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Judit Joos & Attila Kaló

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Editorial

■ Sijtze de Roos

Before I go on introducing the content of this issue, I may have to introduce myself again. You may wonder what I am – seemingly all of a sudden – doing on this page, reserved for your usual chief editor Agnes Turner. The reason is this: because of her increased academic responsibilities, Agnes could no longer responsibly combine her professorial duties with the editorial chairmanship of this magazine. We regret letting her go, but not before thanking her for the two successful

issues that appeared under her leadership. We wish her all the best for the future and we are sure we will meet her again in the ANSE community, or perhaps as author. And so it was that the ANSE board asked me to temporarily take over the position of chief editor. While we look for a definitive solution, my editorial board colleagues and I will do our best to serve you. And we will of course keep you informed about further developments on this front.

And now: what do we have on offer this time? We live, I'm afraid, in a troubled world. The turbulence around – and within – us outmaneuvers our attempts to solve the many interlocking problems we are confronted with and overwhelmed by. We are threatened by self-inflicted climatological disaster, while at the same time wars and terrorism rage seemingly unstoppable all over the planet, in Ukraine, Gaza, Sudan, Yemen, Somalia, Ethiopia, Myanmar, where not? Millions of people suffer brutal oppression at the hands of tyrannical regimes – Uyghurs in China, Russians under Putin, Sudanese by warring warlords – or fall victim to mercenaries, terrorists and fanatical fundamentalists of a sickening variety of perverted faiths.

Under these circumstances, it may seem out of place – preposterous even – to limit ourselves to the methodical aspects of our trade. Don't we lock ourselves up in the imaginary safety of our middle-class bubble, isolated from the harsh reality outside, focused on the purchasing power of the rich middle classes? Aren't we too concerned about the private preoccupations of the wealthy bourgeoisie to whom we sell our services? What are we actually doing to restore the balance that the world as a whole so desperately needs? How can we stay away from extreme right- and leftwing populism, from self-possessing consumerism or from political-religious radicalism? How to restore the damaged center?

And how urgently the centre needs restoring. "Turning and

turning in the widening gyre", wrote the Irish poet W.B. Yeats more than hundred years ago, "the falcon cannot hear the falconer. Things fall apart; the centre cannot hold. Mere anarchy is loosed upon the world, the blood-dimmed tide is loosed, and everywhere the ceremony of innocence is drowned; the best lack all conviction, while the worst are full of passionate intensity" (Yeats, in: Finnegan: 1989)¹.

The centre cannot hold. Or could it? What we do need is conviction. In this issue we therefore present another fine array of articles and vignettes on the Summer University of last year in Budapest. Each and every one of our authors shows how important and necessary it is to take time, to pause, to think, to feel and to reflect in the midst of a world that pushes us further and further into situations we never wanted to be in and we can hardly control. As the world is unstable and uncertain, we must learn to be steadfast in our work, as citizens, as political subjects and in our personal lives. As supervisors and coaches, we ourselves are pushed around in this world too; often against our will. We share the same sense of alienation and uncertainty that our contemporaries are experiencing. That is exactly why we can – and must – support everyone who asks for it, or wherever it may be necessary. In order for our services to have at least some beneficial effect, we must master our means, methods and techniques. It is important that we know what we are doing, where, why, for whom and how. Now that is precisely what the ANSE Summer University in Budapest was all about last year. And by extension the content of this issue.

From the many wonderful contributions we are pleased to present, we can learn what to focus on when looking for meaning with words and beyond. Referring to Yoko Ono's 'Imagine Peace Tower' in Reykjavik, our Icelandic columnist Sveindis Anna Jóhannsdóttir – like John Lennon – advocates giving peace a chance. We have to work at it to get there. It may help to better

¹Finnegan, R.J. (1989). The Collected Poems of W.B. Yeats. New York: Collier Books

understand the message of our body, as Judit Joos and Attila Kaló from Hungary demonstrate. Kristina Urbanc (Croatia) takes us to the theater and Barbara Gogala (Slovenia) shows how we can enhance reflection and activate tactility by using the concept of Clayvision. Emese Karolina Németh (pro bono supervisor at UNICEF) informs us about arts-based supervision, followed by Anne Berthelin's (France) vignette on how we can restore 'a movement of life and resilience'. What we can learn from our worst conversations is discussed by Sonja Vlaar (Netherlands). Magritt Lundestad (Norway) helps us draw the five columns of our supervisory identity and Marika Saard (Estonia) explains the effectiveness of metaphorical cards. Zsolt Olajos and Eszter Komondy (Hungary) offer ways to define our inner beacons in uncertain waters - exactly what we need in our inhospitable 'here-and-now' - and



Andrea Toarniczky (Hungary) describes how exploitative 'work-hard cultures' undermine the search for our authentic selves and what to do about it. Last but not least, Signe Vesso (Estonia) concludes this series of contributions with an overview of her workshop on navigating transformation.

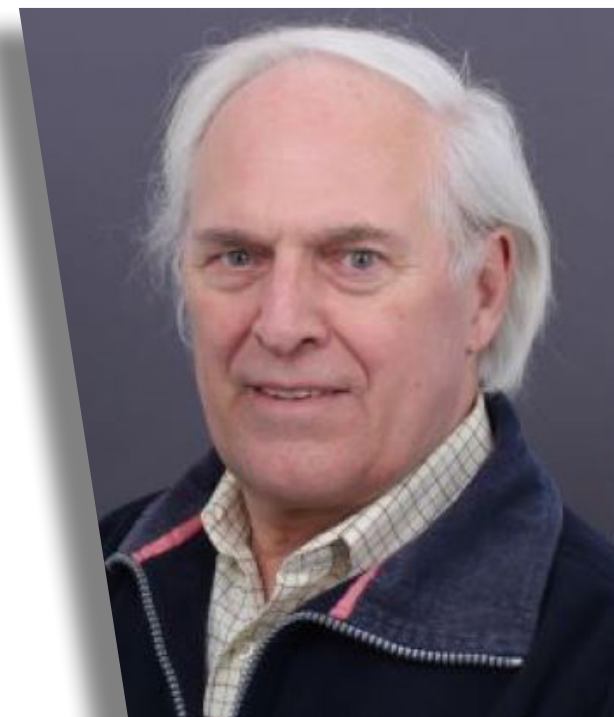
Taken together, all this may help us find our own way to a better, more peaceful world. But let us first top this issue off with a double-vignette by Adrianne van Doorn and Frans van Son (The Netherlands), fondly sharing their reflections on the Summer University in Budapest with us. Tone Haugs (Norway) joins in with a short review of Lilja Cajvert's recent book about her supervision model and Gerian Dijkhuizen (The Netherlands) follows with her usual section 'Did you know?'

Before leaving you to enjoy the rich content of this issue, I would like to point out the updated and expanded colophon, and especially the author's instructions. As we are increasingly noticed and read outside the ANSE community, refinement and further professionalization of our procedures became necessary.

Finally, I am pleased to announce the topic of our next issue, which is due to appear online in mid-December this year. We will dedicate it to 'storytelling and narratives'. Should you want to contribute, you're most welcome. Please feel free to contact your national editor - or the Editorial Board - for information and support.

I wish you lots of reading pleasure and a nice, sunny summer. ■

Sijtze de Roos



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■ Sveindís Anna Jóhannsdóttir

When I think of Budapest, I feel a deep respect for all those who were keynote speakers or presented a workshop. It was amazing to experience firsthand all the knowledge, skills and professionalism which took place in the ANSE Summer University in Budapest. In my opinion, the participants are a group of people with especially receptive qualities. People who are used to reflect, realize that diversity is an advantage, dare to open up and participate in workshops with full sincerity. It is special to belong to the ANSE family and we know that „belonging“ is important for individuals and communities.

The world has become smaller with globalization, it is easy to travel and communicate between all corners of the world with remote devices. The possibilities for people to get to know other people have never been greater. In the shadow of this, however, a war is raging in Europe, but it has been over two years since the Russians invaded Ukraine, and the end of that war is still not in sight. I live in a country where natural disasters are a part of existence and sometimes cause loss of life. Since 2021, there have been a total of seven volcanic eruptions, three of which started in 2024. We learn to respect nature and even try to apply science and emergency management to reduce the impact of volcanic eruptions on society's infrastructure. No one has died in these eruptions, but one person died while working on closing a deep fissure. First and foremost, the Department of Civil Protection and Emergency Management is about saving lives and making

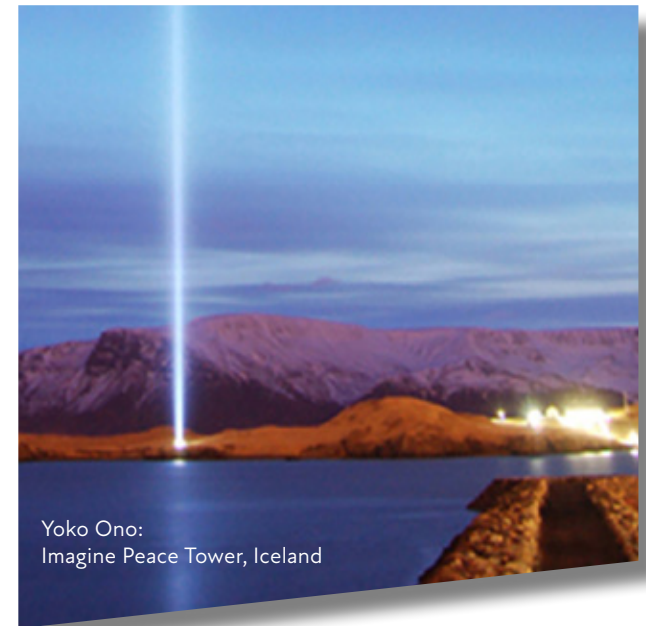
With words and beyond – Budapest 2023

– Give peace a chance –

plans that ensure the safety of the population.

There are about 27 international peace organizations and 11 of them are in Europe. There are also peace organizations in various countries, but there are at least 5 in France and 10 in the UK. In addition to this, there is NATO, which forms an alliance of 32 countries. Many people have contributed and supported Ukraine in various ways, including ANSE and national organizations, like in the Baltic states, Austria, Germany, The Netherlands and others. Unlike natural disasters, war is manmade and therefore it is entirely up to human beings to end wars and negotiate for peace.

The inhabitants of Europe are all directly or indirectly affected by the war in Ukraine, and so are the participants in the ANSE Summer University. In Riga 2022, a decision was made not to cancel the Summer University because of the war. It was argued instead that it would be even stronger to stage the Summer University and not be controlled by military fear. In Budapest last year, the same policy was maintained. Some people no doubt feel that they are participating in the play 'pretend nothing is happening'. Others, on the other hand, feel that in so doing we are deliberately turning a blind eye to what is unpleasant or intolerable. They want as many people as possible to provide aid. The leaders of the countries of the European Union have been requested not to use the word „war“ in their descriptions at summits, as people did not want to experience the feeling of threat. In response to this, the opinion was expressed that we are living through the



Yoko Ono:
Imagine Peace Tower, Iceland

most critical moment since the end of the Second World War and that the concept of „war“ is neither foreign nor distant in the minds of many people, as many scenarios are possible, which is a very serious matter.

I confess that I do not understand war, having been raised in a democracy that never had an army. In 1986, Mikhail Gorbachev and Ronald Reagan met at a leaders' meeting in Iceland, and the meeting could have been called With words and

beyond, because they entered into conversation. But there was a lot of speculation about all the unspoken behavior of the two leaders. In a historical context, this meeting is a great symbol of peace and played a major role in the development of disarmament issues. In 2007, an outdoor artwork by Yoko Ono was erected in Iceland in memory of her husband. The artwork is called the Imagine Peace Tower and is a light that illuminates the sky from sunset to midnight during selected periods each year. On the pedestal of the Imagine Peace Tower are engraved the words „imagine peace“ in 24 languages. I wish we could invite the leaders of warring countries today to a summit, in the spirit of the theme of the Summer University in Budapest, as a link in a peace agreement and thus work in the spirit of John Lennon and his friends as it says in the melody „All we are saying is give peace a chance”. ■



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Messages of our body – Reflections in motion

■ Judit Joós & Attila Kalo-Szabo

Abstract

Judit and Attila, Hungarian supervisor-coaches, integrate movement and dance into their everyday practices. They recently conducted two workshops at the Budapest Summer University, which garnered significant interest. In their current article, they provide insights into the questions that arise in self-reflective work with the body and emphasize the importance of paying close attention to the messages of our bodies.

At the summer university, nearly forty colleagues from across Europe had the opportunity to experience connecting through the language of dance, transcending words. In today's incomprehensible world, our bodies can serve as a compass. The article elaborates on our thoughts about what one can experience in the protected space of supervision during such times. We reminisce about a wonderfully affectionate encounter when, during the summer, we brought colours, personal traits, boundaries, points of connection to

each other and rejoiced together, while outside the world unfolded in words and confusion.

“In the following article, we would like to provide insight on the workshop ‘Messages of our Body’ held on the Summer University in Budapest. In parallel, we also would like to give an overview of the questions that led us to work in this way at the summer university, which was built around the theme of ‘With words and beyond, values, and identity in an incomprehensible World.’ In our workshop we operated with the language of movement and dance. We believe self-knowledge through work with the body is an effective tool for stress management and the development of coping strategies, so we increasingly incorporate practices based on body awareness into our work.”

In our conversations with a supervisor, we often encounter the situation of finding in the here and now in our bodies the signals that were previously born in the interaction. We can observe that our previous knowledge, instinctive reactions, and self-defence mechanisms often come into play. What we feel in the presence of another person is frequently only vaguely expressed within us. Yet, for our connections, it is an important signal whether I experience tension or relaxation in my own organism during my existence in a relationship or a community. If I notice the signals from my body, questions arise within me. What do I feel exactly? Where do I feel it? Which part of my body? What can I do with a bodily sensation that arises within me? Where are my boundaries? How am I a good companion, caregiver to my own body? Do I recognize those signals in the interactive space that make connection uncomfortable, difficult, or convey joy to me? This can include proximity-distance, certain physiological signals, a multitude of movements instead of words, pauses. When I look at my presence, it can bring new information to me about my well-being, my relationship with others, or what has developed within me from that situation. In today's fast-

paced world, we are filled with automatism, and we try to achieve success with numerous external factors. We pose the question: how can genuine understanding and connection with others be established today? Is there enough connection towards ourselves amid the hard-to-comprehend events and impacts of the world? With the recognition and conscious awareness through our body's reactions, we could say that we have made decisions. The decision is already present in our movements. Now, pause for a moment and remember: how many times today have you approached the same person? How many times did you turn your head? When did you stand almost on one leg? Did you close your eyes for an extended period? Did you touch yourself? Did you escape from a situation by skipping? If we operate detached from our bodies, we somehow distance ourselves from emotions as well. We defend ourselves, out of self-preservation, not revealing much about ourselves, only very little. Consequently, the other party also struggles to connect because there is nothing to connect to and no one to connect with. This situation creates a sense of confinement instead of experiencing freedom, where we take greater responsibility for our emotions, paying attention to them, and cooperating with our bodies.

Therefore, among our practices, you can find situations where we focus on ourselves, where we look at ourselves without judgment, where we learn courage both in movement and in connection. We emphasize courage because the process of gaining insight into ourselves is perhaps one of the greatest challenges in our lives.

Paying attention to our bodies is not always an easy task. In many cases, there is either no time or no space for it. In a safe space, self-awareness provides the opportunity to look at ourselves differently and become aware of the feelings experienced there, then carry them into everyday life. In this space, the freedom of music, contact improvisation, and the language of dance are present. Whether individually or as an

entire team, we direct our bodies towards the focus of the theme. Our body is a sharp instrument, part of our nervous system, our personality, including our memory and perceptual world, which take on behavioural forms through movements.

Paying attention to our bodies is not always an easy task. In many cases, there is either no time or no space for it.

In certain situations, the supervised person may be asked to show just a moment, a situation, where they can choose the music or even use their own voice while moving. Moreover, they can request the group to move or collectively experience this moment.

We ask for reflection from the person in supervision: What are they experiencing? How does it connect to their brought-up theme? Have they ever experienced something similar? What message does this situation convey to their body? Using this method, we can live through an entire session. In such cases, it may be necessary to pre-determine the theme. In the Budapest Summer University workshop, there was such a shared experience when we discussed chaos, the values of the world, or crises, or rather, danced them out. The pace, personal messages, connections, the high and low, turning outward and inward, concentration, the joy of building on each other were present.

One of the goals of our practice was to experience movements within the community, with the other person. We said yes to the movements. We shed our defensive habits that we

use every day. It was leaving the comfort zone in gentle but intense situations. Here, I face the other person. We don't have to tense our faces or bodies; instead, with the freedom of moving together, giving and receiving trust, we have the opportunity to experience the flow.

Where can we experience and practice this? For this, a protected space is needed, a supervisory space where the learning process is facilitated through movement. The concept of our summer workshop was to work with different levels of proximity and emotions through movement. Participants arrived and engaged in movements right from the opening image of the workshop. A composition created to Offenbach's "Can Can" and Orff's "Carmina Burana" set the tone with the colours of an incomprehensible-chaotic world, inviting participants to express their self-reflections. The contrasts of transience, crises, war, exclusion, and love, togetherness, freedom, self-realization, and the many aspects of consumption were portrayed. From the first moments, we could feel that the participants, experienced in self-reflection and self-awareness, immediately surrendered to the play of sounds and images, and the message of movement.

At a point of connection, one participant removed a burdensome silk black scarf symbolizing suffering from the afflicted, damaged character of our malevolent human actions. Two individuals folded the scarf together, illustrating that humans can build from purity and strength, deriving from goodness and love. It was a beautiful and uplifting moment. This marked the beginning of the encounter of European supervisors in this workshop. "What is our body in the supervisory space" could be our motto. This was also the case during the summer university: a harmonious connection of internal work, inward attention, and mutual awareness. The continuation involved the liberating flow of movement, synchronized breathing, and connection through sound. It was a dynamic of movement-connection-movement, followed by reconnection. For colleagues, this occasion also served as a methodological

guide. For instance, we brought movement sequences for reflection from the world of contact improvisation, tribal dance, and modern dance. Breathing is a fundamental movement pattern, so we dedicated a few minutes not only to refreshing our muscles but also to this factor. This emphasis extended to playing with our voices. We centred a practice on the synonyms of safety, protection, softness, and freedom, where we expressed our movements and discussed what this feeling means today, how this assertion manifests in the chaotic world surrounding us. Working with mirror neurons and boundary formation also became themes in our movement practice. How do I identify with others in my movements?

The self-reflective work through movement can demonstrate that there are many more rooms for self-expression than if I were to do this only with words or other methodological elements. It's not just external. I approach a part of my essence that is often pushed far back for a long time.

We could explore our expressive tools concerning the boundaries of our personal space, values, opinions, and connection language. Through improvisational exercises, we connected, which evolved into free dance. Reflections emerged on questions like: Who am I, where am I heading, how do I react or impact the incomprehensible world? Sharing thoughts and

feelings occurred in smaller groups with 20-22 participants at a time. As a concluding practice, we connected with the space through sound and movement, emphasizing our connection with the floor. After a few moments of quietude and relaxed state, we provided focused feedback to each other. As the leaders of the workshop, beyond the joy of being together, we learned a lot about the various meanings a symbol can carry and how many interpretations can converge when the main theme is connecting without words.

The self-reflective work through movement can demonstrate that there are many more rooms for self-expression than if I were to do this only with words or other methodological elements. It's not just external. I approach a part of my essence that is often pushed far back for a long time. Allowing ourselves the movement in the support of our professional selves is a wonderful discovery. Working with the body can lead to deeper self-exploration, so it is crucial for the supervisor engaging in this to maintain the process at the level of learning and the here and now.

By paying attention to our bodies or monitoring manifestations in movement, we notice what inhibits us and what sets us free. Why are certain things inhibited? What does it feel like to be free? To dance alongside each other? To move with each other? To move with another person, or even to set boundaries? If we pay attention to our bodies, it gives us the gift of self-acceptance and self-love. Since physical and emotional dynamics manifest together in the room, through the method of supervision and self-reflection, we can bring forth this bodily experience. What feelings arose within me during each exercise? Is there a connection between my current situation and the feelings experienced in movement? ■



Judit Joós is an active dancer and improvisational dance instructor. She enjoys working with “bodily memory,” focusing on recognizing the messages of the body. She holds a post-graduate degree in supervision from Károli Gáspár University in Hungary. Judit is a member of MSZCT (Hungarian Association of Supervisors and Supervisor-coaches) and ANSE (Association of National Supervisors in Europe).

Attila Kalo-Szabo

Attila has connected contemporary dance practice with a supervisory approach and experience. He is interested in deepening reflection through the awareness of movements and gaining greater recognition of the messages of our bodies. He has been working in the helping professions for sixteen years, primarily focusing on relationships and social institution management. He obtained a supervisor-coach diploma from the Károli Gáspár University's Institute of Psychology and also holds a degree in movement therapy (med.). Attila has been involved in the leadership of the Hungarian Association of Supervisors. Currently, he conducts supervision sessions in Reykjavik and Budapest, addressing both the emotional and physical aspects of movement. Member of MSZCT and ANSE.

Visit to the Theatre

■ Kristina Urbanc

Abstract

The application of creative approaches to supervision enables us through the usage of different media to raise awareness and express observations, emotions and ideas using lateral thinking. The paper deals with the application of guided fantasy with a combination of the elements of psychodrama and drawings with the purpose of self-recognition in the context of professional development. Based on this integrated approach to the application of creative techniques in supervision, a workshop titled Visit to the theatre was designed and conducted at the ANSE Summer University in Budapest in August 2023. The paper presents the theoretical framework that the workshop was based on, which includes the concept of guided fantasy according to the principles of H. K. Leuner, the concept of creative supervision according to M. Lahad, the concept of children's psychodrama by H. Kende and the developmental method of supervision according to R. Taibbi. Creative techniques enable participants to express their thoughts and emotions avoiding the rational channels that otherwise protect us from facing reality that can sometimes be too painful (for example, some traumatic experience). With these techniques, we pass by the 'censorship' of defensive mechanisms, and through metaphors and projections, we enable repressed contents to 'come out', regardless of how unbelievable and unusual it seems that these contents were a part of our personal and professional roles. According to Pregrad (2003), the application of creative techniques to supervision demands the supervisors and supervisees to be open (or more open than usual) to new



experiences and 'strange' contents that these techniques can yield, to embrace the position of ignorance without evaluation, wonder and judgment, and to accept even those things they do not understand. Key words: guided fantasy, psychodrama, fantastic reality, creative supervision

Introduction

This paper outlines the theoretical foundations and the experience of the workshop that was conducted within the ANSE Summer University in Budapest titled 'Visit to the theatre'. The workshop was based on four theoretical origins: the developmental model of supervision by R. Taibbi (1990), the concept of psychodrama with children according to H. Kende (2016), the concept of guided fantasy by H. K. Leuner (1959)

and the concept of using creative methods in supervision by M. Lahad (2009). The basic foundations of each of these will be briefly explained.

The concept of guided fantasy

Guided fantasy, or Guided Affective Imagery as H. K. Leuner calls it in his papers, represents a supportive psychotherapeutic method founded in the 1950s the aim of which is to enable a client a meeting, contact, acceptance and integration of some content (f.e. intensely emotional content). Leuner also deals with reflection on the availability of unconscious contents, so his work focuses on the question of whether it is possible to reach these contents in the therapeutic context and other ways except through associations. Through his

extensive practice, in time he developed this approach that enables a symbolic projection of emotional experience fostered by unconscious contents coloured by deep emotions. In the process, a therapist manages visualization of this experience and stays with the client, following him on that 'journey' so that the client would have support at every moment.

The key instruction that the therapist gives to the client is: "Imagine, let your imagination to...", since this kind of work with symbols does not require pictures from memory, but the client's construct from imagination (but in the process, something may remind us on some previous experiences). All senses are used, for example when you come to a meadow, look around you and describe what time of the day is it, what season is it, what is the temperature, what kinds of smells are around you, what kind of ground is beneath your feet, what do the sky, clouds, wind and sun feel like, what can you touch... In the therapeutic context, Leuner (1959) uses some basic motives: the meadow represents a 'stage' for the mood projection; a brook i.e. water stimulates activity (constant flow, process, development, growth); a mountain or a hill represents ascent, the view from the top and descent; a house with its different levels: the cellar, ground floor and attic symbolically represent the client, partly or as a whole, and the outskirts of a forest that can contain other symbolic forms and characters with whom a contact can be made during the therapeutic process or therapeutic interventions can be made considering the client's needs.

Leuners motives described previously were not used in this workshop, but only the principles on which he based his approach to the work with symbols, with the aim of realizing a contact and integration of certain contents from the client's life.

Drama expression and the concept of psychodrama with children

Drama expression for psychotherapeutic purposes appeared

around 1946 in France, and it is based on psychoanalytical principles and Moreno's experience of the application of the so-called theatre of drama spontaneity and catharsis (Moreno, 1959). Psychodrama represents a specific manner of expressing emotions and their analysis in the group context (Cf. Đurić et al., 2004).

A special role in the development of psychodrama with children is played by Hanna Kende, a clinical psychologist and Adlerian therapist from the University of Budapest who trains and supervises child psychodramatists in France, Italy, Hungary and a number of other Central European countries.

Apart from her, Heika Straub and Alphons Aichinger played an important role in the conceptualization of psychodrama with children as a group therapeutic method. It is a therapeutic approach in which the children symbolically express their difficulties and test different solutions through play. Group participants come up with a story together and later they play that story (See Kende, 2003). Emotional experiences of the participants while playing selected situations enable them to experiment with new ways of reflection, experience and behavior. Through that, all participants become a part of a creative process, a relaxed atmosphere fosters creative resources and therefore there are no bad results or insufficiently good achievements in this context. The participants can turn into anything, accept any role they want, and participate in the stories of others on the basis of their own choice. The only important rule is the 'as if' rule. It ensures the symbolic expression of aggression. Symbolic expression during play gives the participants the freedom to formulate their personal difficulties without coercion and in a way they understand, in other words, to test new solutions during play (Urbanc et al., 2023).

Through communication during play, drama expression allows experienced understanding to happen in a way that could

not be achieved in child psychotherapy merely through verbalization as a therapeutic intervention. Drama expression has a healing effect because there is no need to take account of the time, space, current reality or logic in a scene play, which enables a transition from reality into fantastic reality or, as it is called in psychodrama, into an 'as if' world which makes it possible to enter into the client's intrapsychic world. In an 'as if' situation, the reality of the play becomes tangible and visible, participants can talk whomever they want to, and an 'as if' situation occurs when it is included in playing a specific role through which those in the play contribute their subjective experience.

Psychodrama with children represents a method by which a child can change their self-image, experience a different lifestyle, a different way of existing. Primarily because of that, the workshop which is outlined here is complemented by creating and playing a story based on what the participants brought from their imaginary visit to the theatre (Cf. Kende, 2003; Winnicott, 2004).

The concept of creative supervision

In this context, Israeli therapist Mooli Lahad (2000) speaks of 'fantastic reality' which has its own logic, and in the context of which we raise awareness about experience and knowledge we already have, but cannot directly access, so we become aware of it through stories, symbols and metaphors (Cf. Arnold, 1962; Arar and Rački, 2003; Škrbina, 2013). In daily and professional life we strive to be logical, to think and act logically and rationally, and we do not try as hard to use our creative resources. In helping professions and supervision we use the rational experience (analytical, speech hemisphere – information, causation) and the intuitive, pictorial experience (connotations, associations, circularity in relationships).

Lateral thinking abounds in associations, ideas that constantly come and 'disrupt' mainstream thought. Ideas come suddenly, and the solution to a problem appears all of a sud-

den – we get an idea and it affirms our intuitive knowledge, which is contrary to the rational way of thinking. Prohibitions, orders, strict control or self-criticism ‘kill’ this form of creativity. When a supervisee is asked to, for example, depict a client they are working with as a small figure, colour, form or sculpture, then metaphors are used to say something about that client that they already know but are not fully aware of all the details and specifics of that insight and their own experience connected with the work on that case.

Lateral thinking abounds in associations, ideas that constantly come and ‘disrupt’ mainstream thought.

When we ask them to tell a fairy tale about that client or to place him in his family which is depicted as other small figures, colours or sculptures, to put him in some relationship with them, then they ‘translate’ roles and relationships as they subjectively see and experience them (Bettelheim, 1954; 2004).

Thus the supervisee enters into the area of metaphor, by telling a fairy tale he comes into contact with a fantastic reality that does not represent ‘the objective truth about the client’, but instead it represents the supervisee’s truth that has to be mindful of. Apart from that, the application of these procedures enables us to stay impersonal, indirect, and ‘protected’ in our metaphors (it is not us who are fragile and vulnerable, but a flower that represents us in that relationship). At that, the importance of an individual metaphor and symbol depends on its context, and it is not possible to interpret symbols generally because their meaning is ambivalent, or to be more

precise polyvalent and they are interconnected (Cf. Brun et al., 1993; Darnold, 2016).

Every supervisee can choose to use them or not, and to express through them in the way he or she needs. Experience of not participating in it is also an experience that needs to be respected, as it is generally important to respect the individual experience and characteristics of each participant (Cf. Pregrad, 1996; 2003).

The concept of developmental supervision

The modified content and structure of the workshop were based on the idea of Robert Taibbi (1995), a social worker, therapist and supervisor who designed the developmental model of clinical supervision intended for novice therapists to help the therapist develop his or her personal integrated paradigm of family therapy. Robert Taibbi is an expert in mental health, primarily in community mental health working with children, couples and families as a clinician, supervisor and clinical director. In his developmental approach to clinical supervision, he describes the idea that supervision needs to change to adapt to the naturally changing needs of the supervisee.

In the original version of this exercise, Taibbi (1995) suggests that the exercise should be done by the application of guided fantasy if it is conducted within a group, and he leads the participants into an imaginary visit to the theatre to see a play that consists of seven acts. In every act, a participant imagines himself on the stage in the different phases of personal and professional development (childhood, youth, leaving the parental home, the first professional experiences, current professional environment and professional perspective in the near and distant future). Also, in the original version of the exercise participants get an instruction to make brief notes between the acts about what they saw and what was particularly important to them in that act.

Guided fantasy was used for conducting the workshop, but the participants were not instructed to make notes between the acts. Considering the group size (25 participants) and the limited time, there was an apprehension that note-making would hamper the process of relaxation and significantly prolong the workshop duration.

A modified version of the concept of going to a theatre play was used in the workshop considering that the integration of professional experiences and not a therapy was in focus, and the guided fantasy in this case included five acts that comprised the different phases of professional development: from the phase of acquisition of professional competencies and the first professional experiences, current professional role and supervisory experiences and a glimpse into professional future, the near and the distant one. Leaving the theatre, participants may be curious because they are social beings; they might want to know what other people think of them, how they liked the show, the actors, and the atmosphere of the play. The leader can tell participants to let these moods settle down and to use these experiences in their work and relationships whenever they can be of any help.

The workshop consisted of 5 parts:

1. Getting to know each other and warming up;
2. Introduction to the exercise based on guided fantasy: explaining the basic principles of guided fantasy and what could be expected during the “visit to the theatre”.
3. Performing the exercise: guided fantasy where each group member is participating silently, “watching his/her individual show in theater”, and observing what is going on the stage and within him/her.
4. Drawing symbols of what they have brought from the show and what was important for them.
5. Sharing on two levels: forming a group of four and sharing the impressions from the theatre within a small group; creating a group story based on the impression

of the characters and the show, based on the following questions: who are we, what are we doing/where are we going, what is our mission, what happens at the end; following the principles of the child psychodrama, small groups prepare a joint story and perform their story within a big group; sharing their impressions on the level of the big group.

6. Discussion on theoretical points of the exercise and possibilities of implication in supervision; final feedback and closure.

An outline of the process and group dynamics during the workshop

Although the group of participants in the workshop was heterogeneous considering their supervisory experiences and professional background, it could have been concluded from their feedback that they acted as equal participants in the phase of sharing in groups of four.

The introductory phase and warm-up activities in the beginning of the workshop are crucial for further dynamics because they enable a participant to adjust to the group and gain insight into “where they found themselves”. The instruction from the workshop leader that we do not have to be ‘logical’ and ‘rational’ is significant, and common experience of ‘visiting’ the theatre can motivate the participants who are more introvert and less fond of some ‘alternative’ approaches, such as using metaphors and elements of drama expression (Cf. Kende, 2003; Lahad, 2000). In the part when the participants draw symbols of what they have brought from the show, the instruction is to draw as the pre-school children would draw, because they do not think about the level of their drawing ability and whether they will draw something well (Cf. DeZan, 2013; Kaudne and Koiv, 2015; Komov and Polujahtova, 2015; Miholić et al., 2013; Hundrić, 2019).

In the phase of creating a group story after sharing the impressions from the theatre and based on drawings of each

member of a group of four, the groups perform their stories and they use improvised costumes and props that were exposed on tables during the entire workshop. The element of dressing up in costumes is a specific part of the process in psychodrama with children (and is lacking in psychodrama with adults), and its function is to emphasize the entry into the role and the ‘as if’ world, while it also represents a symbolic borderline between reality and fantastic reality (in the way that when I put on a hat and a cape, I say: “Now I am a witch who is...and who acts as..., and when I take it off, I am not a witch anymore”) (Kende, 2003).

All group participants were actively involved in the creation of a story and every group performed their story in an inimitable manner enriched by improvisation and playfulness. At the end of each performed story, the leader asked the audience what happened in the story and what title would they give to the story considering its content. The group that performed the story had the opportunity to comment and give feedback on the group and individual contribution and role in the story. Playing and dressing up warmed the atmosphere and was accompanied by a lot of laughter. Although the purpose of the workshop was not to “relax and have fun” but self-realization, such an effect is not rare since sharing a group experience and spontaneous engagement in a symbolic performance of the experience also gives a special satisfaction – a catharsis.

The final round included asking the participants did they learn anything new about themselves (or did they confirm something they already knew), and what message would they give themselves in their professional roles. The most frequent answers included the need to have more spontaneity, creativity, joy in daily life and work, to allow themselves to be less burdened by achievement, to enjoy the process more etc. The closure of the workshop included group eating of candy that were placed in a circle and offered to the group in the

function of a meal, care, feeding and sharing emotions about the experience in the workshop where eating is a symbol of group experience and coexistence.

Conclusion

Guided fantasy often takes/uses forms of metaphors and symbols instead of a direct presentation of a problem that the client or supervisee is faced with. With the instructions about physical relaxation, a person is encouraged to ‘day-dream’ about a certain topic, with structured guidance from the therapist i.e. supervisor.

The course and direction of guided fantasy are autonomous and individualized so the process can trigger latent emotions relevant for the problem or issue that the supervisee comes with. The induced state of altered consciousness weakens the influence of defensive mechanisms, so the contents that are difficult to access and verbalize (dreams, free associations or traumatic and emotional experiences suppressed by defensive mechanisms) also become available (Cf. Tedeschi and Calhoun, 1995). In this approach, the focus is less on the person’s accurate verbalization of their experiences, story or problem in comparison to the verbal rational approach (See Leuner, 1959; Lahad, 2000).

Contrary to the approaches that emphasize the importance of verbalization and logical conclusion (which are primary functions of the left – analytical hemisphere of our brain), guided fantasy offers a possibility to include the right hemisphere – the intuitive, creative part of our brain – in the learning process. Namely, this approach enables recognition and significance of resistance in therapy and supervision as an important trigger of affects (f.e. in the therapy of adolescents), so here the authority of therapists i.e. supervisors is reduced to the smallest possible extent (Leuner, 1959; also De Trude, 2001; Wiener, 2012; Žvelc, 2017). In view of that, in its adapted form, a guided fantasy can be particularly useful

in the education of students of helping professions, therapists and supervisors.

By stimulating creative processes in supervision, a supervisor uses a good way to raise awareness about personal resources of supervisees and direct them towards personal growth and development. The application of creative techniques and fantasies allows us to surrender to the 'position of ignorance', since we indeed do not know what (contents, processes, experiences) will be the result of the group work. ■

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Clayvision – using clay in the reflection process

Presentation of the workshop

■ Barbara Gogala

Abstract

This paper presents a review of the Clayvision workshop conducted during the Summer University in Budapest in 2023. The workshop explored the utilization of clay as a tool for fostering reflection by enhancing tactile sensations, which are non-verbal and stimulate intuition and unconscious processes.

Introduction: What is Clayvision meant to be

Clayvision workshop was created experientially, as an attempt to integrate the supervision practice with my enthusiasm for pottery, developed throughout the last decade with my first encounter with clay happening completely accidentally.

However, it happened was the love at first touch - but through years of learning, trials and errors, it led me to a new career. Working with clay has become a source of inner peace, body - soul connection and stress reduction. The perceptions are confirmed by numerous studies that have shown that dedicating oneself to art can have a positive impact on both mental and physical health:

- World Health Organisation published the synthesis report stating that arts and cultural activities were important in promoting the positive mental health and well-being of populations, both individually and at a collective level (Cf. Fancourt and Finn, 2019). Synthesis report included over 900 publications, of which there were over 200 reviews, systematic reviews, meta-analyses and meta-syntheses covering over 3000 studies, and over 700 further individual studies.
- Freeman-Croft has concluded that clay allows participants to integrate their mental, physical, and emotional experiences. Further, working with clay results in a reduction of the symptoms of anxiety, stress, loneliness, and depression (Cf. Freeman-Croft, 2023).
- Two evaluations confirmed the healing effects of the enrolment into ten-week art activities program, including working with words, ceramics, drawing, mosaic and painting (See Daykin, et al., 2008, Crone, et al., 2011)
- Passive participation in cultural or artistic events, visits to museums and galleries have already shown positive effects on individual well-being, but active engagement in creativity has more lasting positive impacts (Cf. Bolwerk, Mack-Andrick, Lang, Dörfler and Maihöfner, 2014).
- Active clay practice helps individuals to cope with symptoms of mental health problems or to live a better quality of life despite their problems. Engaging in art provides



moments of relaxation from everyday worries, learning how to solve problems and becoming aware of one's own emotions, thus making more rational decisions. At the same time, it also increases feelings of strength, self-confidence and pride, which help individuals to face the challenges of everyday life (Cf. Francourt et al., 2023; Tement et al., 2010; Vespini, 2019).

- Argyle and Winship were researching the specific positive effect of working with clay on soft skills that help to cope with life challenges; and a parallel positive effect of working alone with clay and engaging in a group on well-being and resilience was observed. They found that working with clay calms and promotes an individual's ability to release physical tension and regulate emotions. It strengthens perseverance as the individual learns to cope with successes and failures and to persevere in learning. Creative activities have a greater impact on people who have previous experience of artistic activity, regularly participate in activities and enjoy creating (Argyle and Winship, 2018).
- Creating enhances personal resilience, finds a study measuring brain activity before and after a cycle of creative workshops (Bolwerk, Mack-Andrick, Lang, Dörfler and Maihöfner, 2014).

In order to share these inspiring insights with others, we formed a project team and successfully applied to a call for proposals from the Norway grants program Education, Scholarships, Apprenticeship and Youth Entrepreneurship; Work-life balance. Project called The Creative work life balance – BalanCed ATP162, provides an innovative and comprehensive service that enhances and enriches human resources through art. It is based on the insights of positive psychology, which teach that people who feel better are more satisfied, persistent, and optimistic and are more successful at facing life's challenges and trials (Cf. Avsec 2022). The project aims to support employees and their families to better manage

challenges, build children's competencies, support organisations in caring for their employees, build employees' creativity competencies, and explore the effects of work-life enrichment.

The project has resulted in a functioning Creative Centre (<https://en.vcentru.si/>) with 700 visitors per year, a comprehensive evaluation of the effects of creative with clay on strengthening the skills needed to cope with the challenges of work-life balance, and a set of workshops for employees to learn mindfulness and improve problem-solving skills, resilience and communication. One of them is Clayvision.

The underlying concept

Clayvision is based on the model of supervision that has been established in Slovenia, namely the Developmental Educational Model, with the following definition: 'Supervision is

a form of professional reflection and counselling to ensure better quality of professional work and to promote personal development. It is designed for individuals, groups and organisations to achieve better work performance." (Association for Supervision, Coaching and Organisational Counselling) <https://www.drustvozasupervizijo.si/o-superviziji/>) Adults learn from experience, being a success or failure, but the process of reflection plays an important role in helping us to repeat successes and learn from failures. The model is based on Kolb's experiential learning theory (Cf. Kobolt and Žorga 1999). Kolb described the adult experiential learning in four phases (Kobolt and Žorga 1999):

Phase 1:

A concrete experience/problem/situation described by the supervisee in the form of a narrative. Supervisee is invited to formulate the relevant question and thus formulate the



problem, which is not always the easiest thing to do, as it is often the case that the real challenges lie beneath the surface of awareness.

Phase 2:

Reflection on the experience means observing the experience “through the eyes of a third person”. Supervisee, with the help of the supervisor and the group, reflects on different aspects of the experience; the reasons that led him/her to the experience, his/her goals, actions, consequences, his/her feelings, etc.

Carroll defines the reflection as the ability to look deeper into the situation, to question oneself and to self-reflect on one's own behaviour and on the situation as a whole. It involves cognitive processes, emotions, intuition, bodily perceptions, i.e. it comes from the head and the heart (See Carroll, 2009). Reflection is also defined as: Observing and articulating own experiences, feelings, thoughts and beliefs. By doing so the present attitudes are connected, both with their origins in the past, and with the future attitudes the supervisees want to adopt. Reflection needs a stance taken towards the social patterns human beings are co-creating when communicating. Certain techniques support the supervisees to become aware of their own influence in different situations. One may reflect on the contents, on the process and on the way of reflecting (meta-reflection). Besides the metacognitive component (thinking about one's own thought processes), reflection includes an emotional component: consideration of personal emotional states and behavioural components; analysing behaviour, decisions and the consequences of one's own actions in a certain context. This allows drawing one's own conclusions about necessary changes to achieve wished-for outcomes in the future. Therefore, reflection may not lead to quick solutions. It requires the ability to withstand tension without trying to eliminate it by immediate action. (Cf. Ajduković et al., 2015)

Touching clay stimulates haptic perception, which is non-verbal and involves brain processes closer to experience, intuition and the unconscious.

Phase 3:

Abstract conceptualisation is the interpretation of an experience, finding connections with the supervisee's past experiences, theories, knowledge, attitudes and values. It means a deeper insight into the situation. It is important that the participant really integrates the new insights into existing mental schemas, formulates them, verbalises and writes them down.

Phase 4:

Practical experimentation or finding solutions to new courses of action and plans is possible if there has been insight and understanding of the problem in the previous stages. It is about designing new ways of behaving and finding the solutions to a problem.

Clayvision is an eclectic workshop, combining experiential learning with creative methods and drawing on art therapy approaches. It is also suitable for groups not being involved in the supervision process, but is more effective for participants experienced in reflecting. Verbnik Dobnikar notes that experienced supervisees who have sufficient knowledge, developed self-reflection seek a broader perspective and want to go beyond the known. The use of expressive arts techniques can be a good choice if the supervisee is willing to experiment, is open to stepping outside the box of what is familiar to him/her (Verbnik Dobnikar 2024).

The Clayvision Workshop: Methodology and Implementation

The implementation of Clayvision within ANSE summer university 2023, in Budapest, began with a mindfulness exercise, inviting participants to explore clay's tactile qualities and express their experiences through drawing. The aim of the introductory exercise was to connect the small group members enabling them to become reflective teams as well as to support the connection with own's emotions and inner resources. Touching clay stimulates haptic perception, which is non-verbal and involves brain processes closer to experience, intuition and the unconscious processes. The brain's amygdala receives the somatosensory information which activates emotions through this experience (Cf. Lusebrink, 2004).

1. Warm up mindfulness exercise - Clayfulness

Participants were invited to sit comfortably, take a piece of clay in their hands and explore it. Exploration of the material was encouraged by questions and prompts, such as: 'What does the clay look like? How does it feel when being pressed? Play with the clay, stretch it, shape it freely! Focus on your fingertips. You may find yourself thinking anything, accept the thoughts, take a deep breath and return to clay and fingertips...' (Gogala, Hanžek-Turnšek, Ratoša, Jarc, Brkić and Korent, 2024). Participants were allowed to finish the exercise in their own pace. After the mindfulness exercise participants were invited to express their experience by drawing them and sharing the drawing with the group members. The expected results were the connection to one's own emotions and bonding of the group members, which was necessary for an effective reflection process.

2. The reflection with clay:

2.1 Problem identification supported with the guided visualisation. Identification of positive and negative aspects in the workplace. Focusing on the negative one, becoming the supervision material or the situation to explore. Visualisation

of the situation, feelings, thoughts, etc. The aim of the task was to identify the supervision material by each participant. Visual, auditory and kinaesthetic perceptions were included in the visualisation.

2.2. An invitation to express the situation in clay. Whether it was about the situation itself or a symbolic representation of the situation. Participants were given a lump of clay and some basic tools, such as a wooden stick, a sponge and some water. The touch of clay reaches deeper structures of consciousness, activates intuition and reveals emotions in a particular situation. Sculpting is experienced as intuitive; participants express more than they would with words. Sculpting takes place in silence, which helps participants to stay in touch with their inner resources. It is important to allow sufficient time for the flow to occur.

2.3 Feedback from group members to each sculpture particularly. Participants were invited to express everything they saw, felt, thought while observing the particular sculpture. The author of the sculpture listened and, if necessary, wrote down his/her new insights into the situation. He/she did not comment on the feedback.

We should be careful not to turn the feedback phase into a verbal reflection (explaining the situation) as the intuitive exchange could be lost as well as deeper insights into the situation.

In this phase, the established non-verbal communication between the group members, which has been building since the initial task, comes to the fore. The feedback reflects the group members' own projections combined with their perception of the dynamics of the situation presented by the person. The influence of own projections is neutralised by the number of group members. Parallel process is used to gain insight into different aspects of the situation.

Parallel processes are described as problems, impasses, feelings, and difficulties occurring simultaneously in two separa-

ted relationships: between supervisee – client and supervisor/ coach - supervisee/ coachee. Parallel processes are unconscious and cannot be recognized or understood in advance. What has occurred between a client and a supervisee or within a team may then be transferred to the actual supervision session between supervisee/ coachee and supervisor/ coach (See Ajduković et al., 2015).

At this stage that the supervision process moves away from the expressive arts approach, where the person himself or herself searches for the deeper meaning of the expression expressed in one of the artistic modalities.

2.4 Participants were invited to make changes to the sculpture according to the feedback they received. They were also given permission not to change anything.

Allow changes the time to mature. Experience has shown that during this phase, participants are absorbed in their own thoughts and that change happens spontaneously when the time is right.

2.5 The key question was asked: "How could you link the change you have made to the sculpture to possible changes in the situation itself?"

Participants were invited to write down, sketch and verbalise their new insights in the group.

The question is designed to gain new insights into the situation and possible solutions, which the participants intuitively expressed with clay. The definition of an insight:

Supervision leads supervisees towards new perspectives on thinking about work relevant situations, their capabilities, options and responsibilities. It encourages the supervisees to search for a changed understanding of professional relationships and processes and behaviour consistent with this understanding (Ajduković et al., 2015).

2.6 Last feedback loop. Participants shared their insights and talked about the situation if they had wished to do so.

The verbalisation of insights is crucial for learning in supervision. If we have been inhibiting the conversation about situations before, now is the moment to encourage it, allowing participants to internalise the insights and activate the energy for change.

Feedback from the participants

The feedback from the summer university participant showed that there were insights into the situation and, to some extent, also solutions. They mostly expressed that the group members gave useful feedback to identify the dynamics of the situation. In one case, however, the opposite was useful - that the feedback was not close to the situation.

Some were already satisfied with the new insights, while a few participants actually changed their perspective by changing the sculpture and relating this change to the change in the situation. In the feedback it was clear that the participants were experiencing a state of enthusiasm while sculpting and sharing feedback.

Conclusion: Key lessons learnt

The main lesson learnt was to allow more discussion time at the end of the workshop. It might be even better to structure the discussion within small groups so all participants would be allowed the time to express their insights and learning as well as emotions and processes they have experienced.

The supervisor should pay attention to what is happening in the groups, as strong emotions may occur. It is crucial to check the current needs of the participants and show empathy.

Clayvision has better impact on participants experienced in supervision. My previous assumption has been confirmed.

Post scriptum

Finally, I would like to express my compliments to the orga-

nisers of the Budapest summer university for their excellent work! Let me conclude with an invitation for international intervention groups to consider hosting meetings at the Creative Centre in Koper, Slovenia, where Clayvision workshops and other clay-based learning opportunities are available. ■

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Barbara Gogala's original profession is psychology, focusing primarily on career counselling. Alongside her primary occupation, she pursued education in supervision and has since been providing supervision for nearly two decades. In addition to her supervisory role, she has been actively involved in the Slovenian Association for Supervision and ANSE, where she was the member of the board for eight years. Recently her interest expanded to include ceramics. What began as a hobby has evolved into a significant endeavour, with Barbara now leading the Creative Work Life Balance project, which aims to enhance people's lives through creativity. The programs offered within the project integrate the knowledge acquired through her professional career with ongoing lifelong learning.



Glass, wood, clay – Object seen on Murano

■ Emese Karolina Németh

Abstract

My article is based on the workshop I held at the ANSE 2023 Summer University in Budapest. The workshop gave a taster of art therapy and an art-based group supervision session. Participants experienced how non-verbal expression in the form of an artwork helps us to connect to deeper layers. The verbal reflections of individual perceptions by expressing emotions and associations provide possibilities of gaining new perspectives. Overcoming inhibitions we are carrying about making art and self-expression through our own artwork opens up unknown territories of seeing, understanding and accepting ourselves and others. Learning about our professional identities as supervisors resulting in a profound connection with ourselves and with our intercultural and international professional community.

Art and connection

Art therapy and art-based supervision

Introduction

Having worked with individuals and with various groups also with intercultural backgrounds has made me obtain experience in how art can help us to see ourselves and each other beyond languages that often are not our mother tongue, beyond ways of expressing ourselves that can be perceived differently than how we have intended and how it can help us to set our boundaries, create inner peace and focus even in unsettling situations.

My journey from left-handed clumsiness to art therapy

I always thought I had two left hands. I could not draw, not even a proper circle or a straight line. I was not excelling at all in creative and handcraft tasks. I was ashamed about all that I was trying to do with my hands and imagination. The marks and evaluations I got for these in school did not help either to build up any kind of self-confidence which would have been needed to be able to create art without any inhibition.

I held the belief that I was no good at anything that I had to do with my hands until about my mid thirties. After having had a spine hernia, an intensive psychotherapy I have started to explore various self-growth techniques among which there was a short, four days 'drawing on the right-side of the brain' course. I did not know what to expect but I was going to try it anyway as there was no way my left-handedness could get any worse.

After the course I could draw, shade, see and put on paper proportional and clear drawings. I could even make a

self-portrait. And I was very angry. I was angry because I felt that I was suffering from shame in school for 12 years and as a result of that for decades afterwards thinking I had a "disability" of drawing. And now within four days I have learned that a drawing is composed of lines and I can re-create a Picasso sketch just by drawing the lines centimeter by centimeter not worrying about the big picture but only the lines.

This was the beginning of my path as an art therapist. I had no idea that it will lead all the way there but a tiny seed in me started to sprout which hasn't stopped growing since. I got more self-confident. "If I can do this, I can do more." - I thought to myself. Therefore, I decided to deal with my further inhibitions and misbeliefs. My singing voice was not great either. Once I was asked to go for a walk when participated in the choir in preparation of a student exchange program. School really did not help the attempts of my artistic expression...

As a next step, I went to a singing teacher and asked her to help me find my clear voice. Until then I was afraid of singing even in the shower to myself. After just about 10 sessions I was glad because I had no more inhibitions and my voice suddenly became a much clearer one. I am not going to be an opera singer but I am fine singing along with anybody or just to myself without any discomfort.

And why am I telling all this? It is because in my work as a supervisor, coach and art therapist I find that people carry a waste amount of shame, inhibitions and misbeliefs about

their creative abilities. The abilities that would be tools to relax, to be with ourselves, to create beauty, to connect to themselves, to others, to nature.

As a supervisor, coach and art therapist I find that people carry a waste amount of shame, inhibitions and misbeliefs about their creative abilities.

We don't have to be a Picasso. We can just draw and sing and paint and write. Just as Kurt Vonnegut said once: "Practice any art, music, singing, dancing, acting, drawing, painting, sculpting, poetry, fiction, essays, reportage, no matter how well or badly, not to get money and fame, but to experience becoming, to find out what's inside you, to make your soul grow."

And this is what creating art does to us. It keeps us in the moment and makes our soul grow. Without words, without noticing it happening we end up just being and doing.

So what is a better way to prevent a burnout or to show us with all the symbolism of our subconscious where we stand in a difficult life situation or maybe even what are our resources that will help us to get out of it or achieve a goal.

This was my thinking when I first thought of starting an art-based supervision group.

But going back just a little in time when some of us Hungari-

an supervisors with the initiative of Éva Nemes formed a self supporting learning circle to share about books and studies and to teach each other new tools. Each occasion somebody had the role of presenting something new, something that we can learn from.

I decided to talk about art therapy possibilities in supervision. As I was preparing for our session, I got more and more excited. I always used creative tools in my supervision and coaching work but having thought about it deeply, putting these tools more in a structure to be able to share them made me realize that the possibilities are more than I ever thought before. Seeing the reaction of my supervisor colleagues to creating art and their reflections on it convinced me that I have to discover even more this field. As one of the participants put it at the end of our session: "From now on I will always have a small ball of modeling clay in my pocket when I go to my supervision sessions."

Not so soon after, as I tend to dwell on things a bit longer, I have started an art-based supervision group. One thing led to another and I found myself at the ANSE Summer University holding a workshop for a couple of supervisor colleagues interested in the title and the short description in the programme of "Art and Connection".

The workshop

Since I got the possibility to hold a long workshop, I decided that first I give a taster of the art therapy method I mostly work with which is the Catharsis Complex Art Therapy (KKM*) method" (* KKM is an acronym of the original Hungarian name of this method: Katarzis Komplex Művészetterápia/Catharsis Complex Art Therapy) of Dr. Márta Antalvai.

During these KKM sessions we are in the here and now by creating artworks attuning to the actual nature cycle. During the sessions we paint with aquarelle, draw with oil

and soft pastels, form clay statuettes, create installations with whatever objects are made available for this purpose, make montages with pictures and collages with nature products (flowers, seeds, small stones whatever is available in nature at the given time). In the process there is a guided relaxation, a poem and music to help the connection to our deeper subconscious. We also provide time for reflections, associations and supportive conversations to have a deeper insight of where we are in life, how we stand with whatever is our current topic and the reflections and associations of the group members on each artwork provides a new perspective, a "super vision".

A "super vision" just like in supervision. Art therapy, especially the KKM method with talking about nature and its actual changes which has its similarities to human life's changes (such as letting go, being frozen emotionally, finding new energies in the spring or re-discovering our inner fire) has the same indirect approach in the 'here and now' as in supervision, my first professional identity. So, why not combine it with supervision resulting in an even deeper insight? This is what we did in the second part of the workshop. We had an art-based supervision session.

First part, KKM method

In the first part of the workshop with a group of six people from Norway, Holland, Latvia and Hungary based on the KKM method, the art created was linked to August and its attributes. After a short introduction of the method we have discussed the basis of our time together.

The build up and instructions of KKM session was as follows:

1. Chose a color of oil pastels and draw repeatedly an inward circling spiral.
2. Chose a nature object from the table's decoration which reflects how you have arrived to our session and helps your short introduction.

3. Using clay, create a the fire element of August which can represent also your inner fire.

Although I planned it, contrary to my usual approach, in this case our time frame unfortunately did not allow relaxation, poem and music in this part of the workshop.

The purpose of the build up of each KKM session is to move from the exact to the more abstract, from the head to the soul, the subconscious but all this with a very gentle, indirect approach.

The inward spiraling circle helps to arrive to the present, to ground. The instruction with this artwork is that the participants can continue making the lines stronger by repeating the hand movement and even try to close their eyes, if they would like, while continuing the drawing.

During my art therapy sessions I do not limit the time given for the creation of the artworks. If needed, I rather restructure my plan within the time frame of our sessions so that the time needed can be spent on what is important for the participants.

The materials used during an art therapy session can have certain effects on us. Many people love clay for example, as it slowly warms up between our hands and gives the feeling as if we were touching human skin. It has the smell of earth and it is three dimensional. However, it can also bring up a feeling of discomfort because we work with our hands as if we were digging in mud and they do get dirty which in our early lives we were often told not to do so.

The fire, inner fire is a theme of August as it is the element of the month often full of heat waves, high temperatures and burning sensations. We have a short discussion about the time of the year, in this case August, about fire and its attributes and what it means to us before creating art.

Once the artworks are created we do give them titles, share feelings that arise in us when we look at them and also



Picture 1. inner spiraling circle, nature products and clay statuette

associations arising when seeing the art created. We do not analyse, judge or advise same as we would not do those in a supervision group.

At the end of the session, we look at all the artwork per individual, in a form of a small personal exhibition to see the similarities, the changes, the artistic path. We often even give a title to this “exhibition”.

I would like to share one of the participant’s clay artwork and her feedback about the session:



Picture 2. clay statuette

"The August fire assignment was challenging for me because I operate mostly on a cognitive level. At first, I was a bit confused because I thought - "Hey, I didn't understand, there is no specific task, there is only the name "August fire"... What should I do now?" Then I decided to try to let my hands just work, not thinking about what I was going to create, not planning, trying to turn off the rational mind. I myself was surprised that the figure of a pregnant woman was forming in my hands. At first, I had no idea why exactly a pregnant woman. Self-reflection was perfectly guided by group members' reflections on my work.

I have thought about this event several times since then. Conceptualized, this session initiated an answer formation phase for me about my identity as a supervisor. I have been practicing as a full-time supervisor since 2018. It took 5 years for my "pregnancy" and in your session I realized that it was complete, the fetus - my supervisor identity - was ripe and ready to be born. It has happened. I am now more aware of who I am, what I am as a supervisor. What I like to be. What are my values, goals when I lead the supervision process. I, as a supervisor, am born. Thank you for the opportunity to have this experience. And I bought clay to offer to my supervisees. :)"

Second part, art-based supervision

After a lunch break we continued with art-based supervision. I have prepared with a general case as I was not sure if any of the group members was prepared to bring a personal case in this new environment. However, one of the participants volunteered to share her case regarding a young supervisee with whom the volunteering supervisor had a big age difference and was not sure if the difficulties in the supervision process derived from this age difference which would have meant for her that she should not supervise young adults. After the sharing of the case and the informative questions, there was a guided relaxation and music (Una Mattina from Ludovico Einaudi) and the participants could choose any

of the materials available to put their emotions, visions or anything that came up in them during the sharing and the relaxation. A few of the participants used aquarelle paint, others oil or soft pastels.

During my art therapy sessions I do not limit the time given for the creation of the artworks. If needed, I rather restructure my plan within the time frame of our sessions so that the time needed can be spent on what is important for the participants. However, in art-based supervision each participant create only one artwork in response to the case shared and the time for the artworks created is set.

Once the artworks are created, we reflect on them one-by-one letting the case-holder taking notes and reflecting on the artworks (including her own) and on what she heard as reflections from the others.

Below you can find the pictures of the artworks of this session for which I received authorization to share.



Hereby you find the feedback of the case-holder: "Your workshop was very helpful for me. I got a clear answer to my question whether or not I was too old for supervising young adults...You reinforced my capabilities and it brought back memories of my first higher education in the seventies. A study in pedagogic with strong emphasis on art-based learning. I did enjoy the workshop."

The following is a feedback of one of the participants regarding the entire workshop: "In the room that was set up by you in a very friendly way, with your kind guidance and through the various artistic processes I have detached from my rational, controlling, judgmental functioning and managed to emerge in an accepting, allowing, curious and experimental state of mind. While working with the clay I thoroughly enjoyed finding a playful and "fire like" movement which I kept on repeating with enjoyment: I was throwing with some force smaller pieces of clay onto the paper and those took different shapes when landing. This led me to entitle my artwork "burning forest". Afterwards, the art-based supervision session followed which together with the questions from the group members moved me. I was concentrating on how we can help the case-holder and this is how my drawing was born in which I tried to express the unfulfillable wish of the supervisee: whoever tried to help her would end up frustrated regardless of the outcome."

Conclusion

While finishing this article I realize how long I could go on about art as a tool in the supervision and coaching profession. There are so many symbols that can be used in our daily work such as the symbol of a tree connecting earth and sky, past and future and all this with the transcendent. The symbol of a dormant seed hiding in the earth waiting for the first sunshine and rain to arrive so that it can sprout into something new and fresh. I could go on about how drawing (not coloring) of mandalas used in psychotherapeutic art-based

supervision among others to strengthen the boundaries of helping professionals. I could talk about heroes and helpers of fairy tales and journeys and superpowers of these that help our clients to identify their own resources and paths to their solutions and goals. I could write about my gratefulness of my continuous learning during sessions involving art as each artwork opens up a new world that teaches me and immensely enriches my world.

The frame of this article does not allow to further illustrate my enthusiasm about art and art-based supervision but I am sure there will be other occasions to further elaborate. ■

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Beyond words : restoring together a movement of life and resilience

■ Anne Berthelin

Abstract

In this article, Anne Berthelin shares her intentions and the process of the workshop she presented during the ANSE Summer University in Budapest: *“Beyond words, restoring together a movement of life and resilience”*.

The process she created mixing Gestalt, Narrative Practices and Leadership Embodiment, engages her and her clients with their whole body to reincorporate, bring to life and maybe amplify their movement of life and resilience expressing their identity, values and hopes.

Introduction: What is Clayvision meant to be

During the ANSE Summer University in Budapest, I had the pleasure to offer my workshop on restoring a movement of life and resilience beyond words together twice. My intention was to share a process I designed to support myself as well as my clients – individually and in organisations – over

the past 3 years, allowing to restore a movement of life and resilience, using a mix of Narrative Practices and Gestalt. At a time when current events – the pandemic, wars and so on – encourage distance between people. People are tired and exhausted, especially those who are accompanying others. As coaches and supervisors, we need to cope with that hostile environment and hold the complexity. Given this context, part of our job is restorative. The process I designed engages us with our whole body to reincorporate, bring to life and maybe amplify our movement of life and resilience, expressing our identity, values and hopes.

The workshop

The workshop started with taking care of creating a safe container allowing everybody to be comfortable enough to

work with their body.

I then introduced and explained the process itself with the different steps. After a centering exercise to slow down to tune with the body rhythm, the participants went into pairs to experiment the process with a document/map providing the following guidelines and questions:

Step 1 : Choice of movement

I invite you to choose a movement that you like, that supports/feeds what is important to you as well as the hopes, dreams, and values that you cherish in your profession (e.g. as a supervisor, coach etc.).

Step 2 : Presentation of the movement

1. Would you be willing to show me the movement you



have chosen?

2. Could you please now do it again, describing it to me as slowly and carefully as possible?
3. How does it feel to share it with me?

Step 3 : Exploration of the movement

This list of questions is like a fishbone to which it is necessary to add flesh through the scripting of the questions and the repetition of the words. It transforms into a soft and enveloping mantra as it is repeated with the questions.

1. What does this movement say about what is important to you in your profession?
2. How long has it been around?
3. How did it come/arrive?
4. Who told you about it/who taught you that movement?
5. What is the influence of this movement, and how does it help you to cope with the harshness of the world and/or your life (especially professionally), hardships, anything else (if so, what specifically) ...?
6. What are the values, hopes and dreams (what is important to you in your profession) that this movement serves?
7. What is the name of this movement in relation to what is important to you in your profession?
8. Do you think that this movement is present enough in your life and in your profession?
9. What could you do to more often invite this movement to support you?
10. And if this movement could talk to you, what would it say to you?
11. And you, what would you want to say to this movement that allows you to live and make live what is important for you in your profession?
12. What is the movement like now as we move forward in

our conversation?

Step 4 : Doing the movement together with the map of questions

It is the dance of the relationship, but with great care, because it is a delicate, sensitive, and precious place, particularly for movements that serve the intimacy and security of the person who may want to refrain from, or be interested in, sharing their movement.

1. Since your movement is precious to you, I would totally understand it if you did not want to allow me to do it with you. Do you prefer to keep your movement to yourself, or would it be useful if we did it together?
2. If I do it, how is it for you?
3. If we do it together, how is it? What happens? Change or no change in the movement? Emotion or sensation?
4. Do you want me to tell you what I experience when we do this movement together?
5. Do you think the world needs more of us doing this movement?
6. If you stay really connected with this movement, what does it express that could help you with something in the days or weeks to come?

Step 5 : Closing retelling

If possible, the practitioner/supervisor may offer a « retelling » of the movement, a gift: in a few lines, a poem, a song, with a drawing, a movement, or something else...

In conclusion

We debriefed together to learn from what happened and to share questions and answers before closing the workshop with a movement.

To the 42 participants, the learning outcome was a restorative process which they may use to support themselves and their clients in these turbulent times. ■



Anne Berthelin has been a member of EMCC France since she graduated in coaching in 2006. She is currently an accredited Supervisor with PSF and EMCC. For more than 17 years, she accompanies people and organisations in their evolution through coaching, training, and supervision of coaches. She co-leads the French-speaking Coaching Supervision Academy (CSA) Program.



Applied neuro-science in supervision

■ Sonja Vlaar

Abstract

The article aims to enhance the understanding of how neuroscience can be applied in supervision. It describes how our brains respond to threats and the activation of the survival brain. It explains basic concepts like neuroplasticity and neuroception. The article suggests that supervisors can build trust by regulating their body chemistry and choosing words carefully in conversations. Knowing how words affect the brain is essential for coaching and supervision, both in research and practice.

Introduction

This article originates from a workshop about neuro-informed conversations in supervision that I presented at the ANSE conference “With words and beyond” in 2023 in Budapest.

The emerging field of applied neuroscience has grown a lot in the past decade and is still developing. The also emergent discipline of professionals in applied neuroscience represents an exciting new area of practice for coaches and supervisors. Although applied neuroscience is increasingly present in training for coaches, this development is yet absent in general supervision and in the specialization of supervision for coa-

ches. This is exemplified by Van Kessel (2023) who provides a categorized and annotated overview encompassing over 400 publications on coach and mentor supervision. Additionally, the international development of coach supervision is outlined in the article by Van Kessel and Vlaar (2024).

Creating understanding and awareness how, from a neuro-informed perspective, conversations can foster lasting change is crucial for both research and the practice of coaching and supervision.

Though we don’t have yet a comprehensive theory of consciousness, thoughts and feelings are ultimately rooted in electrical, chemical, and physical properties of the brain-body system. This biological view is essential, but not necessarily sufficient, for understanding all the phenomena in our world. Several philosophies and theories about the functioning of the human brain exist. For instance, some researchers believe that humans are passive representers of their environment. This “representational or computational worldview” holds that our mental processes manipulate a representation in the brain of the outside world.

Different from this worldview is the “enactive approach” and the “embodied approaches” that tell that we – as humans – actively shape the world in a way that it becomes meaningful to us. In other words: the outside world is not some abstract representation of our brain, but directly a result of our brain-body system interacting with the world. For example, in his 4E theory of cognition Menary (2010) posits that cognition is embodied (the embodied brain), embedded (the embodied brain-environment), enactive (the embodied brain-action), and extended (interaction of the embodied brain with other objects in the environment including technology).

In phenomenological terms, our environment can be expressed as our ‘lived world’. So, the way the world is perceived,

the way it is acted in, the way it is conceptualized is going to depend on the body and capacities for action that the body and brain have.

I suggest that supervisors familiarize themselves with the brain-body system and express a professional viewpoint on how the brain-body system functions.

This article starts with the question what if we learn more from negative experiences than positive ones (section 2). Next, I present the following neuro-concepts: surviving and thriving (section 3), neuroception and interoception (section 4), neuroplasticity (section 5), hacking the brain (section 6) and the regulation of our bodily neuro-chemistry (section 7). Section 8 presents main recommendations.

What if we learn more from negative experiences than positive ones?

Individuals perceive experiences subjectively often as positive or negative. This perception varies among people. We might even not agree that a particular experience produces positive or negative feelings, but each of us can – in principle – distinguish one from the other. A negative experience is generally perceived as unpleasant, undesirable, or distressing. Examples of such experiences are failure and rejection, conflict, misunderstanding, and health issues. The response to such experience is based on the individual resilience, coping mechanisms, and overall mental and emotional well-being.

Evolutionary neurobiology learns that negative experiences tend to have a stronger impact on us than positive ones.

A concept deeply rooted in psychology and evolutionary neurobiology is that negative experiences tend to have a stronger impact on us than positive ones. There are multiple explanations for why this occurs:

- **Survival Instinct:** in our evolutionary past, negative experiences such as danger and threats posed a greater risk to our survival than positive experiences. To ensure survival, human brains evolved to prioritize negative experiences. In survival mode our brain primarily looks for the negative, whether real or perceived. The brain is wired to learn from negative experiences to avoid similar situations in the future. ‘Wiring of the brain’ refers to the whole arrangement of dendrites, axons and synapses in the brain that knit billions of neurons into dynamic networks and hubs of networks (Cf. Feldman Barret, 2017).
- **Attention Bias:** negative experiences tend to grab our attention more readily than positive ones. This bias is also referred to as the negativity bias. The natural inclination of the brain to focus on negative information leads to increased cognitive and bodily processing of negative experiences. Positive experiences, on the other hand, may not require the same level of attention and depth of analysis since they are typically associated with safety, satisfaction, and well-being.
- **Emotional Intensity:** emotions such as fear, anger, and sadness are often more intense and immediate compared to emotions like joy or contentment. The strong emotional impact of negative experiences can create a lasting impression on our memory and cognition, making them more salient and memorable. This heightened emotional response can help us avoid similar negative situations in the future.
- **Adaptive Learning:** learning from negative experiences is an adaptive mechanism. By reflecting on and understanding mistakes, failures, or emotions, we can adjust our behavior, improve decision-making, and develop strategies to avoid similar negative outcomes in the

future. Negative experiences provide valuable feedback and serve as lessons, motivating us to seek alternative approaches or solutions.

So, our brain-body-system is intricately wired, shaped by survival instincts, attention bias, emotions, and the ability to adapt.

Our brain’s job is to make sure that we stay alive and well, and survive. However, many people mistakenly believe the brain is primarily for cognitive reflection and thinking. (Feldman Barret, 2020).

Understanding the role of our brain-body system in learning is paramount for supervisors, particularly when it comes to transforming a negative experience into a valuable, and potentially positive, one. Intrigued, this article shares my findings.

From surviving to thriving

Nowadays in our society, the main sources of threat are not external. Many threats stem from emotional and social experiences, that can be both internal and external. Even, conversations with others can be perceived as threatening, due to fear of judgement, misunderstanding, disagreement or conflict, rejection, past negative experiences, power imbalance or emotional intensity.

“Neurotransmitters are to the brain what conversations are to relationships”

– Judith E. Glaser –

The brain is part of our nervous system that reads 24 hours a day what is happening inside and around us. It picks up signals from the body, the world around us, and from interactions with others. It functions like a radar, constantly searching for signals of danger and safety. It includes the scattering of words that the brain downloads in autopilot, not consciously. It just happens. Always. Everywhere.

The neural wiring and circuitries of the brain involved in our survival are commonly known as our 'survival brain.' In survival mode, at least three adaptive mechanisms - fight, flight, and freeze - have a fast and immediate impact on our physiology. Natural chemicals such as cortisol and adrenaline are released. Over time, excessive levels of these chemicals result in a range of mental and physical health problems (e.g., high blood pressure and high heart rate, and memory and mood problems), and trigger negative thought patterns while reducing optimism, hopefulness, and sense of efficacy.

Supervisors play a crucial role in helping supervisees navigate the discomfort of negative thoughts and feelings. The comfort zone, fear zone, learning zone and growth zone are often used to describe the different stages of personal development. The comfort zone is like a safe place, but the fear and learning zones mean stepping out to take on challenges and learn new things. The growth zone is the good result of going through these zones and growing personally. The fear-zone is characterized by a sense of unease, tension and stress. Supervisors guide them through these phases, facilitating the transition into zones conducive to learning and personal growth.

It is demanding for a supervisee to go through these phases. It also comes with a high energy cost. Our brain consumes a significant amount of energy. Even when not dealing with a negative experience it needs about 30% of the energy we have. When things get stressful, our brain-body system craves even more energy. Therefore, it's crucial to assist

supervisees in swiftly identifying the alert signal and respond to negative experiences in a manner that requires less energy, stress, and pain.

A neuro-informed approach begins by inducing a Relaxed Physiological State (RPS) through exercises that prime the brain for calm and trust. This enhances the learning experience, making it smoother, less stressful, and more enjoyable. A brain-body system in RPS mode thrives rather than merely survives. Thriving involves an optimized interaction between our internal and external worlds, allowing us to learn from experiences that to some extent worked, adapt to changes, and progress toward successful survival and growth. This optimal response occurs when our brains and bodies react effectively to changes, be it a challenge, threat, or reward.

Perception, neuroception and interoception

Let's dive a bit deeper in the understanding of important neuro-concepts:

Various studies, including Blake (2018), elucidate how our bodies integrate diverse categories of perception:

- Exteroception: through stimuli from our senses (touch, temperature, smell, vision and hearing)
- Interoception: feedback from our organs to our brain. The physiology of our brain-body system influences the access to the different areas of our brain.
- Proprioception: from our ability to sense our body in space

Our nervous system "interprets" these stimuli. As this happens mostly unconsciously, Porges argues that the term "perception" does not accurately capture what takes place in the brain-body system (Porges, 2022, 139). Therefore, he coined the term neuroception as part of his Polyvagal Theory, to better understand the autonomic nervous system's role in regulating social behavior, emotional processes, and physiological responses. Neuroception is defined as the process

through which the nervous system assesses risks outside of conscious awareness. Once signals regarding safety and danger are detected through neuroception, the physiological state automatically changes to optimize the chances of survival (Porges, 2022). Neuroception does not involve conscious understanding. It is the autonomic nervous system's way of scanning for cues of safety, danger, and life-threatening situations without engaging the cognitive parts and higher order functions of our neocortex.

While we may not be consciously aware of neuroception, we are usually aware of the physiological switches in our bodies, i.e., interoception. We can experience survival as a feeling in the stomach or heart, or as intuition that the situation is dangerous. Additionally, when we thrive, neuroception triggers the physiology of the body to contribute to trust and social engagement (Cf. Glaser, 2018; Porges, 2022). Feldmann Barret (2017, p.73) mentions that interoception is a fundamental feature of the human nervous system, and why we experience these sensations as affect remains one of the great mysteries of science.

In summary, our interoception begins as a wordless, embodied physiological experience leading to the creation of a personal narrative that supervisees express in supervision.

This crucial insight has led to the development of numerous neuro-informed interventions, aimed at inducing a more relaxed physiological state in the brain-body system. Examples of such interventions include mindfulness, compassion-building exercises and exercises from positive intelligence. These practices foster the RPS, providing various avenues to achieve it, ensuring sustained impact over time, and empowering us to thrive. In other words, these approaches enhance our resilience, defined by Neurozone® as the neuro-psycho-immunological capacity to overcome challenges, to withstand breakdown and learn and grow from doing so.

Professionals trained in the application of neuro-informed theory and tools possess the knowledge to comprehend and how effectively apply the outcomes of these tools and exercises.

For example, The Neurozone reporting system supports supervisees in regulating and optimizing the neuro-driven processes of their brain-body system. The Neurozone® personal assessment uses neuroscientific data to identify the level of resilience and provides resilience-building recommendations to prevent burn out and set the person up for improved performance. More specific, the Neurozone Resilience Index (NRI) measures the individual resilience score as a component of the evidence-based Neurozone assessment (Cf. Van Wyk et. al., 2022). The Neurozone® high performance team or organizational reports identifies which behaviors are required at the team or organizational level to perform optimally.

Neuroplasticity

Fortunately, our brain develops until a very old age. Nobody will be surprised that learning takes practice, after all, new brain paths must first be walked and wear in. With the effort of exercises and practicing we create new brain paths. That is how the brain learns new things. This is what we call neuroplasticity. But it means much more!

Thanks to our evolutionary youngest part of the brain (the neocortex), we have developed higher order functions such as creativity and capacity to think, reflect, learn, and innovate. It is known that - for example- visualizations, when repeated often, rewire the neural circuitry. When we consciously, and regularly recall and visualize a hopeful thought or a wish, this effectively forges a new neural pathway in our brain. If we do this often enough this tiny pathway can become a metaphorical highway in our brain. In this way we can construct ourselves a better future.

Understanding and using the neuroplasticity of the brain is essential for supervisors as it provides the brain's ability to

change, adapt, and rewire, and hence to learn and transform. Supervisors can regulate the neuroplasticity of the brain of both themselves and their supervisee, by carefully choosing positive and WE-centered language (as explained in section 7), and by repeating exercises that create new neural pathways, and stack actions upon them.

Hack your brain

The term hacking is borrowed from computer programming, where it means finding a clever and efficient way to solve a problem or achieve a goal. 'Hacking the brain' refers to the concept of influencing our brain on autopilot and go beyond, to achieve certain desired outcomes, change behaviors, or enhance performance.

A substantial portion of our brain-body processes are automatic, unconscious, possibly exceeding 90%. Each individual's interoception processes are unique. Moreover, unconscious processing of information in the brain is 400 times faster than the conscious processing of our thinking. This is dazzling when you reflect on it.

The job of our brain is that we stay alive and survive. Therefore, each brain unconsciously excludes information to avoid suffering and to avoid emotional pain. This is also how the brain creates biases, as elaborated in the article "Inclusion and the Brain" (Vlaar, 2020). The NeuroLeadership Institute postulates "If you happen to have a brain, then you are biased".

In order to transform, learn and thrive, we have to go beyond the autopilot and hack our brain.

So, our brain on autopilot naturally misses valuable information for transformation, learning and thriving. Therefore, we have to go beyond our brain on autopilot. This means hacking our brain by deliberately checking in with our body. We can learn how to do this, even at the moment of experiencing an alert signal. In the approach of Positive Intelligence™ to weaken our 'saboteurs' and strengthen our 'sage' these exercises are known as 'self-command breaks' (Chamine, 2012). Saboteurs are our habitual mind patterns, reacting to challenges and generating negative emotions; they are experienced as stress, disappointment, regret, anger, guilt, shame and worry. The sage may be experienced through positive emotions that come with empathy, gratitude, creativity, curiosity, self-confidence, and action.

Other brain hacking exercises are available on the Neurozone™-app designed to enhance resilience. These exercises are helpful to induce a Relaxed Physiological State, grow resilience and thrive.

Regulate neuro-chemistry with words

Any interaction causes automatic chemical reactions in the brains and bodies. Without us realizing it, our hormones and neurotransmitters get active, influencing the way our brain-body system handles information. These chemical processes decide whether our brain goes into a self-protective survival-mode or stays open to sharing, discovering, and being influenced.

Conversations that up-regulate oxytocin and down-regulate cortisol can cure, heal and create trust in the relationship. Conversations that down regulate oxytocin and upregulate cortisol can hurt and bring damage to the supervisory relationship, leading to feelings of distrust.

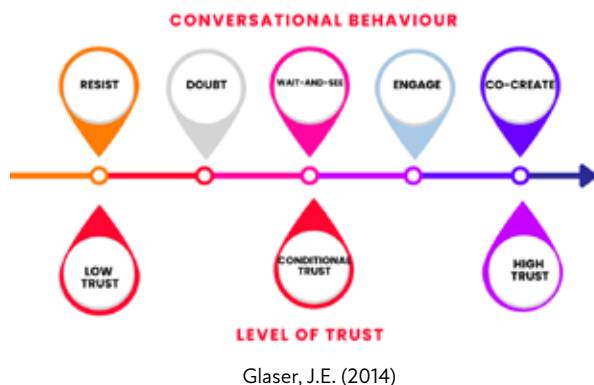


Figure 1

Figure 1 illustrates a modified Conversational Dashboard model, portraying a spectrum of conversational behaviors rated from low trust to high trust (Glaser, 2014), aiming to:

1. positively influence our neurochemistry, even in the moment when conversations get at its worst and emotionally difficult;
2. to express inner thoughts and feelings to one another in ways that can strengthen relationships and shared success;
3. and to influence the way we interpret reality, leading to better results.

This framework can be used to help supervisees in gauging trust levels during critical moments. They place themselves around one of these five positions, and are asked what it would require for them to elevate their level of trust.

The model can also be used to explain what happens at a neuro-chemical level in conversations. It shows the impact of words on the physiological up- and down-regulation of oxytocin and cortisol. In the ANSE workshop (see image below) I doubled the image of the original Conversational

Dashboard™ (Glaser, 2014): as a floor mat, and I also showed it on the screen.

I underscore the importance of word experimentation in supervisory conversations, encouraging choices of words that promote safety and trust. This involves opting for positive “WE-centered” language over “I-centered” expressions, as well as posing questions instead of making statements. For example: Table 1.

By experimenting with positive, WE-centered language, supervisors gain insight into and influence the subconscious interoception, thoughts, emotions, and behaviors of both their supervisees and themselves.

The Conversational Intelligence™ framework developed by Glaser (2014) offers a methodology to classify conversations into three distinct levels of interaction between the supervisor and supervisee: transactional, positional and transformational:

Level 1. Transactional: Tell & ask. This level of conversation is suitable for instruction and to get work done. The focus is on information and tasks. The interaction dynamic consists of speaking and asking questions. This level is ‘broadcasting’ information that is already known to oneself. Too much or a too long interaction at this level results in a style of ‘yell and sell’.

Level 2. Positional: Advocate & inquire. This level of conversation can lead to win/loss or win/win outcomes. We influence others to adopt our opinion, and the interaction’s dynamics involve advocating and questioning. Too much interaction at this level results in addicted to being right.

Level 3. Transformational: Share & Discover. The interaction’s dynamics are about sharing questions and information and discovering new perspectives for shared success. This opens new insights and wisdom beyond what one already knows. We discuss questions that we not yet have the answer for, and invite to find answers together. This creates a sense of co-creating and shared success and encourages to participate fully. Too much or a too long interaction at this level results in ‘all talk and no action’.

Recommendations

Supervisory conversations that apply neuro-informed approaches and tools provide a valuable perspective to establish safety and trust.

It is recommended that supervisors, supervisees, and professional trainers of supervision develop the skills required to:

1. navigate beyond the unconscious processing of the brain with neuro-informed approaches and tools to positively influence supervisory conversations
2. actively engage in positive WE-Centered language, deliberately choosing words and levels of conversations that enhance trust;

Table 1

Say less of ...	Say more of...
I let you know when I have figured it out	Whom can we ask for help on this, so we can explore this in supervision?
I will do this myself	How can we do this?
You can't help me	What do we need to get this done?
You don't need to know	What do we need to know more about?

3. utilize neuro-based data-analytics to measure and boost resilience and trust. ■

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“Who am I?”

Drawing the 5 Columns of Identity as a Supervisor

■ Magritt Lundestad

Abstract

Supervisors meet various clients with different identities. In establishing a safe relationship between the supervisor and the client, it is of importance that the supervisor knows his or her own identity. This article presents the concept of “identity” in Integrative Therapy and Supervision, and the 5 Columns of Identity. It also describes the use of drawing as a method in supervision, and the ideas behind using creative media. The article is based on a workshop given at the ANSE Summer university in Budapest 2023. In the article the content of the workshop is presented, and some experiences and feedback from the participants.

Introduction

“Who am I?” How well does a supervisor know him/herself in meeting clients with various identities? How can a supervisor work to be more conscious of his/her own identity? This article raises the question if drawing can be a method to gain more knowledge of the identity of the supervisor. In the article theories and methods from Integrative Therapy and Supervision is presented. The question discussed is: “How can drawing the 5 Columns of Identity contribute to supervisors understanding of his/her own identity?”

The concept of Identity in Integrative Therapy and Supervision

In Integrative therapy and supervision “identity” is seen as



something that is “changing permanently» (Petzold, 2008, p.251). The process of the development of identity, is defined in this way: “The images the self creates of the self in context, where it adapts diverse attributions and reflections from the context» (Petzold, 2008, p.251). Developing an identity is a synergy of *external attribution, mental evaluation and self-attribution* (Petzold, 2001). Petzold (1982, p.263) says that “The way I see myself contributes to my identity as well as others see me, how they identify me». Identity is always connected to the social world. As a therapist and supervisor, one also needs to know the «convoy» of a human, the people and the social world each human is surrounded by.

The 5 Identity columns

The 5 columns are the following: 1) Body subject 2) Social network 3) Work, achievement and leisure 4) Material security 5) Values and norms (Cf. Ebert & Könnecke-Ebert, 2007).

The identity columns are a *support system* for the identity (Petzold, 1982, p.265). All columns have an *individual* and a *collective* aspect. They can be used as a diagnostic tool for Integrative therapists and supervisors. A *life crisis*, a *loss* or another *big change* which is connected to one or several of the columns, will to a great extent influence our identity. One can collect *resources* from one column to another to support the identity and handle crisis in life. In all columns there is a *time continuum*: the past – here and now – the idea of the future.

Body subject

This basic column is related to the physical body, like gender, age, health and looks. It also includes the *phenomenal body*, which is how we *experience* our body. Petzold (1982, p.265) says that “One does not have a body, one is his/her body itself”. A vital and healthy body is important for identity. If

the physical reality is *threatened, misused or damaged*, it has a grave impact on the identity. The time continuum in this column is how you see your body/health in the past, how it is today, and your ideas of how it will be in the future.

Social network

Social relationships are vital for human beings. In this column one starts with the core zone of one's social network and social world: family, relatives, close friends. The meso zone relates to meaningful relationships with friends and colleagues. In the peripheral zone one finds all people from everyday life: neighbors, the bus driver, the shop assistant etc. A sudden loss of relevant members of the social world affects the identity gravely.

Work, achievement, leisure

This column is related to work life, achievement, and leisure time. Work can be seen as: "This is what I have accomplished" (Petzold, 1982, p.268). Others also identify us through our work/occupation: "I am identified by my work of others", meaning other people identify us on the basis of our work/occupation. Loss or change of work can have a great impact on identity. In this column the balance between work – leisure (work- life balance) is an important dimension – is there a balance, is there too much/too little work, too much leisure time/too little?

Material security

«Food, clothing, a roof over one's head, land, money, valuables – provide a high degree of identity – feeling for most people» (Petzold, 1982, p.268). Losing money, valuables or property can lead to an identity crisis. A central question in this column is: "How important is material security to you?"

Values and norms

«The column of values is, when well developed, the one that supports identity when the other columns have already

collapsed or broken down» (Petzold, 1982, p.269). Values can stem from religion, political orientation, philosophy of life etc. Values provide orientation, hope and security. Individual values can be shared by a «value community».

5 identity columns: body, social network, work & leisure, material security and values & norms.

Drawing as a method in Supervision

Adults often have different feelings about drawing. Some love it, some like and find it to be ok, while others hate it. Our feeling regarding drawing is often connected to school experiences, where many very clearly remembers pupils who were considered good drawers, and the ones who "could not draw". Many have had their drawings judged and had negative comments from teachers or parents on their drawings. Some might also see drawing as "childish", and don't see it as a part of their adult life. Due to these experiences, adults have a very varied relation to the use of drawing. It is often necessary to comment this theme in introducing drawing to a group. There might be several group members who have a lot of resistance regarding drawing. Others might be really looking forward to the opportunity to draw. The principle of supervision being something that should be voluntary, is important. The supervisor should allow participants to not draw if the resistance is too strong. As a leader of a group one can suggest that the participant just sits with a sheet of paper and pencils available during the time others draw. Then the participant can allow him or herself to see what happens – maybe not to draw, or maybe something will start happening. In supervision/therapy, drawing is not seen as an art expression or a performance, but a way to express yourself. Loris Malaguzzi, an art teacher in the

area of Reggio Emilia, Italy, states that "A human has hundred languages» (Cf. Edwards, Gandini & Forman, 1993). Drawing can be seen as one of the languages. Using creative media gives an easier access to feelings, moods and atmospheres, "things which are not available through language" (Höhmnn-Kost, 1995, p.21). An important point is that creative media like drawings, are carriers of information. The image will always tell something about the person.

Three levels of work

Höhmnn-Kost (1995, p.15) presents three levels of working with expression of oneself through creative media: 1) Functional – «practical procedure-based work». 2) Experience centered – «andragogical work». Andragogy refers to methods and principles used in adult education 3) Conflict centered – «uncovering work». As a supervisor the second level, experience centered, is a recommended level to work on. Drawing the identity columns can lead to new learning and insights for adults. If one is not trained as a therapist, one should avoid the conflict centered level and going into uncovering work.

The workshop

In the workshop I shortly introduced myself and the plan for the workshop. Then there was a round in the group where each participant introduced themselves and the expectation for the workshop. The participants were supervisors from various countries in Europe, with different formal background and experience as a supervisor. The experience with working with creative media was also very varied. Some had used it a lot, but for several it was something new and something they wanted to try out more. I then presented the learning outcomes for the workshop:

- Increased awareness and knowledge of the participants identity in their professional role
- A clearer understanding of each participants identity to feel safer in living in an incomprehensible world.
- Gaining knowledge on the use of drawing in supervision

- Share reflections on *how to work as supervisors on identity with clients*.

I then presented the 5 Columns of Identity and opened for questions. After the presentation, each participant made their own workstation where they could draw after a lunchbreak. Each participant then worked individually with drawing of their 5 Columns of Identity for 40 minutes. The drawings were shared in groups of 3, where each participants had feedback on the drawings from the others. In the last part of the workshop each participant presented their thoughts of: 1) How was your experience of drawing? 2) How can this work contribute to your work as a supervisor on client`s identity?

Experiences and feedback from participants

The illustration is a drawing from one of the participants in the group.



I also share one of my own previous drawings of the 5 columns, to give an example of how different drawings of columns can be.



Further on I will present feedback from two of the participants in the workshop. Both participants are by coincidence trained as Integrative Therapists/Supervisors. They know the 5 Columns and have done this sort of work before. This will of course influence their answers, but I still choose to present their experiences from the workshop:

1. How did the workshop with the 5 Identity Columns influence your identity as a supervisor?

Participant 1: The work strengthened my identity. I did the 5 columns exercise many years ago. I feel integrated, my identity also feels integrated, it feels lively. Picking up the 5 columns, is to pick up five aspects of my professional identity. The picture shows it, and it gives a feeling where the aspects come from, and it is integrated in my identity. It`s nice to have a coherence between the feeling and the picture. And it matches my feeling of identity: professional supervisor, coach and organizational development consultant.

Participant 2: I found this tool quite interesting to use for myself this time – to explore where I am now, compared to where I was before, as a person and as a professional. As a supervisor, I find it to be a relevant tool in communication with clients. There are always needs to explore differences in perspectives and identities. To have a systematic and not too complicated tool for exploration on what is differences in between us, is helpful.

As one can see of the answers, both participants found it useful to draw the identity columns after not doing it for some years. As presented in the theory part – our identity is “changing permanently” (Petzold, 2008, p.251). The participants also found it to be a method to become more aware of where they are today regarding their professional and personal identity. One of them finds the drawing to be in accordance with the present feeling of being an “integrated” professional supervisor and coach. The other one also

sees the identity columns as a tool to explore differences in perspectives and identities with clients.

2. How was the process of drawing for you?

Participant 1: I love drawing, I am drawing and painting myself as a hobby. Drawing the identity columns was as always when I draw a lovely experience for me. I have no fear, I feel free in drawing. I know many people are traumatized and feel wrong by drawing because they have been judged in school, but for me drawing is liberty. I really love it.

Participant 2: It was a good process, as I managed to put away any kind of influences on how a drawing process should be, or how a drawing should look like. I could play freely with the colors, and I let my spontaneous impulses from within, choose colors and movements on the paper while I let my head and brain rest... Afterwards, I was amazed how I could understand and read so much from the drawing, when reflecting on what I did: Confirming some old information, and also giving access to new information or understandings, as well as leaving some questions. This time I was much more able to leave more of the information process to be “movement produced” instead of “head produced”.

From the answers one can see two different experiences of drawing, even if both are positive. The first participant really loves drawing and feels free and liberated doing it. The other try more consciously to let the movement of the hand lead the drawing process, and not the head and the brain. As one can see, the participant managed to do this to a greater extent than earlier. This led to the drawing both confirming some old information, but also some new information and some questions to explore.

3. How was the process of sharing your drawing in groups of 3?

Participant 1: For me the sharing was very interesting. As you know, as professionals, the intimacy of the group is always

good. It is more than good; it is a safe space. And it had also to do with you leading the workshop, creating a safe space from the beginning. The sharing in the group was also very helpful. It was a precious experience. And of course, that also depends on the people in the group. It was a very loving and respectful space.

Participant 2: To share our work in groups of three were interesting and fruitful: We got insight in each other processes, and we could share our own observations of the work of the others. I think some new understandings and perspectives came up for all of us, regarding our own drawings. And of course – each of us could choose to receive the new perspectives or information regarding our own work from the others – or leave it, as irrelevant for us. We had a respectful atmosphere in the group, and I think everyone of us new a little bit more about the others in the group after this work, who they are under the surface. I also think that all of us got some input or impulses that we could use for ourselves – some new information that was not accessible for us when reflecting only on our own...

Both participants found the sharing in the group of 3 interesting and fruitful. They both describe the small groups as a respectful and loving place between professionals. Sharing the drawings gave new insights in both the drawing process and the identity of each participant. The sharing led to more intimacy and seeing what is “under the surface”.

Conclusion

Drawing the 5 Identity Columns as a supervisor can be a tool to gain more insight in one’s own identity as a professional. The use of creative media is “another language” and can lead to new information on oneself. Sharing drawings and being asked questions to the drawing in smaller groups, can also contribute to a clearer understanding of the identity. This demands a safe and friendly atmosphere in the group. As

our identity is changing permanently, drawing the 5 Identity Columns regularly can be a way for professional supervisors to be aware and conscious of their own identity in meeting clients. ■

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Metaphorical cards as an effective projective tool in the process of supervision and coaching

■ Marika Saard

Abstract

The purpose of this article is to provide a brief overview of the use of illustrated metaphorical cards as a projective technique to enrich the supervision and coaching process. To this end, the general meaning of metaphors and the factors influencing their use in the counselling process are first highlighted. Thereafter, the article will outline the benefits of using metaphorical cards for both the supervisor and coach and the client, and the challenges and some important observations for working with metaphorical cards. At the end the author shares her own experiences with the use of metaphorical cards.

Introduction – metaphors in counselling

Metaphor is from the Greek word metaphora meaning a transfer. Individually, meta means along with, beyond, while phore means thing or part bearing (Merriam-Webster dictionary). “The metaphor is about treating one thing as something else, and its primary task is to facilitate understanding”, write Lakoff and Johnson (2011: 69).

We use metaphors in our speech daily, and most of us do not realize the fact that these expressions are metaphorical



in nature (Lakoff & Johnson, 2011). Metaphor arises from the creative interaction of language/ thought. Metaphorical processes are seen as automatic and inevitable, and as such can operate independently at a deep level, allowing for great change. “Metaphor can become an incredibly powerful transformative device” as pointed out by Ferrari (2020: 301), that can contribute to positive outcomes in a counselling session. Metaphors help expand the imagination to recognize new possibilities and allow the client to tell his/ her story more easily (Cf. Legowski & Brownlee, 2001).

Working with metaphors is more effective when shared and mutually contributed by both counsellor and client (Cf. Ferra-

Most of us do not realize that we use metaphors in our daily speech. They come automatically and operate at a deep level, allowing for change.

ri, 2020), which first requires the counsellor to notice metaphors. According to Ferrari (2020), once the client has come into contact with metaphors and in communication with the counsellor, the metaphor can become new areas of experi-

ence during personal exploration. These, in turn, can be expressed in new projections of the client's self in his/ her own present and future perception. „The creation of a metaphor affords the possibility of a metaphorical dialogue between the person and the problem, an arena in which negotiations could take place, so to speak” (Legowski & Brownlee, 2001: 26). Through the metaphors created jointly by the client and the counsellor, it is possible to better access the client's experience and this, in turn, promotes positive changes in the counselling process (See Wagener, 2017).

A projective method – metaphorical cards

Projective techniques date back to the beginning of the 20th century, and, above all, they aimed to study personality disorders and what are the factors that prevent a person from “moving forward” (Cf. Cohen et al, 2015). A valued projective method that has become accepted in recent years in psychotherapy is the use of metaphorical techniques (See Kopp, 2015), such as metaphorical cards. Metaphorical cards (also used: therapeutic, associative, projective, metaphor cards) – consist of illustrated images depicting situations and events from different walks of life in which there are no fixed/ specific interpretations and/ or values (Cf. Ayalon & Siso-Ayalon, 2011; Popova & Miloradova, 2014) and provoking the use of metaphors in conversation. The goal of these cards is to recreate a story using a person's imagination (Cohen et al, 2015).

“The cards work as a consulting tool precisely because patterns of the personality's functioning associated with the experience of its surrounding reality and, above all, its relations with the social environment, become obvious in the process of counselling”, write Popova and Miloradova (2014: 2). Ayalon's (2007) argues that metaphorical cards stimulate the imagination as they symbolize previous (traumatic) events.

Benefits of using metaphorical cards

Pictures and images tell us more than ideas put into words



because for communicating in the visual language and understanding it, people already have developmental benefits. While looking at the pictures, we can quickly contact our emotions and topics. An image may contain a huge number of elements that speak to people in different ways. As they say, that one picture can say more than a thousand words (Saard, 2024).

Using metaphorical cards:

- might “lead to awareness of repressed information, changing of emotional states, and reassessment of goals” (Cf. Popova & Miloradova, 2014).
- allows internal representations of the world through creativity, imagination, and flexibility (Popova & Miloradova, 2014).
- enables access to deeper levels of emotion (Cf. Ayalon, 2003).

- can also “help trigger processes of trust, bonding, and safe communication between the therapist and client”. And the client is the one who provides the interpretation of the metaphorical element (Cf. Ayalon & Siso-Ayalon, 2011).

Metaphorical cards can be considered as one of the effective intervention tools for the supervision and coaching process. They provide an excellent opportunity to address a variety of topics and intensify work with clients, at the individual and team, as well as organizational levels (Saard, 2024).

Metaphorical cards help the client to see their own story laid out in front of them, to take a certain distance from themselves and the subject, and to look at it from a perspective, that may in turn bring out new nuances and knowledge about the topic. At the same time, the counselling skills of the supervisor or coach are very important. For example, it may happen that the client quickly chooses a metaphorical card for a task that is related to their topic, feeling, etc. and shares only a few words about it – this may be a sign that they are “not in touch” with themselves or aware of a sensitive topic. In such a case, it is important to “bring the client safely back” to the chosen card for further investigation at the first possible moment. Of course, as with any technique in the counselling process, if the client is afraid or unwilling to work with metaphorical cards, they have the right to say no. As Legowski and Brownlee (2001: 26) point out: “furthermore, this method of generating metaphors depends on the client's willingness and ability to use imagination. Not all people want to participate”.

Metaphorical cards are not only useful for the supervisors and coaches but for the client as well. Table 1, which prepared by the author, provides some examples.

Table 1. Benefits of metaphorical cards for the supervisor, coach, and client (Saard; based on: Karnieli-Miller et al, 2017; Cirillo & Crider, 1995; Lyddon, Clay & Sparks, 2001).

It helps the supervisor, the coach...	It helps the client...
• promote a deeper experience and contact. • collect information about the client’s values, experiences, and interpretations. • ask supplementary (metaphorical) questions. • process more information and get to the “core” faster. • approach the meeting creatively, etc.	• express feelings, beliefs, and values. • move to deeper levels of experience. • recall repressed experiences. • release blocked feelings. • in verbal self-expression. • talk about sensitive topics in a safe way. • bring out different perspectives. • get more clarity about his/her experience and story. • facilitate sharing of his/her story, etc.

The use of metaphors, stories, images, and similar expressive media, whether in the therapeutic or the supervision process, assumes that a story or image can represent the objective or subjective perception of internal or external reality. Relating to the representative image is likely to change internal reality or can bring about a change in perceiving the external reality, but it does not aspire to achieve change in the objective reality itself. (See Lahad, 2000)

Ayalon and Siso-Ayalon (2011: 3) bring out beautifully: “the metaphorical cards help create a “safe space”, in which a client feels free to move safely from areas of pain to areas of healing in a relatively short period. This space can be a concrete or an imaginary one. It can be located indoors (in a castle or a cave) or outdoors (in a jungle, forest, or sunflower field). Clients may choose to be themselves or play one of many varied roles, such as realistic roles, desired roles, imaginary roles, etc”. With the right use, it is possible to identify coping strategies and develop new ones (Cf. Ayalon, 2003).

Challenges of using metaphorical cards

As with any technique, the use of metaphorical cards can

present several hazards and challenges, especially in the case of incompetence and ignorance. Here are some examples (Karnieli-Miller et al., 2017: 148-149):

- the use of metaphorical cards “can include interference with the train of thought, allowing associated and mystical speech and thinking, and talking in slogans”.
- the use of metaphorical cards might not influence the client’s ability to share information and hence seems unhelpful, as writing.
- in case of incompetence the cards might fly themselves to broad interpretations, leading clients to discuss issues not relevant to the counselling topic.
- metaphorical cards might “activate associations in participants` minds (e.g., with traumatic experiences), which might negatively affect their well-being”.
- working with metaphorical cards can be a burden for both parties: it can be difficult for clients to choose an appropriate card and share his/ her story based on it, and the counsellor can feel time pressured.

Thus, the use of metaphorical cards, like any other technique or approach, is not self-evident. Certain basic facts are

important, and they serve to prevent harming the client. One important observation in the work with metaphorical cards is that the supervisor and/ or coach does not create nor interpret the images, but merely asks questions to develop the metaphor and the story. “If the therapist interprets the images or suggests images, the meaning of the metaphor may be misconstrued since a metaphor can have a multiplicity of meanings”, write Legowski & Brownlee (2001: 27).

As with any technique, the use of metaphorical cards can present several hazards and challenges, especially in the case of incompetence and ignorance.

By creating their own metaphors, clients are using their own resources in storying, reframing, and solving their problems. This is an empowering process since it depends on the clients’ weaving of their own images from the past, present and into the future. “Since the interpretations of metaphors featured in the cards are completely in the eye of the beholder, the same card can trigger different reactions in different participants” (Ayalon & Siso-Ayalon, 2011). Popova and Miloradova (2014: 2) add that “due to the selectivity of perception, apperception, and projection effects, the client sees in the picture of the card exactly what fits his experiences, related to current life situations and outlooks on life, past experience, and personal injury”.

These are again good examples of how powerful tools metaphorical cards are in counselling. At the same time, it should

not be forgotten that metaphorical cards alone do not do the job. The fundamentals of counselling and the ability to use metaphorical cards purposefully and with great expertise and caution are still important.

Experience of the author of the article

To this day, I've had ten years of experience in using metaphorical cards, and every year I notice how powerful this tool is. In 2015, I developed my first deck of metaphorical cards. However, it grew into a series of metaphorical cards. There are currently five different decks of cards and a sixth is being developed.

As mentioned before, metaphorical cards encourage the use of metaphors. It can be a key that opens many doors that the client may not be aware of and entering through the door can lead to a "real theme", gradually and carefully (*did you notice the metaphors here?*). However, most counselling (including supervision and coaching) is limited to working on icebreaking and feelings – in fact, the potential of using metaphorical cards is much more than that.



Metaphorical cards are not necessarily for dealing with the so-called serious topics (such as deep feelings, traumas, crises, etc.). They can be used, for example, in work with relationships, goals, roles and values, etc. At this year's ANSE Summer University in Budapest, I conducted a workshop "Values that sustain and support", where I used both metaphorical and value verbal cards from the Contemplation series and combined them with drawing (see pictures). The majority of the work was individual, and part of the group already touched a deeper level. This is just one small example of how different metaphorical cards can be used.

Often what I have encountered in my practice is that many clients jokingly ask if we are going to predict. This is because they lack information about metaphorical cards. As with any other approach, in the work with metaphorical cards, it is important to clarify the purpose of its use and, if necessary, the difference between prediction and metaphorical cards. In addition, when working with metaphorical cards, there is no clearly defined sequence of actions, questions to ask, etc. Moreover, there is no correlation between a particular problem and a metaphorical card.

My main tool as a supervisor and coach (combined, of course, with other techniques and consulting approaches) is metaphorical cards. In recent years, I have been sharing my knowledge and practical experience with psychologists, supervisors, coaches, and other professionals who work with people. I always mentioned that the selection of metaphorical cards in the world is wide. One possible approach can be developed further, and new components can be added – all based on the clients, their stories, cooperation, and their own creativity, etc. The most important is that the counselors themselves "like" them and find them suitable for work. Metaphorical cards have a wide range of uses.

In conclusion, metaphorical cards can be used on any topic and combined with different methods – there are endless possibilities here, and that is why it is such a powerful tool! ■

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Marika Saard is a social work organizer by education, and has a master's degree in service design. She has trained in psychology, art and crisis therapy, coaching and supervision. She has worked in the social field for over ten years. Now for eight years, she has worked as a supervisor, coach and trainer, and is currently studying psychology. She has developed a series of metaphorical cards called „Contemplation“ as an additional tool for supervisors, coaches, psychologists, therapists and other professionals working in the field.

Defining your inner beacons in uncertain waters

■ Zsolt Olajos & Eszter Komondy

Abstract

If we were asked about the most important values that we live by, I am sure most of us would immediately say without thinking too much - 'it's family, love and health, of course!' The question might seem easy and the answer evident. But out of a few dozen could you choose the ONE that is the primary, that is imprinted in your core? Is it really as simple as these three? What do they even mean? We believe that finding our core values is a lifelong journey, if possible. Because to experience different values, learn the meaning and understand the impact on us, first we have to get into situations, hard ones, even painful ones. Through values we learn about life, about ourselves and the connection between the two. And each of us will end up building a completely different set of main values. Some will choose only a few, others a bit more. But all of us will be guided, protected and inspired by our own.

Introduction

Defining your inner beacons in uncertain waters is a workshop we designed to help to experience the inner work with our values, without the stress-factor of difficult or hard real life situations. Through the process we are trying to build



a bridge between the individual and their guiding values, and giving answers to the emerging inner-questions. The metaphor of beacons, (our values) that lead and ground us when the waters (our life) are swirling, is supported by the different sensations of our body. The whole workshop and all the handouts are designed around this metaphor and the idea of a unique boat journey, consisting of individual, pair- and groupwork.

Let's see what this journey through our senses looks like...

Departure

The floor is full with previously prepared pictures of boats. The workshop participants were asked to reflect on their current personal life and select a card that represents that. The cards were carefully selected by us - showing only boats, but a wide variety of them, and of course different kinds of waters (sea, lakes, rivers) surrounding them. We asked the participants to choose the boat which represents them and the

waters that would reflect their life in the current moment. After everyone selected a card, we asked them to discuss in pairs why they chose that specific card. This would allow the participants to connect, and doing it in pairs will save you time - especially if you have limited time for the workshop.

You could also plan a trio discussion in the group around values, what do values mean for them and what their roles are in their everyday lives.

Then we provided a booklet to each participant which guided them through the journey at sea. In this booklet they received the instructions for different exercises, but also had a separate space to write their reflections after each exercise.

After they selected their ships - we sailed off, each of them to their own, individual waters. But of course, when you embark on a journey to uncertain waters - it is important to

think about what you will bring with you and what will guide you in those waters. Our idea was to equip the participants with their own beacons that light the way on their journey. These beacons were their own values. So we provided them a list of 35 beacons/values and as a first exercise asked them to select the 6 most important for themselves.

Binocular – Main values

After we set sail and defined our beacons for the journey we invited them to zoom in with their binoculars into their current life and values.

We asked the participants to listen inside themselves and think about a situation currently in their lives that is either difficult, or uncertain or it needs a decision or requires their attention in any kind of way in this current moment. We assured them that they don't need to share any details of their situation with anyone in the group throughout the course so they will be able to work on deeper or more confident situations as well. They could use the booklet to jot down their situations.

At this point the journey would be about stopping at different harbours and see how their beacons can guide them in that specific difficult life situation, how their values assist them in finding different perspectives or even solutions for their current issue.

Harbors

We created 3 harbours (exercises) throughout the journey

- each of them would target different senses – words and beyond. Into each harbour participants could take 2 values with them out of their important 6 and work with them on their situation.

Harbor 1 – Strength of the elements

Before moving into our first harbour, participants received 3

post-its, 2 of them represented their values that they chose for this harbour and the third post-it symbolized their situation. This harbour was about moving in space and about somatic and cognitive experience of personifying their values.

We divided participants into groups of 3 and they had to give their value post-its to the other two participants and then place the situation somewhere in the room. Then the groups of 3 were asked to make a constellation from the group members (personifying the values) and the situation and seeing and feeling what this constellation tells them about their situations. The participants who were personifying the values could also share their experiences with words or with movement from their “role”, giving wider perspectives for the protagonist.

After the 3 rounds, everybody could “play” with their situations and values, we invited them to reflect on their experience and write their insights into their booklet but they could also share their reflections in the big group.

Harbor 2 – Waves

Then we moved to the second harbour which was about our body and waves of physical sensations. We wanted to activate the somatic experience of the participants in this harbour. So, again we asked them to choose 2 values (other than in the last harbour) and the situation. In this round we guided them through a meditation/focusing experience, which was an inner journey where they could experience the situation and the values as physical sensations and also allow these sensations to formulate some insight about the situation or the solution of the situation. After the guided practice they could reflect on their experience with words – either by speaking or writing it down.

Harbor 3 – Songs of the Sirens

In this harbor we activated the auditory senses with the help

of music.

We played 3 different pieces of music for the participants and asked them which of the three would represent their situation the most. Then they could choose another value from the 6 and we played another round of 3 different pieces of music and asked which of those three would represent their value. And then, we invited them to reflect on what this experience showed them.

The lighthouse – My main beacons

As our final harbor, the last stop of our journey was some kind of a summary of what each participant learned about their situations with the help of the values. Their task was to choose their TOP3, from the 6, and reflect on their situation/question. What is the connection, what is the message or even a solution the values want to give?

Of course, we did not ask what these TOP3 values were, there might have been some who held onto ‘family, love and health’ and others who chose different sets. But we hope our aim, to build a bridge and connect the participants with their inner beacons, has been achieved.

**You need beacons to locate
your harbor, and you need your
harbor to build a bridge.**

What we learned...

We asked the participants how they experienced the journey through a feedback form. Main learnings were:

- the time frame was quite stretched, on the one hand it's something positive because the feelings and intuition could arise and we cannot overthink about our situation

ons. On the other hand, however, it would have been nice to be able to connect with each other a little more

- the intercultural group confirmed that language was no barrier in working together, supporting and understanding each other.
- the participants highlighted it was perfect that they were not asked to share their story so they could work on some really personal ones, the inner work was quite safe
- different harbours (senses) were in focus for different participants, so all of them got closer to their answers in a different way

Our suggested minimum time for the workshop is 3 hours. Suggested number of participants should be between 6 and 25. ■



Zsolt Olajos

I am a keen learner and an advocate for life-long learning. My main personal values are (among others): curiosity, connection, contribution. As a supervisor, coach and trainer I believe that everybody deserves a safe place where they can connect to themselves and to others – learn and develop. My focus areas are “professional” wellbeing, leadership and team development and burnout prevention through (re)defining values and purpose.



Eszter Komondy

As for my certificates, I am an organisational development expert, soft-skills trainer, coach, and supervisor. All these roles motivate, fuel, charge and challenge me. And as for my heart, I have an inherent passion for supporting the overall well-being of others, and I am genuinely interested in their opinions, questions, fears and challenges. I believe we are all the same, but in a different way, we share common values and aspirations. For me, creativity, resilience, growth and connection are essential values.

ANSE Summer University 2023 Boedapest:

■ Impression by Adrienne van Doorn

In august 2023 I knew that dear colleagues were together for this big ANSE event in Boedapest. I would have loved to have been there too but I couldn't. And that is why I started to follow The Gerian Interviews. I looked into the streets of Boedapest through her eyes, through the buildings and into people's eyes. I saw colleagues talking about the importance of our profession without words, I sank into it from my own garden chair for a (sometimes reflective) moment.

The online world allows us to be and stay connected. It makes the world outside within our reach.

What touched me was the dancing to beautiful live music (Helena Ehrenbusch, Estonia), seeing colleagues I met before. For example the Ukrainian/Austrian colleagues (Viktoria Sliusarenko and Sisi Alder) who speak powerful about their workshop with big smiles around their mouths. Knowing the atmosphere, knowing how nice it is to share and connect with colleagues in the ANSE community, I couldn't wait to open the Youtube channel in the morning to be there for a just a while...

Thanks to the interviewer, the editing and all the people who shared their stories to bring Budapest to my backyard from the ether!

Some highlights by Frans van Son

In Boedapest, August 2023, I joined the ANSE Summer University "With Words and Beyond – Values and Identity in an Incomprehensible World". I'm very glad I took part in this conference.

It was really appreciated that our Hungarian colleagues and volunteers of the Hungarian Association of Supervisors and Supervisor-Coaches (MSZCT) and the members of the board of ANSE organized a wonderful week in the recently renovated palace of the Károli Gáspár University of the Reformed Church (KRE). Coaches and Supervisors from 23 countries in Europa attended and a warm sense of community was established. Some of my highlights:

- On the first afternoon we sang the canon "Donna nobis Pacem" that gave us common ground for our work.
- On the first evening we participated enthusiastically in Hungarian folk dances, led by teenagers who showed us how to dance.
- The keynote that made a strong impression was offered by Catherine de Jaroueh (Germany) who presented: "Music for the Pain for the World". In this way she wanted to support people in dire situations all over the world. The music she composed herself and sang to the audience was touching. Participants made the bridge to the current harsh reality in Ukraine to express the sign that making peace is a very tough way forward. The question



rose: how we can help Ukraine?

- Marika Saard, a young coach with her workshop "Values that sustain and support". She was able to make a connection between our own values in supervision and her beautiful drawings in the "Contemplation Cards".
- The workshop with Marion van Oijen (The Netherlands)

and Sabine Pankofer (Germany): “ Circus of Chaos or constructive and playful detours in Coaching und Supervision”.

- At the farewell party, participants of all ages once again enjoyed dancing and celebrated the connections that had been developed. We all feel that if possible we can contribute to a better world by our profession. I sensed that participants found it hard to say goodbye to other members of the community.

I would especially like to express my gratitude to the team of MSZCT and to the board of ANSE for all their work in arranging this successful event.



Adrianne van Doorn is (senior-)supervisor and has her own company focused on development of professionals and their organisations. She teaches coaches and supervisors to work with tools and methods.



Frans van Son (NL) is assessor and supervisor at the Teacher Training Department and the Pedagogy Department at the Amsterdam University of Applied Sciences (www.hva.nl).

Quest for authentic self in a work hard culture

■ Andrea Toarniczky

*“There is a crack, a crack in everything
That’s how the light gets in”*

(Leonard Cohen)

Abstract

The speed or in other terms the ‘work hard culture’ acknowledges only the visible and measurable individual performance, with the present time as the only relevant frame of reference. In a “work hard” culture the ideal employee has a strong work ethic, manages a high workload (60/80 hrs/week) and (s)he is continuously available (to the client and superiors), and is absolutely committed (the work is number one priority). The work hard culture asks for the whole individual. The answer to the question who they have to become in order to fit in goes beyond the work identity. The work hard culture encapsulates not only the present, but the future too by blurring the difference between desired and ideal/expected identities. Our desired identities take us closer to our authentic self thus a work hard culture may put in danger our quest for our authenticity too. The lecture aims to uncover the signs of work hard cultures and their possible consequences on our journey to become our authentic best selves.

Introduction

In management pop culture, the excellence of corporate culture lies in its strengths, which is interpreted through its impact – organizational identification and (clan) control

– meaning, that it not only determines how the individual should behave, but also who to become in the organization. However, a fine line separates a strong and healthy corporate culture—one that effectively recruits and retains employees who are highly motivated by a common objective or cause and dedicated to long-term performance, and one that cultivates a corporate cult (See Kets de Vries, 2019). Many firms that are widely acknowledged as most attractive workplaces, such as Apple, Lego, Google, or the BIG4 corporations, are navigating this fragile balance, while cultivating a work hard culture. The following questions arise: What is a work hard culture? Who is the ideal employee in a work hard culture? Does this ideal employee portray a healthy OR toxic identity for the individual? Which indicators ought to be monitored closely? How does this factor into an individual’s pursuit of authenticity?

What is a work hard culture?

The work hard culture acknowledges only the visible and measurable individual performance, with the present time as the only relevant frame of reference. The work hard culture encapsulates not only the present, but the future too, blurring the line between the individual’s desired identity and the corporate ideal. Success may be achieved by persisting through challenges, dedicating extensive time to work, practicing effective time management, and embracing excessive workloads. The measure of goodness is in the accomplishments achieved within a minimum timeframe.



Who is the ideal employee in a work hard culture?

The ideal employee is the individual who embodies the aspirations of a strong organisational culture. In a “work hard” culture the ideal employee has a strong work ethic, manages a high workload (60/80 hrs/week) and (s)he is 24/7 available (to the client and superiors), and is absolutely committed (the work is number one priority). Fitting into the work hard culture asks for the whole individual, the answer to the question, who they have to become in order to fit in goes beyond the work identity.

In a work hard culture, success may be achieved by persisting through challenges, dedicating extensive time to work, practicing effective time management, and embracing excessive workloads.

Does this ideal employee portray a healthy OR toxic identity for the individual?

A common misunderstanding is that an organisational culture is either strong and healthy OR cultish (Cf. Graamans, 2024). As a result, the expected ideal (employee) identity is not healthy OR toxic, it rather exists on a spectrum, and its position can be assessed by the individual along a few indicators, such as those of Manfred Kets de Vries (2019). In the following section, I paraphrase his approach.

Which indicators ought to be monitored closely?

1. Fitting in is important vs. fitting in is a must.
One of the main distinguishing factor between a healthy or cultish workplace is in the extent of managerial influence exerted over employees' thinking and behaviour (Kets de Vries, 2019). Healthy organizations recruit and hire for cultural contribution and not only for fitting in. As long as the alignment between the individual and organization along the key work values is expected, they do not seek absolute behavioural control. One may decide own position along the spectrum by asking him/herself: Is it feasible to engage in transparent, two-way communication regarding inconsistencies between the

espoused values and/or behaviour with management? Is promotion aligned with key values and individual performance or rather based on fitting in?

2. Work is part of my identity vs. work defines who I am.
In a work-hard culture, time is the most valuable and scarce resource; therefore, by closely monitoring the degree to which the organisation consumes one's personal time, one can determine to what extent work defines oneself. Employees are encouraged to spend time with their coworkers even after work in a cult-like work-hard culture; they participate in sports and celebrate personal events such as birthdays together, leaving little time for leisure. Additionally, they may present the workplace as a substitute for family and friends, potentially causing the individual to become estranged from their support system (Kets de Vries, 2019).
3. Belonging vs. fear of exclusion.
Psychological safety and belonging go hand in hand; however, psychological safety is difficult to maintain in a work-hard culture where errors and failings are barely tolerated and one must always perform at his or her peak. This may become even more challenging if the organisation (intentionally or unintentionally) isolates the individual from his or her personal support system (see the previous indicator) (Kets de Vries, 2019); in such cases, the individual may develop a fear of exclusion because it is difficult to imagine the consequences of quitting employment with the organisation.

How does this affect one's pursuit for authenticity?

Where fitting in is a must, one's identity is carefully regulated by the organization. This might take the form of (1) concealing – asking employees to hide unwanted aspects of their identity (e.g. not allowing to wear religious symbols, like a Christian cross), (2) exploiting – magnifying the desired aspects of an employee identity (e.g. the strength of a bodyguard, beauty of a stewardess, etc.), (3) faking – asking employees to show a

Psychological safety and belonging go hand in hand; however, psychological safety is difficult to maintain in a work-hard culture where errors and failings are barely tolerated.

„false” identity (e.g. asking early career consultants to project the confidence and knowledge of an expert). These pressures the individual towards the corporate ideal, possibly creating internal conflicts, and employees may perceive their „true self” in danger.

The tension between the self-identity and corporate ideal is further escalated, by incorporating one's personal time. In their article, Costas and Fleming (2009) provide a vivid example involving a young professional named Paul who is employed by Y-international. Paul perceives Y-international as a “good place to work,” but the work itself is “brain-rotting.” As a result, the persona he once believed himself to be—an avid reader and art enthusiast—becomes more of a concept in his mind than in reality, as he no longer has the time to engage in any of these activities. This leads to self-alienation, where he finds it difficult to cling to his “true self,” which has been consumed by the individual he has developed during his employment at Y-international.

Employees may be motivated to “hit back” at employers and engage in acts of resistance, whether overt or subtle, or distance themselves through humour, cynicism or irony, in an effort to maintain their sense of autonomy in the face of

control and their “true selves” in the face of corporate ideal pressures due to internal conflicts and self-alienation. The question is there a possibility to find authentic presence in a work hard culture that goes beyond resistance?

How to pursue authenticity?

Upon initial examination, it appears that authenticity is synonymous with the ability to present one’s “true self” in all circumstances, and this might not be considered sufficiently fitting to the pressures of the corporate ideal in work hard cultures. However, authenticity may be achievable if we adopt an alternative strategy, which was first proposed by Ibarra (2015). The author introduces the notion of adaptive authenticity in her influential article, wherein each novel circumstance presents an opportunity for experimentation, wherein one can test out possible selves and ultimately determine their desired self. One may generate potential selves by emulating a single role model or multiple role models; however, the latter approach has demonstrated greater efficacy, as it enables the individual to selectively incorporate elements of behaviour from various role models in order to construct their own possible self via patchworking. One may find the desired freedom while experimenting with various possible selves and working on fitting in by selecting successful employees as role models. According to Ibarra (2015) this is not enough. To attain adaptive authenticity, she suggests two additional measures: (1) locate a mentor beyond one’s immediate social circle; and (2) recount one’s personal narrative until it appears to be a coherent and consistent perpetuation of the individual’s self-concept. The presence of a mentor who is not part of the close social network is crucial, as they can provide support for the individual while preventing them from reverting to their previous self. Importantly, by recounting the personal narrative until it feels coherent and consistent, one clarifies for oneself the new desired self and determines how to get there. Furthermore, by sharing the narrative with others, one secures the much-needed

legitimacy within the organization by matching the needed degree of fitting in.

The adaptive authenticity does not focus on past or present identities, but on the future, putting in center one’s desired identity. Storytelling relieves internal strain while securing exterior fitting in.

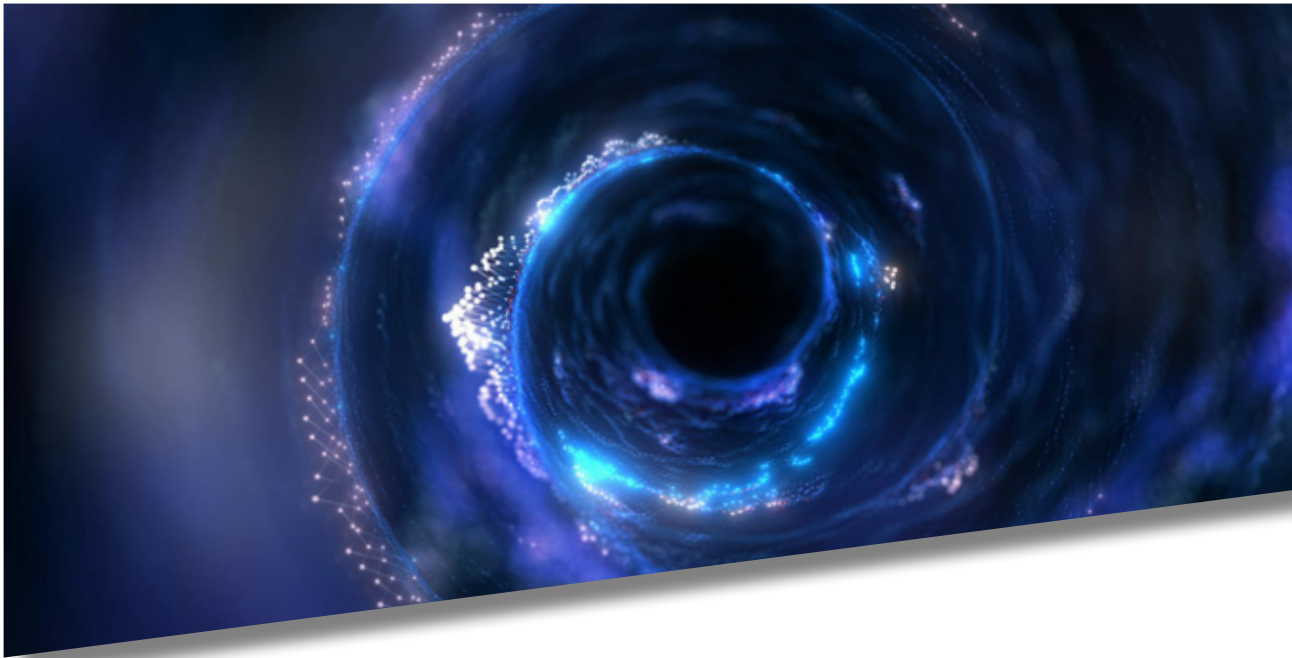
The desired identity forged through these experiments with possible selves provides more flexibility to the individual than belief in one’s “true self” and assists the individual in finding those individuals who are credible for him/her in the organisation and can serve as role models, thereby creating a new network that can shield him/her from extreme organisational expectations. These role models can positively reveal the individual the probable inconsistencies of the corporate ideal, which may function in this case as “cracks where the light comes in,” or simply provide areas for experimentation and growth.

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Navigating Transformation

Insights and Reflections from the SU Workshop

■ Signe Vesso

Abstract

In the heart of every organization lies the potential for growth, transformation, and the realization of bold dreams. This understanding was the basis to create the Coaching Wheel Model—a holistic framework designed not only to map out the coaching journey, but to imbue it with a sense of purpose and direction.

The inception of this model was a response to the burgeoning need for a structured yet flexible approach to fostering a coaching culture within organizations. The Coaching Wheel

Model, with its roots in diverse theoretical traditions—ranging from systemic and solution-focused to neurolinguistic and gestalt-based coaching—serves as a guiding light for the coaching process. It represents a synthesis of thought, a convergence of pathways leading to deep reflection and meaningful change.

Theoretical approach

Wang et al. (2021) examined psychologically informed coa-

ching approaches through a meta-analysis of evidence-based work in applied management, discovering that an integrative approach combining different frameworks yielded better outcomes. Hauser (2017) argues that instead of seeking a so-called magic list of coaching questions, coaches need a structured questioning framework.

Tomm (1988) suggests using various types of questions—linear, circular, strategic, and reflexive—for different functions. Hauser (2017) in the Systemic Questioning Framework, categorized questions into clarifying, meaning-making, catalysing, and mobilizing types. These questions add depth to the process and facilitate adherence to a non-directive and dialogical coaching process.

Hornstrup et al. (2012) emphasize that within organizational settings, questioning should extend beyond the self to include the context (i.e., the larger system or organization where the issue occurs) and meta-context (i.e., the relationship).

The Architecture of Change: The Coaching Wheel Model Explained

Central to the model are four thematic pillars—Designing the Future, Planning Implementation, Overcoming Challenges, and Learning from Success—each comprising three sub-themes. This structure facilitates a comprehensive exploration of the coaching landscape, from the inception of a bold dream to the culmination of learning from achievements and setbacks.

The Coaching Wheel Model is more than a framework; it is a dynamic ecosystem that acknowledges the fluidity of the coaching journey. It embraces the complexity of human growth, recognizing that progress is non-linear and that every setback is a stepping stone to deeper understanding and development.

Bringing Theory to Life: The ANSE Summer University (Budapest) Workshop Experience

The theoretical underpinnings of the Coaching Wheel Model

found their expression in the practical realm during the ANSE workshop. Here, the model's companion—168 ingeniously crafted coaching questions cards—was introduced to participants, offering a tangible means to navigate the coaching journey. These cards, aligned with the model's structure, serve as prompts for deep exploration and conversation, ensuring that discussions are both relevant and transformative. The workshop provided a unique platform for participants to experience the model and cards in action, facilitating group coaching. This hands-on approach not only highlighted the model's practical applicability but also its potential to inspire reflection, dialogue, and insight.

The workshop on navigating transformation was a journey of discovery.

Reflections and Revelations: The SU Workshop Unveiled

The workshop at SU was a journey of discovery, not just for the participants but for me as well. Observing the model in action, I was struck by the depth of engagement and richness of conversation that the coaching questions cards can initiate. The diversity of perspectives and the dynamism of the discussions underscored the model's capacity to foster meaningful exchanges and to adapt to the unique contours of each coaching situation. A notable highlight from the ANSE workshop was the participants' experiences with the use of coaching question cards in group settings. These reflections were instrumental in not only showcasing the practical utility of the Coaching Wheel Model, but also in demonstrating the tangible benefits these

tools bring to the coaching process, especially when engaging multiple participants.

Bridging Uncertainties with Confidence

I realized that one role of question cards is reducing anxiety among group members. The common concern of “Am I asking the right questions?” or “Can I be of real help?” often hampers the flow of a session. However, the structured prompts provided by the question cards effectively bridged these uncertainties, empowering participants to engage more confidently and meaningfully in the discussions. This aspect of the model proves invaluable in creating a safe and supportive environment for all participants, fostering a space where everyone feels equipped to contribute.

Cultivating a Melting Pot of Ideas

The diversity of perspectives is another critical benefit highlighted by workshop participants. The question cards served as catalysts, opening avenues for multifaceted problem-solving and rich, varied dialogues. This diversity not only enriched the conversations, but also encouraged participants to explore issues from multiple angles, thereby enhancing the collective understanding and brainstorming process.

Ensuring Objectivity and Focus

Maintaining neutrality and focus in discussions can often be challenging, especially in group settings where diverse opinions and personalities converge. The structured format of the question cards was lauded for its ability to steer discussions in a direction that remains objective and centered on the topic at hand. This structure ensures that the dialogue is productive and aligned with the session's goals, mitigating the risk of conversations veering off course.

Steering Conversations to Meaningful Outcomes

Lastly, the ability of the question cards to maintain focus on relevant areas of discussion was particularly valued. By

guiding the conversation to zones that make the most sense for the group's collective development, the cards ensure that every session is purposeful and impactful. This directed approach helps in maximizing the effectiveness of the time spent together, making every discussion count towards the participants' growth, and understanding.

Integrating Insights into the Coaching Framework

The feedback from workshop participants about the use of coaching question cards in groups reinforces the value of the Coaching Wheel Model as a dynamic and impactful tool in the coaching toolkit. These insights not only highlight the practical benefits of the model and its accompanying tools but also underline the importance of adaptability, empathy, and structured engagement in the coaching process. As we continue to refine and adapt the model based on real-world applications, these reflections serve as a cornerstone for future developments, ensuring that the Coaching Wheel remains a relevant and powerful instrument for coaches and supervisors aiming to foster a culture of growth, collaboration, and transformation.

The workshop on navigating transformation was a journey of discovery.

Charting the Future: Concluding Thoughts and Directions

The Coaching Wheel Model and its accompanying coaching questions cards embody a commitment to fostering growth, learning, and transformation. They offer a structured yet adaptable approach to navigating the complexities of the

coaching journey, highlighting the importance of reflection, dialogue, and a deep understanding of the coaching process. The insights gleaned from the SU workshop serve as a foundation for future endeavors, offering valuable lessons for the continued evolution of the Coaching Wheel Model. As we look forward, the model stands as an invitation to explore, to question, and to grow—a testament to the transformative power of coaching. ■

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The complexity of professional supervision

■ Tone Haugs



In her latest book, *A Supervision Model*, the experienced supervisor Lilja Cajvert presents the supervision model she bases her supervision practice on. Cajvert describes the model and explains how she developed it. The author shares the factors that have been essential to the development of the model and the importance of the ongoing reflections and

evaluations she undertook together with her supervisees during supervision processes she has led.

Cajvert's experiences as a supervisor led to the development of three models: a model for presenting herself prior to a new assignment, a model for working with unconscious processes in dialogue with the supervisee, and a model for working with parallel processes. These three models are also presented in the book.

The goal of supervision, as Cajvert presents in her model, is to foster a professional identity that involves using oneself as a tool in client work. The author's main theoretical position is in the field of psychodynamic psychotherapy, with a focus on object relation theory and attachment theory, which highlight the role of relationships in individual development. Cajvert's model also incorporates a systems-theoretical framework.

To inexperienced supervisors, the book is a gift in presenting a very structured model for planning and implementing a supervision process in professional work with clients. For more experienced supervisors it's a recognition of important factors in professional supervision. Cajvert shares how she works systematically through follow-up questions to help

her supervisees make the implicit explicit. By getting to know themselves better, the supervisees can act more appropriately. The book reveals the complexity of professional supervision and guides supervisors who want to develop their professional skills.

Lilja Cajvert is a social worker, licensed psychotherapist, supervisor, and author. She states that supervisors must be aware of and should clarify their own theoretical basis. Working with unconscious processes may not suit supervisors who do not accept psychodynamic thinking. Cajvert points out that the supervision model presented may be used differently depending on context and the approach the supervisor demands in the supervision process. ■



Tone Haugs, associate professor at the University of Stavanger, is a doctor in Caring Service, a political scientist who majored in Health and Social Studies, Supervisor, Psychotherapist, Physical Therapist and Practical Pedagogue.

Did you know?

■ Gerian Dijkhuizen

Short news from the ANSE COMMUNITY and the ANSE BOARD

- On Wednesday January 24 2024, members of the ANSE board and delegates of the ANSE community represented ANSE in Brussels at a joint parliamentary breakfast organized by ANSE, EASC and EMCC. There were representatives from three different European political parties interested in the ANSE story. There was a lot of networking and promising new contacts were made. After several years in which ANSE had little or no contact in the European Parliament, there is now perspective for the future to put supervision, coaching and reflective practice on the map.
- November 21 2024 will again be devoted to the 'European Day for Supervision and Coaching'
- A new series: "Useful tools for supervision and coaching" was started on ANSE Social Media. Every second Friday, a useful tool is presented by an individual member of the ANSE members.
- Currently 18 International Intervision Groups have been registered, but some groups are on the way to start. Most groups meet online but try to meet at least once face to face.
- The International Intervision Working Group arranged sessions for Russian Speaking members. In December, January and February a total of 8 groups were formed.



- ANSE changed the form of the President Meetings. To have more sufficient input for the General Assembly, we had two online President Meetings to talk about possible and necessary statute changes.
- The next General Assembly of ANSE will be held on October 20 – 22 in Paris.
- The LVSC (NL) has 14 separate 'circles' of members, called 'regions', where they organize at least four meetings per year. They strive for diversity: sometimes in the morning, the afternoon or the evening. One meeting can be practical, the other philosophical. A topic is presented by a colleague from the own region or one from outside. Because it is very important that all members of LVSC feel welcome, there is a variety of topics focused on supervision, coaching and organizational development. Once a year the meeting is combined with a lunch. The colleagues that organise these meetings believe it is important to

facilitate meetings in order to shape learning with and from each other. They are most proud of the regional meetings organized by their own members! Approximately 25 participants visit these meetings on a regular basis. These Regions are the arteries and the beating heart of the LVSC! Maybe it could be inspiring for other National Organisations?

- Another focus of the LVSC this year is: Organisational Supervision. Besides supervision, coaching this is the third 'pillar' these coming years. A special conference with this theme was organised in april and more training courses will be established.
- The Swedish Association of Supervision in Psychosocial Work has celebrated its 40th birthday on May 25-26, 2024. The ANSE board was invited to the celebration and they gave three workshops for the Swedish supervisors. But there are more anniversaries to celebrate. DGSv

(Germany) is 35 years young, this year, and the Austrian association ÖVS will turn 30. Congratulations to all.

- A Supervision conference was held in Zagreb, Croatia from 10-12 april 2024. The theme was *The power of supervision in a time of change*. Supervision has an important task in all the changes we go through: the words adaptation and change have become an integral part of the discourse and demands placed before the individual, family, community and society as a whole. However, we know that adaptation requires time, personal and social resources. At the conference the latest knowledge about models, areas, methods of work and innovative approaches in supervisory practice were shared. The conference was a great success: the Croatian Association for Supervision and Organizational Development (HDSOR) and the Association for Psychological Assistance (DPP) in cooperation with Sinapsa d.o.o. welcomed 252 participants working in the field of supervision.
- The Department of Social Work, Faculty of Law, University of Zagreb, Croatia, recently published in its regular Annual of Social Work (2 2023) an array of scientific papers on supervision, titled *Selected topics from contemporary supervision theory and practice*. Several articles are (also) published in English. To mention one article that might be interesting for you as a reader of ANSE Journal: *Contribution and characteristics of contemporary research on supervision in Croatia* by Marina Ajduković and Kristina Urbanc. The authors draw, among other things, attention to the preparation of a qualitative doctoral thesis. They emphasize that writing a thesis is often a lonely process. It is accompanied by numerous insecurities. Therefore it is necessary to develop new forms of support for doctoral students that would enable a creative space and enough time to reflect on the development of their supervisory and scientific-research identity. To maintain the quality of specialist final papers and doctoral theses, methodological workshops for students and mentors are needed.

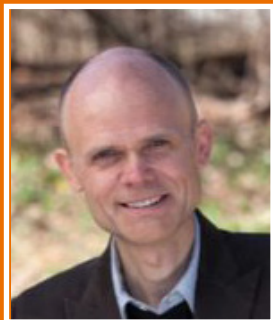
<https://hrcak.srce.hr/broj/24499>.

- On April 6th, 2024 the Professional Supervisors Federation (PSF, France) staged its General Assembly. It was a memorable moment in the life of the association. After celebrating the past years successes, a new board was elected. Frank Joseph-Maurin stepped down as president and renewed his mandate with the new board of directors. Anne Gobin became president of PSF.
- PSF France will welcome the 20th ANSE General Assembly on October 18th and 19th, 2024. Further registration information will be released soon and reach you through the usual channels. ■



Colophon

ANSE Journal Editorial Board



Top row from left to right: Jeanne-Elvire Adotévi Biliès (France), Barbara Baumann (Germany), Helena Ehrenbusch (Estonia), Kristina Urbanc (Croatia). Front row from left to right: Jan Sjøberg (Norway), Eva Nemes (Hungary), Gerian Dijkhuizen (The Netherlands), Sijtze de Roos (Interim Chief Editor, The Netherlands)

ANSE Journal is a publication of the Association of National Organisations for Supervision and Coaching in Europe (ANSE, Vienna), appearing online under the name of “ANSE”, with “European Journal for Supervision and Coaching” as subtitle.

The Journal is registered under number: e-ISSN 2667-0305, and is designed and published for ANSE by Kloosterhof BV, Neer, The Netherlands. The journal appears twice a year, in June and December, and is freely available. Links to the journal may be found on the websites of ANSE National Organisations for Supervision and Coaching, on the ANSE website and on the website of Kloosterhof BV.

The publisher is in charge of the marketing of the journal. ANSE will advertise the (contents of) the journal on the ANSE website, on social media and through its national organisations, and provide links for members of the ANSE community and all other interested parties to download content.

With the journal and with the active involvement of its members and affiliates, ANSE offers a platform to strengthen the European community of supervisors/coaches, to boost networking, to present specific topics and enhance the dialogue between theory and practice. In this way the ANSE community promotes our profession on the European level and presents the expertise with which it is carried out. The Journal is mainly a practitioner-to-practitioner publication, although there is room for scientific content. The Editorial Board takes care of the quality and reliability of the Journal, but full individual and legal responsibility for their contributions rests on the author.

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