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The Pictorial Way of Working as a Gentle Interaction and Activity in Supervision

Abstract

The choice of the article's topic arises from the author's experience as a supervisor, university teacher and also an art therapist in the field of psychiatry. The theoretical basis for consideration was the psychodynamic theory of visual art therapy and, on the other hand, the approach to supervision as an integrative activity. With the experience of hundreds, perhaps thousands of supervision sessions, I applied for supervision training at the end of my career. According to her experience, in supervision, the focus of examination in visual art (psycho) therapy clinical work is usually the examination of the client/patient's situation, familiarization with his condition and messages. The aim of this article is to present a perspective of own ways of coping, in a more holistic way. The beneficiary of this approach is also indirectly the client. However, the solitary work of the supervisor, the support processes and the focus on the needs of the client are the main aspects of the article. Work based on visual imagery has always been at the center of the author's super-visionary interests.

Keywords: psychiatry, art therapist, supervisor, visual image

Obrazowy sposób pracy jako łagodna interakcja i aktywność w superwizji

Streszczenie

Wybór tematu artykułu wynika z doświadczenia autorki jako superwizora, nauczyciela uniwersyteckiego i także arteterapeuty w dziedzinie psychiatrii. Teoretyczną podstawę rozważań stanowiła psychodynamiczna teoria arteterapii wizualnej, a z drugiej strony, podejście do superwizji jako działania integracyjnego w procesie uczenia się od bardziej doświadczonego specjalisty. Po przeprowadzeniu setek, a może nawet tysięcy sesji superwizji autorka zdecydowała się pod koniec kariery na podjęcie szkolenia z tego zakresu. Z jej doświadczenia wynika, że w superwizji pracy klinicznej w zakresie arteterapii przez sztuki wizualne, (psycho) arteterapii nacisk położony jest zazwyczaj na badanie sytuacji pacjenta, zapoznanie się z jego kondycją i przekazem. Celem tego artykułu jest zaprezentowanie własnych sposobów radzenia sobie w pracy superwizora w sposób bardziej holistyczny. Beneficjentem tego podejścia jest pośrednio również pacjent. Jednak samotna praca osoby przeprowadzającej superwizję, procesy wsparcia i skupienie się na jej potrzebach stanowią główne aspekty tekstu. Praca oparta na obrazie wizualnym zawsze była w centrum superwizyjnych zainteresowań autorki.

Słowa kluczowe: psychiatria, arteterapeuta, superwizja, obraz wizualny



Fig. 1. Artistic Expression, a Pictorial Way of Working with Emotions 1

Introduction

Alternative means of communication and processing are needed in supervision, especially when there are challenges with verbal expression. Visual work could be used when the speech is a repetitive process of managing the same content of the self and the issue at hand, or when there is a need to change the direction of a stalled process. Creative visual work is also a natural response to the need for emotional and professional identity work, which allows for pausing and slowing down to the essential in the here and now. The person being worked with makes an image of what is stirring up inside, in the body and in the mind about the issue at hand. The essential thing is to find a point of contact with my own thinking, attitudes, values, feelings and the needs behind them. It is also through doing those possible solutions, or at least the seeds of change, emerge.

A questionnaire for art therapy practitioners who use imagery in their supervision was developed in 2022. The supervisors had asked to define what imagery meant in their way of working. The aim of the questionnaire was to determine the extent to which image work was part of the overall work supervision process and the added value and results of using images. The focus was on the meanings produced by the pictorial approach and identified by the experts in their work, as revealed by the responses. The article also includes the voice of the supervisees in the form of the selected supervision images (Figures 1 and 4) and their feedback on supervision. My

own experience both as a supervisee and as a supervisor strongly contributes to the text.

In short, the aim and purpose of the article is to open up the use of visual interaction and explore its significance as a method of supervision. The aim is also to model the activity as a description of the structure of the activity and to create a model for the application of the activity as an alternative communication tool in the supervision process.

1. On the Process of Image-Making as a Method of Supervision

Supervision and dialogical interaction through images as emotional work became the focus of the examination. Our language is made up of words, images and ideas and therefore we think through them. The author of the picture, the sender of the message, usually wants to express something specific while creating a pictorial message about his or her thinking and his or her own meanings. In my experience, it is when making a therapeutic image that a meaningful issue or painful point about the work of the person being guided comes to the surface and what requires further examination, development and reflection. Making a picture therefore quickly gets to the heart of the matter. Very soon, the content of the picture reveals a story, theme or symbols that the recipient should recognise and perceive, or possibly also the context, the environment in which the message is conveyed (Väisänen, 2017, p. 10; Hautala & Pikku-Pyhältö, 2022).

In the context of image work in work-based learning processes, we can talk about learning through image-making. According to several studies, this learning process is light, unconscious and inspiring (Berger, 2017, p. 158–163). One can also talk about deep learning, because image-making is also a contact point for our unconscious emotional life. Image making and the interaction through it form a multifaceted, goal-oriented learning environment.

In supervision, pictorial interaction takes place in a trusting triangular relationship, where the third part, in addition to the supervisee and the supervisor, is the image created in the process (Figure 2; adapted from Schaverien, 1992; Karkou, 2006; Rankanen, 2016). The perspective chosen for this article is the dialogic supervision interaction through the image (Arnkil & Seikkula, 2015; Mönkkönen, 2018). This theory is an application of the principles of visual arts therapy.

In supervision, dialogue through images can also be a completely non-linguistic emotional work, the realisation and implementation of pictorial work without words. One can stand quietly and unhurriedly in front of a finished picture and observe its message silently. Sometimes it is good to continue the process in such a way that the supervisor creatively continues the process by writing a reflective text on the image. In the text, the artist reflects on the meanings, themes or symbols that emerge from the image. In this pictorial process, the supervisor can confront his/her work issues, his/her private everyday life issues and at the same time his/her own thinking and needs in relation to his/her work as they are at that moment (Hautala, 2008, pp. 135–136; Hautala & Honkanen, 2012, p. 11).

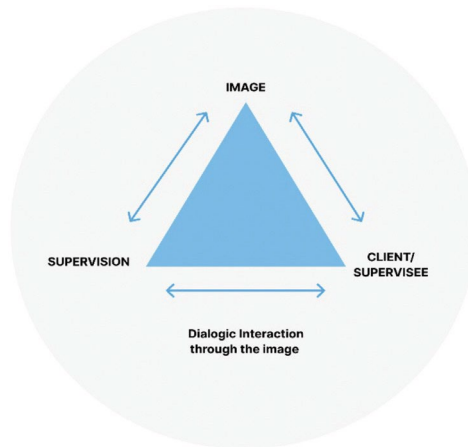


Fig. 2. Dialogic Communication and Interaction Through the Image

Source: adapted from Schaverien, 1992; Karkou, 2006; Rankanen, 2016).

For the supervisee, making the image of the job will help him or her to gain insights into aspects of his or her own work and into changes and rearrangements in his or her job. Insights into one's own stuck and unwanted activities (for example, in the work community or in areas of personal life) appear in the pictures and can trigger the client's motivation to confront their feelings and needs, to change their perspective and to make solutions and changes.

These realisations of the need for change and the resulting solutions often lead to life clarification, work identity and the organisation of professional life in a variety of ways. Clients working in different working environments and in different life situations use the image to structure their lives according to their background and situation. Learning new ways of working and clarifying roles and tasks are the keys to change and new solutions to the various challenges of working life. In addition, many clients face challenges in their personal lives alongside their work, which they need clarity on. In this way, the image-making environment provides a platform for exploring all kinds of emotions related to work and personal life and for finding, defining and reflecting on new ways of working.

2. Strengthening Self-Image as a Breeding Ground for Resilience

In the examination of supervision, the self-concept of the person being guided often plays a significant role. Markku Ojanen opens up the concept of the self in a multifaceted way. The self is located inside the body, fills the whole body. Something central is in the head, where the central senses and thinking are located. However, our self also includes its outer members, such as our toes. The self is also experientially the centre of everything (Ojanen, 1994, pp. 24–26). In image work, the self

can be encountered from a wide variety of perspectives creatively, including bodily, through image work.

The self is both the doer and the object of doing (Ojanen, 1994, p. 25). The person being guided has in him/herself an image, an idea of himself/herself as a human being, as an employee: what kind of background I come from, what is involved in myself, what kind of person I am in my work, what kind of values I have. This is called a self-concept or, in the art therapy approach, a self-image.

The self is born, develops and changes through interaction. What others say and how they react to it has a surprisingly strong influence. Something in the self is wounded when receives criticism, and enthusiasm rises from praise. We learn about ourselves through social interaction. There are also aspects and elements of the self that are difficult to understand. Ojanen talks about the deep dimension of the self. What is elusive is deep within us. That is why it is difficult to approach the self of another. In supervision, this can manifest itself in such a way that the door to the self can be closed very tightly and nothing can be brought to light. There is a fear of revealing one's own self and its ideas to the supervisor and the self is expressed so ambiguously that the overall picture remains blurred, even mysterious (Ojanen, 1994, p. 26).

On the one hand, visual work opens up the possibility to communicate and bring out something hidden about the self-image in the picture, and on the other hand, to explore aspects of the self that are still unknown to oneself. In the words of Winnicott (1971, pp. 53–65), “creativity is the way to discover the self”. The freedom to use art materials offers the possibility of exploring the self without the need for verbal explanation or excessive self-disclosure. Through image-making, one can gain a broader understanding of oneself in a previously locked reality (Strömberg, 2004, pp. 134–136; Sava 2007). It is possible to make one's own experiences visible to oneself and to another (the supervisor) – experiences take shape. “Artistic work can lead to a respect for one's own life experience and self, and to seeing one's own value and dignity” (Sava, 2004, p. 30; Hautala & Pikku-Pyhältö, 2022).

All of this strengthens the supervisee's sense of self: he or she gets in touch with different aspects of him or herself, with his or her own ways of feeling, thinking and reacting, remembering and learning – thinking about himself or herself with respect and appreciation. Through visual work, they can reflect on the past and the present, their roles, their working lives and their part in them. Through the observation of images, changes can occur in both the psychological and physical experience of the self (Rankanen, 2007, p. 199).

When visual work has done in a group, the dialogue expands to include the whole group and all the visual material produced together. When the old and familiar is left behind and resolved, it can feel strange, fearful and uncertain. Nevertheless, a prerequisite for the possibility of finding space for personal growth, for the formation or updating of new identities and working roles. At the same time, new meanings are sought as a basis for solutions, and perhaps important new social contexts are discovered.

Poijula has opened up and expanded the concept of resilience. Resilience refers to coping, resilience, stress management, crisis resilience and self-management (Poijula, 2018). According to him, beliefs and meanings and the importance of finding meaning in life are important in recovery processes (Frankl, 1963; Martela, 2021). The meanings of things, one's own beliefs and the meaning of life are key themes on the path of learning and facing change, as well as on the path of recovery. These are present in clients' images and in the whole process of pictorial interaction. In the field of visual arts therapy, resilience refers specifically to creative resilience, managing stress, enhancing well-being, discovering one's own stories and managing one's own mind through artistic work (Moon, 1998, pp. 5–7; McKniff, Knill & Atkins, 2020; Moriya, 2021).

During the visual process, the person being supervised becomes empowered by discovering their own hidden resources. To a large extent, it is also a question of letting go of old defensive habits and a distorted self-concept (false self) before the possibility of attaching to a new one (true self) (Winnicott, 1965; Kurkela, 2004).

To cling to the new, old habits must be shaken. In a guided situation, image-making gives shape and colour to your own new themes. The way of working combines interaction and dialogue in a client-oriented, permissive way. Through the gaze, the supervisor accepts the client's images as they are, at the same time accepting the client as a whole. In doing so, he or she enables the client to adopt a new way of managing his or her own life in different areas, strengthening the client's decision-making and ideas for action. A strengthened self-concept and the experience of being seen also increases resilience, self-compassion and recovery capacity. The motivation to take action and build new solutions is renewed (McKniff, 1998; Moriya, 2021).

3. Learning Through the Supervision Process of Making a Picture to Produce Solutions

What and how does the supervisor see in the client's image during the art therapy interaction? Through this seeing, the supervisor encourages the client to build his/her own capacity to work, encourages changes in practices and helps to build the building blocks for updating his/her own identity. According to art researcher Liisa Väisänen, the human ability to perceive forms and react to visible stimuli is subjective. We don't all see things in exactly the same way. Individual differences have been observed most in the perception of colour and spatial perception. It is important to hear, without interference, the client's views, insights and experiences of the image they are making – what is described in it and what kind of meanings emerged from the image to the understanding of the author during the process (Väisänen, 2017, pp. 9–10).

Elements that can be explored in the image created in the supervision process during the art process include form, colour, light, shadow, space, line, feeling, mood, rhythm and use of material. The meanings created by colours and shapes can also be examined, and through them the symbols of one's own life as reflected in the client's

own daily life. The view of the supervisor is also shaped by the image-maker, the person being guided. The guide guides the supervisor to see his or her own views, intentions and purposes (Väisänen, 2017 adapted). In a guiding situation, it is the creator of the image who is the expert and sovereign interpreter of its content. The role of the supervisor is to support, to enable, to be a listener, a seer, a viewer and a witness of the image-making. He or she asks open questions about the image, the answers to which come from the image-maker. This prepares the ground and also enables a solution-oriented approach. The solutions come as insights from the guided person in the process of making the picture and/or afterwards in the analysis phase of the picture.

When interaction and image-creating take place in a good, tolerant atmosphere, the work is inspiring, meaningful and motivating. It is also a good environment for bold solutions and new directions. New solutions and visions for the future open up as insights, learning and sources of hope and joy – opportunities for change.

4. Social Impact and Perspective in Group Supervision

As one's sense of self and self-concept grows, so does the ability to understand and tolerate others and their differences. Acceptance and caring are present. The more one has the opportunity to process one's own self and history through art work, the deeper the understanding of others who have experienced a different life (Strömberg, 2004, 134–135; Sava, 2004; Sava, 2007; Hautala & Pikku-Pyhältö, 2022).

Creating images in a supervision group has a wide range of social effects: empathy and emotional skills increase. Group members usually work together in silence. This experience is also a communal one. When the group comes back together to examine the images they have created, they see each other's images and hear each other's stories. There is peer support in the sharing of this experience: it also brings new and different perspectives to bear on experiences and phenomena while learning is emotionally about the group members and their ideas. These increases understanding and the possibility of experiencing compassion, empathy. Visual processing gives form to feelings and thoughts alongside and with others (Liebmann, 2010, p. 377). In a supervision group, artistic expression brings together, through art, both individual mental landscapes and a shared, common humanity. Sharing personal images and stories in a group often creates a receptive and accepting atmosphere, which inspires confidence in being seen as oneself, also in relation to others. Group members also learn from each other courage, different ways of expression, and skills and opportunities to use art materials (Mantere, 2007, pp. 177–180).

5. On the Importance of Visual Work Among the Supervisees Who Responded to the Surveys

The experiences and views of the experts who responded to the survey are an interesting addition to open up evidence on the importance of using images as a meth-

od of supervision. The responses provide reliable insights into the nuances, quality and suitability of the work for people at different ages and stages of their careers who need guidance.

The ways in which supervisors use images in supervision situations.

What emerged from the responses was an emphasis on the fact that although the supervisors who responded to the questionnaires are also art therapists, in supervision contexts and settings, the method is pictorial or artistic and less art therapeutic. Some supervisors who responded to the survey work as educators for new supervisees and in updating education. The distinction between supervision and therapy was very important for some of the respondents. The methods used by the supervisors included the use of ready-made images (art, nature or similar images) as well as the supervisee's own artworking. The themes have been inspired by the situations encountered in the work and partly by the objectives set by the supervisors for their supervision. Supervisors stress that visual expression always offers new perspectives.

Supervisors' definitions of their pictorial approach. The pictorial, therapeutic approach was described in a number of ways. It was perceived as a very broad concept to define. The fact that the image is not made for others, but for the creator himself, emerged as a particular meaning from the material. Importantly, the image is not judged. Images created as part of the process are always confidential, like other speech or written output created in the process (Ikonen, 2020). The image was also perceived as an excellent medium and channel for dealing with emotions. Respondents also raised the issue of the individual's history and past as a source of uplift in the workplace. Their connection to the present and the insights that emerge from them are important cornerstones of self-reflection and important to address in the way that the process of image-making produces. The embodied dimension of the use of the image was also emphasised, as was the wide-ranging use of expression – not forgetting client orientation in the choice of methods.

In supervision situations, supervisors only mentioned making an image as a methodological option. They stressed that there was no need to use a specific name for the method, but explained their background and training: that they were both a supervisor and an art therapist, and that if the client so wished, various pictorial or visual arts methods could be used, which could have therapeutic and, in some way, positive effects on well-being. The supervisors stressed that this is not therapy. Some respondents had used the term: use of imagery in supervision or functional methods, sometimes they had used the term: use of visual arts therapeutic methods.

The extent of the use of visual work methods in the overall supervision.

The supervisors who responded to the questionnaire had used the pictorial approach frequently in their supervision processes. Supervisors said that they never "impose" the use of pictures on the client, but rather try to find out with a sensitive ear what is the best way for the client to deal with the workload. The respondents stressed that she/he does not go ahead of the method in the process, but instead tries to make all choices in a client-oriented way. The use of imagery should be based on the fact that

it serves the whole process of job coaching. Therefore, there must be a rationale and objectives for the use of imagery as well as for other activities.

Some supervisors use the guided imagery at almost every session of supervision. One supervisor said that using guided imagery in supervision comes naturally to a client (supervisee) and she/he is convincing in this task. The supervisee felt that this form of work was a core competence for her/him. The supervisee also stressed that in the work the visual arts method is already written into the supervision contract, e.g. the client is already aware of the approach at the time of the contract.

6. On the Results and Customer Feedback: the Impact of the Visual Work Method

The supervisors stressed that there are many benefits to the image work method. 1) Access to emotions, e.g. feelings of work-related stress. In group supervision, the benefits are: 2) a quick introduction to other group members. Also 3) memorising and remembering things is easier when there is a memory of them and the experience is a visual process with its outputs, as well as exploring and documenting it. The process of image-making used in supervision was considered to have benefits for the well-being of the supervisee as a whole.

Respondents pointed out that the added value of a picture is, among other things, 4) that through working with pictures the client is able to change his/her perspective in a creative way. In particular, the group process highlighted that 5) even the quietest group members are given the opportunity to process their feelings and present.

In the results, the supervisors mentioned that the use of the picture increased the clients' ability to identify with the other person's position. It has also strengthened the sense of belonging to a group, a sense of community. Interesting in the survey response material was also the feedback from the supervisors' clients. They named many supportive benefits and empowering experiences in relation to the process of image-making. The importance of calming down in work coaching in front of the art media to open up painful issues was perceived as important. Clearing the clutter in their heads through art making was perceived as relaxing, motivating and meaningful. Making art was seen as a tool to ease the pressures of everyday life. Visual methods were identified as relevant for perceiving and exploring work situations and feelings. Work supervisors reported receiving appreciative feedback. There was a high level of appreciation for the supervisor's contribution as a supervisor and for the professionalism of visual guidance (Wahlbeck, 2022, Figure 3).

Supervisors also raised critical aspects: someone can always find it challenging to make a picture, which can make it difficult to work together smoothly. The supervisor should use their own perceptive observation and critically reflect and consider offering a pictorial method to a client who is reluctant to use the method. The pictorial method should not be used coercively. The client's orientation and will must be taken into account before the method is used.

- Calming down, easing the mind after work, getting in touch with emotions
- Opening the files at a symbolic level identifying the causes of challenges and finding solutions
- New perspectives and ideas: the client can change perspective more quickly to justify solutions
- Imaging provides tools to make everyday life easier
- Reducing congestion at the head, also for a driver
- The experience of being empowered to perceive and explore work situations and feelings
- Supervision is perceived as a desired and expected event
- To give the supervision a perspective on work situations, clients and his/her own feelings, to discover and explore
- The effect of materials as a calming element: the creative presence of colours and papers

Fig. 3. Benefits of Using Images in the Interaction Process of Supervision as Identified by Supervisors

Source: adapted from Wahlbeck, 2022.

Respondents to the survey also opened up their perspective on well-being at work. The supervisors emphasise the reduction of their own workload when using this working method. They stressed the safety of the method in dealing with difficult issues and work-related questions. The participants had come from a wide range of different sectors, including social and health care settings and education.



Fig. 4. Artistic Expression, a Pictorial Way of Working with Emotions

7. A Summary of the Use of Images as a Method of Supervision

A safe, confidential and permissive environment in workplace counselling is a prerequisite for successful goal-oriented visual interaction. In the therapeutic supervision of the image, it is essential to take into account the client's situation and his or her resources. It is important that the client has the experience that whatever he or she does during the process of image-making is sufficient and appropriate. When using the art therapy method in supervision, safe (therapeutic) boundaries are the starting point for the work. This kind of work supervision environment became a pleasant, creative forum for action for the people being guided.

My supervision experiences and the expert survey also confirmed the idea that a secure framework with ethical principles is a good starting point for flexible interaction and a favourable alliance in the supervision situation. A secure alliance between the supervisee and the supervisor has been a strong operational objective in my work. In my opinion, it is the cornerstone of good supervision and successful use of the pictorial method. A calm environment and framework are also a prerequisite for a flow experience, where the supervisee finds their own creative playground to act, create and be inspired. I have tested the method with clients in many different contexts and settings. In supervision sessions with visual emotional interventions, even in challenging work supervision situations, the flow experience has been a reality. The feelings of relief of the guides in the moments of finding a solution are a shared joy in the process.

Psychological safety and its importance also in work contexts is emerging in current research. In 2012, Google conducted a Project Aristotle to study the effectiveness of its own team. The study found that teams worked best together when team members felt safe to work and be with each other. The study used the term: psychological safety. This means that everyone has the right to be themselves. Sharing insecurity and vulnerability also meant that everyone was also free to brainstorm – allowed to embarrass themselves and mess up in peace. Psychological safety was elevated to the number one criterion for team effectiveness (Airaskorpi, 2020, p. 73). This psychological safety is rarely practiced. But it is characteristic of creative therapeutic image making that there are certain boundaries and rules, while tolerance and permission to be who you are.

The research at Harvard University provides the basis and rationale for a favourable environment to work. According to the study, the heightened experience of creativity enabled by a permissive environment persists for one to three days after experiencing flow (Amabile & Kramer, 2011). This empowering experience does not disappear after the moment of experiencing the image-making, but has a longer lasting effect in relation to other activities and performances for several days.

The image process in group supervision can be an experience that is out of the ordinary. In a group, the experience of learning with peers and the experience of making and openly sharing art images together is realised. This abnormal environment creates a new experience and learning environment, with the possibility of

building one's own self and identity. The process can take place either as an individual experience of the individual, such as identity/professional identity work, or as a collective communal experience and sharing and exchange of emotions by the group.

The best moment in the supervision group process I led was when the group started to work more independently – as a facilitator I stepped back. The taking and sharing of group roles, familiar from the theory of group dynamics, came to fruition. Responsibility for the process was shifted flexibly to the actors. In this case, the role of the supervisor was more that of a security person supporting the process (adapted from: holding, Winnicott, 1960, p. 52) and also a strong role as a container, which also holds unwanted feelings that are difficult for the group members to absorb (adapted from: container, Bion, 1960). The best moments in group supervision were when the supervisees began to support each other's processes of empowerment. Support, encouragement and, on the other hand, the sharing and analysis of images intertwined in a professional way. After the picture viewing process, the group members thanked each other for the insightful discussion, the content of the pictures and the feedback they had received during the session. The safe atmosphere was palpable.

In my experience, even when there is a common verbal and experiential language, it is not always natural to articulate experiences. When faced with challenging life situations or psychological difficulties, talking about one's own experiences can be painful and even overwhelming. Words may not reach a certain level of experience, which may be easier or clearer to perceive and receive when expressed visually. What is expressed through images can lead to the learning of emotional skills and can serve as an expression of a wide range of traumatic experiences, including work-related ones.

In my experience, taking a picture develops a sense of space. Our situational awareness is influenced by many factors: circumstances, situations, our mental and physical state shape our perceptions and the decisions we are able to make. The way an individual responds to the psychological load of a task determines the kind of situational awareness he or she is able to form and how he or she makes decisions (Åhman & Gustafsberg, 2020, pp. 15–16).

Many forms of art work can also be an empowering experience. It gives the artist the role of an actor and expertise also in relation to the work produced, enabling agency. At the same time, it provides the means to take control of important issues in one's own work and life, resulting in a visual document. These visual outputs were treated with appreciation and respect by the work supervisors. After all, they had opened up insights and emotions, sometimes after many years of pain. Through personal creativity and resources, the relationship with difficult memories can be transformed, whether the process takes place as an individual work or as a group activity (Rankanen, 2011).

Playfulness, spontaneity and humour are also part of the nature of image-making in supervision. When playful and spontaneous image making is found, the client's relationship with embarrassing, difficult, perhaps traumatic experiences become eas-

ier to deal with in the pictorial work. Work becomes more flexible and change in its various forms becomes possible. In my experience, the use of the image as a way of interaction in supervision opens up for the client a variety of solutions, many new strengths, resilience: visions and ability to change perspectives, reduction of stress, putting oneself in the other’s shoes, increased sense of self-compassion and sense of adequacy. There is also a sense of adequacy at work and a more concrete sense of the limits of one’s own daily work.

Visual expression in supervision can also serve as an empathic stimulus. Regardless of the photographer and his or her background, regardless of the work community, images evoke emotions and thoughts. This can be particularly useful when trying to communicate with people from different cultures, environments, industries or social backgrounds. Through images, we can find an emotional and compassionate connection with each other, and convey experiences to each other despite our differences (Huss, 2013; Hautala & Pikku-Pyhältö, 2022). This paves the way for pluralism.

The role of the supervisor throughout the process is to act as a facilitator of the visual dialogue and the conditions for self-reflection by the supervisee, and as a supporter of the process.

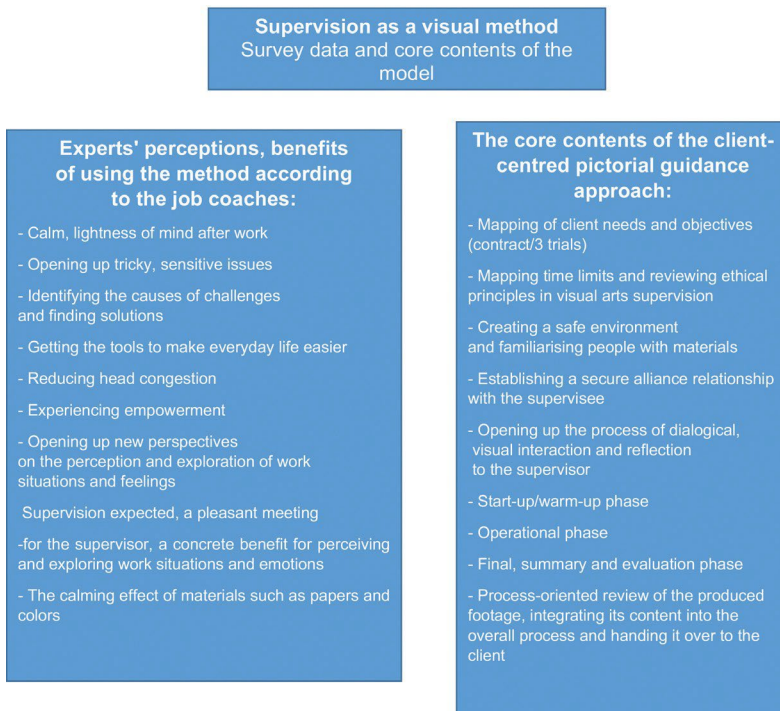


Fig. 5. Visual Arts Work in Supervision Through the Visual Method and Its Benefits and Core Contents

To summarise and synthesise, I drew up the core contents of the contribution of this pictorial method to supervision in the form of a diagram (Figure 5). It shows as a compact whole; the background of the theoretical research, the respondents' thoughts on their work and the synthesis of the approach.

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