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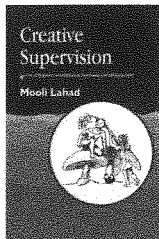


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BOOK REVIEW: "Creative Supervision"

Moolie Lahad
Jessica Kingsley Publishers
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Creative Supervision is written by Moolie Lahad and is about the use of expressive arts methods in supervision and self-supervision. The book has been written for supervisors although it should not be perceived as exclusive to this group of readers as, Lahad introduces and describes different techniques which can be used by other professionals also.

The book has twelve chapters in total which are based on humanistic, creative and practical approaches, the aim being to offer fresh and new perspectives to inspire supervisors to rethink their practice when offering both individual and group supervision.

As a preface to the book, Lahad offers a Hassidic story about an old rabbi who is challenged by a doubting child named Moishe. He says that this story has been transformed and changed over the years but the essence remains the same which is that "It's all in your hands" (p:8), a useful metaphor when considering the supervisory relationship. Within the introduction, Lahad "sets the scene" as he considers the Western World's acceptance of lateral thinking in comparison to the world of experiencing and feeling, the world of imagination and fantasy as-well as the world of the supernatural, which are often treated as "second or third best" (p:11) in the climate that we live in. Lahad gives examples to highlight this point and argues that Western society is so afraid of imagination and fantasy that there is more focus on thought and logic; the left hemisphere of the brain rather than imagination and experience; the right hemisphere of the brain. Therefore from a supervisory perspective, he believes that creative supervision is about reintroducing the left side of the brain to the right side of the brain. This is essential for "tapping" in to the imagination, thus encouraging and enabling the supervisee to build a bridge between both hemispheres. The most effective methods within supervision use intuition and logic as well as creativity and fantasy through logic thinking by means of metaphors, stories, images and expressive media.

Within each chapter Lahad focuses on a particular creative technique and at the end of the twelve chapters, the reader has a wealth of information about the use of

expressive art therapies in supervision which includes storytelling, role-playing, guided fantasy, imagery dialogues, letter writing, drawing and the use of colours and shapes. He discusses these from his personal experiences with supervisees, using case studies to demonstrate and highlight how they can provide an insight into problematic relationships with clients. In addition to describing creative techniques, Lahad stresses the growing need and importance of supervision in all professions as a means of focusing on both the personal and vocational skills of the supervisee as well as supporting them.

Chapter one emphasis the need for clarity about the supervisory contract, the rituals and techniques to be offered, with Lahad stating that for him he "is at the service of his supervisee" (p:17). He also suggests some stories and relaxation exercises to encourage the supervisee to believe that they have the ability to "get in touch with the experiences of the fantastic reality" (p:22) and that these experiences should be considered as self-nurturing and celebrated as a strength. He also indicates that the use of interpretation is nil, unless requested by the supervisee, as the use of introspection and lateral reflection is encouraged so that together, they (the supervisor and supervisee) can jointly investigate the "product" (p:23).

Chapters two to seven follow the same format and style with Lahad introducing the creative technique which becomes the focus for the chapter. He introduces the supervisee(s), discusses the "issue" and describes the technique offered. He then gives an account of how he offered and explored the technique with the supervisee and how they were supported or helped with the "issue", giving a very clear "step by step" guide to each technique and how he responds particularly through his noticing and observation skills.

However, chapter eight is very different as he introduces the notion that "different people meet the world in varied ways". He links this with the BASIC Ph model; Beliefs and Values, Affect, Social, Imaginative, Cognitive and Physiological, a six dimensions model which offers a multimodal approach to identify the unique coping style of each person and show how people react in different modes. Lahad suggests that everyone has the potential to cope in all six modes but that each person develops his/her own configuration of coping. The importance of this within supervision is that it can be used as a way of noticing the supervisee's style. The supervisor can then adapt their communications to the supervisee's channels as well as getting them to consider their clients' coping style. Within this chapter he also links the BASIC Ph model to a six part story making to "assess the coping resources and the language of the client" (p:98). Six

questions are asked within the story making and according to Lahad, the answers may offer a sense of "how the self projects itself in organized reality in order to meet the world" (p:99). Each picture will give information thus an open dialogue between the supervisor and supervisee can occur about the coping modes that the individual does or does not utilize which may be connected to values and beliefs. He also suggests that there are other uses for the six part story, such as the content itself including themes, subjects, conflicts and the deliberations of the hero which can "check the stance and current emotional state of the storyteller" (p:102).

Whereas chapter nine reflects on Lahad's own experiences of supervising in crisis intervention teams over the last fifteen years, chapter ten highlights and describes the "games of supervision" and how to manage these as a supervisor. He also considers resistance and distress, which in his experience are important aspects of the encounter with the supervisee (p:107). Thus rather than getting into the blame game, Lahad listens to what the message maybe suggesting and welcomes it as "a possibility or potential ... we just need TIME AND PATIENCE", as old General Kutuzov says in War and Peace (p:107).

In the penultimate two chapters of the book, Lahad reflects on the importance of self supervision and gives a brief overview of beginnings and endings, both at the end of therapy or at the end of the supervision process. In conclusion, I feel that Creative Supervision is an ideal read as it is slim in volume and easy to understand, offering both practical information and ideas that can be used and/or adapted within clinical supervision. Many of the creative mediums will be familiar to Play Therapists/ Creative Therapists as they are offered within their therapeutic practice, although within a different context to this book.

My only criticism of the book is that I feel that the illustrations were poor and would have complemented the text more if they had been in colour rather than black and white, particularly as Lahad is encouraging the use of colour; in both a concrete and abstract way. Nevertheless, I feel that this book would be an excellent addition to the supervisor's and supervisee's repertoire.