

Understanding Cross-cultural Supervision in the Creative Arts Therapies:
A Systematic Review of the Literature

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ABSTRACT

Understanding Cross-cultural Supervision in the Creative Arts Therapies: A Systematic Review of the Literature

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Cross-cultural and/or multicultural issues and considerations are increasingly becoming more relevant to the creative arts therapies' practice and supervision. This systematic literature review aimed to investigate the existing body of cross-cultural/multicultural supervision literature in the fields of music therapy, art therapy, drama therapy, and dance movement therapy, as well as to identify the gaps in the knowledge. English-language literature published between 2000 and 2015 was examined to ascertain its relevance to the cross-cultural issues and challenges that exist within supervision of supervisors and supervisees with racial/ethnic differences. A search strategy that included a review of electronic databases and grey literature, as well as hand searching of journals and edited books was undertaken. Fourteen sources were identified as providing valuable information related to cross-cultural/multicultural supervision: seven music therapy; three art therapy; one drama therapy; and three dance movement therapy publications. Review of the identified sources indicated that cultural differences had an impact on the process and the relationship in the cross-cultural supervision. Furthermore, these differences may provide opportunities for enhanced understanding and awareness of cultural backgrounds, biases, and assumptions of supervisors and supervisees through sharing and open discussions. Findings also suggested the need for future research in the general topic of cross-cultural supervision in the creative arts therapies fields. This review offers an accessible resource for creative arts therapists to existing cross-cultural supervision resources, where they can assess the current state of the literature and better understand the complex dynamics of cross-cultural supervision experiences.

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Chapter 1. Introduction

According to Statistics Canada (2011), one out of five people in Canada are foreign-born individuals who arrived as immigrants. Given that the amount of cultural diversity has grown from 13.6% of the total population in 2006 to 20.6% in 2011, it is likely that more people from a wider range of different cultures will seek help from health professionals. This has implications for the training of health professionals, including that of creative arts therapists. Not only will creative arts therapists need to learn how to provide culturally-relevant interventions for clients, it is likely that more foreign-born students will enroll in creative arts therapies programs. As a result, supervisors and professors may need to better understand how to engage in constructive cross-cultural relationships with their students (Brotons et al., 1997; Chase, 2003; Gardner, 2002; Kim, 2011a; Young, 2004). Various social science researchers have indicated that the triadic relationship between the supervisor, the supervisee, and the client is becoming more complex as it is often composed of individuals with diverse racial and cultural characteristics (Chang, Hays, & Shoffner, 2003; Fong, 1994; Gardner, 2002; Kim, 2008; Soheilian et al., 2014; Valentino, 2007; Young, 2009). In fact, this multicultural perspective has become a “fourth force” (Pederson, 2001, p. 15) or an alternate dimension of psychology, joining and going beyond the psychodynamic, behavioral, and humanistic perspectives. As a result, some counseling psychologists, psychoanalysts, and creative arts therapists have started researching the multicultural dynamics, issues, and challenges within these triadic relationships, especially between supervisors and supervisees (Bradt, 1997; Darrow & Molly, 1998; Daniels, D’Andrea & Kim, 1999; Jackson, 2008; Kim, 2008; Young, 2009).

Within the counselling psychology literature on cross-cultural supervision, Leong and Wagner (1994) explored the impact of multicultural differences such as worldview and communication styles between supervisor and supervisee on their working alliance and supervisory process. They found that supervisee’s perceived feelings of support and empathy in regards to such factors have been associated with satisfaction in supervisory relationship. Young (2004), Thomas (2013), and Wong, Wong, and Ishiyama (2013) also posited that supervisors should have knowledge and understanding of multicultural differences with respect to race, gender, ethnicity, culture, age, religion, sexual orientation, socioeconomic status, and ability, and have insight into how these characteristics impact supervisory relationships. Young (2004) noted that “early discussion of supervisor and supervisee racial-ethnic backgrounds and expectations

about supervision may help establish a base for the development of trust and empathy” (p. 41). This can benefit the supervisory relationship and eventually the clients. In contrast, avoiding or ignoring multicultural factors in supervisory relationships may result in issues within this relationship. Some of the identified multicultural issues and stressors included: cultural conflicts and biases such as discrepancies amongst individuals’ values, lack of social networks, language barriers, and racial discrimination (Brown & Landrum-Brown, 1995; Chang, Hays, & Shoffner, 2003; Falender, Burnes, & Ellis, 2013; Helms & Cook, 1999; Kim, 2011a).

A review of the literature identified far more research on cross-cultural supervision in the field of counseling psychology and psychotherapy than in that of the creative arts therapies (e.g., Chang et al., 2003; Constantine, 2001; Doby-Copeland, 2006; Kim, 2008). Recognizing the necessity of gaining multicultural competence through training and supervision, the creative arts therapies’ literature on multicultural and/or cross-cultural supervision has started to grow, but is still limited primarily to conceptual and theoretical findings (Ammann, 2008; Case, 2007; Dokter & Khasnavis, 2008; Doby-Copeland, 2006; Estrella, 2001; Jones, 2008; Kim, 2008; Young, 2009). Furthermore, given the use of various creative arts media in the creative arts therapies, it is likely that there are unique cross-cultural issues related to various aspects of supervision that may not be addressed by counselling psychology literature (Estrella, 2001). Although the creative arts therapies consist of philosophically similar professions that utilize arts in their work, they function as distinct professions with distinct bodies of literature, each one using different artistic media such as art, music, movement, or drama in clinical settings and in supervision (Ammann, 2008; Case, 2007; Dokter & Khasnavis, 2008; Jones, 2008; Odell-Miller, 2009). It may be challenging at times for each of the individual creative arts therapies professions to be aware of the other professions’ bodies of literature. It is hoped that this current systematic literature review will provide greater opportunity for creative arts therapists to become more aware of each other’s bodies of literature. This may in turn provide greater access to relevant and important information, which can enhance cultural awareness and fill the gaps in the knowledge base for each profession.

Relevance to Music Therapy

The supervision literature in the related fields such as counseling psychology and psychotherapy has raised awareness of the importance of multicultural/cross-cultural differences in supervisory relationships by looking at supervisees’ or supervisors’ perception on positive and

negative cross-cultural supervision experiences. Through a systematic review of the creative arts therapies literature on supervision particular to multicultural and/or cross-cultural supervisory relationships, music therapy clinicians and trainees may have more readily available access to theoretically relevant literature and thus have greater opportunity to enhance their familiarity with and understanding of cross-cultural differences within supervisory relationships. The Canadian Association for Music Therapy's (2003) code of ethics indicates that professionally-responsible practitioners should be multiculturally-competent practitioners when working with clients and trainees from other cultures. Moreover, the American Music Therapy Association (2015) provides an advanced competencies guideline for music therapists at an advanced level of practice. The music therapists working at an advanced level are expected to maintain an effective supervisory relationship, apply adequate cultural knowledge to supervisory process, and understand cultural background and biases of one's own and supervisee's when participating in clinical supervision. It is an on-going process for every music therapist to continue personal and professional development through utilization of self-awareness on cultural issues and acquisition of cultural knowledge. Given this, this literature review could serve to enhance awareness of the multicultural differences within a supervisory relationship and contribute to music therapists' understanding of multicultural and cross-cultural facets.

Researcher Stance and Assumptions

The researcher's personal experiences as a supervisee in a various cross-cultural supervisory relationships inspired her to study this topic. As a music therapist and a supervisee with an Asian background, the researcher considered most of her clinical and supervisory relationships to be cross-cultural in nature. These cross-cultural relationships involved many educators and supervisors who did not share the same ethnicity as the researcher. Because of this, the researcher began her journey into the field of music therapy with a heightened realization that cultural differences, specifically those related to race and ethnicity exist within cross-cultural relationships. Despite the cultural differences and challenges in cross-cultural supervision, the researcher has been guided and trained under competent supervisors who were able to acknowledge the challenges and to provide insights that nourished her professional and personal identity. As the researcher will undertake a new role as a supervisor to beginning music therapy trainees, it is the researcher's personal goal to gain enhanced knowledge about cross-cultural supervision issues and to find the gaps and implications for the field of music therapy.

Furthermore, although the cultural differences and issues include multiple and complex dimensions of identity, it is the researcher's personal interest to identify creative arts therapies literature which specifically address racial and ethnic issues within cross-cultural supervision.

As a music therapist and a clinician who has encountered both experiences of cross-cultural challenges and growth within supervisory relationships, the researcher assumes that cross-cultural differences between supervisors and supervisees may have a positive and/or negative impacts on the quality of supervisory relationship, thus influencing the supervisee's clinical work; this has underscored for the researcher the need for creative arts therapies supervisors to have access to the information being gathered in this study. Along this same line, the researcher also assumes that cross-cultural difficulties that occur in supervision may affect supervisees', and particularly students', perceptions of their own identities as therapists. Finally, the researcher assumes that compiling and organizing resources related to cross-cultural and/or multicultural issues in the supervision of creative arts therapies, is one concrete way of bringing much needed attention to these issues.

Statement of Purpose

The purpose of this study is to compile, organize, and summarize literature related to cross-cultural supervision in the creative arts therapies including music therapy, art therapy, drama therapy, and dance movement therapy. This could offer an accessible resource to promote an overarching understanding of cross-cultural issues that exist in the creative arts therapies as well as identify gaps that may need to be addressed by future research. This resource could also help to enhance awareness around the need for creative arts therapists to actively strive toward achieving multicultural competence in both supervision and clinical contexts.

Primary Research Question

The primary research question is: What does the creative arts therapies literature reveal about cross-cultural/multicultural issues and/or challenges in clinical supervision?

Subsidiary research questions.

The subsidiary research questions include the following:

1. What music therapy literature exists on cross-cultural/multicultural supervision?
2. What art therapy literature exists on cross-cultural/multicultural supervision?
3. What drama therapy literature exists on cross-cultural/multicultural supervision?

4. What dance movement therapy literature exists on cross-cultural/multicultural supervision?
5. How can this literature be organized into a useful resource for creative arts therapies supervision?

Definitions

Creative arts therapies refer to the therapeutic process in which the creative or expressive arts modalities such as art, music, drama, dance movement, poetry/creative writing, play, and sandplay, are utilized “for the purposes of ameliorating disability and illness, and optimizing health and wellness” (National Coalition of Creative Arts Therapies Associations, 2014, para. 1). Most commonly found professions of creative arts therapies include music therapy, art therapy, drama therapy, and dance movement therapy. Subsequently, only these four creative arts therapies are included in this systematic literature review.

Supervision is defined by Bernard and Goodyear (1998) as:

An intervention provided by a more senior member of a profession to more junior member or members of that same profession. This relationship is evaluative, extends over time, and has the simultaneous purpose of enhancing the professional functioning of the more junior person(s), monitoring the quality of professional services offered to the client, she, he, or they see, and serving as a gatekeeper of those who are to enter the particular profession (p. 6).

For the purpose of this systematic literature review whose goal is to gather much needed sources related to cross-cultural and multicultural supervision, the definition of supervision includes both pre-professional and professional supervision.

In many studies, the terms *multicultural* and *cross-cultural* are used interchangeably, although *multicultural supervision* generally “refers to those supervisory and/or counseling situations that are affected by multiple cultural factors” (D’Andrea & Daniels, 1997, p. 293), whereas *cross-cultural supervision* refers to a “supervisory relationship in which the supervisor and the supervisee are from different cultural groups” (Leong & Wagner, 1994, p. 118). In this systematic literature review, these terms refer to supervisory relationship affected by racial/ethnic differences of supervisors and supervisees specifically.

Cultural issues and *challenges* are defined as supervisee’s or supervisor’s perceived barriers and challenges that limit or enhance the learning that takes place in cross-cultural

supervision settings (Leong & Wagner, 1994; Thomas, 2013). Researchers have identified multicultural issues that exist in cross-cultural supervisory relationships. These include: ignorance, ethnocentric attitudes, power dynamics, communication issues, cultural misunderstanding, and culture based transference and countertransference (Killian, 2001; Kim, 2008). Doby-Copeland (2006), Estrella (2001), and Kim (2008) identified that issues and challenges could lead to positive working alliances and result in strengthened supervisory relationships when supervisors and supervisees discussed cultural differences and utilized cultural awareness of self and others.

Chapter Overview

Having looked in Chapter 1 at an introduction to the topic, the researcher's stance and assumptions, research purpose and questions, and definitions, Chapter 2 will provide a brief overview of the current literature on clinical supervision and cross-cultural supervision in creative arts therapies. Chapter 3 will describe systematic review methodology. Chapter 4 will present the findings of the systematic literature review. Finally, Chapter 5 will discuss the findings and implications for future cross-cultural supervision practice and research in creative arts therapies.

Chapter 2. A Brief Literature Review

This brief literature review explores the act of defining clinical supervision as one of the most important recent professional practice initiatives undertaken within the various creative arts therapies' codes of ethics. Along with the codes' items that are specific to clinical supervision, those related to multicultural and cross-cultural issues indicate a growing need for enhanced understanding of multicultural/cross-cultural approaches to clinical supervision. The purpose of this chapter is to briefly examine current literature on multicultural/cross-cultural approaches within creative arts therapies supervision as well as to identify the challenges and issues associated with the supervision process. In this manner, a context is provided for the current systematic literature review in terms of its need and purpose.

Defining Clinical Supervision

Supervision has become an important research area in the helping professions. How supervision is viewed in fields of counselling psychology and creative arts therapies provides a critical underpinning to the current research. The term *supervision* comes from the word *super* meaning wider or above, and *vision* meaning to see (Jackson, 2008; Payne, 2008). As one of the central activities within which clinicians learn how to integrate theories into practice (Case, 2007; Dileo, 2001; Estrella, 2001; Jones, 2008), clinical supervision contributes to the learning of both supervisor and supervisee, permitting them a wider view of their clinical work. Morton-Cooper and Palmer (2000) describe clinical supervision as “a relationship that enables support, professional development, and a critical space where practitioners can examine their practice and the quality of care that they provide” (p. 136). It is an ongoing process of “facilitation of the supervisee’s capacity to work responsibly, empathically, and beneficially with the client who is the focus of a shared concern” (Payne, 2008, p. 2), as well as aiding the professional development of the supervisee (Bernard & Goodyear, 1998; Jones, 2008).

The literature on supervision from the helping professions defines supervision in a variety of ways, with the central focus on the managerial, educational, training, and/or supportive function of supervision, however the central theme of both didactic and triadic relationships involving supervisor, supervisee, and client is a constant (Jackson, 2008; Jones, 2008; Jones & Dokter, 2008; Wheeler & Williams, 2012). In other words, clinical supervision allows supervisees to grow and develop their identity as clinicians through the relationship with the

supervisor, which in turn will benefit the clients and the profession in general (Ammann, 2008; Doby-Copeland, 2006; Jackson, 2008; Jones, 2008; Payne, 2008).

Supervision literature from the field of psychology and counselling supports the idea of a reciprocal learning process that occurs within the supervisory relationship (Carrington, 2004; Jackson, 2008; McLean & Whalley, 2004). Zorga (2003) indicates that the supervisory relationship helps supervisors and supervisees to gain insight from their clinical experiences, integrate the insights as a means of building identity, and manage potential problems and stress resulted in the development of self as a clinician. A number of evidence-based studies on the impact of clinical supervision support the concept that supervision has a positive impact on enhancing self-awareness, self-efficacy (Skovholt & Ronnestad, 1992; Watkins, 1997), treatment knowledge, skill acquisition, and utilization of the supervisee (Wheeler, 2003; Wheeler & Richards, 2007), as well as strengthening the supervisee-client relationships (McLean & Whalley, 2004). Research also indicates that the content and process of supervision can be influenced by the timing and frequency of supervision (McLean & Whalley, 2004).

These findings on the benefits of supervision from related fields support the understanding of clinical supervision within the creative arts therapies as a significant aspect of professional practice and as an important process of acquiring and/or maintaining professional competency (Case & Dalley, 2006; Case, 2007; Dileo, 2001; Estrella, 2001; Jackson, 2008; Jones, 2008; Odell-Miller, 2009; Payne, 2008).

Clinical Supervision in the Creative Arts Therapies' Codes of Ethics

Within the fields of creative arts therapies including music therapy, art therapy, drama therapy, and dance movement therapy, clinical supervision is considered to be key to training the beginning trainees in the fields and “to continuing professional development for qualified practitioners leading towards improving quality and promoting effective ethical practice” (Payne, 2008, p. 3). This growing understanding of the role of supervision in the fields of creative arts therapies has led clinical supervision to be an expected part of practice for all the creative arts therapists and trainees (Ammann, 2008; Case & Dalley, 2006; Case, 2007; Doby-Copeland, 2006; Jones, 2008; Odell-Miller, 2009; Wood, 2007).

In their *Code of Ethics*, the Canadian Counselling and Psychotherapy Association (CCPA) identifies clinical supervision under the two core ethical principles, *professional responsibility* and *counsellor education, training, and supervision* (Canadian Counselling and

Psychotherapy Association, 2007, pp. 5, 19, & 20). These principles indicate that counsellors are responsible for the facilitation of self-development and self-awareness, and for the engagement in self-growth activities through the effective use of the supervision, as a supervisor or as a supervisee. The use of peer consultation and supervision is also identified in Canadian music therapists' *Code of Ethics* (Canadian Association for Music Therapy, 2003) as a means for practitioners to remain competent and responsible. Similarly, the American Music Therapy Association's *Professional Competencies* and *Advanced Competencies* (American Music Therapy Association, 2013; 2015) and the *Ethical Code* of the European Music Therapy Confederation (European Music Therapy Confederation, 2000) indicate that music therapists are responsible to take all reasonable attempts to "participate in and benefit from multiple forms of supervision" (AMTA, 2013, p. 19). Other creative arts therapies have also identified supervision as a component of providing competent services and included this in their code of ethics and/or standards of practice.

The Canadian Art Therapy Association (2013) categorizes clinical supervision under principles of *responsibility to the profession* and *responsibility to students, supervisees, and research participants* (Canadian Art Therapy Association, 2013, pp. 4-5). Likewise, seeking on-going supervision and consultation is identified as a component of professional competence in the North American Drama Therapy Association *Code of Ethical Principles* (North American Drama Therapy Association, 2014, p. 2). Particular to the American Dance Therapy Association (2008), professional supervision is defined as an "interaction necessary to clarify and improve the treatment process" (American Dance Therapy Association, 2010, p. 2) and is included as principle four in their *Code of Ethics*. There may be various layers, forms, and models of supervision in the creative arts therapies, however, the role of supervision "as a component of professional growth on both the professional level of practice and the advanced level of practice" (Jackson, 2008, p. 196) is clear across the disciplines.

Multicultural/Cross-Cultural Approaches to Supervision

Of the professional competencies that the supervisor is responsible to address and facilitate within supervisory relationships, multicultural sensitivity and competence receive great attention in the recent literature (Chang, Hays, and Shoffner, 2003; Chopra, 2013; Christiansen et al., 2011; Soheilian et al. 2014). Multicultural competence has been primarily conceptualized in the literature as including three broad areas of competence: (a) self-awareness, (b) knowledge,

and (c) skills with respect to culturally relevant issues (Bernard and Goodyear, 1994; Corey, Corey, & Callanan, 1998; Sue, Arredondo, & McDavis, 1992). With the growing number of diverse populations that seek help through the means of creative arts therapies, creative arts therapists “have come to realize that they must provide services which are able to meet the needs of people from a wide range of cultural, ethnic, and racial backgrounds” (Estrella, 2001, p. 43). This change in demographics has resulted in the increased attention given to the role of supervisors in facilitating supervisees’ multicultural competence (Inman, 2006; Wong, Wong, & Ishiyama, 2013). According to Chopra (2013), Constantine (2001), Falender, Burnes, and Ellis (2013), Inman (2006), and Soheilian et al. (2014), and supervisors’ multicultural competence is directly associated with and has a positive effect on promoting growth in supervisees’ cultural competencies. These studies also suggest that those supervisees have positive working alliances with their supervisors and supervision satisfaction, which in turn has positive effects on their multicultural practice with the clients. In sum, addressing these multicultural competences within the supervisory relationship is consistent with expected ethical practices in the field of creative arts therapies (Soheilian et al., 2014).

The results of a study by Chopra (2013) and a similar study by Inman (2006) identify three components of supervisory relationship between the supervisor and supervisee: “(a) a mutual agreement about the goals of supervision, (b) a mutual agreement about the tasks needed to achieve the supervision goal, and (c) an emotional bond between the supervisee and the supervisor” (Chopra, 2013, p. 336). In order for the supervisor to successfully introduce multicultural competence through a supervisory relationship, these three components need to be present between the supervisor and supervisee (Bordin, 1983). As one of many factors that could influence supervisory relationship, cultural issues within supervisory relationship can be very complex and may impair the supervisor-supervisee working alliance if either the supervisor or the supervisee are not aware of or do not address them (Cook, 1994; Fong, 1994; Inman, 2006). These findings parallel the issues raised in relation to the multicultural competencies identified by Sue, Arredondo, and McDavis (1992): issues can arise from a supervisor’s or supervisee’s lack of (a) awareness of cultural assumptions, values, and biases, (b) understanding of culturally different worldview, and (c) development of cultural sensitivity in therapy and in supervision. Although it is the professional responsibility of the supervisor to address supervisee’s multicultural competence within supervision, the literature on multicultural supervision insists that “in fact

most supervisees and supervisors have limited exposure to multicultural competency training” (Estrella, 2001, p. 57).

Multicultural/Cross-cultural Competency within the Creative Arts Therapies Supervision

Limited access of supervisors to multicultural competency training also holds true in the field of the creative arts therapies. This has been examined in music therapy in particular through survey research into multicultural practice and training (Chase, 2003; Wheeler & Baker, 2010; Young, 2009). Topozada (1995) surveyed attitudes and knowledge of music therapists regarding multicultural issues and concepts in an attempt to examine the perceived need for multicultural training among music therapists. Results indicated that 78.2% of randomly-chosen music therapists responded in support of multicultural training for music therapy students. A similar result was reported in an earlier study by Darrow and Molly (1998). In reviewing the professional literature, program requirements of the National Association for Music Therapy, national conference programs, and surveying music therapists and students in culturally-diverse areas of the United States, they found that 75% of respondents felt that their knowledge of multiculturalism was gained through practice; furthermore, most respondents expressed a need for multicultural training in music therapy education.

In the field of art therapy, Calisch (2003) points out several issues in educational and clinical art therapy settings in regards to “lack of clearly defined standards or content for multicultural education and cultural competence... and lack of multicultural training for educators” (p. 12). In response to the revision of required professional performance at a level of cultural proficiency in the American Art Therapy Association Education Standards (2001), Talwar, Lyer, and Doby-Copeland (2004) asked two questions, “...are the faculty training the practitioners culturally proficient? Does the curriculum for multicultural training reflect the same measure of proficiency?” (p. 44). They noted that most art therapy faculty members were not trained to become culturally-competent supervisors or trainers. In an effort to meet the needs of multicultural training, Doby-Copeland (2006) outlined multicultural curriculum guidelines for art therapy educators in her later work. Given that many clinicians and supervisors have limited training in multicultural competence or issues, the literature on multicultural and cross-cultural supervision posits that “ignorance on the part of the supervisor accounted for many of the issues raised within the literature” (Estrella, 2001, p. 57).

The findings in all of the above mentioned studies indicate that cross-cultural supervision serves as a rich learning opportunity and a source for personal and professional growth. Within supervision, both the supervisors and the supervisees can benefit from having an increased level of multicultural awareness, knowledge, and skills as they examine how cultural variables impact their supervisory relationships and also their relationship to the clients (Case, 2007; Dileo, 2001; Doby-Copeland, 2006; Estrella, 2001; Jones, 2008). Although there has been a growing identified need to examine cross-cultural issues and challenges within cross-cultural supervision relationships in the helping professions, there still exists relatively little literature on the topic of cross-cultural supervision and cultural issues and challenges within cross-cultural supervision in the field of creative arts therapies (Case, 2007; Dileo, 2001; Dokter & Khasnavis, 2008; Doby-Copeland, 2006; Estrella, 2001; Kim, 2008; Young, 2009).

In a series of books on *Supervision in the Arts Therapies* (2007, 2008a, 2008b, 2008c, 2009), a number of theoretical and practical handbooks are provided for the field of creative arts therapies, including *art psychotherapy*, *dance movement psychotherapy*, *sandplay therapy*, *drama therapy*, and *music therapy*. The series supports the idea that creative arts therapies share commonalities in the use of arts media in therapy and also in supervision, and that cross-cultural dynamics and issues must be addressed within every supervisory relationship (Ammann, 2008; Case, 2007; Dokter & Khasnavis, 2008; Jones, 2008; Odell-Miller, 2009).

Multicultural and/or Cross-Cultural Challenges and Issues in Supervision

Research increasingly addresses cultural challenges and issues within the supervision process. Earlier studies (Brown & Landrum-Brown, 1995; Helms & Cook, 1999) and more recent studies (Chang, Hays, & Shoffner, 2003; Doby-Copeland, 2006; Nilsson & Anderson, 2004) indicated that supervisors' level of knowledge and understanding of diverse multicultural issues and aspect has an impact on supervisees' clinical development. Falender, Burnes, and Ellis (2013) found that when supervisors had insufficient understanding of multicultural aspects such as race, ethnicity, gender, disability, and worldview, supervisees reported self-doubt, feelings of powerlessness, and poor supervision relationship; as a result, supervisees expressed feelings of distrust, hostility, and resistance towards their supervisors. Thomas (2013) refers to cultural differences as variations in attitudes, values, and perceptual constructs that result from different cultural experiences, which may surface in "styles of language, expression of feelings, time

perspective values, goal orientations, interactions with other people, self-exploration, and self-expression” (p. 1).

Cultural issues within cross-cultural supervisory relationship were explored by means of a case study with a supervisor of a Euro-American background and a supervisee of a Korean-American background (Daniels, D’Andrea, & Kim, 1999). Using a collaborative study, issues, concerns, and problems raised by both parties were documented, identifying three major issues relating to cultural concerns: differences in cultural values manifested in interpersonal interactions; cultural differences in conceptualization of counselling goals; and differences in the understanding of supervisor’s and supervisee’s roles influenced by different cultural backgrounds. Ultimately, communication issues resulted in the misunderstanding of each counterpart. Likewise, Fong (1994), Fong and Lease (1997), Kim (2008), Nagata (1995), and Thomas (2013) identified differences in styles of communication as one of the key challenges and issues arose within cross-cultural supervision. These studies revealed that verbal and/or non-verbal means of communication in different cultures can be misinterpreted when not discussed or understood by supervisors or supervisees.

The power differential between supervisors and supervisees is also identified as having a great impact on cross-cultural supervisory relationships (Bernard & Goodyear, 1998; Hird et al., 2001; Garlock, 2013; Nagata, 1995). Because of the nature of this relationship, supervisors are seen as the authority; “they may be seen as judging, all-knowing, approving or disapproving, and someone to please or with whom to gain favor” (Garlock, 2013, p. 67). Some studies on cross-cultural supervision have looked at cultural differences relating to power with a specific focus on the dynamics and levels of acculturation. Nilsson and Anderson (2004) found that lower level of acculturation of supervisees had a negative impact on working alliance, self-efficacy, and role identity. Further, Killian (2001) found that students from a non-Western cultural background reported viewing helping professionals as authority figures in their culture resulting in discomfort in challenging their supervisors’ authority. These studies noted that the level of discomfort experienced by supervisees from different cultural background to their supervisors “tend to be linked to the degree of dissimilarity between the students’ native culture and the host culture and how well they bridge the differences” (Schroeder, Andrews, & Hinds, 2009, p. 303).

In summary, this brief review of literature on cultural issues identified a number of important common themes: communication issues, cultural misunderstanding, power dynamics,

ignorance, ethnocentric attitudes, and culture based transference and countertransference reactions (Chopra, 2013; Gardlock, 2013; Kim, 2008; Schroeder et al., 2009). Overall, supervisors' awareness of cultural differences and responsiveness and openness to potential cultural issues arise in cross-cultural supervision can lead to positive working alliances and result in strengthened supervisory relationships. This finding from the brief literature review supports the need to enhance awareness and knowledge of multicultural and cross-cultural differences and potential issues within supervisory relationships. Given this and the increasing literature on cross-cultural supervision in the fields of creative arts therapies, this current study identifies what the literature reveals about the reported experiences of creative arts supervisors and supervisees in the context of cross-cultural supervision. Through a systematic review of this literature, information is compiled and organized, preparing a resource which could allow creative arts therapy professions greater access to pertinent information, enhance understanding, and serve to guide future directions for supervision.

Chapter 3. Method

A systematic review of literature allows researchers to consider various types of data, including quantitative and qualitative forms of data, and theoretical and empirical findings. Systematic review can be more rigorous, explicit, and well-defined than other approaches to reviewing the literature such as traditional literature review. This systematic method of reviewing of literature is often compared with the traditional literature review in that it requires explicit inclusion and exclusion criteria to assess eligibility and quality of each source of data (Booth, Papaioannou, & Sutton, 2012; Gough, Oliver, & Thomas, 2012; Hanson-Abromeit & Moore, 2014). With the purpose of this current research being to organize, compile, and summarize research findings on supervisees' experiences in cross-cultural supervision by extracting findings across the field of creative arts therapies, this method has been chosen as well suited to critically analyze the previous research, identify central issues, and address implications for the field (Booth et al., 2012; Gough et al., 2012).

Prior to beginning the systematic review process, the researcher consulted relevant literature utilized systematic review and literature review protocols, specifically a student's guide '*Doing a systematic review*' by Boland, Cherry, and Dickson (2014), and the works of Aigen (2008a, 2008b), Hanson-Abromeit and Moore (2014), and Kennelly, Daveson, and Baker (2016). In addition, an evidence-based expert standards provided for systematic reviewers, *Preferred Reporting Items for Systematic Reviews and Meta-Analyses* (PRISMA) statement (Moher, Liberati, Tetzlaff, & Altman, 2010) was helpful for the researcher to understand searching and reporting processes of systematic reviews. Guided by these resources, the researcher developed a research protocol relevant to the research question in order to minimize bias before starting the literature search. Subsequently, the methods for literature searching, screening, data extraction, and analysis were developed accordingly.

Inclusion Criteria

Keeping in mind the previously identified researcher's interests and the definitions of multicultural/cross-cultural supervision and creative arts therapies, the researcher included publications that examined the topic of multicultural/cross-cultural supervision in creative arts therapies, specifically music therapy, art therapy, drama therapy, and dance movement therapy. Given that the definition of multicultural differences encompasses a great variety of characteristics such as race, gender, ethnicity, religion, sexual orientation, and disability,

inclusion of literature examining issues around all these broad topical areas was beyond the scope of a master's thesis. Thus, the researcher included only literature focused on issues specific to racial and ethnic differences in multicultural/cross-cultural supervision of creative arts therapies.

The selection criteria were developed by the researcher based on the requirement that data included in this systematic review helped form a better understanding of cultural issues and challenges experienced by the supervisors and supervisees within multicultural/cross-cultural supervision. Understanding that published multicultural perspectives in education, practice, and supervision within the field of creative arts therapies only began to arise by the turn of the century (Brown, 2001; Stige, 2002), it was decided to set the range of publication years from January 2000 to December 2015. Publications were included in the review for analysis if they met all the following inclusion criteria:

1. The publications were primary sources in English language, including peer reviewed journal articles, edited books, book chapters, master's theses, doctoral dissertations or other sources of data such as the unpublished grey literature, that examined the current state of literature- and research-based understanding of creative arts therapies' cross-cultural supervision.
2. Only publications published from January 2000 to December 2015.
3. Sources where the data contained qualitative and/or quantitative results related to creative arts therapies disciplines, specifically music therapy, art therapy, drama therapy, and/or dance movement therapy, and contained one or more specified keywords in the title, abstract, and/or key terms.
4. Literature focused on cross-cultural supervision experiences between two or more creative arts supervisors and/or supervisees with different racial and/or ethnic background.

Exclusion Criteria

Five basic criteria for exclusion were applied throughout the preliminary search. Publications were excluded (a) if the multicultural or cross-cultural supervision was not the primary focus; (b) if they focused on supervision issues related to multicultural factors other than race/ethnicity (i.e., gender, religion, sexual orientation, etc.) ; (c) if they were not primary research studies such as meta-analyses or systematic reviews; (d) if cross-cultural supervision was delivered by non-creative arts therapists, including nurses, doctors, social workers,

occupational therapists, speech language pathologists, or health professionals; (e) if they indicated the use of arts mediums in facilitating supervision with no indication of creative arts therapists as facilitators; and (f) if they were not accessible via the Concordia University library or Inter-Library Loan (COLOMBO). As the researcher delved further into the data screening process, several issues arose while selecting relevant literature for review. Challenges faced during the screening and data retrieval process are not included in this chapter, but are discussed in chapter five.

Search Strategy

The search strategy employed a review of published literature and grey literature, which was consistent with the works of Aigen (2008a; 2008b) and Kennelly, Daveson, and Baker (2016). As was discussed, a systematic review allows the researcher to develop a comprehensive list of publications that are relevant to an identified topic through transparent and rigorous steps involved in literature search. In searching literature for this review, the process aimed to locate a maximum number of relevant sources from the literature in the specific creative arts therapies disciplines of music therapy, art therapy, drama therapy, and dance movement therapy (Aigen, 2008a). The search strategies consisted of two broad steps involving electronic searches and hand searches. The electronic searches involved keyword searches of electronic databases and indexes of published and unpublished sources, whereas the hand searches involved searching printed books and periodicals that were related to the above listed creative arts therapies and identifying relevant literature not found in the electronic searches. All publications were initially searched through electronically and/or by hand, then the reference search was done to identify any additional data. The researcher sought to include unpublished grey literature such as conference proceedings, reference lists, open access journals, and professional organization websites as a search strategy to locate relevant literature in addition to peer-reviewed literature and book chapters (Hanson-Abromeit & Moore, 2014).

Search strategy for electronic databases. Electronic databases were identified and searched based on existing systematic review guide by Boland, Cherry, and Dickson (2014). Selected electronic databases were accessed via multi-disciplinary, health, and social sciences research platforms wherein which a wide variety of published literature was kept up to date (see Table 1). Upon selecting the databases, the researcher identified key words to employ in order to locate literature relevant to the research question for screening.

A total number of 16 electronic databases were searched with search terms and search parameters requiring for a specific range of publication date, English language only, and access to full-text. The search for the search terms was restricted to title, abstract, and/or keywords of the literature. The search was repeated after 7 months from the time when the initial search of electronic databases was done and completed on March 30th 2016. The Boolean operator commands such as ‘AND’, ‘OR’, and ‘NOT’ were applied to the selected search terms in order to increase the number of literature available. In addition, the wildcard and truncation commands including a question mark, an asterisk, and/or a dollar sign were used as needed. Initial search terms included are as follows: [creative arts therap* OR (music therap* OR art therap* OR drama therap* OR dance movement therap*)] AND [(cross-cultural supervis* OR multicultural supervis*) OR (*cultural* AND supervis*) OR (supervisee OR supervisor) in title, abstract, keywords, or index terms of reference] AND (challeng* OR issue* OR barrier* OR relations*).

Table 1
Electronic Database and Platform/Interface Searched

| Platform/Interface | Database |
|-----------------------------|--|
| Taylor & Francis Online | Educational Research Abstracts |
| OVID Gateway | PsycARTICLES |
| RefShare | Temple University Music Therapy Database |
| Library and Archives Canada | Theses Canada Portal |
| Drexel University | Drexel Libraries E-repository and Archives |
| Elsevier | Science Direct |
| NCBI | PubMed |
| Thomson Reuters | Web of Science |
| EBSCOhost | ERIC (ProQuest) |
| | Education Source |
| | MEDLINE (OVID Gateway) |
| | PsycINFO |
| | RILM Abstract of Music Literature |
| ProQuest | Dissertations and Theses |
| | International Index to the Performing Arts |
| | International Index to Musical Periodicals |

Additional search terms were employed during the secondary electronic database search due to a varied use of the term ‘cross-cultural supervision.’ Similar to the strategies of Kennelly, Daveson, and Baker (2016), the concept of cross-cultural supervision was explored in terms of *cross-racial*, *cultural differences*, *cultural sensitivity*, *cultural awareness*, and *parallel process* as these terms were often commonly associated with cross-cultural supervision and/or multicultural supervision. A more detailed example of database search strategy was included with hopes to

provide a better understanding of the systematic search process (see Table 2). This search strategy was used for ERIC via EBSCOhost on 4 March 2016. As a result of this search, one additional journal article was identified. It should be noted that specific field codes in a form of two-letter abbreviation were added in the example to describe of the field applied for the search (EBSCOhost, 2016).

Table 2

Example of an Electronic Database Search Strategy

ERIC 2000 to 2015 inclusive, searched only English literature on March 4th 2016

1. (Creative arts therap* OR music therap* OR art therap* OR drama therap* OR dance movement therap*).AB.
2. (Supervis* AND (cross-cultur* OR cross-racial OR multicultural)).TX.
3. (Supervis* AND *cultur*).TX.
4. (Cultural sensitivity OR cultural awareness OR cultural difference OR parallel process OR triadic relationship OR working alliance).TX.
5. (Supervis* AND (Challenges OR barriers OR difficulties OR relation*).TX.
6. 2 AND 3
7. 4 AND 5
8. (Racial minority OR ethnic minority OR foreign born).AB.
9. 7 OR 8
10. 6 AND 9
11. 1 AND 10

NOTE: TX = all searchable text ; AB = abstract

Search strategy for peer-reviewed journals. In addition to the database search, all volumes and issues of the following creative arts therapies journals published between 2000 and 2015 were searched by hand and/or through electronic databases and indexes: (a) Music therapy journals (*Australian Journal of Music Therapy*, *Canadian Journal of Music Therapy*, *Journal of Music Therapy*, *Music Therapy Perspectives*, *Nordic Journal of Music Therapy*, *Voices*, *New Zealand Journal of Music Therapy*, *British Journal of Music Therapy*, *Qualitative Inquires in Music Therapy*, and *Music Therapy Today*), (b) Art therapy journals (*American Journal of Art Therapy*, *Journal of Clinical Art Therapy*, *Art Therapy OnLine*, and *International Journal of Art Therapy*, formerly *Inscape*), (c) Drama therapy journals (*Journal of the British Association of Drama Therapists*, and *Drama Therapy Review*), (d) Dance movement therapy journals (*American Journal of Dance Therapy*, *Body, Movement and Dance in Psychotherapy*, *Contact Quarterly*, and *Journal of Group Psychotherapy, Psychodrama, and Sociometry*, formerly *International Journal of Action Methods*), and (e) other journals (*The Arts in Psychotherapy* and

Arts & Health). These journals were selected because of their relevance to the field of creative arts therapies and of their accessibility through the Concordia University library indexes.

Of the 22 above-mentioned creative arts therapy journals, all volumes of 11 journals published between 2000 and 2015 were searched only through electronic databases such as *Education Source*, *ProQuest*, and *Science Direct*. These journals included *Journal of Music Therapy*, *Nordic Journal of Music Therapy*, *American Journal of Art Therapy*, *International Journal of Art Therapy*, *Journal of the British Association of Drama Therapists*, *American Journal of Dance Therapy*, *Body, Movement and Dance in Psychotherapy*, *Contact Quarterly*, *Journal of Group Psychotherapy*, *Psychodrama and Sociometry*, *Arts in Psychotherapy*, and *Arts & Health*.

The following online journals were searched through electronic indexes and freely accessed via professional organization and/or publisher websites: The *British Journal of Music Therapy*, *Music Therapy Today*, the online monograph series *Qualitative Inquires in Music Therapy*, and lastly *Voices: A World Forum for Music Therapy*. Using similar strategy, the *Journal of Clinical Art Therapy*, *Art Therapy OnLine*, and *Drama Therapy Review* were searched through the journal's publication websites. A number of music therapy journals had the latest volumes stored in electronic databases and had the earlier volumes searchable through electronic indexes or hand searching: *Australian Journal of Music Therapy*, *Music Therapy Perspectives*, *New Zealand Journal of Music Therapy*, and *Canadian Journal of Music Therapy*.

Search strategy for edited books. After identifying publications using the electronic databases, bibliographies/reference lists of relevant studies were hand-searched. The researcher reviewed the books and/or the book chapters which indicated the relevance to the keywords and phrases related to the purpose of this research. To collect data directly related to the field of creative arts therapies, the researcher searched through the most well-known music therapy, art therapy, drama therapy, and dance movement therapy publishers including Barcelona, Oxford University Press, Jessica Kingsley, and Routledge.

Search strategy for other grey literature. According to Hopewell, Clarke, and Mallet (2006), inclusion of data found in the grey literature can minimize the problems of publication bias. This is because the publication of these sources is "not controlled by commercial publishers" (Hopewell et al., 2006, p.50). As explained previously, various forms of grey literature specifically open access journals, master's thesis, and doctoral dissertations were

searched through electronic databases and indexes and/or reference list. What remained to be searched were conference proceedings and other professional documents related to cross-cultural supervision in creative arts therapies.

In an effort to identify this grey literature, the researcher reviewed Google Scholar and professional association websites of music therapy, art therapy, drama therapy, and dance movement therapy disciplines. When searching through Google Scholar, the same search terms used for electronic database search were used to locate relevant literature. When locating association websites, the researcher used Google Web to find each relevant website. The list of these websites included national, provincial, and international levels of associations (see Appendix B). The following two websites were a particularly helpful resource as they list journals and associations for each creative art therapy: Irish Association of Creative Arts Therapist (IACAT) and National Coalition of Creative Arts Therapies Association (NCCATA). Music therapy associations included American Association of Music Therapy (AAMT), Canadian Association of Music Therapy (CAMT), British Association of Music Therapy (BAMT), Music Therapy Association of British Columbia (MTABC), Quebec Association of Music Therapy (AQM), and World Federation of Music Therapy (WFMT). Art therapy associations included American Art Therapy Association (AATA), Canadian Art Therapy Association (CATA), British Association of Art Therapists (BAAT), Quebec Art Therapy Association (AATQ), and International Art Therapy Association (IATA). Drama therapy associations included North American Drama Therapy Association (NADTA) and British Association of Dramatherapists (BADth). Dance movement therapy associations included Dance Movement Therapy Association in Canada (DMTAC), American Dance Therapy Association (ADTA), Association for Dance Movement Psychotherapy (ADMP), and European Association Dance Movement Therapy (EADMT). It should be noted that the list does not include all the existing professional websites of creative arts therapies discipline.

Study Selection

Guided by *PRISMA* statement (Moher, Liberati, Tetzlaff, & Altman, 2010), this review followed four stages of systematic literature selection process (see Figure 1). First stage involved identification of relevant literature using search strategies as described in the previous section. Database searches were managed and saved using RefWorks via Concordia University Library. The system allowed the researcher to easily identify the duplicates. After removing the

duplicates, relevant publications located via electronic searches, hand searches, and grey literature searches were independently screened by title, abstract, and/or key words. If they met inclusion criteria, full text of each relevant data was retrieved. Third stage required a secondary screening of the full article for its eligibility. Finally, the researcher selected full text reports to be analyzed after careful review of data screened through a series of stages.

Critical Appraisal and Data Analysis

Following the exclusion of data identified through a secondary screening, the remaining data included for the review were then required to be critically appraised. According to Hanson-Abromeit and Moore (2014), critical appraisal of the included data is a crucial step in the systematic review process as it can increase credibility and strength of the interpretations and analysis of the included data. As it is highly advised for systematic reviewers to use critical appraisal tool that best suits the characteristics and types of data screened through the search, the researcher assessed each source of data using a modified assessment criteria inserted as part of a data analysis template. The criteria for critical appraisal was formulated based on the Critical Review Form for Qualitative Studies (Letts et al., 2007) and the Critical Review Form for Quantitative Studies (Law et al., 1998), as well as the analysis template developed by Aigen (2008a; 2008b). Combining both the process of critical appraisal and the data analysis was made possible by utilizing Aigen's (2008a; 2008b) analysis template which already included categories appraising quality of each source of data being analyzed.

Data Analysis Procedures

Based on data analysis guidelines provided by Aigen (2008a; 2008b), Boland, Cherry, and Dickson (2014) and Tung (2014), the researcher developed a modified analysis template to utilize data extraction. As used by Aigen (2008a; 2008b), the modified analysis template served as a data extraction tool. With the use of the analysis template designed by the researcher, collected data from each source were ordered, labeled, classified according to its creative arts therapies discipline, and summarized under 16 categories.

The analysis template was formatted using Microsoft Word 2013. A full version of the data analysis template can be found in the appendices (see Appendix A). As mentioned previously, these categories included critical appraisal criteria to assess and analyze data relevant to the research questions. The researcher reviewed each source of data with the analysis template twice to assure the collection of relevant information. Due to the nature of this review conducted

by a single independent researcher, this repeated analysis cycle was required in order to increase the validity of the results. The analysis template was continually adjusted throughout the first stage of analysis as other elements emerged from the readings. Analyzed data from the included sources were filtered into groupings and organized using Microsoft Excel 2013 software. The researcher inserted selected information into the spreadsheet from the analysis of each source. Once the data has been successfully exported in one sheet, filters were applied to organize differing characteristics of the included literature. Data were sorted according to (a) originating field (music therapy, art therapy, drama therapy, and dance movement therapy), (b) year of publication, (c) demographic information, (d) type of publication, (e) focus and type of report, and (f) findings of report. In order to support the interpretation of the findings from the analysis, analyzed data is presented in forms of tables, graphs, figures, and textual description in the next chapter.

Chapter 4. Results

This chapter details the search results and findings from the systematic literature review of creative arts therapies literature (specifically music therapy, art therapy, drama therapy, and dance movement therapy) concerning multicultural/cross-cultural supervision. The analyzed data of the included reports are presented in the following categories: (a) search and inclusion results, (b) authorship and publication years, (c) originating field and demographic information, (d) topic and focus, (e) summary of findings, and (f) methodological quality.

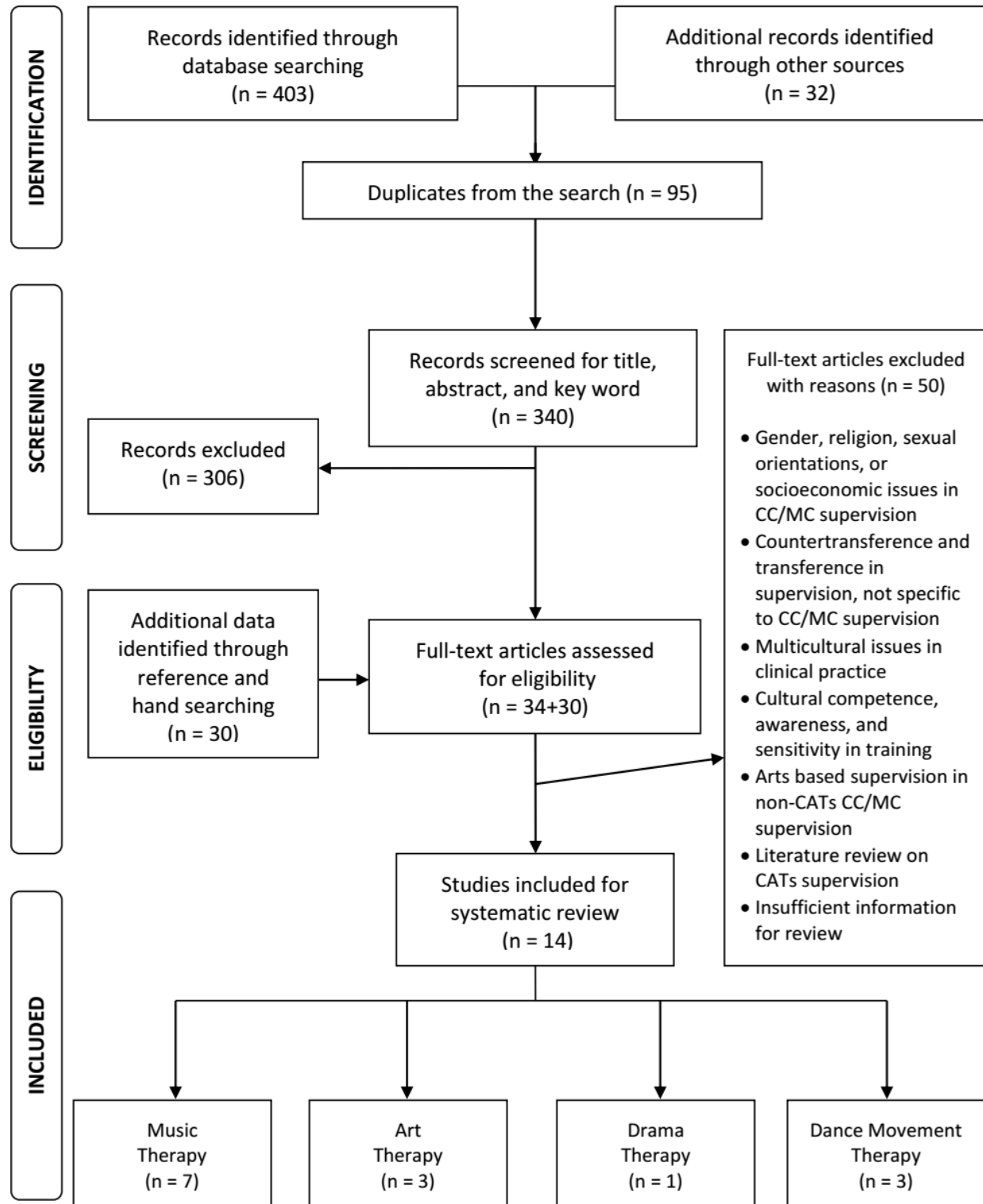
Search and Inclusion Results

The search strategy identified 403 publications through the database searching and 32 publications through other sources, for a total of 432 publications identified through the initial searching of relevant literature (see **Error! Reference source not found.**). After removal of duplicates, 340 publications were left to be screened. Based on the eligibility criteria for inclusion and exclusion of publications, all data were initially screened by title, abstract, and key words. During this process, some of the literature provided insufficient information in the title, abstract, or key words to determine their eligibility for inclusion or exclusion in the review. Once these were marked as uncertain, the researcher obtained and reviewed each item's introduction and literature review to determine its eligibility. Accordingly, 30 publications including book chapters, other grey literature, and journal articles were screened against the inclusion criteria. After the preliminary screening of the data, 34 publications were selected and added to the collection of 30 publications identified through reference and hand searching for a secondary screening of the full document. Each of these publications was independently reviewed by the researcher to determine the degree to which they met the inclusion criteria. Of the 64 publications selected for the full text review, 14 publications met eligibility criteria and were included for the final review.

Authorship and Publication Years

The 14 sources identified as addressing the topic of multicultural/cross-cultural supervision included four journal articles, eight book chapters, one conference proceeding, and one master's thesis. Publication dates ranged from 2001 to 2014 with the highest number of literature published in the years between 2008 and 2011 (see Table 3). Publications on multicultural/cross-cultural supervision declined between 2001 and 2007 and only started to increase by the year 2008.

Figure 1
Stages of Selection Process Based on the PRISMA Flowchart Guideline



NOTE: CC/MC supervision refers to Cross-cultural/ Multicultural supervision

At least one source was published in all of the four publication groups with a 4-year period; (1) 2000-2003, (2) 2004-2007, (3) 2008-2011, and (4) 2012-2015. This indicates that attention has been continuously focused on the topic in the creative arts therapies fields over the 16-year publication period. During the first publication period from 2000 to 2003, two sources (14%) were published in the field of music therapy. Only one art therapy source (7%) was published during the second publication period from 2004 to 2007. The next period of publication years from 2008 to 2011 had the highest percentage of publications in music therapy, art therapy, drama therapy, and dance movement therapy, comprising 64% of the total publication over the last 16 years. Out of the 14 sources published between 2000 and 2015, eight were published during this period. The last period from 2012 to 2015 had three sources (21%) published in music therapy and art therapy.

Table 3
Authorships and Publication Year in Four Year Interval

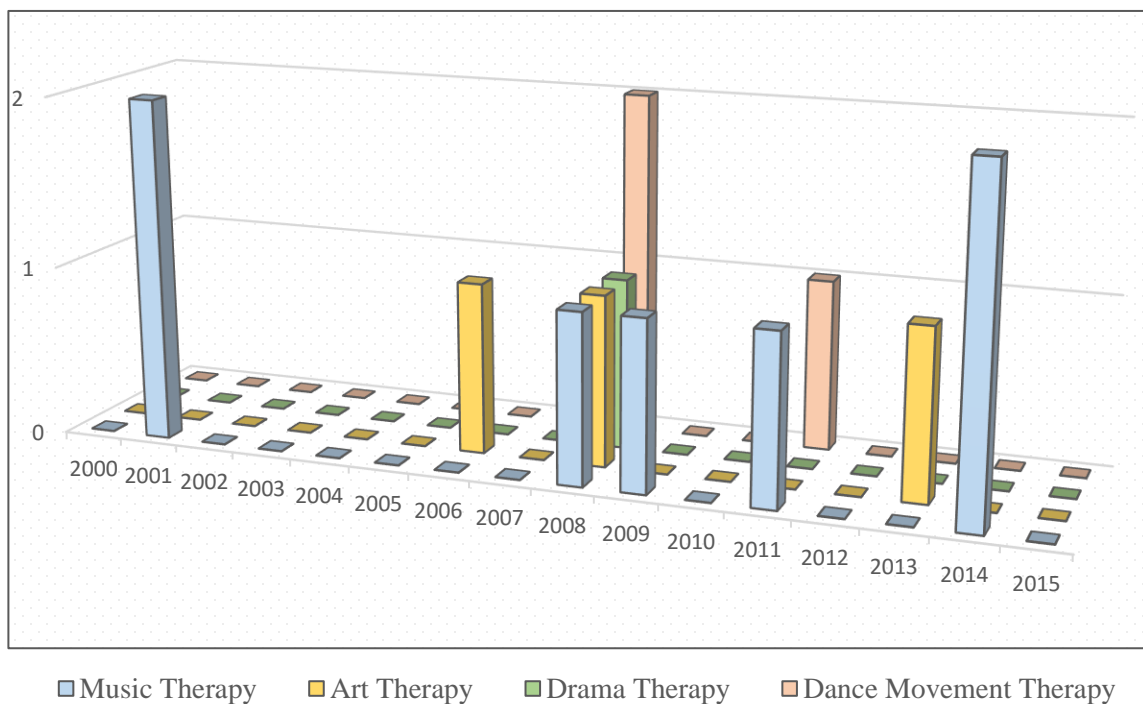
| Authorship | 2000 - 2003 | | 2004 - 2007 | | 2008 - 2011 | | 2012 – 2015 | | 2000-2015 | |
|---------------|-------------|-----|-------------|----|-------------|-----|-------------|-----|-----------|------|
| | # | % | # | % | # | % | # | % | # | % |
| Single Author | 2 | 14% | 1 | 7% | 7 | 57% | 1 | 7% | 11 | 79% |
| Two Authors | | | | | 1 | 7% | 2 | 14% | 3 | 21% |
| Total | 2 | 14% | 1 | 7% | 8 | 64% | 3 | 21% | 14 | 100% |

NOTE: # = Frequency, % = Percentage, N = 14

As shown in Table 3, most literature included in this review were published by individual authors (79%) and only three out of 14 items were published by two authors (21%). Co-authorship between two authors became prominent in the third and fourth publication period. From 2008 to 2011, one drama therapy source was published (7%) by two authors. In the same year of 2014, two music therapy sources were published (14%) by two authors as well. Co-authorships between two authors increased overtime making up 14% of all the included literature in the fourth publication period compared to 0% in the first. In general, the more researchers became interested in the topic, the easier it is to find collaborative sources. This growth in number of co-authorships in creative arts therapies' cross-cultural supervision literature perhaps indicates creative arts therapists' increased interest in this topic as a whole. A total number of 17 authors examined the topic of multicultural/cross-cultural supervision in the creative arts therapies' literature published between 2000 and 2015. Only one author's name in the field of music therapy was found twice—in a journal article and in a book chapter (Kim, 2008; Kim & Whitehead-Pleaux, 2014). It is worth noting that these 17 authors also published a variety of

literature appearing in two broad topic areas. First, several studies focused on multiculturalism, multicultural competence, and/or cultural diversity in creative arts therapies practice, especially with clients from different cultural background (Doby-Copeland, 2013; Kim, 2011a; Potash et al., 2015). Second, other studies investigated supervisory relationships, triadic relationships, and/or parallel processes within creative arts therapies' supervision experiences (Hsiao, 2014; Jones & Dokter, 2008; Kim, 2011b; Panhofer, Payne, Meekums & Parke, 2011; Young & Aigen, 2010). Even though these sources were excluded because their focus and context were not on multicultural/cross-cultural supervision (as defined in this paper), it reveals that authors considered multicultural issues as an important aspect when researching to understand multiculturalism and/or supervision in creative arts therapies.

Figure 2
Annual Publications



To permit a closer look at the publication trends, Figure 2 is presented to show the number of publications per year on the topic of multicultural/cross-cultural supervision in each of the four creative arts therapies areas. The findings indicated a gap between 2001 and 2006 with zero number of publications in all of the four fields. The majority of included sources, 11 out of 14 (79%), were published after the year 2008. Overall, no more than two sources relating to the topic of multicultural/cross-cultural supervision were published in each year from the four

creative arts therapies fields. The average number of years between each published sources over the 16-year period was: (a) in music therapy approximately 2 years (2001, 2008, 2009, 2011, and 2014); (b) in art therapy 5 years (2006, 2008, and 2013); (c) in drama therapy 16 years (2008); and (d) in dance movement therapy 5 years (2008 & 2011).

Creative Arts Therapies Discipline and Demographic Information

As the above publication information indicates, the field of music therapy (50%) had the greatest number of published literature within the given time period, followed by art therapy (21%) and dance movement therapy (21%), then drama therapy (7%) (see Table 4). Seven sources, including three journal articles (Kim, 2008; Swamy, 2011; Young, 2009), three book chapters (Dileo, 2001; Estrella, 2001; Kim & Whitehead-Pleaux, 2014), and one conference proceeding (Hsiao & Tan, 2014) explored the phenomenon of multicultural/cross-cultural supervision in music therapy. One journal article (Doby-Copeland, 2006) and two book chapters (Garlock, 2013; Skaife, 2008) were found in art therapy supervision literature. In dance movement literature, two book chapters (Figueira, 2008; Panhofer, 2008) and one master’s thesis (Smith, 2011) were published in reference to cross-cultural supervision. A book chapter written by two drama therapists (Dokter & Khasnavis, 2008) was found to represent the topic of drama therapy multicultural/cross-cultural supervision.

Table 4
Originating Field of Selected Literature

| Creative Arts Therapies | Authors* | # | % |
|------------------------------|--|---|-----|
| Music Therapy (MT) | Dileo (2001); Estrella (2001); Kim (2008); Young (2009); Swamy (2011); Hsiao & Tan (2014); Kim & Whitehead-Pleaux (2014) | 7 | 50% |
| Art Therapy (AT) | Doby-Copeland (2006a); Skaife (2008); Garlock (2013) | 3 | 21% |
| Drama Therapy (DT) | Dokter & Khasnavis (2008) | 1 | 7% |
| Dance Movement Therapy (DMT) | Figueira (2008); Panhofer (2008); Smith (2011) | 3 | 21% |

*Ordered by year

When classified into types of literature, the majority included in this review were book chapters (57%) printed by four different publishers (Guildford Press, Barcelona Publishers, Routledge, and Jessica Kingsley). Routledge published four of the included sources (Dokter & Khasnavis, 2008; Figueira, 2008; Panhofer, 2008; Skaife, 2008) in a book series titled *Supervision in the Arts Therapies*, specifically *Supervision in Drama Therapy* and *Supervision in Dance Movement Psychotherapy*. For this reason, these sources were published in the same year.

In addition, two sources (Dileo, 2001; Estrella, 2001) were found in the same book that was published by Barcelona Publishers. The type of report comprising the next highest percentage was journal articles (29%) published in four different journals (*Art Therapy Journal of the American Art Therapy Association, Music Therapy Perspectives, Qualitative Inquires in Music Therapy, and Arts in Psychotherapy*). Three journal articles (Doby-Copeland, 2006; Kim, 2008; Swamy, 2011) were found in the journals of their originating fields, while one journal article (Young, 2009) was published in the journal, *Arts in Psychotherapy*, covering the fields of mental health and creative arts therapies. Master’s thesis (7%) from Columbia College and conference proceedings (7%) by *World Federation of Music Therapy* were the other types of report found in this review (see Table 5). Table 6 shows publication details for music therapy, art therapy, drama therapy, and dance movement therapy literature published between 2000 and 2015, including the information of author, year, type of report, and publishing venue.

Table 5
Classification of Selected Literature

| Type of Publication | Number of Literature | | MT | AT | DT | DMT |
|-----------------------|----------------------|-----|----|----|----|-----|
| | # | % | | | | |
| Journal Articles | 4 | 29% | 3 | 1 | - | - |
| Book Chapters | 8 | 57% | 3 | 2 | 1 | 2 |
| Master’s Thesis | 1 | 7% | - | - | - | 1 |
| Conference Proceeding | 1 | 7% | 1 | - | - | - |

By delimiting the literature to sources written in English, demographically, all included sources originated from three English speaking countries: United Kingdom, United States, and Canada, with the exception of Canada being a bilingual country. Originating country was determined from demographic information provided about the authors in the various publications. The book chapters found in a series of books on *Supervision in the Arts Therapies* illustrated the context of multicultural/cross-cultural supervision specific to that of the United Kingdom (UK). For example, the UK dance movement therapist (Figueira, 2008) and the UK drama therapists (Dokter & Khasnavis, 2008) chose to use the terms ‘transcultural’ and ‘intercultural’ instead of cross-cultural due to differences in terminology used in UK supervision context.

Table 6
Publication Details of Creative Arts Therapies' Literature

| Author | Year of Publication | Type of Publication | Book/Journal Title and Publishing Venue |
|--|---------------------|------------------------|---|
| Music Therapy Literature | | | |
| Dileo | 2001 | Book Chapter | Music therapy supervision (Barcelona Publishers) |
| Estrella | 2001 | Book Chapter | Music therapy supervision (Barcelona Publishers) |
| Kim | 2008 | Journal Article | Qualitative inquiries in music therapy |
| Young | 2009 | Journal Article | The Arts in Psychotherapy |
| Swamy | 2011 | Journal Article | Music Therapy Perspectives |
| Hsiao & Tan | 2014 | Conference Proceedings | World Federation of Music Therapy |
| Kim & Whitehead-Pleaux | 2014 | Book Chapter | Music therapy handbook (Guildford Press) |
| Art Therapy Literature | | | |
| Doby-Copeland | 2006a | Journal Article | Art Therapy Journal of the American Art Therapy Association |
| Skaife | 2008 | Book Chapter | Supervision of art psychotherapy (Routledge) |
| Garlock | 2013 | Book Chapter | Using art therapy with diverse populations (Jessica Kingsley) |
| Drama Therapy Literature | | | |
| Dokter & Khasnavis | 2008 | Book Chapter | Supervision of drama therapy (Routledge) |
| Dance Movement Therapy Literature | | | |
| Figueira | 2008 | Book Chapter | Supervision of drama therapy (Routledge) |
| Panhofer | 2008 | Book Chapter | Supervision of drama therapy (Routledge) |
| Smith | 2011 | Master's Thesis | Columbia College (Chicago) |

The term ‘transcultural’ encompassed a variety of cultural elements from more than one culture found within supervisory relationship. Similarly, the term ‘intercultural’ indicated the “interactive element in cultural dynamics between the different parties involved in therapy” and also in supervision (Dokter & Khasnavis, 2008, p. 113). In contrast, journal articles revealed the context of their findings in relation to the participants’ demographic information. For instance, Swamy (2011) explored her supervisory experience with a Taiwanese international student studying in the United States (US). In general, the included publications highlighted the necessity

of increased multicultural training affecting supervisors' and supervisees' level of multicultural competence in response to the growing cultural diversity within the US, Canada, and the UK creative arts therapies training programs. With this expansion of the creative arts therapies program in these countries, the findings suggested that the educators and supervisors are responsible for accommodating the needs of international and culturally marginalized groups of students in training by accurately addressing the cultural differences. This is addressed in more detail in discussion section.

Table 7
Demographic Information

| Country | Number of Literature | | MT | AT | DT | DMT |
|--------------------------|----------------------|-----|----|----|----|-----|
| | # | % | | | | |
| United Kingdom | 4 | 29% | - | 1 | 1 | 2 |
| United States | 9 | 64% | 6 | 2 | - | 1 |
| United States and Canada | 1 | 7% | 1 | - | - | - |

Demographic findings are displayed in Table 7. It shows that nine sources were written and published in the US (64%) whereas four sources were written in the UK (29%). One source was written which represented both the US and Canada (7%). All of the included journal articles (29%), master's theses (7%), and conference proceedings (7%) were conducted and published in the US, including the one journal article which studied music therapists in the US and Canada. However, the publication of book chapters (57%) was evenly distributed between the US and UK. Thus, four book chapters found among the edited books were published in the UK (29%). Results indicate that the publication of creative arts therapies' literature is highly dominated by the US and UK. Overall, with respect to country specific differences, it can be observed that all the countries published descriptive and/or conceptual literature (71%) more frequently than research or empirical literature (29%) within this review.

Topic and Focus of Included Literature

Each type of publication was further categorized (see Table 8) into nine descriptive reports (Dileo, 2001; Doby-Copeland, 2006; Dokter & Khasnavis, 2008; Estrella, 2001; Garlock, 2013; Hsiao & Tan, 2014; Kim & Whitehead-Pleaux, 2014; Skaife, 2008; Panhofer, 2008), one narrative report (Figueira, 2008), one case report (Swamy, 2011), one heuristic inquiry (Smith, 2011), one phenomenological inquiry (Kim, 2008), and one cross-sectional study (Young, 2009). Since the purpose of this review was to examine existing literature on multicultural/ cross-cultural supervision in the fields of creative arts therapies (specifically music therapy, art therapy,

drama therapy, and dance movement therapy), all the included sources addressed ways to establish and promote quality training and practice within supervision in each of those creative arts therapies fields (Bruscia, 2005).

According to Bruscia (2005), three broad topical areas comprise research topics, namely *discipline*, *profession*, and *foundational* research topics. Discipline research topics cover research on assessment, treatment and evaluation of creative arts therapies. In contrast, foundational research topics include studies on healthcare, music, or other related fields of interest. Even though the collection of literature included in this review consists of both research and non-research based data, the researcher classified all the literature under the topical area of *profession* based on the focus and purpose of each publication given to the service of each creative arts therapy profession. Thus, *discipline* and *foundational* research topics were not found amongst the included publications. Table 8 provides an overview of selected literature in reference to author, publication year, description of report, and focus of report.

As discussed, the topic of all the included sources is multicultural/cross-cultural supervision. However, the varying degrees of focus and terminology (i.e., transcultural and intercultural) in the included literature provided valuable data in understanding (a) the current state of multicultural/ cross-cultural supervision in training, practice, and research, (b) issues and challenges experienced by supervisors within multicultural, cross-cultural, intercultural, and /or transcultural supervision, (c) issues and challenges experienced by supervisees within multicultural, cross-cultural, intercultural, and /or transcultural supervision, (d) multicultural and/or cross-cultural supervision in individual and group settings, and (e) multicultural/cross-cultural supervision models to consider in supervision.

Four of the 14 sources examined multicultural/cross-cultural approaches to training and practice in the field of creative arts therapies, including potential issues and challenges in supervisory relationship and implications for research and training (29%). As one of the examples of these sources, Doby- Copeland (2006) discussed the benefits and the needs of multicultural training and supervision. With these, she presented the proposal of multicultural curriculum guidelines for art therapy educators. More specifically, issues and challenges experienced by supervisors were examined in four sources (29%) whereas issues and challenges experienced by supervisees were examined in six items (43%).

Table 8*Overview of Type and Focus of Selected Literature*

| Author (Year) | Description of Report | Focus |
|-------------------------------|---|--|
| Estrella (2001) | Descriptive report on multicultural approaches to MT (Book Chapter) | Racial issues in MT supervision; Multicultural supervision model |
| Dileo (2001) | Descriptive report on ethical issues in supervision (Book Chapter) | Multicultural issues in MT supervision |
| Doby-Copeland (2006) | Descriptive professional guide for art therapists (Journal Article) | Cross-cultural supervision in AT |
| Skaife (2008) | Descriptive report with case vignette (Book Chapter) | Issues of race and color in group AT supervision |
| Figueira (2008) | Narrative report of self-experience in transcultural supervision (Book Chapter) | Cultural Issues in supervision experienced as a minority DMT supervisee and supervisor |
| Panhofer (2008) | Descriptive report with case vignette (Book Chapter) | Challenges associated with providing supervision to international DMT student |
| Dokter & Khasnavis (2008) | Descriptive report of intercultural supervision with case vignette (Book Chapter) | Issues in intercultural supervision; Intercultural supervision model |
| Kim (2008) | Examining lived experience of supervisees through phenomenological research (Journal Article) | Supervisee's experience in cross-cultural MT supervision |
| Young (2009) | Examining supervisors' experience through Cross-sectional survey research (Journal Article) | Multicultural issues encountered by supervisors in MT internship supervision |
| Smith (2011) | Investigating personal experience through heuristic inquiry (Master's Thesis) | Personal experience in DMT graduate program supervision as a minority student |
| Swamy (2011) | Case report of cross-cultural supervision experience (Journal Article) | Cultural differences and challenges faced during music centered cross-cultural supervision |
| Garlock (2013) | Descriptive report on cultural issues in AT supervision with case vignette (Book Chapter) | Cultural issues in AT supervision |
| Hsiao & Tan (2014) | Descriptive report on minority supervisors (Conference Proceeding) | Racial identity social interaction model and resilience-based model of supervision |
| Kim & Whitehead-Pleaux (2014) | Descriptive report on issues of cultural diversity within the field of MT (Book Chapter) | Cultural issues in relation to the education, training, and/or practice of MT; Significance of culturally informed supervision |

To name a few, power differentials and misunderstandings of communication styles were mentioned in the identified sources. For example, supervisees who are international students from

the Eastern cultures may tend to avoid conflict with their supervisors in the service of sustaining interpersonal contact and as a way of expressing respect for the authority. Moreover, international students may have difficulty going through acculturation process while learning and practicing clinical skills in a new cultural environment. In addition, multicultural/cross-cultural issues in group supervision were found in one source (7%). Three (21%) sources discussed about multicultural/cross-cultural supervision models originated in counseling psychology and about the needs to incorporate those models in supervision of creative arts therapies. Moreover, the perception of positive or negative experiences of supervisors and supervisees in multicultural/cross-cultural supervision and the impact that these experiences have on the development of supervisors and supervisees were the most frequently-mentioned topical areas that the authors desired to further investigate through various means of research. While 10 sources reported on the experiences of supervisees and/or supervisors, seven items were descriptive/conceptual and theoretical reports with short case vignettes, and only three journal articles (Kim, 2008; Smith, 2011; Young, 2009) discussed lived experiences of either supervisors or supervisees through evidence-based research. This indicates that there are still gaps in creative arts therapies literature on experiences of supervisors and supervisees involved in multicultural/cross-cultural supervision.

Multicultural/Cross-cultural Supervision Addressed in the Literature

Table 9 indicates the overall relevance of a varying focus addressed in each publication. As the importance of addressing multicultural/cross-cultural issues in supervision was highlighted by the 14 sources across the four creative arts therapies in this review, it was also important to include a description of relevant information from each literature in order to delineate what each publication revealed about multicultural/cross-cultural supervision. The findings were tabled, which highlighted the five different areas of focus within the multicultural/cross-cultural supervision in creative arts therapies. It should be noted that only the relevant data in relation to the research question of this review were extracted from each source. Thus, a brief description of relevant information addressed by each source according to focus area is presented in Table 10.

Table 9*Selected Literature According to Focus Area*

| Focus of Literature | Field of CAT | Authors |
|--|--------------|--|
| MC/CC supervision in practice, education, and research | MT | Estrella (2001), Dileo (2001), Kim and Whitehead-Pleaux (2014) |
| | AT | Doby-Copeland (2006) |
| Issues and challenges experienced by supervisors | MT | Young (2009), Estrella (2001) |
| | AT | Garlock (2013) |
| | DMT | Panhofer (2008) |
| Issues and challenges experienced by supervisees | MT | Kim (2008), Swamy (2011), |
| | DT | Dokter & Khasnavis (2008) |
| | DMT | Figueira (2008), Panhofer (2008), Smith (2011) |
| MC/CC group supervision | AT | Skaife (2008) |
| MC/CC supervision models | MT | Estrella (2001), Hsiao & Tan (2014) |
| | DT | Dokter & Khasnavis (2008) |

After being organized, these findings were further classified under the four categories of research findings used in Aigen's analysis of qualitative music therapy research reports (2008a; 2008b). These four categories included (a) descriptive, (b) descriptive with interpretation, (c) interpretive, and (d) interpretive with reintegration. According to Aigen (2008b), the depth of research findings increases as the analyzed data moves across the spectrum from the least interpretive to the most interpretive. Of the 14 sources, three (21%) provided descriptive accounts of the current state of multicultural/cross-cultural supervision research or experiences of supervisor and supervisee (Dileo, 2001; Figueira, 2008; Garlock, 2013). More than half of the identified sources (57%) were classified under the descriptive with interpretation category as these provided interpretation on the significance of the descriptive accounts by means of research, interview, and/or case vignette (Doby-Copeland, 2011; Dokter & Khasnavis, 2008; Estrella, 2001; Kim & Whitehead-Pleaux, 2014; Panhofer, 2008; Skaife, 2008; Smith, 2011; Swamy, 2011). The remaining two sources (14%) provided interpretative statements in reference to the research findings (Kim, 2008; Young, 2009). There was no literature found to provide an interpretation of the meaning for reintegration into the larger context.

Methodological Quality

As seen throughout this review, the 14 identified sources varied in type and design. Only four sources utilized either quantitative or qualitative research methods (Kim, 2008; Smith, 2011;

Swamy, 2011; Young, 2009) while 10 sources were classified as non-research descriptive reports (Dileo, 2001; Doby-Copeland, 2006; Dokter & Khasnavis; 2008; Estrella, 2001; Garlock, 2013; Hsiao & Tan, 2014; Kim & Whitehead-Pleaux, 2014; Skaife, 2008; Panhofer, 2008) and narrative report (Figueira, 2008). Of these 10 sources not applicable for methodological appraisal, five reports included case vignette and personal experiences as a source of data to support the theory and/or phenomenon of multicultural/cross-cultural supervision.

Of the four sources available for critical appraisal, qualitative data and analysis were used exclusively in three studies (75%) while quantitative data and analysis were used only in one study (25%). Qualitative inquiries were presented in forms of case study, phenomenological study, and arts-based study. Cross-sectional method of survey inquiry was used in the quantitative research. The epistemological orientations were cited in all the studies. Adequate information about the participants (including if/how informed consent was obtained) was provided in only two studies (50%). In one of the studies, the researcher served as a participant, thus informed consent was not needed. Issues related to informed consent were not addressed in the case study. These studies obtained various forms of data and analyzed them into themes, categories, and textual interpretations. In vivo observation, survey, interview, and written and recorded documentation analysis of artistic creation were the methods of data collection. Three of the four studies (75%) provided sufficient information on the analysis procedure used to translate valuable findings that were reflective of data. The use of evaluation standards (75%) was mentioned in two studies that used member-checking, triangulation, and multiple perspectives, and in one case study through the use of researcher-as-instrument and prolonged engagement. Having looked at these elements related to the quality of each report, three of the four studies were deemed to be of moderate methodological quality according to the McMaster Critical Review criteria (Law et al., 1998; Letts et al., 2007). One study did not provide sufficient information on data analysis procedures and outcome measures.

Table 10*Sources Addressing Relevant Information Regarding Multicultural/Cross-cultural Supervision in CATs*

| Focus | (Author, Year) | Relevant Information Addressed* |
|--|--------------------------------|---|
| MC/CC supervision in practice, education, and research | (Estrella, 2001) | Cultural differences exist in interpersonal style, treatment goals, and perception of roles of supervisee and supervisor. Differences in style are associated with communication issues, including misinterpretation of basic verbal and nonverbal cues. Supervisor is responsible for development and evaluation of cultural competency of self and of supervisee's. |
| | (Dileo, 2001) | Supervisors have ethical responsibility to acquire multicultural awareness and knowledge through education, practice, and research for both supervisees and supervisees' clients (Triadic relationship). |
| | (Doby-Copeland, 2006) | Supervisors have responsibility in initiating and encouraging the discussion about cultural differences. Differences exist in perception of hierarchal quality in supervisory dyad, power differential, communication styles (use of eye contact assertiveness, verbal and non-verbal signal). Multicultural curriculum guidelines are proposed for art therapy educators, including contents on program philosophy, faculty preparedness, curriculum content, cross-cultural supervision, and multicultural resources. |
| | (Kim & Whitehead-Pleaux, 2014) | Differences exist between professional's and student's needs regarding multicultural training. For increased multicultural competence, research on religion, ethnicity, race, gender issues, sexual orientation and gender identity issues, disability, and cross-cultural supervision and training is required. Research studies do not always explicitly provide cultural diversity information required by the National Institutes of Health. |
| Issues and challenges | (Estrella, 2001) | Minority supervisors are encouraged to bring up cultural issues early on in the supervisory relationship, issues of power and evaluation may hinder supervisory relationship to grow and resolve cultural issues. |

| Focus | (Author, Year) | Relevant Information Addressed* |
|--|----------------------------|--|
| (NOTE: Only relevant data in relation to the research question of this review were extracted from each source) | | |
| experienced by supervisors | (Young, 2009) | <p>Music therapy internship supervisors are asked to answer a number of questions pertaining to multicultural training and experiences, cross-cultural internship supervision experience, cross-cultural difficulties, ways in addressing multicultural issues, and topics of discussion on multicultural issues with interns from majority and minority cultures.</p> <p>Internship supervisors' reported cultural difficulties with minority interns include: differences in written and verbal form of communication; initiation of discussions on multicultural issues; and exploration of cultural background and experiences of their own and of supervisees'.</p> |
| | (Garlock, 2013) | <p>Power differential exists between the supervisor and supervisee due to believed notion of hierarchical relationship, language barrier, differences in how time is viewed, types and roles of art within cultures, and how human relationships are experienced.</p> <p>Struggles in cross-cultural supervision are a necessary process for supervisor and supervisee to learn and grow.</p> |
| Issues and challenges experienced by supervisees | (Dokter & Khasnavis, 2008) | <p>Asian supervisee with white supervisor perceives the supervisor as an expert and someone who would judge him/her, and the relationship is associated with sense of shame and inferiority.</p> |
| | (Figueira, 2008) | <p>Foreign born dance movement therapy student discusses feeling of being misunderstood and sense of marginality in group and individual supervision. She also explains feeling countertransference toward a client group from the same ethnic background.</p> |
| | (Panhofer, 2008) | <p>Challenges identified include power differentials, self-revelation, resistance, helplessness, and parallel process in supervision.</p> <p>Sense of isolation and confusion regarding personal and cultural identity can lead to feelings of alienation, manifested in distancing from clients, training itself, and supervisors.</p> |
| | (Kim, 2008) | <p>Supervisee's significant misunderstood (-) and understood (+) experiences in cross-cultural music therapy supervision are analyzed into 4 phases</p> <ol style="list-style-type: none"> 1. Entering the supervision <ul style="list-style-type: none"> - Cultural barriers / racial and gender issues + Need for supervision / conflict resolution 2. Supervision experience itself <ul style="list-style-type: none"> - Power imbalance/ supervisor's projection/ different perspectives and expectations/ issues in supervisory relationship + Addressing cultural issues/ empathic supervisors |

| Focus | (Author, Year) | Relevant Information Addressed* |
|--|----------------------------|--|
| (NOTE: Only relevant data in relation to the research question of this review were extracted from each source) | | |
| | | <ul style="list-style-type: none"> 3. Supervisee's reactions to the supervision <ul style="list-style-type: none"> - Negative physical, emotional and psychological reactions + Positive physical, emotional and psychological reactions 4. Outcome of the supervision experience <ul style="list-style-type: none"> - Severing the supervisory relationship/ ineffectiveness of supervisor's intervention + Gaining insight/ feeling empowered/ increased self-esteem/ increased motivation |
| | (Swamy, 2011) | A Taiwanese music therapy supervisee indicates challenges experienced during music centered supervision, including miscommunication, role ambiguity, and acculturation process. |
| | (Smith, 2011) | A Black dance movement supervisee expresses feeling not accepted and feeling unsure during the beginning phase of supervision, but was able to be understood by supervisors as the relationship progressed. |
| MC/CC group supervision | (Skaife, 2008) | A mixed-racial supervision group of 4 white and 2 black art therapy students (with a white supervisor) are contacted and three of them respond back with the survey about the supervision experience. Two themes identified from the analysis are the silence and the feelings of fear. Supervisor indicates this silence as a version of avoidance and as a form of aggression. One of the supervisees expresses that she feels unsafe to discuss and open up issues of difference, resulting increased fear within the multicultural supervision group. |
| MC/CC supervision models | (Estrella, 2001) | Stage model for multicultural supervision for multicultural supervision in music therapy. |
| | (Dokter & Khasnavis, 2008) | World view congruence model assists therapists to understand individuals and cultural groups. World view incongruence may result in distrust, hostility and resistance in supervisory relationship. |
| | (Hsiao & Tan, 2014) | <p>Racial identity social interaction model helps supervisors to understand the power of supervisor's role within supervisory dyad and how race and culture shape the context of supervision.</p> <p>Resilience-based model of supervision is designed for minority supervisors to undertake when engaged in supervisory relationships with non-minority supervisees.</p> |

This brief critical appraisal of sources included in this review concludes this chapter of the systematic review. In order to answer the research question posited by the researcher, this chapter organized and summarized the extracted data using analysis template in accordance with authorship and publication year, topic and focus of the literature, summary of findings, and methodological quality. With these in mind, the next chapter will discuss interpretation of the results in relation to the research question: What does the creative arts therapies literature, specifically music therapy, art therapy, drama therapy, and dance movement therapy literature, reveal about cross-cultural/multicultural clinical supervision?

Chapter 5. Discussion

This systematic review sought to identify the extent to which multicultural/cross-cultural supervision literature exists within the fields of music therapy, art therapy, drama therapy, and dance movement therapy, and the ways in which these findings can be organized into a useful resource for creative arts therapies supervision. Results indicated that there were 14 publications in creative arts therapies supervision literature which addressed multicultural/cross-cultural factors that may affect supervisory relationship and outcome, issues and challenges experienced by supervisors and supervisees, and supervision models within this multicultural context. These publications included journal articles, book chapters, a master's thesis, and a conference proceeding. The following section presents a discussion of the findings, the challenges and limitations of this review, as well as the implications for future cross-cultural supervision practice and research.

Characteristics of Publications

This review included multicultural/cross-cultural supervision literature published within the period from 2000 to 2015. After the publication of two book chapters (Dileo, 2001; Estrella, 2001) in 2001, the number ceased to grow until the year 2006. However, the dramatic growth in 2008 and the consistent number of publications found in the years that followed indicate an increase in the attention devoted to multicultural/cross-cultural supervision in creative arts therapies literature. In addition, the results showed increased number of co-authored writings including those by Dokter and Khasnavis (2008) and Kim and Whitehead-Pleaux (2014). These findings suggest an overall increase in the publication of supervision literature specific to the topic of multiculturalism. Although this growth may seem small, the existing body of creative arts therapies literature on multicultural/cross-cultural supervision represents efforts to fill the gaps in the knowledge base and also serves to provide directions and implications for practice and research, which in turn, supports the improvement of multicultural competence in creative arts therapists.

Analysis of the results provides evidence for this growth and perhaps indicates the potential for ongoing growth in this area of research. This can be seen in three areas: (a) diversity in publishing venue; (b) types of publication findings; and (c) demographic information.

Diversity in publishing venue. The diversity in the types of publications suggests a variety of ways to investigate the phenomenon of multiculturalism in creative arts therapies

supervision. The variety of publications identified in this review, specifically four journal articles, eight book chapters, one thesis, and one collection of conference proceedings, highlighted the necessity of addressing multicultural/cross-cultural elements within supervision through means of descriptive accounts, narrative accounts, phenomenological inquiry, or cross-sectional study. Collectively, these sources reflected the complexity of multicultural/cross-cultural supervision which involved consideration of not only the supervisors' and the supervisees' but also the clients' cultural factors.

Types of publication findings. Consistent with prior research that posited that creative arts therapies cross-cultural supervision literature are limited to theoretical findings (Ammann, 2008; Case, 2007; Jones, 2008), the results of this review showed far more conceptual and theoretical literature than the research-based literature. Moreover, all the research-based reports identified in this review were published in the second half of the searched publication years, ranging from 2000 to 2015. This seems promising because it may suggest that as the conceptual and theoretical literature revealed more about the existence of cultural differences and diversity within supervision, this was followed by increased researcher interest in investigating the impact of this phenomenon within particular groups of creative arts therapists. Raised awareness and knowledge of how cultural elements play different roles within supervision may not only encourage creative arts therapists to better understand the dynamics and inherent issues in each supervisory relationship but may also foster the development of cultural competence through practice and research.

In this review, the groups examined in the sources included supervisors and/or supervisees who fell under one or more of the following categories: racial/ethnic majority, racial/ethnic minority, foreign-born, and/or international students. Despite the variations of cultural differences existing between the supervisor and the supervisees, including but not limited to, values, attitudes, perceptual constructs, religion, age, gender, and sexual orientations, the researcher delimited the search to include only supervisory relationships involving differences of race and ethnicity. The exact number of creative arts therapies literature sought to address cultural issues beyond the racial and ethnic differences within supervision is unknown. However, it is worth noting a few articles that addressed broader cultural variables such as gender or sexual orientation. These articles were identified during the preliminary screening process but were excluded because the focus was not on racial and ethnic issues. For example, issues of cultural

differences in gender and sexual orientation were addressed by Ahessy (2011), Jenkyns (1997), and Schaverien (2003; 2006). Corresponding to the findings identified in this review in regards to racial and ethnic differences, these authors proposed that gender and sexual orientation of client, therapist, and supervisor may also influence therapeutic and/or supervisory relationship.

Demographic information. The identified publications in this systematic literature review were based in the United States, Canada, and the United Kingdom. The vast majority of the sources made reference to the cultural context of each country and thus to the growing population of foreign-born, immigrant, visible and invisible minority, and international students, therapists, supervisors, supervisees, and/or clients. There was an overarching consensus on the need for a multicultural curriculum and continuing education programs to functionally prepare student therapists and also practicing therapists for an increasingly multicultural society. In response to this growing diversity affecting the development of each creative arts therapy profession, those in the fields of art therapy and drama therapy actively sought ways to accommodate these changes through the formation of committees. Doby-Copeland (2006), a black art therapist and supervisor, is one of the pioneers who sought to improve cultural competence in American Art Therapy Association (AATA) through her work in an Ad Hoc Committee formed to investigate and encourage “minority groups to enter and study in the field of art therapy” (p. 172). Similarly, Dokter and Khasnavis (2008) discussed the Equal Opportunities Committee of the British Association of Drama therapists and their work in monitoring cultural diversity amongst UK drama therapists. They found the greater ethnic diversity in the trainees than the qualified drama therapists and stated that there is the “potential for a more diverse range of practitioners in the near future” (Dokter & Khasnavis, 2008, p.119).

Another interesting finding of this systematic literature review was the variations in defining multicultural/cross-cultural supervision across the demographic origins of the included publications. The majority of the included publications referred to supervision settings that were multicultural and/or cross-cultural in nature and chose to use those terms specifically. However, as previously mentioned, the use of the terms such as ‘intercultural’ and ‘transcultural’ were also found in the sources (Dokter & Khasnavis, 2008; Figueira, 2008) specifically in the cultural context of the UK, where they have 10% of the population comprised of migrants from the Irish republic and mainland Europe. The authors also discussed the misperception that the greater portion of the black population in the UK is made up of immigrants. However, in reality, “half of

all black people are British born” (Dokter & Khasnavis, 2008, p.113). A possible explanation for their choice of these terms may be because some UK therapists found the terms multicultural/cross-cultural to be misleading for some populations as these terms were mainly or exclusively used in situations with two contrasting racial or ethnic groups (Dileo, 2001; Estrella, 2001). In this context, the terms intercultural and transcultural may seem to explain the UK supervision context more accurately. Based on the cultural context of the UK, supervision is where the learning takes place through the exploration and exchange of different beliefs and concepts (Figueira, 2008).

Creative Arts Therapies Discipline

In regards to the research question, the results indicate that the field of music therapy published the largest number of sources relevant to the current research topic over the last 16 years. The least number of publications was found in the field of drama therapy, with one book chapter. As mentioned previously, a variety of types of publications were located through the search. Book chapters were found in all the fields, whereas a master’s thesis and a conference proceeding were each found in only one of the fields, respectively, dance movement therapy and music therapy. Journal articles were identified in the music therapy and art therapy literature. Overall, each body of the four creative arts therapies fields examined has published at least one source on the topic of cross-cultural/multicultural supervision. As to the question “what was revealed about the multicultural/cross-cultural supervision within each body of literature?”, the following section provides an overview.

Multicultural/Cross-cultural Supervision Literature Findings

As seen within the 14 identified sources from the four creative arts therapies literature, the largest portion consisted of descriptive and conceptual multicultural/cross-cultural supervision literature, with a smaller portion being empirical research. This review generated publications with a wide range of focus areas, using a variety of methodological designs. In the broader sense, these findings with distinct focus areas can fall into two categories as the two counseling psychologists, Leong and Wagner (1994), used in their critical review of cross-cultural supervision literature; conceptual literature and empirical research literature.

Descriptive and Conceptual literature. The majority of the descriptive and conceptual publications looked at the following themes: (a) potential challenges in multicultural/cross-

cultural supervisory relationships; (b) models for multicultural/cross-cultural supervision; and (c) guidelines for competent multicultural/cross-cultural supervisory practices.

Many authors discussed the potential challenges in creative arts therapies' cross-cultural supervisory relationships with respect to the findings in counseling psychology and psychotherapy literature. Among the cultural differences mentioned in the identified sources, differences in communication styles and perception of role and power were the most frequently mentioned factors leading to misunderstanding of a counterpart in supervisory dyads (Estrella, 2001; Doby-Copeland, 2006; Garlock, 2013; Kim & Whitehead-Pleaux, 2014). This literature indicated that these factors resulted in supervisees experiencing a sense of isolation, alienation, helplessness, resistance, and confusion regarding personal and cultural identity. Similar issues were found in group cross-racial supervision. For instance, Skaife (2008) found that in group supervision with differences in communication and interpersonal styles, minority supervisees chose to be silent about any cultural issues and reported feeling unsafe and blocked from participating.

The literature also highlighted the importance of the supervisor's role in initiating the discussion of cultural differences and issues, acquiring cultural identity and cultural competence, and addressing the power differential in the supervisory relationship (Dileo, 2001; Estrella, 2001; Doby-Copeland, 2006; Garlock, 2013). The literature noted that supervisors from the Western culture are advised to share their expectations and goals of supervision explicitly to the racial and/or ethnic minority supervisees. Also, they are advised to examine their own biases and assumptions, as well as their cultural backgrounds. Garlock (2013) and Panhofer (2008) noted that the struggles and challenges in regards to cultural differences within supervision may be an essential process that provides opportunities for tremendous learning and growth for both supervisors and supervisees. Most importantly, as creative arts therapists, supervisors and educators may make use of a variety of arts medium in understanding supervisees' unique cultural identity and in facilitating effective cross-cultural supervision. For example, Swamy (2011) used music-centered supervision with a Taiwanese supervisee and discussed the benefits of using musical improvisation in understanding her supervisee's level of acculturation and monitoring the changes throughout the supervision.

A total of four multicultural supervision models were described in the publications. These models assume multicultural competence on the part of the supervisor. Racial identity social

interaction model emphasizes the power of the supervisor and the intersecting cultural identities of the supervisor and the supervisee (Hsiao & Tan, 2014). Within this model, the supervision dyads can form four types of relationships: parallel dyads, crossed dyads, regressive dyads, and progressive dyads. Depending on the identity status of supervisors and supervisees and on the level of interaction within supervision, the supervisees may be able to quicken through the acculturation process in developing their personal and professional identity. Along the same line, the resilience-based model encourages minority supervisors to seek awareness of privilege and oppression, affirmation of diversity, and empowerment in the supervisor role by exploring intersecting cultural identities (Hsiao & Tan, 2014). The stage model corresponds with the racial identity development of the supervisor in some degrees. According to Estrella (2001), once the supervisors understand the role their own cultural identity plays in therapy and supervision, they may be able to appreciate cultural differences and encourage supervisees to be aware of these cultural factors. Lastly, the worldview congruence model allows for heightened understanding of cultural differences with respect to the worldview of each individual (Dokter & Khasnavis, 2008). This model proposes that awareness and knowledge of the possibilities of worldview incongruence between the supervisor and the supervisee may prevent misunderstanding and conflict within the dyad.

Empirical research literature. Three sources comprised this category and they investigated the following areas: (a) supervisors' and (b) supervisee's experiences of cultural issues and challenges within multicultural/cross-cultural supervision and of its impact on personal and/or professional growth.

Findings from the cross-sectional study by Young (2009) suggest that the supervisors' experiences of supervising international music therapy students were accompanied by similar issues and challenges mentioned in the conceptual publications. Challenging supervisory experiences identified by supervisors included issues relating to language and writing skills, initiation of discussions on multicultural issues pertaining to supervisory relationship and to clinical work, and exploration of cultural background and experiences with supervisees. The study indicated that the more experience the supervisors had, the easier it was for them to initiate discussions and share their cultural backgrounds.

The literature also indicated that supervisees have also identified challenges within multicultural/cross-cultural supervision. Such situations included (a) working with racial minority

supervisors whose unresolved culture-related issues may have been projected onto supervisees; (b) working with majority supervisors who had different perspectives and expectations in supervision, resulting in role-ambiguity and role- conflict; (c) facing cultural and language barriers with low level of acculturation; and (d) experiencing racial microaggressions and power imbalance (Kim, 2008; Smith, 2011). With these challenges, the literature found that when the supervisors were not aware of the cultural issues involved, their supervisees experienced increased levels of biopsychosocial distress and decreased levels of supervisory satisfaction, cultural competence, working alliance, and effectiveness with clients.

In contrast to these negative experiences, findings showed that the challenges and issues experienced by supervisees could potentially offer opportunities to seek insights into personal bias, assumptions, and the influences of cultural variables in supervision and therapy when acknowledged by and openly discussed with supervisors. According to Kim (2008) and Smith (2011), supervisors' cultural sensitivity (careful discussion of cultural issues or sharing of personal cultural background) and culturally empathic attitudes (non-judgemental, accepting, listening, and understanding) were positively correlated with an overall increase in satisfaction with supervision.

Challenges and Limitations

As this systematic review began to take shape, several challenges arose and led the researcher to revise the research question, as well as the inclusion and exclusion criteria. With the original research question focusing exclusively on the multicultural/cross-cultural supervision experiences of supervisees, the application of the inclusion criteria to the search results generated only three publications for inclusion in this review. As a result, the researcher decided to broaden the research topic and identify the existing body of the cross-cultural supervision literature in the fields of creative arts therapies as it related to the experiences of both supervisees and supervisors. Another challenge was related to the accessibility of sources on the organizations' websites and some databases not affiliated with Concordia library. Without membership in all of the professional organization websites outside of the field of music therapy, some sources were not available to the researcher. Additionally, since the concept of supervision was explored across the creative arts therapies literature, some but not all of the full-text literature retrieved for eligibility screening referred to mentorship as a form of supervision for racial/ethnic minorities. This wide range of terms, meanings, and definitions of cross-cultural supervision presented a

challenge for the researcher in screening the sources. As a result, the possibility exists of the exclusion of some relevant sources of data.

Despite every effort made to include all eligible publications across the four creative arts therapies, the challenges faced during the search process may have limited the retrieval of the existing publications in the creative arts therapies fields, especially art therapy, drama therapy, and dance movement therapy. Another limitation of this review lies in the exclusion of literature that focused on cultural issues other than race and ethnicity, as well as the exclusion of non-English literature. With regard to the latter, the majority of the sources were from the English-speaking countries, specifically the US, Canada, and the UK. This may limit applicability of the findings to other countries with different cultural contexts.

Implications for Future Supervision Practice and Research

Based on this review, several implications are evident. This systematic review revealed a small, but important, body of literature exploring the issue of multicultural/cross-cultural supervision in the creative arts therapies, specifically music therapy, art therapy, drama therapy, and dance movement therapy. Findings from this review suggest that there is an ongoing need for the development of multicultural training for supervisors and supervisees in order to improve multicultural competence; it is likely that both may be involved in some form of cross-cultural/multicultural relationship, be it in therapy or in supervision. Furthermore, the identified literature emphasizes the importance of the supervisors' role in putting these findings into practice, by raising awareness and increasing opportunities for discussion regarding potential multicultural issues and challenges with their supervisees. For instance, personal reflection of cultural background and discussions of the expectations, fears, assumptions, and biases are recommended early in the supervisory relationship. This may heighten the level of cultural awareness and knowledge of both parties involved, leading to an increased multicultural competence.

The literature also reveals that cultural differences, whether visible or invisible, exist between and across supervisors, supervisees, and clients. In light of these complex layers of cultural variables within each relationship, supervisors can perceive and understand all supervision as multicultural/cross-cultural in nature. While evidence suggests that initiating a discussion of cultural issues within supervision may be challenging, such a discussion can promote new insights for personal growth which leads to professional growth when not avoided.

As noted by Panhofer (2008), all supervision processes involve “reflection as an individual and professional, but also confrontation, change and integration, and may therefore give rise to many difficult feelings and consequent adaptive responses,” (p. 67) and the same holds true for multicultural/cross-cultural supervision.

Overall, this systematic review revealed the existence of only a limited amount of literature on the general topic of cross-cultural/multicultural supervision, indicating that more is needed to fill the gaps in knowledge and research in the creative arts therapies fields. With some existing empirical research, future research may be helpful in investigating the perceived positive or negative experiences of supervisors and supervisees using phenomenological or other research paradigms. Future research may also examine: how training programs prepare supervisors and supervisees to practice multicultural competence; how various multicultural/cross-cultural supervision models can be incorporated into the supervision of creative arts therapies; and what supervision models unique to the fields of creative arts therapies can be used for multicultural/cross-cultural supervision. Moreover, future research may investigate differences between professional supervision and pre-professional supervision in regards to how cultural issues are experienced and addressed. Since the multicultural/cross-cultural supervision literature also speaks to supervisor multicultural/cross-cultural competency, it is also recommended that researchers investigate the relevance of assessment tools designed and utilized by counselling psychologists to measure supervisory multicultural competence for the context of creative arts therapies supervision . Lastly, more research is needed to determine the impact in the supervisory relationship of cultural variables other than race and ethnicity, such as gender, national origin, sexual orientation, and gender identity.

Despite the limitations of and challenges faced in completing this systematic review, the researcher sought to provide not only relevant findings in the most effective way through exhaustive search and search strategies, but also a guideline for future systematic reviewers with hopes to make this systematic review a useful resource for creative arts therapists interested in the phenomenon of multicultural/cross-cultural supervision.

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Appendix A: Data Analysis Form

DATA ANALYSIS FORM

| |
|-----------------|
| CITATION |
| |

| | |
|---|---|
| ORIGINATING FIELD AND LITERATURE CHARACTERISTICS | |
| ORIGINATING FIELD: | <input type="checkbox"/> Music Therapy <input type="checkbox"/> Art Therapy <input type="checkbox"/> Drama Therapy <input type="checkbox"/> Dance/movement Therapy |
| PUBLISHING VENUE: | |
| TYPE OF PRESENTATIONAL FORM: | <input type="checkbox"/> Traditional academic <input type="checkbox"/> Individualized academic <input type="checkbox"/> Narrative/Content <input type="checkbox"/> Other |
| | Explain: |
| TYPE OF CONTEXT PROVIDED: | <input type="checkbox"/> Traditional literature-base <input type="checkbox"/> Researcher context <input type="checkbox"/> Participant context <input type="checkbox"/> Other |
| | Explain: |

| | |
|---|---|
| TOPIC AND FOCUS OF THE LITERATURE | |
| BROAD TOPICAL AREA: | <input type="checkbox"/> Discipline Research (Assessment, Treatment, Evaluation) <input type="checkbox"/> Professional (Education, Training, History) <input type="checkbox"/> Foundational <input type="checkbox"/> Other |
| | Explain: |
| PURPOSE: | Outline the purpose of the study and/or research question |
| Was the purpose and/or research question stated clearly? <input type="checkbox"/> Yes <input type="checkbox"/> No | |
| LITERATURE: | Describe the justification of the need for this study. Was it clear and compelling? |
| Was relevant background literature reviewed? <input type="checkbox"/> Yes <input type="checkbox"/> No | How does the study apply to the reviewer's research question? |

| | |
|---|--|
| RESEARCH METHOD AND PROCEDURES (IF APPLICABLE) | |
| STUDY DESIGN: | Qualitative: |
| <input type="checkbox"/> Qualitative <input type="checkbox"/> Quantitative <input type="checkbox"/> Mixed | <input type="checkbox"/> phenomenology <input type="checkbox"/> ethnography <input type="checkbox"/> ground theory <input type="checkbox"/> participatory action research <input type="checkbox"/> other: |
| | Quantitative: |
| | <input type="checkbox"/> Randomized <input type="checkbox"/> cohort <input type="checkbox"/> single case design <input type="checkbox"/> before and after <input type="checkbox"/> case-control <input type="checkbox"/> cross-sectional (survey) <input type="checkbox"/> case study <input type="checkbox"/> Other: |
| Was a theoretical perspective (specific research method or type) identified? <input type="checkbox"/> Yes <input type="checkbox"/> No | Describe the study design. Was the design appropriate for the study question? (i.e., rationale) |
| | Describe the theoretical or philosophical perspective for this study |
| PARTICIPANT/SAMPLE: | (a) Number of participants: (b) Age range of participants: |

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| <p>Was the process of selection described in detail? <input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p>Was informed consent obtained? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Not addressed</p> | <p>(c) Similarities amongst the participants: (d) Level of creative arts therapy education: (e) Other:</p> <p>Type of supervision experienced by participant(s) described? <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Not addressed Describe in detail:</p> |
| <p>DATA SOURCE:</p> <p>Was the source of data described? <input type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Describe the source(s) of the data.</p> |
| <p>DATA GATHERING:</p> <p>Was the data gathering process described? <input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p>DATA GATHERING METHOD:</p> <p><input type="checkbox"/> Participant observation <input type="checkbox"/> Interviews <input type="checkbox"/> Document review <input type="checkbox"/> Focus groups <input type="checkbox"/> Other</p> | <p>Describe the method(s) used to answer the research question. Are the methods congruent with the philosophical underpinnings and purpose?</p> |
| <p>DATA ANALYSIS:</p> <p>Was the data analysis process described? <input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p>Was computer analysis used? <input type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Describe method(s) of data analysis.</p> |
| <p>DESCRIPTIVE CLARITY:</p> <p>Clear and complete description of Setting: <input type="checkbox"/> Yes <input type="checkbox"/> No Participants: <input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p>Role of researcher & Relationship with participants: <input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p>Identification of assumptions and biases of researcher: <input type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>If there are dual roles in the research, how is the interaction addressed?</p> |
| <p>PROCEDURAL RIGOUR:</p> <p>Procedural rigor was used in data collection strategies? <input type="checkbox"/> Yes <input type="checkbox"/> No</p> | <p>Do the researcher(s) provide adequate information about data collection procedures?</p> |

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| <input type="checkbox"/> Not addressed | |
| OVERALL RIGOUR: Types of evaluation standards mentioned? <input type="checkbox"/> Elimination of subjective bias <input type="checkbox"/> Reliability <input type="checkbox"/> Trustworthiness <input type="checkbox"/> Triangulation <input type="checkbox"/> Other: | Was there evidence of the four components of trustworthiness? Credibility : <input type="checkbox"/> Yes <input type="checkbox"/> No Transferability : <input type="checkbox"/> Yes <input type="checkbox"/> No Dependability : <input type="checkbox"/> Yes <input type="checkbox"/> No Conformability : <input type="checkbox"/> Yes <input type="checkbox"/> No Describe in detail: Findings were consistent with and reflective of data? (codes, categories, themes) |
| Types of evaluation procedures employed? | <input type="checkbox"/> Peer debriefing <input type="checkbox"/> Member/participant checking <input type="checkbox"/> Multiple perspective <input type="checkbox"/> Other: Describe in detail: |

| FINDINGS | |
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| FINDINGS TYPE: <input type="checkbox"/> Descriptive <input type="checkbox"/> Descriptive with interpretation <input type="checkbox"/> Interpretive <input type="checkbox"/> Interpretive with reintegration <input type="checkbox"/> Other Findings Orientation: <input type="checkbox"/> Insight <input type="checkbox"/> Information <input type="checkbox"/> Vicarious experience <input type="checkbox"/> Application within itself | What were the results and/or findings relevant to the reviewer's research? (textual description and/or statistical significance) |
| FINDINGS FORM: | <input type="checkbox"/> Narrative <input type="checkbox"/> Themes <input type="checkbox"/> categories <input type="checkbox"/> Model/Theory <input type="checkbox"/> Other Describe: |
| IMPLICATIONS: Conclusions were appropriate given the study findings? <input type="checkbox"/> Yes <input type="checkbox"/> No | What did the study conclude? What were the implications of findings for creative arts therapies' practice & research? |
| RECOMMENDATION: Was any recommendation made? <input type="checkbox"/> Yes <input type="checkbox"/> No | What were the main limitations or biases in the study? What were the recommendations for future practice/research? |

Appendix B: Creative Arts Therapies Professional Association Websites

Creative Arts Therapies Associations

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| Irish Association of Creative Arts Therapist (IACAT) | http://www.iacat.ie/ |
| National Coalition of Creative Arts Therapies Association (NCCATA) | http://www.nccata.org/ |
| *Australian Creative Arts Therapies Association (ACATA) | http://acata.org.au/ |
| *Canadian Counselling and Psychotherapy Association (CCPA) | https://www.ccpa-accp.ca/chapters/creative-arts-counselling/ |

Music Therapy Associations

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| American Association of Music Therapy (AAMT), | http://www.musictherapy.org/ |
| British Association of Music Therapy (BAMT) | http://www.bamt.org/ |
| Canadian Association of Music Therapy (CAMT) | http://www.musictherapy.ca/en/ |
| Music Therapy Association of British Columbia (MTABC) | http://www.mtabc.com/ |
| Quebec Association of Music Therapy (AQM) | http://www.musicotherapieaqm.org/ |
| World Federation of Music Therapy (WFMT) | http://www.musictherapyworld.net/ |
| *Australian Music Therapy Association (AMTA) | http://www.austmata.org.au/ |
| *Music Therapy Association for Alberta (MTAA) | http://www.mtaa.ca/ |
| *Music Therapy Association of Manitoba (MTAM) | http://manitobamusictherapy.ca/ |
| *Music Therapy Association of Ontario (MTAO) | http://www.musictherapyontario.ca |

Art Therapy Associations

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| American Art Therapy Association (AATA) | http://arttherapy.org/ |
| British Association of Art Therapists (BAAT) | http://www.baat.org/ |
| Canadian Art Therapy Association (CATA) | http://canadianarttherapy.org/ |
| International Art Therapy Association (IATA) | http://www.internationalarttherapy.org/ |
| Quebec Art Therapy Association (AATQ) | http://www.aatq.org/en/home |
| *Australian and New Zealand national Art Therapy Association (ANZATA) | https://www.anzata.org/Australia |

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| *British Columbia Art Therapy Association (BCATA) | http://www.bcartherapy.com/ |
| *Northern Ireland Group for Art as Therapy (NIGAT) | http://www.nigat.org/ |
| *Ontario Art Therapy Association (OATA) | http://www.oata.ca |

Drama Therapy Associations

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| British Association of Dramatherapists (BADth) | https://badth.org.uk/ |
| North American Drama Therapy Association (NADTA) | http://www.nadta.org/ |

Dance Movement Therapy Associations

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| American Dance Therapy Association (ADTA) | https://adta.org/ |
| Association for Dance Movement Psychotherapy (ADMP) | http://admp.org.uk/ |
| Dance Movement Therapy Association in Canada (DMTAC) | http://dmtac.org/en/ |
| European Association Dance Movement Therapy (EADMT) | http://www.eadmt.com/ |
| *Dance Movement Therapy Association of Australasia (DTAA) | http://dtaa.org.au/ |

*Not included for grey literature searches in this review