

Supervision in the Arts Therapies
SERIES EDITOR: JOY SCHAVERIEN

Supervision of Sandplay Therapy



Edited by
HARRIET S. FRIEDMAN & RIE ROGERS MITCHELL

Supervision of Sandplay Therapy

Supervision of Sandplay Therapy, the first book on this subject, is an internationally based Jungian-oriented approach that describes the state of the art in supervision of sandplay therapy. Recognizing that practitioners are eager to incorporate sandplay therapy into their practice, Harriet Friedman and Rie Rogers Mitchell respond to the need for new information, and successfully translate the theories of sandplay therapy into supervision practice.

This book provides a meaningful connection and balance between theoretical principles, practical application, and ongoing therapeutic encounter involved in sandplay. Divided into six sections, contributors cover:

- Original supervision models
- Contemporary supervision models
- Special challenges in supervision
- International sandplay supervision
- Supervision of special groups
- Connections with other arts therapies

With the wealth of information provided, this volume better equips supervisors to help their supervisees understand the many complexities when using non-verbal therapy. It expands the vision of what is possible in supervision and will be vital reading for those studying supervision and sandplay therapy, as well as for those wanting to provide a depth-oriented approach during supervision.

Harriet S. Friedman, Jungian analyst, is a founding member of Sandplay Therapists of America, and former board member of the International Society of Sandplay Therapists. She co-authored (with Rie) *Sandplay: Past, Present and Future* (Routledge, 1994). She also lectures nationally and internationally on integrating sandplay and Jungian psychology, and has supervised sandplay practitioners for over 25 years.

Rie Rogers Mitchell is professor of educational psychology and counseling at California State University, Northridge. She is a certified sandplay therapist and teacher, vice president of the International Society of Sandplay Therapy, and co-president of Sandplay Therapists of America. She supervises internationally and has published extensively in sandplay and counselor education.

Supervision in the Arts Therapies

Series Editor: Joy Schaverien

‘This splendid series breaks new ground in its depth, breadth and scope, guided by Joy Schaverien’s recognition that the time is right for a comprehensive, multi-faceted study of supervision in the arts psychotherapies. With each volume, the reader is invited to imagine, explore, and reflect on the expressive qualities of a particular art form in clinical supervision, turning special attention to art, music, dance, drama, and sandplay through contributions by leading experts from different parts of the world. These five volumes will make a lasting contribution as essential reading for supervisors and supervisees across the psychotherapies. The series also contributes towards a deeper understanding of the mentor–student relationship and the healing power of the arts.’

Joan Chodorow, Jungian Analyst and former President of the American Dance Therapy Association

‘This new series of *Supervision in the Arts Therapies* is both timely and necessary. Now that all the arts therapies are established as state registered professions in their own right, there is a lack of resources that can support both the more advanced practitioner and the student. The writers of these individual titles are leaders in their respective fields both as researchers and practitioners. These publications make very important and innovative steps, and should be read by everyone in related fields of work.’

Dr Sue Jennings, Consultant Dramatherapist and Supervisor

‘Each volume will not only communicate across the arts therapies but also to colleagues in other psychotherapies and health professions, to our mutual benefit.’

Diane Waller, Professor of Art Psychotherapy, Goldsmiths College University of London, President of the British Association of Art Therapists

This innovative series comprises five edited volumes, each focusing on one of the arts therapies – art, music, drama, dance or sandplay – and reflects on the dynamic nature of the presentation of that art form in supervision. The series reveals similarities and differences encountered in the theory and practice of supervision in each modality and within a range of contexts, and with diverse client groups.

Supervision in the Arts Therapies makes a timely contribution to the literature and will be essential reading for experienced practitioners and students of the arts therapies, as well as psychotherapists and other professionals engaged in supervision.

Titles in the series

Supervision of Art Psychotherapy

Joy Schaverien and Caroline Case

Supervision of Music Therapy

Helen Odell Miller and Eleanor Richards

Supervision of Dramatherapy

Phil Jones and Ditty Dokter

Supervision of Dance Movement Therapy

Helen Payne

Supervision of Sandplay Therapy

Harriet Friedman and Rie Rogers Mitchell

Supervision of Sandplay Therapy

Edited by Harriet S. Friedman
and Rie Rogers Mitchell

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This book is dedicated to our sandplay teachers: Dora Kalff, Kay Bradway, our colleagues and friends in STA and ISST, our supervisees, and our clients.

Thank you for all we have learned from you.

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Preface to the series and this book

Supervision of Sandplay Therapy is a title in the five-volume series *Supervision in the Arts Therapies*. The series was conceived as a result of collaboration with colleagues from art and music therapy, drama and dance movement therapy as well as Sandplay. This led to creative discourse regarding the similarities and differences between the roles of the different arts media in supervision. It became clear that, although there was a developing body of theory in the field of supervision in the arts therapies, there was relatively little written on the topic. So it was that the idea of a series of books on *Supervision in the Arts Therapies* was conceived and, with the encouragement of Joanne Forshaw at Routledge, the series came into being.

It is a great pleasure to have the opportunity to introduce this, the first book on *Supervision of Sandplay Therapy*, to a readership which it is hoped will include arts therapists, Jungian analysts and child and adult psychotherapists as well as sandplay therapists. The inclusion of sandplay in this series on supervision is innovative because sandplay is not officially one of the “arts therapies.” In the UK, the arts therapies, art, music, drama and dance movement therapy, are now state-registered professions. Sandplay comes from a different tradition. Although Jung was a source of inspiration for many arts therapists, sandplay was originally primarily a Jungian practice. Now, however, it has gained widespread popularity among therapists of diverse orientations. It began in Europe and has been disseminated widely in the USA and Japan, and indeed throughout the world. Like the arts therapies, sandplay offers potential for a very different type of experience from other forms of psychotherapy supervision. The common element in practices explored in this series is that an object mediates psychological processes in the context of a therapeutic relationship. Sandplay could be understood to combine aspects of all the others. As miniature worlds are created, sand pictures emerge and, like a theatre, the sand tray is a space where imaginal dramas are enacted; a form of *dance-movement* occurs as the player moves, taking object from shelves and placing them in the sand, sometimes accompanied by natural *musical sounds*. Moreover, in the

supervision of sandplay therapy, pictures of the sand tray are shown, constellating a triangular relationship comprised of therapist, picture, supervisor (or group), which is reminiscent of art psychotherapy supervision.

The editors and contributors to this book are highly experienced sandplay therapists, many of them are also Jungian analysts, and whilst most are based in the USA, they come from widely diverse international backgrounds. This makes this book an exciting and timely contribution to the literature in this expanding field. It is anticipated that, along with its companion volumes in the series, this book will be of interest to a wide readership: supervisors and supervisees, whether experienced practitioners or students, from the disciplines of sandplay, analytical psychology, art psychotherapy, music, dance and drama therapy, as well as child and adult psychotherapy and integrative arts therapy. All involved in supervision of the arts therapies, as well as sandplay therapists, will find this book inspiring reading and an essential companion to supervision.

Joy Schaverien

April 2007

Foreword

I was delighted when I was asked to write a foreword for this first book on the supervision of sandplay. The need for this book, I believe, demonstrates how much sandplay has expanded and the growing worldwide interest in it. Because many of the large numbers of clinicians now using sandplay are seeking sandplay supervision, the time has come for a book that addresses this subject.

In reminiscing about my own supervision experiences with sandplay, my earliest memory begins in 1962, at the time Dora Kalff first visited California when she was invited to speak at the joint conference of San Francisco and Los Angeles Jungian Institutes. She stole the show! Because of the impact of her dynamic presentation and the power of seeing the unconscious reveal itself so dramatically in the sand, many analysts signed up for private supervision with her . . . and I was one of them.

Dora Kalff's initial visit was followed by yearly trips to the Northern and Southern California Jung Institutes during the 1960s. In those early years, she gave case presentations and also had private and group supervision sessions. The San Francisco Jung Institute very soon set up a special "Kalff Committee" that was responsible for making an appointment schedule for Dora's individual supervisions. Later, sponsored by the University of California at Santa Cruz, she stayed at a retreat center at Pajaro Dunes in Northern California, where people from far and wide came to study with her. In the afternoon, after her morning sandplay presentation, she provided individual supervision in her suite, delighting us with cookies, tea, and sometimes chocolate.

During the 1970s, her visits became more irregular and shorter because she was also in demand in Japan and throughout Europe. However, most years she continued to come to California for a weekend, sometimes a week or two. In addition to her teaching, she began to provide sandplay supervision for even larger groups of up to 20 clinicians from all over the United States. Often the participants presented their own case material for her input. Frequently, individual supervision hours were arranged for those analysts who asked for them.

These visits were too short to provide time for sandplay processes to be done – at least to be completed. I don't know of anyone who did a complete sandplay process with her at this time. We had to go to Zurich for our processes. Because I wanted to have some individual experience with sandplay, I did a preliminary short sandplay series with Rene Brand, who was Dora Kalff's first American student and a member of the San Francisco Jung Institute. It was 1974 when I did my individual sandplay process with Dora Kalff.

In 1982 I was indeed fortunate to be one of the 11 therapists invited by Dora Kalff to her home in Zollikon, Switzerland. She wrote: "I am happy to inform you that from September 10–17, 1982 I organize a meeting with a few representatives of Sandplay therapists of various parts of the world. This letter is to extend an invitation to you to participate in this meeting in order to share experiences which you have undergone in the field of Sandplay therapy . . . During the meeting there should be ample time for the participants to exchange views among themselves, to discuss case material outside the formal sessions."

Of the 11 invited, happily all but one arrived at Dora Kalff's in September. The therapists invited were: from England, Joel Ryce-Menuhin; from Italy, Paola Carducci and Andreina Navone; from Japan, Kazuhiko Higuchi, Hayao Kawai, and Yasuhiro Yamanaka; from Switzerland, Kaspar Kiepenheuer and Martin Kalff; from the United States, Estelle Weinrib, Chonita Larsen, and me. Dr Higuchi of Japan was the one unable to attend. Cecil Burney joined us the following year, and with his unfortunate and untimely death, Sigrid Loewen-Seifert from Germany was invited by Dora to join the group. The only participant I knew beforehand was Dr Kawai, whom I had contacted when I was in Japan a few years previously.

While we were there most of us stayed at the Sonne Hotel in Kusnacht and went daily to Dora's 15th-century home in Zollikon, where we participated in a full but relaxed schedule that she had planned in advance. Each day from 9:00 to 12:00 noon, two of us presented a case using slides of the sand trays, followed by discussion. From noon to 4:00 we had time for a leisurely lunch, rest, and individual or group pursuits. From 4:00 to 6:30, another participant presented. Dora usually presented the final case, which always was a "wow" case. Sometimes we discussed more general questions such as the history of certain symbols, the handling of negative input from the sandplayer, or responding to a sandplayer's "What does it mean?" question after completing a tray. Some place in this schedule there was time for business. I don't remember exactly when this was, but we were working on establishing an international sandplay association. Dora had not referred to this in her invitation, but it soon became clear that this was on her agenda. We continue to meet annually.

To give us pleasure and renew both body and spirit, Dora planned a special surprise for us for afternoon or evening. The first year she took us to

Jung's tower in Bollingen, where she invited us to enter our names in the guest book under her heading "the first international meeting of sandplay." This was quite impressive to us – in this place most important to Carl Jung.

Another year she asked Al Huang, the tai chi master, to give a performance for us. Another year we were privileged to go to Jung's house in Kusnacht and explore his library, with tea served by his grandson, Heinz.

The time with these very special people, enjoying the hospitality of Dora, and the combination of intellectual challenges and relaxing entertainment was "heavenly."

It was out of this incredibly rich experience that the International Society for Sandplay Therapy (ISST) was officially founded at the end of our fourth meeting in 1985.

In 1988, when I retired from individual practice, I started my own consultation/supervision groups. I always preferred calling what I did in this capacity "consulting" rather than "supervising." This was especially true after I had inactivated my state license at the time I had retired from individual practice.

I limited these groups to four members. It felt like the right number for members to bond. One group, at their request, consisted of only two members. I had one all-male group.

When I first started the groups, I asked the prospective members to fill out a one-page, ten-item questionnaire that I had developed. I asked such questions as "What individual supervision of your sandplay work with clients have you had?"; "Is your focus mostly on children, adults, or both?"; "In what aspects do you wish training would include or emphasize?" I do not recall anyone objecting to filling it out, but I soon abandoned it. Perhaps I felt that relevant information could be obtained in a less formal way.

The groups met on Thursday or Friday for two hours. We met monthly, with three months off in the summer. Each group had an option of dividing a two-hour fee among the four of them, regardless of attendance, or to divide the fee just among those present. Most groups chose the former. Just a single case was presented at each meeting. Who would present was always decided at a previous meeting.

One of my main purposes was to make the bonding among the members easy and long-lasting. To begin each meeting I served tea and cookies around our dining table and invited members to tell about any events that were happening in their lives that were particularly important to them. I think this initial check-in time together provided a baseline for the kind of self-revelation that is required in sharing the intimacies of the therapy that one does. It has always seemed to me that exposing to others how we have "handled" situations in therapy is a very delicate matter. I did come to feel that the members of each group were at ease at disclosing therapeutic situations to each other.

When members of the group traveled it became quite usual to bring back something they had seen in their travels that they wanted to share as gifts to each of us. Sometimes members brought reprints of pertinent articles that they wanted to share.

After the check-in the presenting member summarized the case history of the client to be presented. I did not encourage the kind of detailed history that is sometimes given. It seemed to me that quantities of details encouraged looking at a tray with a conscious point of view: “that item is his brother”; “that figure is her aunt.” I thought it was more important that we attended to what the unconscious was revealing in the trays.

After the presentation of the case history, we went downstairs to the room in our home where the slide projector and screen are always set up. By this time each member seemed to feel at ease in presenting, questioning, throwing out ideas, disagreeing, or whatever. Sometimes the members wanted to see the whole case without too much interruption and then return and discuss each tray as it related to the whole.

I thought it was important to emphasize the nature of the relationship between therapist and sandplayer. There are many ways in which this relationship is shown, for example: the sandplayer’s praise or criticism of the items offered; the placement of guns or paths in the tray in relation to where the therapist was sitting; the relation between certain items in the tray showing negative or positive feelings between the figures. There were times when a tray would be shown and one of the members or I would say, “What happened? Had you been on a vacation and the sandplayer was mad at you?” I think these observations occurred more frequently as we continued our meetings. They led to general discussions of the co-transference.

In these groups I tried to respond and adapt to the individual differences of the members. I wanted them to feel that I respected what they were doing and how they were doing it, even though I might make suggestions for it being done other ways. I wanted to establish a general atmosphere of respect for individual differences in their clients, as well as in themselves and each other. I think a vital ingredient in these groups is relationship: between therapist and sandplayer, between member and member, and between member and leader.

I “retired” from my consultation groups in the year 2000. The groups meant so much to me as I know they did to the members. Retiring from individual practice was very difficult. I knew the time had come but I also knew it would leave a large part of my life “vacant.”

Kay Bradway
Sausalito, CA
February 2006

Acknowledgements

Most books are birthed because of a growing idea from the author(s). In contrast, this book is a result of the work and care of many minds and hearts.

Our deepest thanks go to Joy Schaverien for the initial idea of writing this book and for her kind invitation to write one of five books she is editing on supervision in the arts therapies. She graciously asked us to edit the volume on supervision of sandplay. Our heartfelt gratitude goes to Joy for this challenge and for what we have learned in the process of editing this book.

Always an edited book is only as good as its contributors. We are especially thankful to the superb writers and experienced sandplay therapists who responded to our call for papers from the membership of Sandplay Therapists of America and others.

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Introduction

Harriet S. Friedman and Rie Rogers Mitchell

This very first book on supervision of sandplay therapy began for us as an unexpected event when Joy Schaverien invited us to be part of her dream. Her vision was to publish a series of books on supervision in the arts therapies. She wanted us to edit the fifth book of this collection on sandplay supervision.

The initial effect of her dream on us was similar to an unplanned pregnancy. We felt both excited and apprehensive. Eventually, through nurturance and care, the book became our own “divine child,” bringing light and pleasure to us, as if it were our own idea. With this came new levels of consciousness and it expanded our ways of thinking about supervision of sandplay therapy.

What is sandplay?

Sandplay, as developed by Dora Kalff, is a Jungian-oriented, non-verbal form of therapy that facilitates the psyche’s natural capacity for healing. In a “free and protected” space provided by the therapist, a child or adult creates a concrete manifestation of his or her inner imaginal world using sand, water, and miniature objects. Thus, sandplay illuminates the client’s internal symbolic world and provides a place for its expression within a safe container, the sand tray. This sandplay experience provides a balance to the extraverted, verbal, and outer-focused everyday world and leads to a more open, balanced, and integrated way of life.

In 1982, Dora Kalff officially founded the International Society of Sandplay Therapy (ISST). Since that early period, sandplay has spread worldwide with official branches in England, France, Germany, Italy, Japan, Switzerland, and the United States. In order to be a certified member, candidates must successfully complete educational requirements, write papers, involve themselves in their own personal sandplay process, and participate in group and individual supervision. To become a certified teaching member, and thus be certified to supervise others, additional requirements must be met, such as co-teaching with a certified teacher and

presenting cases before an evaluative audience. From the outset of this organization, it was understood, and included in the by-laws of the organization, that those who were certified as ISST teaching members could also provide supervision in sandplay.

Implicit in the assumption that any certified sandplay teacher could supervise is the assumption that supervision is merely an extension of didactic teaching and clinical practice. Given this assumption, supervision itself received scant attention from sandplay writers, although supervision was recognized as an essential component in becoming a sandplay practitioner.

Now, with this book on supervision, the situation has changed. Supervisors have taken the opportunity to explore their experiences and insights about supervision with more conscious awareness. This new awareness brings the realization that supervision calls for highly developed abilities that integrate the intuitive and feeling capacities with thinking, cognitive, and verbal skills. The writers of these chapters have successfully assimilated these skills and translated their insights into engaging and sometimes deeply moving accounts of their own supervision experiences.

With this book, sandplay supervision moves through a rite of passage to become a serious field of study.

Historical roots of sandplay supervision

Although clinical supervision has always been an integral part of learning sandplay, the historical roots in the larger psychological profession are quite different. Freud, Jung, and their immediate contemporaries had no supervisors, nor did they officially supervise other's clinical work. However, from time to time, colleagues did consult with Freud and Jung by letter, in personal meetings, and at professional congresses (Weiner, Mizen, & Duckham, 2003).

Jung was the first analyst to propose that trainee analysts should undergo a personal analysis (Mattoon, 1995). And, in their own personal analysis, future analysts received supervision as they discussed their own clients during personal sessions and, subsequently, often modeled their own clinical work on their individual analytic experience. Opportunity for supervision did not formally occur until 1948, when the Jung Institute in Zurich included supervision in its curriculum.

Dora Kalff's approach to supervision appeared to be modeled after C.G. Jung's teaching/therapy supervision style. Kalff taught small groups in a formal didactic style, did extensive sandplay therapy with professionals who traveled from all over the world to work with her, and lectured to large groups both nationally and internationally. She was also frequently videotaped while making public presentations where she spoke about sandplay theory and illustrated her own work with slides from her cases. However,

differing from Jung, who was a prolific writer, Kalff's written contributions were limited to one book and a few journal articles. To represent her work and move it further out into the world, she selected specific people from Europe, Asia, and North and South America whom she had taught personally. These colleagues shared her deep appreciation for the healing powers of sandplay and were respected clinicians in their own right. They not only brought sandplay to their countries, but also became the leading supervisors of many of the current certified sandplay therapists worldwide. Kay Bradway's foreword to this book refers to her own experience of being included in Kalff's early group and her practice as a supervisor.

The supervisor's role

From our perspective, a thoughtful supervisor is a teacher and a mentor (not a personal analyst or therapist), who is able to establish a collaborative relationship in a free and protected environment. The goal of supervision is to activate the supervisee's own potential and individual connection to the Self, and help facilitate the supervisee's growth as an ethical and effective professional in a manner that best reflects his or her gifts, abilities, temperament, spiritual, and temporal values. At the heart of supervision is a focus on the supervisee's feelings, reactions, thoughts, and fantasies that emerge as a result of his or her relationship to the client and to the entire clinical matrix. The task of the supervisor is to bring all of his or her cognitive knowledge, experience, feeling and intuitive capacities, and communication and relational skills, along with a generosity of spirit, to the supervision sessions.

We, as supervisors, are mindful that supervisees may identify with us and incorporate our supervisory role in their psyche as a reference model. This model or internal guide becomes an essential part of the supervisees' own developing identity and frequently stays with them over their professional career, developing and changing as they grow and change as therapists. Thus, the supervisor is much more than a temporary teacher, who is with a supervisee for only a few months or years. The supervisor, as an archetype, can be a powerful influence, both consciously and unconsciously, throughout a therapist's lifetime.

Jungian theory and supervision

While acknowledging the value of the current literature on supervision, it is time for us to characterize a specific Jungian approach to sandplay training, which requires that we discern the workings of the Self and its archetypal constituents in the process.

In working with a client, a Jungian-oriented therapist is always alert for newly-emerging potentials for future healing and unification of the

personality (e.g., in dreams, sandplays, behaviors, creative impulses, ideas, fantasies) rather than to just looking backward and dwelling on old events and wounds. This is what Jung refers only as a *prospective attitude*. The prospective attitude is a result of Jung's observation that the psyche has a natural tendency to heal itself, given the proper conditions. Similar to how our physical wounds heal under certain conditions, the psyche also has an instinctual wisdom if left free to operate naturally in a safe and protected environment.

According to Jungian theory, the *Self* is located in the unconscious – the place of wisdom – and is the central ordering principle of the entire personality. The conscious part of the psyche is called the *ego*, but it is less than the whole personality. When the ego and Self are in relationship and communication, then the individual is living closest to his or her own most actualized state, thus feeling more balanced and alive. Sandplay can be an effective means of evoking and nurturing the vital bridge between the Self and the ego.

Jungian theory also offers us a language to both observe and identify the movement of the deeper level of the personality. In sandplay, the symbolic use of miniatures, water, and sand are viewed through a Jungian lens. The understanding of these symbols is greatly enriched by exploring their many meanings using myths, alchemy, history, religion, other cultures, animal behavior, etc. It is through understanding symbols that the language of the unconscious comes alive and leads us to an understanding of the archetypal and collective levels.

Supervising sandplay from a Jungian point of view is, in fact, supervision of the unconscious process and the creative imagination. The unfolding of a series of sand creations also allows us to view the vastness and complexity of the unconscious. Through study of sand pictures, we are able to identify the development of the relationship between the ego and the Self, the journey toward individuation, bridging and integration of unresolved issues (i.e., the tension of the opposites), emergence of new creative energies, and movement towards wholeness.

Jungian theory, along with the prospective attitude, enlarges our understanding of the language of the unconscious and provides the largest map available to understand and supervise the workings of the psyche. Also, when the supervisor highlights the supervisee's unique emotional and intuitive responses then the supervisee's own approach emerges. In this safe environment, therapists' individual gifts and talents are validated and allowed to flourish.

Goals of the book

Because of the important role that supervision plays in the teaching of sandplay, many certified sandplay therapists have had wide experience as

both supervisees and as supervisors. Until now, however, their vast knowledge and experience have not been organized into a usable source for others. One of the several goals for this book is to provide a collection of articles written by seasoned sandplay supervisors that describes the state of the art of sandplay supervision. With this volume, supervisors will be better equipped to help their supervisees understand the complexities of this technique and its use in treatment.

This book provides a contemporary Jungian-oriented approach to sandplay supervision that is integrated with the current broader field of clinical supervision. Sandplay calls for a unique supervisory approach, as do the other expressive arts therapies, in which language skills are less necessary. Supervision in this field is supervision of what emerges from the imagination and the symbolic movement of the psyche with a focus on the inner responses of the therapist. This book acknowledges the importance of the dynamics of transference/countertransference not only within the interactive field but also as expressed in the sand creations as well. We hope this book will appeal to readers from various schools who feel the need to create a depth-oriented approach to supervision.

It is our desire to place this technique firmly within the domains of expressive art therapies, play therapy, EMDR, and the larger arena of contemporary psychotherapy that recognizes the importance of both verbal and non-verbal approaches. All of these non-verbal, expressive therapies also appreciate and incorporate imagination, creativity, fantasy, metaphors, and/or symbols in bringing about the healing process.

Supervision of expressive arts therapies includes similar challenges and rewards. In academic training, verbal cognitive approaches are primarily emphasized; therefore, one of the major challenges is to help therapists appreciate and integrate the non-verbal, more unconscious, right-brain approaches in therapy. Because of the ephemeral and intuitive nature of this work, even experienced therapists sometimes need to reach out to supervisors to help them translate the unconscious processes that guide the therapy.

In the early beginnings of sandplay, most supervision was conducted on a one-to-one basis. Now, with so many more therapists and supervisors, an organized and documented perspective is necessary for us to move forward. We must be able to articulate as well as write about both the questions and the answers that supervisees need to know. Learning the ability to communicate the intuitive experience is an essential component for sandplay supervisors if we are to support, sustain, and disseminate this valuable, non-verbal technique.

With these many goals in mind, we contacted all certified members of Sandplay Therapists of America and other sandplay therapists worldwide with a long history in sandplay supervision. We were surprised and delighted to receive so many papers, including some from Switzerland, China, Brazil, Israel, as well as North America, all with so many different

points of view. From a list of supervision issues, each author was invited to choose a particular aspect of supervision, paying attention to his or her own supervision experiences or training interests. Given that all the authors come from a similar theoretical view, it was an amazing experience for us to see the range of styles and approaches they presented, and we felt it was a testament to the many ways that sandplay can be supervised.

As you read this book, we believe that you will find that the contributors have been able to translate their intuitive, feeling responses to their work into clearly expressed statements of what was actually going on in sandplay supervision. To further clarify and illustrate their work, case studies and real life experiences are often used. Names and identifying information have been changed to protect the identity of their supervisees and clients.

Kay Bradway's Foreword

Kay Bradway was our clear and natural choice to author the foreword. Kay was one of Dora Kalff's earliest supervisees, and had a lifelong, ongoing relationship with her. For many decades now, Kay has been the leader and mother of sandplay in the United States. She facilitated many of Dora Kalff's visits to the United States, inspired the founding of the national organization, Sandplay Therapists of America (STA), with Estelle Weinrib, and sponsored training and supervision in the United States for sandplay clinicians who were unable to go to Switzerland to study with Dora Kalff.

Kay directly supervised many of the current certified sandplay therapists, teachers, and supervisors. Clinicians throughout the western part of the United States regularly attended her monthly supervision groups, and the majority of these fulfilled the certification requirements and became leaders in STA. Gretchen Hegeman's chapter speaks to the unique experience of attending Kay's supervision groups, and in Lauren Cunningham and Kay's article, Kay discusses her thoughts about the organization and group process.

We are so appreciative of Kay's generosity in graciously writing the foreword and reminiscing about her experiences of supervision with Dora, sharing her wisdom, knowledge, and long experience in supervising sandplay. Her foreword adds a sense of the long history of sandplay supervision, placing it in the mainstream with other psychologies that have also stressed the importance of supervision.

Overview of the book

The first part, "Creating original supervision models," moves from Kay Bradway's foreword describing Dora Kalff's historical model of supervision to Lauren Cunningham and Kay Bradway joining together to share their own visionary models of supervision in leading sandplay case consultation

groups in the United States. Gretchen Hegeman writes of her own enriching experience in Kay Bradway's group as a participant for over ten years. Harriet Friedman tells the compelling story of her odyssey in creating and developing her many supervision groups over the past 25 years.

In the second part, "Designing contemporary supervision models," Patricia Dunn-Fierstein explores the primary ingredients necessary for excellence in supervision of sandplay therapy. Mariellen Griffith proposes a collaborative model for supervision of sandplay therapy covering five vital principles. Betty Jackson follows with a creative model, based on Joseph Campbell's hero's journey, for helping supervisees understand the unfolding of sandplay process.

The third part, "Meeting special challenges in supervision," addresses a variety of issues that practicing sandplay therapists may experience in the course of their practice. Gretchen Hegeman discusses significant ethical issues and challenges that certified sandplay therapists face in the relatively small world of sandplay. Kate Amatruda delights us with her dilemma in working with an inexperienced and defensive trainee using sandplay. Denise Ramos reflects on the important issues arising in transference and counter-transference that occur between supervisee and supervisor. Maria Ellen Chiaia focuses on the unique aspects of sandplay therapy that impact the interactive field between supervisor, therapist, and client.

In the fourth part, "Moving into the cross-cultural world," Ruth Ammann speaks of her travels in Europe, the United States, Australia, and Asia including many of the developing nations, where she has both supervised as well as taught sandplay therapy. She thoughtfully shares her special adventures and reflections about her experiences. Sachiko Taki Reece vividly describes how she uses the sand tray as a supervision tool to help supervisees better understand their ethnically diverse, low socioeconomic clients. Gao Lan describes her ground-breaking approach of supervising and using sandplay in residential preschools and kindergartens in China in order to create a free and protected space in the schools themselves.

In the first chapter of the fifth part, "Supervising special groups," Rie Rogers Mitchell addresses the unique topic of mentoring supervisors and helping them deal with problems that sometime arise in supervision. Then we are immediately drawn into post 9/11 New York City schools, where Rosalind Winter both teaches and supervises counselors in using sand tray as they work with traumatized children and adults. Next, Heyong Shen and Gao Lan write about their bridging of the western and eastern experience when training and supervising Chinese graduate students. What often manifests is a unique Chinese meaning of sandplay that encompasses the archetypal and symbolic meanings in the *I Ching* and other Chinese philosophies. Then, Judy Zappacosta invites the beginning clinician to develop and refine the ability to observe, listen, and relate to young children in a meaningful way.

The final part, “Making connections with other expressive therapies,” begins with Gita Morena exploring the distinctive advantages of using sandplay therapy and other expressive arts for the supervision of clinical material. Lenore Steinhardt discusses her approach to sandplay supervision using the lens of two diverse and valid approaches: sandplay informed by Jungian theory and, secondly, the connection between an art therapy based approach and sandplay.

Readers may choose to start at the beginning of the book and progress to the end, or may select chapters that attract their particular interest. Although some chapters overlap in what interests the writer, each discusses the subject in his or her own unique way.

About our terms

We would like to add a clarification regarding the word *supervision*, as used in this book. In the world of psychotherapy, supervision has evolved from its historical meaning of overseeing and controlling the supervisee into a cooperative activity between supervisor and supervising therapist. Another development is that supervision now encompasses two activities: supervision and consultation. *Supervision* applies to the relationship between a licensed therapist/supervisor and a pre-licensed trainee or intern who is working under the license of that supervisor. Or, a therapist who is in a system that requires evaluation of therapists even though they are licensed. *Consultation* applies to a relationship between two licensed individuals in which a licensed individual chooses to consult with a more experienced therapist. However, for the purpose of this book, we use the word *supervision* in a generic way that encompasses both supervision and consultation. For the sake of consistency, we have asked all authors to refer to the people with whom they supervise as *supervisees*, regardless of their developmental stage (i.e., student, pre-licensed, or licensed).

The term *cotransference*, developed by Kay Bradway, is often used in this book. Cotransference refers to the relationship between therapist and client that embraces a “feeling with (*co*), rather than a feeling against (*counter*). I use the term co-transference to designate the therapeutic feeling relationship between therapist and patient. These inter-feelings seem to take place almost simultaneously, rather than sequentially as the composite term transference-countertransference suggests” (Bradway & McCoard, 1997, p. 34).

The term *sandplay* therapy refers to a Jungian/Kalffian approach in which a tray, sand, and miniatures are used. As a non-directive, depth approach, sandplay accesses and activates the internal healing energies of the individual psyche.

The term *sand tray* refers to any other use of tray, sand, and miniatures; for example, using it with groups, couples, and families or as a research or assessment instrument, or if the play is directed by the therapist.