

The Therapists of Art Therapy: The Responsibility of Leadership

By

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A thesis submitted to Winnipeg Holistic Expressive Arts Therapy Institute

in partial fulfillment of the requirements for the

Dual Diploma in Art Therapy and Expressive Arts

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February 2022



Research Thesis / Integrative Project Approval Form

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Program: Dual Diploma in Art Therapy and Expressive Arts

Research Thesis Title: The Therapists of Art Therapy: The Responsibility of Leadership

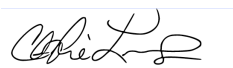
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Abstract

Participating in Art and Expressive Arts Therapy processes to explore power dynamics has the potential to heighten an individual's awareness of their inherent power and therefore help with instilling personal empowerment. The main findings in the research came from group discussion, art making, and participants' reflections from the questionnaire that preceded an art and expressive art therapy student lead, *Zoom* workshop that occurred in December 2021. All of the research participants work with, or have previously worked with children, adolescents, and youth, so when power dynamics are discussed with clients, usually it is in the context of this demographic. Collaborative power is a phrase that arose from the research. This phrase refers to the power that can arise from a group of people who work in collaboration with each other. Collaborative power can empower the group as a whole and individuals within it. Many discussions were had around the relation between power in society, to power in personal and professional relationships. The birthplace of power dynamics as a possible source for trauma also was prominent in the findings for the 'why' in the pursuit of knowledge around how power can negatively impact an individual. The fight/flight/freeze/fawn trauma responses can act as a paradox of acting both as a hindrance to recognizing and shining light on a particular power dynamic. This could also include the hindrance of the ability for personal empowerment. Research participants agreed unanimously that professionals, including Art and Expressive Arts Therapists, have a responsibility to be aware of their power dynamics.

Keywords: Power dynamics, art and expressive arts therapies, collaborative power, societal power, empowerment, trauma, responsibility, awareness

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The Therapists of Art Therapy: The Responsibility of Leadership

It is well known that art therapists hold a position of power. The Canadian Art Therapy Association (CATA) (2003-04) *Standards of Practice* state that “Art Therapists shall acknowledge the inherent power differential in therapy and shall model effective use of personal power” (section A, subsection 17). In a conventional, individual therapy session, there is a client and a therapist. An individual often attends a therapy session as a client with the hope of trusting the guidance and knowledge of the art therapist. This is an example of role power. “Role power is the increased power that accompanies a professional role. This is called the power differential. Personal power is the generative capacity to use our gifts and make real our intentions” (Barstow, 2008, p. 23). This inherently places the art therapist in a position of power to guide and support the client. The following will provide a review of the research on power dynamics, as well as the research findings from a virtual workshop that was conducted in December of 2021 with the 2020 cohort of the Winnipeg Holistic Expressive Arts Therapies (WHEAT) Institute. The arts-based research, both collaborative, and action-based, explored different definitions of power as well as reviewed a model used in the field of conflict resolution studies to provide a structure for each research participant's personal access to power. *Can expressive arts help art therapists to explore their power dynamics in the therapy space?* The goal for this research was to provide ideas as to why acknowledging and having a relationship with the art therapist's power dynamic is essential for their position and how professionals might engage in collaborative, and personal arts-based arts practices to find regulation and embodiment that could achieve and maintain this level of awareness.

There is a level of awareness required for all mental health professionals. Throughout my schooling at the WHEAT Institute, students were given comprehensive classes to prepare us for

working as art and expressive arts therapists. Specifically, classes were given on cultural awareness and ethics. B. Moon's (2015) book, *Ethical Issues in Art Therapy*, taught students to think ethically and understand the responsibility that art therapists have towards the profession, and our clients. As well, students received clinical skills including somatic experiencing, therapeutic presence and had in depth discussions within our classes. However, it is one thing for a student to prepare for a session, and another to feel the power dynamics of a session once they enter the therapy space for the first time.

There are several ways therapists learn and explore the power inherent in their role. It would be beneficial to incorporate new ways to explore power in therapists' positions and ways to assist in maintaining this awareness. This research suggests alternative ways to explore and enhance personal awareness. My hope is to not only provide this research for students and educators within the art and expressive arts therapy field, but to further awareness of utilizing expressive arts and arts-based interventions, directives, and education in other mental health fields.

Situating Myself

Personally, as a performance artist, I am fascinated by the relationship between audience and performer. This fascination carries into the relationships in both my personal and professional life. I identify as a fem-presenting, neurodivergent, gender-fluid, queer settler. Through my own awareness, I have learned about the power and privilege in presentation and positionality. I believe that I have a responsibility towards other individuals who are in a position of power to share my work and findings. There are many factors that place me in a position of lower power, however, coming into my position as an art therapist is changing the power that I

have within my world, immensely. Through my own work around personal empowerment, I have noticed that it can be challenging for art therapists, and/or individuals within professions that hold a sense of power to begin to fathom the impact they have. I believe that to have a true sense of self and knowing is to truly understand power and is inherently motivating. I believe that all people can be empowered by their own truth and personal knowledge to make change and have positive, meaningful impact.

Literature Review

“Power is simply the ability to have an effect, or to have influence” (Barstow, 2008, p. 21). However, the right use of this influence is complex. The right use of power in positions of trust is not simply the result of good intentions. It is also the ability to act sensitively, creatively, and effectively” (Barstow, 2008, p. 21). Barstow’s (2008) book is a comprehensive guide for all professional relationships including, “psychotherapists, massage therapists, social workers, bodyworkers, physicians, teachers, leaders, clergy, nurses, coaches, counselors, [and] consultants” (p. 4). This literature has identified several key components that act as a resource/reference for the proposed study which incorporates these similar ideas. The following literature review includes four subsections relating to the working topic: Power, Power in Therapy, Trauma and Power, and Regulation and Embodiment.

The subsection Power offers a broad, yet basic understanding of a definition of power as it relates to the cognition and understanding of its base knowledge within the therapy field. Power in Therapy first establishes the changing *Standards of Practice* within the Canadian Art Therapy Association (2003-04) as well in codes of ethics in the literature. Next, this subsection speaks to the research participants’ experience of personal empowerment as it relates to the art and expressive arts field. Then, how power connects relationally within the research is reviewed. Trauma and Power, the third subsection includes the birthplace of power inequities within trauma. Finally, Regulation and Embodiment offers research about how to heal from said trauma as well as how embodiment relates back to power. This is followed by a review of outcomes from an arts-based research workshop with a student cohort from the Winnipeg Holistic Expressive Arts Institute that took place in December of 2021.

Although a long-term goal for the research is to eventually reach the same professions identified in the research that Barstow (2008) outlines, the current aim for this research thesis is to understand the power dynamics more directly within a therapy space. This thesis aims to contribute to the ways in which therapists can use expressive arts to enhance awareness and suggest tools needed to identify and move through power dynamics in their role as therapist.

The research surrounding power is referenced from Barstow's (2008) book on ethics, as well as Hocker and Wilmot's (2017) textbook used within the field of Conflict Resolution Studies. The Canadian Art Therapy Association's (2003-04) *Standards of Practice* as well as peer reviewed articles found within the University of Winnipeg database were utilized for the literature review. These articles range from research-based re-definitions of therapeutic relationships to autoethnographic expressive arts research for a transgender individual, to a feminist research view on self-empowerment. The section concerned with trauma and power includes work by Levine (1997) and Walker (2013). These authors incorporate references to how trauma births power inequities. Finally, the review of the literature surrounding research and embodiment is a combination of peer reviewed articles from the University of Winnipeg's database and art therapy based readings that had been assigned for courses over my time attending WHEAT such as: Expressive Arts Studio - Theory and Practice; Treating Trauma in Children and Adolescents Using Expressive Arts and Expressive Arts; Ethical and Legal Issues; Somatic Approaches and Focused Centered Expressive Therapy; and Cultural Awareness and Intersectionality within the Therapeutic Arts. These references are valuable resources for indicating ways to heal utilizing regulation and embodiment. Each source has been reviewed to connect to the topic of power dynamics. Within the field of research, there are thorough definitions of power, where power is birthed from, and ways in which power can be

acknowledged and be held accountable for. The following demonstrates how power intersects with the intermodality of the expressive arts and how embodiment can be used as a tool for identifying power.

Power

Hocker and Wilmot's (2020) text, *Interpersonal Conflict* was utilized for this research. Specifically, their chapter "Power: The Structure of Conflict," (pp. 109-151) offers multiple versions of power definitions, power denial, relationality to power, power and conflict. As well, it includes the RICE (Resource control; Interpersonal linkages; Communication skills; Expertise) model which exhibits an individual's power currencies (p. 120). The four components of the RICE model are an example of power currencies. This chapter also includes discussion on topics of sources of power, power play, power in systems, relational power, balancing power, high and low power, empowerment, and strategies to navigate power differentials. Power is an inherent part of relationship and conflict. The power within a relationship is referred to as relational power and is often perceptual (pp. 127-128). Power play is the act when the individual in the lower power attempts to equal the power by changing the dynamic with the individual in standing of higher power (p. 124). However, "lower power people cannot productively balance the power without the help of the higher power people" (Hocker & Wilmot, 2020, p. 114). A higher power individual often holds societal rank. This text explains how holding a stance of higher power can corrupt an individual (p. 135). A lower power individual is more likely to become corrupted and/or are "subjected to harsh treatment or lack of goal attainment" (Hocker & Wilmot, 2020, p. 137). Power in systems is a chain reaction. The actions of one individual often influences others in the system, as well as the system itself (p. 232). The RICE model is used to

“recall interpersonal power currencies” (Hocker & Wilmot, 2020, p. 120). The RICE model was not only used as an intervention in the workshop, but it is also supportive of the findings. This model offers individuals a format to bring awareness to and explore power currencies. A more thorough explanation of this model is given in the methods section. The description of this text offers a cognitive understanding of the positionality and responsibility everyone has towards power.

Barstow (2008) brings heart and empathy towards the concept of power. She creates a framework to define and describe power in every aspect for therapeutic professionals. Barstow describes how the gain or loss of power might feel with its ethical implications in the therapeutic field through first defining personal power and role power. She describes the gain and loss of power as “up-power” and “down-power”. Where individuals with more power are in a position of up-power and those without are in a position of down-power. Barstow asks readers and students to think about this difference (p. 46). This is one of the ways that Barstow suggests that her students and readers might consider how power differences and role power can have influence. Furthermore, this book offers essential considerations to move through ethical decisions making on a personal and professional scale such as determining how a therapist may act out of personal integrity in accordance with professional responsibility (p. 96). Barstow lists several questions to consider in ethical decision making such as, “what’s needed next, how much lead and how much follow, what particular techniques to use...” and so on (p. 96). Barstow also brings forward the dark side of power to show the inevitability of such responsibility. The topic of power spans across fields to an array of individuals in helping professions. Her teachings directly impact my research by offering a therapeutic worldview towards a professional’s power. She shares perspectives from all sides of power’s use and value including personal and shared

power. In my research, I reference her personal power and role power definitions to explore the themes of power dynamics and accountability within a system.

Power in Therapy

The most succinct discussion to power and art therapy is the Canadian Art Therapy Association (2003-04) *Standards of Practice*. This document that acts as an ethical guidepost for arts therapists in Canada. This document is referenced within the field of art therapy to help with the decision-making process when an ethical dilemma is identified. The *CATA Standards of Practice* was written to safeguard clients by asking therapists to identify and be mindful of their power within their position as therapist. As well, this document includes a process whereby therapists have an obligation to report potential abuses of power observed to the ethic committee to review practice. In section A, “Responsibility to Clients”, subsection 17, the *Standards of Practice* asks that art therapists recognize the built-in power within their profession, and states that therapists have a responsibility to exemplify competent means of personal power. As well as being a personal reference for active members, this document asks that professionals within the field utilize this document for indicating if colleagues are in good standing regarding ethical standards. Overall, the *Standard of Practice* has 12 sections relating to the responsibility of therapists themselves, and to their clients, their professions, students, supervisees, and research participants, including topics such as work in a private practice, advertising, therapeutic environment and safety, client art, documentation, and complaint procedures. The document in question is thorough, precise, and specific.

Cole and McLean (2008) re-define therapeutic relationships. The writers argue that therapeutic relationships are central to occupational therapy. Their research was conducted by

surveying occupational therapists on the membership list of their state professional organization. Their survey was based around pillars they believed to be essential and effective in therapeutic relationships. They collected data from a preliminary literature search and a telephone survey that re-defined the therapeutic relationship from a skill-based approach to a collaborative approach. The redefinition of therapeutic relationship pinpoints that they must have a “trusting connection” and “established rapport”, “through collaboration, communication, therapist empathy and mutual respect” (Cole & McLean, 2008, p. 49). Cole and McLean’s survey included 10 subjective questions wherein participants were asked to define what a therapeutic relationship is. The overall significance indicated was that re-defining the definition of the therapeutic relationship itself could also benefit the therapeutic relationships between individuals and other professionals within healthcare (p. 51). I believe that this cross-pollination of data within the mental health fields is how my research could be utilized. As well, I believe that we are constantly redefining, shifting, and growing perspectives in the mental health field to reflect our own growth as individuals and as a community at large.

In Radar and Gilbert’s (2005) research, power sharing was identified as a prominent identity overall in 42 volunteers. Practicing therapists each selected a client that they had been seeing for a minimum of six sessions. Therapists were asked if they identified as a feminist therapist and were assessed on a *Feminist Perspective Scale* ranging from “conservative” to “women of color” subscales. They were then asked to fill out a *Feminist Therapy Behavior Checklist* (p. 429) with questions regarding therapists views towards their clients. This is a self-reporting test with 37 items and the outcomes were used towards the study. This test was used to “asses power-sharing behaviours” taken from feminist therapy literature (Radar & Gilbert, 2005, p. 430). The *Therapy With Women Scale* (p. 430) was a test to differentiate feminist therapy from

other forms of therapy. Finally, *The Working Alliance Inventory-Client Form* (p. 430) was a self-assessment given to assess treatment collaborations. Radar and Gilbert (2005) concluded that for clients to better understand their power, it is important for female therapists to recognize their inherent power first and foremost. The chosen sample size of 42 practicing therapists and 34 clients was indicated as a limitation for the research. Radar and Gilbert's (2005) research is an example of how the recognition of a therapist's personal power can impact their client's personal power. The methods used in the Radar and Gilbert's (2005) study were all utilized for the research in this paper. The self-reporting techniques in this study along with the self-assessments is like my research. Participants were asked to self-asses through the medium of their art making, conversation and presentations.

Authors Hetherington, Cagnoletta and Minghini (2020) conducted an arts-based research study about embodiment and identity definition during gender transition in which they used body-tracing to integrate, the mental, cultural identity, and intersubjective experiences of the participant. The integration of embodiment and narrative approach is also explored by placing the focus of a trans body at the centre of this research. The writers indicate that there is not enough trans representation and trans bodies within the art therapy framework. A key finding in relation to the research is that the body tracing method, and reflection processing can increase an individual's sense of empowerment by "shifting the external to the internal" (Hetherington, et. al., 2020, p. 62). Minghini's body was placed in the center, as the "subject" which gave him a sense of empowerment (p. 62).

Melliar and Bruhka (2010) tell the story of Andre, and the empowerment his art and story had outside of the traditional therapy space. Group therapy is a large part of this individual's story, and the empowering effects it can have when a group of people with similar

struggles come together. The key concept in relation to my research is that there is power in the creation of art making itself and the gathering of people with a commonality.

Pearson and Wilson (2009) highlight some important transitions within the field of expressive arts. In general, there is an acknowledgement of the ever-evolving structure as practitioners and within the research (Pearson & Wilson, 2009). This very evolution is crucial to the transpersonal experience that is benefitted by using the expressive arts. The book separates the ideas into chapters to indicate how to specifically work with the mind, body, and emotions and at the same time educates its readers on how they work alongside each other. Pearson and Wilson (2009), then share expressive arts activities to use in therapy or elsewhere. This book offers extensive insight into how an individual can manifest transpersonal empowerment through the connection of expressive arts, and body and mind-based awareness strategies to identify and process emotions.

If the above research recognizes that personal power comes from within then surely social power is relational. Social power is a topic that cognitive therapists have given little thought to surrounding issues (Spong & Hollanders, 2003). Spong and Hollanders (2003) offer multiple perspectives on cognitive therapy and counselling, including “access” and “effectiveness”. There is indication, that suggests that there is room within Cognitive Therapy to develop a “power sensitive approach” (Spong & Hollanders, 2003, p. 221). However, a limitation is the author's continual notion that more research is needed for this topic. As well, there is no framework mentioned about how to obtain such an approach. Finally, they conclude that being power sensitive does not suggest having power equity.

Trauma and Power

The fight, flight, freeze, and fawn response are four trauma responses that often occur from Complex Post-Traumatic Stress Disorder (Walker, 2013). Complex Post-Traumatic Stress Disorder (C-PTSD) is a disorder that is caused by long-term emotional, physical, and/or sexual trauma during the stages of an individual's development. Walker continues to write that an individual's drive for survival subsequently places them into a trauma response which can cause difficulty later in life if the responses are not made aware to the individual. C-PTSD, if not treated, can lead to a myriad of mental disorders and/or emotional distress for a victim of such abuse. Information regarding the 'fight' response was specifically utilized for this research. The authors continue to describe how the 'fight' response is a trauma response which is often passed down from the parenting of a narcissistic parent or caregiver. The narcissistic caregiver often believes that for their child to be safe, they need to hold power and control over them. They point out that narcissism is a struggle to heal, as a narcissistic individual does not believe that their actions can be wrong, therefore does not have the self-reflection to take accountability for their actions. Therefore, issues with power dynamics are associated with an individual's trauma.

"Somatic Processing" is a way of identifying and processing body-based sensations (Levine & Frederick, 1997). Somatic Processing is accessible to an individual to administer to themselves. Levine & Frederick (1997) describes the fight, flight, and freeze trauma responses. He speaks to the centre of a traumatic reaction, the outcomes of trauma, and how trauma can be transformed. Although published in 1997, Levine's extensive chapters are well equipped to cognitively walk an individual through what a healing process can look like and integrate body-based somatic processing along the way. The information within this book has the potential to

empower an individual to heal from their trauma. Additionally, Levine outlines why the connection with embodiment is integral for healing from trauma.

Regulation and Embodiment

Acarón (2018) utilized arts-based peace practices and body movement, specifically, dance as the methods for her research. Acarón takes her previously published research as supporting evidence for her 2018 paper. She describes her framework within the context of violence and breaks down the natural body response to stimuli and reactivity. Acarón creates a framework for arts-based peace practices taking the reader through the different stages: flow/tension; attention; intention; action and commitment. Empathy is a theme that was present throughout Acarón's research that, however, did not fit into the framework she had created. Acarón creates a thoughtful framework to identify the process of violent behaviour to take preventative measures towards violent behaviour in the future. Although this article does not directly impact my research, it does indicate that attention to personal embodiment can prevent violent behaviour. One could argue that violent behaviour is one way an individual could exploit their personal power.

An array of arts-based approaches and directives can bring an individual to a regulatory embodied state (Malchiodi, 2003). Malchiodi (2003) compiled the writing of various authors in the *Handbook of Art Therapy* (2003) widely used in the training for student art therapists. Many of these authors provide specific directives to use for clients' individual needs and provide poignant information for an array of topics related to art and expressive arts therapies. Because of its comprehension and vast content, this book is recommended to students who are studying to

become expressive arts therapists. Many of the approaches conclude with an outcome or a process of regulation.

In a movement-based inquiry on authentic movement and Laban (citation) movement analysis, Payne (2017) found the observer and mover bring their own perspectives to the findings of their in-practice. Simulation theory, movement, and Laban movement analysis all are utilized for the author's research. A witness and a mover move through a process of embodiment and embodied stimulation. The mover moves in accordance with their own internal stimuli, and there is time to reflect then occurs afterwards. Meaning is found after different movement patterns are observed. The author includes how cognitive science connects "an interplay between the brain, body and the world" using mirror neurons as to why self-based, non-verbal communication is beneficial for both embodiment and self-knowing (Payne, 2017, p.164).

Self-applied touch can self-regulate clients can fulfill a feeling of "parenting" themselves, which can therefore assist with healthy attachment techniques (Seoane, 2016). Kendra Seoane provides the Window of Tolerance model in relation to their five phases: Assessment, mindful containment, attunement, nurturing, and integration. The self-applied touch model may assist in healing from touch related traumatic history. Seoane's (2016) article demonstrates that self-regulation can help with healing trauma. The author indicates as their conclusion that more investigation needs to be done around arousal triggers to find alternatives to regulatory functions. Therapist applied touch seems to be a positive option, however, provides ethical dilemmas between therapist and client. There are also dilemmas around using touch within psychological services for many other reasons including power and transference. The self-touch directive provided was directly used in the virtual workshop utilized for the following research.

Conclusion

Relational power within the therapy space, although highlighted thoroughly by Barstow (2008), is not otherwise well researched within the field. However, the way in which an individual connects with their own power, is described by Bowlby (1960-1963) as “integration blockages would likely have relational, experiential, and neurological aspects, though these need not always be symmetrical or correspond neatly” (as cited in Reisz et al, 2018, p. 116,). It seems that the significance of therapeutic personal inquiry among professionals has been important for the field of art and expressive arts therapies, especially as it relates to movement and embodiment. There are little nest eggs connecting the use of regulatory art directives manifesting an individual’s personal power, as well as how trauma separates an individual from their ability to regulate and find embodiment. It is easy to see that each subcategory seems to connect naturally to the others. However, there are some common limitations in the research reviewed, including that populations are sparse, thus making it difficult to generalize the findings. In addition, it has been noted that more research is needed surrounding this body-based regulation processes and power dynamics within the field, which sets up the following research distinctly.

Finally, a common implication within this research is that researchers often indicate that their findings can transfer into other healthcare or helping professions. This implies that there is room for expressive arts to play a distinctive, crucial role in educating and expanding awareness on an individual’s power dynamics within their professions. Given this, utilizing arts-based, collaborative research along with the implications of the above review will apply nicely to the goals of my research. An intention of the following study is to continue to learn how to utilize the research from each field referenced above to create an expansive, obtainable framework to bring to individuals in helping professions.

Methodology

A three-hour virtual research workshop was conducted using the *Zoom* platform in December of 2021 with members of the 2020 WHEAT student cohort, to reflect, discuss, and create art in response to the following question: *Can expressive arts help art therapists to explore their power dynamics in the therapy space?* In addition, student participants commented on their experience of the role of power within other helping professions as many participants have a rich background of work experience primarily with children, including those who also work in a school environment. Arts-based research was the primary methodology used for this study.

Arts-based research is a “use of arts as performative exploration...[It is a] creation of knowledge using artistic means within a research perspective” (Kapitan, 2018, p. 214). My cohort as well as myself had all been studying together in a virtual program since July of 2020. Therefore, participants were accustomed to utilizing arts-based practices for their own personal learning. The three-hour virtual/online workshop created a safe space, merging methods of arts-based research with collaborative based research and utilized self-touch, movement as regulation, art reflection, journaling, and mindfulness tools.

This study utilized collaborative based research defined as “research ‘with’ rather than research ‘on’” (Given, 2008, p. 92). The workshop format was designed to work specifically with the participants of the study. The group workshop consisted of eight participants enrolled in the Expressive Arts Diploma Program, Dual Diploma Program or Art Therapy Diploma Program at the WHEAT Institute. As a cohort, we were all in a place of deep reflection as we grow into therapists. This community had been established as a safe space for all involved; we created trust with one another in our many classes over a couple of years. Since honest and truthful embodied

reflection is what I am asking of my participants, this is a population who is already familiar with the process, which is what made them ideal candidates. Another benefit in using the cohort of students for this study is that all members were working with supervisors and encouraged to seek their own art therapy. These reasons positioned students to have a broad perspective on the role of the art therapist and allow them to bring a deeper understanding to their responsibilities and reflection. The willingness of the group to consider alternative perspectives benefitted the expansiveness of the research.

Outcomes were reviewed through a video recording of the virtual workshop. Participants were also given a questionnaire after the workshop ended, as a self-reporting method to gather participant's comments. Arnander and Arnander (2013) have an entire chapter dedicated to the idea of "Lett[ing] Others Lead" (pp. 103-130). They speak to "fuelling the drive" of the individuals you lead (p. 105). As the leader of this workshop, it was important for me to encourage equality within the dynamic (Arnander & Arnander, 2013). This wide-ranging approach to the workshop allowed the topic to be considered without limitations. Students were asked to revise, change and shift the directives to meet their personal needs. This allowed for a full-rounded, expansive exploration into the research topic.

Methods

Participants

On December 12, 2021, eight students from the Wheat Institute joined an online *Zoom* space to discuss, create, share, and process our perspectives on the topic of power dynamics in the therapy space. Participants who attended classes in affiliation with the Art Therapy Diploma, Dual Diploma and the Expressive Arts Certificate programs were messaged and invited individually to attend this workshop. The participants who attended the workshop were able to be present due to their own personal time affordability. Participants were given informed consent outlining the potential benefits and risks of attending this workshop, the proposed data collection methods, voluntary participation, data storage including an audio recording and the understanding that individuals could withdraw their consent at any time. As well, each participant indicated what data methods they are comfortable being utilized in this document. Finally, everyone has been assigned pseudonym to protect their identity and confidentiality for the purposes of the research project.

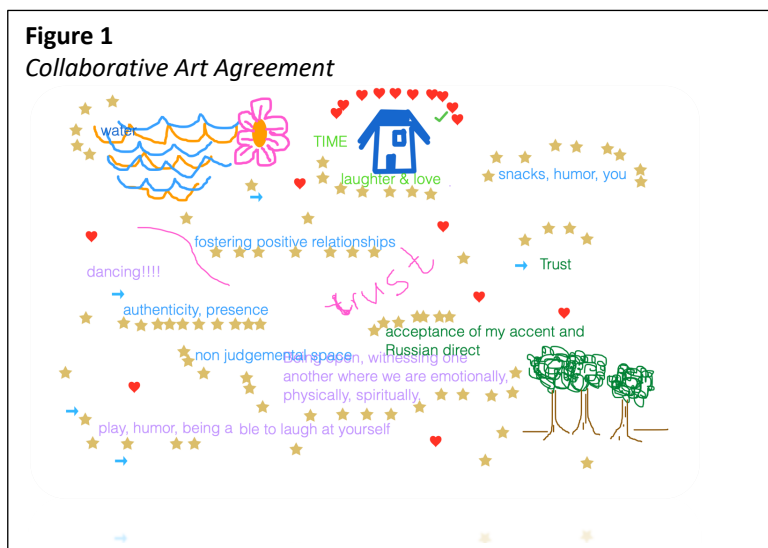
Since the WHEAT Institute cohort present for this workshop had previously existed in a learning environment together and established themselves as being open to learning and bettering themselves in their field, the group expectation was to offer an honest response to the exploration of power through discussion and embodiment work. The eight participants of this workshop were already familiar with this work, which made them ideal candidates for reflection. Another benefit in using the existing cohort is that all members were currently working with supervisors and encouraged to seek their own art therapy. These reasons position student participants to have a broad perspective on the role of the art therapist and allow them to bring a deeper understanding to their responsibilities and reflection.

Consideration was given to using an alternate community or profession, however, it would be unknown if they had a similar connected relationship as this cohort had, leaving the possibility for topics, conversations, and reflection to come up that may be challenging to support as a mediator over an online platform. Additionally, as a student art therapist with limited experience in leading groups, this has also been a learning experience for me. Utilizing a safe community who already had a trusting relationship with each other, who are active in their own embodiment work, helps in mitigating any safety concerns or potential problems that could arise such as internet connection, or overwhelming emotions or sensations.

Description of Activities

The outline for the workshop is shown in Appendix A. The workshop began with a land acknowledgement and an invitation for participants to modify any activities or invitations to better suit their emotional, physical, or phenomenological needs. Then, a *Zoom* online whiteboard was shared for participants to use as a way to check-in within the space. Participants were asked to share their own land acknowledgement, offer any pronoun updates if they had, and share where they were at mentally and emotionally coming into the workshop. Finally, participants were asked to share these ideas as images or words on the whiteboard creating a collage of things that are needed to create a safe, and enjoyable space as we moved through the next few hours (See Figure 1).

In preparation for this activity, the following agreements were also presented to set expectations for what is and is not



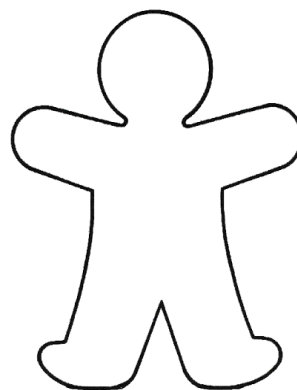
tolerated in the workshop space: Fostering positive relationships; Respect; Fairness; Judgement Free; Opportunities to belong; Anti-racist; Inclusive; Friendly; Opportunities for Skill Building; Desire to learn; The personal is welcome.

Following the collective art agreement, the methodology and rationale for this project was shared with the group. It is important to note that although a detailed structure of this workshop was prepared, the priority fell on attending to the needs and strengths of the students. Therefore, there were shifts to the original plan, to ignite the inspiration and participation of the group at large.

Next, an invitation was given to do a gingerbread person body scan (See Figure 2).

This is a tool that Richardson (personal communication, August 2020) uses throughout her teaching processes and has since been highly integrated into the work that I do. Commonly, this method is utilized in art therapy and expressive arts toolkits to ground as well as identify feelings and traumas that live in the

Figure 2
Body Scan



Note: From Richardson, personal communication, August, 2020.

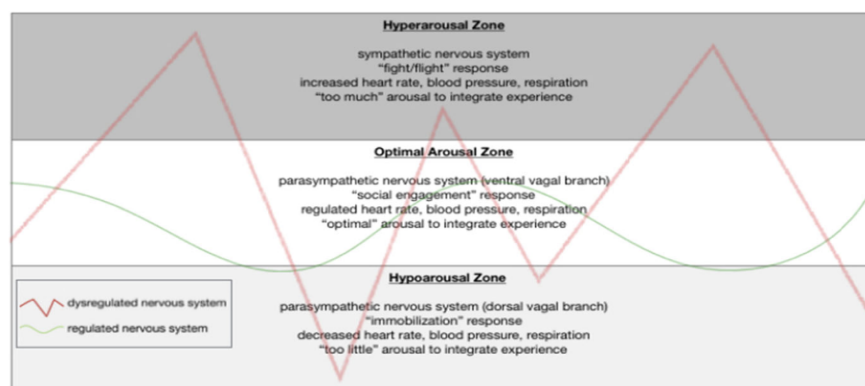
body (Richardson, personal communication, August, 2020). After everyone had drawn out their gingerbread shape on the piece of paper, we proceeded to take several large breaths together in through our nose, and out through our mouths. During this time, participants were asked to identify any sensations that might be coming up in their bodies. Students were asked to bring awareness through each body part starting with their head, neck, and shoulders and moving

downwards through their centre to their hips, thighs, shins, and feet. This is a grounding technique that is used prominently in “prescening” within somatic processing (Wallace, 2016, pp. 10-12). They were then asked to identify if any of these sensations may have a color or shape and add them to their gingerbread outline. I observed that the group took their time with this portion of the creative process and was less willing to share.

Music was provided once I noticed that participants were taking their time with this directive. The popular channel entitled, *Lofi Hip Hop radio – Beats to Relax/Study to* (Lofi Girl, 2020) was used, which can be found on YouTube or Apple Music. The intention was to give students a regulatory sensory experience by adding sound to their overall experience. Music can enhance the brain by providing microstructural changes to the brain (Levitin, 2006).

Next, students were asked to choose one sensation that presented themselves on their body scan. An explanation on the hyperarousal and hypoarousal states were given, before proceeding to the self-touch activity (Seoane, 2016). Participants were asked to identify for themselves if their sensation existed in the hyperarousal state, the optimal arousal state, or the hypoarousal state (See Figures 3.1 and 3.2).

Figure 3.1
Window of Tolerance



Note: From "Parenting the self with self-applied touch: a dance/movement therapy approach to self-regulation" by K. J. Seone, 2016. *American Journal of Dance Therapy: Publication of the American Dance Therapy Association*, 38(1), p. 23.
<https://doi.org/10.1007/s10465-016-9207-3> Copyright

Figure 3.2

Type of dysregulation	Phase I: Assessment	Phase II: Mindful Containment	Phase III: Attunement (Progression)			Phase IV: Nurturing	Phase V: Integration
	client self-report or therapist observation	listening SAT	initial matching	modulating transition	regulatory SAT	Pleasurable SAT and good parent messages	based on client self-report and therapist observation
hyperarousal	increased heart rate; shallow, rapid breathing; sweat; flushed skin; vigilant stare; "I feel everything."	SAT identifies sensation in chest area	rapid and firm patting	gradually slower and softer patting	rhythmic and circular rubbing motion and possibly lying	holding arm's around one's torso while gently swaying; speaking to oneself "I see you, I'm here for you."	multidimensional sense of integration (emotional, cognitive, social, somatic); a clear sense of self; strong capacity for social engagement; demonstrates organized understanding of the intervention and its effects
hypoarousal	decrease heart rate; slow breathing; dry, pale skin; dazed stare; "I feel numb."	SAT identifies general numbness	relatively motionless touch on various areas	gradually intensifying in speed and press	rhythmic patting and possibly standing	gently massaging scalp, face, shoulders, arms and legs; pressing one's hands into the feet; speaking to oneself "You are safe."	

Note: From "Parenting the self with self-applied touch: a dance/movement therapy approach to self-regulation" by K. J. Seoane, 2016. American Journal of Dance Therapy: Publication of the American Dance Therapy Association, 38(4), 21-34. <https://doi.org/10.1007/s10465-016-9207-3>. Copyright 2016 by American Dance Therapy Association.

From there, they were led through a simplified version of Seoane's (2016) self-touch activity.

Those in the hyperarousal state asked to begin with "rapid and firm patting," on or next to the surface of that sensation (Seoane, 2016, p. 24). Those who chose a sensation considered within their hypoarousal began with a "relatively motionless touch," such as a holding, or gentle rubbing or massaging (Seoane, 2016, p. 24).

Depending on their arousal state, participants were then asked to either decrease patting, or "intensify [the] speed [of touch]" (Seoane, 2016, p. 24). Those who chose a sensation in an optimal arousal state, were asked to listen to what was needed with their specific sensation and proceed accordingly. Charts in Figures 3.1 and 3.2 were sent to the group, as well as the citation for Seoane's (2016) article. The intention of this activity was repeated as a personal check in as we moved forward together as a group. The group were given the option to share if they called to, or to not share at all.

After bringing a sense of awareness and deepening into embodiment, participants were asked to get comfortable in any way they so desired to listen to me read a series of quotes on the theme of power dynamics. The following is the order in which the quotes were read and processed:

1. “When motivated by fear, shame, or lack of recognition of our capacity for goodness, we tend to disengage from this evolved system, and default to the older fight, flight or freeze response” (Barstow, 2008, p. 24)
2. “Fight types are unconsciously driven by the belief that power and control can create safety, assuage abandonment and secure love” (Walker, 2013, p. 84).
3. “Perfectionism is the unparalleled defense for emotionally abandoned children. The existential unattainability of perfection saves the child from giving up, unless or until, scant success forces him to retreat into the depression of a dissociative disorder or launches him hyperactively into an incipient conduct disorder. Perfectionism also provides a sense of meaning and direction for the powerless and unsupported child. In the guise of self-control, striving to be perfect offers a simulacrum of a sense of control. Self-control is also safer to pursue because abandoning parents typically reserve their severest punishment for children who are vocal about their negligence” (Walker, 2022, p.).
4. “Right use of power – The use of personal and role power and influence to prevent, reduce, resolve, and repair harm, and in addition, to balance and integrate strength with heart, improve relationships and situations, and promote well-being and the common good” (Barstow, 2008, p. 23).

5. “Role power is the increased power that accompanies a professional role. This is called the power differential. Personal power is the generative capacity to use our gifts and make real our intentions” (Barstow, 2008, p. 23).
6. “Professional behaviour is devoted to doing no harm. Interestingly, doing no harm can have a subtle and unintended impact of implying that a) it is possible to avoid doing any harm, b) if you inadvertently do cause harm, you should feel ashamed and thus secretive, c) if you apologize or admit fault in any way, this could be used against you, and you should and will be punished” (Barstow, 2008, p. 23).

Following the verbal sharing of the above quotes, participants were also sent these quotes in the chat box to read for a second time.

After a midway break, three breakout rooms were created. Each breakout room was given a different prompt to create an art response to. The first room was to create an art response to: *What is power? What is shared power? And what are power dynamics?* An open invitation was given to utilize any art response that the group or individual felt inspired by. The creation could be visual, poetic, movement based, performative weirdness, or cognitive structural, instrumental, musical, or multi-modal, a combination of several. The intention was to enjoy the process of collaboration and inspiration. Following the 15-minute breakout rooms, groups were asked to perform, share, and/or discuss their creations and findings.

Our last cognitive activity led us to the Hocker and Wilmot’s (2017) RICE model. “The acronym *RICE* will help you recall interpersonal power currencies, the aspects of power most important in interpersonal conflict” (p. 120). The RICE Model is broken up in four categories: 1. R- Resource control, which often speaks to a position in an organization or a group that oversees the controlling of resources. 2. Interpersonal Linkages, which is the position of an individual

within their larger community or social system. This represents the people that one has affiliation and connection to. 3. C- Communication Skills, the conversational abilities of an individual to bond, or “contribute to interpersonal power.” This brings across the point that there is power and value in the ability to communicate. 4. E- Expertise, which represents special skills, talents, and abilities. Participants were asked to create a large ‘t cross’ on a piece of paper, creating each section in a 2 x 2 box on a page. They were invited to either do a general look at the power that they hold in their lives, or specifically choose an area in their lives such as an organization or system that they function within.

The closing activity asked participants to create a piece of art that describes the source of their power. Participants were given roughly ten minutes to create their art in their chosen modality and present it along with a phrase, sentence, line, or gesture, that allows one to give oneself that power. The workshop ended with a sharing circle, where participants were asked to verbally share and offer a gesture that was symbolic of their sharing.

In the final part of the study, the questionnaire was sent directly following the workshop. The questionnaire included journal and/or art reflections of the subject matter and overall experience. *Zoom* functions such as the whiteboard where all participants electronically drew or typed on and break out rooms were utilized within the timeframe of the workshop. Breakout rooms were also implemented for further reflection, and art making in groups. Participants used their own supplies for further reflection. Finally, the group was asked to take care of themselves and modify the activities to fit their personal needs at the time of the workshop. They were given full range of choices to turn off their camera, and/or leave their screens at any time.

Outcomes

Collaborative Power

Collaborative power is a term created for this subsection from the findings of the workshop. The collaborative portion at the start of the workshop, added well to the group's collaborative power - or what Hocker and Wilmot (2017) call, "shared positive power": "Maturity and competence depend on growth-in-connection and mutuality. The ability to develop relationally depends on mutual empathy, mutual empowerment, and responsibility to both self and others" (p. 115). This is a quality that has been consistent throughout this cohort throughout our learning together, and why this group of individuals were chosen as a part of the research. This relationality was tested at the top of the workshop when participants were asked to create a piece of collaborative art (See Figure. 1). The qualifications that this group identified to create a safe and productive working environment were as follows: time; laughter and love, fostering positive relationships; dancing; authenticity and presence; non-judgemental space; trust; snacks, play, humor, and the group showing up as themselves; being able to laugh at yourself; acceptance of backgrounds and accents; be open; witness one another where we are at emotionally, physically, spiritually. With this, a few trees were also drawn in the corner. "Lucy" wanted to give further explanation as to why she included them; "Usually, a group dynamic is much like an ecosystem... when we are imbalanced as an ecosystem of a group, then the ecosystem becomes unhealthy...I see this as a living ecosystem that we are a part of and creating."

In a way, this idea mirrors the Indigenous belief system of the circle, in which we all have something to teach each other in this space. There is a collective understanding that no person is greater or more advanced than another. "In a circle everyone is equal, as well as interconnected" (Raven Speaks, 2012, p. 2). As WHEAT students, we have been accepted into the program with

the knowledge that the WHEAT Institute as well as the art therapy and expressive arts associations emphasize the need for decolonization within our fields. “We are engaging in an ongoing journey of Indigenizing art therapy, a process that necessarily will continue to be both led by and in collaboration with Indigenous Peoples and Communities. As we evolve, we are more deeply understanding that changes are required in all ways in which we think about, and do, art therapy, or as we reframe it, Healing Arts, or HeARTs” (Graveline, personal communication, 2021). This act of decolonization exists as a prominent undertone throughout our learning as student art therapists.

The group in the second break-out room presented on shared power. “Dorothy” shared that she believes that power is something that we give and take: “It’s the ability to act.” She also believes that power is a force, and it is more forceful when two or more individuals decide to put their power together. She wrote a poem highlighting this sentiment:

Power for me is a force
which enables me to do
I have this force most of the time
And it is withheld from me at times
When we choose to engage in a common enterprise
We choose to put our powers together
And the power growth
Maybe not linearly
But exponentially
I hope every day to have enough power
To fill my body, mind and senses

To achieve what I choose
And enough guidance and wisdom
Not to waste it on useless things.

Dorothy's counterpart, "Carrie" created a piece of visual art. She believes that shared power is "an exchange of energy." She felt that shared power is relationships and it is cyclical. She stated that if power is energy, then maybe sometimes in relationships someone has more power to give, and that's okay. The following findings all showed that there is movement of energy and force in collaborative power, an expectation, and a give and take.

A part of this give-and-take is fostering an open dialogue to communicate relational and personal needs, which is imperative in the client/therapist relationship (Barstow, 2008, p. 110). Lucy and "Grace" commented in a group discussion on how this need for effective communication of their needs is also mirrored in their own personal relationships. Holding space for open conversation of individual needs appeared to be a common requirement across all relationships, professional and otherwise. Through discussion, the group identified that an individual is less likely to be able to communicate their needs if they are in their fight/flight/freeze (or fawn) trauma responses (Walker, 2013). Lucy suggested that ways to support clients in feeling comfortable to communicate is the way that we open and close the therapy space as therapists, to create a "caveat for feedback", she suggested. Members of the group argued that this sharing of individual needs is more difficult when the individual is already in a position of less power due to age, lower socio-economic status and has experienced significant trauma. Participants agreed that a sensitivity to inherent power dynamics and role power must be made cognizant. Grace commented,

There is a fine line of knowing what a child wants and what they don't want. Sometimes it can give a child stability when you have some boundaries for them. Stability and a container. They feel safe if they have routine and expectation. If you can't give that to them then they might not feel safe with you. A lack of structure is a lack of regulation.

Accountability to Power Dynamics within a System

In a discussion, relational power appeared to weave in and out with systemic and social power within society at large. Relational power refers to the power within a relationship (Hocker & Wilmot, 2017). Participants found many connections between relational power and sovereign power throughout the workshop. According to Harris and Schafer (2016),

Sovereign power is the systemic power which exists in a hierarchy headed by a sovereign, who at one time held the power of life and death over his subjects. Sovereign power became socially unacceptable in the 20th century as it contradicted the core values of equality and democracy. (pp. 91-92)

In the workshop, sovereign power was mostly referred to as societal power to reference the standing capitalism and neoliberalism that we as individuals are directly affected and influenced by. This discussion prominently occurred after reading the series of quotes presented and shared by Hocker and Wilmot (2017) and Barstow (2008). In discussion, we touched on how power within society can benefit and be a detriment to contrasting populations. Decolonizing practices and teachings are ongoing in the art therapy world. *Treaty Talk* (Leitch, 2019), an educational tool, shares the role and responsibility that all individuals living on Turtle Island have, to decolonize racist, top-down systems. It is exactly this responsibility that continues to inspire conversations around power and the responsibility that we have to our own dynamics.

Additionally, the workshop group found relation to their individual role power as student art and expressive arts therapists, as well as their jobs in childcare and education. “Role power is the add-on additional power (and responsibility and opportunity) that accompanies a positional role” (Barstow, 2008, p. 44). Specifically, topics of conversation revolved around having room to make mistakes within our professions. A lengthy discussion was had following the second reading of the above quotes. The trauma that a child endures that causes the fight, flight, freeze, (or fawn) trauma response, and the power dynamic that creates, both professionally and societally, was a main theme of conversation. There was a lively conversation about ethics that picked up on Barstow’s (2008) concept of “doing no harm” (p. 23). This quote influenced discussion about the feeling or expectation of doing no harm when the harm in question is inevitable. This is a personal expectation that many members of the cohort shared that they have felt throughout their time in training. Barstow (2008) says,

Interestingly, doing no harm can have a subtle and unintended impact of implying that a) it is possible to avoid doing any harm, b) if you inadvertently do cause harm, you should feel ashamed and thus secretive, c) if you apologize or admit fault in any way, this could be used against you, and you should and will be punished. (p. 23)

Lucy commented, “Professionals are expected to be perfect to different degrees... Admitting you’re wrong initially sounds like you’re reducing your credibility, when really, it’s the opposite.”

Seemingly, it’s the role power assigned to certain professions (such as an art therapist) that feeds the training professionals (art therapy students) expectations. Carrie mirrored this sentiment in her career as a teacher. She spoke to how “doing no harm” is really the number one expectation she has given herself as a teacher. She spoke to the fact that giving kids marks can be

harmful, but it is also a part of what is asked of her in her professional role. Carrie's point is a worthwhile example of a societal expectation that affects the power dynamic between teacher and student.

Overall, the group was interested in specifically speaking to the impact of power at large. The break-out room group that presented their art in relation to definition of power referred to family status, money and the context of power and resources (See Figure 4).

Each group member created a piece of art that represented each of their definitions. The first group

Figure 4
Group Sharing: Group 1



created art based on the prompt: *What is power?* The group discussed the influence of money, history, and the influence of ancestors. "Chelsea" drew a family tree, which she indicated looks like music notes. Chelsea spoke to an individual's privilege being passed down by ancestors and older generations dictates where we are sitting within a power structure within society. A person's net worth can be greatly connected to family status as well. The second member of the group, "Amy," discussed how she felt that there was a lot of power in money, because she specifically works in a system that is influenced by money. Therefore, she depicted this concept with a money symbol. The third student, Lucy, said that she believes that money has a huge influence in our colonized world, however, she believes that a big influence is context. She said

that she believes that some people like to take resources and hoard them, and then there are people who don't have access to resources. Lucy created a clay model for her part of the presentation. She also showed some of some green blobs becoming blue blobs, highlighting the idea that sometimes individuals change their values to access resources.

The third break-out room group created art and had a discussion around power dynamics. They thought of power dynamics as a hierarchy or ladder. They believed that we have different ladders for different areas of our life. In some areas we might be on top, and in some lower (See Figure 5).

The group created a ladder for each function of the "Addressing Model." The Addressing Model is an acronym and categorized into 10 parts: A- Age/Generation; D- Disability status (acquired); Disability status (developmental); Religion and spiritual orientation; Ethnicity; Socioeconomic status; Sexual orientation; Indigenous heritage; National origin and gender (Hays, 2008). They explain that if these ladders incorporated emotion, anger would be at the bottom, and feeling good would be at the top, much like the ability to regulate trauma responses that took place in the conversation that was had after the quotes were read.

Figure 5
Group Sharing, Group 3



would be at the top, much like the ability to regulate trauma responses that took place in the conversation that was had after the quotes were read.

The key thread of this discussion was the factor of trauma, and how an individual's trauma can impact a power dynamic - either by not being able to identify an awareness as a professional working with children, youth, and adolescents, or as a youth without the proper education. Carrie continues,

I talk to my classes about the different parts of our brains and what happens when we get in our fight, flight or freeze” ... “I think it’s challenging when you are also trying to mentor someone, and to give them strategies to get them out of that primal brain to help them grow and there are all these changes going on in their brain and their bodies... Then you layer in academic struggles and challenges on top of all that it becomes almost too big. Academics have to go out the window and it has to be about the relationship.

“Naomi”, a student art therapist, commented:

The role isn’t to fix them, it’s to help them contain their emotions. When you’re working with a client [the job is to] help them figure out [what the trauma/trigger is], and then help that client find their strengths to accept or deal with situations that are put before them. It’s not about finding the solution for them, and that [can be] challenging.

Naomi identified a key theme in the therapeutic practice with this statement. Although it is a sentiment given as a part of the education of student art therapists, knowing the difference between supporting a client’s strength and finding a solution for them, does not exist in the CATA (2003-04) *Standards of Practice*. Therein lies the power dynamic within the space. Lucy again:

You could easily misuse your power by assuming that you know how to fix it and then put your solution onto that [youth]” ... “You [offer a] solution [for] that person, and it might not fit them, and they might not feel empowered to say that [the intended solution] does not fit, or [is] really wrong for them.

In our classes, there we often discussion around having this awareness as a therapist to be able to identify supporting the client in finding the right directive, intervention, or solution for their personal needs. However, in this discussion, the group was bringing awareness to the fact

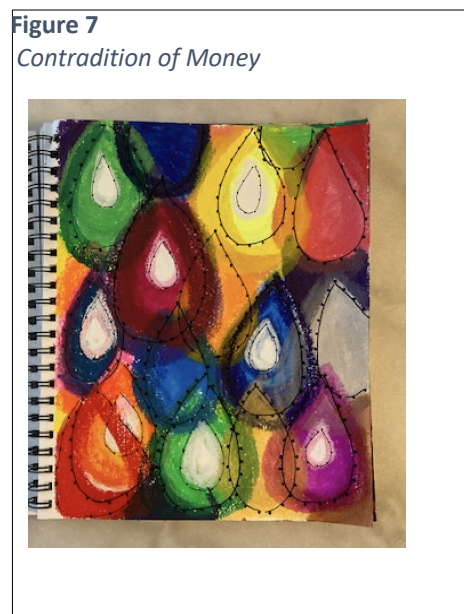
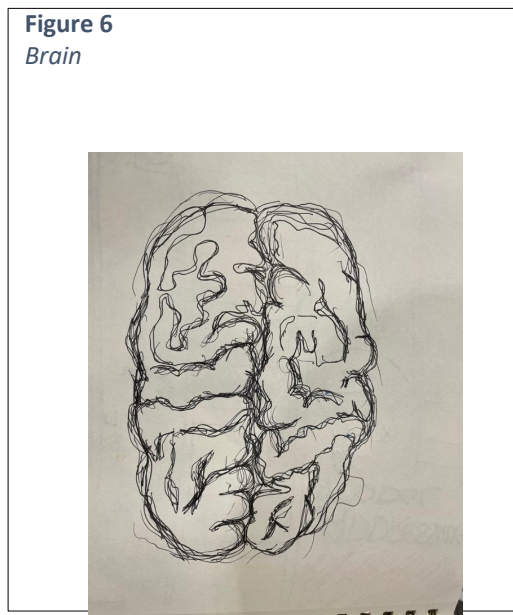
that we all inherently make mistakes and miss important cues that feel imperative as a part of this awareness. Even though our education had taught us that these mistakes can be valuable in learning about the client, learning about this awareness is an identification of a power dynamic within a role. To speak clinically, “Reshaping the autonomic nervous system involves first making the implicit experience explicit by bringing perception to neuroception and then adding context through the lens of discernment” (Dana, 2020, p. 33). Dana (2020) says that this awareness is a “tuning in” that must occur constantly within a therapy session.

Personal Empowerment

The body scan activity used is an example of a regulatory activity that assists a client to “manage their thoughts, feelings, and sensations” (Richardson, 2016, p. 93). Members of the group expressed that they benefited from this activity. Chelsea shared that she felt things shift as soon as the music came on, and that she appreciated the choice to incorporate it. She commented that it gave them permission to regulate and deepen into their art making. The choice to integrate the music came from noticing that the group were taking their time with this activity. During the reflection period, attention was called to the fact that although no one verbally communicated that they wanted music or more time to create their body scan, nonverbally, the message was received and tended to. Participants were offered the hyper/hypoarousal activity as a personal regulation method (Seoane, 2016). Therefore, participants were not asked to share but did comment that the reference was of interest to them.

The most enriching part of the workshop was when individuals were asked to create an art response to the prompt: *What is the source of your power?* Participants shared gestures along with a piece of personal art that fueled them. Some were more cognitive and said that the way

they use their brain was the source of their power. “Thoughts are powerful, they can keep you within that negative space or you can transform yourself into where you want to be by your brain power” (Grace, Figure 6).



Others shared that their power comes from their heart or their authenticity (See Figure 7).

The artist describes this image as tears within tears within tears. “My personal power is not through money it is through my heart, authenticity, and my honesty.” Dorothy, a new student to the piano, played *Amazing Grace*. Carrie, shared that her power comes from music, singing and self-efficacy. Connection came up a few different times as a personal source of power.

Implementing boundaries was another theme that came up personally for some participants.

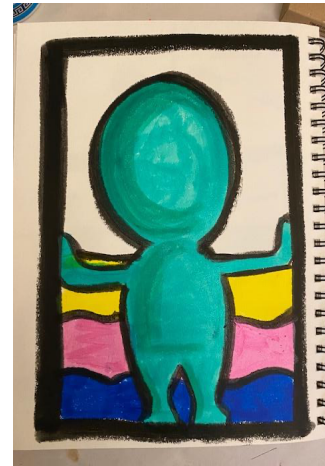
Establishing personal boundaries was discovered as an act of empowerment. After discussing the RICE Model (Hocker & Wilmot, 2017), some were left to feel un-empowered by resources or control within their positions and held the belief that they ‘had to’ adhere to the system they were

in. Chelsea's personal empowerment reflection was to recognize and work on establishing her own personal boundaries (Figure 8).

This example establishes the presence of power within so many areas of an individual's life. Power, or lack thereof, can even be held within a person's own personal belief systems.

The reflection on the RICE Model was left open-ended for participants to share what they noticed on their own accord. A few individuals shared their reflections on the power dynamics within their family, work environment and school place setting. Emotions like 'stress' and 'fear' arose when speaking to the areas where there was less power. Some participants brought awareness to the fact that in these areas there is less individual control, and there is something higher that may dictate the power. Within this conversation, the participant shared the flip side to their original statement, about what they do have power over and what they can control in terms of resources at their job. There were also musings about how the different areas were linked to each other in some way. An awareness was gained from some individuals about the power that they do hold and how they might be able to hold themselves accountable to this power. Issues around boundaries came up, where some individuals realized that perhaps they weren't setting proper limits for themselves and to assert power in ways in which they can. Amy commented, "I don't have any control over anybody but myself." Individuals also spoke of the power they did hold either through resources, or expertise. In a way, this activity seemingly turned into a therapeutic exercise where individuals were able to

Figure 8
Boundaries and Learning to Say No



identify the strength and weaknesses of control and power within their own lives. Less conversation was had about power that participants had with communication skills and interpersonal linkages.

Questionnaire Findings

Following the workshop, participants were sent a page questionnaire of six questions to fill out and return (See Appendix B). All eight participants completed the questionnaire and consented for the findings to be used for research purposes. The report of results is anonymous. The first question asked participants to notice if there were any power shifts within the workshop. Some students noticed that they didn't notice any power dynamics at all within the workshop as we were all students there for research, and there wasn't an instructor present. This made the participant feel calmer than otherwise being in a regular class. Others saw me as the one who held the power as a facilitator and had consensually agreed to this dynamic as a willing participant and felt safe and comfortable to do so. One individual pointed out that shift occurred at the start when I opened the session. A couple individuals noticed that there may have been some slight shifts of power dynamics within the breakout room. One person indicated that a silence in the room allowed for these shifts to occur. Silence or pauses that occurred were commented on a couple of times. Students acknowledged that there were silences within the span of our workshop, and how this contributed to the power dynamic. This even made some individuals feel uncomfortable. Finally, one participant identified a moment half-way through when they believed a shift occurred for themselves. At first this individual was feeling like she had no power in considering the systems that she found herself in, halfway through she began to

feel more personal power, and “began to soften.” This allowed her to notice some resources in her life and do some self-care.

The second question asked participants in what ways they exercise their power as student art therapists and how it feels to do so. They said that they exercise their power with the way they shape the therapy space; By offering choices to their clients, and how they shape the time of a session; By what they share with their clients; By the energy they give; When and what they share with parents/caregivers and sometimes social workers; Their expertise; The ability to empower themselves or disempower themselves in and out of session; How they schedule their sessions; Their age (especially when working with children); By creating a safe space; to advocate for their clients; By holding space for their clients own personals healing journeys; and to create notes and reports that include recommendations, feedback, and comments. An individual also shared that as a student they are still learning how they exercise their power. They mentioned that they feel that not getting paid for their practicum is a factor and influences power to a degree. Another student even stated that they are a part of the process of determining whether they can have in-person visits with their previous caregivers which was court ordered for the therapist to decide. Feelings that arose from exercising all this power were as follows: Yucky; Overwhelming; Intimidating; Confusing/lonely/isolating; Feelings of inadequacy; Vulnerability; Anxiety and feeling pressured; Peace; Pride; Joy; Amazement; Trust; Love; Hope; Gratitude; Curiosity; and Relaxing.

The third question asked participants if they experienced a deeper sense of self-awareness. In short, all individuals who answered the questionnaire said that they were able to find a deeper sense of self-awareness after the workshop. Some students wrote that their self-awareness was heightened by the body scan, breathing, and self-touch activity, others were made

more aware from the sharing of ideas and experiences. One participant mentioned that sharing ideas with others assists in discovering deeper aspects of themselves. Another shared this sentiment of noticing self-reflection and how to balance having power, and not having power in their role as a student art therapist. They also mentioned the dynamic that will shift when they have graduated and are practicing without the title of “student” and how they will navigate the shift. Another student shared that they found a deeper awareness with their own inner perfectionist. She says that a part of her helps to achieve control. She also referenced Brené Brown’s (2001) “Unlocking Us” podcast, where she explained that if we think less of ourselves when we ask for help, then we are also thinking less of those we are helping “My perfectionist, in control self never wants to ask for help. What does this say about how I truly feel about those I am helping?” (Brown, 2021, 31:15). A student stated that by participating in the workshop, they were able to grasp a deeper sense of awareness. They said by tracking their needs, as well as the needs of other participants, they were able to make choices based on the awareness that they found. This student also said that by modeling my own awareness as a facilitator, it provided opportunities for participants to become more self-aware and created the space for them to turn inwards. Lastly, a student shared that they came into session not in their body and through art making and discussion they ended their session in a deeper presence, awareness and were able to soften into themselves and their communication with others.

The fourth question asked if there were any power dynamics that added or detracted to the earlier mentioned personal awareness. Some individuals said no, and that the group had a good rapport with each other. A student commented that because the outline wasn’t shared with the group detracted from obtaining a deeper self-awareness. They also mentioned that myself as a facilitator did well to observe and allow participants to influence the time and change the

process to meet the needs of the group, and that this added to the self-awareness piece. One student said that it added and detracted solely by allowing them to reflect on their power from different perspectives. Finally, a student who defined themselves as an introvert shared that as an introvert, they find it difficult to know when to speak up (especially over zoom) without interrupting others or taking up too much space. Speaking more generally (not in relation to our call) they feel that age and work experience, unfortunately, can give increased power to an individual. They are trying to be aware and move away from such privilege. They said that they believe that this is an oppressive pattern in our systems and that it needs to be named so that it can be worked through/around/against.

The fifth question asked participants if they felt if our relationships were strengthened as a group. Some individuals said that having no instructor was freeing and without them they felt that we were all on the same level to be able to relax and strengthen our relationships as a group. Many pointed out that with the comfortability of individuals to share vulnerability allowed the groups strength to grow as well. They said that they learned more about members of the group and noticed the comfort in taking risks in their sharing. Another student shared that the breakout rooms and the whiteboard at the top of the workshop were supportive in group relationship building. Power dynamics lose their relevance when individuals can connect on a human level, said another participant. All individuals in their own way said yes, that they believed relationships were strengthened in the group.

Finally, the sixth question asked workshop members what their takeaways were. One student, acknowledging the calm they felt without a teacher or instructor in the room, made them aware of their own dynamics within their professional life. They acknowledged that they are open to feedback but wondered if talking to their clients about it might mitigate any imbalance

that might pre-exist. Someone else stated that power is complex and can be looked at by many different sides. A student mirrored this sentiment, by stating that they personally need more reflection on what power really means to them in relation to personal empowerment. As well, another student recognized that power could change from moment to moment and the implications that can have on the clients that they see. It was shared that it is critical to reflect upon especially for therapists who are considering working with those who have less power in society. The research participants expressed that the more ideas shared, the more whole a discussion process can be. Another individual shared that they were particularly interested in the Hyper/Hypo and Optimal (Seone, 2016) arousal states demonstrated within the self-touch activity after the body scan. Interestingly, they commented that the session felt lighter given the topic, after stating about the self-regulation activity. This was mirrored by another participant who felt like they can take the somatic check-in as a tool for their clients. Overall, participants shared that their experience was positive and that they felt welcomed and appreciated. Finally, it was mentioned that embracing personal power is crucial for supporting a space for clients to feel empowered. They said that the way to accomplish this is by trusting one-self.

Discussion

Throughout the workshop, students became more aware of their imbalance as they built comfort and a grounding within the process. Over half of students mentioned that by making art, connecting with the group, and feeling safe to share, allowed them to feel more empowered, and eliminated any negative power dynamics. Without awareness of power, misuse of power will continue to exist. However, there is growth in awareness. Even with ethical considerations, being the author of this research holds a significant amount of power. Arts and the expressive arts are supportive in bringing an awareness to personal and social power dynamics as well as encouraging individuals to make appropriate shifts once power dynamics are named.

In the broader scope of the research on this topic, there are intersections with personal empowerment and self-regulation practices, however, to access the research on power, there were very little crossovers with the arts and expressive arts fields. In the future, a workshop like the one created for this research would be beneficial to offer to different professional sectors using the arts and expressive arts to build an awareness of power dynamics. Within the art therapy field, further open discussion around power dynamics appears beneficial for personal empowerment and collective empowerment.

Regulation is a theme that has come up a lot as a response to soothe or ease a fight/flight/freeze/fawn trauma response. In a way, regulation is an act of self-empowerment. E. Levine and S. Levine (1998), speak to how expressive arts practices can be “soul nourishing”, “soul medicine”, or “a part of a healthy diet (pp. 50-51). If regulation and self-empowerment are connected, then perhaps so is soul health. Essentially, this distinction connects the ability to be personally empowered when experiencing a personal grounding and regulation, similar to when Heatherington et. al. (2021) used body scanning to show that connecting with body-based

practices can be personally empowering. Our research group experienced the same when doing the body scan activity, as well as when they identified the source of their power. Participants agreed that an individual is less likely to communicate their needs if there is a fight/flight/freeze/fawn response present; separating oneself from their body. Accordingly, there is a connection between the body and personal empowerment. Levine and Frederick (1997) frequently demonstrate how somatic processing, which is a body-based method, can heal trauma.

Hence, there is also a concurrence made between trauma and the body. Walker (2013) demonstrate that this can be when ‘fight types’ may misuse their power. Fight types is a trauma response that often emerges when an individual’s parents dump their unresolved anger onto their child by a term called “scapegoating” (pp. 139-140). “Fight types are unconsciously driven by the belief that power and control can create safety, assuage abandonment and secure love” (Walker, 2013, p. 84). Therefore, trauma can impact the way that we use and misuse power. This was also a key thread of our discussion in the workshop. It was stated that the factor of trauma can either impact their power dynamic or hinder an individual’s ability to identify an awareness as a professional working with children, youth, and adolescents without the proper education.

Furthermore, it is important to create the distinction between personal power and role power. “Personal Power is our birthright ability to have an effect and to have influence” (Barstow, 2008, p. 44). However, it is imperative that an individual is aware of the influence that they have. A discussion led our workshop to the notion that it is important for an individual to be aware of their own power and influence, and to be aware of personal biases. It seems that the idea of personal power is almost a double-edged sword. In its awareness, it can empower and have substantial positive affect and influence. However, in the absence of proper awareness, personal power can form biases. A reconnection with the body by bringing in regulation and

grounding techniques and activity can bring an individual back in to this awareness. Finally, recognition of personal power can have an impact (Radar & Gilbert, 2005). Recognition of personal power as well as a body-based awareness not only can impact the therapist, but it also can impact the client as well.

Although we as students had undergone a lot of learning and supervision to prepare us for our practicum, I had felt that a new level of responsibility and power was given to me the moment I was alone one-on-one with my first client. Although there was lengthy discussions and reflections offered in our classes, I believe that nothing could prepare me for how being given the role of art therapist for the first time, felt. As a personal reflection, I believe that there is a distinction between learning and experiencing. A suggestion for future therapists might be to expect unexpected sensations and feelings that may arise once entering a new role rather than simply learning about them conceptually.

In a discussion, research participants focused on what it means to make mistakes as a therapist. Barstow (2008) insinuates that making mistakes is unavoidable within the therapy profession (p. 23). Although personally, this teaching was given to me later in practical supervision, this sentiment was not understood before the first session I had with a client. The research participants spoke to how academics must ‘go out the window’ at some point for the therapist to be present for the therapeutic relationship. This is reminiscent of the power play described in chapter four of Hocker and Wilmot’s text (2020, pp. 125-129). It’s crucial for there to be an assessment of relational power within relationships. Perhaps in a therapeutic relationship, this might be supported by focusing on the relationship first and foremost.

Due to the previous trust built between the research participants, the group dynamic was overall, positive. A finding of this research was the term, *collaborative power*. This was an

overall takeaway from the findings of the virtual, research workshop. Additionally, connection came up a few times as a personal source of power. Participants were able to feel empowered by feeling secure in the space they inhabited. Simply put, collaborative power is the ability to empower others with inclusion and respect.

Challenges and Limitations

Challenges in organizing the research occurred with scheduling and lack of reimbursement for students. Students in general are not afforded a lot of money and time yet are given lots of responsibility and direction. Without these factors, more students would have been able to join. Being on *Zoom.US* also posed a challenge for a student who had to miss time out of break-out rooms to fix a sound error that was occurring on her computer.

Limitations of the research were the positions of the research participants themselves. Although the cohort chosen was supportive in having a safe space to discuss this topic, the participants all identified as women. With the idea of creating more workshops for other working professions, it would also be supportive to use these workshops as research as well to get a better understanding of power within different professions while utilizing the arts and expressive arts therapy practices. As well, meeting virtually may have limited the ability to understand power in a four-dimensional space where nuances occur, that otherwise may not be picked up over *Zoom*. Finally, a limitation was that the outline was not shared with the group beforehand. So, although everyone was given the time, space, and power they needed to adhere to their needs, they did not have an outline, which would have equalized the power dynamic within the space more. Furthermore, because of the choice to adhere to the needs of the group, the plan to engage in games and roleplay in the workshop was cut due to time constraints (Boal, 1992). Although the

choice to adhere to the needs of participants was helpful when speaking to the topic of power, it did ultimately cut down on some of the body-based material planned.

Conclusion

Power is subjective. Although we can attempt to cite, categorize, and research the official definition, everyone's personal definitions and interpretations are going to be different. Inherently, understanding this is a part of the work to understand power dynamics within professional fields such as art therapy.

The growing support of collaborative power can expand an individual's personal empowerment. Maya Angelou (2014) said, "I do not trust people who don't love themselves and yet tell me, 'I love you.' There is an African saying which is: Be careful when a naked person offers you a shirt" (para. 4). Underneath it all, the work here is for us to learn to love ourselves and heal. Whether it be the therapist, the client, an individual in power or out of power, the ability to choose grants us the ability to heal. If we can empower ourselves, we are more equipped to empower others.

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<https://doi.org/10.1111/papt.12232>

Appendix A

Workshop Outline

The Therapists of Art Therapy: The Responsibility of Leadership

(Research Question: How can Expressive Arts help therapists to explore their power dynamics?)

Land Acknowledgement: I would like to acknowledge that where I am gathered from today is on the ancestral lands of the Anishinaabe, Cree, Oji-cree, Dakota, and Dene People and the homeland of the Metis Nation.

PRESS RECORD

Note to Participants: Please revise and adjust accordingly to where you're at. You are accepted here where you are, and how you are feeling. Thanks for being here.

Introductions:

Does anybody not know each other?

Has anyone had an update in their pronouns?

Name. Pronouns. City/Land. What do you need to create a safe learning environment?

- As we are answering these questions. Participants will add what they need to feel safe to the whiteboard to contribute to our **collaborative art agreement**.
 - o *Fostering positive relationships*
 - o *Respect*
 - o *Fairness*
 - o *Judgement Free*
 - o *Opportunities to belong*
 - o *Anti-racist*
 - o *Inclusive*
 - o *Friendly*
 - o *Opportunities for Skill Building*
 - o *Desire to learn*
 - o *Personal welcome*

SCREENSHOT WHITEBOARD ART AGREEMENT

Sydney Pre-amble: Why I wanted to do this. What the methodology is. Why is this important?
(3 min)

Gingerbread Body Scan

-Close eyes. Take 3 deep breathes.
3min to draw

- Self-Touch Activity (personal)

More personal. But leave space to share if needed.

Syd reads some quotes from their research:

Participants will be asked to get comfortable. Close their eyes/ Lie on the floor/ grab some art supplies/ or grab a pen and paper... whatever they need to take in this information.

- "When motivated by fear, shame, or lack of recognition of our capacity for goodness, we tend to disengage from this evolved system, and default to the older fight, flight or freeze response" (Barstow, 2008, pp. 24)
- "Fight types are unconsciously driven by the belief that power and control can create safety, assuage abandonment and secure love" (Pete Walker).
- "Perfectionism is the unparalleled defense for emotionally abandoned children. The existential unattainability of perfection saves the child from giving up, unless or until, scant success forces him to retreat into the depression of a dissociative disorder or launches him hyperactively into an incipient conduct disorder. Perfectionism also provides a sense of meaning and direction for the powerless and unsupported child. In the guise of self-control, striving to be perfect offers a simulacrum of a sense of control. Self-control is also safer to pursue because abandoning parents typically reserve their severest punishment for children who are vocal about their negligence." (Pete Walker)
- "Right use of power – The use of personal and role power and influence to prevent, reduce, resolve, and repair harm, and in addition, to balance and integrate strength with heart, improve relationships and situations, and promote well-being and the common good" (Barstow, 2008, pp.23).
- Role power is the increased power that accompanies a professional role. This is called the power differential. Personal power is the generative capacity to use our gifts and make real our intentions (Barstow, 2008, pp.23).
- "Professional behaviour is devoted to doing no harm. Interestingly, doing no harm can have a subtle and unintended impact of implying that a) it is possible to avoid doing any harm, B) if you inadvertently do cause harm, you should feel ashamed and thus secretive, c) if you apologize or admit fault in any way, this could be used against you and you should and will be punished." (Barstow, 2008, pp.23)

-quotes that need repeating?

-anyone want to chime in before we move on?

BREAKBREAK OUT ROOMS

- Each group will be given a different question and will be given time to discuss the question and make a piece of art together, reflecting on the question.
- Art can include, a scene, a poem, a meditation, a dance (a piece of movement), a story, visual art that connects.

What is power?

What is shared power?

What are power dynamics?

Intention is to enjoy, present and discuss.

Back Into Main Room, Present and Discuss

How does the relational power dynamics impact therapy? Will be asked to discuss as a group.

RICE MODEL

T-Chart R.I.C.E

R- Resources

I- Interpersonal Linkages

C- Communication Skills

E- Expertise

(Show example of mine)

“The acronym *RICE* will help you recall interpersonal power currencies, the aspects of power most important in interpersonal conflict:

R

Resource control: Often comes with one’s formal position in an organization or group. An example is the controlling of rewards or punishments such as salary, number of hours worked, or firing. Parents control resources such as money, freedom, cars, and privacy for teenagers.

I

Interpersonal linkages: Your position in the larger system, such as being central to the communication exchange. If you are a liaison person between two factions, serve as a bridge between two groups that would otherwise not have information about each other, or have a network of friends who like each other, you have linkage currencies.

C

Communication skills: Conversational skills, persuasive ability, listening skills, group leadership skills, the ability to communicate caring and warmth, and the ability to form close bonds with others all contribute to interpersonal power. All people need to be related to others, to matter to others, and to be understood by others. Those who communicate well gain value and thus interpersonal power.

E

Expertise: Special knowledge, skills, and talents that are useful for the task at hand. Being an expert in a content area such as budget analysis, computer skills, fixing houses, or local knowledge of real estate choices give you power when others need your expertise” (Hocker & Wilmot, 2017, pp. 120).

Group Play: Movement and Regulation (Augusto Boal inspired)Counting

- Unmuted, as a group, we try to count to 21. If someone speaks at the same time as another, we will need to start again. Not counting has the same effect on the journey as counting. Everyone contributes. Reference: <https://dramaresource.com/count-to-20/>

Rhythm and Movement

- After establishing a rhythm and movement (participants can choose to hold the power for as long as they want, and transition to different rhythms and

movements as much as they like) they call out someone's name to pass the movement to. They transition the movement and rhythm into something different.

— Counting and movement.

- Zoom squares will be arranged so they are the same for everyone. This will establish a 'circle formation for us'. We will go around in a circle one by one creating a movement to a number. The first person will create the movement for and say 1. The second person will count and do the movement for 1 and then create and say the movement for 2. And so on until we reach 21. If someone messes up, we start again at 1.

ROLEPLAY

As a group two volunteers begin an improvised scene as themselves or made-up characters. There is a leader and a follower to the scene.

— Discussion Proceeds

As a group two volunteers begin an improvised scene as themselves or made-up characters. There is no leader and no follower. Actors are asked to keep the power shared through every movement, gesture, and line.

— Discussion Proceeds

CLOSING

Create art personally:

What is the source of your power?

Go around the circle to discuss what your source of power is. Participants are asked as they are presenting to present a phrase, sentence, line or gesture that allows themselves to give themselves this power.

Fin.

Appendix B

Post- Workshop Questionnaire

Sydney Hayduk's Research Thesis & Expressive Arts Project

The Therapists of Art Therapy: The Responsibility of Leadership
Post Workshop Questionnaire

Were there shifts in the power dynamics during our time together? When did they happen? What caused them to happen? How did it feel?

In what ways do you exercise your power as a therapist? How does it feel?

How did you feel a deeper sense of self-awareness?

Was there any aspect of power dynamics that added or detracted from this?

Do you find the relationships were strengthened in the group? How so?

Sydney Hayduk's Research Thesis & Expressive Arts Project

What are your main takeaways from this experience? Overall, how was your experience?

Please include post-workshop reflection art, either attached to the email, or at the bottom of this form. THANK YOU SO MUCH FOR YOUR PARTICIPATION!

Appendix C

Consent Form

Informed Consent Form for Research Participants

Hello! My name is Sydney Hayduk (She/They/He). I am a student at the Winnipeg Holistic Expressive Arts Therapy (WHEAT) Institute. I am conducting a research study to complete the Dual Diploma program in Art Therapy and Expressive Arts at WHEAT. The following is information about the research as well as the consent form.

Title of Research:

Somatic Embodiment and The Responsibility of Power

My intention for this proposed research is to answer the question: Does being embodied allow therapists to be aware of their power dynamics? I hypothesize that those in helping professions who are not embodied before, during, and after a session are more likely to abuse their power, consciously or unconsciously. My intention is to contribute to the knowledge and training of Art and Expressive Arts Therapists.

Participants (you!) will be invited via email to participate in a 3-hour workshop. Once I receive an RSVP of yes, participants will be sent a Zoom link for the proposed time. I will offer at the top of the workshop an explanation of my research. A safety conversation will be had and then I will lead participants in art/dance/movement/ theatre directives that offer regulation and grounding tools. Time will also be allotted for group work, and to reflect on how interventions may relate to the research. A questionnaire and art reflection evaluation will be sent out and this feedback will be used in the Outcomes portion of my research.

I will conduct research in consultation with an advisor. I also have a clinical supervisor and may consult with this supervisor about matters that may come up as they facilitate art therapy and arts-based processes as part of their research. I follow the Canadian Art Therapy Association Standards of Practice.

<https://www.canadianarttherapy.org/governance/#standards-of-practice>

For information about the WHEAT Institute, see <https://www.wheatinstitute.com>. If you have questions or any concerns about the research, please contact the WHEAT Institute at info@wheatinstitute.com.

To participate in this research study, please read and check off the following to show that you agree.

☐ I understand that there may be possible risks to participating in this research.

These include:

- Cohort members may be challenged to explore a responsibility as someone in their position as a student art therapist.

*Adapted from Harms, L. (2021). Experience in a one-time creative workshop making art. Exploring reasons Mennonite Communities choose church. (Art and Expressive Arts Therapy Diploma Thesis). WHEAT Institute.

- There is the possibility topics may come up that may challenge, trigger, elicit a feeling or sensation that may be overwhelming for participants.
- Feeling vulnerable in sharing thoughts and experiences with others
- The possible reminder of good or bad memories and possible stirring of strong or unpleasant feelings.

The goal in conducting this research is to do so with approaching material gently rather than with confrontation. Participants will be asked to reflect, which will be the main take away from learning as well as my research. Furthermore, using open ended questions to eliminate bias will support the safety of participants. As well as intentionally welcoming students at the top of the workshop to add to the agreements of the safety of the space.

☐ I understand that possible benefits of participating include:

These include:

- Cohort members may learn more about their practice and deepen into their learning and knowledge.
- Learning about myself and from other participants
- Engaging in a creative experience

☐ I agree to Sydney Hayduk's description of data collection methods:

- Action- Based Research/ Arts-Based research
- Collaborative research: analyzing discussion, storytelling, performative arts, and visual reflection from the workshop

☐ I give permission to Sydney Hayduk to use the following information (data) for the research:

- ☐ Visual art reflection, stories shared, performative arts from workshop
- ☐ Discussion from workshop
- ☐ Post work-shop Questionnaire

☐ I understand that I may keep my original art images and (any other applicable data) and that I will retain ownership of it/them.

☐ I understand that my participation is voluntary.

☐ I understand that Sydney Hayduk will maintain confidentiality of my art images and other data. I will not be identified by name, address, or any other identifying information. (Identify any exceptions to confidentiality that you may have.) _____

☐ I agree that Sydney Hayduk may use a pseudonym to refer to me in their research thesis.

☐ I would like Sydney Hayduk to use this pseudonym
_____ OR _____

2

¹Adapted from Harms, L. (2021). Experience in a one-time creative workshop making art. Exploring reasons Mennonite Communities choose church. (Art and Expressive Arts Therapy Diploma Thesis). WHEAT Institute.

☐ I would like Sydney Hayduk to choose a pseudonym.

☐ I give permission to Sydney Hayduk to show the data to their WHEAT research advisor and to use it to prepare a research thesis. I understand that the WHEAT Institute will have a copy of the thesis and it will be available for others to read.

☐ I give permission to Sydney Hayduk to use the following for data for research: the photograph of my art image, the audio recording of reading my/our written response and sharing in group discussion; and answers to a questionnaire to be used as data.

☐ I understand that Sydney Hayduk will keep a record of my art and other data that I provide until the research thesis is completed, and that Sydney Hayduk will then dispose of the data in a way that maintains confidentiality.

☐ I agree that Sydney Hayduk may audio record this workshop and photograph the images I create for the purpose of gathering data. I also agree to her transcribing all or part of the audio recording.

☐ I understand that after the research is completed, I may ask to have a copy of what Sydney Hayduk wrote based on the data I provided.

☐ I understand that I am free to withdraw consent at any time until the research project is complete. I may continue to participate in Sydney Hayduk's proposed workshop without contributing to the research data. If I withdraw consent Sydney Hayduk will delete the data, they have collected and not use it in the research.

I _____ (please print full name) agree to participate in the research study being conducted by Sydney Hayduk at the Winnipeg Holistic Expressive Arts Therapy Institute. I have reviewed and fully understand the contents of this consent form.

Signed: _____ Date: _____

Email address: _____

Phone number: _____

☐ I have received a copy of this consent form

WHEAT Institute Student:

Sydney Hayduk

Signed:  _____

Date: Nov. 16th/2021

Email address: syddhayduk@hotmail.com

Cell phone: 204-218-4134

¹⁰Adapted from Harms, L. (2021). Experience in a one-time creative workshop making art. Exploring reasons Mennonite Communities choose church. (Art and Expressive Arts Therapy Diploma Thesis). WHEAT Institute.