



Definitions of the different types of Supervision experienced in training and an outline of purpose and content

There are three types of Supervision - Clinical, Line Management and Academic - that may be experienced in dance movement psychotherapy training. The first, Clinical Supervision, should provide regular, major underpinning to support students.

1. Clinical supervision

The prime purpose of clinical supervision, undertaken with an RDMP who is an ADMP UK Registered Clinical Supervisor, is to provide a forum for reflection on clinical practice within a confidential, safe and supportive framework: it should function as a 'safety valve' for any latent issues identified by the supervisee and also as a 'safety net' to catch any concerns about practice in terms of practical and/or ethical issues.

Clinical Supervision aims to develop and integrate theory, clinical skills and professional practice and also will have an educative element. It must ensure an on-going and detailed assessment of ethical issues as they unfold in clinical practice

The content might contain any of the following elements:

- exploration of clinical work
- embodied & verbal investigation of the exploration of the therapeutic relationship
- verbal & movement exploration of unconscious processes
- engagement across a range of creative processes to access unconscious and conscious material

Clinical Supervision may contain explorations using verbal and non-verbal approaches. The Supervisor should aim to work primarily within a process which emphasizes collaborative expertise.

2. Line management supervision

Dance movement psychotherapy students may receive supervision in an external placement context. This might be offered by a professional/practitioner from a different field and could as readily be viewed as Line Management. The Supervisor in this context usually is the named contact at an external placement who oversees the student's work there.

As with the first category of Clinical Supervision above, this type of Supervision should be within a safe and supportive framework and should help the student to locate and orientate her/himself within the placement context/setting.

The content might contain any of the following elements:

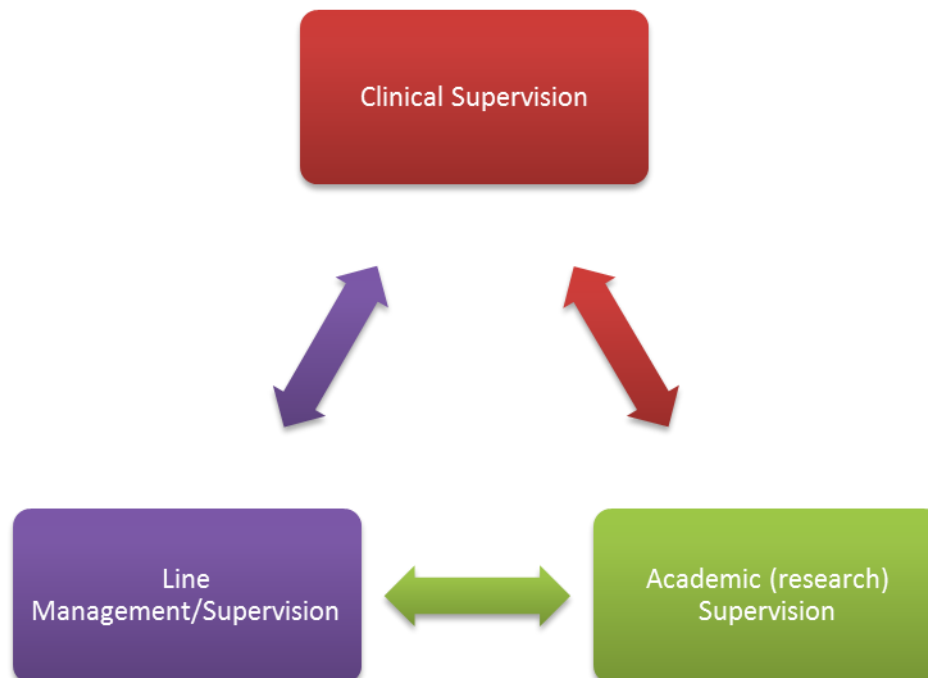
- Practical issues – for example provision of an appropriate space for dance movement psychotherapy session, clinical note writing etc.
- Relating to working within a multidisciplinary team setting
- Organisation/management of workload
- Support to identify referrals

Whilst clinical issues may be identified during line management meetings (e.g. during a MDT meeting) further investigation of these issues must take place within clinical supervision only

3. Academic supervision

All students will receive tutorial support whilst in training and it is possible that the named person in this context could be called the Academic and/or Research Supervisor. This role does not comprise any of the roles of a Clinical Supervisor and should not be seen as such. The Academic/Research Supervisor's role is to provide constructive feedback for the student in support of their academic progress during dance movement psychotherapy post-graduate training.

How the three different Supervisions interact



The above diagram makes it clear that the three different types of supervision may inform each other; thus some content is common to all and/or may need to be brought to into more than one Supervision setting. However, in each context the Supervisor should bear in mind what the prime

intention and purpose is and also the ethical and professional boundaries that must be adhered to in relation to confidentiality. Thus Clinical Supervision can provide a 'holding' of all aspects of training and practice, but the other two cannot.