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THE BRITISH ASSOCIATION OF
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Standards of Ethical Practice for Registered Supervisors of Dramatherapy

Introduction

The purpose of this document is to establish and maintain standards for The British Association of Dramatherapists (BADth) Registered Supervisors and those working towards registration and to inform and protect Dramatherapists seeking supervision. As all BADth Registered Supervisors will also be Health Professions Council (HPC) registrants as Arts Therapist, this document should be considered in conjunction with BADth's Code of Practice and the Health Professions Council <http://www.hpc-uk.org/> Standards of Proficiency – Arts Therapists (034/SOP/AS/A5 July 2003); Standards of Conduct, Performance and Ethics – Your duties as a registrant: 2003 (034/HPC/A5 April 2003); Continuing professional development (031/TR/A5 April 2003); Making a complaint about a health professional (008/CM/DL October 2003). Other relevant HPC documents which may help to set the context of this document: - An introduction to the Conduct and Competence Committee (004/CM/A5 April 2003); An introduction to the Education and Training Committee (007/CM/A5 April 2003); Continuing Professional Development – Consultation paper.

The purpose of supervision is to protect the interests of the Dramatherapy client, the supervisee, their agency, the general public and the Dramatherapy profession. Supervision balances these needs but generally presumes that those of the client take precedence.

All members of BADth are required to abide by existing BADth's and HPC's codes and standards appropriate to them. They thereby accept a common frame of reference within which to manage their responsibilities to supervisees and their clients, trainees, colleagues, members of BADth and the wider community. Whilst this Standards of Ethical Practice for Registered Supervisors of Dramatherapy cannot resolve all ethical and practice related issues, it aims to provide a framework for addressing ethical issues and to encourage optimum levels of practice. Supervisors and supervisees (Dramatherapists) will need to judge which parts of this document apply to particular situations. They may have to decide between conflicting responsibilities.

Dramatherapy Supervision is a formal and mutually agreed arrangement BADth recommends that Dramatherapists discuss their work regularly with someone who is an experienced and competent Dramatherapist and familiar with the process of Dramatherapy supervision. The task is to work together to ensure and develop the efficacy of the supervisee's Dramatherapy practice. It is also aimed at the

development of a critical reflective practitioner, who is committed to on-going professional development as a Dramatherapist and the continued development and practice of the profession.

Dramatherapy Supervision is the term that will be used throughout this document. It is also known as supervision, consultancy supervision, clinical supervision or non-managerial supervision. It is an essential part of good practice for Dramatherapy. It is different from training, personal development and line management accountability.

The Nature of Dramatherapy Supervision

Dramatherapy supervision provides supervisees with the opportunity on a regular basis to discuss and monitor their work with clients. It should take into account the setting in which supervisees practise. Dramatherapy supervision is intended to ensure that the needs of the clients are being addressed and to monitor the effectiveness of the therapeutic interventions.

Dramatherapy supervision may contain some elements of training, personal development or line-management, but Dramatherapy supervision is not primarily intended for these purposes and appropriate management of these issues should be observed.

Dramatherapy supervision may involve the exploration of the implicit and explicit dynamics that may occur between client(s) and supervisee, supervisee and supervisor, supervision and the clinical/organisational context.

Dramatherapy supervision is a formal collaborative process intended to help supervisees maintain ethical and professional standards of practice and to enhance critical reflection and creativity.

It is essential that Dramatherapist and supervisor are able to work together constructively as Dramatherapy supervision includes both supportive and challenging elements.

There are several modes of Dramatherapy supervision, which vary in accordance to the needs of supervisees. More than one mode of Dramatherapy supervision may be used concurrently. This applies to all Dramatherapy supervision arrangements.

The frequency of Dramatherapy supervision will vary according to the volume of clinical work, the experience of supervisees and their work setting.

Anti-discriminatory Practice in Dramatherapy Supervision

BADth recognises that discrimination and prejudice exists in our society. In response to this BADth are actively pursuing equality of opportunity through a continued

commitment to the development of good practice. We value and respect the contribution that others make to this process.

Anti-discriminatory practice underpins the basic values of Dramatherapy and Dramatherapy supervision as stated in this document and in BADth's Code of Practice for Dramatherapists.

Supervisors have a responsibility to be aware of issues of prejudice and diversity that may exist within the supervisory relationship and to address them if and when it occurs.

Supervisors need to be alert to any prejudices and assumptions that Dramatherapists reveal in their work with clients and to raise awareness of these so that the needs of clients may be met with sensitivity. One purpose of Dramatherapy supervision is to enable supervisees to recognise and value diversity and difference. Supervisors have a responsibility to challenge the appropriateness of the work of a supervisee whose own belief system interferes with that of their clients.

Attitudes, assumptions and prejudices can be identified by language used, and by paying attention to the selectivity of material brought to Dramatherapy supervision.

Modes of Dramatherapy Supervision

There are different modes of Dramatherapy supervision. The particular features of some of these modes are outlined below. Some Dramatherapists use combinations of these for their Dramatherapy supervision.

Differential Supervision. Differential Supervision occurs when there is

(a) an appropriate gap of experience between supervisor and supervisee, i.e. that the supervisor is significantly more experienced, and preferably more qualified, than the supervisee.

(b) there is no social or line management relationship between the supervisor and supervisee (e.g. a friendship, in practice together, teaching for the same training school, etc.) However, the supervisee may be a trainee or former trainee of the supervisor.

One to One, Supervisor-Supervisee. This involves a supervisor providing Dramatherapy supervision on an individual basis for an individual Dramatherapist who is usually less experienced than the supervisor. This is the most widely used mode of Dramatherapy supervision.

Group Dramatherapy Supervision with Identified Dramatherapy Supervisor. There are several ways of providing this form of Dramatherapy supervision. In one approach the supervisor acts as the leader, takes responsibility for organising the time equally between the supervisees, and concentrates on the work of each individual in turn. Using another approach the supervisees allocate Dramatherapy supervision time between themselves with the supervisor acting as a technical resource.

Peer Supervision

Peer Supervision occurs when

(a) there is no essential difference in experience or membership grade between supervisor and supervisee, or that there is a difference but it does not feature within the supervision dynamic.

(b) the supervisor and supervisee recognise each other as peers and that, therefore, the supervision is *mutual* and *reciprocal*, each taking on both roles.

(c) a social or business relationship may exist between supervisor and supervisee engaged in peer supervision.

One to One Peer Dramatherapy Supervision. This involves two participants providing Dramatherapy supervision for each other by alternating the roles of supervisor and supervisee. Typically, the time available for Dramatherapy supervision is divided equally between them. This mode on its own is not suitable for all practitioners.

Peer Group Dramatherapy Supervision. This takes place when three or more Dramatherapists share the responsibility for providing each other's Dramatherapy supervision within the group. Typically, they will consider themselves to be of broadly equal status, training and/or experience. This mode on its own, is unsuitable for inexperienced practitioners.

Method of Supervision

The BADTh acknowledges the following methods of supervision:

Face to Face Supervision

The supervisor and supervisee(s) meet together in a Differential or Peer mode of supervision and could be either be 'one to one' or group supervision.

Supervision using Synchronous (Real Time) Technologies Text/Audio/Whiteboard/Video Web Conferencing/

The supervision occurs via the internet using text, audio, whiteboard and video either as the single or mixed medium utilising *real time conversation*. Differential or Peer mode of supervision and could either be 'one to one' or group supervision.

Supervision using Asynchronous (Time Delayed) Technologies Email, Electronic Bulletin Board, List servers

The supervision utilises email, listservers, online discussion forum, electronic bulletin board, newsgroup etc and does not engaged in *real time conversation*. Differential or Peer mode of supervision and could be either 'one to one' or group supervision.

Particular issues of competence for each mode are detailed further in the document.

The Structure of this Code

This code has two sections. The **Code of Ethics** outlines the fundamental values of Dramatherapy supervision and a number of general principles arising from these. The **Code of Practice** applies these principles to Dramatherapy supervision.

CODE OF ETHICS

Dramatherapy supervision is a non-exploitative activity. Its basic values are integrity, responsibility, impartiality and respect. Supervisors must take the same degree of care to work ethically whether they are paid or work voluntarily and irrespective of the mode of Dramatherapy supervision used.

Confidentiality The content of Dramatherapy supervision is confidential. Supervisors must clarify their limits of confidentiality within the legal and organisational context of their practice.

Safety All reasonable steps must be taken to ensure the safety of supervisees and their clients during their work together.

Effectiveness All reasonable steps must be taken by supervisors to encourage optimum levels of practice by supervisees.

Contracts The terms and conditions on which Dramatherapy supervision is offered must be made clear to supervisees at the outset. Subsequent revisions of these terms must be agreed in advance of any change.

Competence Supervisors must take all reasonable steps to monitor and develop their own competence and to work within the limits of that competence. This includes having supervision of their supervision work.

CODE OF PRACTICE

Issues of Responsibility

Supervisors are responsible for ensuring that an individual contract is worked out with their supervisees who will allow them to present and explore their work as honestly as possible.

Within this contract supervisors are responsible for helping supervisees to reflect critically upon their work, while at the same time acknowledging that clinical responsibility remains with the Dramatherapist.

Supervisors are responsible, together with their supervisees, for ensuring that the best use is made of Dramatherapy supervision time and resources, in order to address the needs of clients.

Supervisors are responsible for setting and maintaining the boundaries between the Dramatherapy supervision relationship and other professional relationships, e.g. training and management.

Supervisors and supervisees should take all reasonable steps to ensure that any personal or social contact between them does not adversely influence the effectiveness of the Dramatherapy supervision.

A supervisor must not have Dramatherapy supervision and a personal Dramatherapy contract with the same supervisee over the same period of time.

Supervisors must not exploit their supervisees financially, sexually, emotionally or in any other way. It is unethical for supervisors to engage in sexual activity with their supervisee.

Supervisors have a responsibility to enquire about any other relationships which may exist between supervisees and their clients as these may impair the objectivity and professional judgement of supervisees.

Supervisors must recognise, and work in ways that respects the value and dignity of supervisees and their clients with due regard to issues such as origin, status, race, gender, age, beliefs, sexual orientation and disability. This must include raising awareness of any discriminatory practices that may exist between supervisees and their clients, or between supervisor and supervisee.

Supervisors must ensure that together with their supervisees they could consider their respective legal liabilities to each other, to the employing or training organisation, if any, and to clients.

Supervisors are responsible for taking action if they are aware that their supervisees' practice is not in accordance with BADth's Codes of practice and HPC's Standards of proficiency for Arts Therapists.

Supervisors are responsible for helping their supervisees recognise when their functioning, as Dramatherapists is impaired due to personal or emotional difficulties, any condition that affects judgement, illness, the influence of alcohol or drugs, or for any other reason, and for ensuring that appropriate action is taken.

Supervisors must conduct themselves in their supervision-related activities in ways which do not undermine public confidence in either their role as supervisor or in the work of other supervisors.

If a supervisor is aware of possible misconduct by another supervisor which cannot be resolved or remedied after discussion with the supervisor concerned, they should implement the Complaints Procedure, doing so within the boundaries of confidentiality required by the Complaints Procedure of BADth and HPC.

Supervisors are responsible for consulting with their own supervisor before former clients are taken on as supervisees or former supervisees are taken on as clients.

Issues of Competence

Under all of the modes of Dramatherapy supervision listed above, supervisors should normally be practicing and experienced Dramatherapists.

Supervisors are responsible for seeking ways to further their own professional development.

Supervisors are responsible for making arrangements for their own supervision in order to support their Dramatherapy supervision work and to help them to evaluate their competence.

Supervisors are responsible for ensuring that their emotional and psychological needs are met outside the Dramatherapy supervision work.

Supervisors are responsible for monitoring and working within the limits of their competence.

Supervisors are responsible for withdrawing from Dramatherapy supervision work either temporarily or permanently when their functioning is impaired due to personal or emotional difficulties, illness, the influence of alcohol or drugs, or for any other reason.

Types of Supervision

Some types require extra considerations which are detailed in this section.

Differential Supervision

One to one supervisor - supervisee - A Group Dramatherapy supervision with identified and more experienced supervisor - A, B, D, E

Peer Supervision

One to one peer Dramatherapy supervision - A, B, C, D, G, H Peer group Dramatherapy supervision - A, B, C, D, F, G, H

Face to Face Supervision

Differential and Peer One to one and - A, C
Differential and Peer Group Supervision – A,C

Supervision using Synchronous (Real Time) Technologies

Differential 1-2-1 Supervision - A, I, J,
Differential Group Supervision - A, B, D, E, I, J,
Peer 1-2-1 Supervision - A, B, C, D, G, H, I, J, K
Peer Group Supervision - A, B, C, D, F, G, H, I, J, K

Supervision using Asynchronous (Time Delayed) Technologies

Differential 1-2-1 Supervision - A, I, J, Differential Group Supervision - A, B, D, E, I, J,
Peer 1-2-1 Supervision - A, B, C, D, F, G, H, I, J, K
Peer Group Supervision - A, B, C, D, F, G, H, I, J, K

- A.** All points contained elsewhere within this document should be considered.
- B.** Sufficient time must be allocated to each Dramatherapist to ensure adequate supervision of their Dramatherapy work.
- C.** This method on its own may be unsuitable for trainees, recently trained or inexperienced Dramatherapists. (see **I** below)
- D.** Care needs to be taken to develop an atmosphere conducive to sharing, questioning and challenging each others' practice in a constructive and supportive way.
- E.** As well as having a background in Dramatherapy work, supervisors should have appropriate group work experience in order to facilitate this kind of group.
- F.** All participants should have sufficient group work experience to be able to engage the group process in ways, which facilitate effective Dramatherapy supervision.
- G.** Explicit consideration should be given to deciding who is responsible for providing the Dramatherapy supervision, and how the task of Dramatherapy supervision will be carried out.
- H.** It is good practice to have an independent consultant to visit regularly to observe and monitor the process and quality of the Dramatherapy supervision and invited to be present online to observe the synchronous and asynchronous proceedings if supervision is conducted through the internet.
- I.** This method may only be suitable for Supervisors and supervisees who have acquired additional "Information Communication Technology" (ICT) competence and have the necessary hardware as well as the software to conduct supervision through any of the selected internet medium(s).
- J.** Standards of good and competence practice may require the Supervisor to be familiar with the psychology of the internet and have an understanding for phenomena such as 'flaming', 'disinhibition effect'. Specific skills may also be required e.g. emoticons, forum moderation, 'creating presence' etc. and preferably have undergone further training and experience.
- K.** All participants are required to have the same level of skills and competence in ICT as well as what has been stated in **I** and **J**.
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Management of Work

The Dramatherapy Supervision Contract

Where supervisors and supervisees work for the same agency or organisation the supervisor is responsible for clarifying all contractual obligations.

Supervisors must inform their supervisee, as appropriate, about their own training, philosophy and theoretical position, qualifications, approach to anti-discriminatory practice and the methods of Dramatherapy supervision they use.

Supervisors must be explicit regarding practical arrangements for Dramatherapy supervision, paying particular regard to the methods and modes of supervision, length of contact time, the frequency of contact, policy and practice regarding record keeping, and the privacy of the venue.

Supervision conducted through the use of internet technologies should pay particular attention in the initial contract to issues such as digital security and confidentiality, the technological medium that will be utilised, backup arrangements in the event of technological failure etc.

Fees and fee increases must be arranged and agreed in advance.

Supervisors and supervisees must make explicit the expectations and requirements they have of each other. This should include the manner in which any formal assessment of the supervisee's work will be conducted. Each party should assess the value of working with the other, and review this regularly.

Supervisors must discuss their policy regarding giving references and any fees that may be charged for this or for any other work done outside Dramatherapy supervision time.

Before formalising a Dramatherapy supervision contract, supervisors must ascertain what personal therapy the supervisee is having or has had. This is in order to take into account any effect this may have on the supervisee's Dramatherapy work.

Supervisors working with trainee Dramatherapists must clarify the boundaries of their responsibility and their accountability to their supervisee and to the training course and any agency/placement involved. This should include any formal assessment required.

Confidentiality

As a general principle, supervisors must not reveal confidential material concerning the supervisee or their clients to any other person without the express consent of all parties concerned. Exceptions to this general principle are contained within this document.

When initial contracts are being made, agreements about the people to whom supervisors may speak about their supervisees work must include those on whom the supervisors rely for support, supervision or consultancy. There must also be clarity at this stage about the boundaries of confidentiality having regard for the supervisor's own framework of accountability. This is particularly relevant when providing Dramatherapy supervision to a trainee Dramatherapist.

Supervisors should take all reasonable steps to encourage supervisees to present their work in ways which protect the personal identity of clients, or to secure their client's informed consent to present information, which could lead to personal identification.

Supervisors must not reveal confidential information concerning supervisees or their clients to any person or through any public medium except:

- a)** When it is clearly stated in the Dramatherapy supervision contract and it is in accordance with all BADth and HPC current professional guidelines.
- b)** When the supervisor considers it necessary to prevent serious emotional or physical damage to the client, the supervisee or a third party. In such circumstances the supervisee's consent to a change in the agreement about confidentiality should be sought, unless there are good grounds for believing that the supervisee is no longer able to take responsibility for his/her own actions. Whenever possible, the decision to break confidentiality in any circumstances should be made after consultation with another experienced supervisor.

The disclosure of confidential information relating to supervisees is permissible when relevant to the following situation:

- a)** Recommendations concerning supervisees for professional purposes e.g. references and assessments.
- b)** Pursuit of disciplinary action involving supervisees in matters pertaining to standards of ethics and practice.

In the latter instance, any breaking of confidentiality should be minimised by conveying only information pertinent to the immediate situation on a need-to-know basis. The ethical considerations needing to be taken into account are:

- i) Maintaining the best interest of the supervisee
- ii) Enabling the supervisee to take responsibility for their actions
- iii) Taking full account of the supervisor's responsibility to the client(s) and to the wider community

Information about work with a supervisee may be used for publication or in meetings only with the supervisee's permission and with anonymity preserved.

The Management of Dramatherapy Supervision

Supervisors must ensure that qualified dramatherapists is registered with the Health Professions Council (HPC). Supervisors must also encourage the supervisee to belong to BADth where such membership requires adherence to a Code of Ethics & Standards of Proficiency and where the Complaints Procedure can be invoked should a grievance arise. This provides additional safeguards for the supervisor, supervisee and client in the event of a complaint.

If, in the course of Dramatherapy supervision, it appears that personal therapy may be necessary for the supervisee to be able to continue working effectively, the supervisor should raise the issue with the supervisee.

Supervisors must monitor regularly how their supervisees engage in self-evaluation of their work.

Supervisors must ensure that their supervisees acknowledge their individual responsibility for ongoing professional development and for participating in further training.

Supervisors must ensure that their supervisees are aware of the distinction between Dramatherapy practice, accountability to management, Dramatherapy supervision and training.

Supervisors must ensure with a supervisee who works in an organisation or agency that the lines of accountability and responsibility are clearly defined and that there is a distinction between line management supervision and Dramatherapy supervision.

Best practice recommends that the same person should not act as both line manager and Dramatherapy supervisor to the same supervisee. However, where the Dramatherapy supervisor is also the line manager, the supervisee should also have access to independent Dramatherapy supervision.

Supervisors must make explicit to the supervisee any conflict of interests that may occur between their obligation to an employing agency and the supervisee.

Supervisors who have concerns about a supervisee's work with clients must be clear how they will pursue this if discussion in Dramatherapy supervision fails to resolve the situation.

Where disagreements cannot be resolved by discussions between supervisor and supervisee, the supervisor should consult with a fellow professional and, if appropriate, recommend that the supervisee be referred to another supervisor.

Supervisors must discuss with supervisees the need to have arrangements in place to take care of the immediate needs of clients in the event of a sudden and unplanned ending to the Dramatherapy relationship. It is good practice for the supervisor to be informed about these arrangements.

Please refer to “BADth Guidelines on Supervision” for its membership supervision requirements. Available from <http://www.badth.org.uk>