Constructing a Future:
Art Therapy Interventions on the Path to Professional Fulfillment

Ennaea Currie

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By: Ennaea Currie

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Signed by the Research Advisor:

_____ Research Advisor
Beth Merriam

Approved by:

_____ Chair
Dr. Stephen Snow

_____ 2011
Date

ABSTRACT

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This theoretical research paper explores the potential for art therapy interventions within the context of an individual's search for professional fulfillment. While traditional career counselling has a long history of success, in a changing economic climate it does not sufficiently address the existential concerns and underlying postmodern issues that may be present for emerging adults seeking guidance (Campbell & Ungar 2004a; Richman, 1993). Based on information gathered in a literature review, this paper presents a therapeutic program bridging art therapy practice with the goals of career counselling as a means of addressing career decisions during emerging adulthood. A seven-week art therapy program was developed to explore relevant issues in preparation for career decision-making. Weekly themes include: Introduction, Childhood, Personal Narratives, Passion, Barriers and Obstacles, Relating to Others, and Review.

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Many young people struggle to answer the question, *What do I want to be when I grow up?* In the search for a greater sense of purpose, they may also ask several other questions: What suits me? How can I feel satisfied with a job? How do I know where I belong? This research paper discusses how art therapy can provide a means for people to explore some of these questions. The result is the creation of a program consisting of art therapy activities designed to help people gain clarity regarding their attitudes and approaches to work in order to ultimately find their passion.

Rationale

A review of the literature reveals that clients often report concerns related to career decisions and work-related stressors as a reason for seeking therapy (Campbell & Ungar, 2004a; Yalom, 2009). However, traditional career counselling does not sufficiently address the existential concerns and underlying postmodern issues that may be present for emerging adults seeking guidance (Campbell & Ungar; Richman, 1993). The current education system is based on an industrial model (Robinson, 2009) that generally aims to train people to fit into standardized job categories, like nurse, banker, or engineer. Increasingly, however, the accelerating pace of scientific and technological development means that work is also changing rapidly (Pink, 2008). We are unable to predict which types of occupations will be in demand within the next ten years, because that work may not exist now; nor can we predict which occupations will become extinct or necessitate significant skill acquisition. It is widely acknowledged that most people will experience several career changes throughout their lives (Campbell & Ungar). A

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career transition may happen organically, or because of global economic factors, new or changing technologies or other unforeseen events in one's personal life (Gould, 1980).

Within the broader cultural context, brain functioning and aptitudes are changing as the economy, technology, and digital communication affect the way people live in cities and around the world (Pink, 2008; Wexler, 2006). Twenty years ago, people could find work with a high school diploma; now university education is the requisite norm and a master's degree has become the minimum post-secondary education required for many good jobs (Arnett, 2004; Robinson, 2009). A generation ago, a person decided upon a career, pursued the necessary training and then applied for a job in the field and worked in that field for 20 to 40 years. Now, it has become clear that changing technology will continue to create new industries and opportunities at an increasing rate.

As noted, today's students may not be able to predict the work that will exist in 10 years and this requires an approach to life-long skill acquisition that is adaptable and updatable. A passion or a drive toward a unique combination of expertise is an asset in an economic climate where occupational fields may emerge from new, uncharted territory. People of university age now fit into a, recently defined, stage of life called Emerging Adulthood (Arnett, 2004, Arnett & Tanner, 2006). As will be discussed further, this is a phase of self-exploration that previous generations have not experienced. Economic instability can enhance the sense of uncertainty present during the period of educational and work related experimentation throughout emerging adulthood (Arnett) and this may contribute to indecision around the development of career goals. Setting career goals is not as straightforward as it once was. Therefore, possessing awareness of personal strengths and interests may be a significant advantage toward the realization of

one's career path in the more fluid modern workforce (Robinson, 2009). For young

people today, one approach to setting career goals has embraced the attitude that

acknowledging one's passion will create one's career path, and this will allow individuals

to develop a unique set of expertise and adapt to new contexts (Pink, 2008; Robinson;

Hagel, Seely Brown & Davidson, 2010). These trends are a major influence on the art

therapy program created in the pages that follow.

Research Questions

Primary Research Question: How can art therapy be used to address the concerns

of emerging adults who are in the process of making career decisions?

Subsidiary Research Questions: How can I create an art therapy program that

fosters an effective relationship between art therapy and career counselling goals, suitable

for individuals in this phase of life and decision-making? As well, because my research

is an attempt to bridge art therapy and career counselling, how does art therapy fill a

niche to support this population?

Methodology

The focus of this research is to explore the potential of art therapy interventions

within the context of an individual's search for career satisfaction and professional

fulfillment. The ultimate goal is to construct a therapeutic program bridging art therapy

practice with the goals of career counselling as a means of addressing career decisions

during emerging adulthood. A theoretical construction paper has been chosen to present

this research because this format includes both theoretical research and practical

application of art therapy. First, a review of current literature outlines the dilemmas

related to professional life and career decisions experienced by emerging adults. Data

collected from academic sources and databases, including PsycINFO and ProQuest, aids in the exploration of the generational issues of today's emerging adults, as well as various approaches to art therapy and ventures to establish a relationship between art therapy and career counselling. The second part of this theoretical construction paper will delineate the components of a therapeutic program. The content and format of the art therapy program will consist of varied and modified goals and exercises related to both fields, based on information gleaned from the literature.

Accepting the premise that the creation of artwork can lead to greater self-understanding and reveal natural patterns of interaction with materials, the environment and other people (Betensky, 1973; 1995; Hinz, 2009; Lamb, 1979; Lusebrink, 1992), this research endeavors to broaden the application of art therapy toward concerns related to professional fulfillment and career decision-making. This goal is situated outside the psychodynamic traditions of the profession, which may lead to alternate directions for the practice of art therapy. This paper further aims to demonstrate that bridging the two fields of art therapy and career counselling is both viable and applicable to art therapy clinical practice. The program developed here is ultimately intended to serve as a guide for art therapists to use in private practice or other appropriate settings. It could potentially be used toward job proposals for an art therapist at Cégeps, universities and other career resource centers.

Personal Connection and Bias

Since attending high school in the late 1990's, I have heard the message that my generation could expect to change careers several times in our lives. The concept of choosing one career path for your entire life was becoming obsolete. Cycles of economic

recession, over several decades, also made it seem that interesting and well-paying jobs were becoming inaccessible. Still, I chose to study fine arts at university because I believed in the quality of this education and the value of creative thinking. Fortunately, I had parents who admired my talents, and trusted me to be resourceful without placing any pressure on me to meet traditional expectations. This could be seen as a blessing, but also a curse. I had all the freedom to choose my own path and yet nothing to help me define my goals, and nothing to resist. It took years of trial and elimination to figure out where I belonged, or at least where I wanted to belong.

In 2001, just after having graduated from university, there was a general sense of uncertainty among my peers that one friend defined as 'Puberty II.' This time, unlike the transformation into adolescence, no one had prepared us for the feelings of change and unfamiliar social and psychological experiences. Whereas the first puberty seemed easy because we could compare ourselves to the expectations and information presented to us, the second puberty was challenging because it was unexpected and ambiguous. Clearly, we were not irresponsible teenagers, nor were we truly adults, having no traditional adult responsibilities like marriage, children or careers. As I see it now, this second puberty transformation was, in fact, Emerging Adulthood.

After graduating with a Bachelor in Fine Arts, I discovered my most employable skill was unrelated to my academic education but rather, to my previous work experience in childcare. To cope with this reality I followed my creative passion by starting a small business with a friend. This turned out to be the greatest learning experience of my life and eventually brought me to the field of art therapy. Although the business ended along with the friendship, I learned a great deal about my assets and flaws, my natural

preferences and patterns of relating to others. This knowledge became invaluable to me as I embarked on a career change at age 28. In this way, I believe knowledge of oneself is key to finding happiness at work and to understanding what kind of work will be fulfilling.

In my social group, I was not the only one to explore and make career changes in my late twenties. Many friends were artists, photographers, musicians and generally creative people who found job opportunities to be lacking, or undesirable. Several friends returned to graduate school to pursue advanced degrees in related fields, while several switched to more stable careers like nursing, and others continue to question their true direction. As a former employer once said to me, **"Everyone has to work, paid or not."** Feeling productive is an innate human necessity and today most people expect to work for a significant portion of their lives (Warr & Clapperton, 2010). Reading about the advantages of right-brain thinking within the changing workforce (Pink, 2008; Robinson, 2009), including a capacity for innovation and creative design solutions, encouraged me to believe there was a place somewhere for my skills. I want to support people in finding satisfaction in their career choices and their relationship to work. This is the reason I am writing this paper.

Relevance to Art Therapy Clinical Practice

Work is a major component of life for most people. Consequently, career counselling is widely recognized and sought-after. Art therapy, on the other hand, remains largely an alternative treatment modality in that it is not familiar to as many people. In my estimation, the conception of a clear format for the use of art therapy in relation to career counselling will open the door for the practice of art therapy in this

context. Barba (2000) has written on the topic of exploring career goals from an art therapy perspective, but her directives also follow the model of traditional career counselling. To my knowledge, there is no research specifically devoted to the construction of a guide for the use of art therapy as a means toward vocational fulfillment for emerging adults with postmodern concerns. By generating a relationship between art therapy practice and career counselling processes, this research paper will address an underexplored area within art therapy literature, providing further opportunities for research on this topic.

Other modalities within the creative arts therapies have been used in the context of work and vocational guidance. Lamb, for example, used Laban Movement Analysis in the workplace (Higgens, 2001; Lamb, 1969) to determine professional efficiency and satisfaction through the acknowledgment of a person's natural rhythms, patterns and strengths. Master's research (Steinfort, 2005) in drama therapy assessed the potential for drama therapy interventions in the context of setting career aspirations. In art therapy, Lesage (2007) established theoretical links between developmental, existential and archetypal psychology in reference to the lifelong search for professional identity and sense of purpose in life. Lesage also laid a theoretical foundation for the relationship between the creation of images and self-knowledge in the search for a calling among emerging adults. These examples support the demand for a therapeutic approach, such as that of art therapy, which allows the deeper exploration of existential questions related to meaningfulness (Moon, 1995).

LITERATURE REVIEW

Chapter I: Emerging Adulthood

The developmental stage of emerging adulthood is experienced primarily in post-industrialized cultures, by individuals in their late teens to late twenties, who are focused on educational and personal goals in the service of self-exploration (Arnett, 2004; Arnett & Tanner, 2006). Jeffery Arnett outlined the key features defining the phase of emerging adulthood as, identity exploration, instability, self-focus, feeling in-between, as well as being an age of possibilities (Arnett; Arnett & Tanner). In part, this is because since the 1970's, there has been a steep rise in the average age when people experience the markers of adulthood, namely, marriage and parenthood, and compounded by extended pursuit of secondary education (Arnett). This phase of life can be consumed by years of experimentation in all areas of life, including educational training and work experience, and may lack direction (Arnett). This period of self-discovery may also include existential questioning or a sense of loss of purpose (Moon, 1995).

Today, this period of personal instability exists within a greater context of economic uncertainty (Arnett, 2004; Robinson, 2009). Yet, with the goals of marriage and parenthood deferred, there seems to be an expectation that people will find a sense of purpose based on their choice of career and professional success. The many years spent preparing to enter the workforce, and the proportion of time spent working, significantly amplifies the bearing that work has on a person's life, making career decisions a central concern of emerging adulthood (Arnett; Campbell, & Ungar, 2004a; Lesage, 2007).

Generational Concerns

The Emerging Adults of today belong to a cohort commonly called Generation Y, though Generation X were the first to grow into this developmental phase. Despite some discrepancy in the literature, essentially Generation X has been defined as people born between 1967 and 1977, and subsequently Generation Y as those born between 1978 and 2000 (Tulgan, 2009). Tulgan further specified that people born after 1991 could be considered Generation Z in respect to the current influence of technological abundance and the accelerated pace of change. Other terms for this cohort have affirmed this influence, such as Echo Boomers (children of baby Boomers), the MTV Generation, Generation Net and Millennial generation (Tulgan).

As many things are defined in relation to what came before, Generation Y has often been contrasted to Generation X. Coming of age in the 1970's, the "me decade" for their parents, Generation X was shaped by economic events such as the 1973 oil crisis, the 1979 energy crisis and a recession in the 1980's. This generation then finally entered the workforce in the 1980's and 1990's during a period of economic instability and reduced job security (Tulgan, 2009). Generation X was considered the unsupervised generation, whereas Generation Y was the over-supervised generation, raised in the 1990's during a trend of self-esteem boosting wherein awards were given for every accomplishment (Tulgan). Tulgan argues that the support and attention given to this generation by parents and teachers has created young people with more confidence and higher expectations about the personal and financial rewards to be gained from work than previous generations. This is consistent with Arnett's concept of emerging adulthood as

an age of possibilities, full of optimism and hope for personal transformations (Arnett & Tanner, 2006).

Generation Y was born in a time of technological advancements and globalization, and, as such, these young people are accustomed to instant, and broad-range digital connectedness, have a heightened sense of individual importance and expectations about the customization of commercial experience (Tulgan, 2009). They have never experienced the kind of workplace fidelity or job stability of older generations and are therefore more likely to focus on how the workplace can benefit their personal goals and to see a job as a stepping-stone to something better (Tulgan). Some would contend that western youth today are presented with too much freedom of choice without enough guidance to make informed decisions (Arnett, 2006). It has also been argued that too many options can be overwhelming, whereas fewer options allow people to feel safer, more satisfied with their decisions and may even engender a sense of happiness (Gilbert, 2006). Taking this into consideration, an art therapy approach to career counselling would have to offer a way to narrow the field of choice thereby increasing a sense of well-being, as this paper endeavors to explore.

Social and Religious Freedom

For the most part, emerging adults have been liberated from the religious and social expectations, as well as the gender-role stereotypes of previous generations, which has allowed more freedom for self-focused exploration of identity and possibility in the areas of career, family, sexual and romantic relationships (Arnett 2004; Arnett & Tanner, 2006; Lesage 2007). Some cultural groups may feel traditional pressures, but in general social and sexual taboos have relaxed for Generation Y. The absence of religious

authority and conventional cultural restraints has meant fewer rites of passage into adulthood. It follows that adult responsibilities are often accepted at a slower pace, with more emphasis placed on the importance of discovering aspects of identity and personal values (Arnett). The advent of the birth control pill in the 1960's, as well as the ideas brought forth by the feminist movement, had a significant influence on attitudes toward sex and promiscuity (Arnett; Arnett & Tanner). Subsequent changes in gender roles have allowed women to focus on career goals, not just family and children, and the stigma around the idea of the single woman has decreased (Arnett). For emerging adults, marriage, children and the responsibilities of adulthood are often seen as negative obligations to be postponed (Arnett). When they do marry, it is later and more flexible in definition (Collins & van Dulmen, 2006). As well, in North America, more children are born to unmarried parents: 33% in 2000 up from 7% in 1960 (Bianchi & Casper, 2000, as quoted in Arnett & Tanner). The previously accepted norm, wherein women stayed at home with children, while men assumed the financial responsibilities of supporting a family is less common today when many families must be a dual income household in order to survive and flourish (Arnett).

Education

"The best jobs in the new economy require higher education" (Arnett & Tanner, 2006, p.145). Generation X was the first generation that did not surpass the economic prosperity of the previous generation, and now, to live at or above the level of one's parents, a university degree is the minimum requirement (Arnett, 2004). In Canada and the USA, the average incomes of university graduates increased, between 1980 and 2000, while that of high school graduates decreased by about 15-20% in the same time period

(Coté, 2006). Still, today it is relatively normal for emerging adults with a post-secondary degree to find themselves in a job market offering less than desirable employment, often without long-term opportunities or benefits, which impedes the achievement of financial independence (Coté). With more than 33% of Canadian university graduates earning a salary that is below the national average (Statistics Canada, 2009) it appears that the value of a bachelors degree has decreased, requiring higher levels of education and a longer period of time spent in school (Robinson, 2009). It makes sense that young people spend more time considering their educational direction and resultant career prospects before making a commitment to work or family in today's economy. Some may need to be sure a chosen field is viable, while others may simply feel it is safer to stay in school than flounder in the real world (Hamilton & Hamilton, 2006).

Another reason more people spend longer in school is that many students have no idea which direction to pursue (Arnett, 2004). In this age of identity exploration and instability emerging adults are moving around more than any other age group, working a variety of different jobs, and generally trying to define their interests, aspirations, aptitudes and ideologies in all areas of life (Arnett; Arnett & Tanner, 2006). Greater numbers of Canadians aged 20-24 are enrolled in post-secondary school than ever before, 40% in 2000 compared to 5% around fifty years ago, when Erikson established his 8 stages of development (Statistics Canada, as quoted by Coté, 2006). For numerous reasons, many students do not graduate; in Canada close to 1 in 7 drop out of postsecondary education (Statistics Canada, 2007), and many others take breaks or change majors (Hamilton & Hamilton, 2006).   There is more gender equality in

university attendance and in the workplace than in decades before (Arnett). This may suggest that both men and women experience a desire to find a fulfilling professional direction; however, studies have shown that women are more likely to seek career guidance (Balin & Hirschi, 2010). It follows that this age group could benefit from career guidance within an educational context. Art therapy offers a means to address questions of identity and academic goal-setting through a process that includes creativity and flexibility to complement the individualistic demands of each member of this generation.

Chapter II: Establishing a Relationship to Work

The Search for a Calling

Finding one's calling can be a major area of focus in emerging adulthood (Arnett, 2004; 2006; Lesage, 2007). But, what is a calling? Lesage defined it as "the realization of our unique potential" (2007, p.6). Other terms have also been used to refer to this experience. In the classic career search book, *What color is your parachute?* Bolles (2009) used the terms calling and vocation interchangeably and stated that they imply God, or someone calling. Barba (2000) used the term bliss in reference to the sense of certainty one feels when doing an activity that resonates with their personal truth, whether or not it is related to an occupation. Robinson (2009) described the phenomena of finding one's element as a natural union of aptitude and passion that transcends ordinary experience and results in a feeling of authenticity. All of these authors stressed the importance of arriving at a deep sense of meaning or universal resonance that signifies a person has found the right professional direction or role. The definition of a calling is related to existential questions, in that to search for a calling is to ask what one

has been put on earth to accomplish, and to identify one's calling is to receive the answer to that question.

A major aspect of the concept of a calling is the identifying of one's passion. Schaffer (2009) stated that, when looking for satisfying work, intrinsic interests and motivations are related to our passion, whereas external connections and rewards relate to the sensation of having a calling, a place to belong, or a role that suits you. In other words, a calling can be interpreted as a reflection, or confirmation, of one's authentic self from the outside world. Passion is something that is likely to remain present from childhood into adulthood, as it is connected to one's natural interests (Schaffer). However, many people experience obligations and distractions in life that steer them away from the aspirations that may have been present in childhood. To recognize one's passion can lead to the discovery of a calling, and when a person is able to experience the integration of inner and outer realities, it can result in a deep sense of satisfaction and fulfillment (Schaffer).

Professional fulfillment

Emerging adults are optimistic about professional opportunities and expect to find work that supports their personal strengths and ideals (Arnett, 2004). "People today generally want more than a 'job'." (Barba, 2000, P77). As Arnett (2006) described, they are "looking for a job that clicks" (p.147). For the purposes of this paper, this desire is articulated by the term professional fulfillment, defined as a sense of meaning and personal satisfaction gained from one's occupational role. Professional fulfillment is easier to achieve once a calling has been identified (Schaffer, 2009). In connection with this, the word career can be defined as a person's entire working life, whether this looks

like a standardized trajectory, such as that of a doctor, or a nonstandard progression, including an unexpected succession of jobs, as may be experienced by a writer or an art director (Hamilton & Hamilton, 2006). Both situations could be viewed from positive and negative perspectives, and professional fulfillment may be present or not regardless of trajectory.

Professional fulfillment may seem elusive for a young adult who has spent a decade searching for a resonant experience that truly reflects their aptitudes and interests. According to Arnett (2006), Americans on average, have held 7 to 8 different jobs by age 30, though 1 in 4 workers has held more than 10 jobs between the ages of 18-30. My personal count through those years numbers greater than 20. Nonetheless, in general, emerging adults have left behind the temporary service jobs of their teenage years, which were unconnected to future goals, and are engaged in building a foundation of experience toward the idea of a proper adult occupation (Arnett, 2004). A period of indecision has become common until arriving at work that is the right fit. The kind of experiential exploration offered by art therapy interventions is intended to affirm individual aptitudes and abilities through a creative process, which can encourage the formulation of aspirations the capacity to make decisions amid a wide variety of options.

Personal Attitudes toward Work

Attitude can be a determining factor in how one makes career choices as well as how one views the helpfulness of career counselling (Balin & Hirschi, 2010). Taking stock of one's attitudes and opinions can reveal expectations around finding work, maintaining relationships and managing responsibilities. This aids the assessment of what is important when setting goals as well as determining what is fixed or flexible in

one's life (Schaffer, 2008). Beliefs about work ethic, about employers and employees, entrepreneurship, creativity, and what constitutes a respectable career versus undesirable work can be greatly influenced by the attitudes present in one's childhood environment (Campbell & Ungar, 2004a; Parry & Doan, 1994). Attitudes can also be informed by peers and current economic conditions (Arnett, 2004). In the process of making career decisions, perceived obstacles may be rooted in negative attitudes that can be identified and changed (Campbell & Ungar, 2004a). Further, self-knowledge with regards to one's attitudes toward work is an asset when being interviewed by prospective employers, as it represents a more significant characteristic in relation to future performance and how a person may fit in than what is revealed by previous experience or skills acquired on a curriculum vitae (Schaffer).

Career Values

An examination of personal values and ideals, including their origins, may reveal the kinds of work that an individual finds acceptable. Arnett (2004) described how many emerging adults want job satisfaction and seek work that will make them feel like a better person. To achieve this, clients must examine what is meaningful to them in relation to a personal definition of fulfillment or satisfaction with a possible profession or vocational direction. For example, one person may choose to study law, while another may choose education, yet, they may both cite the desire to help people as their motivation for choosing that particular field. In other words, much like aptitudes, personal values can steer career decisions and satisfaction. As with attitudes, environmental and family influences may be factors. Depending on what messages have been conveyed through generations, overt pressures or unquestioned assumptions may create obstacles to

reaching the ideal work situation (Campbell & Unger, 2004a). Assessment of career

values also requires individuals to acknowledge personal, ethical, physical and cultural

limits which can steer decision-making (Barba, 2000).

Complexities of Identity

Self-exploration is a significant component of the career counseling process, with

the aim of greater self-knowledge and clarification of identity. Erikson (1968; 1980)

defined the developmental stages of life, referring the crisis of adolescence as the major

phase of individuation and identity formation. Yet, Arnett (2004; 2006) has discussed

how this has shifted in response to the arising phenomenon of a new stage of life,

emerging adulthood, which has allowed people to delay discovery of aspects of their

identity. Marcia (as cited in Arnett, 2004) also outlined how identity is continuously lost

and gained throughout the major phases of life. Emerging adults therefore, may go

through several jobs during a lengthy process of searching for something meaningful and

satisfying. Ultimately, they expect that their work will be an expression of their identity

and something that resonates with who they are (Arnett, 2006). Yet, if identity is fluid

with age, as a person takes on various roles over a lifetime, on some level, participants

must also come to address or accept a degree of uncertainty, both within themselves and

in workplace trends.

Chapter III: Therapeutic Approaches to Vocational Counselling

Standard Career Counselling

Typically, career counselling has been a process whereby "vocational counselors

provided information about the job market and guided clients to fit into the appropriate

position." (Richman, 1993, p.94). Traditionally, people were expected to choose one

vocation and remain with one employer until retirement. Career counselling has, since the publication of *Choosing a Vocation* (Parsons, 1909) been primarily concerned with helping a person choose a professional direction, setting the goals for skill acquisition or achievement of credentials, and offering additional resources to assist with a job search (Richman). Secondary to career decision-making, a substantial component of career counselling involves assistance with résumés, interview tips, work search strategies and access to directories of job postings (Schaffer, 2009). This type of guidance has generally been offered in academic settings, from high school to CEGEP, college or university. Most colleges and universities have departments devoted to this style of counselling, staffed with psychologists and counselors who regularly run workshops, see individual clients and organize career fairs to mitigate graduates finding positions within their field of study.

The career counselling services offered at a variety of Canadian universities demonstrate a consistent approach to assisting students through this process. Standard career planning workshops may offer a variety of questionnaires and assessment methods aimed at helping students identify their personality type, interests, beliefs and values Watkins, & Campbell, 2000). There may be consideration given to skills acquired from previous experience and training as individuals contemplate their education and employment options. Often, approaches to career counselling include personality inventories like the Meyers-Briggs Type Indicator (MBTI), based on Jungian concepts (Thorne & Gough, 1991), or the Hermann Brain Dominance Instrument, based on cognitive theory and types of brain functioning (Robinson, 2009). These tests are

designed to provide standardized descriptions of personality traits and related aptitudes that can be matched to lists of applicable job descriptions.

Other tools, like the Self-Directed Search (SDS) offer checklists of activities, competencies and occupations, to be completed and scored by students themselves, in order to determine their interests and strengths in categories of interests, including scientific, artistic, mechanical, and social, among others (Holland, 1994). In the SDS, there are six general categories, each given letter codes corresponding to career types. In the end, individuals are provided with a system for understanding what types of work suit their interests, finding specific occupational titles, and researching what those occupations entail. Counselling departments may also offer access to numerous similarly autonomous resources, for example, *The New Guide to Occupational Exploration* (Farr & Shatkin, 2006) or *What Color is Your Parachute?* (Bolles, 2009), which allow clients to narrow down their interests, align them with career options and begin to take action.

Overall, standard career counselling has been considered to be very effective at providing requested services, yet there is seldom long-term follow-up with clients who have sought career counselling, making outcomes and success rates, in terms of adherence to goals and overall satisfaction, difficult to measure (Flynn, 1994; Greenwood, 2008). Evaluation of specific programs in educational facilities have shown satisfaction rates with career counselling to be very high, in the 70-90% range, though it must be considered that clients had sought out this help and sometimes paid for services (Flynn; Greenwood). Other studies have shown that career counselling treatments were more effective when a counsellor was involved than when self-directed, and that structured groups yielded better outcomes than non-structured groups (Whiston,

Brecheisen, & Stephens, 2003). Like psychotherapy and other types of counselling, it appears that the therapeutic alliance, including the presence of trust from the client and empathy from the therapist, is a determinant in the success of treatment, regardless of theoretic approach (Masdonati, Massoudi, & Rossier, 2009). Though traditional career counselling techniques have been widely accepted and utilized, it can be noted that many of the resources available in university counselling departments are based on information that is several decades old. This dated paradigm does not reflect the cultural shift toward new models of economic, cognitive and creative work opportunities.

Traditional career counselling approaches, based on trait-factor personality assessments, provide systematized and interesting information for clients to consider (Watkins, & Campbell, 2000). However, a critique of many personality tests and inventories points out that the results reduce people into 16, or fewer, categories (Robinson, 2009). In this way, they are unlikely to capture the complexity of an individual (McKay, Bright, & Pryor, 2005). Nor are they likely to elucidate personal aspirations of people. Jung (2002) posited that true self-knowledge is unique because of the very nature of being an individual, and suggested that theoretical assessments, which are based on statistical experiences, cannot account for the irregular reality of personality. Standardized personality inventories and aptitude tests tend to presume that people should have a fixed identity capable of making calculated choices rather than the more realistic model of a continuously evolving self-concept existing within a postmodern reality (Brown &Augusta-Scott, 2007; Campbell & Ungar, 2004a; Richman, 1993).

Within the field of vocational counselling, articles by Campbell and Ungar, (2004a; 2004b) as well as McKay, Bright and Pryor (2005), have called for the need to

formulate new approaches to career counselling to reflect the complexities of the postmodern challenges faced by emerging adults today. Both Narrative Career Counselling (Campbell & Ungar) and the Chaos Theory of Career Counselling (McKay, Bright & Pryor) were developed to meet these changing demands and provide advantages that are congruent with the impetus for an art therapy approach. As the world moves toward an economy where many technical positions, once filled by humans, are now filled by computers, there is a shift in which skills are considered valuable (McKay, Bright, & Pryor, 2005; Pink, 2008). In a knowledge-based economy, cognitive work, rather than mechanistic work, is increasingly more prevalent and important (Pink, 2009). Cognitive work requires a capacity for creative and innovative thinking. Pink (2009) has argued, that to be more successfully productive in cognitive work requires a greater emphasis on intrinsic motivation, whereas work that is more mechanistic can be guided to greater productivity through extrinsic incentives. A growing emphasis on visual processing and visual literacy, along with a growing respect for creative thinking and innovation within the current economic climate, further speaks to the application of art therapy for people who either understand visual communication easily or wish to develop awareness of self using a right brain approach (Pink, 2008).

Principles of Art Therapy

Traditionally, the two theoretical approaches to art therapy have included art psychotherapy or art as therapy. Art psychotherapy, pioneered by Margaret Naumburg, has generally subscribed to a psychodynamic model based on neo-Freudian theory, where clients engage in art making followed by discussion toward the goal of insight (Rubin, 2001). Art as therapy, originated by Edith Kramer, has often been associated with an

open studio model, where clients engage in art making as a therapeutic goal in itself (Rubin). In practice, many art therapist have claimed to carry out a blend of these approaches depending on the needs of the client and the flexibility of the therapist (Rubin; Ulman, 2001). Art therapy has been used with such a wide array of populations, of all ages and in countless settings, including hospitals, schools, prisons, community centers, and private practice, that indeed many varied and eclectic approaches have been developed. Though most art therapists are trained from a psychoanalytic perspective, there is room within the profession for growth toward other theoretical models as the needs of postmodern populations evolve. The practice of art therapy has often overlapped with other modalities within the Creative Arts Therapies as well as other disciplines, such as occupational therapy, art education and guidance counselling.

Fundamentally, art therapy supports the experience of uncovering knowledge of self through artwork. This kind of personal insight has often been cited as an end-goal for clients within an art therapy process (Rubin, 2001; Moon, 1995). Jung described self-knowledge as something deeper than mere recognition of ego and personality, but rather an "acknowledgement of the shadow and the duality of existence" (2002, p. 63). Betensky (1973) also described that knowledge of self could lead to acknowledgment of how one interacts with others and asserted that, in the process of a search for professional fulfillment, this is an important factor in decisions about career. Further, Betensky argues that the patterns that emerge in artwork reveal unconscious "assumptions, beliefs and values and feeling toned ideas" (p. 29). These patterns contribute to personal narratives related to all areas of life and identity (Maddi, 1998), including natural inclinations toward work.

The art-making process and the artwork produced provide a concrete experience for the client and tangible evidence for the therapist that can be explained within the practical guidelines of the Expressive Therapies Continuum (ETC). The ETC provides a frame of reference that allows the therapist, through observation of the art-making process and the ways in which people interact with materials, to identify how people receive and process information (Hinz, 2009; Lusebrink, 1990). Briefly, there are four levels of the ETC, which are organized to assess different components of art making within a spectrum. Each level represents increasing developmental complexity (Hinz). The first three levels are Kinesthetic/Sensory, Perceptual/Affective and Cognitive/Symbolic, which represent ways of interacting with media aligned with left hemisphere brain functions, or right hemisphere brain functions (Hinz). The fourth, Creative level, encompasses the integration of all elements in the other levels, and can exist at any point in the spectrum (Hinz).

Every client may present unique preferences for certain media, styles of interaction with media as well as thematic or expressive tendencies, which can reveal habitual or inhibited functioning (Hinz, 2009). Because art making accesses non-verbal levels of brain functioning, including physical, emotional, and unconscious aspects, it has the potential to reveal deeper, more primal elements of a person's assumptions and patterns of behavior. An art therapist may encourage appropriate exercises or experimentation with materials as a treatment to increase plasticity of information processing and to allow for the possibility of broadening perspectives (Hinz; Icoboni, 2008). In the art therapy program, many of the directives designed to address the search for professional fulfillment have been informed by the guidelines provided by the ETC

regarding use of media. For example, fluid media, like watercolor paints, can sometimes trigger the expression of emotion (Hinz). Encouraging the use of such media may be appropriate in relation to career counseling because a client might have emotional ties, fears or blocks associated with otherwise viable career options. In this way, the art therapy approach can facilitate recognition of these barriers to that they can be repositioned within a manageable perspective.

The Role of the Art Therapist. An art therapist is trained to provide psychological support through the utilization of visual art interventions. She is bound by the professional and ethical standards of national and provincial therapy and counselling associations. These standards require ensuring that clients enter the relationship with informed consent for treatment and protecting client confidentiality. When meeting with an individual client or leading a group, the art therapist must establish rules for the respect and safety of clients and artwork (Makin & Malchiodi, 2000). Care of artwork after sessions must be arranged and other standards of record keeping must be maintained according to the requirements of the institution where treatment occurs. The art therapist is also responsible for technical aspects of therapy such as the set up of the room and materials as well as timing of sessions (Makin & Malchiodi).

Assessment of clients' needs is an essential duty of the art therapist. Clients may seek therapy for a variety of reasons, and present a variety of issues. An art therapist meets the client at his or her level, and works with each client to set appropriate goals for treatment. The client can then be guided though the therapy process within the frame set by the therapist. This can include thematic suggestions for artwork, provision or offering of specific media, and discussion to prompt exploration and reflection based on the

client's needs. The art therapist must also take steps to prepare the client for the termination of therapy and the transition out of the therapy process.

In a group setting, interaction between participants may lead to helpful insights with the appropriate support from the therapist. The transference/countertransference aspect of the therapeutic relationship can be a significant part of the therapeutic process and a relevant tool for the art therapist (Yalom & Leszcz, 2005). In brief, transference occurs when the client projects experiences and associations onto the therapist or group members as part of the therapeutic process, while countertransference describes the personal response of the therapist toward the client and the issues addressed in therapy. Therapeutic activities and interventions often introduce themes, group interaction, and contact with materials that may bring up a wide range of emotional, psychological or physiological responses. The art therapist has been trained to observe these reactions and address the underlying issues with the intention to facilitate positive change. Knowledge of countertransference, including somatic signals, can enhance the therapist's ability to recognize and label parts of the exchange between client and therapist that otherwise occur on a level of intuition (Bloom, 2006). Attention to countertransference can inform the therapist of a client's unspoken issues, which may facilitate the achievement of greater awareness and understanding for the client (Yalom & Leszcz). It may also draw attention to the need for professional, ethical, and even physical boundaries if necessary. The art therapist must maintain an awareness of both positive and negative transference and countertransference so that the client may receive optimal benefits from this exchange.

The Relationship between Client, Therapist and Artwork. The triangular relationship between the client, therapist and the artwork allows for a unique pathway of communication that is both visual and verbal (Rubin, 2001). The experience and knowledge of the art therapist, regarding how people produce artwork and interact with materials, enables the observation of valuable information about the client's internal state and unconscious patterns (Betensky, 1973; Hinz, 2009; Lusebrink, 1992). The client engages with art materials toward a personal process of understanding and the art therapist acts as witness, of both client and artwork. This interaction is integral for a therapeutic experience to occur. The triangular relationship acts as a foundation that supports positive transformation. Essentially, all therapies are based on the concept of a basic drive toward positive change. Art therapy offers a unique experience, with the inclusion of art making, to facilitate awareness of where and how a change could take place. According to the ETC, the perceptual nature of art making allows clients to literally see and describe a situation, taking information from a non-verbal level of cognitive functioning, which elicits increased understanding (Hinz). When art therapy is conducted toward the goals of career counselling, the artwork is able to provide additional perspectives on the client's unconscious patterns and desires related to career indecision and attitudes toward work.

Advantages of Art Therapy in the Context of Career Counselling

The role of a career counselor goes beyond simply asking, "What do you want to be?" Those seeking career counseling have varied needs: some may want aptitude tests, some just want information about where jobs in their field are abundant. Others may know exactly what career they want but are afraid to try for a variety of reasons,

including perfectionism, anxiety, doubt, lack of self-confidence, or messages they have received that contradict their desires (M. Leger, personal communication, April 26, 2010). Still other clients may present in a state of feeling stuck because they do not know who they are or where to start asking questions. This sort of client may be a good candidate for art therapy because the active process of creative exploration may shift some of the internal or unconscious blocks that are preventing positive change. An open-ended, non-verbal approach to career related questions, which may be perceived as threatening and anxiety provoking, might relieve some of the pressure to make decisions about the future. For very confused individuals, it has been recommended to ask questions that encourage different perspectives and thought processes (Schaffer, 2008; Robinson, 2009; Bolles, 2009). For example: How do you like to spend your day? If you did not have to think about money, what would you imagine doing? What have you been told to do, if anything? In art therapy, the multisensory language of art inherently activates different pathways in the brain in order to process familiar problems, which in turn enables clients to released be from old, unwanted patterns of thought and behavior.

Art therapy offers several advantages over the objective style of trait/factor personality inventories and assessments utilized by standard career counselling. First, art therapy purports a qualitative approach, which results in a more personalized experience. Art therapists are trained to be attentive to the unconscious motivations of the client and this can be considered an asset in a career counselling context because it allows for a richer understanding of the client's issues and therefore more individualized guidance toward the achievement of the client's personal goals.

Second, the art-making process, integral to art therapy, emphasizes visual and creative cognitive processing. This requires a person to engage in sensory experiences and employ various types of cognitive functioning at one time, which can foster the integration of information and new ideas (Hinz, 2009). Through art therapy exercises, clients build a framework for continued integration of experiences (Hinz). In this way, realizations achieved through an art therapy experience may have long-lasting benefits, that possibly ease future career-related decisions or transitions.

Third, an art therapy approach offers an opportunity to articulate hidden or unconscious ambitions. To expand on a postmodern concept about language and narrative, "individuals cannot imagine themselves as anything more than what they have words to describe" (Campbell &Ungar, 2004a, p.21). Art activities that focus on early interests and experiences give space for unspoken or forgotten aspirations to resurface. The strength of art therapy is the non-verbal communication process, which permits an expansion of perspective and a grounding of inner ambiguity through the creation of artwork. As narrative therapy builds on the language that individuals use to organize their perceptions, art therapy uses visual expression to solidify what might not otherwise be articulated verbally. The production of artwork can bring unconscious elements to light, which once encapsulated in the artwork, can then be viewed from a safe psychological distance and potentially be named and accepted.

Finally, an art therapy approach provides individuals with an opportunity to reframe their perceptions and understanding of self, others and the world through active and creative experiences (Hinz, 2009; McKay, Bright, & Pryor, 2005). Art making and discussion may lead clients to a process of reevaluating personal narratives and

assumptions related to personal attitudes toward work and career values and professional identity. In their book on integrating mindfulness into psychotherapy, Shapiro and Calson, (2009), invented the word "re-perceiving" to describe how, "by looking with greater objectivity, one has the opportunity to reflect, rediscover and choose values that may be truer for them, than those reflexively adopted or conditioned by family and cultural contexts," (p.99). The creation of artwork allows clients to immerse themselves in the process, record the experience and then look at the result from a distance. This distance then encourages clients to view their issues from different angles and reassess their prior interpretations.

In a world that is shifting toward visual thinking and an economy increasingly dependent on creative capacity (Robinson, 2009), the principles of art therapy can serve a function for students who are trying to set a direction for their future by using a visual form of communication that matches the complexity of modern life and uniqueness of individual passions. A greater awareness of natural interests and aptitudes provides freedom to explore potential professional options with more confidence and less uncertainty or anxiety. Self-knowledge further allows the individual to be more satisfied in any number of jobs or situations, because it translates into an enhanced ability to communicate personal preferences and limits and perceive ways to adapt to different situations. Art therapy could be an appropriate tool for facilitating career decisions because the customized therapeutic process honors the idea that the nuances of job satisfaction and suitability are based on lived experiences and meaningful associations, which are inherently different for every individual.

Additional Theoretical Influences

Working in the Here and Now. One way to address making changes in a short-term therapy situation is to maintain a focus on the here and now (Yalom & Leszcz, 2005). As Yalom has defined, the 'here and now' involves two integral levels of functioning. First, are the real experiences of participants as they take place through honest interaction, and second, is an immediate process of self-reflection that is encouraged by the therapist, as a method of revealing the underlying patterns and motivations of the client (Yalom & Leszcz). The program developed to aid the search for a calling is primarily expected to be a group therapy process, where clients have the opportunity to learn from first-hand exchanges and observations within the group setting. According to Yalom (2005), the three central duties of the therapist include maintenance of overall group cohesion, creation of the group culture and harnessing the here and now. The first two duties allow participants to feel comfortable and be authentic within an artificial environment, while working in the 'here and now' promotes potential revelation. In the following seven-week program, there are aspects that ask clients to examine the past as well as project into the future. It is the responsibility of the therapist to keep participants in the 'here and now' throughout these explorations, in order to facilitate integration of any realizations that arise.

Potential of Existential Therapy. Several theoretical approaches to art therapy could be relevant to a process of making career decisions, however, it would be impossible to discuss a search for meaning and fulfillment without mentioning that these are existential questions. They are variations of the quintessential questions: who am I and why am I here? Questions around identity and existence are embedded within a

search for a calling or professional fulfillment, and thus require consideration from an existential therapy approach (Yalom, 2009). Existential therapy, as Maddi (1998) describes, is cultivation of "the individuation lifestyle" (p.19) where the client learns to make choices by way of symbolism, imagination and judgment. Existential art therapist Bruce Moon has argued that all things created act as a self-portrait (1995). In this way, artwork inherently communicates a reflection of the self. Art therapy allows individuals to "make meaning visible by elevating random events to the realm of potential experience" (Moon, 1995, p.11). In an art therapy approach to career counselling, clients can make use of art materials to explore themes relating to existential questions.

Potential of Narrative Therapy. The stories told within families can have a great influence on a person's attitudes and values when it comes to work and career choice (Parry & Doan, 1994). An examination of your personal history can reveal ideas, beliefs and values that have been passed on from parents and other family members. Using narrative within therapy invites clients to view their lives with the potential that important elements are within one's control and can be re-written (Campbell & Ungar, 2004a; Parry & Doan). Similarly, art therapy invites clients to view their artwork, literally and metaphorically, as a reflection of important elements in their lives as a method of gaining new perspectives (Carlson, 1997). Allowing an honest assessment of where one stands within the context of the past, the origins of one's ideas, aspirations and attitudes can provide some perspective about where to begin making decisions about the future (Brown &Augusta-Scott, 2007). In the process of finding passion, reviewing one's family history can identify the source of personal values, beliefs and possible obstacles (Campbell & Ungar). Sometimes, an investigation into the influence of family

relationships can trigger emotional responses (Parry & Doan, 1994). However, the use of art and narrative within a therapy process can steer clients toward the awareness and realization of different options within the safety of a contained activity.

As many emerging adults set out to create goals for the future, a meaningful life story is inherent to the way they evaluate their options (Steinfort, 2005). Campbell and Ungar (2004a) have demonstrated that a postmodern, narrative approach, taken from family therapy and applied to career counselling, allows clients to retell their personal realities, and face obstacles from a new perspective. The model they put forth is based on seven key aspects of life and work that ask clients to know what they want, what they have, what they hear, and what constrains them, as well as to map, grow into and grow out of their story (Campbell and Ungar, 2004b). These aspects have informed the seven weekly themes of the art therapy program, as they support the need to investigate elements of a person, past, present and future in order to recognize obstacles and grow into a transition with a new perspective.

OUTLINE OF ART THERAPY PROGRAM

Ideal Setting

This program could be suited to a number of settings available to emerging adults. However, it would most likely compliment an educational facility, such as a Cégep, college or university, where career services and counselling are available to young people who are seeking direction. Ideally, participants could voluntarily seek out and sign up for this workshop among a variety of possibilities. Perhaps other counselors could refer students who present themselves with big questions about who they are and seem confused about how to move forward. Before, or in tandem with, taking personality

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inventories and other directed questionnaires, clients could use this program to help them explore and gather hands-on information about themselves. However, the art therapy program itself would not offer tests and inventories since those are readily available elsewhere. It could also be offered in other employment-support related settings, such as Youth Employment Services (YES) or other community organizations serving young populations.

Group Process vs. Individual Process

In most settings, it would be practical to offer group program for several reasons. A group would allow individuals to gain from the insights of their peers and well as the art therapist. Sometimes, the realization that an experience is shared by others can relieve the anxiety or fear that may accompany that situation (Yalom& Leszcz, 2005). A group also provides specific information about how one interacts with others (Yalom& Leszcz), a crucial component of working life and one of the weekly themes. Neutrality was purposefully considered in the construction of the seven weekly themes and activities. A lack of personal, inward-directed questioning was intended to provide a sense of security within the group setting in order to enhance a level of comfort within group discussion. This is not to say that participants are not encouraged to go beyond a superficial level of personal reflection. Moreover, the intention is to first define the general framework so that participants can feel safe before addressing certain sensitive concepts on a personal level (Liebmann, 2004). For example, to be directly asked, "what is your passion?" may be overwhelming for some people and cause continued avoidance of the answer in the same ineffective way that brought them to career counselling. Whereas if the question is approached from a more objective angle, such as "what is passion," this examination may

lead to the realization of preconceived notions that in turn allow a more honest inner

dialogue (B. Merriam, personal discussion, May 12, 2010).

It is expected that group size will be determined by demand for these services.

That said, small groups generally provide greater benefit to clients. A group between 5-

10 members would allow the therapist to offer enough attention to each client while also

providing the group with opportunities to learn from each other. This program could be

adapted to suit an individual process as well. Some clients may require more one-on-one

attention depending on their level of confusion or willingness to share with a group. The

weekly themes and activities are open and flexible enough to accommodate a more

intimate exploration. A person who may seek a life coaching experience may find this art

therapy approach appealing instead of, or as a compliment to, other therapeutic programs.

A one-on-one approach would have to be modified from the group activities outlined

below, particularly for week 6, which explores relating to others.

Materials

A variety of materials should be available each week (See Appendix A). It is

important to allow clients the freedom to choose from a wide assortment because the

selection and use of materials is an essential part of the information available to the art

therapist. The ETC outlines the ways in which certain materials reveal specific patterns

and preferences that can provide clues about a client's natural abilities and skills (Hinz,

2009; Lusebrink, 1992). The four levels of the ETC encompass all kinds of right and left

brain functioning and information processing; from basic, pre-verbal functioning at the

kinesthetic/sensory level, to verbal and non-verbal functioning at the perceptual-affective

level, to higher executive functioning at the cognitive/symbolic level, then finally, an

integration of all these possibilities at the creative level (Hinz). By offering a range of

activities that require use of different materials, participants will have opportunities to

engage in all levels of the ETC spectrum where and when it is therapeutically

appropriate.

The material choices made by participants reveal something about their innate

preferences and their reactions to certain topics as well as their dexterity and creative

abilities (Hinz, 2009). Different media possess a range of properties, which may

correspond to different types of information processing. Fluid media tend to evoke

affective responses, whereas resistive media tend to illicit cognitive responses (Hinz).

The ability to work easily with a variety of materials may reveal an adventurous person

with creative expertise. Repeated use of one preferred material may reveal a methodical

person, or one with a need for comfort. For example, pencils and markers tend to

indicate a more controlled or rigid way of working whereas watercolors and paints have

more emotional and expansive properties (Hinz). Use of clay is often considered to fall

within the Kinetic/Sensory level of the ETC spectrum, while collage would be more

Cognitive/Symbolic. This is not to say that an art therapist can make direct correlations

about specific use of materials and personality traits or professional aptitudes. However,

it is assumed that the art therapist leading this group will be proficient in the principles of

the ETC and thus able to recognize how best to guide clients toward appropriate

experiences based on knowledge of the boundaries and potential for reflective distance

embedded within different media (Hinz).

The Room

The physical environment must also be considered, in order to maximize the experience for participants. The room where this program takes place must have adequate table space and seating for all participants to engage comfortably in the art-making process. Ample lighting is also important for a creative space. However, the art therapist should keep in mind that harsh fluorescent lights can be stressful for some people, and therefore natural light or warm lighting is preferable to create a comfortable atmosphere. Access to a sink is necessary to allow easy clean-up of hands, paintbrushes, other tools and workspaces. Convenient access to materials during each session is also important, as the freedom to select from a variety of media is a key component to many of the activities. A wall or bulletin board must be accessible so that artwork can be displayed during discussion. Ideally, the room should be equipped with a shelf or storage unit where artwork can be safely stored until the end of the program. If this is not available, the art therapist must assume responsibility for storage and transport of artwork.

Seven-Week Program

The weekly themes and goals for each session are described in the next section along with a proposed activity for each week. A seven-week time frame was chosen because it was generally considered just enough time to reasonably explore serious issues, while remaining a realistic amount of time to which a client could successfully commit and complete the program. A seven-week program could also be run twice within a semester so that students could participate while attending classes and have the option of when to sign up. The first few weeks focus on exploration of attitudes, fears,

and aspects of indecision. Middle weeks endeavor to increase knowledge of personal interests and goals. The final weeks address aspects of what has been gained and what clients will take with them, through activities that facilitate the closure of the sessions.

Each session lasts two hours. This allows time to accomplish the objectives of the week, and is still a reasonable time commitment if participants are serious about this undertaking. To begin, especially on the first week, the art therapist should lead a brief introduction to the overall structure of the session. This can then be followed with a short check-in or an introductory game, so that all participants begin to get to know each other and feel comfortable. Depending on the preferences of the therapist, the group could open in a variety of ways. The important thing is that the therapist feels at ease with the opening activities and sets a tone that is receptive and comfortable. This will lead into a primary art activity lasting 30-60 minutes, where participants can explore the weekly theme creatively and viscerally. Finally, the remaining time will be used for a group discussion facilitated by the therapist.

Participants may decide on the format of the group discussion. They may want to go around in a circle, giving each person equal time, or they can have an open style with voluntary contributions. On some weeks, it may seem appropriate to first talk in pairs and then unite the larger group. A short, 5 minute break might also be necessary between the art-making and the discussion phase of the sessions, just to stretch both physically and mentally. The last 5-10 minutes of every session can be a short closing ritual for the group. One possibility would be to go around the circle and have everyone say one thing that stood out about the session, or what they will take with them this week. Depending

on the group members, or the theme, the closing ritual may evolve or fluctuate to reflect the feeling of the group.

The following activities are purposefully neutral and stay away from making direct career choices since the point of these sessions is to develop more confidence and knowledge about oneself. They were designed to increase the clients' knowledge of their interests and abilities and intuitive sensibilities toward the realization of their passion. The activities were chosen to be helpful examples of how to explore and gain new perspectives in the areas relevant to the literature previously discussed.

Table 1

Overview of program

Week	THEME	ACTIVITY	GOALS
1	Introduction	Start Where You Are	To introduce group
			To assess current state
2	Childhood Memories	Then and Now Collage	To compare past and present interests
			To build group cohesion
3	Personal Narratives	Career Genogram	To gain awareness of attitudes and values and their origins
4	Passion	Color Illustration	To explore passion and positive aspects of work
5	Obstacles and Barriers	3-D Sculpture	To explore constraints and negative aspects of work
			To gain awareness of resistance
6	Relating to Others	Crowd Composition	To gain awareness of interpersonal interaction
			To prepare for termination
7	Review	Bridge Drawing	To assess experiences and prepare for next step
			To say goodbye to group

WEEK ONE

        Theme: Introduction to the group and to the process. The first week will set the stage for what is to come. Before anything else, the therapist is responsible for informing participants about confidentially and rules regarding safety and respect. An open-ended art activity will invite individuals to relax and feel involved in the upcoming experience.

        Goals: To welcome participants and make them feel comfortable and invested. To have clients explore their current state of mind regarding work and decision-making. When participants feel committed to a process it allows them to engage and gain more from the experience.

        Warm-up/ Intro: An introductory activity is imperative in the first session. One way to initiate art making and introduce participants to each other, is to have them illustrate a nametag or sign. Using oil pastels and plain 81/2 x 11" paper, have each person fold a piece of paper into tree, to form a triangle, and then ask them to draw their name on two sides. This allows the name to be visible from to angles and permits a choice of how to represent oneself. Take 10 minutes to go around the room and have each person say their name and something about themselves. It could be their favorite color, where they come from, program of study, or something else unique about themselves.

        Activity: Start Where You Are. The main activity is an open format art making experience in response to the question: What brought you here today? From the assorted art supplies provided, each participant must select materials and produce an artwork. Invite participants to take 20-40 minutes to create something that represents where they are right now and how they feel at this point. They may include color words, images,

tracings, and 3-D objects. Afterwards, ask the group to take a few minutes to silently reflect on their artwork and think about how the artwork describes their current state.

Some participants may need guidance that is more specific; one activity to suggest might be a life map. On a large piece of paper, they must represent the different areas of their life. Consider how the map is formatted, for example it could be like a tree, circular rings or compartments in other shapes. All representations say something about that individuals' points of references and perceptual choices. As well, the categories that emerge are very telling. Are there three broad categories or many divided categories. For example, one person could delineate only spouse, food, and imagination. While another person may subdivide everything into many specific categories, like friends, family, relationship, art, school, health, and entertainment.

Discussion Points: While working, ask participants to consider the following questions: Did you seek this experience on your own? Did someone suggest it to you? How long have you had questions about your professional goals? Is this your first attempt to seek this kind of guidance? What do you hope to gain from this seven-week process?

The group can then share and discuss personal associations and possible revelations about their current state of mind regarding personal and professional concerns. Ideally, each participant will have around 5 minutes to share something about their collage and their reactions with the group. This additional time for reflection will become familiar as the group continues. The sharing portion will also enhance the sense of being introduced to the other participants.

Expected Outcomes: Individuals will gain awareness of their current state, they will have a chance to reflect on why they are there and what they want to achieve with

the seven weeks. It is expected that some similar or familiar issues and emotions will begin to emerge. They will begin to express themselves through artwork and feel prepared to do the remainder of the work that will be asked of them. The materials chosen as well as the motifs or themes created by each participant will inform the therapist about the physical, emotional and mental states of individuals. For the art therapist, the open choice of materials will provide some indication of individual preferences, as it is likely that clients will choose materials they are comfortable or familiar with on the first day, when new-situation anxiety is high. The art therapist can take note of the materials used and the themes that arise for different clients as they begin charting for each client.

WEEK TWO

Theme: Childhood Memories.

Goals: To have participants reflect on their early interests and get in touch with what made them happy without the pressures of money or social standing. To have participants take an honest look at their current lives. To build group cohesion by increasing the level of personal information that is revealed.

Warm-up/ Intro: Bring cookies and milk for the group. Provide an assortment of classic store-bought favorites or possibly homemade. While the group snacks, ask everyone about their favorite childhood treat. This opens the door to reminiscing with something fun and comforting, while also allowing an extended introduction to the group.

Activity: Then and Now Collage. Ask participants to make a collage that represents how their time was spent when they were around 8- 10 years old. They can think of specific memories from that time in their life and choose images or textural

materials that relate to those times. They may also draw or write on their images. While working, participants can try to remember the feelings and sensations of being that age. What did they enjoy most? What did they hate? What were their hopes and dreams, both imaginary and real?

Next, on a separate paper, ask clients to make a second collage to reflect who they are now. This part brings participants back to the here and now, so they can begin to incorporate some of the reflections from the first part of the activity into their ideas about themselves today. While working they can think about the following questions: how do you spend your time now? What does your life look like? What do you listen to, read, and watch? How do you spend your free time? What do you do when you are alone? What do you hate, if anything? Who do you spend time with? What makes you laugh or cry?

Discussion Points: Possibly, there have been significant changes between childhood and the present, and this could illuminate positive or negative influences along the way. This collage activity could be an opportunity to think about the decisions to stop or start certain pursuits. The kinds of images included may provide clues to their priorities and help participants clarify their interests and pleasures. It may also be useful to reflect on what is absent from both collages. Omissions could confirm areas of disinterest, or provide surprises by asking participants to look at their artwork and their assumptions from a different angle. A complete picture includes acknowledgment of negative space, in both the formal elements of art and the symbolic meaning created by the client.

Expected Outcomes: Themes and interests that have persisted since childhood can be acknowledged and connected to current aptitudes and interests. For emerging adults, the cognitive process inherent in the selection, inclusion, and placement of images should be fairly accessible and intuitive. The final product may reflect the way a person categorizes different areas of their life. This activity also provides the art therapist with background and current information about the interests of each client.

WEEK THREE

Theme: Exploration of Personal Narratives.

Goals: To reflect on how experiences within the family context influence ones' attitude, beliefs and values related work and professional satisfaction. To increase awareness about how they arrived at this point in their lives. To create a visual representation that externalizes all of the vague yet significant influences that stem from family stories. This theme comes from a narrative therapy approach. It continues the exploration from the previous week and deepens participants' knowledge about their own history.

Warm-up/ Intro: Have participants choose an image from an assortment of photos, precut from magazines. Be sure to include a variety of images of people showing different kinds of activities, moods, and characters. Give everyone a couple of minutes to reflect on his or her chosen image. In pairs, then have them share their associations. This will encourage them to make connections between visual elements and personal meaning.

Activity: Genogram of Careers. Ask participants to create an image that illustrates what everyone in their family has done. Like a family tree, group members will draw a chart or representation of their family with an emphasis on each person's job.

They may choose whatever materials they like, but it would be helpful to include markers or pens so that each position can be labeled clearly. The freedom with materials is purposeful, to allow for the character and the values around different professions to develop. For example, what colors are used to represent different jobs (a lawyer versus a seamstress)? How much space does each take? These visual representations make it easier to identify where the greatest emphasis is placed within the family history. Are there expectations to live up to, like a very successful parent, with footsteps or a family business waiting to be followed? Are there sibling rivalries? Perhaps three out of four sisters are doctors and one wants to be a yoga teacher. Are there negative stories? For example, an uncle who has had multiple restaurants fail, making entrepreneurship seem doomed, or a single parent that slaved at dead end jobs to provide an education for the kids. What might it feel like to be the first family member to go to college? What influence might come from parents who immigrated, and faced professional standards that forced them to take jobs far beneath their educational training? There are a million scenarios, and each one is part of a personal narrative that informs how individuals approach career decisions.

Discussion Points: In the discussion portion of the session, each participant will have a chance to explain to the group what is significant about their genogram. They are invited to reflect on what seems to be the biggest influence on their current dilemma. In the third week, group members should begin to feel more relaxed with each other and feel comfortable sharing observations about each other's artwork from a more familiar perspective.

Expected Outcomes: Participants will be able to appreciate their own story and possibly be able to distance themselves from the pressures that come from family members (Campbell & Ungar, 2004a). They should begin to recognize the impact of environmental factors on personal beliefs and assumptions. They can then recognize the differences or origins of the interests they identified in the previous week in relation to the influences of their family. Participants may also realize whether family approval is important to them or not and this can help to narrow the scope of their career considerations. For example, they might want to pursue art when their family is pushing for accounting, and by gaining understanding about the family history and possibly the reasons for their opinions, they might realize a way to compromise could be to become an accountant for artists (Schaffer, 2008).

WEEK FOUR

Theme: Passion

Goals: To explore general ideas of what passion means and to examine the kind of energy individuals bring to their own job search. To increase knowledge of personal interests and goals. To explore positive aspects of client's expectations when it comes to work. By bringing attention to positive expectations and sensations, clients will be able to recognize and define this experience in their own terms and later apply this to personal characteristics, experiences and values. The intention is for clients to capture an idea of what it means to be excited or engaged, not to define what makes them excited. This requires participants to think in abstract terms about passion, as well as focus on physical and emotional sensations.

Warm-up/ Intro: Have the group open with some loose scribble drawings as a warm-up activity. Everyone in the group should have adequate space to work alone, without feeling crowded. Participants are asked to chose a color from a box of oil pastels and to take several large pieces of paper. They are then asked to stand while making large gestural movements with their arms, creating marks on the page. Take enough time for each person to make 3-4 scribble drawings. This will require them to move and loosen up, getting their creative energy flowing.

Activity: Illustrate Passion. Ask everyone to choose a color that represents passion to them and to create an image with their chosen color and media. They can use more than one color if desired; the point is to focus on color and feeling. They will have at least 25 minutes to complete an artwork. It can be abstract or include figurative symbols that connote any ideas that might relate to the idea of passion. Questions to consider during the activity include; how does it feel to be passionate? What does a passionate person look like? Who in your life is an example of a passionate person? What is the opposite of passion? Where might you fall on a scale of 1-10? Is passion exciting? Is passion out of control?

Discussion Points: Have the group look at all the artwork together and ask for general impressions about the images and the overall theme. Invite participants to share their associations with the word passion as well as the process of completing the art activity. Were there any surprise thoughts or realizations while drawing? Ask how they believe passion might play a role in career choice or professional fulfillment.

An optional closing exercise for this session might be to ask participants: If you could do anything, without concern for money, what would it be? Have clients imagine

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applying for their dream job, then to imagine that in the interview the employer writes out a 5 million dollar cheque in their name. Now ask them to think, with all that money, whether they would still accept the job (Warr & Clapperton, 2010).

Expected Outcomes: At this point in the process, participants have thought about what brought them here and about their past. Now it is time to think about where they are within the big picture. Keeping the concept in general terms releases the pressure for individuals to identify "their passion" right away. Instead, they are expected to simply define what passion means in broad terms. Participants may realize their own style of relating to the world does not fit into a stereotypical profile of a passionate person, such as, a consumed artist or a workaholic, driven to achieve goals with unstoppable energy. This could encourage individuals to respect their uniqueness and increase understanding of where they might find a good fit within the realm of professional possibilities.

WEEK FIVE

Theme: Obstacles and Barriers

Goals: To explore negative aspects of the search for a calling, such as fears, readiness, nightmares, and anxieties. To think about where resistance comes from and the many forms it can take.

Warm-up/ Intro: Divide the group into pairs and give each pair a blindfold. Have each group member take a turn being blindfolded, while the other acts as a guide to the blindfolded person. Allow each person a few minutes to experience the sensations, and frustrations at not being able to see while moving about the room. Ask them to try using only verbal instructions to guide the blindfolded person. Spend at least 10 minutes

discussing this as a group. What were the obstacles experienced in both positions? Was it easy to move or to communicate without all visual cues?

Activity: Create a Barrier using Sculpture/ 3-D Objects. Available materials should include recycling materials, clay, Plasticine, pipe cleaners and wire, Popsicle sticks, wood blocks, glue, tape, hot glue, and anything that lends itself to building a 3-D object. This week, the theme really lends itself to this sort of representation, and participants should be ready to explore in this style of creativity, if they have not already.

Discussion Points: The group discussion after these activities can include a general reflection on the kinds of reactions to obstacles that have been expressed through the artwork of each group member. Working in 3-D can be exciting for some or frustrating for others, and this sometimes has an impact on the emotional content of the artwork. Participants may find they have touched upon personal or specific fears and negative experiences, which they are welcome to share.

Expected Outcomes: After having addressed the messages and values received from family histories in previous weeks, the group can now think about what might be creating hesitation or negative attitudes with greater understanding of where it may have come from in their own lives, as well as in general for other people in similar situations, like others in the group.   Again, keeping the concept of obstacles in general terms allows participants to explore the topic without the additional pressure of having to address their own fears and hesitations directly. Pressing too soon into the roots of anxiety might bring up greater resistance and negate the progress made thus far. The directives have been personal yet neutral so that additional stress in not placed on participants by the demands of the activities or by asking participants to make life or career decisions.

WEEK SIX

Theme: Relating to Others.

Goals: To explore preferences for interaction and group dynamics. To examine how different people prefer to react in situations with others. To prepare clients for the final week of the program.

Warm-up/ Intro: Clear enough floor space for the group to walk around comfortably without bumping into each other. With music playing, have the members of the group walk around at a moderate pace, without making eye contact. After about a minute, have them make eye contact with others for one second only. Next, increase the length of eye contact to 3 seconds. This activity takes only 5-10 minutes. It comes from dance-movement techniques intended to bring attention to group energy and interactive movement. Briefly, ask the group for impressions and reactions to the exercise.

Activity: Group Mural. Cover an entire table with a large role of paper. Make sure the table is large enough for every member of the group to have a spot. Using oil pastels each person starts drawing at their own spot. Gradually they are encouraged to branch out and connect to the drawings near them. Eventually the group can be directed to stand and move about the space connecting to all the other drawings and spaces on the paper.

Until now, each week has focused on internal experiences of individuals in order to allow personal investigation, which is then shared with the group. By this point, the group should feel a fair level of familiarity with each other. The group dynamic should be somewhat established and distinct personalities may have emerged. This is an opportunity for participants to identify some characteristics about how they interact with

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others. For example, who is outgoing, who feels shy (outgoing people may feel shy too) or who might act as the peacekeeper or the agitator. The group mural allows for some here and now reflections of what may be general patterns of behavior.

Discussion Points: When it is finished, everyone can take a few minutes to observe and reflect on the final image as well as how that process felt. Ask about the two separate parts of the drawing exercises. What impressions were gained from the experiences of drawing individually and then with the others? How do they compare? Also, discuss phenomenological aspects of the group artwork. What stands out, in terms of color, energy, or detail? What does the group notice about the overall composition? What kinds of marks did they contribute? How comfortable were they marking on other peoples drawings? How did they experience what other people left on their initial spot and on the whole image? How do they feel they were represented in the final product? How does this relate to their general way of interacting with others? Does this seem usual or unusual? Does it feel true and comfortable or somehow unsatisfying? After the group discussion, ask what they would like to do with the art. They may want to keep it as is or cut it up and each take a part. Since it belongs to everyone, the decision must be a consensus. This might also reveal something about group members and their tendencies for interaction. For example, one person with a strong opinion may influence the group to decide to cut it up while another person may stall the process to be sure that everyone is content. This decision-making process has potential to reflect the level of group cohesion and esteem each participant holds for other group members.

Expected Outcomes: The group focus this week has offered participants a chance to acknowledge their level of comfort when it comes to interactions with other

people. Participants must assess what they know about themselves from life experiences in general, as well as pay attention to reactions as they occur during the session. Some amount of increased social awareness is expected, which can increase respect for different preferences and styles of interaction. Even the Meyers-Briggs Type Indicator aims to fit people into personality profiles in order to understand how one type relates to other types (Thorne & Gough, 1991). It can be very satisfying to know this kind of information about yourself, so that you can also communicate to others how you work and communicate best. Information about how you relate to others is also the kind of thing employers want to know and might ask about in interviews (Shaffer, 2009).

WEEK SEVEN

Theme: Review.

Goals: To evaluate what has been helpful about this experience on an individual level. To select strengths that participants will carry forward. To prepare for the next step outside of the art therapy program. To say goodbye to the group.

Warm-up/ Intro: Begin with an expanded check-in. Ask the group to reflect on something positive or affirming that they have learned about themselves in the six previous weeks of art making. It may be something new or surprising. It may also be a confirmation of something familiar. Give each member a minute or two to share with the group. This is an important week, with a lot to discuss, so this conversation will prepare them to start the main activity.

Activity: Bridge Drawing (Safran, 2002; Hays & Lyons, 1981). Using drawing, collage materials or another appropriate media, participants must make a bridge spanning the past and future. On the bridge, they are asked to represent the experiences, skills, and

expectations they intend to take with them into the future in order to be successful. They can also represent what they would like to leave behind in the past. It is important to think about what behaviors or relationships no longer feel helpful in working toward new goals. This does not mean closing doors, more like freeing oneself from the mental and physical strain associated with non-productive habits.

Discussion Points: This activity is very symbolic, and clients may have many associations to motifs in their image. Ask the group to look at all the bridge drawings together. Are there any common themes? Any striking differences, or inspiring symbols in the art of others? Start by asking about specific parts of the individual drawings and move to more general questions about the transition out of group therapy.

Expected Outcomes: On the final week, clients must assess what has been valuable to them from all of the experiences in the previous seven weeks. The bridge drawing highlights aspects of self-knowledge acquired throughout the program. Participants are asked to identify several assets and innate sensibilities that are constructive and positive, as well as parts of their story they have changed, or wish to change. The act of selection and omission allows clients to engage in a process similar to editing, or pruning, while the artwork created provides a visual picture of significant attributes. This directive has been specifically targeted to emerging adults because it encourages active and conscious appraisal of what is important to their professional identity as they move toward their goals. Emerging adults are in a phase of discovery and assessment in all areas of life, and this model exemplifies how to take stock and evaluate elements that contribute to confusion and then determine what is significant. This framework could be used to guide individuals through future transitions.

Closing Discussion: At this point, the therapist can ask clients to review all the artwork made during the seven weeks. Clients may display all their work on the wall or on a table to look at with the group. One at a time, ask each group member to reiterate what they feel they will take with them form this process. What has been revealed in the artwork created this week as well as during the whole program? What have clients learned through their own process as well as talking to others in the group? How does this relate to making career decisions? On the final week, it is important to wrap up the experience with clients. They can take their entire body of artwork home.

DISCUSSION

Perceived Efficacy of Proposed Art Therapy Program

In order to review the perceived efficacy of my proposed art therapy program, including any benefits, disadvantages, and directions for further research, it must be acknowledged that all assessments at this point remain theoretical. The following analysis is based on my interpretation of the literature reviewed here, as well as my personal experience.

This art therapy program is suited to the concerns of emerging adults in a way that other career counselling programs are not because it has offered a creative and visually oriented approach. It has asked participants to be active and engaged in a unique and qualitative way, which personality inventories and interest questionnaires do not. This program has provided a time and space for confused or uncertain individuals to explore career related themes through art activities that were intended to lead them toward the realization of their passion and professional direction. It was intended that participants who complete this seven-week program feel more aware of and confident in their

preferences and ideas around professional identity, and be able to identify personal elements that will bring about a sense of professional fulfillment.

This program has not been directly concerned with the making of specific career choices. Similar to other approaches to career counselling that have been developed in response to the changing, postmodern economy, this art therapy program may not prove more effective than standard personality and aptitude assessments in the area of decision-making (McKay, Bright, & Pryor, 2005). However, the multi-sensory nature of this art therapy program may allow participants to integrate their experiences and conclusions more deeply and permanently than standard career counselling approaches. The knowledge acquired through art therapy interventions, can serve to prepare participants to embark on other, more traditional career counselling processes more effectively. With increased affirmation of their personal interests skills and values, participants may be more equipped to express themselves and make independent decisions about career direction.

Though the developmental issues of emerging adulthood have been the focus of this research, the results could potentially be translated to populations of other age groups who are experiencing similar career dilemmas.

Limitations. This paper has frequently mentioned the cultural impact of changing technology on the generational issues faced by emerging adults today. However, the program outlined does not specifically incorporate technologically focused activities. There is an assumption of technological literacy yet the materials and activities presented to participants are based on traditional art therapy media and primarily relies upon the ETC as a tool of interpreting art-making exercises. There could be room to

include current technological media, such as digital media and computer-based art-making tools. In the future, provided literature is available to support the efficacy and interpretation of these kind of interventions, digital media would be a welcome addition to the materials available to participants. Currently, many practicing art therapists do not appear to possess either the level of familiarity or enthusiasm for such media, though this is anticipated to change eventually.

Bridge to Career Counselling

Art therapy has been used here to address the concerns of many emerging adults, in a way the fills a gap left open by other career counselling techniques. The seven-week process outlined above, has included the expansive potential of open-ended art activities that speak to a creative thinking processes found in the current economic climate and changing work force. As illustrated in the review of relevant literature, a capacity for innovative and creative cognitive functioning is an asset in the current work force (Pink, 2008; 2009; Robinson, 2009; Hagel, Seely Brown & Davidson, 2010). I believe that this art therapy approach to the discovery of a career identity has matched the kind of thinking required by the trends of innovation seen in the knowledge economy of today. Many emerging adults spend years exploring their interests to find something with a sense of meaning and purpose (Arnett, 2004; Arnett & Tanner, 2006). Art therapy offers an opportunity to tap into the unconscious aspects of individual motivations and desires and is therefore able to unleash certain truths that might be pushed aside when a person only answers questionnaires. The cerebral quality of multiple-choice inventories permits the powerful voices of judgment to influence answers, whereas, the sensory experience of

open-ended creative activities, within the supportive environment of a group therapy program, may reveal something more surprising.

Directions for Further Research

In the future, provided a setting where this program could be practically implemented, it would be ideal to conduct the full seven-week program and record the actual outcomes based on observations, interviews and feedback from participants. Further research could include case studies and mixed method inquiries with pre/post test evaluations completed by the participants. In addition, this program could be validated if compared to a control group that only receives typical career counselling to see if and how the art therapy exercises influence self-knowledge and decision-making about professional identity and career setting aspirations. With further research and support for the efficacy of the program there could be potential to create a business model for an art therapist consultant or private practice to help high schools, colleges, universities, and other institution support their students.

<div align="center">

Conclusions

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The final product of my research has been a therapeutic program that uses creative art therapy interventions designed to assist individuals in the process of defining their career goals and professional identity. This program has endeavored to provide individuals with a means to answer questions about their career path through a visual process that is different from conventional career counselling in an attempt to elicit richer, more resonant realizations regarding the choice of work and life direction. For all the reasons discussed, art therapy is able to provide an opportunity for people to begin to understand their passion, their natural abilities and tendencies, their work and life

aspirations, and to eventually make career decisions based on a preferred professional identity.

Directed toward individuals who are confused about what they want to do with their lives, what they are good at and what they value, this art therapy process has been designed for emerging adults who are in a phase of personal, educational and professional exploration. It has been organized to use the principles of art therapy and the ETC, including information garnered from observation of material preferences and usage. The overall approach has been influenced by existential therapy and narrative therapy as well as by group process and here and now experiences as described by Yalom (2005). Clients explore seven themes, from present questions and family narratives, to general conceptions of passion, resistance, and interpersonal relations, to arrive at a review of prominent or consistent elements about themselves. At the end, they should have gained insight into personal aptitudes, interests, values, and preferences. This is intended to set them up to take further action, if that appears necessary, which could include more traditional career counselling approaches.

In the knowledge-based economy of today, information is increasingly accessible to people through various technological advancements, yet the application of information comes down to the unique human qualities that develop in individuals (Pink, 2008; 2009; Hagel, Seely Brown & Davidson, 2010). Looking to the future with this in mind, the discovery or acknowledgment of ones own passion is what will carry a person through the changing workforce with joy and satisfaction, because more than any other kind of information the ability to honor oneself and one's calling will act as a guide and a unifier of experience.

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APPENDIX A

Art Materials

- Paper- assorted sizes, weights and colors

- Glue sticks, white glue, and hot glue gun

- Scissors

- Collage materials, including precut images related to themes

- HB pencils, art pencils, colored pencils

- Pencil sharpeners and erasers

- Markers and felt-tip pens

- Oil pastels

- Chalk pastels

- Crayons

- Watercolor paints

- Tempera or gouache paints

- Large paintbrushes and water containers

- Clay, Plasticine or Model Magic and sculpting tools

- Popsicle sticks or coffee sticks

- Pipe cleaners, wire, yarn and string

- Sparkles, feathers, buttons, sequins and assorted craft materials

- Fabric, felt pieces, needles and thread

- Recyclable materials

- Paper towels