Art Therapy Workbook: An Adlerian Lifestyle Application

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Abstract

Alfred Adler, the founder of Individual Psychology, was a true believer and supporter of creative cultivation as a basic and necessary trait for individuals navigating through life (Adler, 1958). Adler equated creative power with the *self*, the *I*, the *soul* of the individual. It provides the uniqueness and self-consistency of movement toward an imagined ideal completion, the creative compensation for felt deficiency, and an unfolding of all capabilities toward a totality.

Individuals can use this creative power cognitively, emotionally, or behaviorally, and focus it in a socially positive or negative direction, resulting in useful achievements, or useless exploitation, conflict, and destruction (Stein, 2006). Adlerian concepts along with the creative and healing power of art therapy will be discussed in the literature review. The information learned from this review will be integrated into art therapy journaling prompts that can be used to creatively explore the Adlerian Lifestyle.
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Art Therapy Workbook: An Adlerian Lifestyle Application

The following literature review provides greater insight and connection between the dynamics of Individual Psychology and Art Therapy. More specifically, an in-depth review of the Adlerian Lifestyle concepts will be joined with the natural healing components of creative expression. Alfred Adler believed that individuals are holistic beings who cannot be understood without looking at the systematic influences of their lifetime (Adler, 1958). Adler believed healing begins when an individual’s behaviors, actions, and beliefs are done in support of their social interest or contribution and that all human behavior is purposeful, goal directed, and often achieved by using a certain amount of creativity. This creative life force is innate to all humans and must be exercised in order to adapt to the demands of the world.

Art therapists use art media as an intervention for self-discovery, self-compassion, and connection with the inner self. By combining the Lifestyle exploration and the freedom found in art, an individual could cultivate creativity and personal understanding while exercising their creative life force to strive for useful goals. This is important because Adler stressed that the creative life force is necessary to all humans and their ability to adapt to the demands of the world (Carlson, Watts, & Maniacci, 2006); however, there are minimal resources available to provide an individual with a tool for creative development and Lifestyle exploration. Combining these complimentary approaches will provide individuals with the opportunity to cultivate their unique creative life force and apply it to their personal lifestyle. The information gathered in the following literature review will produce an Art Therapy Workbook with Adlerian Lifestyle Application. This will be for individuals looking to better understand the influences of their past experiences on their current functioning by combining the Adlerian Lifestyle components with the therapeutic benefits of art therapy.
Individual Psychology

In the development of his concept of Individual Psychology Alfred Adler broke away from the psychoanalytic school of Sigmund Freud (Dinkmeyer & Dinkmeyer, 1983). His method, involving a unique approach to the study of character, has been extremely influential in later 20th century approaches to the understanding of human behavior (Oberst & Stewart, 2003). The term Individual Psychology does not mean to focus on the individual. Adler said one must take into account the patient's whole environment, including the people with whom the patient associates (Ansbacher & Ansbacher, 1956). The term individual in this case means that the person is part of an indivisible whole, social context, and within him or herself is an individual whole, a unity of the personality.

Adler believed all human behavior is meaningful and purposeful, naturally aimed at success or superiority (Ansbacher & Ansbacher, 1956). The subjective perceptions of individuals shape their behavior and personality. Expressed personality and behavior must be viewed as a purposeful way of achieving a goal within the individual’s lifestyle. The goals created in early childhood become the guideposts in the formation of our lifestyle and personality. For example, an encouraged child may grow to develop a healthy social connection while a discouraged child may grow to develop neurotic tendencies in compensation for the lack of nurturing and to gain power and control over others (Carlson et al., 2006); however, Adler stressed the self-determination of the individual to implement choice and change in the power to act in opposition to their environmental factors (Carlson et al., 2006). Adler outlined six central personality principals as explained by Ansbacher and Ansbacher (1956). The following is a summary of his view on the development of personality.
Social Embeddedness

As an indivisible whole, a system, the human being is also influenced by larger wholes or systems (Stein, 2006). These systems can be assessed through comprised components of family, community, culture, nationality, society, the planet, and the universe (Ansbacher & Ansbacher, 1956). The way that individuals respond to the first social system, the family, may become the prototype blueprints of their worldview. Each human being has the capacity for developing the feeling of interconnectedness with other living beings and learning to live in cooperation with their community. The personal feeling of security is rooted in a sense of belonging and embeddedness in the stream of social history. As referenced in Ansbacher and Ansbacher (1956), early Adlerian translations defined social interest as a communal feeling or communal sense. Adler theorized social interest as a feeling of community, cooperation to live in harmony, and with a lifestyle that values the communal good above one’s individual interests or desires. It has also been described as an active interest in the wellbeing of all humankind, and compassion and empathy for others (Ansbacher & Ansbacher, 1956). He offered a value-oriented psychology that envisioned human beings as capable of social cooperation striving for self-improvement, self-fulfillment, and contribution to the common welfare. Adler predicted that if individuals did not learn to cooperate, they would run the risk of eventually destroying each other. The central problem that humans face is how to live on this planet together, appreciating what others have contributed in the past, and making life better for present and future generations. Adler believed that active social interest was a result of being connected and content in the community (Sontsegard, 1998), and that community feeling-social interest must be regarded as a universal human capacity. The higher the level of social interest, the more likely the individual is to successfully adapt to the demands of the world (Griffith & Powers, 2007).
Community feeling is the antidote to antisocial behaviors, selfish actions, and mental and personality disorders, while encouraging community engagement, positive thinking, and self-esteem (Sontsegard, 1998). Adler (1958) advised, “Try to think every day how you can please someone” (as cited in Carlson & Slavik, 1997, p. 26).

Subjective Perspective

Hereditary and environment are highly influential to the development of the individual; however, it is in the individual’s own power how to interpret information and draw certain conclusions that will be most useful in the development of the personality or lifestyle (Ansbacher & Ansbacher, 1956). People’s subjective perceptions and the meaning they attribute to these perceptions is what ultimately form their individual and unique realities. The goal, the direction in which individuals strive, may be influenced by hereditary and cultural factors, but it ultimately springs from the creative power, the unique choices and responses of the individual.

Self-determinism

The subjective perceptions of people continually shape their behavior and personality throughout their lifetime. Self-determinism allows an individual the ability to choose alternative behavior and create a new outcome based on past experiences. In opposition to Freud, who assumed that people have little or no choice in shaping their personality, Adler believed that people are largely responsible for who they are (Carlson et al., 2006). The final goal as determined by the individual will shape all forward movement and behavior. Adler believed in the fundamental creative power of individuals and their freedom to choose and change their direction in life. This is very similar to the biological process called *autopoiesis*, which is the autonomous, self-renewing, and self-directing nature of all life forms in self-contained unities whose only reference is to themselves and their subjective experience (Maturana & Poerksen,
2007). The core of Adler's philosophy and practice was an optimistic, humanistic view of life. Alfred Adler (as cited in Stein, 2006) wrote,

This creative power is a striving power; this creative power can be seen in different views, in the power of evolution, in the power of life, in the power that accomplishes the goal of an ideal completion to overcome the difficulties of life. (p.3)

**Goal Directed**

Central personality traits originate from the growth and forward movement of the lifestyle. It is a future-oriented striving toward a goal of significance, superiority, or success, which is frequently a subconscious behavior (Ansbacher & Ansbacher, 1956). Thus, each behavior has a purpose, though not every purpose is a conscious decision on the individual. Once the individual’s goals are acknowledged, they can continue to make choices consciously in support of that goal. Early childhood feelings of inferiority, for which an individual aims to compensate, lead to the creation of a fictional goal. The depth of inferiority feeling determines the significance of the goal, which then becomes the final fictional goal for the person's behavior (Carlson et al., 2006). Inferiority feelings will be further defined under lifestyle analysis.

**Holism**

Adler had an oppositional view to human nature when compared to Freud, a widely known psychologist in his time. Unlike Freud, Adler did not see the individual as a container of competing or oppositional instinctual forces. From a holistic view, the individual’s thoughts, feelings, and behaviors are seen as consistent with the person's style of life and all behaviors are meaningful and purposeful leading to a final goal (Carlson, 2006). Every action the individual makes is in line with their perceived needs, goals, and method of finding worth and value within their community, establishing meaningful intimate relationships, and creating a way to contribute
to society. Individuals cannot be compartmentalized and examined as individual units of operation. All components of the person are influential in their development and instrumental to understanding the individual.

Social Justice and Systemic Thinking

*Social usefulness and contribution* are the criteria of mental health. *Maladjustment* is characterized by the inability to create a connection to community, a feeling of discouragement or inferiority, and an anti-social need for personal superiority (Stein, 2006Casrlon). The goal of Adlerian therapy is to increase the social connection, support experiences of equality, and replace inferiority feelings and self-serving behaviors, with worldly, generous, social contributions (Stein, 2006).

Although not listed as one of the six central personality principles, the area of *Personality Priority* is important to this paper and concluding workbook. Each individual has unconscious priorities that guide every decision and behavior in order to maintain control, comfort, achievement, or acceptance. Personality priorities are categorized as: control, pleasing, comfort and superiority (Ashby & Kottman, 2000). It is believed that these personality priorities are formed during the preconception stage of development as part of lifestyle. These priorities are developed as a way of avoiding and protecting oneself from situations where he or she feels helpless. Dinkmeyer (as cited in Watts & Carlson, 1999) wrote, “The personality priorities are based on perceptions and reveal what people believe they must do to belong and be accepted” (p. 89). Every individual attempts to achieve all four of the personality priorities; however, each differ in hierarchy of importance. Each identified priority has an adverse impact on an individual’s strengths, motivation, and stress activators.
To understand an individual means to understand his or her emotional and cognitive organization, their personality, and their lifestyle (Carlson et al., 2006). This expression does not refer to a particular way of life, but to how different aspects of the personality function together. Adler uses Lifestyle synonymously to character, personality, the I, expressing the wholeness of the individual and its unique set of conscious and unconscious fictions and goals (Oberst & Stewart, 2003). A thorough lifestyle analysis serves as the foundational guide to the Adlerian therapeutic process. The life-style assessment is a structured inquiry into and interpretation of the individual's style of living (Carlson et al., 2006). It serves as a road map to understanding personality dynamics, social systems, and guiding beliefs. It is a major psychological assessment tool of Adlerian therapists. The modern assessment generally includes two parts: the family constellation and early recollections but can be modified to best meet the needs of the client.

Next is a description of these Adlerian concepts.

**Family Constellation**

The family constellation is made up of one’s birth order, sibling relationships, and how one interprets each of these. This influence of these systematic factors will have long-term impact on the individual’s approach to establishing friendships, intimate relationships, and how they identify their role within society. Dreikurs (as cited in Mosak, Schneider & Mosak, 2012) wrote,

> The family constellation is a sociogram of the group at home during the person’s formative years. This investigation reveals his field of early experiences, the circumstances under which he developed his personal perceptions and biases, his concepts and convictions about himself and others, his fundamental attitudes, and his
own approaches to life, which are the basis for his character, his personality. (p. 232)

Adlerian clinicians have developed a unique approach to evaluating the interworking of sibling birth order relationships and their behavior outcomes. The most common form of assessing birth order is by ordinal birth order assessment where the child is categorized by actual order of birth such as first born, second born, third born and so on; however, there is minimal information on how being a fourth or fifth born in the family affects a child’s lifestyle. Adlerian clinicians look at birth order through a psychological lens, referring to the role the child adopts in their interactions with others (Carlson et al., 2006). Meaning, a second born daughter with an older male sibling could be assessed through ordinal birth order and categorized as more easy going, passive, and wanting everyone to get along; however, through a psychological birth order assessment, being the first-born female might change her characteristics to more of a leader: outgoing and independent. Associations like these can be used as a basic guiding tool but should always be open for interpretation by the client’s experiences as well. The family constellation is the original foundation for how one learns to relate to others socially (Adler, 1998). These perceived connections and relationships contribute to the formation of beliefs about how one receives love and support and how they establish their role in the community.

Family Atmosphere

The family atmosphere is the emotional tone of the home (Carlson et al., 2006). Some families have homes that feel safe and calm and quiet, where others have homes that feel chaotic, conflictual, and loud. Carlson, Watts and Maniaci (2006) wrote,

The children’s perception of the atmosphere is crucial. Children learn to develop coping styles for the various atmospheres in the home. In general, living in chaotic atmospheres produce children that become anxious, as if they have to be ready for anything. In stormy
conflictual ones, they tend to become very assertive (if not aggressive) themselves, or numb and develop a high threshold for stimulation. (p.53)

Family Values

There are two types of values: stated values and unstated values (Carlson et al., 2006). Stated values are verbally said aloud to the child throughout their life – don’t lie, don’t cheat, don’t steal, be honest, be polite and friendly. Unstated values are enacted but not often acknowledged verbally. Children often interpret unstated values based on the behaviors they witness around them such as gossiping, yelling to gain control, lying, or breaking the law. Without uncovering and analyzing the usefulness of the family’s unstated values, they can continue to guide behavior throughout the lifetime without the individual’s conscious awareness. Stated and unstated values are generally modeled by the parents but can also be influenced by teacher, community members, and extended family members.

Parenting

Generally, parents set the tone for the overall styles and expectations of discipline, problem solving, demonstrating family values and establishing the family atmosphere (Carlson et al., 2006). Siblings and extended family members can also have an impact on these family characteristics. In 1972, Diana Baumrind developed definitions of parenting that divided examples of different parenting into four unique styles. While it may be safe to say that these four styles aren’t all encompassing and that any parent could find some overlap in the styles when considering their own, they nevertheless have validity and are worth understanding as a parent and an adult child. The four styles are grounded in the theory that there are two main contributing factors to an individual’s approach to parenting: 1) the level of responsiveness (i.e. warmth, communication, etc.) and 2) the level of demandingness. These two factors combine to
form four unique parenting styles: Authoritative, Authoritarian, Permissive, and Rejecting-Neglecting (Siegler, DeLoache, & Eisenberg, 2011). The unique combination of parenting styles plays a contributing factor to the development of the individual needs, goals and lifestyle as well as the individual’s parenting style towards their own children.

**Role Models**

Children are influenced by outside factors as well, such as the surrounding community leaders, teachers, and school aged peers. A child’s first relational experiences outside of the home are often with classmates and teachers. These influences should not be overlooked in the lifestyle assessment as they provide clues to the small nuances within everyone’s style of life (Carlson, Watts & Maniacci, 2006). A child’s first experiences with gender identity and gender roles are also based on the interpretations of significant leaders of both sexes. These perceptions are formed early in life and continue to shape the child’s identity in their own gender roles and sexuality.

**Needs and Goals**

All biological beings have needs. It is how they survive and thrive. Adlerian researchers have documented four needs all infants seek in order to survive. Needs are often met appropriately, but sometimes needs are neglected or overly nurtured. For example, underfeeding a child can lead to malnutrition or starvation and over feeding a child may lead to obesity. The four basic needs of all infants are summarized as: Nourishment and contact, protection and safety, mastery of skills, and sensory variation. As a child learns what needs he or she can get met and what needs are attended to by the family, they quickly begin to subconsciously categorize these needs in a hierarchical format (Carlson et al., 2006).

Based on the aforementioned hierarchy of needs the child forms a corresponding goal.
Carlson, Watts and Maniaci (2006) explained if the prioritized need is nourishment and contact, the goal becomes attachment. If the prioritized need is protection and safety, their goal becomes security. If the prioritized need is mastery of skills, the goal becomes competence, and if the prioritized need is sensory variation, the goal becomes cognition. These subconsciously determined goals become the driving force for all future behavior and ultimately shaping the individual’s motivation for movement within the lifestyle as well as the life tasks of work, relationships, and social connection. Goals manifest differently in each individual and their development; however, if we look at a simplified example we can better understand the Adlerian connection between needs and goals. If a child finds affirmation in his demands for nourishment and contact, he develops a goal of attachment and dependency on others to get his needs met. If he is unable to adapt as an adult he is likely to become co-dependent in romantic or friendly relationships always seeking to get his needs met from external sources rather than cultivating self-reliance and independence. No matter how the individual changes throughout their lifetime, generally, their core goal does not change. Their means of obtaining the goal may change, but the desired feeling remains the same.

The Tasks of Life

Adler stressed the importance of identifying each individual’s place within the three tasks of life: Social, Work and Love. Adler believed that by virtue of being born, each individual is confronted with three unavoidable tasks: the social task is the task of living amongst others; the work task consists of obtaining a job or education, making a living in order to survive: and the love task, which represents relationships (more specifically romantic and sexual relationships) (Griffith & Powers, 2007). More recently, Adlerian scholars Rudolf Dreikurs and Harold Mosak have added two new tasks in order to fully include the common interests of a more modern life.
These tasks are; the spirituality task as seen by the individual, and the self-task, which honors and supports necessary self-care and the needs of the individual (Carlson et al., 2006). The satisfaction of all human needs depends on a sense of community and collaboration to fulfill the tasks of work, love, and friendship (Oberst & Stewart, 2003). The way in which we strive towards the life tasks also determines our ability to find satisfaction. Someone who strives for equality, self worth and worth in others, as well as power and control over the ability to meet the challenges of life produces a more healthy minded individual who will become socially embedded. While alternative striving such as striving for power over others, seeking unattainable goals of perfection often arises from an individual’s attempt to over compensate for perceived inferiorities thus resulting in neurotic movement within the lifestyle (Oberst & Stewart, 2003).

**Inferiority Feelings**

Feels of inferiority have a significant influence in human behavior (Carlson et al., 2006). Inferiority feelings are internalized feelings of being less than adequate, or different than others in the same community. Inferiority is adapted as a routine behavior when used to protect the lifestyle and to prevent further damage to the self-esteem. True successful adaptation to the tasks of life is avoided due to a continual attachment to idolized attachment, competence, security or knowledge (Carlson et al., 2006). In this case, we see individuals striving towards maintaining their false attachment to useless goals rather than adapting their beliefs into more useful actions (Ansbacher & Ansbacher, 1956). These actions support the uniqueness of the individual’s lifestyle and are the most beneficial to the achievement of the individual’s goals.

Organ inferiority is one area that one may develop certain behaviors for adaptation. Adlerian clinicians believe that when an organ is genetically inferior, some form of
compensation takes place (Carlson et al., 2006). The compensations appear in three ways: somatic, sympathetic, and psychic (Carlson, et al., 2006; Dreikurs, 1976). Somatic compensation is when the body internally compensates for the inferior organ. Sympathetic compensation is when the body externally compensates for an inferior organ and psychic compensation is when the mind compensates for physical inferiorities. An individual may use one, two or all three forms to compensate for their perceived inequality. Often impairments are a source of inferiority. By encouraging and empowering the individual to focus on their strengths, one can overcome this perceived inferiority (Bischof, 1964 as cited in Berry, 1983).

**Early Recollections**

Adler pioneered the projective use of early childhood memories, a central technique to lifestyle analysis. They are often referred to as *Early Recollections*, significant childhood memories formed between the ages of 0-10 (Carlson et al., 2006). These memories, whether they are recalled in a factual or fictional narrative embody a person's core beliefs and feelings about themself and the world. They contain reflections of the person's inferiority feelings, goal, scheme of apperception, level and radius of activity, courage, feeling of community, and style of life (Ansbacher & Ansbacher, 1956). These early years of life create much of how we perceive the world and our “emotional intelligence” or understanding about emotional experiences and the influence they have in present day decision-making (Malchiodi, 2003; Riley, 2004). This is because people form beliefs about themselves and the world based on the conclusions made in these formative years. These beliefs are often referred to as guiding principles, mistaken beliefs, or convictions. They can be uncovered and understood with the help of a therapist through the free association sentence mapping referenced in the following; regarding what is and what should be. The greater understanding an individual has about their lifestyle and the messages
received in early childhood, the more likely they are to successfully navigate the demands of life (Carlson et al., 2006).

**Constitutions**

*Constitutions* are core beliefs formed about the self and the world in early childhood that continue to evolve throughout the lifetime. Adlerian clinicians have addressed two types of convictions formed by the individual: convictions about *what is* and convictions about *what should be* (Carlson et al., 2006; Mosak & Maniaci, 1999; Mosak & Shulman, 1988).

Constitutions about *what is* are comprised of two categories: the self-concept and the worldview. Inviting the clients to complete statements beginning with *I am _____; I am not _____*, helps to summarize one’s self-concept convictions (Carlson et al., 2006). The worldview convictions can be explored by completing statements about the external world outside the self, such as, *Life is _____; People are _____; The world is _____*. Convictions about the self-ideal and what should be are learned through repeated patterns of discouragement with the environment and idealizing comments from caretakers (Carlson et al., 2006). An exploration of these beliefs may begin with *I should be _____*; and *I should not be_____*. Followed by an exploration of ethical convictions beginning with, *People should be _____; Life should be _____; It is wrong to _____; It is right to _____*. If a significant role model or caregiver reinforces the child’s beliefs, the beliefs continue to drive behavior. If the child has experiences where the belief is challenged, they may begin to adapt and form new beliefs about themselves and the surrounding world.

**Art Therapy**

Art therapy is the integration of art making in counseling. Malchiodi (2007) described art therapy as a way for the individual to explore his or her inner experience, feelings, perceptions,
and imagination while stressing the value of the individual’s personal process of art making and finding personal meaning. This process creates for the individual a story, a description, and a meaning for their identity and their life. The American Art Therapy Association (n.d.) defined art therapy as,

An integrative mental health profession that combines knowledge and understanding of human development, psychological theories and techniques with visual arts and the creative process. This provides a unique approach for helping clients improve psychological health, cognitive abilities, and sensory-motor functions. Art therapists use art media, and often the verbal processing of produced imagery, to help people resolve conflicts and problems, develop interpersonal skills, manage behavior, reduce stress, increase self-esteem and self-awareness, and achieve insight. (para. 4)

Art As Therapy

Kramer (1958) is known to be the pioneer and mother of art as therapy. She introduced the idea that creative engagement in itself is therapeutic and the simple act of making art can improve mood, reduce stress, and relieve pain through inherent healing properties (Rubin, 1999). Ulman and Dachinger (1996) assessed the benefits behind the simple act of creation and making art as a therapeutic coping tool. Art as therapy combines play and metaphorical imagery with the purpose of self-expression through symbolism. This form of art therapy does not necessarily have to be guided by the art therapist and can be beneficial to individual’s engaging in art geared toward personal expression. The healing quality inherent in the creative process explains the usefulness of art as therapy.

Art is a means of widening the range of human experiences by creating equivalents for such experiences. It is an area wherein experiences can be chosen, varied, repeated at
will. In the creative act, conflict is re-experienced, resolved and integrated. The arts throughout history have helped man to reconcile the eternal conflict between the individual’s instinctual urges and the demands of society (Dalley, 1984, p. xiv).

Each individual has the capacity to express oneself creatively regardless of formal art knowledge. It is basic human ability given to all, but its potential must be nurtured and encouraged. Naumberg (1958) as cited in Case and Dalley (2014) supported the inherent benefits of art by stating,

Art can take poorly understood feelings and bring them to clarity and articulation. The process of art therapy is based on the recognition that man’s most fundamental thoughts and feelings; derived from the unconscious, reach expression in images rather than words. (p. 12)

Rubin (2001) believed that the true essence for gaining access to unconscious ideas and feelings is through the act of play. Some individuals may object to an invitation to explore, especially if it includes a playful or experimental component. It can be argued that playing is the antithesis to the nature of art, which is to make a formed, finished product, yet it is seen in the creative therapy process, the element of play, experimentation and the space and freedom to explore is the essential element in genuine healing of any sort.

Art as therapy and the recreational use of art making serve to strengthen defenses. It may not provide the uncovering and integrating function of formal art therapy, but it does provide opportunities for encouragement, personal empowerment and cultivating resiliency (Ulman & Dachinger, 1996). It can be summed up by believing even in the absence of the formal art therapist’s guide and direction, creative therapy or art as therapy, creates new self awareness and
sometimes develops within the artist whether or not the deep unconscious meaning of the work is cognately interpreted (Ulman & Dachinger, 1996).

**Art and the Brain**

Riley (2004) found that art therapy could assist a client in exploring the origin of his or her perceptions about events and experiences by providing them with a way to express their *inner selves*. Researchers in the field of art therapy have argued that art making has the remarkable ability to access unconscious memories and thought processes that are stored in the right-brain hemisphere (Kapitan, 2010; Klorer, 2005; Metzel, 2009; McNamee, 2004, 2006; Riley, 2004; Zammit, 2001). Art therapy accesses sensory and affective processes on basic levels that are not available for verbal processing. Experiences, images, thoughts, and feelings are expressed using formal art elements and their variations in different combinations (Lusebrink, 2010). These configurations present the meaning of the expression and also reflect the strengths and weaknesses or possible psychopathology of the artist (Hinz, 2009). This is what makes art therapy different from traditional talk therapy. It does not rely only on the processing done by the left-brain hemisphere, connected to the linguistic knowledge. Instead, it connects with the client’s own expression of his or her internal images or implicit memories generated by the right-brain hemisphere and, therefore, closer to the true experience of the individual (Klorer, 2005; McNamee, 2004; Riley, 2004; Zammit, 2001). Art making acts as a bridge connecting the subconscious right-brain memories and experiences with the conscious verbal left-brain experience. This type of whole-brain integration and holistic treatment of an individual can result in a deeper understanding of how unconscious and automatic memories may be influencing behaviors that, overall, could be negatively impacting functioning. These automatic implicit perceptions and thoughts contribute to what Adler termed mistaken beliefs
about self and the world (Adler, 1936, as cited in Ansbacher & Ansbacher, 1956). Lusebrink (2004) explored the underlying brain processes of art expression using case study examples assessing art therapy and its influence on brain functioning. Here, art therapy is said to “activate the somatosensory information; that is, how images and their expression reflect emotional experiences and how the emotional experiences affect thoughts and behaviors” (Lusebrink, 2004, p. 129). Providing a space to safely connect the dots between emotions, thought patterns, and behaviors is a key component of Alder’s view of Individual Psychology and understanding the Lifestyle. Art provides therapists with a tool to unearth these thoughts and behaviors while expressing their underlying emotion in an attempt to find self-acceptance and the opportunity to form new beliefs. Peterson (2015) explored the benefits of art making and found that it’s calming effects “promote a more durable neural feedback loop for habituating a more active parasympathetic response to distressing stimuli ultimately fostering greater resiliency and emotional stability” (p. 80).

**Adlerian Art Therapy**

Adlerian psychology fits naturally and effortlessly into the creative arts framework (Degges-White, 2010). Adlerian art therapy is a unique approach in its ability to creatively integrate and stimulate verbal language, visual imagery, sensory, symbolic, metaphorical, and kinesthetic movement (Hinz, 2009) with an individual approach to the systematic interconnectedness with the social world (Ansbacher, & Ansbacher, 1956). It makes sense to encourage a client’s creative expression during therapy due to Adler’s emphasis of the creative life force. This creative life force is unique and unavoidable to each individual and is influenced by lifestyle factors such as family constellation, birth order, and personality of the individual (Nystul, 1978). It allows a client the ability to adapt, to choose, to make changes in their life in
their own way and on their own terms allowing the individual the opportunity to experience practicing creative adaptation to the challenges of life. Adlerian art therapy encourages the client to disregard self-judgment and self-criticism by remaining immersed in the process rather than striving to create a predetermined final product (Cucher, 1976; Froeschle & Riney, 2008). This theme parallels the Adlerian perspective on life striving and movement where a client is encouraged to evolve in their own time and space rather than reacting to the pressures of society. Adler emphasized the importance of the creative life force (Kopp, 1998); therefore, expressive arts fit naturally within the frame of Individual Psychology due to the creative approaches that provide avenues of self-exploration and understanding eventually leading to insight and change (Graham & Pearson, 2010). Sutherland, Waldman, and Collins (2010) researched the benefits of Adlerian art therapy for its influence on encouraging troubled youth to stay in school and succeed. Utilizing group art therapy and art as the language of expression, the authors found a significant increase in the yearly graduation rate for the youth participating in the art therapy program. The authors of the study conceptualized art as the bridge between thoughts and behaviors; it embedded into our lives. The processes of art making may have given the troubled youth an opportunity to see, understand, and adopt more useful beliefs and behaviors (Sutherland et al., 2010).

The creative life force is essential to human evolution and is a unique component of Adlerian psychotherapy. The way in which an individual responds to the world is their uniquely creative adaptation based on their past experiences and maintained lifestyle. Adler (1956) as cited in Stein (1999) stated, that the way an individual responds to their environmental stimuli is a manifestation of their creative energy, not a meaningless reaction.

The art making process provides individuals with a creative tool where they can uncover
their personal drives for movement and belonging, a place to understand their convictions and influential family or societal systems. Encouraging space for deeper personal understanding while exercising personal empowerment such as self-acceptance, personal choice, or gaining control may even provide experiences to move from unconscious movement to more useful goal-directed behavior. The process of combining the making of art and journaling is empowering as it assists clients to identify goals, strengths, and resources in their lives (Randick, 2016). It can allow perceptual movement from discouragement to hope. For example, Randick (2016) created an art and journaling activity for adolescents who were experiencing suicidal ideation. The combination of exploring challenges and strengths through the Adlerian life tasks (e.g., work, friends-social, love, self, and spirituality) provides clients with the skills needed to cope with life’s problems, therefore instilling hope and encouragement.

One can go from being self-oriented to being community oriented: disengaged to engaged. Creative experiences can develop in a person, an optimal sense of belonging (Dreikurs, 1976), an essential feeling to finding happiness within the self and in life. Using art therapy approaches combined with Adlerian lifestyle exploration, the creative life force can be exercised in a safe contained space through the art media. This process allows a person to practice creative problem solving, personal choice, obtaining or releasing control, or practicing one’s ability to enforce change before implementing it into their daily life. Practicing these skills through the creative context will offer an opportunity for one to alter thought patterns, behaviors, and interactions within self and community. Using art therapy in combination with Individual Psychology encourages creative empowerment while revealing the personality and lifestyle (Dreikurs, 1968, as cited in Froeschle & Rinee, 2008).


**Creative Journaling**

Through the centuries, humans have kept notebooks in which they sketched, practiced, experimented, and recorded themselves and their unique perspective. Traditionally, a creative journal is a journal in which the combination of art imagery and written words are used to express oneself. The guidelines for expression come from the artist’s intuition, free from rules associated with fine art techniques and final product expectations. The goal is to allow self-expression and its undefined guidelines invite experimentation and exploration for the user. Art therapists have used writing therapy with clients to decrease stress and increase engagement (Pizarro, 2004). For example, Pizarro (2004) studied the effects of art and writing therapy for positive mental health outcomes and participant retentions after exposure to traumatic experiences. This study encouraged participants to write about their most stressful or traumatic experience through words or imagery using materials of their choice. The results revealed that writing provided a significant decrease in social dysfunction and present time stress and art making provided an increase in participant involvement and motivation for continuing treatment.

Journaling commonly began as blank page notebooks, but in more recent years, artists have experimented with a new *Altered Book* approach (Cobb & Negash, 2010). In this approach, the artist uses a published hard cover novel, adding their own writing, painting, drawing and collage to the pre-adorned pages. The artist often uses the words already existing on the pages as inspiration for the meaning they will make in their creations of personal expression. The primary objectives of altered book making or art journaling of any kind, are to help clients find stories in their lives that allow them to gain flexibility and insight in their ability to resolve challenges while exploring their lives for alternative narratives (Cobb & Negash, 2010). In one case study,
Chilton (2007) used this combination of writing and imagery in journal making with adolescents to provide opportunities for self-reflection, promoting creativity while maintaining containment for emotions. Chilton’s work determined that art journaling promotes freedom of expression, self-discovery, community building, and symbolism of the artist’s evolution. Art journals become a tangible culmination of people’s unique blend of culture, childhood, and inner spirit.

The process of making art in an intentional manner through which altering a book or journal becomes cathartic, life affirming, and helpful in producing personal growth and change. Art journaling in a blank page notebook or in an altered book is a form of art making that does not require great artistic skill or talent. It has been described as a low-pressure process (Brazelton, 2004, as cited in Cobb & Negash, 2010).

Narrative writing and meaning making is the final component for meaningful art journaling experiences. The practice of re-authoring a book that already exists through the altered book approach, symbolizes the paralleling possibilities that clients have to re-author their own lives. This re-authoring metaphor supports the Adlerian concept about the individual’s capacity for self-determinism. As clients analyze and deconstruct their stories through writing, they become aware of their distinct qualities within and the usefulness of those qualities to achieve their final goal, eventually piecing together many facets of their personality into one cohesive story. Harber (2011) studied the effectiveness of art and writing therapy, concluding that writing may reduce stress, improve overall mental health, increase positive affect while promoting coping skills and personal understanding. As clients analyze and deconstruct their stories through writing, they become aware of their distinct qualities within and the usefulness of those qualities to achieve their final goal, eventually piecing together many facets of their personality into one cohesive story. Finding meaning in the self-determined narrative story is the
concluding factor in creative journaling and therapeutic expression (Harber, 2011). The process is deeply subjective, creative, and intuitive, allowing individual needs to be expressed and explored.

**Art Materials**

In order to create imagery, using materials that are comfortable for the client is highly encouraged. Materials are welcomed into the process at the client’s comfort level. Collage is a popular tool among art therapists who have found it helpful for people who may be intimidated by the idea of making their own representational drawings or paintings (Malchiodi, 2007). Chilton and Scotti (2014) assessed the properties of collage as an art based research practice in art therapy, specifically looking at the effects of incorporating collaging into journaling. Collage is often an easy starting point for imagery, as it requires minimal skill or experience. Chilton and Scotti (2014) wrote,

> Collage may jar us into new insights, tear apart and reconfigure ideas, and rework old patterns of thought. Working in this paradigm may also produce representational imagery without the need for drawing skills and for integrating diverse elements to produce associations and connections. (p. 163)

Other materials commonly used for making imagery in art journals are crayons, color pencils, markers, oil pastels, and various paints. Cobb and Negash (2010) found that the partnering of imagery and writing in art journaling was found to provide a client the opportunity to identify problems, externalize the problem, identify unique outcomes, develop alternative stories, and create new meaning, personal understanding, and self-compassion. Parisian (2015) researched the effects of art journaling on adolescent identify formation. He concluded that given the opportunity to express conflicts visually, the participant might find greater balance
between the internal and external worlds while fostering growth, flexibility, and the ability to relate to self and others in healthier ways. The use of art materials to create imagery is a tangible, material record and visualization of the search for meaning, the contemplation of belonging, and realizing community identity (Case & Dalley, 2014).

**Saliency of Project**

The purpose of this project was to present research in support of an Adlerian Lifestyle Art Therapy Workbook created by the author as a resource for individuals who may not have access to an art therapist. It serves as a creative tool for understanding the personal lifestyle. Professional clinicians who do not have access to an art therapist may also find it helpful in supporting clients to understand their unique individual lifestyle while exercising creative empowerment. This project unified the basic tenets of Adlerian Lifestyle combined with art and journaling to generate a tool for personal growth. It concluded with the integration of Adlerian Lifestyle Analysis and art as therapy in a usable workbook for self-acceptance, personal understanding, and cultivation of the creative life force.

**Published Adlerian Workbook Literature Reviewed**

Weihe (2016) created an Art Therapy workbook with Adlerian application. In her unpublished workbook, as part of her master’s thesis, she explored broader Adlerian concepts such as having the courage to fail, encouragement, the miracle question and briefly touches on lifestyle; however, lifestyle is only one component in her work. The depth of analysis required to understand an individual’s lifestyle requires much for information and time in order to gain meaningful insight. Sutherland (2016) published an educational textbook for professionals providing them with clinical education and research behind Individual Psychology and art therapy. She incorporated creative prompts, projects, and art media guidelines to use with clients
in a clinical setting. Her extensive work gathering Adlerian-based art therapy directives serve as an excellent base for Adlerian art therapists; however, her work does not focus solely on the intricate nuances of the Adlerian lifestyle analysis. Her work focuses on the general topics of Individual Psychology and incorporates art-based projects aimed to process and understand the Individual Psychology principals.

Mosak and Shulman (1988) published the *Manual for Life Style Assessment*, a study manual for therapists looking to enhance their lifestyle analysis skills. This workbook consists of case study scenarios to be explored followed by questions to be answered by a clinician in training within the professional education setting. The goal of this text is to teach a systematic way to elicit and interpret the lifestyle of a client in a professional clinical setting, a study manual to sharpen your analytical skills. Mosak also developed *Life Style: A Workbook* with L. Mosak and Schneider (1980), consisting of fill-in-the-blank responses to propose problems designed to be representative of the more common problems encountered by professionals during life style interpretation. Its intended use is for professionals in training in an educational setting. These previously published workbooks lack the integration of creative components to allow opportunities for creative growth and engagement.

Based on this knowledge, the research gathered in this article will produce a workbook specifically designed to help individuals explore their personal life style while cultivating their own authentic creativity using art therapy journaling prompts. The workbook created from this research will act as a deeper root to Weihe (2016) focusing specifically on understanding the individual life style, aiding in the connection of past experiences with present functioning. This workbook was created for healthy functioning adults, ages 18 and over, general public, non-gender specific, to use alone or with the support of a professional therapist. Professional
therapists may choose to incorporate this tool into their practice if they need a creative processing tool for clients who are creatively inclined or for clients who would benefit from exercising their own creative power. Having such a resource will allow the holistic perspectives of Adlerian Individual Psychology and the self-exploration opportunities within art therapy approaches to join together ideally nurturing the creative life force while finding resiliency and understanding for the individual. Dreikurs (1976) concluded, “If the shackles of stifling experiences, inhibition, and prohibition experienced in growing up can be broken, then the well of creativity is released and begins to flow, producing liberating and exhilarating experiences” (p. 79).

**Conclusion**

The overall goal of Adlerian psychotherapy is to support and encourage an individual to develop from a partially functioning person into a more fully functioning person by exercising their capacity for the creative life force and self-determinism. To be fully functioning means solving each of the tasks of life more cooperatively, more courageously, and with a greater sense of contribution and a greater sense of satisfaction (Carlson et al., 2006). To do this, an individual must identify and work toward becoming their best self. In other words, the overall goal of therapy is to increase the individual's feeling of community and simultaneously developing more satisfaction with their own self. It is not merely a matter of gaining insight, but of using that insight to take concrete steps to improve relationships with family, friends, community, and work. In its largest sense, the goal of therapy is not to improve just the client's life; the therapist is working to improve the quality of life for everyone in the client's circle of contact, as well as improving society through the work of the client (Carlson et al., 2006). Stein (2006) concluded,
Adlerian psychotherapy is an art, not a science, and must be practiced with the same integrity of any artistic endeavor. Though it is based on theory, philosophy, and principles, its practice must come honestly from the heart. It is not a mere technology that can be practiced by the numbers, nor is it a bag of tricks that can be added successfully to an eclectic pile of value-free tools. The uniqueness of each client requires constant invention. (p. 311)
References


Appendix

The Adlerian Lifestyle Art Therapy Workbook:

A Resource for Individuals and Professionals
The Adlerian Lifestyle Art Therapy Workbook

A Resource for Individuals and Professionals

By Krista Wanous
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Sincere gratitude to,

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And to my parents, the most devoted love I will ever know.
Introduction

This book was inspired by two great mysteries, art and psychology. My experience as an art therapist has guided me to one simple conclusion that I know to be true with all my heart - art heals. I began exploring art as a child, not because I was particularly talented, gifted or skilled, but because it was fun! It gave me space and freedom to play, experiment and explore, make a great big mess and call it productive. In my teenage years, making art became even more necessary because it started to give me a voice. It helped me make sense of my own thoughts and feel empowered in my ability to convey them without every having to speak a single word.

I have a distinct memory of my self at 14 years old, standing on stage at the Little Miss America pageant in front of a large audience, with a microphone in my hand saying, “When I grow up I want to be an art therapist.” Now, I must disclose, I was a terribly shy child and didn’t even know if this job I made up in my mind actually existed. All I knew in my innocent child mind was that making art about my internal experience helped me and maybe, it could help others too. Creating this resource is a celebration of the enlightenment I have found through creative expression as an adult and a reclaiming of my broken inner child. The child who knew all along, everything I needed for healing was already within me.

This workbook was created as a resource to assist individuals in their own journey of personal understanding and creative exploration. The Adlerian Lifestyle Assessment, a tool used in clinical Adlerian Psychology to understand the guiding influences behind an individual’s behavior, thoughts and actions, inspired the activities in this workbook. Each activity will guide you to a deeper understanding of who you are and why you are by creating conscious connections between the influences received in childhood and their impact on present adult functioning.
Individual Psychology

In my clinical work, I follow the philosophies of Alfred Adler, a physician and psychotherapist who founded the idea of Individual Psychology. His perspectives on human behavior were oppositional to Freud, a famous psychologist of his time. Unlike Freud, Adler believed that each individual was responsible for and had control over their own behaviors, attitudes, and perceived conclusions. He stressed a holistic view of human behavior and a necessary interconnectedness to social community. Holistic meaning acknowledging all influencing factors including cultural, historical, genetics, family of origin, and gender. Holistically, as a total being whose thoughts, feelings and beliefs are present in a consistent and unified pattern of actions. The Individual Psychology movement allowed people to be seen as indivisible, social, creative, decision-making entities whose beliefs and behavior purposefully lead to their self-determined final goal.

The Benefits of Art Making

Using art as a tool for personal healing originates from the idea that creativity itself is therapeutic and the act of art making can improve mood, reduce stress, relieve mental and physical pain, improve problem solving and reasoning skills, form new neurological thought patterns and develop personal worth and compassion. Using imagery to express the internal experience has been practiced for centuries. It is a way of communicating, being seen and understood, of telling our story.

“Art is a means of widening the range of human experiences by creating equivalents for such experiences. It is an area wherein experiences can be chosen, varied, repeated at will. In the creative act, conflict is re-experienced, resolved and integrated”

—Edith Kramer, ATR and Pioneer of Art Therapy (1958)
Process. Not Product

An important distinction must be understood between approaching art from a therapeutic perspective verses approaching art from an educational or fine arts perspective. The purpose of art making in this context is not to create a specific final product. Prompts and suggestions will be used to guide you along the way, but how you interpret and respond to those prompts is up to you. Fine art and art education are focused on creating a specific final product and often follow a rigid set of ordinal steps in order to achieve this predetermined final product. Making art for personal healing is the opposite.

The final product doesn’t matter as much as the process you experience while creating. Your final product might look like it was done by a 4-year-old, messy full of scribbles and done without reason. Your finished journal might be full of ripped pages, or torn edges because the glue gushes out and adheres the pages together. It might even be difficult to close your finished journal because your collage materials make the pages thick and heavy. All of this is okay and actually, encouraged. Let yourself be like a child in this journal, playing experimenting and acting as though your inner critics, the ideals of perfection and your personal judgments have stepped out of the room. Focus on the process; on the instinctive actions calling out from within your authentic self. These are the only rules. Trust that even though you might not always know what the final image will look like when you start, you will find your path along the way. Cultivating personal trust, intuitive knowing and listening to your authentic creative voice is the purpose of making art for healing.

The Creative Life Force

Adler stressed that every person is born with a unique and powerful creative life force. He was quoted as recognizing the individual as both the picture and the artist where we are both
the creator and expression of our personality. He believed we are innately creative, using these creative capacities in how we approach the world around us by using our strengths and resources to accomplish our goals. A great example of how humans use this creative life force is clearly understood by looking at my younger self. I was in the 5th grade, fourth period math class. Keep in mind I am not a left-brained person who thrives on facts, reason and analytics, so math was not a subject that I found particularly thrilling. Disengagement quickly set in and I began to doodle all over my paper. Around the formulation tables of long division, moons and stars danced and flower vines blossomed. Stories about love and friendship were acted out with stick figures and hearts. I was in a completely different world and it must have been obvious because the teacher soon took away my doodling paper and quickly returned me back to earth. However, something special happened next. My parents would call it rebellion, but Adler would call it creativity. I realized my initial conclusion that I was without a canvas to create on was wrong. I still had my math textbook on my desk. Turning open to the assigned page, I found I could relate to geometry after all. I started doodling using the shapes already printed on the pages. The circular ven-diagrams were a perfect place to doodle my flower gardens, and the tables and charts made excellent castles. In this moment, I discovered the thrilling experience of art journaling. I also discovered detention. So, I don’t recommend that you go doodling in math books, but I do think this shows the strength of the creative life force that Adler describes. No matter what obstacles or struggles keep a human from attaining their goal, they will continue to exercise their creative capacities in order to attain that goal, and the creative life force inherent to all humans must be expressed freely.
Meaning Making

The significant aspect of art therapy is its ability to create meaning. In this workbook you will be asked to use both image making and writing to create deeper connections to your authentic self. Similarly to the way one would approach image making, in writing you don’t always have to know exactly what you are going to say before you start writing. In this workbook, allow yourself to write freely, without editing and judging what it coming up. Try not to stop until you feel like you are all out of words. If you get stuck, write the same word over and over again until a new train of thought comes and trust that it will come. This type of writing has been referred to as *stream of consciousness* writing where the unconscious self can be accessed, often revealing deep truths that we often try to hide or ignore. Giving these parts of yourself the opportunity to be heard and acknowledged is an important part of the healing. This book is yours to fill – use up all the white space, fill it with color and words and imagery, honesty and truth.

Materials

In order to start your own creative journey, you are going to need a few things. First, think about what art materials you feel safe and comfortable with. These will be your foundational materials. Some people feel comfortable with pencils, markers, and crayons while others like to use collage, oil pastels or paint. It doesn’t matter what you use, or how you use them. You can use one at a time, or all of them at once. Remember, there are no rules. Gather your materials and find a place in your home you can designate as your art space and can have materials easily accessible. There is no easier excuse to avoid art than having to clean up a mess before you make a mess. You might want to start your work in the book with your foundational materials and slowly incorporate other materials at your own pace and comfort level. Use the
bottom of this page to test out new materials. You will likely need a few tools as well (glue, scissors, tape, and magazines) but they aren’t necessary.

Suggested materials to try:

- Crayons
- Markers
- Colored Pencils
- Magazine Collage
- Pastels
- Watercolors
- Acrylic Paints
- Other Decorative Objects
Workbook Art Activities
The Family Constellation I

Title: The Symbolic Family

Description: The family constellation is the way in which the family perceives one another and how they connect or communicate. Adlerian clinicians look at the family constellation through a psychological lens, referring to the role the child adopts in their interactions with others (Carlson, 2006). The relationships formed in the family will ultimate translate to the way the child establishes their role in their community, how they give and receive love, and how they relate to others. The interworking of the family system can be assessed with very simple drawings providing intimate details regarding the relationships to one another as well as each member’s role within the system. Dreikurs explains it like this, “The family constellation is a sociogram of the group at home during the person’s formative years. This investigation reveals his field of early experiences, the circumstances under which he developed his personal perceptions and biases, his concepts and convictions about himself and others, his fundamental attitudes, and his own approaches to life, which are the basis for his character, his personality” (as cited in Mosak, 1972, p. 232).

Indications: This art activity would be appropriate for individuals over the age of 13 with the cognitive ability to think metaphorically with the knowledge and ability to draw basic shapes and associate colors with feelings.

Materials Needed:

- Paper
- Writing/Drawing tool - crayons, color pencils or markers (client preference)

Instructions: Ask the participant to begin by thinking about their family. This term family can include the family of origin (blood relatives) and could also include other family members (pets,
friends, deceased family members). Starting with one family member, choose a color that reminds you of that person. Once you have chosen your color, think of a simple shape (circle, square, triangle, rectangle) or simple object (star, heart, scribble doodle, flower, cloud, tree etc...) that also reminds you of that person. For example I might choose to draw myself as a purple flower because purple reminds me of my strength and the flower reminds me of how much I have grown over the past year. When you have finished choosing a color and shape for your first family member, move on to the next family member. Continue this process until you have all your family members on the paper.

Next, choose a different color than you have chosen for your family members. Draw lines between each family member connecting them to each other. The type of line you choose will symbolize the type of connection between each person.

- **Strong Connections:** Draw straight lines
- **Weak Connections:** Draw dashed lines
- **Tumultuous Connection:** Draw loopy lines

**Process Questions:** After finishing your lines of connections look at the image in front of you.

- What do you notice about the experience?
- What do you notice about your image?
- What do you notice about your family?

After writing about the process questions provided, re-draw your family constellation how you wish it was, or hope for it to be. Answer the process questions again while reflecting on the re-drawn constellation.

**Suggested Modifications:** This art activity may not be helpful for children under the age of 13 as they may not have the cognitive ability to create metaphorical connections related to colors,
shapes and people. This activity could be adapted to 3 dimensional objects or toys to be used as representing the family members and different types of string used to represent connection lines. **Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Family Constellation II

Title: Family Snap Shot, a closer look at the family constellation.

Description: This activity will be a loose interpretation of the original Kinetic Family Drawing developed in 1970 by Burns and Kaufman. Formally, the KFD requires the participant to draw a picture of his or her entire family including themselves, doing something. This picture is meant to elicit the child's attitudes toward his or her family and the overall family dynamics. In the formal evaluation, the KFD interpretive manual is used to draw clinical conclusions by a trained art therapist. The formal KFD is sometimes interpreted as part of an evaluation of child abuse or abuse within the home.

Indications: This activity is appropriate for ages five and up. In this activity, an informal approach to the KFD will be used. For this, appropriate participants are those who are simply looking to better understand their family dynamics informally and through the participant’s subjective conclusions.

Materials Needed:

- Paper
- Drawing utensil (pencil, pen, marker, crayon, or colored pencils)

Instructions: Ask the participant to draw a picture of his or her entire family including themselves, doing something.

Process Questions:

- What do you notice about the experience?
- What do you notice about your image?
- What do you notice about your family?

Suggested Modifications: This art activity may not be helpful for children under the age of 5.
This activity could be adapted to 3 dimensional objects or toys to be used as representing the family members and playful reenactment used to depict the action each person is doing.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Birth Order I

Title: Birds in a Nest

Description: The Bird’s Nest Drawing represents an unconscious metaphor for the participant’s perception of home and family life including sibling relationships, attachment to family, and security at home. The formal Bird’s Nest Drawing (BND) was conceived as an art-based assessment that would provide information about an individual’s attachment security (Kaiser, 1996 as cited in Kaiser, 2009). In this activity, sibling relationships and birth order will be used to assess for ordinal verses psychological influences on the relationships and personal development through a loose interpretation of the BND.

Indications: This art activity would be appropriate for individuals over the age of 13 with the cognitive ability to think metaphorically with the knowledge and ability to draw basic shapes and objects.

Materials Needed:

- Paper
- Drawing utensils in a variety of colors (markers, crayons, or colored pencils)

Instructions: Ask the participant to create an image of their siblings where each member is a bird, including yourself and the nest where you live.

Process Questions:

1. How colorful or inviting is the image?
2. How many birds are in the nest? Do they have enough room?
3. Is there anything else in the nest?
4. Is anyone missing from the nest? Are parents home?
5. Where is the nest located? Does the environment feel supportive? Is the nest sturdy?

6. How available is food?

7. What conclusions can you make about you and your siblings?

**Suggested Modifications:** The client may feel limited by the restriction of materials other than markers, as required in the formal BND. In this informal activity more materials are offered. This one drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Birth Order II

**Title:** Common Birth Order Conceptions

**Description:** Birth order associations outlined by Ansbacher and Ansbacher, (1956) list common characteristics of first, middle, last and only child and are used as a baseline for comparing individual adaptation within the family system. These commonly associated characteristics have been adapted for this activity as a based for comparing personal behavior and level of adaptation.

**Indications:** This art activity would be appropriate for individuals over the age of 13 with the cognitive ability to think metaphorically with the knowledge and ability to draw basic shapes and objects.

**Materials Needed:**
- Paper
- Drawing utensils in a variety of colors (markers, crayons, or colored pencils)

**Instructions:** Create an image of you and your sibling(s) playing together. You might even have a specific memory around playing with siblings. If you do not have siblings, create an image of yourself playing.

**Process Questions:**

1. What is each person in the image doing?
2. How might their depiction in the art image relate to the common birth order characteristics chart provided below?

In what ways are your siblings different than the chart below? Why might this be?
<table>
<thead>
<tr>
<th>First Born</th>
<th>Middle Born</th>
<th>Last Born</th>
<th>Only Child</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can be…</td>
<td>Can be…</td>
<td>Can be…</td>
<td>Can be…</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Perfectionist</th>
<th>Adaptable</th>
<th>Social</th>
<th>Confident</th>
</tr>
</thead>
<tbody>
<tr>
<td>Achiever</td>
<td>Independent</td>
<td>Charming</td>
<td>Perfectionist</td>
</tr>
<tr>
<td>Leader</td>
<td>People Pleaser</td>
<td>Outgoing</td>
<td>Responsible</td>
</tr>
<tr>
<td>Bossy</td>
<td>Rebellious</td>
<td>Uncomplicated</td>
<td>Center of Attention</td>
</tr>
<tr>
<td>Responsible</td>
<td>Often Feels Left Out</td>
<td>Manipulative</td>
<td>Mature</td>
</tr>
<tr>
<td>Motivated</td>
<td>Peacemaker</td>
<td>Attention Seeking</td>
<td>Seek Approval</td>
</tr>
<tr>
<td>Controlling</td>
<td>Social</td>
<td>Self Center</td>
<td>Sensitive</td>
</tr>
<tr>
<td>Cautions</td>
<td>Works with Others</td>
<td>Fun</td>
<td>Leader</td>
</tr>
<tr>
<td>Reliable</td>
<td>Takes Care of Self</td>
<td>Irresponsible</td>
<td>Driven</td>
</tr>
<tr>
<td>Independent</td>
<td>Independent</td>
<td>Dependent</td>
<td>Isolating</td>
</tr>
</tbody>
</table>

**Suggested Modifications:** Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the
provided information or if the information extracted from the activity could cause harm to the participant.
Family Atmosphere

Title: Emotional Landscape

Description: This activity was designed to assess the family atmosphere. The family atmosphere is the emotional tone of the home (Carlson, 2006). Some families have homes that feel safe and calm and quiet, where others have homes that feel chaotic, conflictual and loud. These emotional overtones can influence a child’s functioning including their levels of anxiety, aggression, and tolerance to stimuli or lack of.

Indications: This activity is appropriate for ages thirteen and up who have the ability to paint (brush or finger paint) and draw metaphorical conclusions about the final image and its relationships to their family atmosphere.

Materials Needed:

- Paper
- Paint (Acrylic, Tempera or Watercolor)
- Brushes

Instructions: Ask the participant to start by writing, stream of consciousness style for one or two minutes, about what the atmosphere in their home felt like. Think about the level noise, the amount of energy, the opportunity for silence, and the opportunity for growth. Were people generally cheery or were there moments that felt more like storm clouds had entered the room? When you are finished writing, create a panting of a landscape. Somewhere in nature. It can be realistic or fantasy.

Process Questions:

1. What does the environment feel like? How would you describe it in words?
2. How did you learn to cope in this environment? What was your method of survival?
3. How might your family atmosphere as a child affect your current prevailing mood?
4. In what ways are you still affected by this atmosphere?
5. Has your way of coping changed? Why or why not?

**Suggested Modifications**: The client may feel intimidated by the use of paint. Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions**: This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Family Values

Title: Family Values Collage

Description: This activity will provide the participant with the opportunity to uncover subconscious and conscious values held by the mother, father, family unit and the individual. Exploring these undertones of expectation and ways of obtaining value in life are often passed down through generations unless purposefully adapted.

Indications: This activity is appropriate for ages thirteen and up who have the ability to assemble collage materials and handle scissors, and glue appropriately. It is most beneficial if they can draw metaphorical conclusions about the final image and its relationships to their family atmosphere.

Materials Needed:

Four pieces of paper
Magazine collage images (precut preferably)
Glue Sticks or Mod Podge
Scissors

Instructions: Ask the participant to create a collage about their mother instructing them to work intuitively and quickly without overthinking what images they connect with their mother or why. Using the second piece of paper, create a collage about your father, choosing images quickly and intuitively without overthinking it. Continue on the third sheet with a collage about your family values as a whole unit (some of these might be similar to your mother and father's collage). On the fourth piece of paper, create a collage of your values as an individual within the family system.
Process Questions: When the collages are finished, look at the final pieces and write down words that come to mind regarding what your mother might have valued, what your father might have valued, what the family valued and what you value. Disregard the specific images or items you chose – look for the deeper value behind each image and how the images relate to one another. For example, if you included books in your mother’s collage you might say she valued books, but if you look for the deeper meaning you might say she valued story telling, knowledge or quite possibly escape.

1. What did your father value? What did he strive to obtain? How did he earn respect?
2. What did your mother value? What did she strive to obtain? How did she earn respect?
3. How have your parent’s values influenced your values? How are your values different than theirs?
4. Which of your parent’s values would you like to pass on to your family?
5. Which values do you not want to continue living with?
6. Are there any new values you want to incorporate into your life that are not seen in your collage? If there are, how might you take a small step towards incorporating it into your life?

Suggested Modifications: These images should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

Contradictions: This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant. Exercise caution when working with severely mentally ill, SI or SIB clients when
working with scissors. This activity can be adapted and done without scissors through pre-cut images or using ripping technique.
Parental Relationships and Parenting Styles

**Title:** Family Centered Circle Drawing (Parental Relationships and Parenting Styles)

**Description:** This assessment tool was created by Burns (1990) using the interpretive quality of mandalas to explore the parent-self relationship. An interpretation of the original F-C-C-D will be used to explore parenting relationships, styles of punishment, problem solving, and love.

**Indications:** This activity is appropriate for ages thirteen and up who have the ability to create imagery of human figures. It is most beneficial if they can draw metaphorical conclusions about the final image and its relationships to their family.

**Materials Needed:**
- Three circular pieces of paper (or paper with a circle pre-drawn on it)
- Drawing tools of choice (pencil, pen, markers, colored pencils)
- Other materials of choice (collage, oil pastel, or paint)

**Instructions:** Start by drawing your mother in the center of the circle. As you work, let your mind free associate symbols connected to her and draw them around the periphery of the circle. Try to draw the whole person rather than a stick figure or cartoon. Include whatever else you want. Continue this process with an image of your father. You can also include yourself in these images of your mother and father if you wish.

**Process Questions:**

1. What do you notice about the image of your father?
2. What do you notice about the image of your mother?
3. How did your parents role model problem solving?
4. How did they model love?
5. How did they approach punishment and setting boundaries/rules?
6. How did you respond to their approach?

7. Have you adopted any of their traits? If so, which ones?

8. Which of these traits are useful or useless to you now?

**Suggested Modifications:** The client may feel intimidated by the instruction to draw the whole person rather than a stick figure or cartoon. Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Individual Identity

**Title:** The Whole Person Wheel

**Description:** Inspired by Native American Medicine Wheels, as described by Roberts (1998) but adapted to the Adlerian Tasks of Life. This approach also supports Adler’s holistic view of humans. Using an adapted wheel model, the participant will give attention to each category within the Adlerian Tasks of Life.

**Indications:** This art activity would be appropriate for individuals over the age of 13 with the cognitive ability to think metaphorically with the knowledge and ability to draw basic shapes and objects.

**Materials Needed:**

- Whole Person Wheel and Corresponding Life Task Categories (provided below)
- Drawing tools of choice (pencils, markers, crayons, or colored pencils)

**Instructions:** Color in the wheel based on how well you feel you are participating in the outlined tasks of life. Then, rate each category from 0-10.

Tasks of Life:

1. Friendships (social)
2. Intimacy (love-marriage)
3. Contribution to Society (occupational)
4. Satisfaction and Cooperation with Self (self-acceptance)
5. Spirituality (values, meaning, life goals, relationships with universe/cosmos)

**Process Questions:**

1. What do you notice when you look at the wheel as a whole?
2. Are there any areas you would like to fill up?
3. Which areas are well developed?

4. What changes might you want to make to create more balance in the whole picture?

**Suggested Modifications:** Clients who are familiar with the Native American Medicine Wheel may find it helpful to think about the wheel in their cultural measures of success, rather than by the Adlerian Life Task model of success. Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
The Tasks of Life Wheel -

- Friendships and Social Involvement
- Love and Intimate Relationships
- Satisfaction with Self and Self-acceptance
- Work and Occupation
- Contribution to Society
- Social Involvement
- Spirituality and Connection to Higher Power
Family Roles

Title: Where I belong

Description: Family roles are often determined by the parental members of the family, whose beliefs were shaped from their family and so on throughout history. Individuals often adapt subconscious roles regarding their place within the family merely by living in within the family system. Use this activity to explore how you might have contributed or found belonging in your family.

Indications: This art activity would be appropriate for individuals over the age of 13 with the cognitive ability to think metaphorically. It is most beneficial if participants can create metaphorical conclusions about the final image and its relationships to their family.

Materials Needed:

   Paper

   Drawing utensils in a variety of colors (markers, crayons, or colored pencils)

Instructions: In this activity, you will create another image of your family. This time, create an image where you are in the center. Create symbols that represent what you were in charge of, responsible for, or how you received praised from family members. For example, I might create an image of myself with my parents and sibling scattered around me. Then, I might draw a rattle next to my baby sister because I was in charge of playing with her and entertaining her. I might also draw a leash next to my dog because I was in charge of walking him. And next to myself I might draw books because I was in charge of doing well in my schoolwork.

Process Questions:

1. What do you notice about your role in the family? Are there any commonalities between your duties or responsibilities? Are there any mixed messages?
2. What was your role in the family? How did you get noticed or praised? What were you in charge of or responsible for? What were your strengths?

3. What were your weaknesses? In what ways were you criticized or made to feel inferior to your siblings? How did you compensate?

**Suggested Modifications:** Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Role Models

Title: A Picture of Someone you Admire

Description: In this activity, the participant will be able to explore three childhood or adult role models they held in high regard throughout their life. The characteristics of each role model will be explored and related to the participant’s current life functioning.

Indications: This art activity would be appropriate for individuals over the age of 13 with the cognitive ability to think metaphorically with the knowledge and ability to draw basic shapes and objects.

Materials Needed:

- Paper
- Drawing tools of choice (pencil, pen, markers, colored pencils)
- Other materials of choice (collage, oil pastel, or paint)

Instructions: Create an image of three people you admire. They can be fiction or non-fictional characters. Anyone you have looked up to as a role model or mentor, who holds characteristics you desire or admire.

Process Questions:

1. Make a list of characteristics you see in each person you created.
2. Does this list of characteristics remind you of yourself in anyway?
3. In what ways are you different than these role models?
4. What did these people teach you about life, love, the world or yourself?
5. How might these people have influenced your associations with gender roles or gender identity?
**Suggested Modifications**: Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions**: This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Inferiority Feelings

Title: Draw your Flaws

**Description:** Create a portrait of yourself that highlights all the ways you feel different from others. Find ways to incorporate the corresponding strengths you developed to compensate.

Indications: This art activity would be appropriate for adults with the cognitive ability to think metaphorically and have the motor functioning to draw and hold art materials.

**Materials Needed:**

- Paper
- Drawing tools of choice (pencil, pen, markers, colored pencils)
- Other materials of choice (collage, oil pastel, or paint)

**Instructions:** Create a portrait of yourself that highlights all the ways you feel different from others. Decorate your perceived flaws boldly and beautifully.

**Process Questions:**

1. In what ways have you felt physically different from your peers?

2. In what ways did you feel inferior as a child? (I should be more.. I should not be..I would be better if I was…I am loveable if I…)

3. How did you learn to compensate for these perceived inferiorities?

4. How have might these things you see as flaws, be used as gifts?

**Suggested Modifications:** Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.
**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Individual Strengths and Self –Determinism

Title: The Miracle Question

Description: This activity was inspired by a technique Adler coined as *The Miracle Question* (Ansbacher and Ansbacher, 1956). In this adaptation the participant will explore the alternative to their current problems and explore the ways in which change would be useful. Allowing the clients to explore steps towards the desired change.

Indications: This art activity would be appropriate for adults with the cognitive ability to think metaphorically and imaginatively, set goals and have the motor functioning to draw and hold art materials.

Materials:

- One piece of paper
- Drawing tools of choice (pencil, pen, markers, colored pencils)
- Other materials of choice (collage, oil pastel, or paint)

Instructions: Suppose tonight while you slept a miracle occurred. When you awake, what are some of the things you notice that would tell you life had suddenly gotten better? Create a picture of yourself waking up in this better world.

Process Questions:

1. When the image is finished, write about the following questions,
2. How would this change make a difference in your life?
3. What might the image suggest you need?
4. What small steps could you take to create welcome changes into your life?
5. What strengths do you have that you can rely on when pursuing these desires?
**Suggested Modifications:** Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Individual Needs

Title: Stranded on a Desert Island

Description: This activity was inspired by the Carlson (2006) description of basic human needs; nourishment and contact, protection and safety, mastery of skills, sensory variation.

Indications: This activity is appropriate for adults. It is most beneficial if they have the cognitive ability to make metaphorical conclusions about the final image and its relationships to their family and personal life.

Materials Needed:

- One piece of paper
- Drawing tools of choice (pencil, pen, markers, colored pencils)
- Other materials of choice (collage, oil pastel, or paint)

Instructions: Image you are stranded on a desert island. You are sitting on the beach when all of a sudden a large shipping container washes up on shore. What do you hope is in it? Be as imaginative or realistic as you want. Create an image of yourself and the items you receive using the materials of your choice.

Process Questions:

1. What do notice about the items you chose to receive form the box?
2. Which items is closest, largest or is represented as the most important to your survival?
3. How do these items relate to the needs of nourishment and contact, protection and safety, mastery of skills, or sensory variation?
4. Based on what you drew what might be the metaphorical need connected to each item?
5. How might that relate to the way you find success and belonging in your work, community or relationships?

**Suggested Modifications:** Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Individual Goals

Title: Fulfillment and Frustration

Description: Based on the aforementioned hierarchy of needs the child forms a corresponding goal. Carlson (2005) explains if the prioritized need is nourishment and contact, the goal becomes attachment/comfort. If the prioritized need is protection and safety, their goal becomes security. If the prioritized need is mastery of skills, the goal becomes competence. And if the prioritized need is sensory variation, the goal becomes cognition. These subconsciously determined goals become the driving force for all future behavior thus shaping the individual’s motivation for movement within the lifestyle as well as the life tasks of work, relationships, and social connection. These goals will be supported with the client’s exploration around fulfillment and frustration and the relatable connections to human goals.

Indications: This activity is appropriate for ages 13 and up. It is most beneficial if the participant has the cognitive ability to make metaphorical conclusions about the final image and its relationships to their community relationships and personal life.

Materials Needed:

- Two pieces of paper
- Drawing tools of choice (pencil, pen, markers, colored pencils)
- Other materials of choice (collage, oil pastel, or paint)

Instructions: Begin by creating an image of yourself when you feel most fulfilled. When you are finished, create an additional image of yourself where you are frustrated. Include an environment and stimuli for each emotion.

Process Questions:

1. What do you notice about the two images?
2. When do you feel most fulfilled?

3. When do you feel most frustrated?

4. Do these two experiences have any commonalities or differences? (For example, you might find that you feel fulfilled when your community accepts you and frustrated when you are isolated or rejected.)

5. Review the Needs verses Goals chart and write about how your images might relate to your approach to finding fulfillment? Do you relate to attachment, security, competence, or cognition?

<table>
<thead>
<tr>
<th>if the Need is…</th>
<th>the Goal becomes…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nourishment and Contact</td>
<td>Attachment</td>
</tr>
<tr>
<td>Protection and Safety</td>
<td>Security</td>
</tr>
<tr>
<td>Mastery of Skills</td>
<td>Competence</td>
</tr>
<tr>
<td>Sensory Variation</td>
<td>Cognition</td>
</tr>
</tbody>
</table>

**Suggested Modifications:** Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Personality

Title: Membership Strategy

Description: Although not listed as one of the six central personality principals, the area of Personality Priority is important to this paper and concluding workbook. Each individual had unconscious priorities that guide every decision and behavior in order to maintain control, comfort, achievement or acceptance. In Kefir’s (1971) classification system, the personality priorities were categorized as: pleasing, superiority, avoiding (comfort) and controlling (power) (as cited in Ashby, 2000).

Indications: This activity is appropriate for ages 13 and up. It is most beneficial if the participant has the cognitive ability to make metaphorical conclusions about the final image and its relationships to their community relationships and personal life.

Materials Needed:

- One piece of paper
- Drawing tools of choice (pencil, pen, markers, colored pencils)
- Other materials of choice (collage, oil pastel, or paint)

Instructions: This about a time when you started a new activity that also required you to meet new people. Image yourself walking into the room for the first time. It is filled with many faces but all who are strangers to you. What will you do to become a member of this new group? How do you go about making new friends in this situation? What is your strategy? When you have an idea in your mind, create an image of what this situation might look like.

Process Questions:

1. What do you notice about the image you created?

2. What was your membership strategy?
3. How do you think this situation would have resulted in real life?

4. Review the Personality Priority chart and write about how your images might relate to your approach to finding ways of belonging? Do you relate to pleasing, superiority, comfort (avoiding), or control (power)?

<table>
<thead>
<tr>
<th>If your style is:</th>
<th>Control</th>
<th>Pleasing</th>
<th>Comfort</th>
<th>Superiority</th>
</tr>
</thead>
<tbody>
<tr>
<td>You might try hard to...</td>
<td>Control self or environment (others)</td>
<td>Please others</td>
<td>Feel comfortable</td>
<td>Be very competent or the best</td>
</tr>
<tr>
<td>Your strongest talents</td>
<td>Leader, Organized, Productive</td>
<td>Friendly, Considerate, Non-Aggressive</td>
<td>Easy-Going, Peacemaker, Undemanding</td>
<td>Knowledgeable, Precise, Idealistic</td>
</tr>
<tr>
<td>When stressed, you feel...</td>
<td>Anger</td>
<td>Anxiety</td>
<td>Weary</td>
<td>Depression</td>
</tr>
<tr>
<td>The price you pay is...</td>
<td>More social distance</td>
<td>Loss of sense of self</td>
<td>Reduced productivity</td>
<td>Feeling overburdened</td>
</tr>
<tr>
<td>The reaction from others is...</td>
<td>To rely on you ... or</td>
<td>To feel pleased or</td>
<td>To feel at-ease ... or</td>
<td>To feel respected ... or</td>
</tr>
<tr>
<td></td>
<td>feel challenged by you</td>
<td>exasperated</td>
<td>annoyed</td>
<td>inferior</td>
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</tr>
<tr>
<td><strong>You are likely to avoid...</strong></td>
<td>Criticism and Ridicule</td>
<td>Disappointment and Rejection</td>
<td>Pain and Stress</td>
<td>Unimportance and Meaninglessness</td>
</tr>
</tbody>
</table>

**Suggested Modifications:** Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

**Contradictions:** This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Early Recollections

Title: Childhood Memory

Description: Adler pioneered the projective use of early childhood memories, a central technique to lifestyle analysis. They are often referred to as *Early Recollections*, significant childhood memories formed between the ages of 0-10 (Carlson, 2006). These memories, whether they are recalled in a factual or fictional narrative, embody a person's core beliefs and feelings about self and the world. They contain reflections of the person's inferiority feelings, goal, scheme of apperception, level and radius of activity, courage, feeling of community, and overall, style of life (Ansbacher & Ansbacher, 1956).

Indications: This activity is appropriate for ages 13 and up. It is most beneficial if the participant has the cognitive ability to make metaphorical conclusions about the final image and its relationships to their community relationships and personal life.

Materials Needed:

- One piece of paper
- Drawing tools of choice (pencil, pen, markers, colored pencils)
- Other materials of choice (collage, oil pastel, or paint)

Instructions: Let your mind move back through time, back to one of the earliest memories you can recall. It must be a memory where something happened, a story you could tell, not just snippets of images or clippings of a memory. Try to recall a whole situation even if it didn’t make sense to you as a child in that moment. Once you have a memory in mind, create an image of that memory. What happened? Who was there? What details do you remember about the surroundings? When you are finished creating your image, write about this memory in first person starting with, “I was _____ years old….”
Process Questions:

1. What do you notice about the image and the story you recalled?
2. Is there anything surprising about this memory?
3. How might this experience influence you as a child?
4. If you could change something about this memory or experience, what would you change?
5. Continue to process this experiencing using the Convictions activity below.

Suggested Modifications: Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

Contradictions: This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the provided information or if the information extracted from the activity could cause harm to the participant.
Convictions

**Title:** Uncovering Guiding Beliefs

**Description:** This activity uses the Guiding Principals, as outlined by Adler as the road map of human behaviors (Carlson, 2006). Core beliefs drive thoughts, actions and behavior patterns in the pursuit of the final fictional goal. Uncovering these beliefs about the self and world will aid in the individual’s ability to transform and adapt to more helpful or useful convictions in order to achieve their goal or maintain their style of life.

**Indications:** This activity is appropriate for adults. It is most beneficial if they have the cognitive ability to make metaphorical conclusions about the final image and its relationships to their family and personal life.

**Materials Needed:**

- Conviction statement prompts (provided below)
- Writing utensil

**Instructions:** Take a moment to clear your mind, close your eyes, roll your shoulders and neck and exhale a few deep breaths. When you are ready, return to your paper. Allow yourself to respond to these statements by filling in the blank with the first word that comes to mind.

I am____________________________________

I am not__________________________________

Life is____________________________________

Men are___________________________________

Women are_________________________________

People are_________________________________

The world is_________________________________
I should be____________________________________

I should not be____________________________________

People should be____________________________________

Life should be____________________________________

It is wrong to____________________________________

It is right to____________________________________

In order to deserve love and belonging, I must____________________________________

Process Questions:

1. What did you notice about the experience?

2. Do your responses surprise you?

3. How might these beliefs influence your life?

4. Where do you think you received these messages as a child?

6. Using your wide adult mind, re-write each belief how you wish it were and how your adult self might respond to these ideas. (For example, if your first response was I am weak, you might re-write this belief as, I am weak physically but I am strong mentally)

5. How does it feel to re-write these beliefs?

Suggested Modifications: Encourage the client by reminding them that experimentation is expected in this journey and the final image will not be judged on its technical ability. This drawing should not be interpreted without the input of the participant. This art activity may not be helpful for children under the age of 13.

Contradictions: This should not be used if the participant has expressed a refusal to participate in art engagement, family interventions, or is physically or mentally unable to conceptualize the
provided information or if the information extracted from the activity could cause harm to the participant.
Final Reflection

What did you learn about yourself in this process?

In what ways has this information influenced your life?

<table>
<thead>
<tr>
<th>Past Beliefs</th>
<th>Re-written Beliefs</th>
</tr>
</thead>
</table>

Create a self-portrait of where you currently are in life, accepting all components of who you are and why you are, honoring your unique Lifestyle.
References


