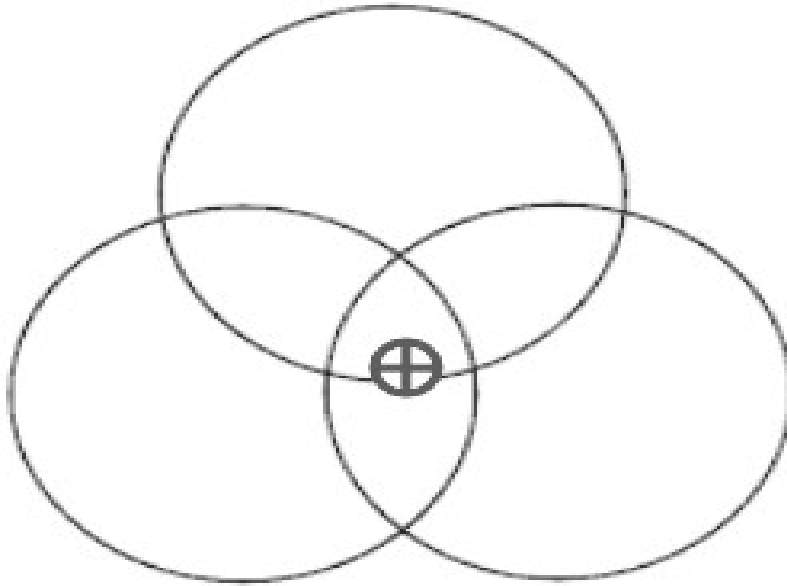


# Metaphor and Work

By Kino D' Griot



If a picture's worth a thousand words, then a metaphor is worth a thousand pictures. This drastic comparison to the popular saying best sums up what a metaphor means to us. Like a picture which is worth many words because of the many things we can talk about in a picture, a metaphor creates a moving picture that can make complex ideas and scenarios easier to digest

and hold in the mind. It is for this reason that metaphors are great tools for grasping what it means to work. I argue that by using a myriad of positive metaphors one can begin to have a better relationship with work. Through metaphorical thinking I present a framework of Art as a tool of work and three worlds that an individual can operate in. These three worlds are vocation, career, and jobs. It is important to get a firm understanding of what a metaphor is before we use it as a tool for anything.

According to Conceptual Metaphor theory proposed by Lakoff and Johnson, metaphors can be seen as mappings across different domains in conceptual structures. To simplify this, a conceptual metaphor is a word/phrase/symbol that describes an underlying relationship between an abstract concept and a more “real” experience (Lakoff and Johnson 1980). CMT proposes that metaphors that we use express underlying conceptual relationships in which one thing is experienced as another. In this theory we have three variables to look at (Lakoff 1992) : A target, a source, and the source’s mapping to the target.

- 1.Target: the concept/object you want to explain
- 2.Source: the domain you are drawing from to explain such a concept
- 3.Mapping: Application of the source domain to the target domain

Using this basic framework we see that understanding of a metaphor by a person hearing the metaphor requires them to have a basic understanding of both the target and the source domain. The experiential part of this framework is the mapping. One can understand the target and source but still have trouble mapping the two. Once a successful map is drawn from source to the target, we can say that metaphor is experienced. This framework is fascinating in that we can now use metaphors systematically in understanding concepts relating to work.

Humans spend most of their time working, so much so that there is a potential for someone's work to become their entire life. Where does work end, and the human begin. How can we define the point where an individual exists independently from his job and career? What are different ways of looking at working life? There are metaphors that we can use to understand work and how to work. The view of work is different depending on the person. Some people like to find meaning in their work, some simply work for money and survival, others just work for the sake of working.

In the introduction of *Images of Career*, Inkson introduces Darren, a 36-year old social worker. Darren describes his relationship with his career in the statement below.

“I used to be idealistic, but after ten years, dealing with the very bottom rung of society all day, every day, I feel demoralized. My life seems to be full of drug addicts, alcoholics, underprivileged poor, child abusers—people who simply can't run their lives—and a society and a system that just doesn't care about them. My caseload has doubled over the years, and I'm accountable if anything goes wrong. Even if I wanted, I couldn't begin to provide decent service for all of them, and frankly I am ceasing to care. The pay is lousy, and the promotion prospects are zilch. Nowadays I frankly wish I'd never got into this. But my family relies on the income, and I don't seem to be qualified for anything else. **I'm traveling in a rut, getting no-where, except a dead-end.**”





From his description we see that Darren who is in a noble profession transitioned from working with purpose and meaning, to simply working for a check. The last sentence of Darren's statement is very metaphorical. The use of “traveling in a rut” creates an image of how Darren is feeling in his career trajectory. The target in this metaphor would be his career, the source domain would be a road. The mapping from the source domain to the target is dreary. A rut is



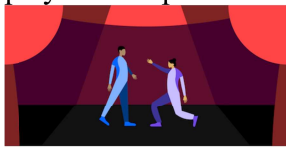
usually denoted as a depression or groove worn into a road or path by the travel of wheels or skis. Ruts are usually formed by wear and deformation over time. If one is in a rut, it might be hard to move on the road they are traveling. His use of the word “dead-end” maps his career as being a road in which he sees no way to move forward. But on this road he can’t turn back because he believes it is the only thing he is qualified for. What we can deduce from his statement is summarized in his last sentence. He feels trapped. We see here that metaphors are powerful in framing careers and how we view them. A negative metaphor is just as strong as a positive one.

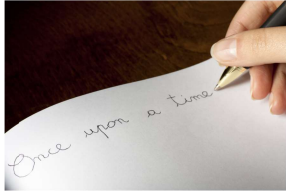

Metaphors help in understanding complex systems and images in our mind. Systems and images that have the potential to overwhelm us if not organized and framed properly. Inkson references in his paper Gareth Morgan’s Images of Organization, in which he analyzes organizations in terms of key metaphors such as: Organization as a machine, Organization as a culture, Organization as a brain. Morgan advocated for the method of multiple metaphors. He argued that each metaphor reveals a special truth about that organization, and organization in general. But he also believed that no metaphor on its own tells the whole truth, each metaphor has its own strengths and weaknesses. In Daren’s case the road metaphor where his career is seen as “in a rut” and “at a dead end” can serve as a wakeup call for him, and helps him express his emotions on his career. But this metaphor can be changed. One suggestion for Daren could be that his career is like a hill, though he may be at the bottom of that hill, he can always climb it.

The key to understanding how we can use metaphors to understand and frame our relationship with work is by understanding that work is what we make it. Similarly, how Darren used metaphors that gave him a negative outlook on his job, one can use a myriad of metaphors to understand and frame their relationship with work. Inkson’s paper offers nine key metaphors

that look at career. He discusses that it is sometimes best to use a single metaphor rather than multiple as it makes the ideas gained from the metaphors easier to understand. This concept fits well with the target, source, mapping framework because it is easy to understand that having multiple maps to look at can be overwhelming. Though it never hurts to have multiple perspectives when looking at the same thing. Below is a chart with their mappings.

Metaphor	Target	Source	Mapping
Career as inheritance	Career	<p>Something given to you</p>  <p><small>shutterstock.com · 1197665422</small></p>	This metaphor creates an image of a parent passing on something to a child. It could be that you see medicine as the right path because it is the family trade
Career construction	Career	<p>Something that you can build</p> 	This metaphor creates an image of career as being something you can construct yourself. It may be that you make your own career that is unlike any other
Career as cycle	Career	<p>Something that changes over time</p>  <p><small>VectorStock</small></p>	This metaphor gives the idea that your career is something that has defining moments that start and end. This could be the cycle of getting a Phd and then a teaching position
Career as fit	Career	<p>Something that you easily fit into</p> 	This gives the idea that both you and your career go together like two jigsaw pieces. It could be that you are

			naturally drawn to pets, so it is a no brainer to become a veterinarian
Career as journey	Career	<p>Something that you journey in</p> 	This metaphor gives the idea that career is something that has a lot of twists and turns like a journey, and even though you are on a path, you never know where it might lead. This metaphor goes well if you're an actor, and the majority of your work may not exist yet.
Career as encounters and relationships	Career	<p>encounters and relationships</p> 	This metaphor creates the image of your career being surrounded by social capital, which can be a source of comfort, especially if you're sociable. This fits well with someone who is a politician, or fund raiser.
Career as role	Career	<p>Something that you play a part in</p> 	This mapping gives the idea that a career becomes a large part of your identity, in that you must mold yourself to play the part. This applies to people who are soldiers, officers, or even the leaders of an organization
Career as story	Career	<p>Something that you can tell others</p>	This metaphor is complex, but the map generally comes down

			to your career being something you can tell others. It is something you are proud of. Another mapping is that your career is something that you write, something that excites like a story.
Career as resource	Career	Something that you use outside of yourself 	This metaphor maps to your career being something dependent on something else like a tool or place. This can be people like videographers, programmers, and miners.

The nine mappings of these unique metaphors gives the understanding that metaphor can really change how careers exist in the mind. Some careers fit nicely with some metaphors and harshly with others. The important point is that different metaphors gives a different perspectives when thinking about career making different concepts visually concrete in the mind. Career studies are enlivened by the use of metaphors, and it is a good place to start in thinking about a career.

The problem with career is that one can get stuck in a career path, or worse wrap their identity around it, in such a way that failure in it can be detrimental to the psyche. It is for this very reason that it is important to separate the individual and their purpose, from career, and that from the work an individual can do, and further separate these things from a particular job with a particular payoff. In the following pages I will build a metaphorical framework in understanding these four things. Vocational purpose, Career, and Job will be three distinct worlds that an

individual can navigate. Work will be thought up as an extension of the individual, and something that he/she can take back and forth between these three worlds.

### **Work as Art and its four dimensions**

A major turning point in fixing my negative outlook on work was when I decided to view all work as art. A google search definition of art gives art the meaning of being the expression or application of human creative skill and imagination. This definition is very useful in that it paints art as something that someone creates out of their imagination or using your imagination and skill to do a particular thing. This idea to me was revolutionary as it sparked an interest in understanding Art in all its aspects. Art comes from the mind or at least the brain given what ontology one is working with. Many Artist will say how their work is spiritual in nature. But Art can also be considered to be scientific. We can ask certain questions to probe at how it is spiritual or scientific.

1. Where does an idea come from? Does a human think of an idea and that idea comes into being or does it come from somewhere else? Does something come from nothing?
2. Where does the form of various natural objects and animals come from? Are the forms the result of physical processes or is it created by a being of some sort.

The answer to these questions can either be scientific or spiritual/philosophical in nature. Whichever source of answers one draws upon, we see that in studying, creating/recreating nature we get closer to the processes of creation itself. It is for this very reason that art and science are related. Learning and Art goes hand in hand. In order to create or do something, one must know or at least have an intuitive grasp on the structure of the particular thing that is to be created or done. With this in mind we can say that If work is Art, then as one becomes a better learner they

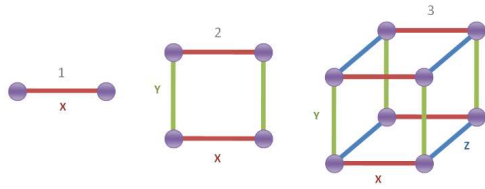


can potentially become a better artist, and thus become better at their work. This work may be as large and concrete as creating buildings, to as nuanced as applying thorough customer service technique. It is very common for people to use the phrase “The Art of” and then add a particular thing that can be honed.

### *Dimensions of Art*

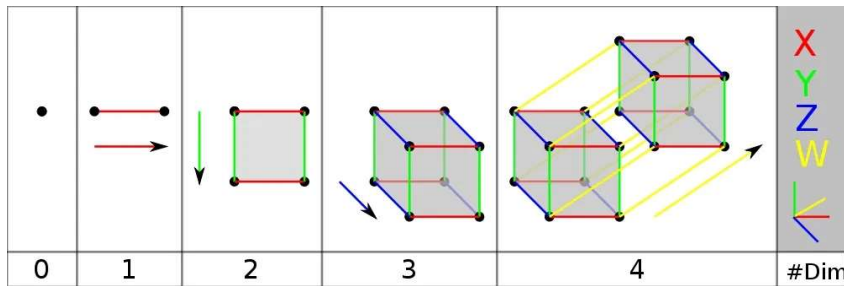
How can we further break art down to better understand how one can relate it to work? The concept of dimensions is useful in that it is spatial and qualitative. A dimension is defined as a measurable extent of some kind, such as length, breadth, depth, or height. In the 0th dimension, we have no-thing. This is a dimension that is often overlooked but it is the most important because it provides empty space in which anything can form. In the first dimension we have a line either limitless or finite, this dimension is commonly thought of as being length. The first dimension as well as the ones that follow can also be thought of having a particular quality and quantity attached to it. This quality and quantity have a limitless range. The quality can be the feeling of “being hot,” or a vector direction of “up” and a magnitude of “two”. The second dimension we have a plane, or length and width. A plane combines two intersecting lines in some way and can either be limitless or finite. When quality is attached to the lines, the plane can be a combination of the two. How two lines with quality and quantity combine to form a plane is something that is metaphysical rather than physical. For example, a line with the quality red intersects with a line with the quality blue can be said to make the plane of purple. The third dimension creates a room that can be either limitless or enclosed. In the geometrical sense, it has length, width and height. How quality interacts in the third dimension is similar to the second, except that at any given point within the three-dimensional room, we have to account for the quantity and quality of all the lines that surround the space? We can choose to ignore quality and

quantity and just consider space but when talking about Art those descriptions are important. Also when contemplating higher dimensions than the third, quality and quantity are necessary.



The fourth dimension is commonly thought of as time. Though I argue that time is just one aspect of the fourth dimension and only important because we are in 3-dimensional space. The fourth dimension in this framework is relation. Two lines will always form some sort of plane and two planes will always form some sort of 3-dimensional space, simply because of the nature of these metaphysical dimensions. So, what do two 3-dimensional spaces form?

The fourth dimension is the relation between two 3 dimensional spaces for the purpose of this framework. For example, we can let the quality of this four dimensional object be the 3-dimensional space in the future, present or past. Some other qualities might be the 3-dimensional space if it had different essential qualities in its make up. It is interesting to note that the fourth dimension is a dimension of possibilities in relation to a particular 3-dimensional thing, the fifth dimension is a dimension of all possible possibilities in relation to that thing, and the sixth dimension is a direct path of actualization of each one of those possibilities. This thought experiment is both fun and useful in considering art. We must keep the first four dimensions in mind when considering art as it is used in work.



*What are the dimensions of Art?*

A human can only create given the dimension he is working in. The human mind working in a 3-dimensional space is four dimensional. This is because it can think of the past and future, as well as the makeup of a particular thing and what it could and could not be. In order to understand and recreate objects or things we have to consider all of its dimensions. The first dimension would have to be a dimension that best captures the line, or essence with its quality and quantity. Language and Numbers are the closest thing humans have to describing this first dimension, Thus the first dimension of Art is Writing, or at least the ability to form symbols like the ancestors of humans did before written language.

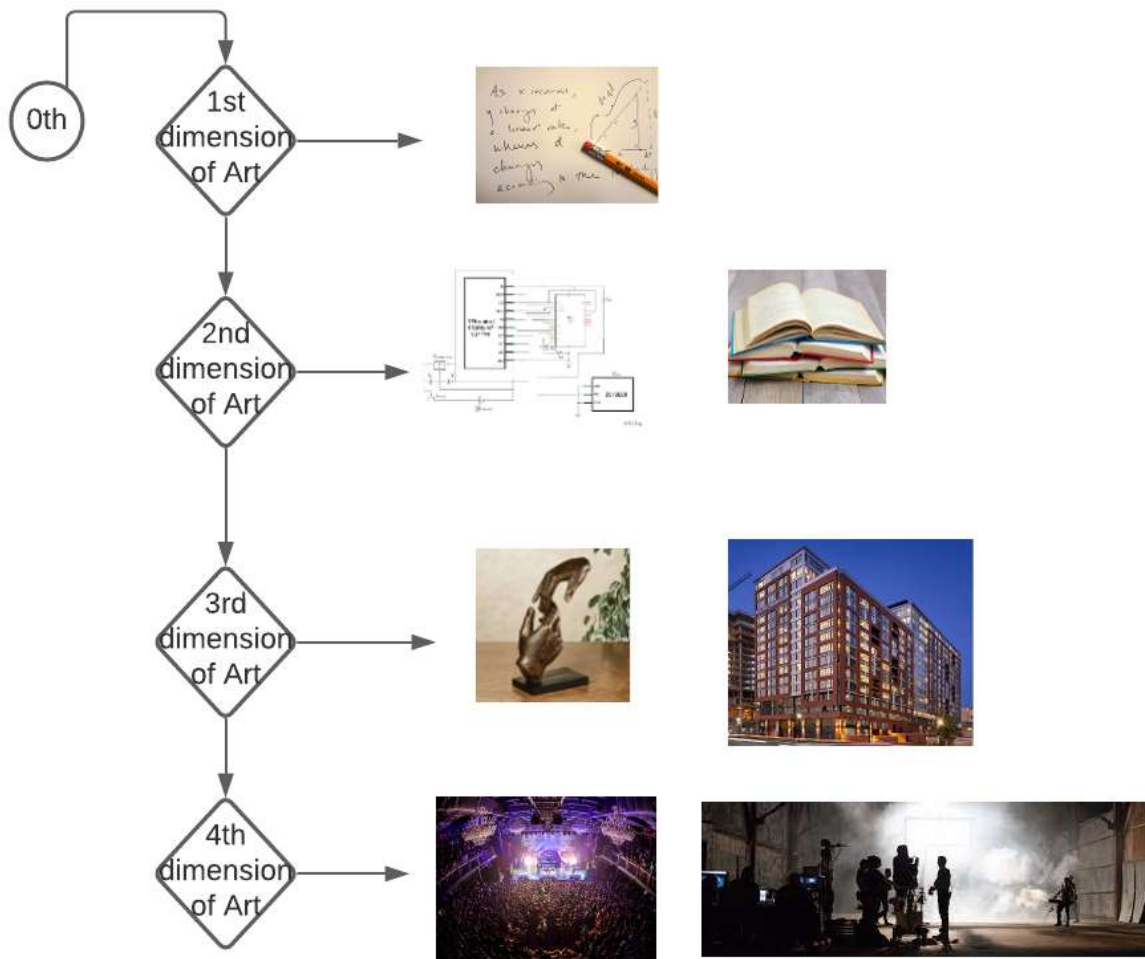
The second dimension of Art would have to be a dimension that best captures the interaction between different essences (One dimensional lines). Well-formed writing has the potential to do this, as well as particular frameworks and schematics, or symbolic representations of a concept. Art in this dimension aims at capturing an aspect of something before it becomes 3-dimensional. The best word we can use to call the second dimension of Art is Design.

The third dimension of Art is a dimension that forms a 3-dimensional representation of something, and art in this dimension creates something 3-dimensionally. The essence of writing can no longer really exist in this dimension as much, other than through spoken word and consideration that we write in the 3-dimensional world. There is not a concrete name for this

dimension of Art. Sculptures, paintings, Architecture, and other things that have some 3-dimensional aspect to it would fall under this dimension.

The fourth dimension of Art would have to be a dimension that best captures the complex workings of the fourth dimension. It is best to think of this dimension of Art as moving through space and time. A well-orchestrated event can be considered a four dimensional Artwork, as well as a conducting a film. One can also argue that Paintings/Sculptures and designs have four-dimensional aspects because they can capture something in the past, present, or future. The best word I have for this dimension is music because in music, notes and chords combine to form melodies and harmonies and when done at the right time can be beautiful. Similarly, someone who wishes to create in this dimension will have to consider multiple variables.

The dimensions and the dimensions of Art are a personal self-fabricated framework for understanding how one can create. We can look at it as a metaphor in which the target is “what can somebody do” and the source domain is the dimensional framework of Art. The mapping between these two concepts allows for the experience of understanding how one can “create” or “do.” Below is a diagram representing this:



What is good about this framework, is that from the 0th to the 4th, the faculties of creation are within the individual to develop and carry within themselves. They exist independent of a job, career, or vocation. If an individual chooses and has sufficient resources, they can create without considering any of these three worlds. These dimensions also offer an individual lifetime of learning and growth as they learn to create more and more things.

## Vocation

One possible definition of vocation is a calling from beyond oneself. In this paper the term vocation is specifically separated from terms like career and job because vocation is the intimate aspect of working. The concept of vocation gives one purpose. What surrounds the idea of vocation is that each individual has particular strengths and gifts in which they can apply to the service of others, and this application can give an individual meaning and a sense of purpose. Without considering what one's vocation is, one risks working simply for the sake of working. In our framework the source of inspiration for a career will come from thinking about what is one's vocation. The link between vocation and career is one's ability to create and do.

Frank Parson's Pioneered the professional discipline known as vocational guidance, and career counseling (Hinkleman 1999, pg.3). Parsons was successful in creation of this field because of his use of metaphors. Specifically, three metaphors

1. Career as building
2. Planful Career as Sailing with chart and compass
3. Rational Career choice as competing in a race without handicaps

The first metaphor was used heavily by Parson. The target being career, the source domain being a structure that can be built. Parson explains the mapping as this: "The building of a career is quite as difficult a problem as the building of a house, yet few ever sit down with pencil to paper, with expert information, to plan a working career and deal with life problems scientifically, as they would deal with the problem of building a house..."

The second metaphor considers direction as important to planning a career. The target is career planning, and the source domain is a navigation tool on a sailboat. Parson explains the mapping as this: " It is better to sail with compass and chart than to drift into an occupation

haphazardly or by chance, proximity, or uninformed selection; and drift on through it without reaching any port worthy of voyage. ( Hinkleman 1999, pg 6).

The last metaphor is a little hard to stomach and I think it is always best to develop the philosophy of eliminating your weaknesses and developing your strengths. This metaphor aims at helping an individual maximize their potential by forcing them to understand their strengths and weaknesses. The target would be a rational career choice, the source domain being a race. Parsons explains the mapping with this question: “Do you want to run a race with an iron ball tied around your leg, or would you rather enter a race where you can run free like the rest?” (Hinkleman pg, 8)

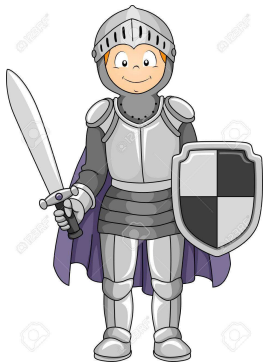
A study on a sample of 122 adult career counseling seekers in Montreal was conducted ( Hinkleman 1999 pg.9). The participants were asked on how they might describe their current career in terms of metaphors. In general, the career metaphors were described as dark, anxious, and depressing. The seekers' metaphors conceptualized their academic work and career progress as aimless and drift. To reiterate on a previous point: it is useful to teach working people to use positive metaphors because it can help foster a better relationship with work. Additional metaphorical tools are needed to further shape a positive relationship with work.

One such metaphorical tool is the framework of the dimensions of Art developed in this paper, as well as Parsons' three career metaphors he used to guide his clients. “Work is Art” is a metaphor in itself. The target being work, the source domain being Art. The mapping to this when not considering the framework developed in this paper is that work is something that an individual can approach creatively. The metaphor creates a sense that work is enjoyable because art is self-expression. When considering the four dimensions of Art presented, “Work is Art”

maps to something more concrete, it becomes something that an individual has a certain proficiency in, and in which the result can be measured by their ability to create and do.

This framework may be useful when concentrating on vocation because everyone has their own particular talents in these dimensions of Art and will find different work appealing. We can think of the four dimensions of art as a sword or weapon that one always carries . Vocation is how a person chooses to wield their weapon and why they wield it. The main idea of the four-dimensions of Art is that artistic expression and learning can be a fulfilling process for an individual. The goal is for an individual and his art to exist independently of everything else. An individual grows when they can navigate all four dimensions efficiently and in a way that is unique to them and beneficial in their working life.

Consider the metaphorical statement: Vocation is how and why we wield our tools and weapons. Our tools and weapons are our gifts and talents.



Let us look at an example using two stories looking at how the framework can come into use:

*Todd is a college sophomore majoring in English and he just decided he wants to be a teacher. Todd is shy and writes poetry in his free time to express feelings he has trouble talking about with anyone else. Despite his shyness Todd is set on becoming a teacher because he feels a calling to it, and the impact that he can have on his students.*



*Todd visits his dean to talk about taking more education credits. His dean presents the Artistic framework to Todd and asks him to consider what dimensions he can grow in. A light bulb goes off in Todd's head about how he can get over his shyness. He decides to join the spoken word club at his college, and there he gets a chance to share some of his poetry. Todd realizes that if he wants to be a teacher it would suit him to become a good orator. He practices orating his poetry. During his education classes Todd notices areas in which he could apply and connect the four dimensions of Art in addition to becoming a good orator. He joins another program where he gets the chance to teach middle school kids. Todd feels confident speaking to them because of his spoken word, but realizes that there is a lot to learn, and he brainstorms ways in which he can grow as a teacher. He considers ways in which he can write lesson plans that can be orchestrated as perfectly as possible. After multiple failed plans, he got the hang of crafting plans that he was able to execute. This brought him a great sense of Joy.*

***Michelle** is a talented painter. Though after her graduation from Art school she's having trouble staying afloat with just selling her art. Her mother suggests that she finds a job so that she can save up for a studio because it would be harder doing it with just selling her art. Reluctantly, Michelle cuts back on her painting to look for a job. She has always been interested in parties and large events, so she studies to be an event planner. She buys a book on event planning and is shocked at how many moving parts, and how much work goes into planning just one event. She is intrigued. After studying event planning she manages to land a job. Her first couple weeks were a mess but after a while she started to see the connection between painting and event planning. In her mind a perfect event is similar to the realist paintings she focused on. She knows that no matter*

*how hard she tries, she could never perfectly replicate the things she tries to paint. She does know that she could get pretty close though. She starts drawing sketches of what an event would look like, and stapling multiple sketches to form what an event would look like. To her surprise, the events that she oversaw were becoming great successes. Michelle never expected to love event planning as much as she did. When she finally saves enough money to lease a Studio she feels sadness leaving her job, but she knows she has the skill set if she ever wants to try it again.*

What these two stories show are two artists who have methods of artistic expressions that they found that could be applied to a particular field of work. Though Michelle was more interested in pure Art than a job, she found solace that her gifts could be utilized. Todd understood how much work he had to do to become a competent teacher, but his writing gave him the tools and confidence he needed to grow.

## **Career**

Michelle fits the pure artist stereotype but even she had to conform in such a way to sustain herself. Careers as we explored can be framed in different ways. And Parsons gives us these great career metaphors to start formulating this world.

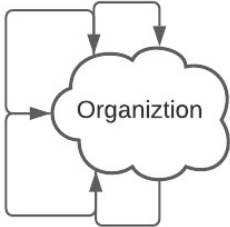
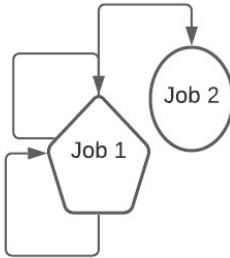
1. Career as building
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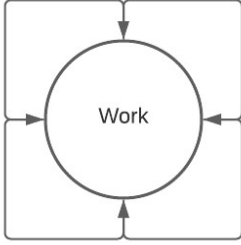
From these metaphors we see that not only is it up to an individual to craft his career, but it is important to do such a task because it makes life easier. There are two common ways of looking at careers: The traditional organizational career and the boundaryless career. In the traditional organizational career, career is articulated as a set or series of work experiences with a

linear, steady, upward trajectory within a fixed organizational setting (Tomlinson 2017 pg. 8). Boundaryless career places emphasis on change in the psychological contract, hierarchies, and forms brought on by organizational careers to facilitate greater opportunities for employees to craft careers that allow for temporary employment contracts.

A third way of looking at a career is called the protean career. While the boundaryless and organizational career focuses on mobility, the protean career focuses on motivation. This motivation is the motivation to achieve subjectively-defined career success and satisfaction. In the protean career, we have a career that includes many changes through self-invention, and is generally characterized by autonomy, proactivity, and self-direction. The protean career has two “meta competencies”: identity and adaptability. This is a career that is self-defined and personal where the meaning is internal and specific to the individual.

Below are visual metaphors for these three types of career view.

Type of career	Target	Source domain	Mapping
Organizational	View on Career		In this visual metaphor, we get a sense that the career is defined by the organization and an individual’s place in it. The arrows show mobility in that organization.
Boundary less	View on Career		In this visual metaphor we get a sense that the career is open to different organizations or jobs, The arrows show that one can progress in a particular job, but

			have the option to move to another one if sees fit
Protean	View on Career		In this visual metaphor, the central focus is working, but there is no clear indication of progress, as it is self-defined. From this metaphor we do see a sense of growth from the movement to different points, however it is cyclic.

There is a need for these three career views because it allows an individual to navigate the working world. The Protean view is essentially a personal motivation view on career and builds an understanding that it is up to an individual to determine why and how they work, and what that means to them. This is a view that offers personal freedom from the outside forces dictating the career of an individual. The boundaryless career view gives a sort of adventure to the working world in which an individual gets what they need out of a particular job, and have the freedom to move to a next one if they see fit; they are not bound to a particular organization or job. The organization career view is the most limiting, but it also gives an individual a way of viewing an organization and how their career can progress at that organization. Combining these three views creates a balanced view on career.

Considering these three views on career plus Parsons’s three career metaphors ,an individual will have many tools in crafting and navigating their career. Metaphors allow for easily understanding these complex ideas and pushes an individual to conscious control of their

career. These tools coupled with the four-dimensions of Art framework that an individual carries within themselves prepares an individual to conceptualize themselves in a particular job.

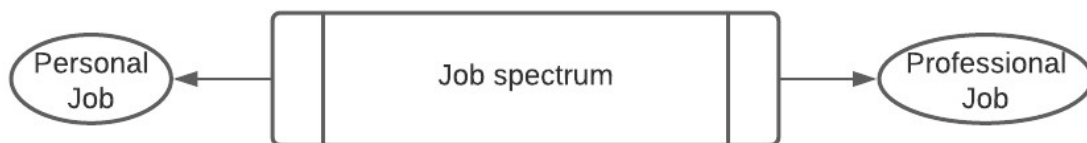
### **Job**

The framework of Art in four dimensions served the individual in viewing what they had to offer independent of vocation and career. The first world of vocation served the individual in understanding why they work and how their talents can offer meaningful service to others. The second world of career served the individual by offering an overarching direction of their career life. The third world is that of jobs. A job is defined as a paid position of regular employment. This payment is not necessarily monetary but can be experience or some other form of value.

A job serves as a container for which an individual can provide their energies to progress in their career or carry out their vocational purpose. Finding a job can be as difficult as it can be easy, depending on how one views a job. This is because some jobs may be voluntary and easier to get than others. I will use the metaphor “Jobs are on spectrum” to frame the different types of jobs that best fit with the three worlds and Art. The reason why this metaphor is needed is because in our framework, work can be thought of as being independent of vocation, career, or a job. As such, an individual can choose to express their energies in a myriad of ways. For example, they may serve roles as husbands and wives, or older siblings, or volunteers. Various roles come with their own type of jobs attached to them. An individual may enjoy volunteering at their local church, or community garden, and in doing so they have a particular job. An individual may have a calling to protect animals, and thus they keep this in mind as they walk through life and this calling becomes their own personal job. Someone might have a job that requires them to fit a role that entails a lot of schooling and qualifications like a doctor, lawyer, professor, tradesperson. So on one end of the spectrum, we have a personal job where an

individual can immediately do work in, and on the other end of the spectrum we have a professional job which requires schooling and qualifications for an individual to do work in. In the middle of that spectrum, we may have a job, that an individual is simply working because they need money, and such a job may not require education or any ulterior motives.

The visual metaphor of “Jobs are on a spectrum” is below

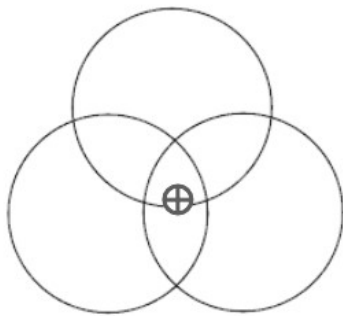


This visual metaphor maps the type of jobs that are available to someone and shows that personal jobs are easier to get because they are self-created, and professional jobs are harder to get because it requires qualifications of some sort. This mapping of the types of jobs to a spectrum gives a sense of freedom to an individual who wants to do some form of work. It also illustrates the avenues one has if they want a particular job.

### **Conclusion**

Metaphors come in all shapes and forms and they serve the purpose of illustrating complex ideas. Work is a complex thing that everyone must do in some shape and form. In physics, work is defined as the energy transferred to or from an object via the application of force along a displacement. I think this physics definition best sums up humans and work existentially. As individuals we have the ability to work and also the gift of gaining satisfaction from that work. Metaphors are great tools in framing work. The first frame developed in this paper is a general overview of how one can consider thinking about their career. These frames are numerous, and nine general frames are presented in this paper for consideration, the main frame presented in this paper is personally made, but aims at covering all aspects of work. It

includes the ability to work framed as the four dimensions of art, and three worlds that an individual can consider working in. These worlds are vocations, careers, and jobs. These worlds offer an individual a multitude of ways of framing their relationship with work. My framework for work is best summarized by the symbol below that I have titled the work symbol. Metaphors when framed positively are a great tool for career studies and career navigation, and I offer the work symbol as such a tool for consideration.



⊕-Four dimensions of Art



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