Chilkoot Indian Association

Chilkoot Art Apprenticeship Mentor Handbook

Wayne Price and his Canoe Kwaan apprentices. Photo by Jake Bell.

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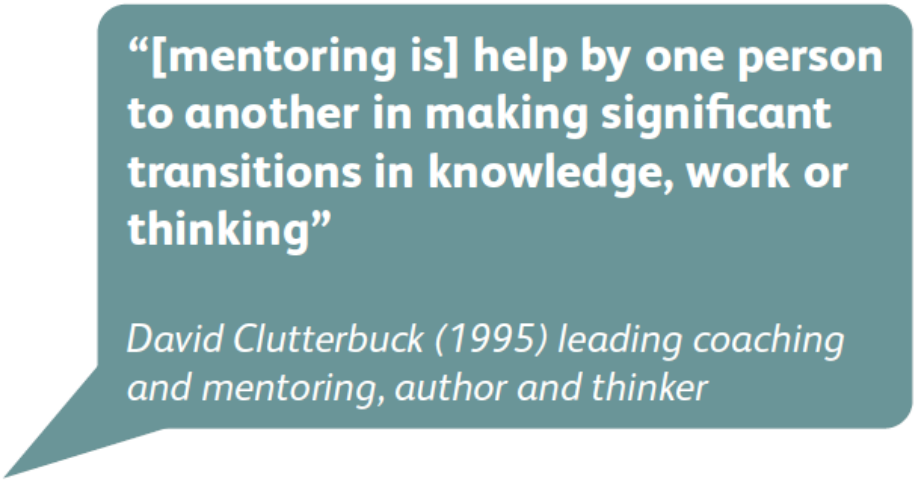
1. Introduction

Thank you for agreeing to be a mentor in support of an emerging Jilkoot artist.

Mentors play a key role in supporting apprenticeships. There is substantial evidence that good mentoring is the best way of supporting learning and passing on traditional knowledge. We also know from experience that mentoring colleagues is a highly rewarding experience, and that you will learn from your apprentice as much as your apprentice will learn from you.

This handbook explores what mentoring means in the context of an apprenticeship and gives you tools that can support you as a mentor as well as resources that will enable you to best support your apprentice.

What is mentoring?
Mentoring is a short to medium term professional relationship where a more experienced individual (the mentor) uses their experience and expertise of an area of work or industry to advise, guide and support another individual (apprentice) to achieve their stated goals.



1.1 Program Goals

The ultimate goal of the Chilkoot Art mentorship is to inspire your apprentice to pursue a career in a traditional art form. You can do this by helping them build their skills, showing them the cool things you're creating as a part of your work, and helping them understand the reality of running a small business (which is what you are doing) while supporting a family.

The goal of the Mentor/Apprentice Program is to foster the growth of mentors and apprentices from the Traditional Tlingit Arts fields in order to:

- Transfer intergenerational cultural and/or traditional knowledge.
- Perpetuate creative development and artistic rigor in the Traditional Arts.
- Empower mentors and apprentices to play an integral role in the community.
- Enrich Jilkoot Aani, strengthening traditional art within traditional lands.

The Mentorship is intended to:

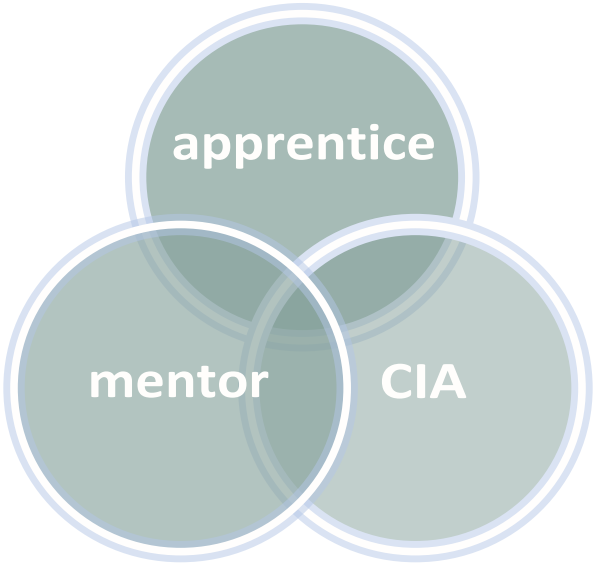
- Increase the emerging artist apprentice's skill level in the apprentice's chosen Traditional Arts practice through innovation, creativity, exploration, and mentor advisement.
- Expand the intergenerational exchange of cultural and/or traditional knowledge and artistic skills.
- Develop the next generation of Master artisans with a commitment to passing on their knowledge to the next generation.

1.2 Choosing Apprentices and Mentors

An independent reviewing committee made up of traditional artists from Southeast Alaska will select two apprentice/mentor pairs each year of the program. Applications will have identifiers hidden so that the selection is blind, with no bias as to the candidates and their affiliations within the tribe. Pairs that are not chosen may be held over for the subsequent years of the program, with the option to make changes to their application prior to resubmittal.

1.3 Key roles & responsibilities: tri-party relationship

An apprenticeship only really works well if the tri-party relationship among all three parties is strong and that everyone communicates and supports each part of the apprenticeship.

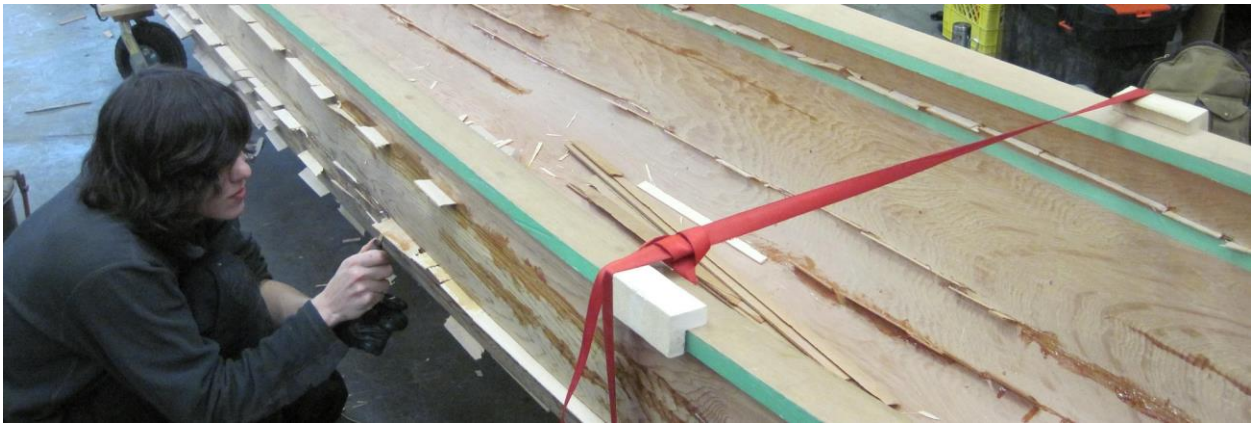


The Apprentice – commits to being on time, coming prepared, completing tasks and acquiring tools and materials as instructed by the Mentor

The Mentor – provides workplace, tools and materials, develops learning steps, supports & monitors the Apprentice's growth

The CIA Cultural Program Staff– supports the Mentor/Apprentice pair, coordinates regular evaluations, assists with communications and technology

Apprentices



Zack James working on a canoe under the guidance of Wayne Price. Photo by Jake Bell.

Potential apprentices will work with the CIA Cultural Department staff to identify mentors with whom they might wish to work. Mentors must be contacted prior to the application and support the potential apprentice's application for the program.

Apprentices will be selected who:

(a) Show an interest for the art form based on family history, studies, readings, or some effort to create.

(b) Make a commitment to stay in the Chilkat Valley for at least 2 years and pass on the knowledge that they learn.

(c) Choose an art form that is under-represented in the Valley.

(d) Commit to completing a minimum of six months apprenticeship, documenting the apprenticeship with blog postings, and providing a workshop or other public learning opportunity in Haines upon their completion of the apprenticeship.

Upon selection, the apprentice will be asked to sign a contract committing to a minimum of six months, working at least 520 hours with the mentor on the apprenticeship, and documenting the process.

The apprentice's final products will be exhibited to the community to show how the Cultural Program builds our local indigenous resources.

Photo by Jake Bell.

Mentors

Wayne Price at the start of the Journey to Celebration. Photo by Jake Bell.

Mentors will be invited to participate based on the interests expressed by an apprentice candidate. The potential mentors will assist the apprentice candidate in writing an application for the program, including information on the merits of the mentor and the curriculum of study that the two will pursue.

Once the pair is chosen, the mentors will be asked to sign a contract committing to a minimum of six months with the apprentice and 520 hours of time either training or working alongside the apprentice. Given COVID realities, the pair may elect for some of this time to be over Zoom or other distance learning method.

Each mentor will submit a short monthly report summarizing accomplishments for that month, and a final evaluation of the apprentice.

The Mentor/ Apprentice Pair

Since the mentor and apprentice will be working closely together, it is important that they are compatible. Mentors and apprentices should both commit to being professional, courteous and respectful to each other. The first opportunity to work together will be in finishing the application form for the program. The form asks that you outline how the apprentice will learn and what the end result will be. The pair should develop their curricula based on SMART goals, as explained in this manual. Although we do not require a joint project, it is often a good way for an apprentice to learn from and with a mentor.

CIA Cultural Department

The Cultural Program staff will work with the apprentice/mentor pair to outline the specifics of how their collaboration will work to the satisfaction of all parties, to fulfill the six month requirement. Program staff will help the mentor gain skills in communication and teaching to aid their guidance of the emerging artist. This will begin with assistance with applications, matching mentors and apprentices, and

providing an initial training meeting for the chosen pairs.

The program staff will contact the pair throughout the apprenticeship to ensure it is running smoothly.

The Cultural department is committed to creating a new generation of Master artists in Jilkoot Kwaan. Our goal is to make the apprenticeship transform an artist into a lifelong, viable small business, thus continuing the art into the next generation. To accomplish this, we will provide post-apprenticeship small business workshops and other support services to program participants.

Your contact at the Chilkoot Indian Association is Helen Alten, Cultural Department Director, halten@chilkoot-nsn.gov, 907-766-2323 x104. Her cell phone is 907-314-2073.

1.4 Tri-Party Review Meetings – setting targets

As part of the monthly tri-party review meeting process, the apprentice will set **SMART** targets. (See 4.2) These targets should be discussed and agreed between the apprentice, mentor and CIA staff.

- Review targets at each tri-party meeting.
- Sign off on completed targets.
- Roll incomplete targets to the next period.
- Establish new targets.

1.5 Participation Commitment

Both Apprentice and Mentor will sign contracts with Chilkoot Indian Association (CIA) stating the obligations and commitment expected of both parties.

The program money is paid directly to the mentor and apprentice separately, over the period of the apprenticeship, as follows:

- $10,000 to the mentor, paid in three installments upon receipt of invoices.
- $6,000 for the apprentice's participation expenses (e.g. mileage to attend sessions, lodging for research travel. etc.), paid in three installments upon receipt of invoices.
- Up to $500 for additional supplies, which may be invoiced with receipts attached.

The mentoring period is October 1 through September 30, the following year.

Mentors are expected to meet with their apprentice a total of 520 hours during the period. Communication between mentor and apprentice and periodic check-ins with CIA are crucial to maintaining a vibrant learning experience for both of you.

2. The Mentor's Role

These are general guidelines and suggestions for mentoring. You may be aware of many of them already. Some are practical, some are informational, and some are general knowledge. The guide is meant to be helpful and a useful reference to some of CIA's mentor practices and expectations.

2.1 Qualities of a Mentor

Being knowledgeable in the field and having experience as a teacher go hand-in-hand with effective mentoring. Some artists are strong in the field, yet unable to translate their own knowledge and skills into an organized lesson to share with someone less experienced. A highly important quality for a mentor to have is a willingness to share all aspects of their traditional art practice to ensure a rich artistic exchange with the artist apprentice. Likewise, a mentor should be available; open to questions; and engage in frequent discussions with your apprentice, as conversation, storytelling, and dialogue are aspects of learning. Another quality for a mentor to consider is to be organized and prepared for each training session, so as to ensure that the apprentice can fully reap the benefits of the learning and experience.

2.2 Mentor's Role and Obligations

Mentors are considered leaders in the field, in their role to apprentices, and in the community. For centuries, knowledge has traditionally been transferred orally, by observation, and through hands-on experience. The development of mentor-session lesson plans and a commitment to a six-month practice are also essential to the advancement of an artist apprentice's skill level and art knowledge, and to meeting the timeline for completion of art projects by the end of the mentorship.

Developing effective lesson plans is important for a successful step-by-step progression towards measurably improved artistic skills and the recorded interchange of cultural and/or traditional knowledge with the apprentice. The monthly lesson plans can be tailored to the apprentice's particular skill level and art form; can demonstrate the mentor's commitment to help the apprentice achieve a higher level of artistic skill, knowledge, and creativity; and can encourage community engagement and professional development.

You, as the Mentor, will lead the planning, direction and completion of the art projects and will be committed to meeting the deadline. A lesson plan outline is a desired outcome by the initial training session's end. Time is scheduled to help you create the lesson plan outline or flesh out the one provided in the internship application. *Monthly lesson plans should be completed*

and in place with the Chilkoot Indian Association Cultural Department prior to the start of the mentoring project. The staff are available for further advisement with lesson planning beyond the training session provided at the start of the internship program, if you so desire.

The mentor and apprentice will mutually determine and agree upon their meeting session schedule. A reasonable expectation is for your apprentice to arrive on time and give advance notice if planning to be late or miss a session. The mentor is equally committed to punctuality and consistency in keeping to the lesson plan schedule.

Further aspects of the mentor role:

Mentors are expected to:

- Support apprentices in developing the skills necessary to perform their role and complete their program of study. This will be a developmental process and mentors will work alongside the apprentice to help set targets for their development.
- Give the apprentice opportunities to gain wider knowledge and skills in certain areas.
- Facilitate networking opportunities for the apprentice to other traditional artists who may be a useful resource.
- Attend the review meetings and contribute towards assessing their progress towards mastery.
- Be a positive role model.
- Give honest and constructive feedback.
- Challenge the apprentice to look at their work from new angles.
- Challenge the apprentice to move out of their comfort zones.
- Help them to recognize and realize their potential.

2.3 Safety and Ethics

The mentor is responsible for providing a safe work space. Conduct a health and safety assessment of the workplace before the apprentice starts with you. Identify risks and personal, protective equipment that might be required by the apprentice.

The mentor is responsible for teaching safety in the studio and instructing their apprentice in the proper use of tools, equipment, and machines. The mentor can share the ethics, associated history, issues, and any contemporary considerations of the art form practice. Also, CIA encourages the mentor and apprentice to discuss and determine in advance how created art project(s) will be promoted and credited for the public's knowledge, education, and possible acquisition. Items to discuss may be the future use of images, ideas, the mentor's name, as well as any possible ethical controversies, if known.

2.4 Budget

Mentors and Apprentices are expected to manage the funds and to work within the budget. Mentors and Apprentices will be asked to submit documents via Interim and Final Reports on how expenses were spent and may be asked to submit certain receipts. In general, CIA recommends that mentors and apprentices document and maintain all expenses with receipts for this project for your own record keeping, and possibly consult with a tax accountant.

Budget expectations and use of the $16,500:

- $10,000 is for the benefit of the mentor in furthering the mentor's art practice and mentoring the apprentice.
- $6,000 is for expenses that the apprentice may incur to participate, e.g. mileage to attend sessions, travel expenses alongside the mentor for research, time away from work, tools and supplies are some examples. Receipts are required for any purchases using this sum.
- $500 is solely for supplies, tools, and materials. Receipts are required to show how this sum was expended.

The $10,000 award is paid directly to the mentor in three (3) installments:

- $4,000 upon completion of the mentor-training workshop, vendor forms, and receipt of an invoice.
- $3,000 upon satisfactory submission of an Interim Report and invoice to CIA.
- $3,000 upon satisfactory submission of the Final Report and invoice to CIA prior to end of the mentorship.

The mentor is expected to administer all funds in a business-like fashion:

- Have a plan and a budget for the mentor period.
- Keep adequate records of time spent mentoring and on any joint art project.
- Provide reporting to CIA, as requested, that summarizes expenditures to date in the Interim and Final Reports in a provided budget form and provide copies of receipts.

The $6,000 award is paid directly to the apprentice in three (3) installments:

- $2,000 upon completion of the mentor-training workshop and receipt of an invoice.
- $2,000 upon satisfactory submission of an Interim Report and invoice to CIA.
- $2,000 upon satisfactory submission of the Final Report and invoice to CIA prior to end of the mentorship.

The apprentice is expected to administer all funds in a business-like fashion:

- Have a plan and a budget for the twelve-month mentor period.
- Keep adequate records of time spent on the apprenticeship.
- Post a monthly blog about the learning process.
- Keep accurate records of expenditures on the apprenticeship.
- Provide reporting to CIA, as requested, that summarizes expenditures to date in the Interim and Final Reports in a provided budget form and provide copies of receipts.

The mentor and apprentice will receive an annual Tax Form 1099 and **will be responsible for Tax Form 1099 compliance. CIA highly recommends that you consult with your own tax advisor/accountant regarding the Tax Form 1099 compliance.**

2.5 Reporting

This program supports a rigorous mentoring for a minimum of six months. Reports are crucial to enrich and educate others (funders, the public, the tribal council) about successes and challenges faced during the mentoring year. Hence, mentors will be asked to complete and submit Interim and Final Report forms, approximately in January and May, respectively. Report forms will be provided to the mentor for completion. Also, during the apprenticeship, CIA will conduct informal monthly check-ins by way of social media postings, periodic site visits, and an exit interview with you and/or your apprentice for any one or all types of check-ins. Mentor and Apprentice will be asked to provide brief monthly summaries at monthly meetings with CIA staff. Apprentices are expected to post in their blog at least once a month. Posting should focus on their progress and learning. All types of reporting and check-ins are required. Reporting provides opportunities to share progress, learning and impact, and to modify lesson plans (if needed), which will establish a reciprocating and engaging mentoring experience for both mentor and apprentice. We also encourage input from the apprentice in completing any of the mentor's reports and check-ins, if the mentor desires.

2.6 Resolving Differences: Dealing with an Apprentice-Mentor Mismatch

Regular communication is key to a fruitful mentoring partnership/collaboration. Sometimes differences between mentors and apprentices cannot be avoided; however, please consider that they can be mitigated. These differences might be cultural, such as when tribal customs and cultural ways of teaching or learning may not match.

Differences may also be associated with varying work styles and habits. Consider that you and your apprentice may at times have different expectations for lesson plans and goals for the mentorship, which we encourage be identified during the collaborative development and lesson plans review in the joint mentor/apprentice training session. Recognizing and discussing differences or unexpected circumstances as soon as possible can help reduce misunderstandings concerning goals, progress, and art projects.

In rare occasions the mentoring relationship does not work out. The causes for this can be a result of bad fit, a mentor or apprentice who does not actively participate in the relationship, or communication issues. In the event this happens, the best way to approach it is to first address the issue with the mentor/apprentice.

If this does not rectify the problem, please contact the CIA Cultural Department

Director, Helen Alten, by email at halten@chilkoot-nsn.gov or by her cell phone at 907-314-2073.

In the event of irreconcilable differences with an apprentice, please present in writing (email is acceptable) to the CIA Cultural Department Director a brief description of who, what, when, where, and how of the issue that cannot be reconciled.

2.7 Mentor's Goals and Expectations for an Apprentice

Mentors may expect apprentices to attend all sessions and arrive on time or give advance notice of any anticipated absence or late arrival. You are sharing knowledge, which has been handed down to you and developed over the years and through decades of hard work, so respect is reciprocal to exercise for both you and your apprentice. Additionally, we hope the apprentice will exercise humility toward your wisdom, time, and art practice. An encouraged outcome of this mentorship is that with the apprentice's community mindedness, they will aspire to reach a higher skill level and have a goal of becoming a mentor, too, in order to perpetuate cultural continuity and sustainability of the art form.

A key expectation for participation and a successful mentoring year is that the apprentice will make consistent progress toward the mutually agreed-upon goals from the lesson plans and towards the completion of the art project(s), as primarily envisioned by the mentor. Both the mentor and apprentice will work toward the overarching program goals of the apprentice showing measurably improved art skills, and the intergenerational transference of cultural and/or traditional knowledge between the mentor/apprentice pair. The apprentice is expected to respect the cultural and intellectual property rights of the mentor, and the mentor will help distinguish what is proprietary, (i.e. designs) belonging to the mentor and/or the particular culture. In practical terms, the apprentice will exercise diligent work habits while following the studio and safety rules, as defined by the mentor.

3.0 Lesson Planning

3.1 Overview

The mentor will primarily develop the lesson plans, considering and incorporating as feasibly as possible the apprentice's goals and desired outcomes. The mentor may then regularly review and utilize the lesson plans as an in-depth, step-by-step progression of instruction over the course of the mentorship. Lesson plans can also help provide cultural context for the acquisition of techniques and skills in artistry.

Therefore, each successive step in the lesson plan can build upon previous lessons for incremental skill building and to support the completion of an art project with the apprentice, as envisioned by the mentor. The lesson plan process can help ensure realistic, mutual expectations and the development of a robust mentoring relationship.

If a lesson is not working out as intended, the mentor has the flexibility to modify technique or approach in order to meet the goals and objectives of the sessions and the mentorship. Problem solving is an inherent part of all art practices and sharing the methods and steps in finding solutions through intergenerational knowledge exchange can benefit both the mentor and apprentice in building skill level, professional development, community engagement and information.

Consider written lesson plans as a yard stick. They help you measure progress of

A Chilkat blanket being woven by Elsie Gale Stewart-Burton (Haida), from Ketchikan, Alaska, 2009.

gained intergenerational cultural knowledge exchange and the incremental increase in the apprentice's traditional visual arts skills. This is helpful for the program's required reporting.

An example to include in lesson planning may be knowledge in locating, gathering, and processing raw and/or natural art materials— traditional ecological knowledge. The mentor may also want to teach in the Indigenous language, practice, and terminology as much as possible.

You may want to also consider exposing the apprentice to a broader cultural experience through visits to ceremonies, cultural centers, museum collections, elders, other artists' studios, natural land sites, and so forth. Site visits to locations within the community to acquire supplies, knowledge, and stories is undeniably invaluable.

Mentors may also want to discuss art materials in the context of the art's history and evolution. For a regional art experience, mentors and apprentices may also broaden their cultural experience together by viewing exhibitions at each other's tribal museums and art galleries.

A few more suggestions to consider in lesson planning is sharing and speaking of proper cultural protocols and considerations in relation to learning and practicing the art form. Fundamental to the mentoring may be the inclusion of key cultural values in the work, such as responsibility, generosity, discipline, etc., where appropriate. Remember, sharing and discussing cultural values learned in your own career through stories, by demonstrating your own examples, and/or through your own apprentice experiences are all inspirational to your apprentice.

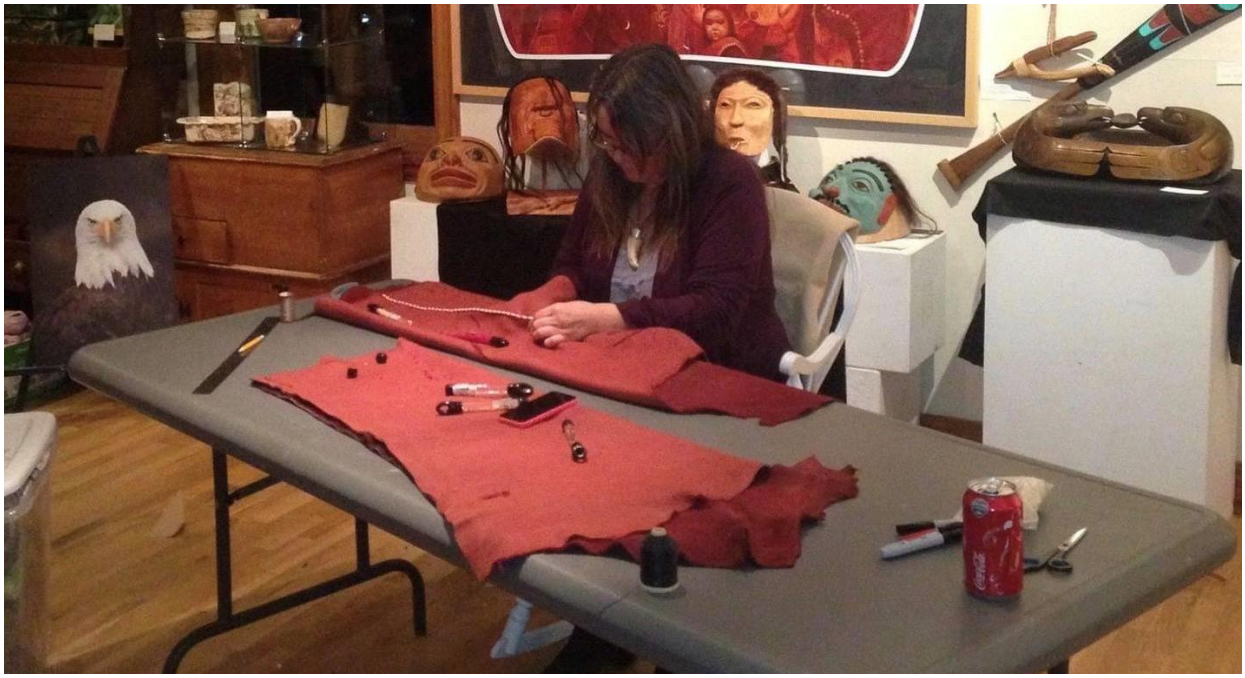
As we know and understand, life does not remain static or always consistent. You may reasonably expect that life's unexpected changes may inevitably occur during the mentoring period and adjustments and/or modifications to the well-intended lesson plans may be required. CIA staff understands about uncontrollable situations and can help. Please contact the CIA Cultural Department Director Helen Alten by email at halten@chilkoot-nsn.gov or by her direct line at 907-314-2073 for any concerns, questions, or lesson plan revisions as they arise, if assistance and/or discussion is desired.

Midge Clayton preparing otter skin for a hide sewing project.

3.2 Preparation and Studio Space

Materials preparation and/or the advance acquisition of materials and supplies by the mentor can save time, unless you desire that this process be a part of the teaching, sharing resources, and methods. You might want to encourage the apprentice to arrive at work sessions prepared with a notebook, sketchpad, camera, lunch and any other supplies that are necessary to ensure effective, sustainable learning. Preparation on your part may be considering the workspace. Is it clean, organized, well-lit and inspiring as needed for the session? We suggest that you arrange and agree with your apprentice that you will both try to limit distractions from pets, children, phone calls, social media, cell phones and any other possible interruptions during the work sessions in order to make the most efficient use of your time together. A discussion and understanding of what can and cannot be shared publicly during each session and what can be used for the apprentice's own future use may be prudent.

Box drum kóok gaaw. Unknown Tlingit artist, 1905. Photo by SI Arctic studies.



Kristina Cranston, Tlingit doll maker, works in her home-studio-gallery in Sitka. (Courtesy Photo / Tommy Joseph)

3.3 Gathering/Procurement of Art Materials

As you know, the mentor should secure all access and property permissions in advance if planning to gather materials in public or private natural settings for art making. Transportation to the gathering site should be predetermined with your apprentice. Any experience gathering, collecting, and shopping for materials may be an opportunity for you to share historical value, quality care, protocol considerations, and ceremonial knowledge of the gathering. If possible, the intergenerational knowledge exchange of stories and songs can greatly enrich gathering and preparation of materials in both traditional and contemporary art forms. Discussion about materials' quality, and quality control, regardless of their source in both organic and non-organic art materials might be important.

Delores E. Churchill demonstrates Haida basketweaving during the 2006 NEA National Heritage Fellows concert. Photo by Tom Pich

Other discussions about materials may include costs; time commitment in gathering or acquisition and preparation; safety in the field; respect for property and materials regeneration (if natural); and respect for proprietary information, such as locations and sources. To aid in reporting factors for the fellowship, taking photos and/or videos and telling stories help share the cultural significance of gathering, preparing, and creating. If materials are purchased without your apprentice, you may want to share sources and contacts of art and material suppliers.

"If you cannot see where you are going, ask someone who has been there before."

- J. Loren Norris

4. Mentoring in Action

Please make sure that you have regular meetings with your apprentice. These are informal meetings (but please do keep a note of dates and times) and the apprentice needs to record this in their blog.

4.1 Initial Assessment

John Hagen holding a bentwood box. Photo by Jake Bell.

It is important that everyone at the start of the apprenticeship understands the individual apprentice's starting point. This includes what they have already achieved, in both work experience and qualifications, so that their training plan can be tailored to meet their needs.

Therefore, we ask mentors to determine the apprentice's level of competency during the initial meeting(s) and record it in a written format, using the form in the appendices, so that all three parties agree. If the apprentice has any additional support needs, these should be identified, and appropriate plans made to support them.

First Meeting – Plan This First Impression Well

1. CIA will facilitate the introduction via email and phone, if you do not know each other.
2. Pick a convenient relaxed atmosphere location quiet enough to talk without interruptions. (Could be via phone or zoom if necessary).
3. Plan on meeting for one full hour.
4. Arrive on time.
5. Introduce yourself and get to know each other.
6. Dress to make a good first impression and be respectful: clean clothes without tears, avoid sexually suggestive or clothes with an offensive or controversial message.

4.2 Meeting with Your Apprentice

We have provided, in this handbook, a range of tools to help you and your apprentice develop your professional relationship as well as give signposting to areas that could be focused on as the apprentice completes their journey.

Ground rules
These set out the basic terms of your relationship with your apprentice. Set boundaries for what you can and cannot do early on – you could use this discussion to find out what your apprentice wants to get from their sessions and what you are able to provide.

Confidentiality: Mentor/apprentice conversations are confidential unless it has been agreed to specifically share information. Equally you should not share details about your apprentice or your discussions without their consent. It is worth checking out what level of confidentiality you want to set. However, confidentiality has limits:

- If you have reason to believe that your apprentice could harm themselves or others.
- If you are unsure if a serious issue has been disclosed and need support/advice.

Time Commitment: We ask that 520 hours, at a minimum, be spent on the apprenticeship. Meetings should occur regularly, ideally at least weekly. The meetings may be face-to-face, or using technology such as zoom. The length of the meetings is negotiable, but you may find it useful to schedule at least an hour for your first meeting.

Location: When agreeing on a location please consider: **PROP** – **P**rofessional, **R**elaxed, **O**pen, **P**urposeful.

Records: How will you record your meetings? How will you store your notes in order to maintain the level of confidentiality that you have agreed?

In addition to the core ground rules, you may want to consider some other dimensions of the mentoring relationship.

Open/Closed: This is about the content of your discussions. Fully open means that anything is on the agenda. Fully closed means that only specific agreed upon items are discussed.

Public/Private: This is about who knows that mentoring is going on. We recommend encouraging your apprentice to move towards the ‘public’ end of the, as it is vital the community can see the value of the apprenticeship program, and the role mentoring plays within it. Though, this need does not overrule what you have agreed on for confidentiality.

Formal/Informal: In a formal relationship, meetings are agreed in advance, occur at regular intervals with a clear agenda and note-taking (undertaken by the apprentice). Informal relationships are more ad-hoc and “go with the flow”. For the duration of the mentoring scheme, we recommend the formal end of the spectrum but it is important that you agree what works best for you and your apprentice.

4.3 The GROW Model of Mentoring

A Simple Process for Developing People

As a mentor, you'll help your apprentice make better decisions, solve problems, learn new skills, and otherwise progress their career in the art form.

The GROW Model is a simple yet powerful framework for structuring mentoring sessions.

About the Model

GROW stands for:

- **G**oal.
- Current **R**eality.
- **O**ptions (or Obstacles).
- **W**ill (or Way Forward).

The model was developed in the 1980s by business coaches Graham Alexander, Alan Fine, and Sir John Whitmore.

A good way of thinking about the GROW Model is to think about how you'd plan a journey. First, you decide where you are going (the goal), and establish where you currently are (your current reality). You then explore various routes (the options) to your destination. In the final step, establishing the will, you ensure that you're committed to making the journey, and are prepared for the obstacles that you could meet on the way.

In its traditional application, the GROW Model assumes that the coach is not an expert in the client's situation. This means that the coach must act as a facilitator, helping the client select the best options, and not offering advice or direction.

When leaders act as mentors, this may or may not apply. On one hand, it's more powerful for people to draw conclusions for themselves, rather than having these conclusions thrust upon them. On the other hand, as a mentor, you have expert knowledge to offer.

How to Use the GROW Tool

To structure a mentoring session using the GROW Model, take the following steps:

1. Establish the Goal

First, you and your apprentice need to look at what you want to change, and then structure this change as a goal that they want to achieve.

Make sure that this is a SMART goal: one that is Specific, Measurable, Attainable, Realistic, and Time-bound. (More about SMART goals in the the next section,)

It is useful to ask questions like:

- How will you know that your apprentice has achieved this goal? How will you know that challenge has been met?
- Does this goal fit with their overall career objectives?

2. Examine the Current Reality

Next, ask apprentice to describe their current reality.

This is an important step. Too often, people try to solve a problem or reach a goal without fully considering their starting point, and often they're missing some information that they need in order to reach their goal effectively.

As your apprentice tells you about their current reality, the solution may start to emerge.

Useful coaching questions in this step include the following:

- What is happening now (what, who, when, and how often)? What is the effect or result of this?
- Have you already taken any steps toward your goal?
- Does this goal conflict with any other goals or objectives?

3. Explore the Options

Once you and your apprentice have explored the current reality, it's time to determine what is possible – meaning all of the possible options for reaching their objective.

Help your apprentice brainstorm as many good options as possible. Then, discuss these and help them decide on the best ones.

By all means, offer your own suggestions in this step. But let your apprentice offer suggestions first, and let them do most of the talking. It's important to guide them in the right direction, without actually making decisions for them.

Typical questions that you can use to explore options are as follows:

- What else could you do?
- What if this or that constraint were removed? Would that change things?
- What are the advantages and disadvantages of each option?
- What factors or considerations will you use to weigh the options?
- What do you need to stop doing in order to achieve this goal?
- What obstacles stand in your way?

4. Establish the Will

By examining the current reality and exploring the options, your team member apprentice will now have a good idea of how they can achieve their goal.

That's great – but in itself, this may not be enough. The final step is to get your apprentice to commit to specific actions in order to move forward toward their goal. In doing this, you will help them establish their will and boost their motivation.

Useful questions to ask here include:

- So, what will you do now, and when? What else will you do?
- What could stop you moving forward? How will you overcome this?
- How can you keep yourself motivated?
- When do you need to review progress? Daily, weekly, monthly?

Finally, decide on a date when you'll both review their progress. This will provide some accountability, and allow them to change their approach if the original plan isn't working.

Tip 1:
A great way to practice using the model is to address your own challenges and issues. By practicing on your own and getting yourself "unstuck," you'll learn how to ask the most helpful questions. Then, write down some stock questions as prompts for future mentoring sessions.

Tip 2:
The two most important skills for a mentor are the ability to ask good questions and the ability to listen effectively.

Don't ask closed questions that call for a yes or no answer (such as "Did that cause a problem?"). Instead, ask open ones, like "What effect did that have?" Be prepared with a list of questions for each stage of the GROW process.

Use active listening skills and let your "client" do most of the talking. Remember that silence provides valuable thinking time: you don't always have to fill silence with the next question.

Key Points

The GROW Model is a simple four-step process that helps you structure coaching and mentoring sessions with team members.

GROW is an acronym that stands for:

- Goal.
- Current Reality.
- Options (or Obstacles).
- Will (or Way Forward).

You can use the model to help apprentices improve performance, and to help them plan for and reach their longer-term career objectives. Appendix 4 and 5 provide forms to use during discussions about goals and plans and more information about goal-setting and GROW.

4.4 Setting and Accomplishing Goals or Targets

SMART Model

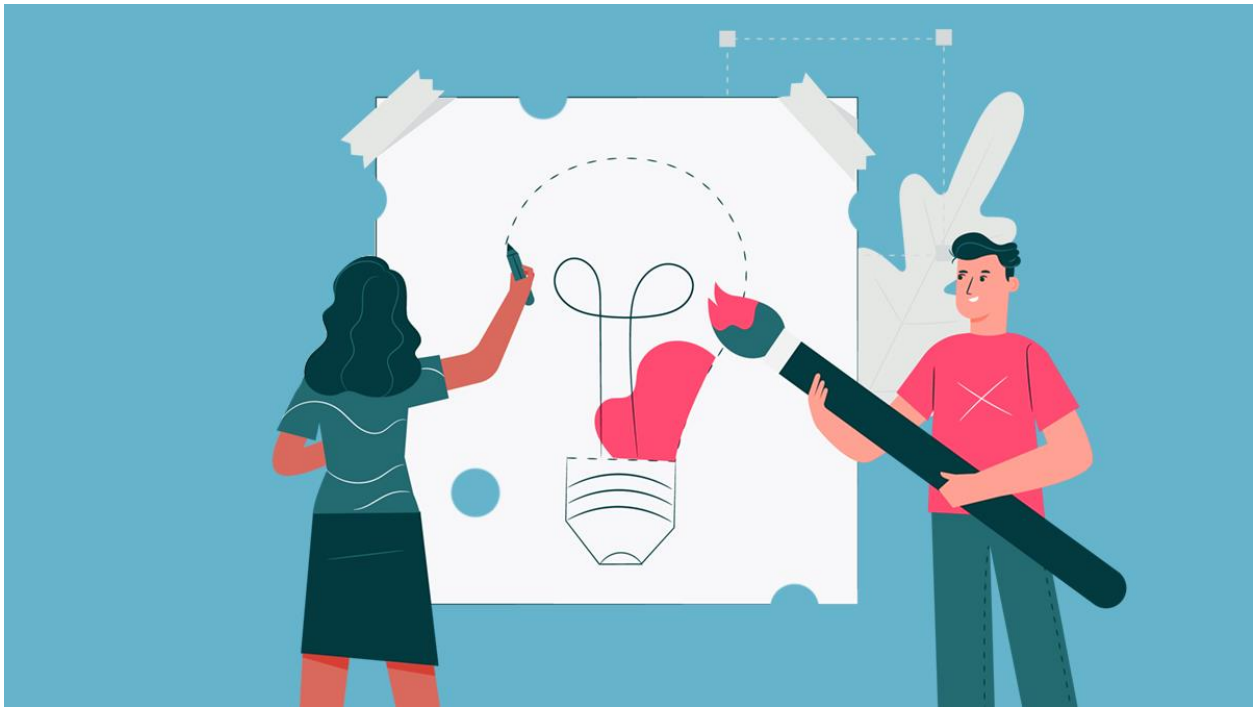
The SMART model is a standard tool for writing clear and compelling outcomes, objectives, goals, and tasks.

When writing an outcome, objective, goal, target, or task, always make it:

Specific: Are the words and actions specific, clear, and compelling? Do you know exactly what needs to be done?

Measurable: Can you track your progress and measure success?
Attainable: Is it genuinely attainable, given the timeframe, your abilities, other influences, and your other responsibilities?
Relevant: Does it support and relate to your needs or desires?
Time-bound: Does it include a specific due date, duration, or frequency?

5.0 Teaching



5.1 Teaching Methods

You will be engaging and motivating your apprentice with exercises that further their creative potential and expression. CIA is available to help assist in the training to make lessons interesting and in sequence, so that success and encouragement can be achieved while also incorporating the standards of your practice and instilling discipline and artistic rigor. CIA knows that you will provide advice and training that furthers the artistic skill of the apprentice and incorporates skill building incrementally and progressively in each session. Your apprentice is looking forward to a rich art immersion experience with you, as well.

In addition to providing proper instruction on the use of tools and technology, incorporate technology and share digital resources for relevant online art collections, process videos, links, blogs, social media pages, and websites that facilitate the instruction within your teachings. We encourage you to speak with other artists who have been mentors.

Be as creative as you want when you mentor, incorporating relevant artistic and

cultural themes, and remember to share stories of your art, culture, mentoring, and community with CIA as much as possible. An aspect that might be important to your mentor sessions is to review concepts and skills learned with your apprentice at the end or beginning of each session.

5.2 Learning Styles

At the beginning of this mentor program, knowledge of your apprentice's skill level and learning style is imperative. You may already have some or full knowledge of their skill level but knowing your apprentice's current artistic skills will help you to develop lesson plans at their current level. Discuss how you both perceive their skill level. You may have a different assessment of the apprentice's skill level than they have of their own. Then, as you mentor at each session, try to assess the proficiency of gained skill level and tailor or adjust lessons accordingly, for you may have a quick, proficient learner. Consider that lesson plans work more effectively if learning allows for different styles, such as auditory, visual, tactile, or any combination thereof. The mentor and apprentice will learn from each other and may realize that there is more than one way of doing things. Remember you are a culture bearer, as well, and may want to consider discussing and/or incorporating the various cultural ways of teaching, protocols, and learning as appropriate to your art form. Appendix 6 provides more information on learning styles and a link to an online quiz.

As a possible interesting activity, you and/or your apprentice may want to take an online quiz to better understand each other's —or your own —learning style. Here is are two suggested links to such a quiz, http://www.educationplanner.org/students/self-assessments/learning-styles.shtml

or https://www.mint-hr.com/mumford.html

5.3 Teaching Independence

A mentor can encourage independent creativity by allowing for the apprentice's creative expression to be revealed with an assigned project or within a joint art project, as feasible and permissible to you. You may, if you want, assign homework to the apprentice between lessons that furthers independent artistic thinking, creativity and work. Your lessons can balance between the apprentice's independent creative input with their own work or with a joint art project, as you see fit. Remember, discovery and exploration are integral parts of learning in the arts. You may urge and support your apprentice to take risks and follow their instincts—emphasizing the process of art making as much as possible in the finished art piece or homework. Although there are lesson plans, pre-determined outcomes and products may not be as important as skills learned, fun, and the journey of creating art.

Also, remember to share with your apprentice that art making is a process that

may include undoing work and beginning again. You may want to share that this is a natural progression in the evolution of finished art pieces.

Cultures are emergent, not static, and the valued, diverse Indigenous ways of being, knowing, and believing enriches one. Hence, a thought for the lesson planning is that mentors incorporate Indigenous language, research and methodologies into their lesson planning, to the extent possible and where appropriate.

5.4 Critique

Reflection is important and leaving time for joint reflection at the end of each mentor/work session may help maintain focus on the direction needed to achieve both of your goals. Consider providing constructive critique to the apprentice with the intent of making progress toward their gained skills, artistic rigor, and creative process. You may slightly adjust lessons to stay on track with these goals and the year's goals or to incorporate a sudden inspiration or opportunity. Mentors may also be open to mutual discovery through the apprentice's constructive feedback as part of the intergenerational knowledge exchange. A fuller relationship may occur when the mentor is open to learning from the apprentice, as well. Revisions to lesson plans may be discussed and reviewed with CIA during any periodic check-in, site visit, or in report forms and conversations.

5.5 A Joint Art Project

The mentor and apprentice may collaborate on goals and objectives for a joint art project and develop a working plan through the lesson plans; however, the mentor is responsible for ultimately determining, finalizing, and maintaining the lesson plans in order to meet the program's goals. The mentor will introduce skills and monthly lessons to support the completion of the art project(s). Realistic goals and expectations through the lesson plans can be discussed with your apprentice in order to complete art projects by the end of the apprenticeship. CIA encourages that ownership, further use, and future sale of any joint art project be addressed during the training and/or at the beginning of the joint art project. A desired outcome for the completed joint art project is community engagement and that the art work be shared and/or exhibited within the artist's community, tribal museum, the broader art community, and/or at other art venues outside of the community, such as in the mentor's region.

5.6 Playing an Integral Role in Community

The CIA Apprenticeship program is intended to empower both mentors and apprentices to play an integral and future role in their communities. As such, the mentor can help provide the apprentice with cultural experiences that may include visits with elder culture bearers and/or other professional artists in the community, visits to tribal cultural centers and museums, and possibly attending ceremony together.

CIA encourages the mentor to engage the community with the art projects and/or mentoring process through discussions, participation, demonstrations, workshops, and/or exhibitions. The community may be inspired, educated, and strengthened through such public presentations of the lessons, progress, and outcomes of the mentoring time.

You may invite community members to visit your studio, observe a session, and/or you may share the mentoring practice with the community via social media. Social media postings can be considered part of the periodic check-ins required by CIA.

A long-term goal of "reciprocity" by the apprentice is another desired outcome. Thus, consider encouraging and supporting your apprentice to mentor sometime in their future by carrying on the skills, practice, and knowledge they have gained from this mentorship. One way is to invite the apprentice to share his or her experience from the mentorship in community engagement events/activities, thereby possibly nurturing their future mentoring skills. Also, demonstrating a workshop in your community in order to model your mentor role for your apprentice in a public setting is an excellent idea, where possible.

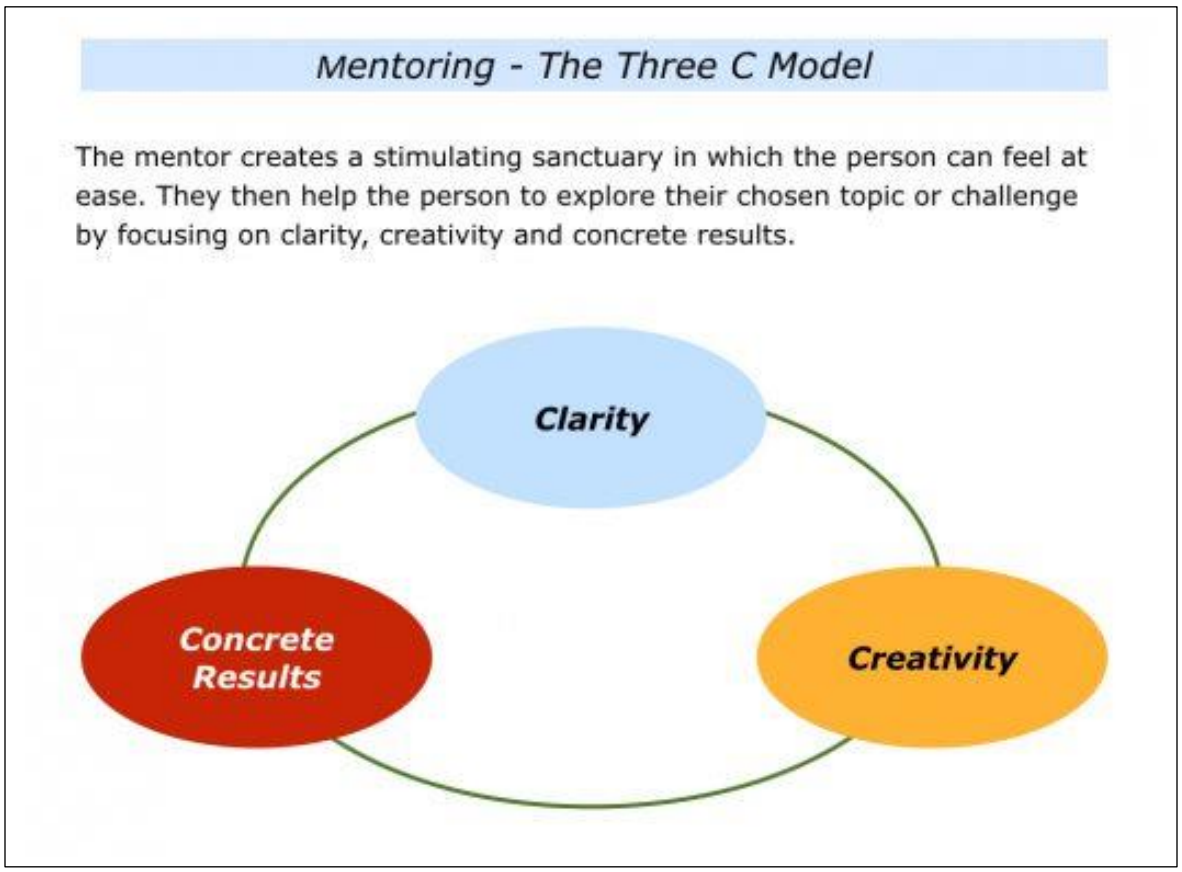
5.7 Professional Development

As the artist mentor, you have attained a level of professional proficiency in artistic professional development in addition to arts making and teaching skills. Remember, your apprentice already is in admiration of you and respects your talent, skill, and knowledge and will want to learn all they can from you and be further inspired by you. You might want to remember the professional development experiences that enhanced and furthered your talent and career and provide some professional development opportunities for your apprentice, too. Some of you are already considering and planning to have your apprentice attend local artist leadership development trainings; network with other artists and mentors; attend or participate in art markets (local, regional or national); visit galleries and exhibitions; access or research art collections (in museums and online); and visit supply sources and wholesale markets with or without you. Even if you do not live within range to physically visit a certain museum, many

museums now offer self-directed (and staff-assisted) online collections research.

For example, the Smithsonian's National Museum of the American Indian (NMAI) has one of the most extensive collections of Native American arts and artifacts in the world. The museum has more than 266,000 catalog records (representing more than 800,000 items) spanning 12,000 years. The items represent historic and contemporary Indigenous cultures throughout the Americas.

Consider sharing your own business and marketing experience with your apprentice, which may involve portfolio development, photographing artwork, art marketing; arts business budgeting; how to track time and costs in art making; and pricing methods. You may also want to share how you have supplemented your art income and career with grants, fellowships, internships, artist-in-residencies, and/or acquisitions/commissions with museums and galleries.



6.0 Summary

Mentoring is designed to focus and support individuals to progress in their apprenticeship by:

- Developing skills and behaviors with the apprentice.
- Supporting their professional development and career planning.
- Giving them opportunities to gain wider knowledge and skills.
- Understanding the apprenticeship and the curriculum.
- Holding regular review meetings with the apprentice.
- Encouraging the apprentice to keep up to date with their reflections and blogs.
- Working with the apprentice to set SMART targets.
- Developing business management capability.
- Networking.
- Overcoming career obstacles and challenges.

Thank You for Your Time

We hope you find this guide useful and continue to use it as a resource during your time as a mentor. If you have any questions about lesson planning or preparing for the mentorship, please feel free to reach out any time. CIA staff is always happy to help.

Contact: Helen Alten, Cultural Department Director at halten@chilkoot-nsn.gov

Appendices

Appendix 1: Initial Mentoring Meeting

Date of meeting:

Mentor: **Apprentice:**

Key points to cover	**Notes**
Background information on Mentor (yourself): • Career history • Current role • Key accountabilities • Scope of role	
Background information on the Apprentice: • Career history • Current role • Key accountabilities • Scope of role • Key strengths and development needs • Future career aspirations	
Agree on the nature of our relationship: • Identify the apprentice's hopes and expectations for the mentoring relationship • Discuss confidentiality and the ethical code • Agree when/where will we meet • Discuss expectations, re: cancellation and notice • Discuss contact in between meetings • Agree note taking and action plan format • Agree approach to reviewing progress • Agree how CIA staff will be involved/advised of progress • Agree how public will be included in the process	
What is the expected outcome of the relationship? Agree on the topics we will work on together Agree on some broad goals (development needs and playing to strengths)	

Appendix 2: Apprenticeship Review Meeting Template

Type of review: weekly ☐ fortnightly ☐ monthly ☐ CIA review meeting ☐

Mentor Name: **Apprentice Name:**

Checklist for discussion:

Targets Achieved ☐

(for consideration: assessment tasks and deadlines, results from assessment, project work, skills gained, etc)

Challenges Encountered ☐

(for consideration: workplace behaviors, management of time, completion of tasks, etc)

New and Continuing Targets ☐

(up to date? linked to knowledge, skills, behaviors?)

CIA led review meeting ☐ **CIA Staff Person**

Outcome:

Date:

Appendix 3: SMART Goal Setting

Apprentice should start with a NEEDS INVENTORY

(1) What are the areas in which you would like your mentor's help?

(2) Indicate your three highest priority items.

Development Plan

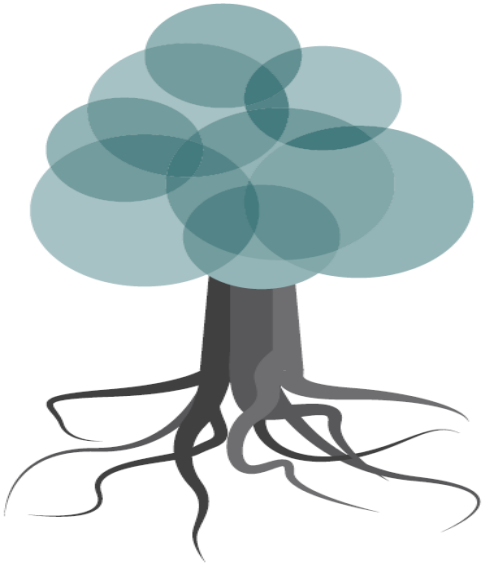
You are more likely to achieve a desired outcome when you plan the steps to achieve it. Use the Development Plan below as a template to outline your short- or long-term outcomes and the top 3 steps to achieve each one. In some cases, a more detailed action plan may be needed.

DEVELOPMENT PLAN

Smart Goal	Desired Outcome	Top 3 Action Steps	Due Date	Comments	High/Med/Low Priority
		1. **2.** **3.**			
		1. **2.** **3.**			
		1. **2.** **3.**			
		1. **2.** **3.**			

Appendix 4: Goal Setting – The Tree

Mentoring begins with establishing and agreeing to well written and specific goals. Mentoring is most productive when those goals are agreed at the first meeting. These early goals will give your mentoring relationship a firm foundation, though you may choose to amend them as the apprentice relationship progresses.



The following visualization exercise may help your apprentice establish what are the key aspects they require support with, and lead to agreeing the most appropriate and value-added goals.

Imagine that your development could be defined by the components of a tree…

- **Roots** – think about your first job/ work experiences/elder interaction and how they have contributed to who you are today.
- **Trunk** – think about your education and the experiences where you learnt the most.
- **Green leaves** – where are you right now in your career.
- **Blossom** – this is your full potential, what you believe or hope, that you are capable of achieving in your career.
- **Autumn leaves** – these are attitudes, behaviors and habits that are holding you back, and that you need to let go of in order to achieve your career goals.

To be completed by the apprentice:
From your vision:
Define what your ideal career path would be:

_____
_____
_____
_____
_____
_____
_____
_____
_____

From the above, draft your objective that you want to work through with your mentor. Your objective should be SMART.

_____
_____
_____
_____
_____
_____

Appendix 5: The GROW model

This is a simple yet powerful framework for structuring the mentoring session.
GROW is an acronym for:

- **Goal** What is your goal? Where would you like to get to in your career?
- **[Current] Reality** Where are you now? Think about your current role as well as your qualifications/skills.
- **Options** This is where you explore the various options for moving from your reality towards your goal.
- **Will** This is what you will commit to doing in order to achieve your goal. You also need to commit to tackling adverse conditions and obstacles that you might may meet on the way.

FOR THE APPRENTICE:
Although your mentor will ask you probing questions to help you to complete the GROW model, it is worth giving some thought to your Goals and Reality before your first meeting. Here are some of the questions that you might want to ask yourself:

Goals
What do you want to achieve in the long term? What does success look like? If you had a mirror that showed who you are in five years' time, what would you see?

Reality
Where are you right now? How accurate is your perception of your reality? Who can you check this with? What is missing from the 'now'? What factors are holding you back?

Options
What could you do to change your reality? What possibilities do you see? What would your best friend tell you to do? Which options are of the most interest to you?

Will
Which options will you choose to take forward? What actions do you need to take in order to complete the options? What are your criteria for success? When, precisely, will you start and finish each action? What might stop you from completing the actions? What personal resistance do you have to taking action? On a scale of 1 – 10 (1 being low, 10 being high) how committed are you to completing the options that you have chosen? What brings you to that number? If less than 10, what needs to happen to bring you to the top of the commitment scale?

Appendix 5: The GROW model (continued)

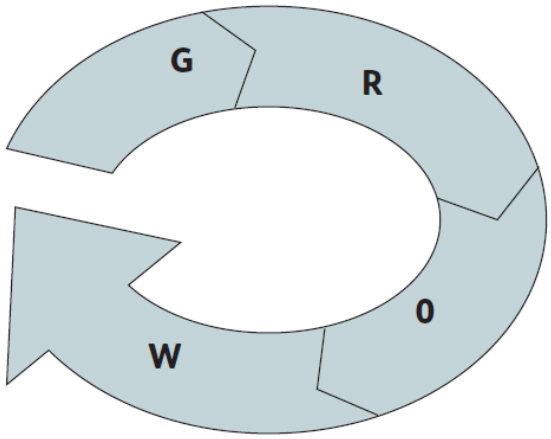
The GROW framework provides a structure for your mentoring conversations.

GOAL
Where do you want to be?

- Agree what your mentee wants to achieve from the mentoring conversations.
- Set goals with measurable success criteria.

REALITY
Where are you now?

- Invite self-assessment.
- Identify and challenge assumptions and faulty thinking.
- Establish gap between reality and goal.



WILL
What do you plan to do?

- Commit to action.
- Identify possible obstacles.
- Make steps specific and define timing.
- Agree support.

OPTIONS
How could you get there?

- Invite suggestions from the mentee.
- Offer suggestions carefully.
- Identify and challenge assumptions and faulty thinking.
- Consider pros and cons.
- Make choices, prioritise.

Sample questions based on the GROW mentoring model.

Goal	**Reality**
Questions, which explore and then pin down, what 'different' would look like… • What do you want to achieve? What would this look like? • What do you want to be different? • What do you want to happen that is not happening now? • What do you not want to happen, that is happening now? • Let us explore the gap between where you are and where you want to be…	Questions, which explore and then pin down, what the current situation looks like, including challenges that are holding you back or hard for you to overcome.: • What is happening just now? • How do you know that what you have described is accurate? • What effect is what you are doing having? • What have you tried to do so far? • What has stopped you from doing more? • What obstacles will you have to overcome?
Will	**Options**
Questions which explore, and then pin down, what the apprentice plans to do to achieve the goal… • What are you going to do next? • Exactly when are you going to do this? • What might get in your way? • What support do you need? • What will you do to get support if you need it? • What could the mentor do to support you?	Questions which explore the things that the apprentice could do to achieve the goal… • What could you do to change things? • What else could you do? Do not worry about being realistic for now. • If you could start again with a 'clean sheet', what would you do? • Who might be able to help you? • What are the pros and cons of each option? • Which option do you like best?

GROW Template

Goals agreed on:_____

Review date: _____

G **Goals**	**Agree...** • the topic for discussion • the specific objectives • the SMART goals.	**Record agreed upon goals – ensure that they are clear, measurable and motivating.**
R **Reality**	**Explore...** • the 'real' current issue • specific examples • real and relevant issues • assumptions.	**Briefly describe the consensus you reach or the differences you have.**
O **Options**	**Progress...** • Brainstorm options but offer suggestions, carefully identify any obstacles and blind spots. • Develop new perspectives – visualize what the 'new world' will look like after implementing the options. • Ensure options are decided on and owned.	**Record what you decide – the options, their ownership and potential obstacles.**
W **Will**	**Plan...** • Identify specific steps. • Agree and establish support mechanisms. • Identify any obstacles and make alternate plans. • Set activity completion times – make steps specific and agree timing. • Commit to action – arrange follow up session and develop an action plan.	**Record the core aspects of your action plan.**

Appendix 6: Four Learning Styles

You can access an online questionnaire to determine which of Honey and Mumford's learning styles you favor at https://www.mint-hr.com/mumford.html

Activists

Activists involve themselves fully and without bias in new experiences. They enjoy the here and now and are happy to be dominated by immediate experiences. They are open-minded, not skeptical, and this tends to make them enthusiastic about anything new. Their philosophy is "I will try anything once". They tend to act first and consider the consequences afterwards. Their days are filled with activity. They tackle problems by brainstorming. As soon as the excitement from one activity has died down, they are busy looking for the next. They tend to thrive on the challenge of new experiences but are bored with implementation and longer-term consolidation. They are gregarious people constantly involving themselves with others, but in doing so, they seek to center all activities around themselves.

Activists learn best from activities where:

- There are new experiences/problems/opportunities from which to learn.
- They can engross themselves in short 'here and now' activities such as business games, competitive teamwork tasks, role-playing exercises.
- There is excitement/drama/crisis and things chop and change with a range of diverse activities to tackle.
- They have a lot of limelight, high visibility, ie., they can 'chair' meetings, lead discussions, give presentations.
- They are allowed to generate ideas without constraints of policy or structure or feasibility.
- They are thrown in at the deep end with a task they think is difficult, ie, when set a challenge with inadequate resources and adverse conditions.
- They are involved with other people, ie, bouncing ideas off them, solving problems as part of a team.
- It is appropriate to 'have a go'.

Reflectors

Reflectors like to stand back to ponder experiences and observe them from many different perspectives. They collect data, both firsthand and from others, and prefer to think about it thoroughly before coming to any conclusion. The thorough collection and analysis of data about experiences and events is what counts, so they tend to postpone reaching definitive conclusions for as long as possible. Their philosophy is to be cautious. They are thoughtful people who like to consider all possible angles and implications before making a move. They prefer to take a back seat in meetings and discussions. They enjoy observing other people in action. They listen to others and get the drift of the discussion before making their own points. They tend to adopt a low profile and have a slightly distant, tolerant and unruffled air about them. When they

act, it is part of a wider picture, which includes the past, the present and others' observations, as well as their own.

Reflectors learn best from activities where:

- They are allowed or encouraged to watch/think/ponder over activities.
- They are able to stand back from events and listen/observe, ie., observing a group at work, taking a back seat in a meeting, watching a film or video.
- They are allowed to think before acting, to assimilate before commenting, ie., time to prepare, a chance to read in advance a brief giving background data.
- They can carry out some painstaking research, ie, investigate, assemble information, probe to get to the bottom of things.
- They have the opportunity to review what has happened, what they have learned.
- They are asked to produce carefully considered analyses and reports.
- They are helped to exchange views with other people without danger, ie, by prior agreement, within a structured learning experience.
- They can reach a decision in their own time without pressure and tight deadlines.

Theorists

Theorists adapt and integrate observations into complex but logically sound theories. They think problems through in a vertical, step-by-step logical way. They assimilate disparate facts into coherent theories. They tend to be perfectionists who will not rest easy until things are tidy and fit into a rational scheme. They like to analyze and synthesize. They are keen on basic assumptions, principles, theories, models and systems thinking. Their philosophy prizes rationality and logic, ie. 'if it is logical, it is good'. Questions they frequently ask are: "Does it make sense?", "How does this fit with that?", "What are the basic assumptions?". They tend to be detached, analytical and dedicated to rational objectivity rather than anything subjective or ambiguous. Their approach to problems is consistently logical. This is their 'mental set' and they rigidly reject anything that does not fit with it. They prefer to maximize certainty and feel uncomfortable with subjective judgments, lateral thinking and anything flippant.

Theorists learn best from activities where:

- What is being offered is part of a system, model, concept, or theory.
- They have time to explore methodically the associations and interrelationships between ideas, events and situations.
- They have the chance to question and probe the basic methodology, assumptions or logic behind something, ie., by taking part in a question and answer session, by checking a paper for inconsistencies.
- They are intellectually stretched, ie., by analyzing a complex situation, being tested in a tutorial session, by teaching high-caliber people who ask searching questions.
- They are in structured situations with a clear purpose.
- They can listen to or read about ideas and concepts that emphasize

rationality or logic and are well argued/elegant/watertight.
- They can analyze and then generalize the reasons for success or failure.
- They are offered interesting ideas and concepts even though they are not immediately relevant.
- They are required to understand and participate in complex situations.

Pragmatists

Pragmatists are keen on trying out ideas, theories and techniques to see if they work in practice. They positively search out new ideas and take the first opportunity to experiment with applications. They are the sort of people who return from management courses brimming with new ideas that they want to try out in practice. They like to get on with things and act quickly and confidently on ideas that attract them. They tend to be impatient with ruminating and open-ended discussions. They are essentially practical, down-to-earth people who like making practical decisions and solving problems. They respond to problems and opportunities 'as a challenge'. Their philosophy is: 'there is always a better way' and 'if it works it is good'.

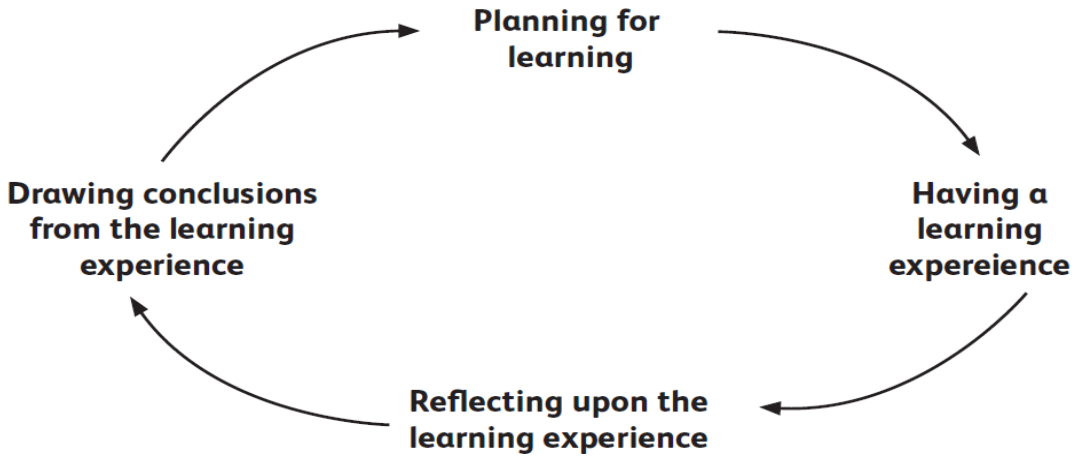
Pragmatists learn best from activities where:

- There is an obvious link between the subject matter and a problem or opportunity on the job.
- They are shown techniques for doing things with obvious practical advantages, ie., how to save time, how to make a good first impression, how to deal with awkward people.
- They have the chance to try out and practice techniques with coaching/feedback from a credible expert, ie., someone who is successful and can do the techniques themselves.
- They are exposed to a model they can emulate, ie., a respected boss, to demonstrate from someone with a proven track record, lots of examples/anecdotes, a film showing how it is done.
- They are given techniques currently applicable to their own job.
- They are given immediate opportunities to implement what they have learned.
- There is a high face validity in the learning activity, ie., a good simulation, 'real' problems.
- They can concentrate on practical issues, ie., drawing up action plans with an obvious end product, suggesting short cuts, giving tips.

Appendix 7: Helping Apprentices to Learn

The learning cycle

Mentors have a key role in helping apprentices to prepare for and to review their learning experience.



Questions a mentor can ask to help the apprentice to learn from their experiences:

Planning for learning	**What is the learning experience that you plan to have?** • When do you plan to do this? • Who will be involved? • What skills/knowledge are you aiming to develop as a result of this experience?
Reflecting on learning	**What happened?** • What did you do? • How did you feel? • What were you thinking? • What do you think people, who saw you, would say about the way you behaved? • Describe how you went about doing X, Y… • What response did you get?
Drawing conclusions from the learning experience	**What have you learned?** • What worked well? • What could have been better? • What would you do differently in the future? • What difference would that make? • What still needs to be done?

Appendix 8: Career Anchors

This is a tool to help your apprentice analyze their career preferences using eight 'career anchors' as defined by Edgar Schein, a Professor of Management, and leading expert in organizational culture.

Career anchors:

- Technical/functional competence
- Managerial competence
- Autonomy/independence
- Security/stability
- Entrepreneurial creativity
- Service dedication to a cause
- Pure challenge
- Lifestyle

Schein identified that people are likely to be more fulfilled in their careers if they can acknowledge which career anchors are important for them, and seek work that is appropriate for these anchors.

Understanding your preferences will help you plan your career in a way that is most satisfying to you, and will help you understand why there are aspects of your role that do not satisfy you.

This tool can be used to:

- Understand how important the various career anchors are to you.
- Identify the extent to which the various career anchors are reflected in your current role.
- Review whether there is a mismatch between the career anchors you rate as being most important to you, and those that relate to your current situation.

Complete the career anchors inventory on the next page. Consider doing the inventory after a 'good' working day and again after a 'bad' working day. Either way, it is useful to put your answers aside and revisit them after a few days and see if your views have changed.

Then reflect on your answers:

- If you find that most things you value are not part of your current job, what job/role might meet your needs?
- If you find there is a good match, then you are likely to be in your preferred job or role. How will this impact on your plans for career development? Will a promotion take you closer or further away from your anchors?
- Check the goals that you outlined in the GROW model – do they align with your career anchors?

Career anchors inventory

Schein career anchor	People to whom this applies as a career anchor	How IMPORTANT is this to YOU?	How WELL is it reflected in your CURRENT role?
	Read each description and then score its importance for YOU and its relation to your current role.	**Score 1 – 6 1 = NOT important 6 = VITAL**	
Technical/ functional competence	This kind of person likes being good at something and will work to become a guru or expert. They like to be challenged and then use their skills to meet the challenge, doing the job properly and better than almost anyone else.		
Managerial competence	These people want to be managers. They thrive on responsibility. They like problem-solving and dealing with other people. To be successful, they want to be able to demonstrate their emotional competence to deal with higher levels of responsibility.		
Autonomy/ independence	These people have a primary need to work under their own rules and 'steam'. They avoid standards and prefer to work alone.		
Security/ stability	These people seek stability and continuity as a primary factor of their lives. They avoid risk and, generally, their main concern is to achieve a sense of having stabilized their career.		
Entrepreneurial creativity	These people like to invent things, be creative and, most of all, to run their own businesses. They differ from those who seek autonomy in that they will share the workload. They find ownership very important. They get easily bored. Wealth, for them, is a sign of success.		
Service dedication to a cause	Service-orientated people are driven more by how they can help other people than by using their talents. They may work in public services or in areas such as human resources.		
Pure challenge	People driven by challenge seek constant stimulation and difficult problems that they can tackle. Such people will change jobs when the current one gets boring. Their career can be varied.		
Lifestyle	Those who are focused first on lifestyle look at their whole pattern of living. Rather than balance work and life, they are more likely to integrate the two. They may even take long periods of time off work in which to indulge in passions such as travelling.		

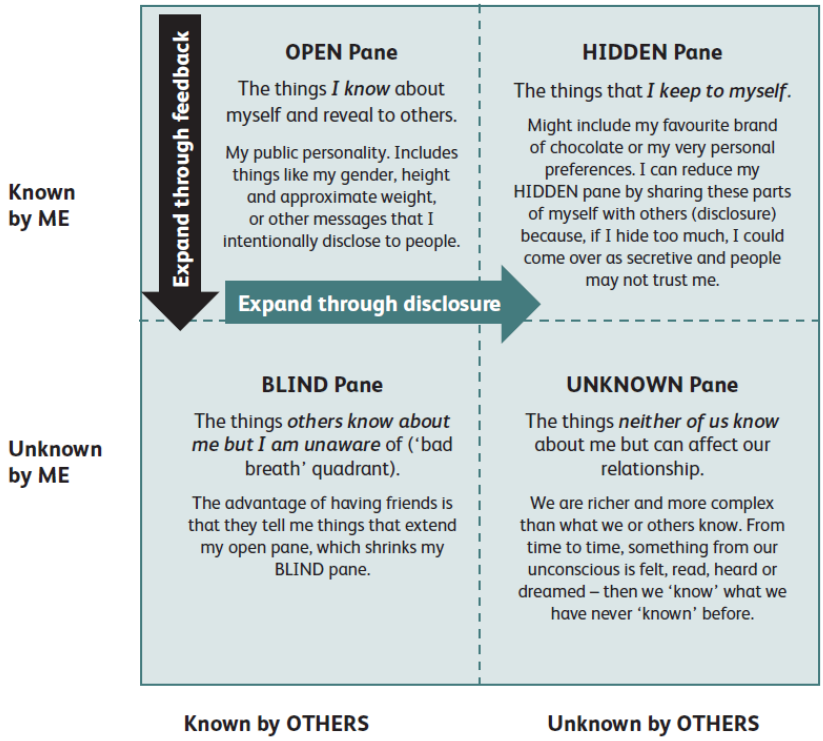
Appendix 9: Johari's Window

Johari's Window may be useful in team work. It promotes understanding and enhances communication between members of a group by improving an individual's self-awareness and personal development.

American psychologists Joseph Luft and Harry Ingham developed this model in 1955. The name 'Johari' came from joining their first two names. The idea was derived from group dynamics studies at the University of California, resulting in this feedback/disclosure model of self-awareness.

This model is based on the idea that trust can be acquired by (1) revealing information about you to others and (2) learning about yourself from the feedback of others.

Each person is represented by the Johari model through four quadrants set up to look like a window pane. Each window pane signifies personal information, feelings, motivation and whether that information is known or unknown to oneself or others in four viewpoints. Two of these panes represent self and the other two represent the part unknown to self but known to others. The information transfers from one pane to the other as the result of mutual trust, which can be achieved through socializing and feedback from other members of the group.



The panes in this Johari window are shown as equal, when in fact, the relative size of each pane varies between individuals. For example, a very private person might always maintain a narrow OPEN pane, and conversely a strong extrovert might quickly share lots and lots with others.

1. **Open/self-area or arena** – Here the information about the person his attitudes, behavior, emotions, feelings, skills and views will be known by the person as well as by others. This is mainly the area where all the communications occur and the larger the arena becomes the more effectual and dynamic the relationship will be. 'Feedback solicitation' is a process which occurs by understanding and listening to the feedback from another person. Through this way the open area can be increased horizontally decreasing the blind spot. The size of the arena can also be increased downwards, by reducing the hidden and unknown areas through revealing one's feelings to the other person.

2. **Blind self or blind spot** – Information about yourself that others in the group know, but of which you are unaware. Others may interpret you differently than you expect. The blind spot is reduced through seeking feedback from others, creating more efficient communication.

3. **Hidden area or façade** – Information that is known to you but your keep unknown from others. This can be any personal information that you feel reluctant to reveal. This includes feelings, past experiences, fears, and secrets. Keeping feelings and information private can negatively affect relationships. Reduce the hidden area by moving the information to the open areas as trust is built among the group.

4. **Unknown area** –Information about which you and others are unaware. This includes information, feelings, capabilities, and talents. This can be due to traumatic past experiences or events that can be unknown for a lifetime. The person will be unaware till he discovers his hidden qualities and capabilities or through observation of others. Open communication is also an effective way to decrease the unknown area and thus to communicate effectively.

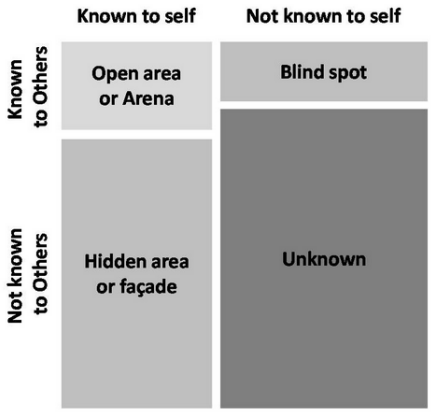


Figure 1

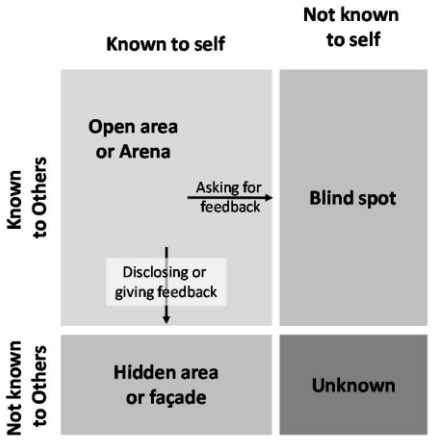


Figure 2

EXAMPLE: A new worker spent her free time sketching. Co-workers found her shy and elusive. (Figure 1) With that evaluation she tried to be more talkative and interact more with co-workers. This helped her increase her open area, making the hidden and unknown areas smaller. (Figure 2). Through her co-workers' feedback she improved her performance and effective interaction with colleagues. By enlarging the OPEN pane of your Johari window, the more likely it is that others will know you, understand you and respond to you in an honest and open fashion.

Draw up a baseline Johari Window now. Populate **your window with what you and others know about you.**

Draw up a new window each time you discover something about yourself, either through feedback, disclosure from others, or a sudden personal insight.

Drag the quadrant edges wider or deeper **to show knowledge growth and sharing over time. Compare your windows over time** to see how your OPEN pane changes.

OPEN pane **Known by both of us**	**HIDDEN pane** **Known ONLY to me**
The open area reflects the 'open book' area of ourselves: our attitudes, behaviour, motivation, values, way of life. **Record here the knowledge that you and others have of you.** Expand this pane as you disclose and learn more.	The degree to which we share ourselves with others (disclosure) is the degree to which we can be known. **Record here what you freely keep to yourself.** Ask yourself whether sharing that knowledge will benefit your relationships.
BLIND pane **Known to YOU but not to ME**	**UNKNOWN pane** **Unknown to both of us**
When others provide feedback in a supportive, responsible way, and you can take it in that way, you are able to test the reality of who you are and grow in self-awareness. **Record here feedback that has given you useful insights.**	Be open to experiences that seem to reveal something from your subconscious like feelings, reading, listening and dreaming. **Record here chance experiences.**

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