

Creative Commons Youth Arts Mentoring Toolkit





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Sources: Australian Council for the Arts Mentoring Guidebook; Scottish Mentoring Network Good Practice Guide; Dr Mary Ann Hunter, *Getting Connected: Making Your Mentorship Work*, conversations with arts mentees and mentors and member organisations, Youth Theatre Arts Scotland and Youth Theatre Ireland.

Context: Creative Commons is a two-year European partnership project carried out by Youth Theatre Arts Scotland (YTAS) and Youth Theatre Ireland between summer 2016 and March 2018. The project has so far supported YTAS and Youth Theatre Ireland to exchange knowledge and skills, facilitate a residential youth exchange in Dublin, and develop new resources and expertise, including this 'Mentorship Resource'. The resource was developed in partnership, drawing on YTAS's experience delivering its Young Arts Leaders programme between 2014 and 2016, and a training course for professionals in March 2016.

A 'Mentorship Resource' was identified as a priority by YTAS and Youth Theatre Ireland to help guide young people and their leaders to establish creative mentorship programmes in their local communities. It defines contemporary best practice in Scotland and Ireland, as well as a number of toolkits and signposts for ongoing support and development.

YTAS and Youth Theatre Ireland hope the resource helps to:

- improve youth leadership skills in Scotland, Ireland and beyond
- encourage stronger learner outcomes, enjoyment and participation from young people
- develop connections with other national and European partners interested in the youth arts mentoring and international partnership work.

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Version 1 - July 2017

Co-funded by the
Erasmus+ Programme
of the European Union



Creative Commons was a two-year project funded by the European Union's Erasmus+ programme between 2016-18. It provided Youth Theatre Arts Scotland and Youth Theatre Ireland with the opportunity to share best practice across sectors and build new resources in Young Critics practice and Young Leader mentorship and skills development.

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“But how, Mentor,”
replied Telemachus,

“dare I go up to Nestor, and how
am I to address him? I have
never yet been used to holding
long conversations with people,
and am ashamed to begin
questioning one who is so much
older than myself.”

“Some things, Telemachus,”
answered Athena,

“will be suggested to you by
your own instinct, and heaven
will prompt you further; for I am
assured that the gods have been
with you from the time of your
birth until now.”¹

2017: A Mentoring Odyssey

The story of Mentor originally comes from Homer's *Odyssey*. In the epic poem, *Odysseus, King of Ithaca*, leaves his home to fight in the Trojan War, entrusting the care of his household and the teaching of his son Telemachus to Mentor, a dear friend of the family.

After the war ends, Telemachus takes on a grand journey to search for his father and return him to Ithaca. Athena, the Goddess of War, Wisdom, the Arts and Industry, assumes the form of Mentor and accompanies Telemachus on his quest. When her job is done, Athena transforms into a sea-eagle, a symbol of strength, and encourages Telemachus on his way as she leaves. Father and son reunite and together they overcome would-be usurpers of the throne and Telemachus's birthright.

In many ways, the poem itself is a classic metaphor for the journey of self-discovery the mentoring process provides. The word *Mentor* has evolved to take on a variety of nuanced definitions, including sounding board, advisor and teacher. There is an ever-increasing number of mentor relationships in popular culture as well: Giles and Buffy the Vampire Slayer, Dumbledore and Harry Potter and, of course, Obi Wan Kenobi and Luke Skywalker.

Mentoring can be an inspiring and empowering form of human development, whereby mentees discover the 'force' they have within themselves through a series of facilitated meetings with a mentor.

“History and legend record the deeds of princes and kings, but each of us has a birthright to actualize our potential. Through their deeds and work, mentors help us to move toward that actualization.”²



¹ Homer's *Odyssey*, Book III

² Shea, Gordon F. (1997) *Mentoring* (Rev. Ed.). Menlo Park, CA: Crisp Publications



Introduction

Hello and welcome to the wonderful world of mentoring!

This toolkit is one of many resources available to those looking for information about mentoring. Whether you're a potential mentor, mentee, work for an organisation or are just curious to find out more, we hope you'll find this information useful.

There are thousands of exciting mentoring programmes around the world, and hundreds of resources, blogs, TED Talks and articles providing advice and structures around good practice – it can be very overwhelming! The purpose of this resource is to distil some of this information into a context-specific framework which may help you to set up, re-evaluate or formalise your mentoring programmes in a youth arts setting.

People may seek mentoring at various points throughout their creative development. You may be at a crossroads and need to talk things over with someone who can help you make sense of things; or you may wish to learn new skills, explore a new pathway or simply be inspired by a practitioner in your field. Although this resource is specifically focussing on youth arts mentoring, we hope that the information may also be of interest and benefit to others at a point of transition in their creative development.

How to use this toolkit:

The mentoring process itself is a complex one and is very rarely linear. But never fear – the mentoring relationship can be broken down into five key stages (which we'll explain in more detail as we go along):

- 1 Engagement:** Is mentoring right for you?
What will the first meeting be like?
How should we establish boundaries?
- 2 Exploration:** The talking bit. Goal setting and action planning using the GROW and Egan's Skilled Helper models.
- 3 Transformation:** Putting your goals into action. Mentoring case studies and different models.
- 4 Reflection:** Evaluation and ending the relationship
- 5 Moving on:** Taking those all-important next steps

You may find that you jump between these stages or revisit some more than once – that's absolutely fine. Similarly, this toolkit has been designed to allow you to click between the different sections and stages in any order you choose. We encourage you to take time to explore and immerse yourself in the toolkit, in the words and stories, and take from it what will enrich your mentoring relationships and skills the most.



So, what is mentoring?

Mentoring has meant different things at different times to different people. In fact, it is impossible to provide a single definition that would capture and be relevant to all forms of mentoring. Your own definition may shift, too, depending on the context in which you are working. The important thing is that your model of mentoring is right for you and right for the young person you are supporting.

We asked some practitioners from across a variety of sectors to provide their own definition of what mentoring means to them:

- Someone who acts as a sounding board for you. Instead of telling you what to do, a good mentor asks the right questions so that you figure out what to do.
- It's about posing the right questions for you to answer for yourself. Helping you reflect and find your own answers. There can be an element of advice-giving but I don't believe you necessarily need to be an expert in the same field.
- It's a pretty skilled role. One that needs training. Mentorship is not entirely about experience and advice, more about finding the path of the mentee and presenting models, methods, reflective and reflexive processes.

- Is it a mythical beast with the body of a horse and the torso and head of a man?
- Giving support, there to answer questions, give advice. I have one, and I can Skype her and email her about any issues or seeking advice for my business.

What emerges from this list is that the mentoring relationship must be built on trust, mutual respect, insight, empowerment, good listening, reflection and a sense of humour.

For the purposes of this resource, however, we consider that mentoring is:

A facilitated relationship in which a more experienced person (the mentor) guides and supports a less experienced person or people (the mentee) in the development of their ideas, learning, personal and professional development.

And what is “a youth arts context”?

When talking about youth arts, we are broadly referring to young people taking part in any creative, cultural or expressive activity outside the formal education environment. This could include

engagement and participation in youth theatre, music, dance, writing, filmmaking, digital media, technical theatre, visual arts or any arts-based work created with, for or by young people.

Benefits of mentoring

A positive mentoring relationship can be a transformative experience for mentors, mentees and organisations alike. It is an opportunity for people to connect with each other, refresh their practice and consider the values that underpin their work. At points of transition, mentoring can be crucial in helping mentees feel less isolated and

take charge of their journey going forward. In a youth arts setting, mentoring can provide young people with the confidence, knowledge, transferrable skills and networks to help them progress in their personal or professional life. Other benefits of mentoring in a youth arts setting may include³:

Mentee	Mentor	Organisations
<ul style="list-style-type: none"> Access to an established practitioner who has 'been there'. Development and diversification of skills and knowledge Inspiration Development of reflective practice Gaining confidence in own abilities Opportunities for networking and developing a richer understanding of their sector 	<ul style="list-style-type: none"> Opportunity to support the development of young people and broaden networks with emerging practitioners Exchange of ideas Improvement in own practice Increase in self-esteem Feel that they are investing in the future development of their sector 	<ul style="list-style-type: none"> Providing progression routes and development opportunities for young people Development pathway for staff Exciting projects and partnerships may emerge Attracting creatives, arts workers or retaining them Staff become more confident, motivated and feel valued Improved communication and critical dialogue

³ Adapted from Australian Council for the Arts Mentoring Guidebook, p5

Formal vs informal mentoring

Not all mentoring programmes are facilitated by large professional organisations. Many a wonderful mentoring relationship has started through a conversation, a chance meeting or a shared interest between two people.

So what are the main differences between formal and informal mentoring?

An informal mentoring relationship is one which emerges organically. The purpose, expectations and logistics are decided entirely by the mentor and mentee, which provides a wonderful amount of freedom, in terms of the structure, commitment and expectations of the relationship. Meetings may happen on an ad-hoc basis with no set agenda, which certainly works for some people.

However, there are also some advantages to formalising the mentoring relationship, which can be done by putting a mentoring agreement in place ([more information on this is available in Section 1](#)). In a youth arts setting, the relationship may move from one of informal mentorship to a more formal mentorship arrangement as a young person moves from being a participant within a group to a young leader/director/writer, etc. A formal relationship has clearly defined outcomes, timelines and boundaries which are put in place from the outset, which provides the mentee with responsibility and accountability for their own development. Athena would be proud.



A note for organisations

More and more arts and community organisations are seeing the benefit in formal mentoring programmes, which is great news for young people and emerging practitioners.

When establishing or formalising your mentoring programme, it's a good idea to set out a **Code of Practice** for both mentors and mentees to sign, to ensure they are both on the same page and understand what's expected of them. You can see a sample Code of Practice in [Appendix A](#).

When planning and setting up a mentoring programme, the following questions may be helpful⁴:

Objectives

- 1 Who is the mentoring scheme aimed at?
- 2 What do you hope to achieve from running a mentoring programme?
- 3 Is mentoring definitely the most suitable programme for your organisation?
- 4 How does the mentoring programme fit into your other training and development plans?

Coordination: roles and responsibilities

- 1 Who does what?
- 2 How will you let people know what is expected from them?
- 3 Who will manage disagreements or grievances between mentors/mentees?
- 4 Who will be responsible for coordinating the programme?
- 5 What rules, guidelines and frameworks will you make available to mentors and mentees?

Recruitment

- 1 How will people get involved – how will you recruit mentors/mentees?
- 2 What are the criteria for selecting your mentors/mentees?
- 3 What training and support will you offer to mentors/mentees?
- 4 How will you match mentors and mentees?
- 5 Will mentees be able to change mentor, and if so, under what circumstances?
- 6 How will you know when the relationship has come to a conclusion?

Structure of programme

- 1 How long will the programme last?
- 2 How often will mentors and mentees meet?
- 3 How will the meetings be documented?
- 4 How will you monitor and evaluate the programme?
- 5 How will you measure the success of the programme?
- 6 How will you manage the end of the relationship?

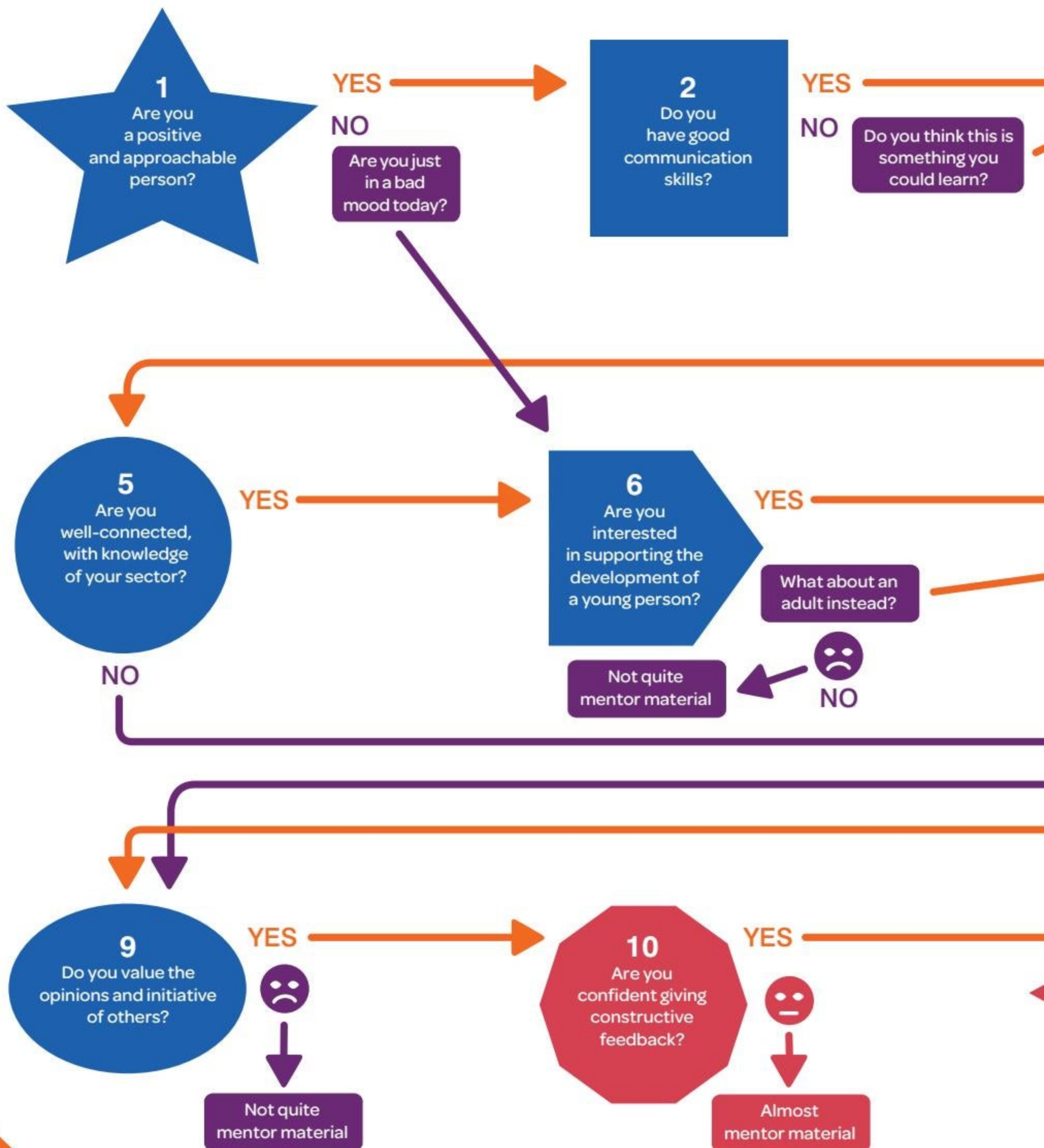
I think mentoring is for me – what should I do next?

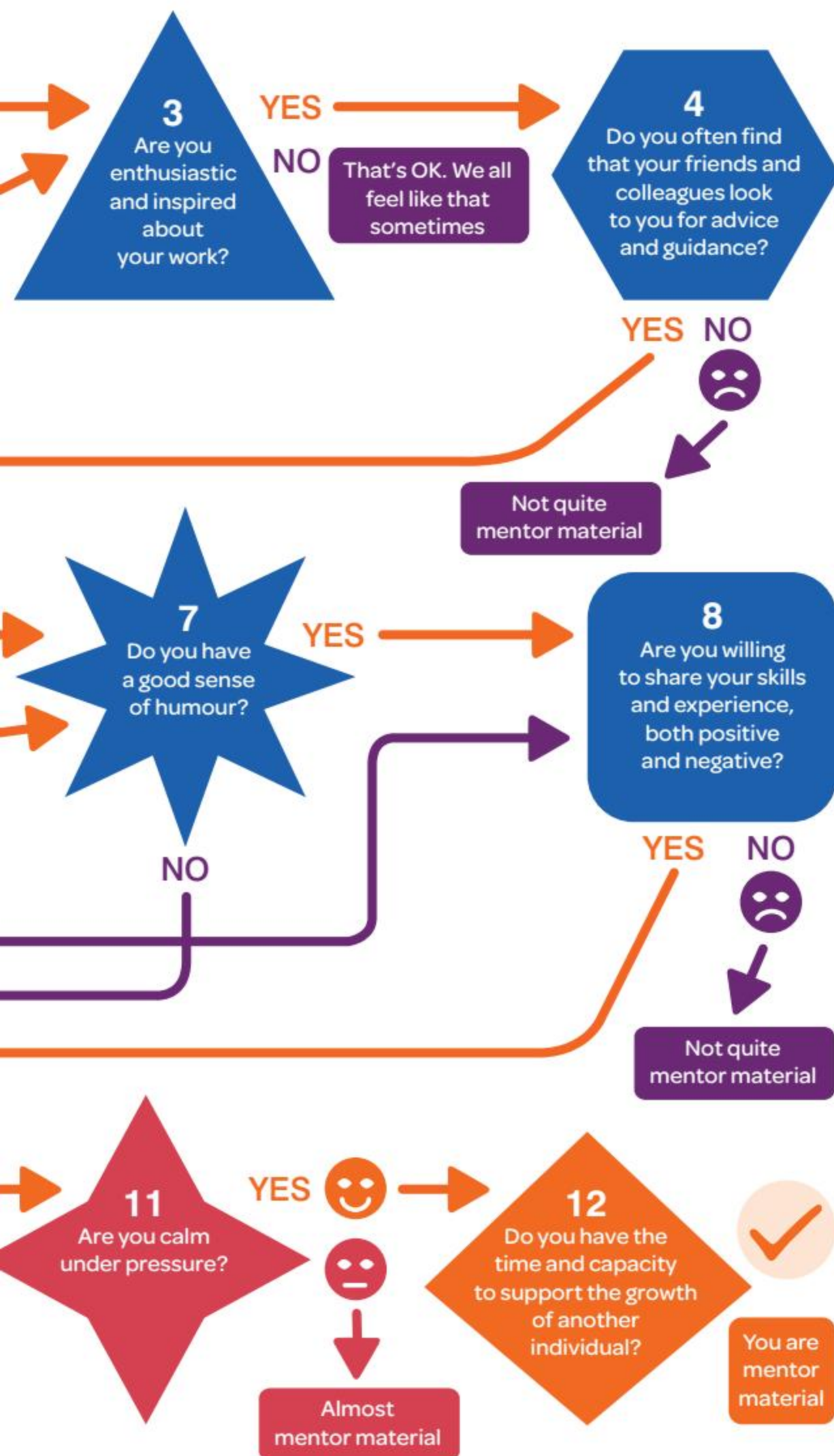
If you're still reading, then it's a sure sign that mentoring might be for you! Or, perhaps you've realised that you might already be a mentor... To make sure you've got the skills

and resources to get mentoring, take our quiz, [Are You Mentor Material?](#), and read on to find out more about getting started in [Section 1 \(Engagement\)](#) of this resource.

Section 1 – Engagement

Are You Mentor Material?





Not Quite Mentor Material

Perhaps mentoring isn't right for you at the moment. A mentor should be open-minded, honest, respectful and supportive with a view to making a positive difference in the life of a young person. You need to be totally honest and willing to share your experience, both positive and negative. It's a very skilled role, but not one that's beyond your reach if you change your mind later in life.

Almost Mentor Material

You have many of the traits required of a good mentor. You're personable, honest and warm but you might benefit from some additional training to allow you to feel 100% confident in your mentoring role. Consider whether you have the time and capacity to take on this role, though, as your mentee will be relying on your commitment and genuine interest in their development.

Mentor Material

CONGRATULATIONS! You have what it takes to be an excellent mentor. In fact, you may well have been a mentor to someone all along. You have the time, passion, openness and self-awareness to make a real difference in the life of a young person. Hopefully we'll be seeing your story in our case study section soon!

The first meeting

When you first meet your mentor or mentee, you'll want to establish a good rapport – don't just dive into the issues and challenges straight away. The first step is building trust and really getting to know each other, so you feel comfortable discussing your biggest goals and aspirations. This is also the point to set expectations for the relationship and establish some boundaries.

Here is a helpful checklist for things you may like to cover in your first meeting:

- What do we both want out of this relationship?
- How often will we meet?
- Where will we meet?
- What is the best method for communication?
- Who will set the agenda?

- What are the boundaries of the relationship?
- What does success look like to us?
- How will we identify if the relationship is not working?
- How will we know when the relationship has run its course?
- How will we end the relationship?

If you're feeling stuck for ideas, or want some inspiration to boost your first conversations, our handy conversation starters might help.

*Please note – these questions can be posed to either mentors or mentees and can be adapted to suit your specific context or programme.

*Instructions for use – print and cut out conversation starters sheet. Scrunch up individual conversation topics and place in a mug/glass/receptacle of some kind. Draw out topics at random and let the conversation flow.



Breaking the ice
What does your name mean?
What are three unusual things you did last weekend?
What was the most interesting thing about the place you grew up?
Who was the quirkiest teacher you've ever had?
If you could travel anywhere in the world right now, where would you go?
If you were to start a band, what would your band name be?
What are you most looking forward to this week?
If you had a superpower, what would it be?
What was your favourite book (or song) when you were growing up?
If your life was a film, who would you cast in it and what type of film would it be?
What is the weirdest gift you have ever received?
What do you think is the most embarrassing song on your iPod/music device right now?

Artform Specific
What was the first piece of performance or artwork you ever saw?
What type of creative work are you most drawn to?
Who is your biggest creative inspiration?
When did you realise that you wanted to go into the arts?
What would be your dream job or project?
What one thing would you change about the work you are doing now?
What is the best project you have ever been involved in?
What job would you never want to do?
If you could ask one person any question, who and what would you ask?
Where does your creative inspiration come from?
Who do you enjoy working with the most?
If you could live at any point in the history of your art form, when would you choose?

Going a bit deeper	
What are your biggest fears in your working life?	Have you ever doubted your talent? How did you overcome it?
What is stopping you from pursuing your goals?	If you hadn't chosen to go into this field, what other field would you have chosen?
What sort of learner are you?	What is the biggest sacrifice you have made to pursue a creative career?
How can you (and your artform) make the world a better place?	Aside from creativity, what other skills do you think are important in your field?
If you had the opportunity to tell the world something, what would you say?	How do you balance your personal life and your creative endeavours?
If you met yourself in the future, what question would you want to ask yourself?	How do you feel when others are critical of your work?
At what point in the recent past have you felt most passionate and alive?	What do you do to overcome a creative block?
What do you do to keep yourself motivated and interested in your work?	What personal traits do you have that make you a good person?
What is the best piece of advice you have ever been given?	What areas of yourself or your practice are you keen to develop?



Establishing boundaries

Establishing clear boundaries from the beginning is incredibly important in making sure a safe and productive space is created for both mentor and mentee. Agreeing these boundaries together can also help to build trust and get the mentoring relationship off to a good start.

Some simple ways to set our clear boundaries may be through putting in place a Mentoring Agreement and formalising the relationship through the use of action planning and meeting logs.

Formalising an informal relationship can be incredibly valuable for establishing boundaries, effectively mapping and recording the learning journey of the mentee. It is also a great way to measure the impact of the mentoring relationship.

The following templates may be useful as inspiration when setting up new mentoring programmes or formalising relationships that are already in place.

Mentoring Agreements [see Appendix B](#)

The Mentoring Agreement is the first step in formalising your mentoring relationship. This document should outline the purpose and context of the mentoring programme, the roles and responsibilities of the mentor and mentee (and coordinator, if you have one) and any specific information relating to the programme. All partners should sign this agreement and keep a copy for their records.

Action Planning [see Appendix C](#)

The Action Plan is something that should be completed by the mentee during their first or second meeting with their mentor. It asks the mentee to reflect on their key strengths; areas for development; any specific obstacles they feel they will need to overcome; and any resources they can draw on to overcome these obstacles. It also asks the mentee to identify their long-term goal and break this down into a number of shorter-term goals which can be measured and evaluated as the relationship goes on. Ultimately, it is the Action Plan that drives the mentoring relationship forward and can be used by the mentor to stimulate conversation, reflection and goal setting.

Meeting Logs [see Appendix D](#)

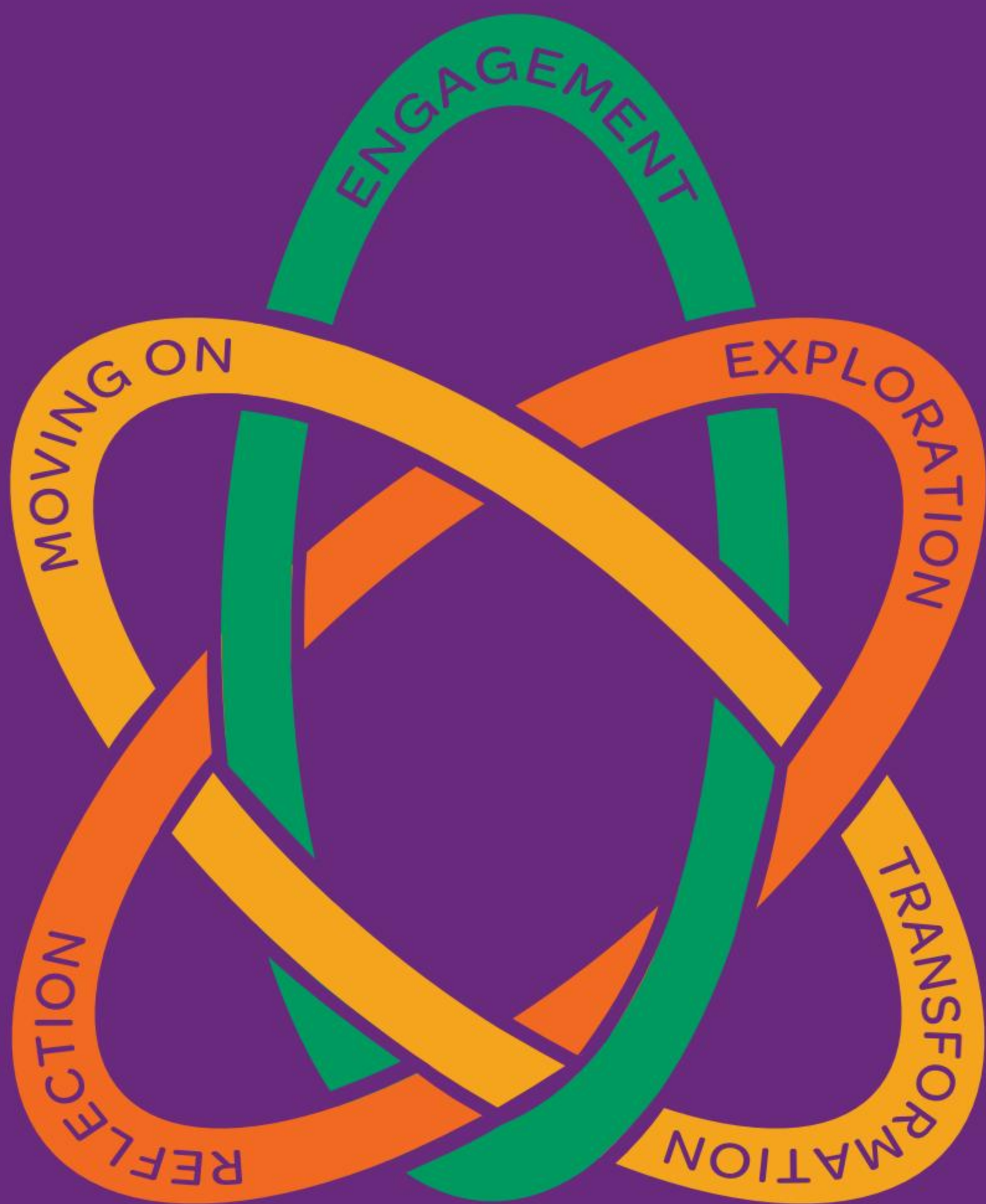
Meeting Logs should be completed after each meeting and should outline what was discussed, along with any agreed actions or revised goals. These should generally be written by the mentor, to allow the mentee to talk and reflect freely throughout the meeting. A copy of the Meeting Log, however, should be kept by both the mentee and the mentor (and the programme coordinator, if applicable).

Where to now?

Find out more about developing and deepening your mentoring relationship in [Section 2 – Exploration](#)

Feeling inspired? Read about some mentoring programmes in action in [Section 3 – Transformation](#)

It's never too early to start thinking about how to end and evaluate your mentoring relationship positively – find out more in [Section 4 – Reflection](#) and [Section 5 – Moving On](#)



Section 2 – Exploration

Once you feel comfortable with your mentor/mentee, it's time to get down to the nitty gritty. Through the exploration stage you will talk to each other – a lot. You may cover a wide variety of topics but this is the time to outline and write down specific long and shorter-term learning goals. You

could complete an **Action Plan** (see Appendix C) and set out where you feel you are now and where you want to get to. Discuss your current strengths, areas for development and any resources you have available to you.

Mentoring models

Once you've developed a rapport and the conversation is flowing, it may be worth considering how your conversations should be structured to allow for goals to be set and aspirations to be achieved. There are two widely-used models for this, which may help mentors to support and challenge their mentees.

1 The GROW Model

GROW stands for:

- Goal
- Current Reality
- Options
- Way Forward



This model is extremely useful in helping young people to articulate where they are now, where they want to be, and how they can use the resources available to them to achieve their goal. Within this model, the mentee should explore a variety of opportunities and consider which of these would be the most suitable for them. The model is very goal-focussed, which could work particularly well for young people who are exploring a career path. More information on the GROW Model can be found [here](#).

2 Egan's Skilled Helper Model

Egan's Skilled Helper Model is used more in counselling and coaching situations, but can still be really useful in mentoring relationships. Simply speaking, this model has three stages which can be summarised as:

- Exploration (what is going on?)
- Challenging (what do I want instead?)
- How might I achieve what I want?

It still encourages and empowers the mentee to set goals for themselves and acknowledges the reality of their current situation, but is much less explicit about it.

You can find more information about Egan's model [here](#).



Goal setting

Imagine you are going on a road trip. You pack some clothes and toiletries for the journey – maybe some books as well. You fill your flask with coffee, check the tyre pressure and ensure the car is filled with petrol. Presumably you have an idea of where you are heading and look at Google Maps to plan your journey. Then you set off. Sometimes you might go past an interesting sign while you're driving, or get distracted by something you see out of the window, so you change direction. You may end up somewhere totally different than you planned, but if you never set off on the journey in the first place, you may never have discovered this other destination.

Goal setting can be a lot like this. Goals are ultimately set to guide you in a direction, but it's not the end of the world if this direction changes over the course of the journey. The most important thing

is to allow space for these diversions to take place. You don't have to follow the sat-nav unfailingly, but it can be helpful to know that it's there, in case you get really lost.

Unlike Google Maps, the role of the mentor is not to keep the mentee driver on track or to tell them when to turn 200 yards in advance. Rather their role is to help the mentee set up the sat-nav, decide where to go and to support them in getting there (with enthusiasm and encouragement) even if their destination does change throughout the journey. Goal setting is fundamental to the mentoring process but it shouldn't dictate and turn your very human relationship into a box ticking exercise. Vanessa Fudge, a coach for the Australian business and leadership coaching company AltusQ, has written this [great article](#) which explores how to ensure you are setting goals for the right reasons.

Setting smart goals

So, how do you set goals which are going to be helpful and meaningful? One of the best ways of looking at goal setting is to use the trusty SMART model, making sure that each goal is:

Specific – Measurable – Achievable – Realistic – Timely

Example of a bad SMART goal:


“I want to run the most successful youth theatre the world has ever known”

This goal may seem specific enough, but it doesn't clarify enough about the specific context.

Where is this youth theatre going to take place and what kind of work would be made? Is it focussing on performances? Or skills development? Or friendships and social skills? Or all of the above?

It would also be a really difficult goal to measure, as how would success be defined in a youth theatre context? By the number of performances staged or places filled in classes? Or five-star reviews of shows? Everyone's version of success is slightly different.

In terms of it being achievable and realistic, I have a number of the skills required to deliver youth theatre sessions but not necessarily the time or understanding of how to run an organisation, which isn't the strongest start in making this a realistic goal (at this stage).



Running the best youth theatre the “world has ever known” also suggests that it is a position that would need to be upheld long after I have passed on, which means it’s largely beyond my control. There is nothing wrong with aiming high when setting goals, but give yourself a chance - forever is an awfully long timeframe.

Example of a good SMART goal:

“I want to take the lead in devising a new site-specific piece with my youth theatre for next summer.”

Although this goal may not seem to be aiming as high, it is certainly a much better example of a SMART goal. It is specific and clear in its wording and intention. It’s easy to measure whether or not it has been achieved – have I devised a show with my group or not? With my skills, experience and the time available to me, it is an achievable and realistic goal, and it sets out a clear timeframe in which it is to be completed. Done! It is also a shorter-term goal which may help me get closer to my blue sky aspiration of running the most successful youth theatre the world has ever known.

Tips for setting SMART goals

- 1 Reminding yourself of your long term goals is a great thing, but make sure you break it down into manageable, shorter-term goals. You wouldn’t drive from John O’Groats to Land’s End without having a few breaks along the way.
- 2 Make sure your goals are measurable against your own version of success, not those set out by someone else. For example, don’t set your goal as getting a five-star review. Depending on the reviewer, the performance on the night, etc., you may not get one, but it doesn’t mean that you haven’t created a brilliant show.
- 3 It’s okay for your goals to change over the course of your mentoring relationship. Regroup and reset.

The goal posts are set: now what do I do?

Explore how some of these goals play out in action, in [Section 3 – Transformation](#)

Revisit the purpose and setup of your mentoring relationship in [Section 1 – Engagement](#)

Think about how you might reflect on or evaluate your goals in [Section 4 – Reflection](#) and [Section 5 – Moving On](#).



Section 3 – Transformation

Congratulations – you’ve made it to the guts of the mentoring relationship! This is where all the magic happens and you are free to put your goals into practice, take risks, be challenged and make mistakes.

You may not be physically transforming as a person, but you are transforming ideas into reality

and goals into action. Don’t forget to continually evaluate and reflect on how your mentoring relationship is going and how you are travelling against the goals you have set out for yourself. It’s absolutely fine if these change direction during and throughout your journey. Simply readjust your goals and keep going.

Case studies

We’ve collected a few of our favourite mentoring stories from Scotland and Ireland to share here. Each project is based on a different model with its own nuances and adaptations depending on the time, money and human resources available to go into the programme.

Broadly, these programmes fit in to the following models:

Feel free to use these stories to inspire your own mentoring project.

And, of course, if you have any examples of mentoring models that you’d like to share, please [get in touch](#) so we can shout about your work too!

Model	Description	Case Study
Immersive	Mentor as professional – learn by doing	Tenderfoot, Dublin
Collaborative	Mentor as collaborator – learn by making work with a mentor	Toonspeak Young People’s Theatre and Ryan Youth Theatre
Traineeship	Mentor as teacher – learn and develop through a structured work placement	County Limerick Youth Theatre
Wellbeing	Mentor as role model – develop transferrable skills and raise aspirations	Edinburgh International Festival and Castlebrae Community High School
Exchange	Mentor as guide – learn by visiting a group in another region or country	Kildare Youth Theatre
Entrepreneurship	Mentor as advisor/sounding board – learn by creating a project in your own community	Youth Theatre Arts Scotland

1. Immersive model

Immersive model in practice: Tenderfoot, Dublin

An immersive model of mentoring is an exciting opportunity for young people or emerging practitioners who learn best by getting their hands dirty. In short, you immerse yourself in a project or creative process – from planning right through to opening night.

The best thing about this model is that it empowers mentees to really take ownership of the project and give it their own creative spin.

Who would this model be suitable for?

- Youth theatres or creative organisations with access to their own venue and resources;
- Producing theatre companies;
- Festivals with a strong interest in youth outreach or community engagement.

Tenderfoot is an apprentice theatre programme for transition-year students run by The Civic Theatre in Tallaght. It provides fifty 15- to 16-year-olds with the opportunity to write new plays and then design, stage-manage and perform in those plays under the guidance of working theatre professionals. Tenderfoot's mentors are professional playwrights,

“It was something I always wanted to do but was never brave enough to try but the safe and encouraging environment allowed me to do it.”

Participant, Tenderfoot

designers (costume, film for theatre, music composition/sound design), stage managers and technicians. Selection for the project is through a group workshop and a written application.

The structure of the programme breaks down as follows:

What	When	Who
Two-day orientation	Beginning of project	All participants and mentors
Playwriting Project	Autumn/winter term (6-8 days)	Approximately 18 participants and mentors
Rehearsal process	January (3 weeks)	All participants (actors, directors, designers, technicians and stage managers) mentored by theatre professionals
Performances (x4)	End of project	Two to a peer audience; two to a general theatre audience

Success in Tenderfoot is threefold: when everyone works to a level of excellence (where excellence is defined as working to the best of your ability); when the students feel proud of the work they have

produced; and when a peer audience falls silent in the presence of words written and given form by their peers or when they throw their heads back and laughter fills the auditorium.

Top tips for an immersive mentoring programme

- A copy of the Tenderfoot handbook is available on request (see contact details below).
- Aim high.
- Setting a clear structure with rules and guidelines for behaviour and consequences for breaches of desired behaviour is useful, particularly if dealing with young people new to arts experiences. It provides a space where the young people can be supported to explore and navigate creative freedom.
- Locating mentoring programmes in arts buildings is desirable in that it sends a clear message to participants – this building belongs to you. You belong in this building.

Contact details:

Contact: Veronica Coburn

Address: Civic Theatre, Tallaght, Dublin 24

Phone number: +353 1 4627477

Email: info@civictheatre.ie

Website: <https://www.civictheatre.ie/about-us/what-we-do/tenderfoot/>

Social Media: <https://www.facebook.com/CivicTenderfoot>



2. Collaborative model

Is there a practitioner or company in your field that really inspires you? Maybe you've met someone who does things a little differently, or completely differently, that you'd like to work with? One of the most exciting ways to learn from this person (or group) is to make work with them – seeing and experiencing a new creative process.

You don't have to approach world-famous high flyers, either: never underestimate the power that working with your peers can have. The line between mentor and mentee can be blurred, or sometimes even erased altogether, in this model.

Who would this model be suitable for?

- Emerging directors or theatre makers at a point of transition in their practice
- Practitioners new to the youth arts sector
- Youth theatres just starting out
- Creative practitioners and volunteers keen to explore new ways of working
- Youth workers or practitioners working in a community learning and development context

“TOONSPEAK”



“87 miles was a fantastic experience for me. Not only did I get to develop my writing skills, I also got to work with wonderful young people in Stranraer who were a little less experienced as writers than we were. ... The added benefit of being able to take part in the big decisions for the play and the characters I played was also an amazing experience that really benefited me...”

Toonspeak participant

Collaborative model in practice: 87 Miles (Ryan Youth Theatre, Stranraer and Toonspeak Young People's Theatre, Glasgow)

87 Miles was a co-production and collaborative project presented by Toonspeak Young People's Theatre in Glasgow and the Ryan Youth Theatre in Stranraer in 2013–14.

After discovering Toonspeak's work in developing young writers, Carolyn Yates, Wigtown Book Festival's Literature Development Officer, approached Toonspeak Artistic Director Sarah Longfield to discuss a mentoring approach to establishing a new youth theatre group in Stranraer.

The project was designed to create a link between the two groups, bridging the 87-mile gap between Glasgow and Stranraer. Gradually it emerged that the young people wanted to make a show together. As the group with more theatre experience, Toonspeak's young writers naturally took more of a mentoring role, as well as leading on writing the script under the tutelage of professional writers. The resulting production, *87 Miles*, was performed in August 2014 at the Ryan Centre's theatre after an intensive rehearsal period.

The project was an incredibly valuable opportunity for the young people: as a full company, as separate groups and as individuals. One young person from Toonspeak, for example, had no writing or performance experience at all and had been referred to Toonspeak by an employment advisor at the local Job Centre. By the end of the *87 Miles* process, not only had he co-written a play but had played a central character – something he could not have conceived of before.

Top tips for a collaborative mentoring programme

- If you are considering approaching a potential collaborator, it may help having a concept or reason for the partnership in mind, as this will help to drive the project forward (and will show that you're serious about it).
- Get in touch with YTAS or Youth Theatre Ireland if you're interested in creating a collaborative project, but don't know where to start.
- Set out expectations and roles before you start the project. Many a collaboration has fallen apart because one side (or both) has not kept up its side of the bargain.
- Make sure that all collaborators have the time and capacity to undertake the project.
- Make time to touch base throughout the project, as well as a proper debrief at the end. It's useful to be able to celebrate the project's strengths as well as learn from any challenges that popped up along the way.

Contact details:

Toonspeak Young People's Theatre

Address: Glasgow

Phone Number: 0141 552 0234

Email: info@toonspeak.co.uk

Website: <http://toonspeak.co.uk/>

Social Media: <https://www.facebook.com/toonspeak/>
<https://twitter.com/Toonspeak>

Ryan Youth Theatre

Address: Stranraer

Phone: 01988 402036

Social Media: <https://www.facebook.com/groups/322959351171700/>

3. Traineeship model

Traineeship model in practice: Leading Lyts – County Limerick Youth Theatre

We know how it is – you have some young people in your senior youth theatre who would be brilliant leaders. Or perhaps you're a current student looking to add to your skillset. Whether it's teaching, directing, writing or facilitating, a traineeship model could be the perfect way to get the skills you need in a practical setting.

For organisations or groups, offering a traineeship is a fantastic pathway for your young people to ensure the sustainability of your group.

Who would this model be suitable for?

- Emerging directors or theatre makers at a point of transition in their practice
- Senior youth theatre members looking for work experience

The [County Limerick Youth Theatre](#) is an ensemble providing young people with the opportunity to enjoy drama and related activities through participation in theatrical performance, workshops, games and improvisations. The initial

- College or university students looking to diversify their practice
- Community leaders
- Youth theatre groups or theatre companies keen to contribute to the future development of the creative sector.

“...It was a great experience for me and gave me the opportunity to use the skills and experience I gained through the course and other previous activities...”

Co LYT Participant

‘**Leading Lyts**’ programme was a year-long project which assisted young people to learn and apply facilitation skills in a variety of settings. The project was structured in the following way:

Term 1	Skills development	<ul style="list-style-type: none"> Week-long residential centred on a non-formal learning process with two professional facilitators. Sessions ran from 9am to 5pm each day with time to reflect upon their learning. Weekly workshops of a wide variety of facilitation techniques with their regular youth theatre leader. End-of-term week-long session in theatre-in-education with a specialist facilitator.
Term 2	Shadowing	<ul style="list-style-type: none"> Young people allocated a facilitator/mentor whom they shadow whilst working with a group of young people, observing their practice and assisting when appropriate.
Term 3	Facilitation/ supported project	<ul style="list-style-type: none"> 10-week creative project, to achieve a particular output, e.g. a short film or performance Regular support and observation by youth theatre facilitator Assessed by the two external professional facilitators who had given them their initial training.

Participants were also able to undertake a child protection training course with the Health Service Executive and were Garda vetted.

The young people all benefitted from the programme. One made a short film with young people with a disability and then went on to get a traineeship (and then a job) with the BBC. Another explored drama in the primary classroom and now uses it in her work as a recently graduated primary school teacher. Another became an assistant youth theatre facilitator and then applied to return to college as a mature student.

Top tips for a traineeship mentoring programme:

- Involve the young people in the planning, especially if it's long-term. It allows them to invest fully in the process, particularly when the going gets tough and it's not as easy as it seemed.
- Build in peer-to-peer support and reflection time. Shared experiences allow for personal growth and understanding.
- Having external facilitators and evaluators made the young people feel that the programme was 'serious' and gave them fresh perspectives on their work. It also allowed the young people to come to their regular youth theatre facilitator with problems and issues and for extra support as they were not formally assessing the participant and therefore could be seen to be impartial.
- Trainees were assessed throughout the project – see Appendix E for assessment structure.



Contact details:

Address: Friar's Gate Theatre, Sarsfield Street,
Kilmallock, Co Limerick
Phone number: 00 353 86 825 6915
Email: friarsgate@eircom.net
Website: <http://fqdrama.wixsite.com/colyt>
Social Media: <https://www.facebook.com/colyt1>

Further Info

[Becoming Butterflies](#) - A film made as part of the County Limerick Youth Theatre's training of The Leading Lyts' Youth in Action project by Hannah Mulligan.

4. Wellbeing model

The arts are good for the soul and so too is a positive mentoring programme.

In this model, young people are matched with a mentor who is a positive role model outside of the school environment, with a view to raising their aspirations and engaging in their community. Beyond this, the sky is the limit!

Who would this model be suitable for?

- Medium to large-sized creative organisations
- Community-based organisations keen to make a contribution to the lives of young people in their community
- Not-for-profit organisations
- Schools
- Agencies who work with hard-to-reach communities or with an interest in using the arts in social justice settings

Wellbeing model in practice: Castlebrae Community High School Mentoring Programme (Edinburgh International Festival)

Edinburgh International Festival (EIF) is currently undertaking a three-year residency at Castlebrae Community High School in Edinburgh, which involves a number of arts programmes and skills development opportunities for all students. Senior students are offered the chance to engage in a mentoring relationship to increase cultural awareness and engagement, social and communication skills, employability and self-esteem.

The key focus of the mentoring scheme is for the students to build a positive relationship with an adult outside of school or family life. An informal approach is taken to allow an organic relationship to develop, but each mentoring relationship is initiated





with a formal meeting and signing of a [Mentoring Agreement](#). Each mentoring relationship reflects the needs and requirements of the mentor and mentee and formalises that commitment. The relationship aims to last until the end of each school year, or until the student leaves school.

The success of this project is observed through the young people's increased confidence and aspirational levels. Verbal feedback is collected from mentors, mentees and staff at the school to chart the individual's progress. One of the biggest signs of success has been that the young people have started asking to be mentored. They have seen the benefits in their fellow students and word-of-mouth has encouraged them to take part in the mentoring programme.

One young student was offered mentoring and work experience from EIF's catering partner Appetite Direct. Together they created the canape menu for the International Festival launch in 2016. This responded to the student's ambitions and abilities, and a busy life outside school meant he could participate in the wider mentoring programme.

Top tips for a wellbeing mentoring programme:

- Flexibility is good – it's got to work for both mentor and mentee
- Never underestimate the capacity of your mentors, and what they will get out of it
- Do a test-run to go over your ideas / approach before making it widely available
- Be clear on why you are doing this and what you hope the mentors and mentees will gain from the experience
- Always keep the relationship at the heart of your plans – the positive relationship will achieve more for a young person than structured goals and objectives (or so we believe!)

Contact details:

Address: Castlehill, Edinburgh, EH1 2NE
 Phone number: +44 (0) 131 473 2020
 Email: contact@eif.co.uk
 Website: <https://www.eif.co.uk/creativelearning/castlebrae-community-high-school>

5. Exchange model

Exchange model in practice: Kildare Youth Theatre

Have you ever wondered if youth theatres are run differently in different parts of the country? How about overseas?

The key to the exchange model is taking the mentee out of their natural habitat and allowing them to take responsibility in a new place, where nobody knows them – one for the brave and courageous among us.

Who would this model be suitable for?

- Undergraduate/college students studying education, community learning and development or any subjects in the creative industries;
- Senior youth theatre members keen to develop their leadership skills
- Youth theatre or youth work practitioners keen to diversify their skills

Kildare Youth Theatre is a voluntary not-for-profit project established in 1996 by Crooked House Theatre Company in Newbridge, Co. Kildare. It offers a variety of formal mentoring projects using an exchange model. These include:

- Erasmus and student internships
- Maynooth University Student Youth & Community Work Placement Programme
- European Voluntary Service (EVS) programme⁵

Formal mentorship happens on a one-to-one basis, in weekly scheduled meetings lasting up to an hour between the learner (mentee) and the mentor. This is an open-agenda meeting where matters to do with the learning programme can be planned; reflection on learning can be stimulated; and puzzles/concerns or issues can be aired and explored. The mentee usually sets the agenda, bringing questions and ideas to the meeting. Feedback and suggestions for development are

“The most amazing thing for me was being in the show *Venetians...* and to see how theatre is made with this organisation. Every Monday, I meet with Peter and we plan what skills I want to practise this week. Mostly they are continuing to develop ones I have. Or we exchange views about drama pedagogy and theatre. It is like a tutorial we have every week and I find it very valuable.”

EVS participant

woven into the conversation by the mentee. Sometimes the mentor will bring their observations of the learner into the meeting (reassurance and guidance if they are progressing; or support and reflection if they are stuck or unmotivated). The meeting is structured to cover exploration of two main areas: the learner's wellbeing and vocational development.

There are huge benefits in the youth theatre hosting EVS participants. Mentees bring with them an enthusiasm about learning the youth theatre methods used; they share their own theatre-making skills and methods which are often different to the ones used by the host; and they help with administration, facilitating drama workshops, and organising events and festivals.

They gain opportunities to perform and make theatre while the host gains international insight to the issues they explore in theatre-making.

⁵ (EVS is an international volunteer programme funded by the European Commission. It enables all young people legally resident in Europe, aged between 18 and 30 years, to carry out an international volunteer service in an organisation or in a public body in Europe, Africa, Asia or South America for a period ranging from 2 to 12 months.)

Top Tips for an exchange mentoring programme:

- The weekly meeting is crucial and should happen regardless of how busy you are.
- A planned programme of work and learning is really vital, but it should be flexible enough to change, based on the growth and needs of the young person.
- Mentoring a young person from another region (or overseas) may require you to concentrate more on their wellbeing than on their vocational development. Usually this is because they are dealing with integrating into our culture; learning to communicate in English; learning to live away from home and their friends; and trying to acclimatise to our weather. So, it's important that you provide a range of additional supports for them which may include regular weekly contact with a parent-type figure (or host family); contact with someone who speaks their native language; and plenty of time for them to socialise with young people their own age within the organisation.

Contact details:

Address: 1 Main Street, Newbridge, Co Kildare

Phone number: +353 45 446612

Email: kildareyouththeatre@gmail.com

Website: <http://www.kildareyouththeatre.com/>

Social Media: <https://www.facebook.com/groups/kildareyouththeatre/>





6. Entrepreneurship model

Entrepreneurship model in practice: YTAS Young Arts Leaders

The youth arts sector is full of young, innovative, creative entrepreneurs – in fact, it's what keeps us moving forward! Young people with creative project ideas should be supported to bring these ideas to life, which is exactly what happens in the entrepreneurship model.

Who would this model be suitable for?

- Emerging and established producers and creative practitioners
- Community leaders
- Organisations with a large geographical spread
- Young people with an interest in creative regeneration

“No matter what your background or your area or the opportunities you have had up until now, we can stand together as young arts leaders and represent the future. We are passionate, driven and creative in our vision to provide other young people an opportunity to engage with the arts that we all love so much. I have been inspired by all my fellow YALs ... we've worked together collaboratively to better ourselves and support each other. We'll be on to a winner!”

Young Arts Leader

Each participant was mentored by a leading Scottish creative professional and attended three intensive Leadership Skills weekends. During the programme, participants gained a Gold Arts Award (SCQF Level 6/7, 35 UCAS points) with units in 'personal arts development' and 'arts projects leadership'. By engaging with their community and sharing their work with the wider sector, the Young Leaders themselves became agents for change by inspiring ideas, aspiration and advocacy across Scotland's wider network of youth theatre.

The relationship encouraged the Young Leaders (mentees) to plan their work with their mentor and keep a record of their learning, supporting reflective practice, project development and running of their own projects. Each mentor was encouraged to tailor their engagement to the wants and needs of the mentee. This approach supported the development of both the mentor and mentee in application of their learning community projects in a supportive and creative manner.

There were many positive outcomes from the programme, including:

- Six Young Arts Leaders projects have either been commissioned or secured funding for a second phase of their project after YTAS Young Arts Leaders programme has completed.
- Borders Council have commissioned versions of the Young Arts Leaders projects, involving young writers, young technicians and internet safety for their region, and is also looking to continue the inclusive dance provision established in the area.
- Two participants progressed onto higher education – Liverpool Institute of Performing Arts and the Royal Conservatoire of Scotland



Top tips for an entrepreneurship mentoring programme:

- Set goals from the outset: aim high, but be aware that these can change and develop as the project evolves and grows.
- Have a schedule and project plan to keep you on task and focussed. When it becomes challenging, it can also act as a great reflective tool to celebrate how far you have come and what has been achieved.
- Listen twice as much as you speak to mentees: listen to their actions. What is and isn't getting done as this may be an indicator of where they are at in the process and their learning journey, including successes and struggles.
- Build in time for peer support: mentor to mentor and mentee to mentee. This acts as a form of support, trouble-shooting and learning.

Contact details:

Address: Summerhall, 1 Summerhall, Edinburgh, EH9 1PL

Phone number: +44 131 538 0591

Email: info@ytas.org.uk

Website: <http://www.ytas.org.uk/opportunities-for-young-people/young-arts-leaders/>

Social Media: <https://www.facebook.com/YTArtsScot/>

I'm inspired! Where to next?

Think about how you might reflect on or evaluate your mentoring programme in [Section 4 – Reflection](#)

Jump ahead to see how you can take your learning forward in [Section 5 - Moving On](#)

Revisit the purpose and setup of your mentoring relationship in [Section 1 – Engagement](#)



Section 4 – Reflection

Reflection will likely happen throughout the entire relationship. In terms of a step on its own, it is a time to wind up the relationship and recap all the positive things that have been achieved through

the mentoring process. It is also a chance to map out the start of the mentee's next journey and to evaluate the mentoring experience honestly.

Evaluation: It's not a dirty word

Formal evaluation has a bit of a bad rap these days. Too often it's seen as that annoying, time-consuming leech that sucks all the joy out of your project – just when you should be celebrating!

But it doesn't have to be this way, and it's actually a hugely important aspect of the creative process.

However, it's important to think about a few things:

1. Why are you evaluating the project?

Knowing why you want to gather feedback about the mentoring project will help you to plan your evaluation better. Are you evaluating it so you can improve the project next time? Give feedback to a funder? Collect statistics or case studies? Show off on social media?

2. How are you evaluating the project?

Think about how success in the relationship can be documented and informally evaluated throughout the process, as well as at the end. It is also useful to consider what the most effective and authentic evaluation method will be, based on the nature of your programme. For example, if you undertake a collaborative mentoring model (see case studies in Section 3), asking participants to complete a feedback form at the end may feel ineffective and flat, compared to the dynamic nature of the project. Therefore, you might choose a method that more clearly reflects the project, such as a workshop or creative-writing task. Some other examples of creative evaluation methods might be:

- Focus groups
- Interviews
- Art-based activities
- Workshops
- Film/video
- Digital media/online
- Installations
- Exhibitions

3. How will the data be used?

To ensure your evaluation process is useful and not tokenistic, it's important to consider how you will be using the data that you collect.

You can find some more information on evaluating your programme on Youth Theatre Arts Scotland's Resources page [here](#).

The end of the road...

The way a mentoring relationship comes to an end can have a massive impact on both mentor and mentee going forward. Sounds macabre, but preparing for the ending should happen at the beginning.

This isn't to say that the end of the mentoring relationship is the last time you should ever see each other. However, just as you should set boundaries at the beginning of the mentoring process (see [Section 1 – Engagement](#)), so too should boundaries be discussed for the end of the process.

Types of endings you might consider, encounter or plan for might be:

- Fixed ending – contracted at the start
- Open ending – once objectives obtained
- Faded ending – gradual withdrawal, extending time between meetings
- Ending with 'booster' sessions as needs arise
- Ending with follow-up phone calls
- Premature ending – may not be perceived as premature by client, but can leave the mentor with negative feelings

Here are some tips for managing the end of your mentoring relationship:

Do	Avoid
Recap all the positive things that have been achieved through the mentoring relationship.	Offering to act as a referee for your mentee, if at all possible, as you only really know them in one context.
Explore and note areas still to be developed.	Starting the mentoring cycle all over again.
Be honest about your experience throughout the mentoring relationship	Accusatory conversation when things may not have been as productive as you would have liked
Keep each other's contact details and set expectations for future contact.	Allowing a professional relationship to slip into an overly friendly relationship where you may feel uncomfortable, for example, becoming Facebook friends, or becoming an emotional support when this is not welcome.
Allow your mentoring relationship to come to a close early, if this feels right or if the relationship has fulfilled its purpose.	Leaving the discussion about how to end the relationship to the very end – build it in to your planning and conversations early on.
Set goals for the next phase of your development.	Creating a dependent relationship where your mentee might feel unable to tackle the future without you.

An unexpected end

Sometimes mentoring relationships may end sooner than expected or originally planned. In fact, it's quite common and nothing to feel bad about. There are many reasons why this might happen: a change of circumstance or ability to commit to the programme, or sometimes the relationships just don't work out.

If your programme is delivered by a larger organisation, there may be the opportunity for re-matching the mentee or mentor with someone new, but this process needs to be handled sensitively.

If you feel that your mentoring relationship isn't working, don't keep it a secret. A negative mentoring experience could have detrimental effects for both mentor and mentee, so it's best to sort it out early.

If you're at all concerned about the way to manage the ending of mentoring relationships, it could be useful to plan clearly defined exit points throughout

the mentoring process. This can be a hugely important and empowering tool for vulnerable young people who may struggle to commit to a full long-term mentoring relationship. Building these exit points in from the beginning can help to ensure that if the relationship ends prematurely, successes and accomplishments can still be noted and celebrated.

These exit points would obviously need to be planned well and take into consideration others undertaking the programme. For example, your programme could be structured to allow for mentees (and mentors) to engage in short, sharp bursts, rather than an ongoing commitment for a longer period of time. Alternatively, groups or individuals could opt in and out after specific phases or sections of a project. This ensures that the young people can still have a good learning experience and feel a sense of achievement even if they don't complete the full project.



Section 5 – Moving On

Goodbyes can be sad but moving onwards and upwards should be the most positive and empowering moment of the mentoring relationship. It's a chance for both mentor and mentee to start the next phase of their practice with a new perspective and a fresh outlook.

So what's next for you? Where is your new-found knowledge of mentoring going to take you?

Now that we've reached the end of our journey, you have all the tools you'll need to set up a strong and robust mentoring programme and to empower and excite the next generation. We hope you'll keep this toolkit with you for reference and to guide you along the way but we'll leave you now to take the next steps yourself.

Good luck and remember to use the force, always.



“But do you send this man on his way with a chariot and with your son, since he has come to your house, and give him horses, the quickest you host in running and the best in strength.”

So spoke the Goddess, bright-eyed Athena, and she departed in the likeness of a sea-eagle; and amazement fell upon all at the sight.

Homer's Odyssey Book III

Inspire me!

– training and further information

Feeling inspired, or even just a bit curious, to find out more? Here is a list of resources from the UK, Ireland and overseas.

UK

Mentoring Resources - Get Mentoring

Creative Edinburgh Mentoring Programme:

Project Scotland Volunteer Programme

NESTA Mentoring Handbook

Scottish Mentoring Network

– Mentoring Map

Emergents

– Support for makers in the Highlands and Islands

Federation of Scottish Theatre

– Step Up Mentoring Programme

Ireland

MAKE Artist Development Programme and Residency Initiative

ArtLinks Mentoring Supports (South East Ireland)

CONNECT Mentoring Programme

Centre for Creative Practices Mentoring Supports

The Mentoring Development Project: An Action Research Project

N.E.S.T. New Emerging Street Talent mentoring initiative

Arts and Disability Connect Mentoring Award

Volume of Published Tenderfoot Plays (Ireland)

International

Mentoring Resources Hub (Australia)

Creative Mentoring Session Ideas

Australia Council Guide to Mentoring

6 Tips to get the most out of mentoring

Getting Connected

Making Your Mentorship Work

Mentoring tools

GROW Model

Egan's Skilled Helper Model

Learning Styles Questionnaire



Useful Contacts

Organisation	Email	Phone
Youth Theatre Arts Scotland	info@tas.org.uk	+44 131 538 0591
Youth Theatre Ireland	info@youththeatre.ie	+353 1 878 1301
Scottish Mentoring Network	info@scottishmentoringnetwork.co.uk	+44 141 559 5009
Federation of Scottish Theatre	info@scottishtheatre.org	+44 131 248 4842
Disclosure Scotland	info@disclosurescotland.gsi.gov.uk	03000 2000 40
Department of Children and Youth Affairs (Ireland)	contact@dcya.gov.ie	+353 1 6473000
County Limerick Youth Theatre	fionaqp1@gmail.com	+353 86 824 6915
Tenderfoot	info@civictheatre.ie	+353 1 4627477
Kildare Youth Theatre	kildareyouththeatre@gmail.com	+353 45 446612
Ryan Youth Theatre	Carolynanne57@gmail.com	+44 1988 402036
Toonspeak Young People's Theatre	info@toonspeak.co.uk	+44 141 552 0234
Edinburgh International Festival	contact@eif.co.uk	+44 131 473 2099



APPENDIX A

Youth Arts Leaders Code of Practice



The code of practice will be made available to the mentee and mentor. It can be used during the early meetings to clarify and agree acceptable and unacceptable practice.

- 1** Mentoring is a confidential activity
– participants have a duty of care towards each other.
- 2** Mentor and mentee should respect each other's time and other responsibilities.
- 3** Respect should also be accorded to others such as the co-ordinator of the project.
- 4** It is the mentor's role to respond to the mentees' developmental need and agenda.
- 5** The mentee should be given increasing responsibility for managing the relationship.
- 6** An effective mentor empowers them to do so.
- 7** Mentor and mentee should make every effort to be open and truthful to each other in relation to the relationship, reviewing their progress regularly to avoid complacency and considering how the relationship might be improved.
- 8** Mentors should never give their address or phone numbers to the mentee or invite them into their homes.
- 9** Mentors should not accept gifts or money from their mentees.
- 10** Mentors should observe the law and organisations policies when working with their mentee.
- 11** Both the mentee and the mentor have equal responsibility for ending the relationship satisfactorily.
- 12** Partners should end the relationship in accordance with the projects procedures.

Sample pro forma taken from Mentoring: Good practice guide.

APPENDIX B

Young Arts Leaders Mentoring Agreement



This is an agreement between:

Mentee: _____

Mentor: _____

Date: _____

This document will be countersigned by the programme Manager. Copies will be given to both the mentor and the mentee. The information contained in this document and in the Meeting Logs will preserve anonymity for monitoring and evaluation purposes. The mentee and mentor will be responsible for updating the document as necessary. Copies of updated documents will be forwarded to, countersigned by and held by the Programme Manager.

1 Purpose and goals of the project

The Young Leaders programme establishes a new pathway for Scotland's young theatre makers to realise and harness their potential as art leaders and producers within their own communities.

Young Arts leaders will:

- realise,
- develop,
- deliver,
- reflect and
- evaluate their regional creative projects framed by Unit 2 of the Gold Arts.

2 The role of the mentor:

Through a person centred approach support and explore the mentee/ YAL's evolving arts practice and its application to their community project. i.e. the exploration of the art form to context (within project)

3 Mentor meetings

At the first meeting the mentor and the mentee will agree and record the mentee's goals. These goals will be reviewed at each meeting and will form the basis for the final project evaluation.

The mentee will provide information in relation to achievement of goals and objective for discussion at mentor meetings.

After each meeting the mentee will complete their personal learning plan identifying goals, objectives, time-scales and resource requirements. The personal learning plan is owned by the mentee.

4 Confidentiality

The mentor and mentee will honour confidentiality. The degree of confidentiality and any exceptions will be discussed and agreed.

5 Challenges and premature ending of relationship

In the event of difficulties arising in the relationship both parties agree to mediation by the programme manager to conciliate or formally end the relationship. Re-matching is at the discretion of the project manager.

6 The Role of the Programme Manager

The programme manager will provide ongoing support and training for the mentors and mentees.

7 Code of conduct

The mentor agrees to abide by the Code of Conduct and any other organisational policies relevant to the role of the mentor.

8 Monitoring and Evaluation

The project will require mentors and mentees to contribute to both verbal and written evaluation.

9 Commitment to the term of the Young Arts Leaders Project.

The mentor agrees to provide mentoring on a one-to-one basis 7 months.

Over that period the mentor and mentee will meet on 7 occasions. These meetings will take place monthly/ 4 weeks. Dates and venues are mutually agreed and communicated to the Programme Manager.

Communications between mentor and mentee will be restricted to 6 mentor sessions and an introduction session.

10 Rescheduling of Meetings

If either party is unable to attend a mentor meeting at least 3 hours' notice should be given and a mutually convenient alternative date agreed.

Compliance

Both parties must adhere and respect and comply with relevant policies and the law.

Should either party compromise these policies Youth Theatre Arts Scotland reserves the right to end the mentoring relations.

Signed: _____
Programme Manager

Date: _____

Mentor Agreement based upon guidance and sample taken from Mentoring: Good practice guide.

APPENDIX C

Mentee Action Plan



Initial reflections – to be completed by the mentee in advance and discussed with the mentor

Describe your:

Strengths Personal characteristics?	
Capabilities Existing skills?	
Ambition Where do you want to get to?	
Timescales When do you want to get there?	
Motivation Why do you want to do this?	
Development Which skills do you want to develop?	
Barriers What external things may get in your way?	
Resources Who or what will help you achieve your ambitions?	
Learning What do I need to find out?	

Learning goals – Long-term goal:

Specific learning goal	How will I know when I have succeeded?	Are there any barriers to consider?	Agreed goal deadline

Agreed actions:

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APPENDIX C.2

Mentoring Agreement



Date: _____

Mentor: _____

Mentee: _____

This mentoring programme has been designed to support the aims and objectives of Edinburgh International Festival's residency with Castlebrae Community High School. Students will be offered a mentoring relationship to increase cultural awareness and engagement, social and communication skills, employability and self-esteem.

The mentor and mentee will be responsible for documenting each mentoring meeting and keeping the Mentoring Coordinator apprised of plans for future meetings.

The mentor and mentee will honour confidentiality. The degree of confidentiality and any exceptions will be discussed and agreed.

The Mentoring Coordinator and Child Protection Officer will provide on-going support and training for the mentors and mentees.

The mentor agrees to abide by the code of conduct and any other EIF policies relevant to the role of the mentor. The project may require both mentors and mentees to contribute to both written and verbal feedback.

The mentor agrees to provide mentoring on a one-to-one basis over a period of _____. Over that period, the mentor and mentee will aim to meet on ____ occasions. These meetings will take place at intervals of no longer than ____ weeks.

Dates and venues are mutually agreed and communicated to the Mentoring Coordinator.

The Edinburgh International Festival agrees to cover all reasonable expenses incurred at each of the mentoring meetings.

If either party is unable to attend a mentoring meeting, at least 24 hours notice should be given and a mutually convenient alternative date set. Both parties agree to do so using the following contact details:

Mentor: _____

Mentee: _____

In the event of difficulties arising in the relationship, both parties agree to discuss options with the Mentoring Coordinator before ending the relationship. Re-matching is at the discretion of the Mentoring Coordinator.

Both parties must respect and comply with the relevant policies. Should either party compromise these, the Edinburgh International Festival reserves the right to end the mentoring relationship.

Mentoring Coordinator:

APPENDIX D

Young Arts Leaders Meeting Log



Mentee:	Mentor:	
Date:	Meeting no:	
Achievements since last meeting: (Including mentee awareness, confidence or ability in utilising their skills to progress their ambitions)		
Creative organisations / individuals engaged with since last meeting: (i.e. the number and quality of links established with peers or professionals)		
Number / types of groups / participants working with: (i.e. the number and quality of regional activities or sharing events with peers)	Postcodes of locality working in:	
Today's FOCUS – CHALLENGES – CONCERNS:		
Mentee's next steps:	Mentor's action points:	
Resource requirements:		
Signed: Mentee	Signed: Mentor	
Date of next meeting:		

Copies should be retained by mentor and mentee. Copy should be forwarded to the Programme Manager within seven days of completion.