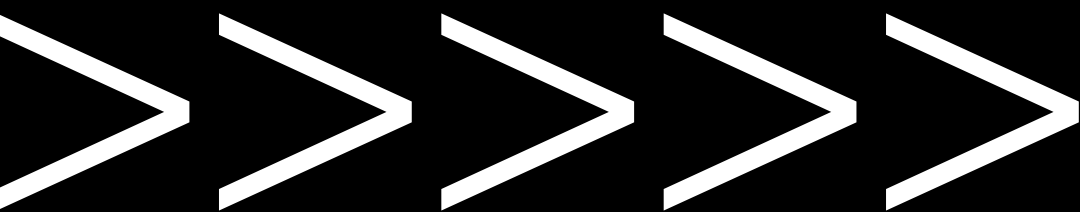


getting connected

MAKING YOUR MENTORSHIP WORK

Mary Ann Hunter



CHECKLISTS

checklist for mentorees

To help you decide what you want from a mentoring partnership or program, here are a few questions you can ask yourself:

- > Is this the right time in my career for a mentor?
- > Can I take constructive criticism?
- > Do I have the ability and desire to learn new things about my practice and myself?
- > Do I need a mentor primarily to:
 - guide me in my creative process
 - be a 'sounding board' for my ideas
 - support me through to the end of my project
 - help me learn more about the 'ins and outs' of the industry?
- > What are the strengths of my existing mentors? Would our relationships benefit from a more formal structure?
- > Who could be my mentor?
- > Are there organisations which could help me find a mentor?
- > Do I need funding (including professional fees and the costs of travel, accommodation, telephone and email) to support a mentoring relationship?
- > If I am unable to secure, or don't need, funding, would I have the courage to knock on doors and structure my own relationship with a mentor?
- > If I locate a suitable formal program, will the program:
 - help me to meet suitable mentors
 - provide incentives for my mentor and me, such as financial support, induction seminars and other professional development opportunities
 - require my mentor and me to sign contracts
 - assist us to create a partnership agreement
 - give us advice about how to manage our partnership
 - keep in touch and be interested in my work
 - assist us if things happen to go wrong
 - provide an opportunity for me to showcase my work
 - help me to apply for project funds elsewhere
 - help us to debrief and close the partnership, if it is for a limited time?
- > What agreement will I make with my mentor? Have I thought about:
 - how often I would like to meet
 - how we can keep in contact
 - what we should try to do together
 - what my mentor's responsibilities and time commitments are
 - what we should do if something goes wrong or if one of us is unhappy in the partnership?

checklist for mentors

These communication tips from mentoring consultant Lois Zachary (p. 37) are useful reminders for mentors:

- > Invest time and effort in setting the climate for learning and determine the mentoree's learning style and needs.
- > Be sensitive to the day-to-day needs of your mentoree and spend time connecting with them.
- > Identify and use multiple venues for communication and explore all available options.
- > Agree on a regular, mutually convenient contact schedule, but be flexible.
- > Check on the effectiveness of communication. Ask questions like 'Are we connecting?' and 'Are the meetings working for us?'
- > Make sure that connection results in meaningful learning. Ask yourself if the mentoree is making progress.
- > Share information and resources – but never use this as a substitute for personal interaction.

quick guide to the mentoring partnership agreement

Adapted from Lois Zachary (p. 109), this quick guide to developing effective partnership agreements is useful for program coordinators and for formal and informal partnerships:

- > Agree on the goals of the relationship.
- > Note the ground rules for the relationship.
- > Spell out the 'what ifs' – for example, what to do if the time available for contact becomes an issue or if the partners are incompatible.
- > Determine criteria for success and the completion of the relationship.
- > Decide how to come to closure in cases where the relationship terminates by mutual consent.
- > Establish how to process the learning outcomes from the relationship during debriefing.

Organisations also need to address mentor training, legal agreements, copyright issues, funding opportunities, reporting procedures and administrative requirements (time and resources).

getting connected

MAKING YOUR
MENTORSHIP WORK

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MENTORSHIP WORK

Mary Ann Hunter

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introduction

Getting Connected is a handbook for those seeking and planning mentorships in the arts industry. As an initiative of the Youth Panel of the Australia Council, it focuses primarily on the needs of arts practitioners at the beginning of their career, or at a crossroads in their career, and their mentors in the industry. It is also intended as a useful guide for arts organisations in the process of establishing or re-evaluating their own mentoring programs. For this reason, a directory of mentoring programs in Australia, together with detailed information on some of these programs, has been included in this book. While not an evaluation of all programs and practices in Australia, it should prove a useful resource, and it is recommended that arts organisations requiring information on establishing programs contact the relevant program managers and funding bodies for assistance.

The quotations appearing throughout the book are taken directly from interviews with mentoring program coordinators, mentors and mentorees, and as such give voice to those who have actually experienced arts mentoring partnerships in Australia. 'Mentor' is the standard term used to refer to the more experienced person in the mentoring partnership, while there are many terms applied to the less experienced person, including 'mentoree', 'mentee', 'protégé', 'partner' and 'peer learner'. In this book 'mentoree' has been used to avoid confusion, except where published material has been quoted.

As we will see, it is impossible to provide a single definition or model for mentoring in the arts. Rather, this book aims to recognise and encourage mentoring as a significant professional development strategy and to identify as many different approaches to mentoring as possible. It also acknowledges that mentoring can be a career-long or life-long process.

Thank you to all the arts practitioners who shared their time, ideas and reflections on mentoring. Their contribution has been invaluable in the preparation of this book.

'When two people find space in their working lives to reflect on their work and practice'

'A relationship based on wisdom, guidance, support and networking'

'A partnership of mutual benefit'

'A relationship that helps to create short cuts'

'Guidance, advice and plain support: support to be brave and ask for assistance; support to self-produce and develop initiatives; support to access different opportunities'

'Setting up a cultural conversation between people who are at different points on their creative evolution'

'Not any one thing'

'An opportunity for an artist to spend time and build a relationship with a more experienced artist and to develop with their guidance'

'A creative friendship'

'A sharing experience and a sharing of experience'

'About thinking in the long term, not providing for the quick short term'

'In part, an education about process'

'A learning relationship'

'A long-term engagement whereby you are working with the same people and changing or enhancing that level of engagement over time. It is not a linear process.'



'A pathway to professionalism'

what is mentoring?

'It's all about dialogue, relationship. It must not be treated too clinically.'

MENTOR, VICTORIAN WRITERS' CENTRE

'It has got to be flexible. The fewer the regulations, formalities, the better the chance you have of making this artificial situation something that is natural and fruitful.'

MENTOR, EXPRESS MEDIA

To put it simply, mentoring is a partnership between a more experienced person (the mentor) and someone less experienced (the mentoree).

Many mentoring relationships are informal and unstructured, while others are more formally structured for a limited time, sometimes supported by an organisation. The two different types are often described as 'natural mentoring' and 'planned mentoring'.

Natural or informal mentoring may start, for example, when two people work together on a project or in the same workplace. The less experienced person seeks advice about their work or their career direction, and the more experienced person willingly responds by sharing their own experiences and by taking an interest in the other person's needs. Or a student/teacher relationship may develop into a relationship between peers after the student has graduated, the more experienced person counselling the less experienced and introducing them to new opportunities, rather than just motivating, supporting and teaching them as they had done in their role as teacher.

With planned or structured mentoring, an arts organisation or funding body may support a partnership for a set period of time between an established artist and a young person who has just completed a degree or diploma. The organisation may help by setting guidelines on how frequently the mentor and mentoree should meet, organising workshops on professional issues and planning showcases of the mentoree's work. Or an arts practitioner may approach an arts company (or an individual within it) and ask to be taken on board as a mentoree. In these instances, the mentoree sometimes has a very clear idea of what they are looking for in the mentoring partnership and the company may decide to assist their development in a mutually planned or structured way.

In more formal programs or partnerships, organisations (whether solely devoted to mentoring or to other arts activities as well) may provide the mentoree with financial or 'in kind' support, such as office or workshop space. This can be a strong sign of the organisation's recognition of, and commitment to, the mentoree's professional status.

While mentoring is used to describe relationships like those above, there are also what are known as 'professional supporters' who fulfil part of the mentor's role. Kathy Lacey, an Australian consultant in mentoring, has identified a number of professional supporters – 'significant peers', 'role models', 'coaches' and 'sponsors'. The table below outlines her definitions of the activities of these supporters (who may be unconscious or conscious of their role) and compares them with those of mentors, who are generally more aware of their role as supporter, motivator, guide, teacher, counsellor, promoter and protector (Lacey, p. 8).

activities of professional supporters

| type of supporter | supporter | significant peer | role model | coach | sponsor | mentor |
|-----------------------|-------------|------------------|-------------|-----------|-------------|-----------|
| type of support | informal | informal | informal | formal | informal | informal |
| | unconscious | conscious | unconscious | conscious | unconscious | conscious |
| aims of the supporter | motivate | motivate | motivate | motivate | motivate | motivate |
| | support | support | teach | support | support | support |
| | | teach | | teach | teach | teach |
| | | | | counsel | counsel | counsel |
| | | | | | promote | promote |
| | | | | | protect | protect |
| | | | | | | |

Other researchers, such as Eric Parsloe and Monika Wray, have noted a difference between American-style ‘career-orientated’ mentoring, where the emphasis is on the mentor being in a position of professional influence, and European-style ‘developmental’ mentoring, where the primary focus is on the mentoree’s personal growth and learning. In the Australian arts industry, there are examples of both types of mentoring. However, most Australian arts practitioners who contributed to this publication see mentoring as both career-orientated industry induction (the ‘how to’ and ‘where to’ of surviving in the arts industry) and opportunities to experience personal growth through being accepted and validated as a serious arts professional.

‘Some people come to an organisation with mixed expectations about mentoring, particularly those who don’t really know what a mentor program is. Some want to be taught, some want a sounding board, some want an editor, some want a friend, some want to be published, some want a mix. In a way, these are all valid. Generally, most people apply in the hope of getting some validation.’

ARTSWORKER, VARUNA – THE WRITERS’ HOUSE

The emphasis in mentoring in the arts industry in Australia is on creating pathways, developing networks, raising awareness, facilitating exchange and engaging in critical dialogue.

DIFFERENCES BETWEEN MENTORING, TRAINING AND APPRENTICESHIP

‘Training is on the job, mentoring is more reflective.’

ARTSWORKER, AUSTRALIAN FILM COMMISSION

‘Mentoring must be about peer-to-peer interaction, not work experience.’

MENTOR, MUSEUMS CURATION

‘People still don’t seem to know what mentoring actually is. It has these conservative connotations. We need to explain it in simple terms: the opportunity to meet and work side-by-side with, even befriend, a well-known artist in your field and to learn from them.’

MENTOR, EXPRESS MEDIA

At times, a mentoring partnership – whether formal or informal – may resemble a trainer/trainee relationship or an apprenticeship. If you live in a regional or remote area where training opportunities are limited, mentoring may be one of the few avenues available to you for learning new skills. But if you were invited to work with your mentor on a project, or alongside them in their studio, you may feel like an apprentice.

Sometimes it is difficult to make the distinction between mentoring and training and mentoring and apprenticeship. The important thing to remember is that a mentoring partnership should be broader than a relationship with a teacher, trainer or boss. The main differences between mentoring and training are shown in the table below, which has been adapted from the Youth Arts Mentoring Program’s *Practical Guide for Mentoring Partners*.

mentoring partnerships

- create a relationship that supports career development
- are based on mutually beneficial exchange
- place attention on the organisational or 'big picture' perspective
- enhance personal and professional growth
- focus on effectiveness

training relationships

- create a relationship that supports job performance
- are concerned only with one-way skills transfer
- focus on the specific job/role perspective
- focus on performance indicators related to the job or skill
- focus on efficiency

A further distinction is that a mentoree aims to discover how to 'do the right things' to progress along their particular professional pathway whereas a trainee seeks solely to 'do things right' as directed by a set curriculum or other person.

Some arts practitioners believe that mentoring and training often overlap (although mentoring should not replace skills-based training), while many recognise that mentoring partnerships may involve some training, depending on the experience and requirements of the mentoree and other opportunities available to them.

'Sometimes mentoring is about straight knowledge transfer, but mostly it's about seeing opportunities for that particular person and making them aware of those opportunities.'

MENTOR, INDEPENDENT ARTIST

'You simply can't train a producer in film, therefore mentoring is important.'

PROGRAM COORDINATOR, AUSTRALIAN FILM COMMISSION

Mentorships, as opposed to traineeships or university degrees, offer flexibility, individual case management and a broader 'shopping list' of skills and ideas to address. And while mentoring should never replace training and formal education, it is often seen as a link between the educational institution and life in the professional industry.

'Mentoring can be the bridge between a training institution and the sector and lead to more autonomous practice within the sector.'

MENTOR, INDEPENDENT ARTIST

'There needs to be more dialogue between training institutions and companies. They must work together on developing pathways.'

MENTOR, INDEPENDENT ARTIST

In some formal mentoring programs, training in professional business skills has become a part of the support provided by the 'third party', or sponsor organisation. For example, in the Queensland Youth Arts Mentoring Program (YAMP), mentorees participate in an extensive induction program, which covers business management and legal and taxation issues, delivered by experienced artists, artworkers and industry representatives. The YAMP artworkers believe that this not only assists the mentorees, but also the industry as a whole.

'Emerging artists are now starting to learn that they can be their own business and want to gain management skills. [They're asking:] "What is auspicing?" "How do you write a media release?" "How do we sell our work?" "How can we attract sponsors?" We're not only helping the artists but the industry.'

ARTSWORKER, YOUTH ARTS MENTORING PROGRAM

Because all mentorees in the Youth Arts Mentoring Program are young and emerging artists, 25 years old or under, this training is very appropriate. In other mentoring partnerships or programs, training in these skills may not be as important to the participants.



benefits of mentoring

'The mentor-mentoree relationship is a transformative one that can change the course of one's life.'

PROGRAM COORDINATOR, SYDNEY SINFONIA ORCHESTRA

'An unexpected benefit came from the weight that the mentorship carried. I am acknowledged when I meet people or go for jobs, as having credibility and some sort of standing as a young artist, the kind of instant respect and recognition that might otherwise take years to manifest. Personally, my confidence and sense of identity has been enhanced.'

MENTOREE, THEATRE DIRECTION, YOUTH PERFORMING ARTS AUSTRALIA, VICTORIA

The *Mentoring Australia* website, which offers general information and guidelines on mentoring, sees it as a strategy for developing active community partnerships, and describes effective mentoring as a relationship that:

- > focuses on the needs of the mentoree
- > fosters care and support
- > encourages a mentoree to develop to their fullest potential.

Some arts practitioners argue that the most important outcome of mentoring is that the mentoree obtains full-time work in their chosen practice. Others see the benefits as less measurable – increased confidence, improved networks and higher profile. Either way, most of the arts practitioners interviewed for this book were full of praise for mentoring and, in particular, for the benefits that went beyond the personal.

'I didn't look on the mentorship as my personal benefit, but for the benefit of the arts centre and community I was working with.'

MENTOREE, COMMUNITY CULTURAL DEVELOPMENT, AURUKUN SHIRE COUNCIL

'In a field where most small companies are project based, there is a need for independent artists to be multi-skilled. Therefore, they are usually pressured for time, so anything that helps put a focus back on a work (such as mentoring) is invaluable.'

MENTOR, INDEPENDENT DANCE ARTIST

'The reason for mentoring should be that the arts industry needs it.'

MENTOR, ARTISTIC DIRECTION, BRISBANE POWERHOUSE

BENEFITS FOR THE MENTOREE

'Mentoring instilled in me a belief in what I was doing.'

MENTOREE, PACT YOUTH THEATRE

'Isolation can eat away at confidence. Mentoring can alleviate that.'

MENTOREE, INDEPENDENT DANCE ARTIST

'On a personal level it has helped me broaden my horizons as a playwright and introduced me to fellow local and interstate artists, helping to establish a name for myself as well as creating relationships with people from all areas of the theatre.'

MENTOREE, SALAMANCA ARTS CENTRE

'It's given me more confidence to pursue photography as a career. And since the program, I have approached a lot of people who under normal circumstances I wouldn't have. So it's given me the confidence to push myself.'

MENTOREE, EXPRESS MEDIA

Mentorees across the arts industry in Australia describe the main benefits of mentoring for them as:

- > access to, and contact with, an established artist
- > gaining confidence in artistic ability
- > public recognition
- > networking opportunities
- > knowledge of the business/industry.

Similar benefits for the mentoree are also reported by organisations that have conducted mentoring programs, such as the Victorian College of the Arts, the Youth Arts Mentoring Program in Queensland, Express Media in Victoria and various writers' centres. For instance, the Tasmanian Writers' Centre indicated that after their year 2000 Young and Emerging Artists mentoring program, all six emerging writer participants reported that they had:

- > learned a great deal about their own writing abilities
- > gained positive exposure during the program
- > received critical evaluations, which helped them develop an ability to identify weaknesses in their own writing
- > identified the steps to take to improve their own writing.

These mentorees also said that they had developed increased confidence in themselves as writers and, as a result of the program, were able to talk about themselves as writers and about their manuscripts in an intelligent and engaging manner.

'What I've done with my mentor, I wouldn't have done by myself in ten years. Otherwise, I would have given up by now.'

MENTOREE, VARUNA

'A mentor can help you save time, by helping you look at the big picture and avoid so many trial and errors.'

MENTOREE, INDEPENDENT SOUND ARTIST

Additional benefits accrue to the mentoree because of the flexible nature of mentoring: it can be tailored to the individual's needs and new avenues can be opened through discussions with the mentor or meeting new people through the mentor's network. This often results in the mentoree's thinking, practices and direction shifting during the period of the partnership.

'The mentorship has been so powerful and it has opened up a lot of opportunities. It's just changed so much. And in a way you can't gauge how it affects you while it's happening. But further down the track in a year or two years, you know it. It's just so organic, and you can't measure it in a concrete, tangible way at the time.'

MENTOREE, PLAYWRITING, YOUTH PERFORMING ARTS AUSTRALIA, VICTORIA

BENEFITS FOR THE MENTOR

'I definitely got a lot from the experience. I operate in a small company in a regional area and I'm reasonably isolated, so to have a dialogue with someone outside the company was a fantastic opportunity for me.'

MENTOR, YOUTH THEATRE, VICTORIA

'It's a two-way street. At the end of the day the mentor has to be able to turn around and say that she or he got something out of it.'

MENTOR, WRITING, EXPRESS MEDIA

'I find myself saying things to people that I also need to say to myself. It is so helpful to work with others for this reason.'

MENTOR, VARUNA

Although the focus of mentoring is on the mentoree's development, the mentor can also gain a lot from the partnership. For example, mentors may:

- > feel satisfaction, in the sense of being needed
- > feel that they are serving the industry and contributing to other artists' development
- > gain more professional recognition
- > experience an increase in self-esteem.

Many mentors also indicate that their own professional practice has improved as a result of mentoring others.

BENEFITS FOR THE ORGANISATION

'These programs are extremely important. They're a must. I think there are many people who would be encouraged to have a go because of programs like this.'

MENTOREE, QUEENSLAND WRITERS CENTRE INDIGENOUS WRITERS' MENTORSHIP PROGRAM

Many mentorees indicate that undertaking a mentorship with an organisation helps to foster a seriousness about their work in themselves and others. When mentorees have the opportunity to meet other mentorees and mentors, a professional community sometimes develops and the organisation benefits from the resultant support network and new contacts.

For some organisations, mentoring can provide a developmental pathway for individuals working within them. Both the experienced and less experienced staff become more motivated and confident as their needs, interests and expertise are recognised, and the ensuing improved communication and critical dialogue can lead to new directions for the organisation. In regional areas, this can have the further flow-on effect of enticing artists and artswokers not only to remain committed to the organisation, but also to stay within the region and contribute to its growth.

'Ultimately, mentoring is about an individual's development, but if you're smart, it can be worked to assist the organisation's development. This is particularly true of arts organisations working in remote and regional communities.'

ARTSWORKER, SOUTHERN EDGE ARTS

effective mentoring

'You can never know what the relationship is going to be: it is as much a process of finding out.'

MENTOR, PACT YOUTH THEATRE

'You need to go with the synergy and talk about the whole person. The question is how do you respectfully do that sharing?'

MENTOR, QUEENSLAND COMMUNITY ARTS NETWORK

A common question about mentoring is 'What makes it effective?' or, to use some jargon, 'What are the benchmarks for evaluating a successful relationship?' Again, there is no set answer. A lot depends on appropriateness: deciding who the appropriate mentor is and what the appropriate relationship is.

Most arts practitioners have an opinion on what makes a 'good' mentor, mentoree or mentoring program, and some of these characteristics are listed in the following sections in this chapter. However, practitioners continually refer to the following 'Big 3' conditions for a successful relationship:

- > setting clear parameters and expectations from the beginning
- > creating a 'safe space' for communication
- > recognising that both mentor and mentoree are learning from each other.

'If you don't say what has to be said at the outset, there's a layer of assumption.'

MENTOR, MUSEUMS CURATION

Before looking at other more specific characteristics of effective mentoring, it is important to consider some of the different approaches to mentoring and the common protocols that are worth following if you are considering participating in a mentoring relationship.

CHOOSING THE MODEL THAT SUITS YOU

Before embarking on a mentorship, you need to decide which approach will most suit your situation and your needs at that particular time. Here are some of the options.

One mentor or many mentors?

'In theatre, while there might be a creative development phase – i.e. people meeting to decide whether a work can progress into something meaningful – a lot of younger artists are still working out what their particular artform interest or focus is. Sometimes this can be better defined with the help of a range of artists, not just with one artist or mentor.'

MENTOR, INDEPENDENT ARTIST

While mentoring is most commonly seen as a one-to-one relationship, many arts practitioners have benefited from mentoring with a number of people. This sometimes occurs in a formal program where the mentoree connects with many mentors in an organisation, or it can be the result of a natural flow-on effect of meeting other people in the original mentor's network.

Some practitioners know exactly what they are looking for in their mentoring relationship. For example, they may need assistance to complete a project, and may therefore decide that two or three mentors with very specific areas of expertise will be the most helpful in achieving their goal.

'My project was so unconventional that I needed the specific expertise of two artists from very different fields to assist me in my conceptual and skills development: these were skills that were not available in regular training and that were very much linked to my specific project. So working with two mentors was perfect for me.'

MENTOREE, INDEPENDENT SOUND AND INSTALLATION ARTIST

Hub mentoring

Hub mentoring involves one mentor working with a number of mentorees at the same time. While not a common model in Australia, it has been used effectively by Varuna, a writers' centre in New South Wales, for a number of years, essentially because it suits the residential nature of most of their mentoring programs.

One of the advantages of hub mentoring is that the mentorees often have the opportunity to meet each other, which can lead to a sharing of issues and solutions.

'The group process can be very useful as it often uncovers common issues. It can be a surprise to participants to learn that an individually unique problem is actually shared by others.'

PROGRAM COORDINATOR, VARUNA

A variation on this approach is used by Backbone Youth Arts in Queensland in the youth management of the annual Two High Young Women and the Arts Festival. A mentoring program is embedded in the development and presentation of the festival. Young mentorees apply for a particular role, such as publicist or production manager, and a mentor is then assigned to them. The result is a type of cross-mentoring – a web of supportive relationships among mentors and mentorees develops, enabling the group to achieve their outcome (the festival).

'There is an outcome to work towards, and this enables a web to work organically amongst mentors and all the young women involved in the Festival.'

PROGRAM COORDINATOR AND MENTOR, BACKBONE YOUTH ARTS

Formal or informal mentoring?

'Historically, mentoring has always been around. If someone is showing interest and potential, then there's generally another person there to set up the dialogue.'

ARTSWORKER, PACT YOUTH THEATRE

'The experience has been invaluable – as the mentoring process, usually informal, seems to be the experience of most workers in the arts, the opportunity to have this process structured, with information, commitment from a mentor and the opportunity to undertake projects with the mentor's assistance, is excellent.'

MENTOREE, YOUTH ARTS MENTORING PROGRAM

Mentoring does not need to be formalised through an organisation or funding agency to be effective. Mentoring has been around for a very long time, and many arts practitioners acknowledge that they have had informal mentors at different times during their career. The advantage in making the mentoring relationship more formal (either through gaining organisational support or by creating a specific agreement) is that the partnership becomes more focused, expectations are more clearly defined and the outcomes are generally more effective. Another advantage is that the process of applying for entry into a mentoring

program helps you articulate your career goals and/or the focus of the project you are currently working on. The same can be said for applying for funding from an agency such as the Australia Council or your state or local arts body.

‘Just the process itself of completing the OZCO application form helped me articulate my direction and focus the project.’

MENTOREE, INDEPENDENT SOUND ARTIST

‘Getting a grant for mentoring or getting into a program automatically gives the mentoree more confidence. It frames the project and gives it legitimacy and also enables further things to lead out of it.’

MENTOREE, INDEPENDENT INSTALLATION ARTIST

It is sometimes difficult to distinguish a clear line between formal and informal relationships. For example, even when a mentoree is formally inducted into an arts company, opportunities for informal mentoring still exist, and these can be very beneficial to the mentoree’s development.

‘It’s about having people around interested in what you’re doing and being able to ask for and gain advice through informal processes.’

MENTOR, PACT YOUTH THEATRE

Organisational mentoring

‘A mentoree needs to be aligned with a company that means something to them – an organisation that will help them focus their skills and knowledge.’

MENTOR AND MENTOREE, ARTISTIC DIRECTION, CARNIVALE

As mentioned in the last section, participation in a formal mentoring program within an organisation can lead to a range of informal opportunities. However, many arts practitioners stress the importance of choosing an organisation whose goals and practices are relevant to the mentoree’s own skills development and career focus, not simply a place where they might get a job.

From the organisation’s point of view, the mentoree must be drawn into the whole working environment of the organisation if the mentoring relationship is to be effective. This does not mean that they need to become a ‘jack of all trades’, but it does mean that they must be given recognition and respect as a professional arts practitioner. As a mentorship is different from a traineeship or work experience, the rest of the organisation’s workforce must recognise that the mentoree has the same status as others in the workplace.

‘Some large arts organisations have a very established pyramid structure. In such an environment, mentorships can be very difficult as the person can become marginalised in such a hierarchical environment.’

MENTOR, ARTISTIC DIRECTION, BRISBANE POWERHOUSE

Just as the term mentoring means different things to different people, different approaches to mentoring can have different results at different stages of a mentoree’s career. In deciding on the approach, it is necessary to establish whether the focus of the mentoring process will be on the creative development of a specific work, or on providing a ‘sounding board’ for the mentoree’s ideas, or on ‘brokering’ a career in the industry.

‘The goal for the mentor is to empower the mentoree in how the industry works.’

PROGRAM COORDINATOR, YOUTH ARTS MENTORING PROGRAM

For instance, a short-term mentoring relationship could be the most effective for a mentoree during the conceptual development of a project, during the rehearsal or construction phase, or at the point of transition of a work to a professional context. While most arts practitioners agree that long-term mentoring is the most productive, short-term mentoring in situations such as these can be very effective in enhancing creative skills development and ensuring tangible outcomes such as performance, exhibition or publication of the mentoree’s first major professional work.

For more experienced arts practitioners, mentoring can be very effective at the point of mid-career transition. Many established practitioners in Australia have commented that having a 'sounding board' to assist with the creation of a new work or the transition to a new field of the arts industry can be invaluable. Mentoring in these circumstances can be as effective for older artists as for younger ones.

If a person is seeking entry as a professional into the arts industry, this may involve their mentor helping them to gain better knowledge and understanding of how the industry works: for instance, how to go about finding paid employment and professional development opportunities, and how to develop networks. This is called 'industry brokering'.

GUIDELINES FOR THE MENTORING RELATIONSHIP

While it may be difficult to choose the right mentoring option, there are a few protocols that both mentor and mentoree should observe to ensure that the experience is as productive as possible. These are:

- > Mentoring should be voluntary, and neither mentor nor mentoree should be forced into the relationship.
- > Both mentor and mentoree should share information in confidence.
- > The mentor is at no stage legally responsible for the actions of the mentoree.
- > Both mentor and mentoree must respect professional, artistic and commercial ethics and not take advantage of the relationship.

Some practitioners have also suggested that mentoring relationships are most effective when based firmly on professional rather than personal interest. The nature of mentoring relationships often leads to partners sharing personal details or experiences, but most practitioners believe that the most effective partnerships are those that keep some professional distance.

'It has to be a professional relationship, not personal. Emotional stuff was being dug up for me, but professional limits were kept which made me focus on what was most important.'

MENTOREE, VARUNA

'It's absolutely essential that the mentoree and mentor meet and establish a rapport before commencing the formal relationship. When you have two passionate people who are going to share their passion, it's really important to sit down with the mentoree and work out what they want and what you can give. After all, you are two strangers and this is a contrived way of dealing with something that has happened for thousands of years very naturally.'

MENTOR, EXPRESS MEDIA

WHAT MAKES AN EFFECTIVE MENTOR?

'The answer to what makes a good mentor will be different for every mentoree according to what they need.'

MENTOR, INDEPENDENT THEATRE ARTIST

A mentor is there to help the mentoree reflect on what they are doing. The aim is to be self-reflective, suggest a number of ways of looking at things, assist during difficult periods in the creation of a work, suggest different frames for looking at the work, and to find positive ways of looking at difficulties.'

MENTOR, INDEPENDENT ARTIST

Many arts practitioners argue that the success of a mentoring relationship relies on a 'correct' match of personalities. While this may be the case in some circumstances, effective mentorships do not rely on personalities alone. Your best friend or favourite aunt will not necessarily be an effective mentor even though you get on very well. A range of qualities related to expertise, communication and attitude are important. If the mentor is also aware of the 'Big 3' (clear parameters and expectations, 'safe space' for communication and recognition of

co-learning) and demonstrates openness and attention to the mentoree's development, the basis of a very effective mentoring relationship can be established.

'All successful professional people do not necessarily make effective mentors; certain individuals are more effective in the role of developing others. For example, a fairly successful individual may have a specific, or limited, background and may not have enough general experience to offer.'

ARTSWORKER, PLAYWORKS

Regardless of the type of mentoring, the mentor's task is multi-faceted. Mentors are often chosen on the basis of their experience and expertise, yet they need to be able to offer conceptual and practical support and criticism, and they also need to know how to be encouraging. Practitioners interviewed for this book unanimously agreed that a good mentor never 'cuts down' their mentoree, but challenges them in a supportive and encouraging way.

'Mentors were generous with advice and guidance and challenged participants to be prepared to think laterally and not too preciously about their work.'

PROGRAM COORDINATOR, VICTORIAN COLLEGE OF THE ARTS GRADUATE MENTOR PROGRAM

'A mentor must work at the mentoree's pace, not give the high pressure of deliver, deliver, deliver.'

MENTOR AND MENTOREE, CARNIVALE

A number of mentorees indicated that their mentors were able to help them sort out their thoughts when they were unable to articulate a problem. They felt that this was an important attribute of an effective mentor because, as emerging artists, they didn't always know the right questions to ask.

'A mentorship differs from other sorts of support that an artist derives, e.g. from friends, who are supportive but perhaps not experienced in critiquing your work, which is expected from a mentor.'

MENTOREE, CRAFT QUEENSLAND

'My mentor didn't tell me what I should or shouldn't do, but somehow elicited it from me.'

MENTOREE, VARUNA

'A mentor is a "third eye", being outside rather than inside the work.'

MENTOR, PACT YOUTH THEATRE

Mentors need to be careful not to impose their own aesthetic on mentorees' work and instead give space for mentorees to take risks. The aim is not for the mentor to push their agenda, but to offer a broader, more objective view and to allow for critical dialogue.

'A mentor holds up a mirror to your work and helps you realise what you're doing.'

MENTOREE, VARUNA

'My mentoree said he had an idea – he wanted to perform his piece on tip-toes. I thought he was crazy, but he felt strongly about it so I held back. And it was brilliant! He was right.'

MENTOR, PACT YOUTH THEATRE

Many mentors said that they needed to feel excited by the mentoree's work if the relationship was going to be two-way and effective. At the same time, many mentorees were keen to engage with a critical mind – someone who didn't just say 'great' all the time, but questioned what they were doing and helped them reach their full potential.

'Trust is needed on both sides. You are involved with people when they are sometimes at their most vulnerable. It can be tricky deciding what to say: i.e. what can be a catalyst for them as opposed to something damaging.'

MENTOR, INDEPENDENT DANCE ARTIST

Mentorees and other artswriters were quite clear that a good mentor must never abuse their mentoree or treat them like a free worker for the duration of the relationship.

characteristics of an effective mentor

- commitment to developing talent
 - willingness to share time with the mentoree
 - desire to share expertise and experience
 - ability to assist the mentoree in their decision-making processes by listening, sharing and reviewing options
 - openness to different perspectives
 - certain status in their profession
 - willingness to facilitate networking opportunities through their contacts
 - ability to encourage self-sufficiency
 - non-intimidating
 - confidence in themselves (openness about their work and untroubled by the 'threat' of a mentoree)
 - excitement and interest in the mentoree's work
 - commitment to visibly supporting their mentoree at exhibitions, performances, presentations, forums, meetings, etc.
 - ability to give and receive constructive and honest feedback
 - respect for confidences and intellectual property rights
 - accessible and positive disposition
 - honesty and integrity
- easy to communicate with
 - encourages the exploration of ideas
 - encourages risk-taking
 - listening skills (particularly when the mentoree has a problem)
 - ability to provide appropriate and timely advice
 - ability to help the mentoree shift their mental context
 - willingness to confront negative intentions or behaviours
 - ability to understand where a mentoree is coming from and what they have in mind
 - flexibility in terms of expectations
 - sensibility and patience
 - positive experiences as a young professional
 - time and mental energy to devote to a professional relationship
 - up-to-date knowledge
 - ability to pick up on strengths and weaknesses of the mentoree
 - ability to articulate what needs development in a work and to suggest ways of achieving this
 - some knowledge about mentoring
 - attentiveness to debriefing

The above list of desirable characteristics of a mentor is compiled from contributions by mentors, mentorees and program coordinators of arts mentoring programs in Australia. Of course, 'good' mentors won't necessarily demonstrate all these features, but it may prove a useful checklist if you are looking for an appropriate mentor or if you are considering being a mentor yourself.

'The mentor and mentoree need to share fundamental philosophical positions about why they engage in making art.'

MENTOR, INDEPENDENT ARTIST

'It was really important for me to have a sound understanding of what I was undertaking, to be realistic about the time frame and commitment, and what it was that the mentoree wanted from me and whether I could deliver that. It was also important that I knew that the mentoree was committed.'

MENTOR, INDEPENDENT YOUTH THEATRE ARTIST

WHAT MAKES AN EFFECTIVE MENTOREE?

'If a person can answer the question, "What do you see yourself doing in five years time?" then you have a good mentoree. They are the ones to spend time with helping them to build their pathway.'

MENTOR, ARTISTIC DIRECTION, BRISBANE POWERHOUSE

The most important qualities of effective mentorees are clarity of future career direction and openness to new ideas, suggestions and feedback. As mentioned in the previous section, most mentors need to feel excited about the work and vision of the mentoree, so 'good' mentorees must have a strong commitment to practice and an enthusiastic desire to engage in critical dialogue.

'Mentoring is a bit of a contradiction – the only people who are worth mentoring are people who are going to do it anyway or who are capable.'

PROGRAM COORDINATOR, VARUNA

'The mentorship makes an assumption that you [the mentoree] have at the outset a set of skills, aspirations, an aesthetic, and a professional ambition.'

PROGRAM COORDINATOR, YOUTH PERFORMING ARTS AUSTRALIA, VICTORIA

The mentoree needs to have a clear idea about what they want to achieve from the mentoring relationship. Mentorships can be unproductive if the mentoree is overly passive and only interested in being led or 'taught' by the mentor. They can also become dysfunctional if the mentoree believes that they know too much and so are closed to the process of exchange and feedback. This balance – to be confident enough to articulate your goals and to be open enough to ask questions and take critical feedback – may seem difficult to achieve, but according to many practitioners it is integral to an effective partnership.

'It's important to be at some established point with your project and to know what you really want to do and where you're going with it so that you don't feel like the mentor's suggestions are "God's words". You have to be able to be a bit critical about how you take their advice.'

MENTOREE, EXPRESS MEDIA

'A mentoree needs a certain level of confidence so that they can ask if they don't know something.'

MENTOR, MUSEUMS CURATION

Below is a list of the qualities of an effective mentoree, compiled from the suggestions of arts practitioners and mentoring consultants in Australia. Of course, mentorees don't necessarily need to demonstrate all these characteristics, but it may prove a useful checklist if you are looking to become a mentoree. You will note that many characteristics are similar to those of an effective mentor.

characteristics of an effective mentoree

- | | |
|---|---|
| <ul style="list-style-type: none"> • commitment to developing your talent • commitment to developing your career in the arts and cultural industries • desire to achieve personal growth and professional goals • appreciating and being open to different artforms and perspectives • willingness to share time with your mentor • ability to receive and to give constructive and honest feedback • respect for confidences and intellectual property rights • being accessible and positive • willingness to have a go and try out different things • faith in what your mentor has come up with | <ul style="list-style-type: none"> • ability to take risks (demonstrated by, for example, a record of seeking challenging assignments and new responsibilities) • initiative and independence (demonstrated by a history of taking responsibility for your own growth and development) • willingness to work • good organisational skills • good sense of self and personal capabilities • acceptance that the mentor is not there to pick you up and finish the project for you • expectation of a peer relationship, not a student/teacher relationship • experience and passion (not just formal training) |
|---|---|

'You can't mentor someone who doesn't already have some sort of foundation. This foundation can be a hunger for opportunity and not necessarily formal training.'

MENTOR, PACT YOUTH THEATRE

WHAT MAKES AN EFFECTIVE MENTORING PROGRAM?

As mentioned previously, a formal mentorship conducted through a program or an organisation has many benefits, because an organisation can take on an industry brokering role and can require mentors and mentorees to make formal agreements or contracts. An organisation can also support partnerships by ensuring that the mentoree's needs are met, and that no impossible expectations are established.

The *Mentoring Australia* website (www.mentoring-australia.com/benchmark.htm) outlines the benchmarks (or requirements) for an effective mentoring program. These were drawn up by a group of experienced mentoring consultants and researchers who hope to set common standards for responsible mentoring and to offer useful guidelines to government and other bodies. Their benchmarks include:

- > well-defined mission statement and established operating principles
- > documented criteria, defining eligibility for participation in the program
- > program evaluation and ongoing assessment
- > confidentiality policies

- > program plan and statement of purpose
- > recruitment and selection process
- > mentor preparation
- > mentor/mentoree matching and monitoring strategy
- > mentor/mentoree support
- > closure policy
- > evaluation and assessment processes.

But how do you know if a program has incorporated standards like these? Formal programs often release publicity material that outlines the aims of the program and the support given. Program managers are usually very happy to answer questions you might have over the phone or by email. By doing your own research, you can find a program that not only has these features, but is also appropriate for you and your needs at the time.

There are ways in which an organisation can encourage participants' firm commitment to the mentoring relationship. These include offering induction processes to all participants, inviting continual feedback and check-ins, providing the opportunity for mentorees to showcase their work, and ensuring that there is an approachable person on hand if participants wish to talk over aspects of the partnership that may not be going well.

'It's like a dating agency. You look at the credentials of applicants and match people, but you cannot be assured of a good match until they actually meet. And this first meeting can be better with a third person on board.'

PROGRAM COORDINATOR, VARUNA

'You need to feel you have back-up from the organisation, so that if anything goes wrong you can go to someone.'

MENTOR, PACT

Mentoring programs must be flexible, as every mentoring partnership must be suited to the individual needs of each participant. A balance is therefore required between a program's formal structure and procedures and the more flexible nature of mentoring relationships. One feature to look for in a mentoring program is evidence of an initial pilot program – the organisation tests their procedures and participants and observers evaluate the program during the course of the pilot. Improvements are then incorporated into the actual program.

'The mentoree needs to have choice and there needs to be the opportunity to change or alter the mentorship if it is not going suitably. Mentoring programs have to be flexible and realistic. If necessary, you've got to have the opportunity to say: "We thought we were going to be good for each other, we're not, so we're not going to continue to insist that we've got to be good for each other".'

PROGRAM COORDINATOR, YOUTH PERFORMING ARTS AUSTRALIA, VICTORIA

The problem with some programs is that assumptions are made that people can be mentors without any guidance or training, which sometimes leads to dissatisfaction on the part of both mentors and mentorees.

'A program need not offer access to facilities, but it needs to offer access to people. An organisation must look at the relationship, not the product of a relationship.'

PROGRAM COORDINATOR, YOUTH PERFORMING ARTS AUSTRALIA, VICTORIA

Partnerships need to be allowed both to fail and to succeed. Some programs offer 'no fault' withdrawals from mentoring relationships, which permit participants to dissolve the partnership if it is not working. Combined with regular 'check-in' schemes, these offer a safety net for formal mentoring participants.

Arts practitioners in Australia have identified a number of features that they would look for in a mentoring program. No program would be likely to have all these features, but the checklist which follows may provide you with useful information about what is possible, and also give you an idea of what questions to ask.

It is easy for the mentoree to feel disempowered in a large organisation and attention to these details would enhance the mentoree's experience.

MENTOR AND MENTOREE, CARNIVALE

features of an effective mentoring program

- safe and comfortable processes to aid the first point of contact between mentor and mentoree
- assistance in establishing a trusting relationship by ensuring there are clear expectations on both sides and by providing guidelines for the mentor and mentoree about how to make the most of their relationship (such as ideas on where and how often to meet)
- induction program for both mentors and mentorees
- system of regular 'check-ins' (by phone, email or in writing) so that thoughts on how the partnership is going can be expressed to an 'outsider'
- clear procedures if something goes wrong with the relationship
- approachable contact within the organisation (for example, the person would always be available at a particular time during the week to answer questions)
- evaluation process in which both mentor and mentoree are able to give feedback to the organisation
- funding to enable mentors and mentorees to meet face-to-face
- opportunities for other professional development (such as workshops on taxation or legal issues) or industry brokering
- opportunity to showcase work.

These features also apply to mentoring programs within larger organisations where mentoring is not the organisation's core business. In organisational mentorships, there are a number of additional features identified by arts practitioners as 'good practice':

- firm statement as to how the mentoring program contributes to the organisation as a whole
- commitment from staff to create the appropriate environment for the mentoree by providing, for example, a proper workspace to help stabilise the relationship
- openness to sharing relevant organisational information
- willingness to provide information and to discuss the broader goals and context of the organisation with the mentoree so that they have a sense of fitting into the organisation

CHOOSING OR ASSIGNING MENTORS?

'Mentoring relationships are bound to be unpredictable. Program developers may be wise to focus on creating optimal conditions rather than trying to make optimal matches.'

ARTSWORKER, SYDNEY SINFONIA ORCHESTRA

'It's pretty important that mentorees request someone and make the choice themselves because nobody knows their work like they do. It is about the mentoree doing some research or having in mind a particular artist who they feel they might have a rapport with. Or it's about some common interest, philosophy, artistic style or technique.'

PROGRAM COORDINATOR, VICTORIAN COLLEGE OF THE ARTS GRADUATE MENTOR PROGRAM

A common question that program coordinators face is: should mentors be chosen or assigned? Opinions on this differ across the arts industry in Australia. Some believe that mentors should choose their partners on the basis of their work, as mentors need to feel engaged by the mentoree's work. This approach works effectively for programs offered by Varuna and Express Media.

'Be very particular about who you ask into your own process.'

MENTOR, INDEPENDENT DANCE ARTIST

Some suggest that unless the mentoree is encouraged to find the best mentor possible for the time and money available the opportunity will be wasted. This was the approach of the Salamanca Arts Centre mentoring initiative in 2000, which saw a number of young artists travel interstate to engage with their chosen mentors. Others believe that a mentorship has little chance of survival unless the mentoree has been empowered to choose their mentor and is supported by a program to initiate, develop and continue the relationship.

'Because the mentoring process has to be based on trust and the trusted, how a fit between the parties concerned happens, I haven't the slightest idea, but it is vital to the outcome.'

MENTOREE, VARUNA

stages in the mentoring relationship

'Mentoring is about relationships and each relationship will be different according to the mentoree's needs.'

MENTOR, INDEPENDENT YOUTH THEATRE ARTIST

Although each mentoring relationship is unique, there has been some research to identify the 'usual' stages of the partnership. Mentoring consultant Kathy Lacey (pp. 39–41) lists these as:

- > Formal and cautious
- > Exploratory risk-taking
- > Sharing professionally
- > Sharing personally
- > Friendship beyond mentoring.

Not all research has outlined processes so positive, however. A survey in 1977 in the United Kingdom identified the following phases (adapted from Gordon, p. 30):

PHASE 1: Initiation. There is the invitation to participate, initiated by either the mentor or the mentoree.

PHASE 2: The sparkle. The mentor and mentoree get into a 'feel good' 'mutual admiration society'.

PHASE 3: Development. This consists of one way help by the mentor followed by mutual exchange.

PHASE 4: Disillusionment. A process of psychological disengagement whereby 'once the mentoree has been helped to reach his or her own goals, growth is halted and continuation of the relationship in its original form can be counterproductive and disillusioning to one or both members of the relationship'.

PHASE 5: Parting.

PHASE 6: Transformation.

It must be remembered that this model was developed about 25 years ago and the process in this research hinged on the 'natural' dominance of the mentor.

'Mentoring needs a formal focus so that you can identify what you're moving through and how.'

MENTOREE, VARUNA

In more contemporary research and writing about mentoring, the importance of two-way relationships is highlighted and current descriptions of the stages of a mentoring relationship reflect this openness. American mentoring consultant Lois Zachary (pp. 50–52) provides an example:

PREPARING To ensure there is clarity about expectation and role.

NEGOTIATING To create a shared understanding of assumptions, expectations, goals and needs – more than a formal agreement in writing (this stage includes talking about confidentiality, boundaries and limits to the relationship).

ENABLING The stage of most contact and most complexity (this is the process of path building for the mentoree).

COMING TO CLOSURE To ensure there has been positive learning, no matter what the circumstances or other outcomes.

If a mentoring partnership does not continue beyond its formal time frame, this does not mean that it has failed. There can be 'natural' times for the mentoring relationship to finish and for the mentoree to move on to take up new challenges. Nevertheless, the closure of a mentoring relationship can require sensitive negotiation, and a responsible program will generally assist this process.

pitfalls of mentoring partnerships

'Mentoring can go wrong if you're too busy to stop and reflect. It's then that you take a lot for granted and follow blindly what other people say.'

Despite the many benefits that can be gained from a mentoring partnership, the outcomes that mentors or mentorees may desire or expect are not always achieved. As mentioned in Chapter 3, certain attributes and attitudes of the mentor and mentoree will help a mentorship succeed, but if participants are drawn in to mentoring for the wrong reasons, or the partnership is not well managed, the experience can be ineffectual – if not negative.

Mentoring consultants and arts practitioners in Australia have highlighted a range of problems that may occur in mentoring and the mentoring partnership. These include:

- > adoption of mentoring as a fad rather than as part of an organisation's or individual's genuine professional development strategy
- > lack of commitment of the mentor or mentoree to the program or relationship
- > failure of the mentor to take their role seriously
- > abuse of the enthusiasm of the mentoree by the mentor in using the mentoree as a personal assistant or additional staff member
- > abuse of the trust of the mentor by the mentoree in inappropriately using the mentor's resources or workplace
- > failure of the mentor or mentoree to respect the confidentiality of certain information
- > failure of the mentor to provide adequate, or any, feedback to the mentoree
- > establishment of unrealistic expectations by the mentor, the mentoree or the organisation
- > unspoken expectations of the mentor, the mentoree or the organisation
- > the mentor taking credit for the mentoree's work
- > the mentor being too critical of the mentoree's work and destroying their confidence
- > unsuccessful match of mentor and mentoree
- > lack of time for the mentor or mentoree to meet
- > rigid program structure
- > failure of an organisation to treat mentorees as professionals.

As noted in Chapter 3, there are strategies for avoiding many of the problems listed above and the most important of these are articulating the aims and expectations of the participants, creating a 'safe space' for communication, working towards a co-learning relationship, and flexibility.

'I was just put into a corner to observe and only introduced to other people occasionally. That's the problem with some big organisations – you only fit at the bottom of the hierarchy. Anyone for tea?'

'My friend's mentor would meet, read a draft, correct typos and then just talk about himself.'

Mentoring can often be difficult between partners who share different values or who fail to articulate their expectations. Sue, a mentoree in a writing program, was told by her initial

mentor that the partnership would not work properly until Sue wrote drafts of material that the mentor could read and comment on. However, Sue was more interested in using the mentorship to discuss wider issues about the process of writing and the 'industry focused' steps to developing a career. Halfway through the partnership, Sue and her mentor mutually parted ways and the sponsor organisation put in place the more detailed process of encouraging Sue to articulate what she really wanted from the mentorship and finding another writer whose approach to mentoring was more appropriate to her needs. The second partnership was much more satisfying for both participants, partly due to the sponsor organisation's willingness to facilitate a 'no-fault' closure of the initial partnership and to act quickly to help Sue find the kind of support she needed.

'The formal part of the mentorship was too short. It needs to be at least a month or else you just get a limited perception of who the mentoree is and their abilities.'

'The mentorship has been successful, but it would have been so much better if we could have met face to face.'

Difficult situations can also arise in collaborative projects where, for example, the mentor directs the mentoree's work, but the mentoree earns the credit for it, even though the final product has involved someone else's direct input. The issue of copyright is also pertinent here, although many arts practitioners interviewed for this book felt that, as long as expectations were made clear at the beginning of a partnership, such problems could be avoided. In the case of very vulnerable mentorees, however, this is not always easy, particularly if they wrongly look on their mentor as a guru rather than as a peer.

'I found it very difficult at the end. Could I do this all myself from now on? Would I still be motivated?'

Many practitioners also indicated that the end of a partnership could be difficult and stressed the importance of some kind of acknowledgment of closure, even if the participants agreed to carry on their mentoring relationship informally. In some organisational programs, mentorees are invited to showcase their work and a formal debriefing seminar is held. Sometimes mentors and mentorees are encouraged to identify their achievements throughout the partnership, even if the outcomes have been unexpected or the relationship has changed direction, which is very helpful to all participants.

mentoring in the arts industry in Australia

The arts industry in Australia is large and diverse. Mentoring programs and partnerships have developed in different ways in the various arts practices and in the various regions of the country. For example, models of mentoring in the publishing sector are very different from those in the theatre and performance sectors. So, too, a mentoring partnership between two artists in Adelaide would function quite differently from a partnership between an artworker in Aurukun and their mentor in Brisbane. Unique and disparate issues also face artists with disabilities, Indigenous artists and artists from non-English speaking backgrounds in mentoring partnerships.

FEATURES OF MENTORING IN THE MAJOR ARTS SECTORS

Grand sweeping statements cannot be made about the distinctions in mentoring in the various sectors of the industry, but there are some features that may be of interest if you are planning to participate in a mentoring relationship or start a mentoring program in any of the fields below.

Writing

Mentoring is a well-established practice in the area of professional writing. Almost all writers' centres across the country offer structured mentoring programs. Many writers claim that the reason why mentoring programs are so popular in their field is because writers usually work in solitude and therefore benefit enormously from the motivating advice, assistance and attention of more experienced writers. One noticeable feature that makes mentoring in writing different from mentoring in other artforms is that writing partnerships often focus on a particular piece of work of the mentoree. In fact many programs, such as those offered by Varuna in the Blue Mountains and the Queensland Writers Centre, require the mentoree to submit some of their work in their application, so that it can be assessed by the mentor before a meeting occurs. In such cases, the mentor usually chooses the mentoree they would like to work with.

In view of the many changes in the publishing industry over the past 20 years, some writers suggest that professional mentors now offer the kind of support that editors from publishing houses used to provide. Not everyone agrees with this, but there is a general consensus that mentoring is an excellent way to help a writer both develop a piece of work (through creative mentoring) and support his/her growth as a professional artist (through industry brokering). Many organisations around Australia support this claim with evidence of the publishing successes of their mentored writers.

Theatre and performance

In the field of theatre and performance, arts practitioners are usually required to work directly with others to create their work – it is very difficult to create performance in solitude. Because of the collaborative nature of this sector, informal mentoring is generally more accessible and prevalent than in, for example, the writing sector of the industry. This, of course, is not always the case for inexperienced theatre artists who have not participated in a lot of professional work, nor for those who might have newly arrived in a city,

region or company. These artists often rely on structured programs to assist them to find appropriate mentors.

Formal mentoring programs can be found in some theatre companies, although most of the theatre mentoring identified for this book is being done through multi-artform programs such as the Victorian College of the Arts Graduate Mentor Program and the Youth Arts Mentoring Program in Queensland. Some mentorships have been facilitated through one-off programs offered as part of the recent Australia Council Young and Emerging Artists' Initiative.

Visual arts

There is a common perception that, historically, mentoring was more appropriate to the areas of craft and design than to other fields of the visual arts. Some artists suggest that this is because a number of craft practices were traditionally taught via an apprenticeship model, and therefore mentoring in this sector evolved into a very skills-focused process suitable to craft-based practices. A problem is now developing in this field because craft skills training courses are being bundled into more generalised arts training. This has meant that practitioners have to search for a variety of means to complete both basic and specialised craft and design training.

There are, however, many examples of visual artists embarking on very effective mentoring partnerships with professional peers, particularly through multi-artform brokering programs (as mentioned above), although there has been a call for mentorships to be more widely available for mid-career and mature-career artists.

Film and television

Professional practitioners in the film and television sector have indicated that mentoring is usually more project-specific than career-focused (although a mentoree's work on a particular project does contribute significantly to their professional career development). One mentoring program coordinator from the Australian Film Commission stated that 'film is different from painting or theatre, which you can practise or rehearse. You have to be on the set doing it and opportunities are scarce.' This is partly due to the fact that there is a small pool of workers in the field in Australia and an even smaller pool of mentors available to emerging film and television practitioners. As film is a very hierarchical and role-based industry sector, mentorships are usually tightly defined to a role or a particular skill (such as production or direction). As many of the more experienced film and television practitioners work through agents, the Victorian College of the Arts Graduate Mentor Program coordinator found that her chances of success in recruiting these practitioners as mentors were greatly reduced. This was compounded by the fact that the VCA program requires mentors to undertake the role in an honorary capacity.

New media arts

Mentoring in the field of new media arts is similarly project-based, particularly as it is an emerging field of practice. There are currently no specific new media mentoring programs available, however mentorships in this field have been supported through Express Media in Victoria, the Youth Arts Mentoring Program in Queensland, and general and multi-artform programs.

Dance

One independent dance artist described mentoring as the 'missing link in dance'. Other practitioners in this field agree that there is a lot that is passed down from person to person in the field, but that there is also a lot of 'reinventing of the wheel'. This is particularly so for independent artists who often work in isolation and are required to be multi-skilled in art and business.

There is also little opportunity to develop sustainable webs of contact in contemporary dance companies, as they are mainly project-based: a situation that mentoring can and does address. However, practitioners did indicate that mentoring opportunities in contemporary dance are increasing because more artists are staying longer in the field, establishing exciting patterns of 'cross-fertilisation'. Practitioners also indicated that secondment opportunities to major companies are scarce and that this has had an impact on the amount of contact emerging artists are able to have with more experienced practitioners.

Music

As the field of music is so diverse, it is difficult to ascertain the extent of informal mentoring in areas such as contemporary music and popular music. Some music artists consider mentoring to be more useful in terms of skills-based development than career-focused planning. This, they suggest, may be a flow-on effect from the traditional one-to-one teacher/student relationship in many areas of practical musicianship training. Effective individual formal mentorships in music have been facilitated by multi-artform programs such as the Youth Arts Mentoring Program and the Victorian College of the Arts Graduate Mentor Program, and there are some designated mentoring programs, such as the Sydney Sinfonia Orchestra Program and Tute Music in Queensland.

Youth-specific arts

While mentoring is implicit in youth arts, practitioners recommend that funding priorities should not be confined to this area. Many practitioners highlighted the need for mentoring to be recognised as viable professional development for established artists, not just for those 'young' and 'emerging'.

Nevertheless, mentoring in youth arts companies is often an established feature of their everyday processes. This is particularly evident in organisations such as PACT Youth Theatre in Sydney, Yirra Yaakin in Western Australia and Patch Theatre in South Australia, Backbone Youth Arts in Brisbane and Graft'n'Arts in Cairns, and St Martin's Youth Arts Centre in Victoria. (Such a philosophy was also noted in non-youth-specific companies such as Terrapin in Hobart and Brown's Mart in Darwin.) As one mentor commented, 'for young people participating in youth arts, it is often about exploring options, and mentoring can help define what their own practice is and what they want to creatively focus on'. Mentoring in such circumstances – whether formal or informal – often involves helping young artists to develop an awareness of the many avenues of opportunity open to them and referring them on to other mentors.

Community cultural development

The unique place of the arts practitioner in community cultural development means that mentoring in this field can often benefit both the community and the individual practitioner involved. Some practitioners feel that mentoring plays an integral role in the development of community artists because training opportunities and education in community-based art and group-devised work are limited.

A lot of mentoring in community cultural development is informal (one practitioner commented on the amount of mentoring he'd done over a beer on his back verandah), and more recognition from funding agencies that formal mentoring is viable for professional development in this area is needed.

Museums

Some museums around the country conduct internal training programs for staff that sometimes involve informal mentoring (particularly to support Indigenous workers). However, formal mentoring programs are not prevalent in this sector. The Youth Arts Mentoring Program is one which offers places for partnerships to practitioners working in museums.

Arts administration

A number of leading arts administrators commented on the dearth of mentoring opportunities for young chief executive officers in the arts in Australia. The situation is similar for those working in program management and artistic direction positions. Often these practitioners are aware of the need to provide mentoring for others in their organisation, but recognise that mentoring would also benefit their own professional development. The Australian Institute of Arts Management in New South Wales is running a pilot program to address this problem.

Innovative examples of mentoring in these fields are found in the coordination of Brisbane's Backbone Youth Arts' Two High Young Women and the Arts Festival and in individual mentorships initiated by young artswomen at the Powerhouse Youth Theatre in Sydney and the Brisbane Powerhouse. When working in programming and artistic direction, practitioners indicated the need to develop not just the conventional organisational and managerial skills, but to also

understand the 'cultural and socio-political framework' of the industry and the interests of new audiences.

ISSUES FOR ARTISTS WITH SPECIAL NEEDS

There is a range of more specific issues facing emerging artists, Indigenous artists, artists from non-English speaking backgrounds, artists with disabilities, and those working in regional and remote areas of Australia. The following sections provide a snapshot of some of these issues.

Emerging artists

According to a recent report by TAFE NSW, there are a number of factors that can negatively affect the entry of artists into the professional arts industry. A major factor is the haphazard nature of these entry points across the industry:

For example, there are entry points which new graduates know about, such as auditions, volunteering, formal training, agents, joining networks etc. However, ultimate success is often dependent on personal and financial sacrifice and a range of ancillary skills and qualities, such as writing good grant applications, technology skills, flexibility, networking, commercial creativity, tenacity and sometimes luck.

(DET TAFE NSW INFORMATION TECHNOLOGY, ARTS AND MEDIA DIVISION, 2001, PP. 27–28)

These 'ancillary skills and qualities' are rarely taught in training programs, so access to effective mentoring can assist emerging artists to find their own entry point into the industry. This is one reason why many of the formal mentoring programs operating in Australia target young and emerging artists. 'Young artists' are usually defined as those 25 years and under, and 'emerging' usually refers to artists in their first five years of professional practice in a particular field, regardless of age. For example, an experienced dancer who has begun to work in choreography would be defined as an 'emerging artist'.

For emerging artists, formal programs of mentoring are seen as very important because they provide easily identifiable access to 'the industry inroads'.

'Mentoring is especially important for young artists who are wanting to establish their practice. In this case, mentoring is not so much about the artmaking, but about the institution of the arts industry (e.g. there is a lot of "gatekeeping" and "secret arts business"). Mentoring is useful as it allows gatekeeping to be demystified as well as other things such as funding body practices, large companies, universities and training bodies.'

MENTOR, INDEPENDENT ARTIST

Some arts practitioners indicated that young artists feel pressured to exhibit and score funding early in their career in order to 'make their mark', and they felt that this could be very disadvantageous to their career development. They believe that mentorships are more appropriate to young and emerging artists' development as they still offer a sense of achievement without the pressure.

Many practitioners also indicated that mentoring can provide a really important bridge for emerging artists between formal education and the industry environment. To this, others added warnings like the following from an independent dance artist and mentoree: 'Making mentoring available just for fresh graduates is wrong. It is more important to have the opportunity a few times in the one career. This must be seen as an important developmental category for funding.'

The difficulty of finding financial support as an independent artist in Australia has meant that many older and more established artists are also seeking mentoring support. One mentoring program coordinator said that 'The thing we would be wary of is endless mentorship programs to the exclusion of support of "emerged" (or as one artist described it "submerged") and experienced writers. We had people applying to be mentorees who were clearly beyond that stage but as it was the only funding going, they applied for it.' Other coordinators commented on the prevalence of 'professional mentorees' and observed that some artists were going from one mentoring program to another, therefore limiting opportunities for genuinely 'emerging' artists.

Indigenous artists

Many Indigenous arts practitioners believe that protocols need to be followed in establishing Indigenous mentoring partnerships. These include ensuring that there are opportunities for face-to-face meetings and that there is awareness of the community in which the mentor and/or mentoree works. Other protocols referred to by Indigenous artists match those of mentoring generally, such as providing for genuine and open meetings, establishing clear expectations and being prepared to listen.

Artworkers in Indigenous communities suggest that it is preferable to structure shorter workshops or mentoring relationships for community artists as 'sometimes it's just not appropriate to offer or consider something in the long term'. In addition, they consider location to be very important, highlighting the need for mentoring meetings to take place in spaces appropriate to the participant artists.

Other concerns were in regard to Indigenous mentorees entering non-Indigenous organisations. A mentor in museums curation noted that 'if the organisation is initiating the involvement, it must think about the impact of bringing Indigenous artists/artworkers and people from non-English speaking backgrounds in. Many people are overly conscious of their ethnicity or Aboriginality in such large organisations.' This artworker and other Indigenous arts practitioners stressed the need for large organisations to learn more about the culture of those they may be 'taking on' as mentorees and to provide mentorees with:

- > contextual information about the organisation and its place in the industry
- > time to build relationships
- > opportunities for language barriers to be addressed
- > effective and culturally appropriate communication
- > use of 'plain English', not industry jargon
- > education and encouragement to be assertive in meetings
- > opportunities to develop skills they may not be initially comfortable with in the organisational setting.

'Although mentoring might be happening, employment rates are still low for Indigenous workers. Many are unable to move to the next step in their professional lives.'

MENTOR, MUSEUMS CURATION

Of concern to some Indigenous mentorship programs is finding Indigenous artists to act as mentors and there is debate over the importance of the mentor's cultural background. While organisations, mentors and mentorees clearly acknowledge the advantage of shared cultural bonds, they also stress that Indigenous mentorships are too important to jeopardise because of the lack of availability of Indigenous mentors.

'The trouble we have is that a [non-Indigenous] writer or appraiser walks a very fine line in how much of the work is losing its Indigenous or Aboriginal voice. But I'm sure that there must be a way that [non-Indigenous] people can do this work with Aboriginal people without fear of being accused of stifling the writers' voice.'

PROGRAM COORDINATOR, QUEENSLAND WRITERS CENTRE INDIGENOUS WRITERS' MENTORSHIP PROGRAM

Artists from non-English speaking backgrounds

'A mentor must help develop confidence in the artist from a non-English speaking background. It is really hard to do what you want to do, not just what's expected of you.'

MENTOREE, INDEPENDENT DANCE ARTIST

'Why mentor people from non-English speaking backgrounds? It's not just about access and equity. It's about furthering the Australian arts industry – for the benefit of Australian art. Artists from non-English speaking backgrounds need to be on a level playing field, they need expert advice, and an encouraging nudge along the way. It is not just about people with "special needs", it's about encouraging people who are pushing their aesthetic and their practices.'

MENTOR AND MENTOREE, CARNIVALE

Some arts practitioners from non-English speaking backgrounds believe that mentoring is already so ingrained in the work of arts organisations which support people from non-English speaking backgrounds that formal programs in such circumstances would be redundant.

While not all artists agree, it is significant that no mentoring programs specifically for artists from non-English speaking backgrounds could be identified in Australia. There are, however, many cases of individual mentoring partnerships between practitioners from non-English speaking backgrounds.

A particular concern raised by non-English speaking background arts practitioners is that there is an expectation from the general arts community that their work will be steeped in a tradition. Therefore many feel that contemporary or cross-cultural work is often criticised and little assistance is made available for this type of work.

‘Young artists from non-English speaking backgrounds can become lost and can begin to question their ability. This is because the arts industry is interested in maintaining a particular aesthetic and a particular audience within the established ‘schools’ of Western bourgeois art. There’s nobody in the industry taking seriously enough the area of cross-cultural work, and artists from non-English speaking backgrounds are only encouraged to follow, not to lead. However, if they can be mentored through the process of developing their own work, then they will learn from their mentors where the traps are.’

MENTOR/MENTOREE, SYDNEY CARNIVALE

One artswoker indicated that mentoring offers encouragement and confidence for people from non-English speaking backgrounds to ‘break out of the mould of multicultural positions’ (such as that of multicultural arts officer). Mentoring helps the mentoree to focus on non-culturally specific career directions in the arts and/or to move their work beyond stereotypical questions of identity that the broader Anglo community generally use to frame discussions about non-English speaking background artists.

‘Artists from non-English speaking backgrounds must participate with integrity. Their skills must be addressed and valued, and they must be given a role if they’re being mentored in an organisational situation. Their participation must not be tokenistic.’

MENTOR AND MENTOREE, CARNIVALE

‘I wasn’t put in a mould; I wasn’t defined by a label by my mentor – young, female, Greek-Australian – and that freed my work.’

MENTOREE, PLAYWRITING, YOUTH PERFORMING ARTS AUSTRALIA, VICTORIA

It is evident that concerns similar to those faced by Indigenous mentorees in large organisations are faced by arts practitioners from non-English speaking backgrounds. Therefore the suggestions outlined in the section above may also be appropriate for those organisations involving mentorees from non-English speaking backgrounds.

‘There are a number of attitudinal issues to be addressed: the majority of arts industry workers are not from NESB [non-English speaking backgrounds], therefore contact for artists from NESB is rare. When this is combined with a large organisational structure, individuals can be hesitant and made to feel unimportant. There is the problem of pigeon-holing, and various assumptions are made about the skills, abilities and interests of people from NESB. Mentoring can help solve this problem.’

MENTOR, MUSEUMS CURATION

Arts practitioners believe, however, that education is necessary both for the organisation and for the mentoree. For example, organisations need to consider how much ‘difference’ they will accommodate or take on board (for example, time off for religious practice, extended leave for family deaths) and to review the mechanisms of support within the organisation. Such issues need to be discussed from the outset and both mentors and mentorees need to be flexible.

‘People must be open-minded and look at artform, not just culturally-specific form.’

MENTOREE, INDEPENDENT DANCE ARTIST

There is now a growing body of research on cross-cultural mentoring. American mentoring consultant Lois Zachary (p.40) suggests that effectiveness in cross-cultural mentoring relationships rests on four elements: ‘a mentor’s cross-cultural competency, a flexible cultural lens, well-honed communication skills, and an authentic desire to understand how culture affects the individuals engaged in this relationship’. These guidelines can be used by those

working with partners from non-English speaking backgrounds (be they mentors or mentorees) as well as those working in large organisations, Indigenous communities or with people with disabilities.

Artists with disabilities

Artists with disabilities say that they often experience professional isolation because of their limited connection with the arts community. When combined with the effects of specific conditions they may have, it can lead to a loss of motivation.

The important goals for some mentoring programs in this area are to provide mentorees with access to materials and equipment and to ensure a defined public outcome for the mentoring partnership (such as an exhibition).

‘Some of the biggest hurdles for people with disabilities who wish to work in the arts, apart from the unique needs that each has, relate to things like access to materials and equipment and venues, overcoming isolation from the arts community and motivation – sometimes it can be difficult to maintain their enthusiasm.’

PROGRAM COORDINATOR, DISABILITIES MENTORING PROGRAM

Practitioners working with artists with disabilities also indicate the importance of training for those without disabilities involved in mentoring partnerships. This training should cover general issues, such as government legislation and arts industry programs, as well as specific education about their mentoring partners’ abilities and disabilities.

Artists working in regional and remote areas

The most common observation of arts practitioners working in regional or remote areas of Australia where formal training and education opportunities are limited is that mentoring often tends towards training. Mentoring in regional or remote areas is also likely to occur informally through arts organisations, which also function as a networking hub for the practitioners.

Many practitioners agree that mentoring across distances can work, but emphasise that it is vital that opportunities are created for the mentor and mentoree to meet face-to-face at least once during the mentorship, and that appropriate support is provided if the mentor and mentoree have to travel.

‘We got the pilot regional mentorship terribly wrong. We didn’t have money set aside for travel and accommodation; we didn’t really have a support network in the region. And I think it’s not a surprise that that’s the one [program] that didn’t go the distance. We decided we wouldn’t run a regional program unless we had extra money and unless there was an organisation in the region that could offer support. It’s not enough to have good intentions to run a regional mentorship. You have to be able to support it.’

PROGRAM COORDINATOR, YOUTH PERFORMING ARTS AUSTRALIA, VICTORIA

Mentoring can work on a short-term basis if visiting mentors act as hub mentors for a number of people in the region. In such cases, mentorships are not as intensely one-on-one, but a concentrated time span is still a feature of the relationship.

‘Our mentor works in skills development in a guest artist/role model relationship with the company. The program has to be more outreach to give every young person the opportunity to work with a mentor, as we are the only youth performing arts organisation in the region. The mentor is also involved informally in mentoring the staff and offering skills development to other people in the community who may continue to provide training after they have gone.’

PROGRAM COORDINATOR, SOUTHERN EDGE ARTS

‘When someone asks, “How can I do that?”, they need to know they can come to somewhere like Brown’s Mart for help. In other regions, it may be possible to go somewhere for training, but important in regional or remote areas is to give people without experience the opportunity to do something.’

ARTSWORKER, BROWN’S MART, DARWIN

how arts organisations are doing it

In this chapter we will profile a selection of Australian arts organisations which currently conduct mentoring programs. These are not the only programs available and they have not been chosen necessarily because they are 'the best'. There are many other effective programs in Australia (see the 'Directory of mentoring programs' later in this book). The intention of this selection is to provide examples of different approaches to different needs in different sectors of the arts. The programs vary in many ways but there are a few important differences that are worth noting:

REQUIREMENT FOR A FINISHED 'PROJECT' Some programs require a concrete outcome from the mentoring relationship, such as a completed performance or film. This can be useful as it means that the mentor and mentoree have a very defined focus for their discussions. Other programs encourage less structured outcomes, such as the quality of the experience, the deepening of knowledge, the improvement of skills and the establishment of lasting working relationships and networks.

MATCHING OF MENTORS AND MENTOREES Some programs work with a pool of selected mentors. Other programs encourage the mentoree to choose their mentor and then provide support in bringing mentoree and mentor together.

FORMALITY OF THE PROGRAM Programs differ in terms of their formality: some have written guidelines, some require written contracts, some have structured induction seminars, others encourage more informal induction processes. Some organisations have very specific evaluation processes, while others rely on informal phone calls or emails.

NATURE OF THE ORGANISATION'S ROLE Some organisations act like brokers in that they help bring the mentor and mentoree together and then support the relationship by providing guidelines and 'keeping in touch'. Other organisations provide resources and services to assist the mentoree to complete a specific project with the assistance of their mentor. Different organisations give more or less emphasis to these various roles, and some just focus on one role in particular.

DISTINCTION BETWEEN TRAINING AND MENTORING Some organisations require mentoree applicants to already have a certain level of 'craft' or technical skills, as they do not see their role as offering training to the mentoree. Other organisations, particularly those in regional or remote areas, make a less sharp distinction between training and mentoring and might offer both in their support programs.

Even though informal mentoring has been around for a long time, formal mentoring programs are a very recent feature of the arts industry in Australia, and many of the programs listed are still developing and changing in response to the needs of their mentorees, mentors and funding agencies. If you would like to know more about these programs, refer to the contact details included at the end of each program and in the 'Directory of mentoring programs'.

ALICE SPRINGS YOUTH ARTS GROUP

The Alice Springs Youth Arts Group is an umbrella organisation providing creative arts opportunities to young people in Central Australia. The group's mentoring program is relatively new; it was established in 2001 following an earlier project which identified the need to provide opportunities for young people to develop their own arts events in the region. The program aims to encourage young artists who have a long-term goal of developing a career in a particular area of the arts industry, including photography, theatre directing and performance, choreography, multimedia technology, aerial skills and community arts.

Four mentorships have been supported so far. In 2001, the mentorships were project-based, focusing on work that contributed to the 'Bigger Than ... You Call That Art!' project. Mentorees were chosen by invitation of the project organisers, in conjunction with potential mentors. While an induction program is not currently included, mentorees are required to sign a contract and to provide weekly verbal feedback to project staff on the progress of their contribution.

'Mentoring is a highly valuable mechanism for developing active participants in youth arts cultural development.'

PROGRAM COORDINATOR

Mentorees must be committed to attend all relevant meetings and planning sessions and to engage with their peers and community in a positive and proactive way. They are also expected to actively pursue their chosen field of activity and to create opportunities for themselves and the project in a positive and culturally appropriate manner.

Mentors must be successful within their chosen field, have an ability to communicate with young people and be committed to the process of mentoring youth artists in a mature and professional fashion. They must be able to encourage and support the mentoree to seek out opportunities to enhance their skills.

'The mentoring part of the project was the most important aspect. As a result of the ongoing communication with my mentorees an appropriate process was developed whereby the performance outcomes were continually negotiated with the young artists. They ended up with something they wanted as opposed to something that was "adult-driven".'

MENTOR

Both mentors and mentorees receive payment for their involvement in the program, and the group encourages mentorees to seek additional external funding. Funds are allocated to the program through the Alice Springs Youth Arts Group's project-based funding.

FOR MORE INFORMATION CONTACT:
PROGRAM COORDINATOR
ALICE SPRINGS YOUTH ARTS GROUP
1 MCKINLAY ST, ALICE SPRINGS NT 0870
TEL: (08) 8952 3600
FAX: (08) 8952 3600
EMAIL: dhyan@ozemail.com.au



AUSTRALIAN FILM COMMISSION

The Australian Film Commission's Consultant/Mentor Program for Producers and Directors has been in place since 1999. It provides less experienced producers and directors access to more experienced professionals in a consultant/mentor role. The aim is to assist a mentoree to move a project into an advanced stage of production. For mentorees working in television production, the program is an opportunity for them to work with established practitioners and to observe script development and creative management processes. Three kinds of support are provided. A mentor may be assigned to:

- > assist the production of a project with a less experienced producer or director who has secured finance for a short feature, short drama, documentary, animation or interactive digital media project
- > assist in the formulation of an ongoing business plan with a less experienced producer who is moving a feature or short feature into an advanced stage of development
- > a less experienced producer or director who is placed with a television production company to observe and be involved in the script development and creative management process of a television drama or documentary.

'You can't necessarily train a good producer. That's why mentoring is so important. Mentoring is about gaining confidence, building contacts and observing the 'deal-making' end of the business. Mentoring is necessary in the field of production because of the diverse range of skills and experiences that are required.'

PROJECT MANAGER

Around 12 to 14 mentors and mentorees participate in the project each year. The potential mentoree applies, providing accompanying information from their desired mentor. The primary assessment criteria are the applicant's track record and the likelihood of the project's success. The mentor must have industry credentials either through production credits or as an executive producer or director. The mentoree's project must have secured funding or be in an advanced stage of pre-production. Successful applicants are required to sign a contract.

At the end of the formal partnership, the mentor and mentoree are required to report in writing on the outcomes of their project.

For the first two kinds of mentoring listed above the mentoree does not receive remuneration, and the mentor receives a grant. In the third category the mentoree receives a weekly grant for a period of up to 12 weeks, and the mentor can receive a weekly payment for the same period. The consultant/mentor program is not assessed in rounds and has no closing dates. Applications are accepted at any time.

FOR MORE INFORMATION CONTACT:
PROGRAM MANAGER
AUSTRALIAN FILM COMMISSION
LEVEL 4, 150 WILLIAM STREET
WOOLLOOMOOLOO NSW 2011
TEL: (02) 9321 6444
TOLL FREE: 1800 226 615
FAX: (02) 9357 3672
EMAIL: info@afc.gov.au
WEBSITE: www.afc.gov.au

CARCLEW YOUTH ARTS CENTRE

Carclew's City Sites Program commenced in 1997 and is suitable for young visual artists aged 17 to 26 years. It was developed to provide mentoring for young artists in the production of public art to a specific brief for 'real' clients.

'It was the first chance I'd had to be involved in the production of art for professional rather than academic purposes. It was effectively the first chance I'd had to put my training into practice.'

TRAINEE ARTIST

The duration of the program is four weeks for the core project. The core project in Adelaide in 2001 had four tutors (mentors), one trainee tutor and 32 trainee artists. The regional City Sites 2002 project had eight trainee artists and three part-time mentors. City Sites also undertakes other commissions throughout the year and places on these projects are offered to trainee artists who have participated in at least one core City Sites project. These teams usually include five to ten trainee artists and one or two mentors.

A two-hour information seminar is conducted prior to applications to the program being submitted. In this session, the project and the roles of the mentors and trainee artists are explained. Issues such as teamwork, occupational health and safety, the structure of the project, hours of work and wages are also addressed. Potential trainee artists then provide a written application, outlining their skills and goals, and submit examples of their artwork. Applications are assessed by the head mentor and the project manager according to the standard of the applicants' technical skills, their passion for art, their capacity for teamwork and their willingness to be involved. Successful applicants are required to sign a contract.

Mentors are professional artists working in the field who have visual arts qualifications and professional public art experience. Mentors sit in on the trainee artists' meetings with clients and, during the design phase, make suggestions about ways of addressing the brief. The mentors also provide technical training in various mediums where required.

Trainee artists receive a weekly payment and mentors are paid a daily rate. Participants provide verbal feedback throughout the project and, on completion, they submit a written evaluation.

'City Sites pays every single artist involved in the project. It is not a huge amount of money but it is what it signifies that is important. It means that your work is worth something. And after years of your parents telling you that if you paint you are going to starve to death, it's nice to know that you only need to starve every now and then.'

TRAINEE ARTIST

Funding for the 2001 program came from commissions, the Carclew Youth Arts Centre, Adelaide City Council for the city/metro project (the core project) and Country Arts SA for the regional project.

'I think the artists have done a damn great job.'

COMMISSIONING CLIENT

FOR FURTHER INFORMATION CONTACT:
CITY SITES PROGRAM
CARCLEW YOUTH ARTS CENTRE
11 JEFFCOTT STREET, NORTH ADELAIDE SA 5006
TEL: (08) 8267 5111
FAX: (08) 8239 0689
EMAIL: carclew@carclew.org.au
WEBSITE: www.carclew.com.au

EXPRESS MEDIA

Express Media assists, promotes and publishes the work of young writers, artists and media participants. It oversees and coordinates two mentoring programs: the Victorian Mentorship Program for Young Artists and the National Mentorship Program for Young Writers. There are five mentorships for each of the programs each year.

Mentorees must be aged 30 years or under with, in the case of visual artists, no exhibitions mounted by recognised galleries; or in the case of writers, no books published by recognised publishers; or in the case of theatre practitioners, no major works staged by professional theatre companies.

'Mentor programs are a really strong way of developing the skills of young writers and artists. The kind of skills development and learning process that a mentorship provides – when it is working well – cannot be matched by either workshop-based or degree-based programs.'

ARTISTIC DIRECTOR

'I found the program really useful as I'm a photographer with no industry experience, no commercial experience whatsoever, and it's good to be able to ask my mentor about commercial aspects of running a business, to find out about different sources of funding, and to just bounce ideas off.'

MENTOREE

Mentors include professional practitioners who have achieved significant status and levels of achievement in their chosen fields and who are supportive of young people. Express Media works with a pool of potential mentors, and mentorees are matched with an appropriate partner. Mentors select potential mentorees from a shortlist based on work submitted and subsequently interview the shortlisted applicants in order to select the successful mentorees. (Mentors feel that this process contributes significantly to the success of the mentorships).

Mentorees and mentors are required to have 20 hours of contact over a six-month period. The Artistic Director of Express Media maintains contact with the participants during the program and a final evaluation report is required from the mentor and mentoree at the end of the program.

Mentorees do not receive financial payment for their involvement, although Express Media does attempt to meet the travel and accommodation costs of regionally based mentorees. Mentors receive payment for the 20 hours of contact, plus additional fees for reading applications and interviewing applicants.

'I liked the very open-ended, unsupervised nature of the program. I hope this aspect can be maintained.'

MENTOREE

Funding for the Victorian program is provided by Arts Victoria and for the National program by the Australia Council's Literature Fund Young and Emerging Writers Initiative.

FOR MORE INFORMATION CONTACT:
ARTISTIC DIRECTOR
EXPRESS MEDIA

42 COURTNEY STREET, NORTH MELBOURNE VIC 3051

TEL: (03) 9326 8367

FAX: (03) 9326 8076

EMAIL: info@expressmedia.org.au

WEBSITE: www.expressmedia.org.au

IHOS EXPERIMENTAL MUSIC THEATRE

IHOS is a contemporary music theatre company based in Hobart. Its Music Theatre Laboratory aims to foster and develop young singers, designers and composers, and to extend the audience base in Hobart for music theatre performances. The program commenced in 2000 and was established to address a perceived gap in training and mentoring opportunities for young and emerging artists in contemporary music theatre in Tasmania.

The duration of the program varies, but is usually six months. Up to 35 mentors and mentorees participate in the two project-based programs offered each year. The program focuses mainly on singers, but also extends to designers and composers who wish to work in music theatre.

Mentorees are required to audition for a position in the program. Mentors are experienced professionals selected by the company and invited to work with its members. In the initial stages of development, the program offered free tuition to the mentorees, and it is now developing scholarships to help support participants. As the program has developed, it has acquired a project focus, with members of the laboratory working towards participation in a festival-based professional production with the IHOS main-stage company. The aim is for two such productions each year.

Mentors are paid for their services. Funding for the program comes from a variety of sources including Arts Tasmania, the Australia Council, private contributors such as the Myer & Potter Foundation, and the Hobart City Council.

FOR MORE INFORMATION CONTACT:
ARTISTIC COORDINATOR
IHOS EXPERIMENTAL MUSIC THEATRE
GPO BOX 699, HOBART TAS 7001
TEL: (03) 6231 2219
FAX: (03) 6234 4445
EMAIL: info@ihosopera.com
WEBSITE: www.ihosopera.com

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NEXT WAVE FESTIVAL

Next Wave's Kickstart Performance Development Mentor Program assists young and emerging artists to develop works for the biennial Next Wave multi-artform contemporary art festival. Mentorees are generally 15 to 26 years old. There are no set criteria for becoming a mentor, but both mentoree and Next Wave must be satisfied that the mentor will adequately serve the mentoree's vision. In 2000, a non-festival year, ten mentorships were sponsored; in 2001, there were forty.

Potential mentorees apply to Next Wave to work up a specific project and, if successful, Next Wave assigns a mentor to assist in its completion. Next Wave convenes a number of meetings to review applications, and short-listed applicants are invited to meet Next Wave staff, refine their projects and then resubmit, if necessary.

Mentors are chosen by the mentoree, with the support of Next Wave. Mentoring roles are flexible and differ across projects. Mentors may play active roles (for example, as dramaturge, director, trainer, etc.) or they may simply be a 'sounding board'. For all mentors, the requirement is that they demonstrate an understanding of, and commitment to, the mentoree's artistic vision.

'Some young artists are unaware that they can approach a more established peer to become an informal mentor. Conversely, some more established artists forget what it is like to have a mentor. One of the mentors in our most recent project said that after she had been involved in the project she was going to go out and recruit her OWN mentor. She'd forgotten this was possible.'

EXECUTIVE DIRECTOR

Next Wave orientates mentoree artists informally at the beginning of a project. Orientation includes discussions about the mentoree's relationship with the Next Wave Festival, the mentoree's relationship with their mentor, project staffing, budgeting and contracts. Mentors and mentorees report to the Project Coordinator periodically and mentorees also meet with the Project Coordinator. Halfway through the project the mentoree is required to submit a written report, and at the end of the project they must submit a longer report, including a personal assessment of the experience.

Mentorees receive variable amounts of financial assistance, depending on the nature of the project.

'Mentoring has to operate in the context of funding the young artists' work'. They have to be empowered to be able to make work. They need money to be able to make the work and they need the companies and organisations to support them. You can have all the mentoring programs in the world, but unless there's actually an opportunity to create a piece of work, it can be a futile exercise.'

MENTOR

Funding for the program comes mainly from the Australia Council, Arts Victoria and the City of Melbourne. Importantly, the mentorship is always generated within the context of a funded project.

FOR FURTHER INFORMATION CONTACT:
EXECUTIVE DIRECTOR
NEXT WAVE
31 VICTORIA STREET, MELBOURNE VIC 3000
TEL: (03) 9662 1099
FAX: (03) 9662 4922
EMAIL: nextwave@nextwave.org.au
WEBSITE: www.nextwave.org.au

QUEENSLAND WRITERS CENTRE

New and emerging writers seldom have access to a critical reading of early drafts of their work or discussions with peers on general aspects of writing and the practice and business of writing and publishing. Regional writers are especially likely to be restricted in opportunities for formal and informal professional exchanges, conversations, social contacts and cultural contexts that stimulate and extend the work of urban and experienced writers.

The Queensland Writers Centre's Residential Mentorship provides these opportunities for four emerging writers resident in Queensland working in the genre of prose – fiction or narrative non-fiction. Writers with exceptional ability and commitment are given the opportunity to work on their manuscript to a publishable standard within the context of an editorial mentorship.

The retreat is held at O'Reilly's Guesthouse and Mountain Retreat where the writers receive single accommodation, breakfast, lunch and dinner for five days. To be eligible, all applicants must be available for the entire period without any other commitments.

The residency provides a forum for critical analysis and response to an early draft of one manuscript by an experienced editor, or mentor. The mentor is Judith Lukin-Amundsen, an award-winning writer of fiction and a well-known book editor who has edited the works of many of Australia's leading writers, including Kate Grenville, Tim Winton, Rodney Hall, Susan Johnson, Richard Flanagan, Delia Falconer, Nick Hasluck, Anthony Lawrence, David Rowbotham, Helen Garner, Amanda Lohrey, Robert Dessaix and Brian Castro.

As an editor, she specialises in one-on-one work on the text with the author. In group engagements, she workshops the writers' stories in preference to lecturing. The participants receive suggestions for development – through workshops, small group work and individual consultation.

Over the five days the new author has access to organised sessions and informal social exchanges in which writing and publishing issues can be extensively discussed and explored, as well as time for intensive concentration on their writing work.

FOR MORE INFORMATION CONTACT:
QUEENSLAND WRITERS CENTRE
LEVEL 2, 109 EDWARD STREET
BRISBANE QLD 4000
TEL: 07 3839 1243
FAX: 07 3839 1245
EMAIL: qldwriters@qwc.asn.au
WEBSITE: www.qwc.asn.au

SOUTHERN EDGE ARTS

The International Physical Theatre Mentor Residency was established by Southern Edge Arts (SEA) in 1999 to provide physical theatre, performance and circus skills for Noongar, non-Noongar, and special needs young people in the Great Southern Region of Western Australia.

Visiting mentors are invited to reside in Albany for anywhere between two weeks and four months to work with young people across the region to develop skills and performance opportunities. They also collaborate with SEA members, staff, trainers and youth volunteers to help develop long-term skills in the local community. SEA looks for mentors who are creative, innovative and distinguished individuals in the field of physical theatre, with a combination of professional and personal skills.

There are no specific criteria or formal application processes for mentorees. Any community member can be incorporated into the residency. The Artistic Director invites directors, circus trainers and performers to work with SEA as mentors, and once a mentor has accepted the position, applications for funding to various funding bodies are made. Since June 2000, four mentors have been placed (one twice) and seven projects have been run in conjunction with the residencies. In 2000, over 2,400 young people were part of mentor workshops across a 250-kilometre radius.

'A mentor working in a regional company like SEA can give communities a reason to get together and provide a catalyst for developing the best work.'

PROGRAM COORDINATOR

SEA has an extensive employment process involving artist/company contracts, job descriptions, evaluations, official employment offers and project descriptions. When employing international mentors, a process of induction and assistance with finalising visa, taxation and union details is offered.

No formal written assessment of the mentorees is required, except for those who have played a pivotal role in a project. Others are consulted throughout the residency during progress meetings, and are invited to provide informal feedback and to write their responses on comment walls.

'Rodleigh [visiting mentor] is the best teacher I have ever had. He explains everything so well and in such detail that even new acts are easy to do.'

'Rodleigh Rules!'

'Thank you for teaching me to use my imagination.'

MENTOREES' RESPONSES ON SEA'S COMMENT WALLS

Mentorees receive no payment. Mentors are paid a weekly salary, plus allowances, and receive all travel, accommodation, transport and project-related expenses. SEA staff spend approximately 25 hours per week on administering the mentor residency. The annual budget is usually sourced from Healthway and the Regional Arts Fund.

FOR FURTHER INFORMATION CONTACT:
ARTISTIC DIRECTOR
SOUTHERN EDGE ARTS
PO BOX 1367, ALBANY WA 6330
TEL: 08 9841 6002
FAX: 08 9842 2802
EMAIL: sea@albanyis.com.au

SYDNEY SYMPHONY

Sydney Symphony has a number of mentoring programs, including the Sydney Sinfonia Orchestra Program. Established in 1996, the Sinfonia is a professional orchestra comprising tertiary students and Sydney Symphony musicians who mentor them. It aims to develop a pathway for emerging professional musicians and provide practical experience for students during their tertiary training. The Sinfonia presents school concerts in the city, outer metropolitan and regional areas, as well as special adult education performances.

'The promise of mentoring goes beyond helping novices survive their first orchestral playing experience. If mentoring is to function as a strategy of reform, it must be linked to a vision of good performance techniques, guided by an understanding of orchestral playing, and supported by a professional culture that favours collaboration and enquiry.'

PROGRAM COORDINATOR

Mentorees are selected on the basis of merit and they participate in the Sinfonia program for one year. They must be full-time students, and they must submit a CV and audition for a place in the Sinfonia. Once accepted into the program, mentorees receive a daily rate of pay to perform (a typical concert series is four days and mentorees can do up to eight series), as well as remuneration for travel and accommodation expenses when playing outside Sydney. They also receive lessons and extra help from their mentors, opportunities for additional involvement in Sydney Symphony events and complimentary tickets to Sydney Symphony concerts (when available).

'Being in a position where you could interact with the nuts and bolts of music making, and not be alienated by asking questions, created a healthy mix of learning and performing.'

MENTOREE

Mentorees are required to report on their progress during the program. Feedback sessions are held separately with mentors and mentorees at the end of each concert series throughout the year. Focus groups of stakeholders are held every two years to review the direction of the program.

Mentors are full-time members of Sydney Symphony. As part of their role with Sydney Symphony, they need to be able to demonstrate an interest and willingness to help others and share their experience of high-level performance. They also need to demonstrate effective coaching, counselling, facilitating and networking skills.

During Sinfonia concert series, mentors and mentorees work intensively together for approximately one week at a time. In 2001, there were 50 mentorees and approximately 50 mentors working together on a rostered basis.

'It's a chance to see how quick the students are and how they react to suggestions, and gives you a firm idea as to whether they have the right attitude to playing in an orchestra.'

MENTOR

The Sinfonia program is administered by one full-time staff member. The budget for the program is raised through a combination of Federal and State government funding, private donations, specific corporate sponsorship and a percentage of ticket sales.

FOR MORE INFORMATION CONTACT:
EDUCATION MANAGER
SYDNEY SYMPHONY
GPO BOX 4972, SYDNEY NSW 2001
TEL: (02) 9334 4684
FAX: (02) 9334 4645
EMAIL: moorem@sso.com.au
WEBSITE: www.symphony.org.au

VARUNA – THE WRITERS’ HOUSE

Varuna – The Writers’ House is located at Katoomba, New South Wales, and is a unique centre providing professional development support for writers. It offers a number of programs, including Development Forums for Work-in-Progress with Follow-On Mentorships; Playworks/Varuna Fellowships; professional practice forums with consultations; and the Varuna Awards for Manuscript Development (an editorial mentorship with HarperCollins Publishers).

‘I wouldn’t have had the confidence to achieve what I did without participating in the mentoring program. The good thing for my stage of development was that there was no egg on my face if it didn’t succeed.’

MENTOREE

The various programs have different aims and different procedures. The Development Forums for Work in Progress, for instance, involve an intensive week-long residential workshop program for up to 30 participants (organised into groups of five). From this group, ten are chosen for Follow-On Mentorships or Mentored Fellowships, which provide each writer with a clear program of professional development over a six-month period on a one-to-one basis with a mentor.

Varuna works with a pool of experienced professional writers and editors who are employed as mentors for these programs. Often one mentor will work with a number of mentorees either in a group or one-on-one. Varuna selects mentorees, or a shortlist of mentorees, on the basis of their submitted applications, and asks the most appropriate mentor to work with these mentorees, or to select the mentorees whose development they feel most able to assist. In some cases the mentoree is invited to specify the kind of mentor they require.

Applicants to all programs must be members of Varuna. They also need to complete an application form and submit a brief description of their writing history, goals and mentoring needs, and an outline of their project. A further fee is charged to successful mentorees for involvement in some of the programs, particularly those that have a residential component. All participants provide informal and formal feedback to Varuna on their involvement.

FOR MORE INFORMATION CONTACT:
PROGRAM MANAGER
141 CASCADE STREET, KATOOMBA NSW 2780
TEL: (02) 4782 5674
FAX: (02) 4782 6220
EMAIL: varuna@varuna.com.au
WEBSITE: www.varuna.com.au

VICTORIAN COLLEGE OF THE ARTS

The Victorian College of the Arts (VCA) Graduate Mentor Program is a 12-month scheme that has been running since 1997. It supports one-to-one mentoring relationships between new VCA graduates and distinguished Australian artists in the fields of visual arts, dance, drama, production, film and television, music and writing. The program also supports small group-mentoring workshops, which focus on skills development and industry understanding.

Mentorees are required to formally apply for the one-to-one program at the end of their final student year, nominating a potential mentor. Successful applicants are selected on the strength of their student work, their potential, and on the clarity of their plans and strategies upon graduation. The application needs to demonstrate a clear outline of why they want to work with the mentor they have chosen and the kinds of outcomes they want to achieve. Mentors have a commitment to the development of emerging artists and possess senior status as recognised artists in their chosen field or medium.

Up to 30 one-to-one mentoring partnerships are fostered each year. Program participants are able to request potential mentors who reside anywhere in Australia, and some funding is allocated to support interstate relationships.

'The main focus in each mentorship has been the further development of artistic skills and process, not by teaching but by challenging, stimulating and presenting alternatives. Self-promotion, management, survival skills and strategies have also been an important part of most interactions.'

PROGRAM COORDINATOR

Prior to commencement, successful participants are briefed by the Program Coordinator in order to clarify aims and goals. A discussion afternoon is held to enable all program participants to meet and participate in forums on the nature of work as an artist. The program does not impose a uniform structure on mentorships, and mentors and mentorees are encouraged to decide on the substance and direction of their relationships. It is suggested that they have at least 25 hours of contact time over the 12-month period.

'The flexibility of the program was great ... there was no formal structure in how the relationship had to run, so what came out of the relationship was as much as what was put in ... Having a program such as this puts you out there, allows you to make contact with someone in a way that may feel impossible in any other situation.'

MENTOREE

The evaluation process consists of a written or telephone questionnaire for both mentor and mentoree at the end of the year, although the coordinator periodically contacts both of them during their partnership to informally assess progress and to offer any assistance necessary.

Initially funded by Arts Victoria, the program now receives private sponsorship and support from the administration of the VCA.

FOR MORE INFORMATION CONTACT:
PROGRAM COORDINATOR
VICTORIAN COLLEGE OF THE ARTS
234 ST KILDA ROAD, SOUTHBANK VIC 3006
TEL: (03) 9685 9383
FAX: (03) 9682 1841
EMAIL: mentor.info@vca.unimelb.edu.au
WEBSITE: www.vca.unimelb.edu.au

YOUTH ARTS QUEENSLAND

This organisation's Youth Arts Mentoring Program (YAMP) is a State-wide, nine-month program which supports young and emerging artists to establish a professional career in the arts and cultural industries. The program commenced in 1999 following a successful pilot project, and to date 32 partnerships have been supported.

The program has formal application, selection, induction and evaluation procedures, although each set of partners decides on their own specific approach to the mentorship. The minimum expectation is that partners meet (or are in contact) every two weeks. Mentorees must be 18–25 years of age and not in full-time education, mentors must have appropriate skills and experience, and both must reside in Queensland. Mentors and mentorees complete the application process together. Applications are assessed by a committee of arts professionals.

An induction program is held over two and a half days at the beginning of the year during which the partners devise work plans and set goals, as well as gain further knowledge about mentoring processes and the formal requirements of the program. Mentorees also attend a three-day professional development workshop focusing on arts law, funding, project development/planning, sponsorship and marketing. Partners are required to report on their progress periodically, with a formal session with YAMP staff held three months after commencement and again at the end of the program. A multi-arts presentation/performance of the mentorees' work is staged for arts professionals and the broader community at the end of each year's program.

'Although I realise I still have much to learn, I feel a sense of accomplishment and achievement in many areas of development, e.g. confidence, strategic outlook. I feel for the first time in my life that I am heading the right way.'

MENTOREE

Each mentor and mentoree receives payment for their involvement (half upon commencement and the remainder after three months). Travel and accommodation expenses are provided for regional participants during the induction, training and evaluation workshops in Brisbane. During the program, mentorees can also apply for substantial additional funds from YAMP if they intend to produce a project. YAMP also supports the mentor and mentoree in applying for external funding. YAMP employs a project manager to administer the program on a part-time basis. Funding for the program is provided by Arts Queensland.

'This program has increased my profile. I've received paid performance opportunities through this program and achieved new skills that will help me throughout my career.'

MENTOREE

'It's always interesting and beneficial working with someone who has similar interests and expectations, because it makes you reflect upon and reassess how you got to where you are, what it is you're doing and where you think you're going. I feel both myself and my mentoree have had the time to acknowledge ourselves and the people around us within the arts industry.'

MENTOR

FOR FURTHER INFORMATION CONTACT:
PROGRAM MANAGER
YOUTH ARTS QUEENSLAND
LEVEL 1, 381 BRUNSWICK STREET
FORTITUDE VALLEY QLD 4006
TEL: (07) 3252 5115
FAX: (07) 3252 4741
EMAIL: pm@yaq.org.au
WEBSITE: www.youtharts.au.com

how individuals are doing it

This section profiles a number of mentoring partnerships in which individuals have taken the initiative to find a mentor or to support a mentoree, independently of formal mentoring programs. These stories have been chosen not necessarily because they represent 'best practice', but because they provide examples of different approaches to creating mentorships, both formally and informally.

INDEPENDENT ARTIST AND MENTOREE

Harriet is an independent artist working on a hybrid arts project involving contemporary electronic sound artistry and the craft of restoring antique lace. On embarking on her current project, Harriet realised that she needed to build certain skills to enable her to fulfil her goals. She found that formal courses offered in both these areas were unsuitable to her project's focus, particularly as the project called for three-dimensional structures in lace and unconventional use of electronic sound. Guidance from artists who understood the creative process (as opposed to just the 'mechanics' of the separate crafts) was needed.

Harriet applied to the Australia Council for professional development funding to enable her to work with two different mentors for a specific period of time. To make the application, Harriet needed to be very clear about both her short-term and her long-term career goals and what she wanted to achieve from the mentoring relationships. Both mentors were directly involved in contributing to and supporting her application for funding.

Harriet's application was successful in gaining support to pay herself and her mentors for the time spent together: ten four-hour sessions with each mentor. One mentor is a composer and sound artist, the other a specialist in antique lace. This combination was ideal for Harriet as she already had a strong conceptual idea of her project, but was lacking certain knowledge and skills to carry it out. This meant that she could be very clear about what she wanted from her relationship with her mentors and, in turn, they were very tuned-in to her needs.

'Having mentors helped me save time. Rather than keep going through a process of trial and error, I could actually do the things I wanted to do practically, and therefore I could then instigate further questions and exploration of the work.'

Harriet found that the actual process of writing the application was an excellent exercise in framing and focusing her project goals. The grant itself gave the project legitimacy within the industry and also gave Harriet confidence in her role as an independent artist. This has led to further professional opportunities, such as other professional partnerships and offers of exhibitions.

It was important to Harriet to know both her mentors before making her application, particularly as she believed that 'mentoring focused on skills might be okay, but if there was a personality clash it could be quite difficult'. Although both mentorships are officially over, Harriet is continuing her professional contact with both mentors, and with one in particular she feels that the mentoring relationship will continue indefinitely.

EMPLOYEE OF AN ARTS ORGANISATION AND MENTOR

Cheryle works in a major museum and, as part of her position, she manages the involvement of young volunteer artswriters in the life of the organisation. As an artswriter from a non-English speaking background, Cheryle has taken particular interest in mentoring other young artists and artswriters from non-English speaking backgrounds, especially those actively looking for 'some sort of dialogue' in the often marginalising environment of major organisations and the arts industry in general.

'As the majority of the arts industry is non-NESB, contact with other NESB workers is rare. Many individuals feel ambiguous towards the industry and its majority attitudes, and quite hesitant. It can get to the stage where one feels that the person is not important, and the problems of pigeon-holing and of assuming certain things about someone's skills and abilities becomes apparent.'

Following from her experience in initiating internships and volunteer programs in some of her previous professional positions, Cheryle has actively sought out mentorees and helped to introduce young and emerging arts practitioners from non-English speaking and Indigenous backgrounds to others. Pre-contact time to establish relationships and debriefing processes are vital to all Cheryle's mentoring partnerships, whether they are one-to-one long-term relationships or short, intensive attachments with groups of volunteers within an organisation. It is very important to Cheryle to be open to sharing certain information with her mentorees and she feels that it is equally important that she knows a little personal information about them and 'where they are coming from'.

Cheryle believes it is vital for arts organisations to create the right environment for mentorees by insisting on full commitment from existing staff and the provision of an adequate workspace and access to facilities. This, she argues, helps to stabilise relationships and ensure that partnerships are based on peer-to-peer interactions rather than on token involvement.

Cheryle's wider aim is to increase the proportional number of practitioners from non-English speaking backgrounds working in the arts and cultural industries. She sees her voluntary mentoring, brokering and advocating as important to this aim and believes this approach will eventually help to change current majority attitudes towards arts practitioners from non-English speaking and Indigenous backgrounds.

YOUTH THEATRE COMPANY PERFORMER AND MENTOREE

David is a self-described 'emerging artist at the tail end of my first five years of practice'. He has been involved with a youth theatre company since 1996 as a performer and technician, and was a board member for three years.

The company has always incorporated mentoring, both formally and informally, within its development programs and theatre-making practices, and for David it has provided a supportive environment to assist his development as an artist. The company encourages its young and emerging artists to pursue self-initiated projects and, through his experiences, David has helped to develop an ensemble and has also taken on curatorial roles with other organisations.

In 2000, David participated in one of the company's formal one-off mentoring projects. One of three emerging artists chosen to work on the project, David had the opportunity to work alongside a professional production team and an artistic consultant who assisted and 'mentored' him to produce and stage a thirty-minute performance with an ensemble of young people.

David and his mentor describe their relationship as a 'cultural conversation': a process of two people who are at different points on their individual creative paths exchanging skills and experience and working towards a common project.

'It is essentially a matter of working with someone with more life and professional experience.'

The partnership encompasses training but it is more than that. David believes that this formal mentorship would not have been as effective without the foundation provided to him through informal mentoring within the company. These earlier experiences not only included the development of technical skills, but also the opportunity to work in an environment where young artists are encouraged to engage in critical discourse about their work and the work of their peers.

'Working in this company is not about indulging in "youth-speak". It's about engaging in relationships and working towards practical outcomes. It's important that you have the feel of back-up from the organisation, so that if anything does go wrong, you know you can go to someone and talk about it.'

David feels that he maintains a good relationship with his mentor and the company. He feels that his experience has been invaluable and has laid a solid foundation for his future career as an artist.

directory of mentoring programs in Australian arts organisations

All State and Territory government arts organisations fund mentorships, either under specific mentoring programs or within general funding program categories. In addition, there are many other organisations that either administer or coordinate mentoring programs. This directory of funding organisations and programs is based on responses to two surveys, one by email and one by post. It is **not** intended to be a comprehensive list of all arts mentoring programs and services available in Australia. If you would like your organisation or program included in any future edition of this book or on the Australia Council website, please write to the Policy Officer at the Australia Council, PO Box 788, Strawberry Hills NSW 2012.

Commonwealth, State and Territory Arts Authorities

| Organisation | Contact | Name of Program | Description |
|--|---|---|---|
| Arts ACT | GPO Box 158 Canberra ACT 2601 Tel: (02) 6207 2384 Fax: (02) 6207 2386 Email: artsact@act.gov.au Website: www.arts.act.gov.au | ACT Arts Funding Program, including Project Funding, Emerging Artist Program and Creative Arts Fellowships | Funds mentorships within its Arts Funding Program to assist artists, including emerging artists, to receive guidance, or experience and knowledge, from leading artists/arts organisations. Funding is available across artforms. |
| Arts and Recreation Training Victoria | Level 5, 313–315 Flinders Lane Melbourne Vic 3000 Tel: (03) 9614 5566 Fax: (03) 9614 6644 Email: artv@vicnet.net.au Website: www.artv.org.au | Arts Business Mentorship Program | The Arts Business Mentorship Program is a nine-month program that aims to provide individual artists with opportunities for personal and professional growth through development of skills, knowledge, networks, and insight into industry and organisational cultures and structures and business/professional practice. |
| Arts NT Department of Community Development, Sport and Cultural Affairs | GPO Box 1774 Darwin NT 0801 Tel: (08) 8924 4400 Toll free: 1800 678 237 Fax: (08) 8924 4409 Email: arts.office@nt.gov.au Website: www.nt.gov.au/dcdsca | Arts Sponsorship Program | Funding for mentorships is available within the general program categories of professional development and across artforms. |
| Arts Queensland | GPO Box 1436 Brisbane Qld 4001 Tel: (07) 3224 4896 Toll free: 1800 175 531 Fax: (07) 3224 4077 Email: info@arts.qld.gov.au Website: www.arts.qld.gov.au | Creative Partnerships Program Professional Development Program Arts Queensland Partnership Programs, including Youth Arts Mentoring Program (see Youth Arts Queensland below) | Funds specific mentoring programs for young and emerging artists, provided through the Youth Arts Mentoring Program. Also provides support for mentoring under general program categories of professional development and creative partnerships. |
| Arts SA | GPO 2308 Adelaide SA 5001 Tel: (08) 8463 5444 Fax: (08) 8463 5419 Email: artssa@saugov.sa.gov.au Website: www.arts.sa.gov.au | Project Assistance – Professional Development for Emerging and Established Artists, including the Mentorship Awards for Emerging Artists category. Project assistance is open to applications from across all artforms. | Emerging artists can apply for the Mentorship Awards in the form of the Premier's Award for Emerging Artist of the Year and three South Australian Emerging Artists Awards. Emerging – and established artists – can also apply to undertake mentoring activities as part of a non-award project. |

| Organisation | Contact | Name of Program | Description |
|--|---|--|---|
| Arts Tasmania | 22 Elizabeth Street Hobart Tas 7000 Tel: (03) 6233 7308 Fax: (03) 6233 8424 Email: arts.tasmania@arts.tas.gov.au Website: www.arts.tas.gov.au | Artists' Development Program Arts Industry Program | Funding for mentorships is available within both program categories and across all artforms. |
| Arts Victoria | Private Bag No 1 South Melbourne Vic 3205 Tel: (03) 9954 5000 Toll free: 1800 134 894 Fax: (03) 9686 6186 Email: artsvic@dpc.vic.gov.au Website: www.arts.vic.gov.au | Arts and Professional Development Program | Funding for mentorships is available within the general program categories of professional development and across artforms. |
| Arts WA | PO Box 8349 Perth Business Centre WA 6849 Tel: (08) 9224 7300 Fax: (08) 9224 7311 Email: info@artswa.dca.wa.gov.au Website: www.artswa.wa.gov.au | Arts Grants | Program Funding for mentorships is available within the general program categories of professional development and across artforms. |
| Australia Council | 372 Elizabeth Street Surry Hills NSW 2010 PO Box 788 Strawberry Hills NSW 2012 Tel: (02) 9215 9000 Toll free: 1800 226 912 Fax: (02) 9215 9111 Email: mail@ozco.gov.au Website: www.ozco.gov.au | Young and Emerging Artists Initiative | Funds mentorships through special initiatives of the specific boards of the Council and through general Skills and Arts Development category of assistance to artists. |
| NSW Ministry for the Arts | PO Box A226 Sydney South NSW 1235 Tel: (02) 9228 5533 Toll free: 1800 358 594 Fax: (02) 9228 4722 Email: ministry@arts.nsw.gov.au Website: www.arts.nsw.gov.au | Cultural Grants Program | Funding for mentorships is available within the general program categories of professional development and across artforms. |
| Regional Arts NSW | Pier 5, Hickson Road Millers Point NSW 2000 Tel: (02) 9247 8577 Fax: (02) 9247 7829 Email: info@regionalartsnsw.com.au Website: www.regionalartsnsw.com.au | Regional Arts Fund (RAF) Country Arts Support Program (CASP) Quick Turnaround Grants Program ('Quicks'). | RAF funds programs that encourage and support sustainable cultural development in communities; encourage the formation of partnerships; increase access to information for professional arts development skills and opportunities for people in isolated areas; increase skills development initiatives for individuals and organisations (including mentoring schemes); and offer development through the arts to isolated Indigenous communities. Mentoring programs may also be funded under the CASP and 'Quicks' programs. |
| South Australia Youth Arts Board (SAYAB) | Carclew Youth Arts Centre 11 Jeffcott Street North Adelaide SA 5006 Tel: (08) 8267 5111 Fax: (08) 8239 0689 Email: carclew@carclew.org.au Website: www.carclew.com.au | City Sites Off the Couch (OTC) – Youth Music Festival | City Sites provides experience and mentoring to young visual artists through work on specific projects, producing public art for clients and to a brief. OTC is a music festival which brings together young volunteers (aged 26 years and under) and professionals to assist with all aspects of planning and implementing the project. Training and mentoring is provided by project officers, the publicity/marketing officer, the production coordinator and music industry representatives. |

| Organisation | Contact | Name of Program | Description |
|-----------------------|---|-------------------------------------|---|
| Youth Arts Queensland | Level 1, 381 Brunswick Street Fortitude Valley Qld 4006 Tel: (07) 3252 5115 Fax: (07) 3252 4741 Email: pm@yaq.org.au Website: www.youtharts.au.com | Youth Arts Mentoring Program (YAMP) | Nine-month program that aims to expand professional development and employment opportunities of young Queensland artists. Supports young people in making the transition from training and education to establishing a professional career in any area of the arts and cultural industries. Designated positions in the program for artists from regional areas and the museums sector. |

Organisations Delivering/Funding Mentoring Programs by State and Territory

New South Wales

| | | | |
|---|---|---|--|
| Australian Film Commission | Level 4, 150 William Street Woolloomooloo NSW 2011 Tel: (02) 9321 6444 Toll free: 1800 226 615 Fax: (02) 9357 3672 Email: info@afc.gov.au Website: www.afc.gov.au | Consultant/Mentor Program for Producers and Directors | Aims to provide less experienced producers with access to work with more experienced producers in a consultant/mentor role throughout various stages of the development and production process of a short feature, feature, documentary, animation or interactive video project or television drama or documentary (the latter two through a television production company). |
| Australian Institute of Arts Management | PO Box 472 The Junction NSW 2291 Tel: (02) 4929 2064 Fax: (02) 4929 5542 Email: ngrant@aiaam.com.au Website: www.aiaam.com.au | AIAM Mentor Scheme (Pilot program commenced January 2002) | Assists arts managers (especially members) through the development of a structure under which a professional experienced in the practice of arts management provides support, encouragement and guidance to a junior arts manager. |
| Australian Society of Authors | PO Box 1566 Strawberry Hills NSW 2012 Tel: (02) 9318 0877 Fax: (02) 9318 0530 Email: asa@asauthors.org Website: www.asauthors.org | Australian Society of Authors' Mentorship Program Australian Society of Authors' Indigenous Mentorship Program | Assists emerging writers by offering them the opportunity to work closely with a more experienced writer. |
| Australian Theatre for Young People | The Wharf Pier 4/5, Hickson Road Walsh Bay NSW 2000 Tel: (02) 9251 3900 Fax: (02) 9251 3909 Email: atyp@atyp.com.au Website: www.atyp.com.au | No title | ATYP provides drama workshops and performance experiences for young people aged 3–26. In addition, it provides assistance and training for young arts practitioners and/or fledgling youth theatre companies across Australia. |
| Australian Youth Orchestra | PO Box Q186 QVB Post Shop Sydney NSW 1230 Tel: (02) 9283 7216 Fax: (02) 9283 7217 Email: info@ayo.com.au Website: www.ayo.com.au | Young Australian Concert Artists | Aims to assist in the development of instrumental teaching in regional centres and to complement chamber music training programs in tertiary institutions. The first component of the program targets teaching and mentoring regional music students. The second component targets senior instrumental students in Australian Youth Orchestra programs. |
| PACT Youth Theatre | 107 Railway Pde Erskineville NSW 2043 Tel: (02) 9550 2744 Fax: (02) 9516 1697 Email: pact@viper.net.au | Vacant Room | Through the Vacant Room program, PACT offers young and emerging artists an opportunity to work with professional artists to explore a variety of artforms through performance making. PACT also supports informal mentoring as part of its workshop program. |
| Playworks | PO Box A2216 Sydney South NSW 1235 Tel: (02) 9264 8414 Fax: (02) 9264 8449 Email: playwks@ozemail.com.au | Series of individual mentorships | A national organisation, Playworks offers mentorships to promising playwrights who are mentored by experienced playwrights over an extended period. |

| Organisation | Contact | Name of Program | Description |
|--------------------------------|---|---|--|
| Sydney Symphony | GPO Box 4972 Sydney NSW 2001 Tel: (02) 9334 4684 Fax: (02) 9334 4645 Email: moorem@sso.com.au Website: www.symphony.org.au | Sydney Sinfonia Orchestra | Aims to develop a pathway for emerging musicians to complement tertiary training. Involves mentoring of emerging Sydney Sinfonia Orchestra musicians by experienced Sydney Symphony members. Also has a number of complementary mentor programs and fellowships. |
| Symphony Australia | GPO Box 9994 Sydney NSW 2001 Tel: (02) 9333 1682 Fax: (02) 9333 1678 Email: info@symphony.net.au Website: www.symphony.net.au | Symphony Australia/Australian Youth Orchestra Fellowship Program | Provides opportunities for young performers, writers and administrators to experience working in a professional environment. Professionals work closely with students or younger professionals, providing support and training in a structured environment. Participants in the program are selected through the National Music Camp run by the Australian Youth Orchestra. |
| Varuna – The Writers' House | Peter Bishop (Executive Director) Inez Brewer (Writing Program Manager) 141 Cascade Street Katoomba NSW 2780 Tel: (02) 4782 5674 Fax: (02) 4782 6220 Email: varuna@varuna.com.au Website: www.varuna.com.au | Development Forums for Work-in-Progress with Follow-On Mentorships Playworks/Varuna Fellowships Professional practice forums with consultations | Supports the professional development of Australian writers through a variety of writing programs including retreat fellowships, development forums, mentorships and editorial programs. Mentoring programs may be individual or group-based. |
| Northern Territory | | | |
| Alice Springs Youth Arts Group | 1 McKinlay Street Alice Springs NT 0870 Tel: (08) 8952 3600 Fax: (08) 8952 3600 Email: dhyan@ozemail.com.au | No title | Aims to provide opportunities for young people to be mentored in the production and development of community cultural development arts events in Alice Springs, and to assist these young people to develop a career in their chosen artform. |
| NT Writers' Centre Inc. | GPO Box 2255 Darwin NT 0801 Tel: (08) 8941 2651 Fax: (08) 8941 2115 Email: ntwriter@octa4.net.au Website: www.ntwriters.com.au | NT Writers' Centre Mentorship Program | The NT Writers' Centre runs regular programs which aim to provide an opportunity for promising emerging NT writers to work with professionals in the field, in order to develop their manuscripts to full potential, with a view to increasing the chance of publication. |
| Queensland | | | |
| Backbone Youth Arts Inc | Level 1, Metro Arts Building 109 Edward Street Brisbane Qld 4000 Tel: (07) 3210 2666 Fax: (07) 3210 2655 Email: info@backbone.org.au Website: www.backbone.org.au | Two High Young Women and the Arts Festival | The annual Two High Young Women and the Arts Festival is a festival for, by and about young women. Young women coordinate the entire festival and are mentored by arts industry professionals. This aims to provide a supportive environment for young women to gain hands-on skills in event programming, management, festival logistics, budgeting and accountability. |
| Craft Queensland | 381 Brunswick Street Fortitude Valley Qld 4006 Tel: (07) 3215 0808 Fax: (07) 3215 0806 Email: members@craftqld.com.au | Commonwealth Government 2002 Young and Emerging Artists Initiatives | The program aims to promote, develop and encourage young artists who are in the first five years of their practice. This project was initiated by the Visual Arts and Crafts Board to fill a perceived void in existing mentoring programs. Craft Queensland administers the project, and the practitioner selects the mentor and submits an application to receive the mentorship. Craft Queensland is in contact with the mentoree and where possible does site visits to the studio of the mentor and the mentoree. |

| Organisation | Contact | Name of Program | Description |
|--|--|--|--|
| Opera Queensland | PO Box 3677 South Brisbane Qld 4101 Tel: (07) 3875 3030 Fax: (07) 3844 5352 Email: info@operaqueensland.com.au Website: www.operaqueensland.com.au | Young Artist Program Developing Artist Program | Aims to provide in-depth professional development opportunities and mentoring for young Australian opera singers and répétiteurs |
| Queensland Writers Centre | Level 2, 109 Edward Street Brisbane Qld 4000 Tel: (07) 3839 1243 Fax: (07) 3839 1245 Email: qldwriters@qwc.asn.au Website: www.qwc.asn.au | Residential Mentorship | QWC provides opportunities for writers to work with a published author or editor in a mentoring partnership. Professional development assistance is also provided in programs for young and emerging writers and Indigenous writers. Writers must have a manuscript prior to commencing all programs. |
| South Australia | | | |
| Carclew Youth Arts Centre | 11 Jeffcott Street North Adelaide SA 5006 Tel: (08) 8267 5111 Fax: (08) 8239 0689 Email: carclew@carclew.org.au Website: www.carclew.com.au | City Sites Off the Couch (OTC) – Youth Music Festival | See Commonwealth, State and Territory Arts Authorities section on page 44. |
| State Theatre Company of South Australia | PO Box 8252 Station Arcade Adelaide SA 5000 Tel: (08) 8231 5151 Fax: (08) 8231 6310 Email: info@statetheatre.sa.com.au Website: www.statetheatre.sa.com.au | No title | Provides opportunities and experience for younger artists and managers to acquire perspective and skills for heading arts organisations in an Artistic Director or General Manager position. |
| Tasmania | | | |
| IHOS Experimental Music Theatre | Artistic Coordinator GPO Box 699 Hobart Tas 7001 Tel: (03) 6231 2219 Fax: (03) 6234 4445 Email: info@ihosopera.com Website: ihosopera.com | Music Theatre Laboratory | Works with young and emerging artists to foster their artistic and professional development as performers, designers and composers within contemporary music theatre. |
| is theatre ltd | 77 Salamanca Place Hobart Tas 7000 Tel: (03) 6234 8561 Fax: (03) 6223 5355 Email: info@istheatre.com.au Website: www.istheatre.com.au | am.p Flip Top Heart Tasmanian Cultural Leadership Program | The first program provides informal mentoring and training of young and emerging theatre artists through weekly workshops, culminating in performance and seeking to move beyond traditional performance styles. Flip Top Heart offers one-off mentorships in cross-artform. To be introduced in 2003, the leadership program will provide mentors to dedicated emerging artists in all aspects of theatre making, including creation, management and marketing of new work. |
| Victoria | | | |
| Chunky Move | 11 Sturt Street Southbank Vic 3006 Tel: (03) 9645 5188 Fax: (03) 9645 5199 Email: info@chunkymove.com.au Website: www.chunkymove.com.au | Maximised by Chunky Move Program Chunky Move's In House Program | Both programs support the Victorian dance community by providing resources and opportunities for professional and emerging contemporary dance practitioners. Maximised offers them in-kind administrative, technical and marketing support, as well as studio space, while In House's activities include workshops, talks and forums, master classes and showings of works-in-progress. |

| Organisation | Contact | Name of Program | Description |
|--|---|---|---|
| Express Media | 42 Courtney Street North Melbourne Vic 3051 Tel: (03) 9326 8367 Fax: (03) 9326 8076 Email: info@expressmedia.org.au Website: www.expressmedia.org.au | Victorian Mentorship Program for Young Artists National Mentorship Program for Young Writers | Provides mentoring and professional artistic development to writers and other artists in media arts who are aged 30 years and under. Mentorees apply to work with assigned mentors in each year's program. |
| Next Wave Festival Inc | 31 Victoria Street Melbourne Vic 3000 Tel: (03) 9662 1099 Fax: (03) 9662 4922 Email: nextwave@nextwave.org.au Website: www.nextwave.org.au | Kickstart Performance Development Mentor Program | Provides support to young and emerging artists to access a chosen mentor and assists them to work together on an artistic project. Available across artforms. |
| St Martins Youth Arts Centre | 28 St Martins Lane South Yarra Vic 3141 Tel: (03) 9867 2477 Fax: (03) 9866 2733 Email: info@stmartinsyouth.com.au Website: www.stmartinsyouth.com.au | St Martins Youth Arts Centre Mentoring Program | St Martins assists young artists to develop working and learning relationships with established artists. Allows for people with interests not catered for by workshop programs and facilitates young people to work with an established artist in a performance context. |
| Victorian College of the Arts | 234 St Kilda Road Southbank Vic 3006 Tel: (03) 9685 9383 Fax: (03) 9682 1841 Email: mentor.info@vca.unimelb.edu.au Website: www.vca.unimelb.edu.au | Victorian College of the Arts Graduate Mentor Program | Facilitates VCA graduates' (in their first year of graduation) ongoing artistic development and creative exploration through one-to-one mentorships with eminent Australian artists. Also assists new graduates through the transitional period to a professional career and fosters productive networks and relationships between the graduates and experienced artists across artforms. |
| Victorian Writers' Centre Inc | Meat Market Arts Centre 42 Courtney Street North Melbourne Vic 3051 Tel: (03) 9326 4619 Fax: (03) 9326 4974 Email: director@writers-centre.org Website: www.writers-centre.org | VWC Mentorship Scheme | Each year, this program offers four one-on-one mentorships between established authors or editors and emerging writers of poetry, memoir or autobiography, adult fiction and young adult fiction to bring their manuscripts closer to publication. |
| Youth Performing Arts Australia (Victorian Network Group) | c/- Carclew Youth Arts Centre 11 Jeffcott Street North Adelaide SA 5006 Tel: (08) 8267 1911 Fax: (08) 8239 0689 Email: ypaa@carclew.org.au Website: www.ypaa.net | YPAA Victoria Mentor Project | Supports the development of young people (18–25 years) in the first year or two of professional practice in any area related to the performing arts. Facilitates the matching of mentorees with mentors. |
| Western Australia | | | |
| The Artists Foundation of Western Australia | PO Box 999 Fremantle WA 6959 Tel: (08) 9335 8366 Fax: (08) 9335 3886 Email: afwa@afwa.com.au Website: www.afwa.com.au | AFWA's Emerging Curators Project Open Road, AFWA's Regional Emerging Curators Project | Two mentoring programs which aim to support young and emerging (including regional and Indigenous) visual artists and art practitioners and first-time exhibitors. Curatorial mentorships provide emerging curators with the opportunity to conceive and coordinate contemporary site-specific exhibitions. |
| Deadly Fusion Youth Arts Festival, Kununurra Youth Services | Tel: (08) 9169 1095 Email: kununurrayouth@wn.com.au Website: www.kysyouth.com.au | No title | Provides mentoring and skill development for young people from the East Kimberley to produce their own arts events, and also aims to assist young people to develop career opportunities in the visual and performing arts. |

| Organisation | Contact | Name of Program | Description |
|---|---|---|--|
| Southern Edge Arts | PO Box 1367 Albany WA 6330 Tel: (08) 9841 6002 Fax: (08) 9842 2802 Email: sea@albanyis.com.au | International Physical Theatre Mentor Residency | Provides physical theatre/performing/circus skills for Noongar, non-Noongar, and special needs young people in the Great Southern Region. The visiting mentor works with as many young people and community members as possible for up to four months. |
| West Australian Opera | PO Box 7052 Cloisters Square WA 6850 Tel: (08) 9321 5869 Fax: (08) 9324 1134 Email: administration@waopera.asn.au Website: www.waopera.asn.au | Young Artists Program | Facilitates professional vocal coaching development and mentoring to young singers who demonstrate professional potential in opera. |
| WA State Literature Centre | PO Box 891 Fremantle WA 6160 Tel: (08) 9432 9559 Fax: (08) 9430 6613 Email: slo@fremantle.wa.gov.au Website: www.writerswritingwa.org | WA Mentoring Program | Provides one-on-one supervision of an emerging writer by an established writer. |
| The Western Australian Youth Theatre Company | PO Box 7648, Cloisters Square Perth WA 6850 Tel: (08) 9226 2144 Fax: (08) 9226 2182 Email: waytco@hotmail.com | No title | Offers opportunities for mentoring of young and emerging theatre artists in the areas of acting, directing and a variety of production roles. Also offers a mentoring program in conjunction with the Perth Theatre Company. |
| Yirra Yaakin Noongar Theatre Aboriginal Corporation | GPO Box F1598 Perth WA 6845 Tel: (08) 9202 1966 Fax: (08) 9202 1885 Email: yy@yirrayaakin.asn.au Website: www.yirrayaakin.asn.au | Development Program | Through mentoring and professional development, the program aims to increase the available pool of Indigenous artists and artswokers working in theatre and community arts and to enable core positions to be filled by Aboriginal staff. |

resources

Mentoring is a popular form of professional development in business management and education and, for this reason, there is a growing body of research on this topic. There are hundreds of print and web-based resources available, particularly for those seeking to develop mentoring programs. The following is a selective list of resources, chosen because they provide information and advice that may be useful and relevant for those working in the arts in Australia. While very few resources are arts specific, the material has been selected for its ease of adaptation to the arts mentoring environment.

AUSTRALIAN STUDIES

On the Web

Mentoring Australia www.mentoring-australia.com/

The official website of the National Mentoring Association of Australia provides excellent practical information on how to develop effective mentoring programs, including profiles and checklists, as well as links to other useful sites. It also gives details of consultants who can assist in the development of programs suitable for different organisations. A 'must read' for any organisation developing a mentoring program.

Mentor Resources of Tasmania www.isw.com.au/mentor/

Mentor Resources of Tasmania is an initiative of Rotary in Tasmania. It is involved in job creation and retention and a small business support and service program, providing free business mentoring assistance to small businesses throughout Tasmania.

In print

Clark, Eugene. **'MENTORING: A CASE EXAMPLE AND GUIDELINES FOR ITS EFFECTIVE USE'**. *Youth Studies Australia*, Winter 1995, pp. 37–42.

This article is mostly about mentoring within established organisations and in education. It includes a number of useful checklists for monitoring program efficiency and a comprehensive list of further resources, although they are mostly scholarly articles.

Lacey, Kathy. **MAKING MENTORING HAPPEN**. Business and Professional Publishing, Warriewood, NSW, 1999.

An easy-to-read and practical guide to establishing mentoring programs. Although mostly related to mentoring in businesses, it provides a range of useful checklists and pointers for developing effective programs.

LOWDOWN: YOUTH PERFORMING ARTS IN AUSTRALIA, 22 June 2000.

This edition focuses on mentoring young and emerging artists. It includes informative articles written by mentors, mentorees and program managers.

Ritchie, Ann and Genoni, Paul. **MY MENTORING DIARY**. DocMatrix, Canberra, 2000.

Although published for use in the libraries sector, this publication offers an easily transferable model of a mentoring journal and useful pointers for establishing and maintaining effective mentoring relationships.

OVERSEAS STUDIES

On the Web

Arts and Business Mentoring www.aanb.org.uk/

British site for matching business managers with emerging arts managers.

Each One Reach One – Mentoring Youth Through the Arts www.each1reach1.org/

US site for a theatre arts mentoring program which provides a forum for 'at risk' young people.

International Mentoring Association www.wmich.edu/conferences/mentoring/

Website for a US-based international organisation, facilitating the promotion of mentoring across a range of industry and social applications.

The Mentoring Group www.mentoringgroup.com

Site for a US-based organisation, promoting information on mentoring, with a focus on business.

The Mentors Directory – Mentor Peer Resources www.mentors.ca/mentor/

Website from the United States offering a range of services and resources for mentoring and mentor training.

The National Mentoring Partnership www.mentoring.org/

Website of a US-based organisation specialising in mentoring through the provision of social welfare programs.

In print

Conway, Christopher. **STRATEGIES FOR MENTORING**. John Wiley, Chichester, 1998.
Gordon, Clifford. **TOWARD A CONCEPTUAL FRAMEWORK OF THE MENTOR-MENTEE RELATIONSHIP**. PhD Thesis, Boston University, 1983.
Murrell, Audrey J., Crosby, Faye J. and Ely, Robin J. (eds). **MENTORING DILEMMAS: DEVELOPMENTAL RELATIONSHIPS WITHIN MULTICULTURAL ORGANIZATIONS**. Lawrence Erlbaum, Mahwah, New Jersey, 1999.
Parsloe, Eric and Wray, Monika. **COACHING AND MENTORING: PRACTICAL METHODS TO IMPROVE LEARNING**. Kogan Page, London, 2000.
Shea, Gordon F. **MENTORING**. Crisp Learning, Menlo Park, California, 1997.
Zachary, Lois J. **THE MENTOR'S GUIDE: FACILITATING EFFECTIVE LEARNING RELATIONSHIPS**. Jossey Bass, San Francisco, 2000.

research notes

This publication was researched and compiled over a 12-week period from October to December 2001. The first stage of the research involved distribution of an electronic and postal survey to over 530 arts organisations and arts practitioners in Australia. This resulted in 70 replies and the identification of 43 ongoing arts mentoring programs, as well as many one-off formal partnerships and informal mentoring relationships. The ongoing programs are listed in the 'Directory of mentoring programs' and details of some of these programs are provided in Chapter 7. During this stage, a range of useful written and website resources on mentoring was identified. These are listed in 'Resources'.

The second stage involved follow-up interviews with a number of program coordinators, mentors and mentorees by telephone, email and, where possible, in person. A broad selection of interviewees was contacted to ensure that a diversity of mentoring models, artforms, locations, cultural backgrounds and ages was represented.

The third stage involved collating our findings, identifying recurring themes and issues on mentoring, and compiling this user-friendly guide to the practice of mentoring in the arts in Australia.

CONTRIBUTORS

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Organisations

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The Australia Council is the Federal Government's principal arts funding and advisory body. Its mission is to enrich the life of the nation by supporting and promoting the practice and enjoyment of the arts. The Australia Council's primary responsibility is to help create an environment which encourages the creativity and development of Australian artists, and which provides greater access to arts and cultural activities for all Australians. It supports Australian artists and arts organisations to pursue artistic excellence in creating and presenting their work, to take advantage of opportunities to improve and develop their skills, and to tour and promote their work to wider audiences. It directly supports young, emerging, developing and established artists through a range of grant programs offered across all artforms, and it encourages arts and non-arts organisations to support and present artists' work, thereby expanding employment opportunities for all artists.



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are you:

- > an emerging artist, or at a career crossroads, and looking for a nudge – or even a shove – in the right direction?
- > a savvy industry veteran with a lode of knowledge, hard-won experience, invaluable insight and advice to impart?
- > an arts organisation keen to set up quality professional development opportunities or revamp existing programs?

Then get connected and make your mentorship work!

An initiative of the Youth Panel of the Australia Council, *Getting Connected* is a comprehensive guide to mentorships, offering best practice guidelines, critical appraisal, an industry overview and solid advice on everything from choosing the model that best suits you to mentorship maintenance, tracking down resources, the pitfalls to avoid and the benefits to enjoy.

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