Mentoring Tools

Coordinator

REMAM

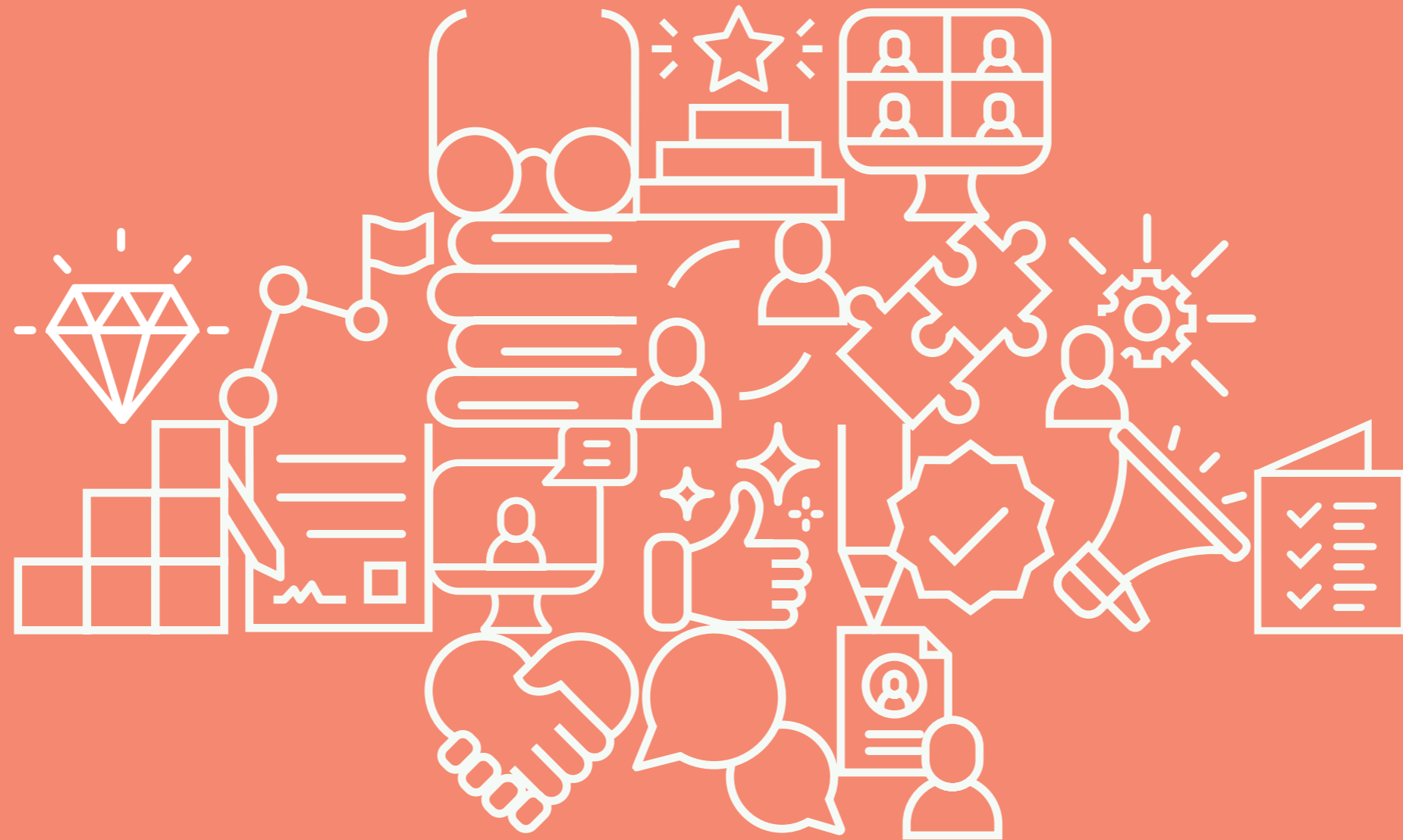CREATIVE MENTORSHIP

Mentoring Tools

Have a look at the extended and elaborated set of Mentoring Tools, created to spark creativity and ease communication in the mentoring relationship.

Over the course of 10 years of the *Creative Mentorship* programme in Serbia and the region of Western Balkans, and based on the knowledge and insights gathered through the international initiative "Reinventing Mentorship in Arts Management", these Mentoring Tools are developed and / or collected to be of use to **mentees, mentors,** as well as **coordinators** of mentoring programmes.

Each Tool starts with an **explanation** of the context in which it could be used, and the **goal** that could be achieved by using it. **Step-by-step** instructions explain the mentoring process techniques, often followed by a template that could be printed and used in the mentoring sessions. These templates are the essence of each tool. They are designed to provide guidance and inspiration, be a starting point for discussions, and support the mentoring process. Therefore, the most important part of the Tools is the way in which you will use them and the content that you will create by using them.

Please let us know what you think about the Mentoring Tools: Did you use them? Which ones do you find the most useful? How could we improve them together? Please, feel free to send an email to the *"Creative Mentorship"* team with your comments, suggestions, and questions!

"Reinventing Mentorship in Arts Management" was the Erasmus+ strategic partnership project that took place from 2020 to 2023 led by the Estonian Academy of Music and Theatre as coordinator, with the Latvian Academy of Culture (Riga), University of the Basque Country (Bilbao), University of Antwerp, *Creative Mentorship* (Belgrade, Serbia) and Estonian Theatre for Young Audiences (Tallinn) as partner institutions, which made their contribution to creating, building and collecting these tools.
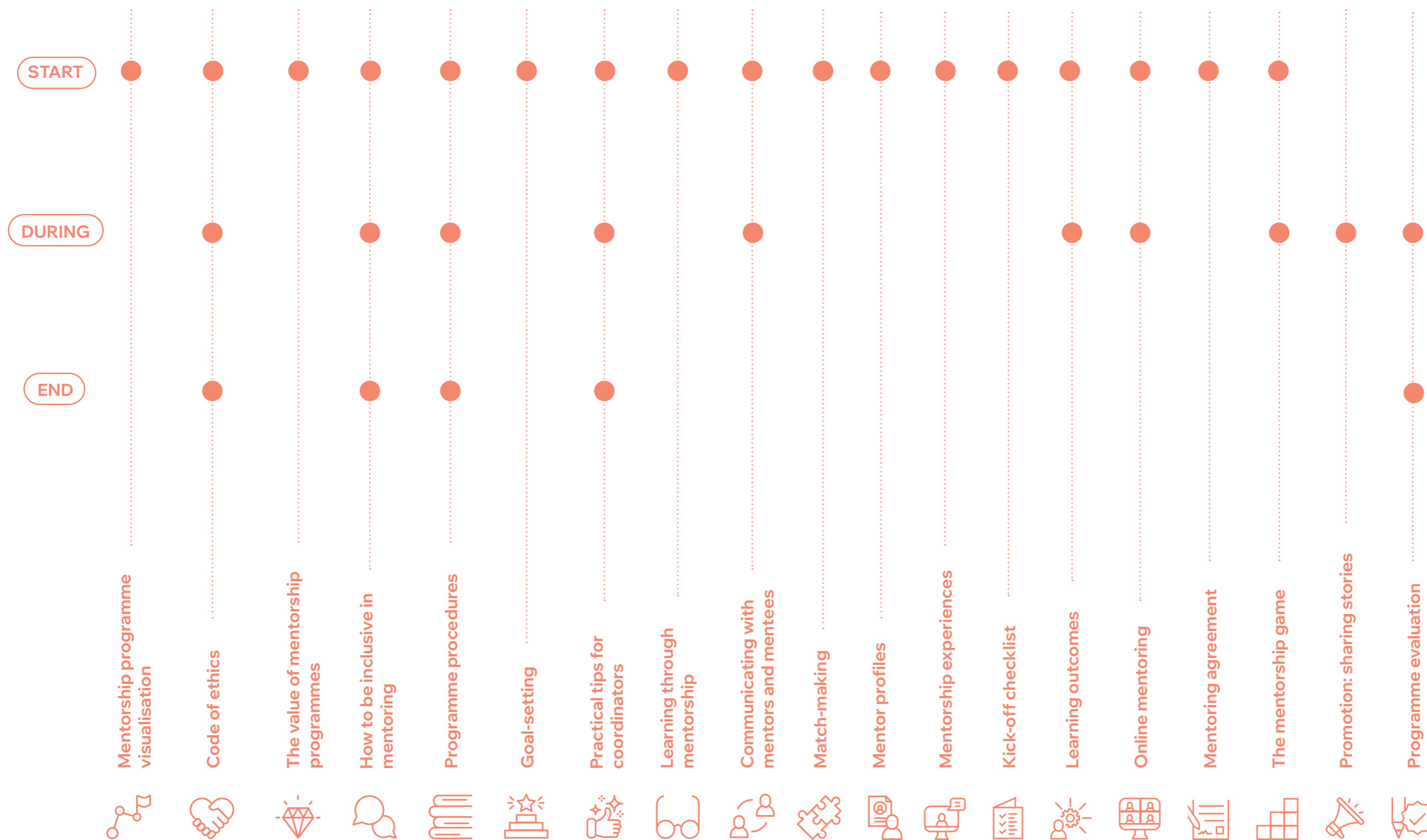
These Mentoring Tools can also be found at the *Creative Mentorship* website www.kreativnomentorstvo.com

— Edited by Daša Moschonas

TRANSFORMING SOCIETY — ONE CONVERSATION AT A TIME!

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CREATIVE MENTORSHIP

Mentoring Tools

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Co-funded by the
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of the European Union
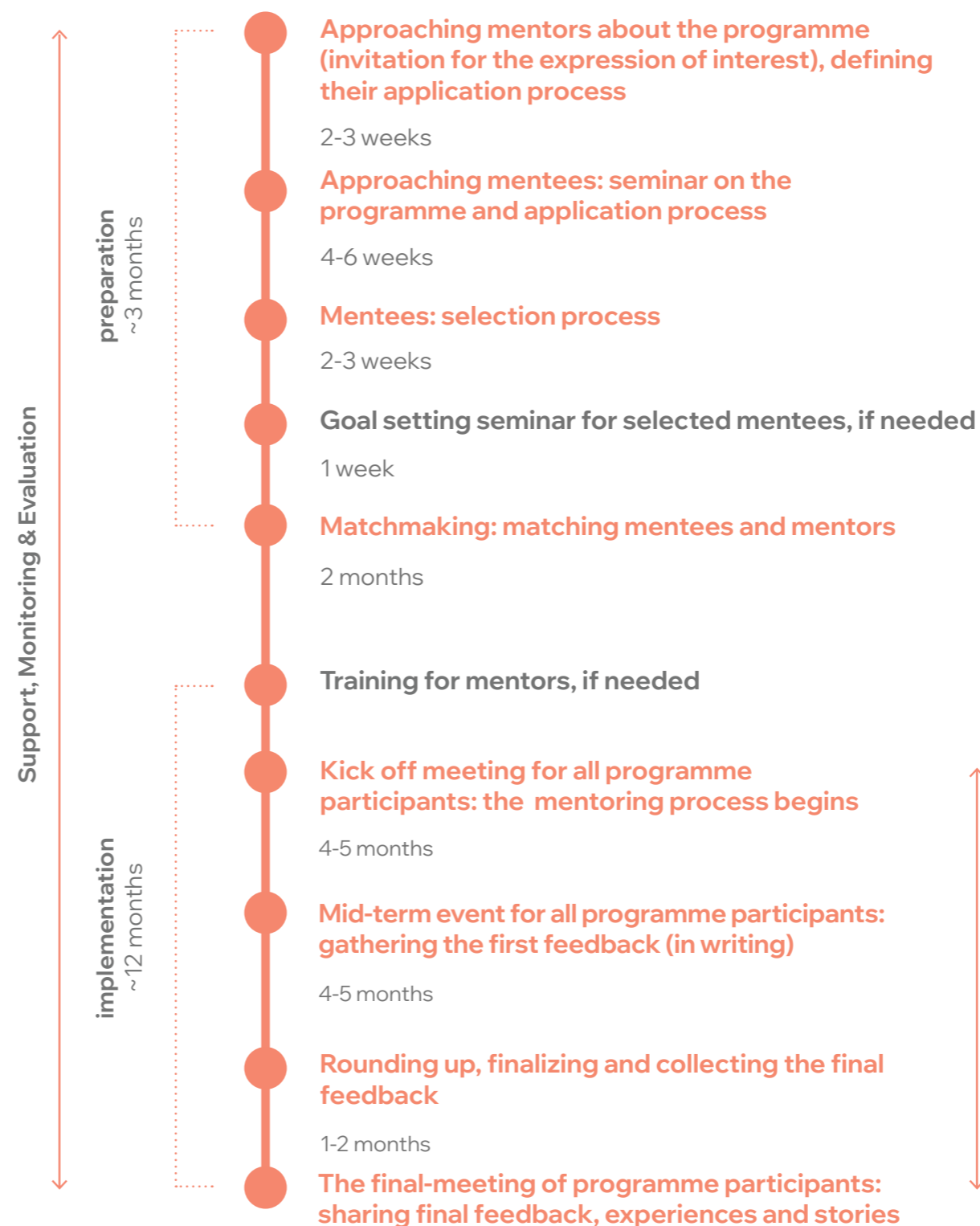
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MENTORSHIP

Mentorship programme visualisation

This tool is a sketch of the typical milestones of a mentorship programme. Both the type and duration of activities is indicative. It is created to help you think of the main cornerstones of a mentorship programme. This is only an example, and it should be adapted to your context and aims.

1. Start by outlining the purpose and long-term goals of your mentorship programme. This could be done within the core coordination team, and then opened for discussion with your wider team of consultants, collaborators and experts in the field.

2. Decide on the number of participants (mentors and mentees), duration of your programme, and a list of potential activities. Check if these decisions and plans align with your programme's purpose.

3. Have a look at the timeline sketch on the right. How could you adapt it to your organisation, purpose and decisions?

4. Communicate this visualisation with programme participants, funders and collaborators.

Support, Monitoring & Evaluation

preparation ~3 months

Approaching mentors about the programme (invitation for the expression of interest), defining their application process

2-3 weeks

Approaching mentees: seminar on the programme and application process

4-6 weeks

Mentees: selection process

2-3 weeks

Goal setting seminar for selected mentees, if needed

1 week

Matchmaking: matching mentees and mentors

2 months

implementation ~12 months

Training for mentors, if needed

Kick off meeting for all programme participants: the mentoring process begins

4-5 months

Mid-term event for all programme participants: gathering the first feedback (in writing)

4-5 months

Rounding up, finalizing and collecting the final feedback

1-2 months

The final-meeting of programme participants: sharing final feedback, experiences and stories

optional:
Educational programme that consists of activities, training and lectures that support the purpose and effectiveness of the mentorship programme

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Code of ethics

This tool outlines the main pillars of an **ethical** and **respectful** mentorship programme coordination. It also provides reflective questions for a coordinator to **explore** their approaches. Return to this activity regularly during the programme, to ensure that you are building a fair process with your mentors, mentees, funders and collaborators.

1 RESPONSIBILITY AND ACCOUNTABILITY

Programme coordinators are accountable for their actions and decisions in managing the programme. They make sure that programme activities align with the organisation's values and goals and are in compliance with laws and regulations. They establish clear lines of communication and responsibilities with programme staff and stakeholders.

> How do you ensure that programme activities align with the organisation's values and goals? How do you establish clear lines of communication and responsibilities with programme staff and stakeholders?

2 CONFIDENTIALITY AND PRIVACY

Programme coordinators respect the confidentiality and privacy of programme staff and stakeholders. They only share information if necessary for programme activities and with appropriate individuals. They ensure that programme data are stored securely and used appropriately.

> How do you ensure that programme data are stored securely and used appropriately, while also respecting the confidentiality and privacy of programme staff and stakeholders?

3 TRANSPARENCY AND HONESTY

Programme coordinators are transparent and honest in their communication with programme staff, stakeholders, and funders. They provide accurate information about the programme's progress, challenges, and successes. They ensure that programme funds are used in an ethical and transparent manner.

> How do you ensure that programme funds are used in an ethical and transparent manner? How do you provide accurate information about the programme's progress, challenges, and successes to programme staff, stakeholders, and funders?

4 COMPETENCE

Programme coordinators have the necessary knowledge, skills, and experience to manage the programme effectively. They continuously develop their professional skills and stay up-to-date with best practices and trends in programme management.

> How do you continuously develop your professional skills and stay up-to-date with best practices and trends in programme management? How do you ensure that you have the necessary knowledge, skills, and experience to manage a programme effectively? Who holds you accountable?

5 RESPECT FOR DIVERSITY

Programme coordinators respect the diversity of programme staff and stakeholders, including differences in race, gender, age, culture, religion, and opinion. They make sure that the programme is inclusive and provides equal opportunities to all participants.

> How do you ensure that the programme is inclusive and provides equal opportunities to all participants, regardless of their race, gender, age, culture, religion, or opinion?

6 CONFLICT OF INTEREST

Programme coordinators have a procedure in place to disclose any potential or actual conflict of interest that may affect their judgment or decision-making. They avoid situations that may create a conflict of interest.

> How do you identify and disclose potential or actual conflicts of interest that may affect your judgment or decision-making as a programme coordinator? How do you avoid situations that may create a conflict of interest?

7 SAFETY AND WELL-BEING

Programme coordinators prioritize safety and well-being of programme staff and participants. They make sure that programme activities are conducted in a safe and secure environment and that participants are protected from harm. They ensure that self-care processes are in place and that they also have a network of support.

> How do you prioritize the safety and well-being of programme staff and participants? How do you ensure that programme activities are conducted in a safe and secure environment? What processes are in place to check on your well-being?

8 CONTINUOUS IMPROVEMENT

Programme coordinators strive for continuous improvement in programme activities, outcomes, and impact. They regularly review and evaluate programme performance and make necessary changes to improve programme effectiveness.

> How do you regularly review and evaluate programme performance and make necessary changes to improve programme effectiveness? How do you establish "what good looks like"? How do you ensure that the programme is constantly evolving and improving?

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The value of mentorship programmes

This tool higlights the benefits and added value that mentorship programme could have when **building synergies** between the government and university institutions. It can be used to **inspire** and **advocate** for mentoring approaches in conferences, meetings, and project proposals.

GENERAL ARGUMENT

The **creative culture industries** sector is especially in need of mentoring models to achieve better results in local and regional innovation performance for the competitive development of arts and culture.

The University itself is a priceless network that favours contact between academic and business mentors to accelerate cultural careers and to develop new artistic projects with high growth potential. Using this potential and natural network to design a formal mentorship programme is a strategy to achieve a greater impact of Universities in their specific context.

The introduction of mentorship programmes **in the curricula** of University studies in the creative industries is a great opportunity to take advantage of the capacities of both university educators and technical staff to support students in their **transition** from studies to a professional career: looking for their first job, planning their professional roadmap, or implementing new ideas to create innovative start-ups.

The development of the **mentorship programme model** is particularly designed to cope with the transition from the university to the professional world, in general, and especially when it comes to the cultural and creative industries, it is a key element of university competitiveness. It outlines the key component and principles of mentorship, but it is not a one-size-fits-all approach. It should be adapted to specific cultural and organisational contexts.

By guiding university governance in adopting mentorship programmes to improve educational innovation and students' professional skills in the art and culture, faculties have a **significant impact** on the development of cultural and creative landscape at the local and regional level.

The development of mentoring standard methodologies would allow the introduction of mentoring programmes into the academic curricula at universities, which could represent a great opportunity to improve university **differentiation** and **regional competitiveness**.

PROMPTING QUESTIONS FOR STARTING THE DISCUSSION WITH INTERESTED COLLABORATORS

1. How might we build a mentorship programme for Bachelor and Master students? Which benefits would it bring for guiding the young people towards their artistic vocations?

2. How can we introduce mentoring process to promote entrepreneurial and innovation culture in creative industry studies?

3. How can we integrate mentorship in the academic curricula in creative industry studies? What are different opportunities for thematic and time-based integration? Which are the subjects that it could be connected with? When is the best time to run it?

4. Can we strengthen the doctoral programmes in creative industries sector introducing mentoring methodology?

5. How could we promote the value of mentorship in the government, business and industry sector? What are the benefits and measures that would show impact?

6. How can we design a complete 360° support using mentorship, from high school to university postgraduate, to improve professional success in creative industries studies? How could we measure the impact of a pre- and post-University mentorship programme to support young cultural professionals?

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How to be inclusive in mentoring

This tool lists 15 guidelines for diversity and inclusion in mentorship programmes. This will help you to examine whether there are practices in your environment that may be exclusive, and reflect on your role and actions towards inclusive mentoring.

1. Bottom up, it all starts from including diverse colleagues in Managing Teams, Advisory Boards, and all **decision-making processes**, but also among mentees, mentors and other participants, such as lecturers.

2. During **the open call and selection process**, we should bear in mind that when someone of discriminated background has poorer application it is probably because of less opportunities and previous support.

3. At the beginning of the programme, for example its **kick-off** or **annual event**, but also throughout regular events and communications, it is important to be as clear and explicit as possible about the **organizational culture** that aims for equality. Jokes, examples, stories, questions, and comments show if we are really inclusive. For example, an LGBTQ+ friendly space, and stating our pronouns when introducing ourselves (in languages in which it makes sense) makes it easier for all individuals to participate.

4. Establish **procedures in place** for when manifestations of sexism, ableism, racism, homophobia and other forms of oppression happen in our spaces.

5. One of the most important dimensions of mentoring is having a **role model**, which is even more relevant when providing mentorship support for people from marginalised backgrounds.

6. If there is an organised **educational programme**, consisting of lectures, workshops, presentations and debates on the topics relevant for cultural workers and artists, it is important who is being engaged as a lecturer or a speaker, who is "getting the mic" and **whose voices we are amplifying**.

7. Generally, reflect on **who is getting recruited and paid**, also, we sould be aware of all the (hidden) **costs** of participating in our programme and if those are preventing someone from taking part because of the material conditions.

8. In regards to **communications**, programme coordinators should take care of the privacy and dignity of all included participants. This includes carefully portraying the diversity of mentees and mentors in the external communications channels in order to encourage diverse participants to apply for the next programme cycle. But, at the same time, it considers avoiding the practice of tokenism - misusing the representatives of minority groups in order to present the programme more diverse than it is.

9. It also means that the programme / platform is an **active ally** to the struggles of the underrepresented colleagues in the public space and public policies, contributing to their aims.

10. The demand for **physically accessible venues** for the events is among the most visible one, but it is also up to the coordinators to pay attention if activities are generally physically demanding or if there are options that fit to different physical abilities of participants.

11. Accessibility is also explicating that small children of our participants are welcome, especially if there are no other places they could be during our programmes and in cases of **single parents**. Organisers should be aiming for spaces that are **baby friendly** (for example, consider a place for breast feeding).

12. **Language** barriers exist if we are targeting diverse communities of cultural professionals and different possibilities for translations are appraised. Mentees are not always willing to explicitly state their language limitations, and rather avoid an activity or just don't fully utilise it.

13. Timing of our events and the way we distribute content or set expectations should be inclusive for the colleagues who **work precariously** or **live in distant areas**, meaning having less time at their disposal and more obstacles to participate successfully. Even better, we should aim to organise events in different parts of the community we serve whenever possible, so that we make them more accessible to different participants and support them by increasing the visibility of their community and their work in a positive manner.

14. What is important is to **avoid secondary victimisation** - no one likes to be passive victims and be helped, nor to draw attention in terms of their gender, sexuality or disability.

15. Do not worry, it is normal to **make mistakes** in this process - and learn from them. This idea must not freeze us and prevent from working further. Having said all this, we want to emphasise that there is no one single solution for everything. We should adapt to everyone, and openly discuss, learn and improve.

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Programme procedures

This tool outlines main responsibilities of a mentorship programme coordinator. Each headline can be considered as a work package, and each highlighted activity requires careful definition of processes and responsibilities. This tool can be used as a Terms of Reference document for a role of a coordinator, as well as an outline of a structure of a Mentorship programme. This structure should, of course, be adapted to the specific needs and context of your organisation/ institution.

PREPARATION

1. **Open Call** - Publish an open call so that interested members of your target group can apply for the mentorship programme. Make sure that the information is available and accessible to your target group. Promote the Call so that many people can see it: through your organisation / institution, partner organisations, media, on social media, website. If possible, organise an info session as mentorship is still an unknown topic. Prepare *Frequently Asked Questions* document and make it visible to potential applicants.

2. **Interviews and selection** – In order to make a good decision and give chance to people who are ready to commit to the mentorship programme, it is suggested to organise in-person or online interviews with candidates (in addition to filling out the application form). Leave time for a detailed evaluation and selection of mentees. Selection should be based on the clearly set criteria. In addition to fulfilling the criteria, the selection committee should ensure the diversity of the cohort as a whole (participants from diverse professional fields, gender diversity, geographic location, sector (public, private, NGO), economic status, etc).

3. **Goal-setting** (optional) – In order for the mentees to define what it is that they want to work on, the Goa-setting workshop could be organised before the official start of the mentorship programme (before the selection of a mentor).

4. **Match-making** – After identifying the needs and goals of a mentee, you can start the matching process to select the right mentor who can respond to this.

ACTIVE PART OF THE PROGRAMME

This part consists of three main mentoring events that provide additional support to the mentoring pairs and are organised at the beginning, middle and end of the formal (active) part of the programme.

1. **Kick-Off workshop** – The official start of the programme and an opportunity for mentoring pairs to get to know each other, other programme participants, and become familiar with the methodology of the programme. The workshop is followed by **Evaluations**, done through individual consultations and organised separately with mentees and mentors after the first quarter of the programme.

2. **Mid-Term workshop** – Gathering of all the participants in the middle of the programme, recapitulation of everything achieved and planning further steps. The workshop is followed by **Evaluations**. This time, joint consultations for both mentees and mentors are organised at ¾ of the programme to offer additional support and enable networking.

3. **Wrap Up workshop** – The final workshop and wrapping up of the mentorship programme where the mentoring pairs refer to the period of cooperation and agree whether (and in which way) they will continue their mentoring relationship. The workshop is followed by **Evaluations.** This time, evaluation results are used for submit reports to donors and sponsors, as well as for the internal learning and making necessary improvements for the next cycle (cohort).

SUPPORT, MONITORING & EVALUATIONS

During the entire active part of the programme, the mentorship programme coordinator takes care of the progress of the mentoring pairs and provides additional support if someone needs it.

ADMINISTRATION

PR

FUNDRAISING

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Goal-setting

Goal-setting is important on several levels in mentoring processes. This tool is designed to both support coordinators in **organising a Goal-Setting workshop** for mentees, and to support them in **defining the goals for the mentorship programme itself**. This page outlines the main components of a goal-setting workshop. The template for thinking about the programme's goal is on the next page.

GOAL-SETTING WORKSHOP FOR THE MENTEES

— Set aside **2 hours** for this activity.

— Ideally, this workshop is organised **at the beginning** of the mentorship programme, before the match-making process. The purpose is to help mentees to define what they want to get from the programme, and what to focus on in their work with a mentor. This information may be very useful when selecting mentors.

— If possible, it would be ideal to run this workshop with an **HR specialist or psychologist**.

— The goal of the workshop is **to empower** mentees to think strategically about their development, to explain the importance of long-term planning, and to equip mentees with tools on how to do it.

— Take time for **introductions**, as this may be the first time that mentees get to know each other.

— Open the **discussion** about the difference between a specific goal and long-term vision, key areas for professional and personal development, techniques for prioritising goals, SMART model (see mentee's tool for *Goal-setting*).

— Clearly define the workshop **output**: after the workshop, all mentees need to send a short written note (300-500 words) to the coordinator outlining their main goal.

This goal is defined in time (duration of the mentoring programme), related to the work with a mentor, and the participation in other programme's activities. It should be specific, and also include mentees' vision - why is this goal important to them, and how they might achieve it. Explain that this information will be communicated with their mentors in the match-making process.

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YOUR JOB, OUR WORK

Goal-setting - mentorship programme

1 Programme's goal

What do we want to achieve in this mentorship programme (1 sentence)?

S

Specific: What makes this goal specific?

M

Measurable: How will we measure progress towards this goal?

A

Attainable: How does it look like to achieve this goal?

R

Relevant: How does this goal align with our long-term vision?

T

Time-bound: What is the timeline for achieving this goal?

E

Exciting: What makes us happy while thinking about this goal?

R

Rewarding: What will feel satisfying when we achieve this goal?

2 Resources

Which skills, knowledge, experience, contacts do we already have?

Which resources and support do we need?

3 Activities

Which actions do we need to undertake to achieve this goal?

4 Impact

How will achieving this goal affect the development of our organisation?

short-term

long-term

How will achieving this goal affect the cultural industries sector?

short-term

long-term

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Practical tips for coordinators

This Tool is designed to help coordinators to avoid some of the common traps in building a mentorship programme. If you recognize yourself in some of the obstacles and challenges listed here - do not despair! It is important that you recognise them on time and actively work on overcoming them. Get in touch with peer coordinators and timely ask for help and support.

TIPS:

1. Decide whether your mentorship programme is going to be **mandatory** (such as part of a curriculum), or a **voluntary** option for mentees.
2. Initiate a mentoring programme in your organisation only if you have **enough resources** to ensure its sustainability and strong support. Make a long-term strategic plan.
3. Assign one or two people who would be directly responsible for the **implementation** of the programme in your organisation (if it is within a university and not part of the curriculum, consider who would be the most suitable people or the most suitable department to coordinate it).
4. Design the whole scheme as a **step-by-step process**, set deadlines for each step.
5. Plan the application process so that it **does not clash** with other important events in the mentees' lives (public holidays, exam periods, cultural festivals).
6. Decide on the best way to undertake a **match-making** process. Be aware that this is the most challenging stage of the whole implementation process.
7. Communicate the **main goal** and tasks of the programme. Continuously manage **expectations** from all participants.
8. Provide **training** for mentors as most probably only a few professionals have sufficient experience in mentoring. Use this **set of tools**.

9. Provide additional **networking** events as a platform for sharing experiences.
10. Consider involving the **alumni network** to spread the word and help build a database of mentors.
11. One of the keys to a successful mentoring process is participant **motivation**. Do not talk people into the programme, admit only those who are strongly motivated and show initiative.
12. Be ready to raise of a question mentors' **remuneration**, especially if the same mentors are involved repeatedly.
13. **Measure** the success and impact of the programme.
14. Remember that a 100% **success rate** (successful pairing and successful mentoring process for all pairs) is not likely. There will always be more or less successful cases.

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Learning through mentorship

This tool will help you to see mentoring as a way of enhancing knowledge-sharing and co-creation. It explains different types of knowledge, points to external resources on this topic, and provides questions for exploring the capacity for knowledge-sharing in mentoring, within your organisaition.

Knowledge can be defined and understood in different ways. Tacit and explicit knowledge is one of the ways to look at knowledge and the process of learning, knowledge-sharing and creation. **Explicit knowledge** is something we can express and share in plain words, as information. **Tacit knowledge** is tied to the senses and experiences that can be shared via action, emotions, and stories. Mentoring is an excellent way to share both explicit and tacit knowledge. In mentoring relationship we tell stories, as well as share explicit data, tools and information.

Explicit and tacit knowledge are not separate but can be seen as **complementary** and **intertwined**. Both tacit and explicit knowledge need to be considered, in order to create a flow of knowledge and enable knowledge-sharing. The ways to facilitate knowledge sharing and co-creation include both structural as well as cultural elements. There are several tools, books and models available to build a knowledge management systems, and with a focus on arts and culture. A good overview is provided by UNESCO, Culture Sector Knowledge Management Tools.*

The tool on the next page looks at mentoring as a way to facilitate the **creation and sharing of knowledge**, often between academia and practice, or between different communities of practice. It provides a **practical activity** on reflecting whether there are conditions (spaces and activities) that allow different types of knowledge to transform, to be shared and (re)created.

* UNESCO: Culture Sector Knowledge Management Tools

en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity/culture-sector-knowledge-management-tools

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Learning through mentorship

1 Do we have time and acceptance for **reflection** to take place?

✓

If the answer is NO:
Think of advancing a culture where each employee is encouraged to dedicate a few hours each week to reflect on their work and practices.

2 Do we enable **informal sharing** of knowledge and have spaces for it – coffee rooms, shared social gatherings?

If the answer is NO:
Start with arranging structured social gatherings, like workshops. This will get the practices started in informal ways as well.

3 Do we have established, understandable, practical and accessible **knowledge systems**? Do we consider how data and information are stored, described, and used?

If the answer is NO:
Explore the existing tools and platforms for data storage and management. Ask for feedback from non-expert users.

4 Have we established a **support system** and mentoring on what data and information we have and how to use it?

If the answer is NO:
Go through the suggestions on how to start mentoring programme inside this toolkit and adapt them to your organisation.

5 Do we encourage experts **to share** their knowledge (or is knowledge a "ticket to promotion")? Do we encourage or facilitate **expert-to-novice** mentoring?

If the answer is NO:
Evaluate your reward and evaluation programme with a critical mindset. Does it encourage sharing of knowledge? If not, revise and add explicit reward/evaluation items that would encourage sharing and generosity.

6 Do we provide ways to **pilot or experiment** with implementing acquired new knowledge with the support of others (mentors)?

If the answer is NO:
Start with one pilot - what can you do to build a new knowledge-sharing culture in alternative or more formal ways? Include the step-by-step analysis that can serve as instructions for the next pilot.

7 Do we encourage **interdisciplinary** learning? Do we enable cross community encounters and training to empower mentoring across disciplines and sectors?

If the answer is NO:
Explore which existing models could fit your organisation, examine the process from start to end, and from the perspective of different participants and stakeholders.

8 Do we consider **tacit knowledge**, **identity** and the **values** of mentees, and ensure that they are not simply substituted by explicit knowledge?

If the answer is NO:
Check the ways the tacit knowledge can be shared, such as through informal gatherings and storytelling. Reflect on which ones would be compatible with your organisation.

9 Do we **build trust** as a critical element on all the levels of mentorship (it is a basis for long term relationships, mentoring education, and mentor quality check-ups)?

If the answer is NO:
Remember that trust building is a slow process, give examples of it, empower people to have responsibility and ensure that leadership shows trust.

10 Do we have **formal** mentorship programmes? How do we identify potential mentors and support them? Do we aim for inter-community or cross-community mentoring, or both?

If the answer is NO:
Check the tool on building mentorship programmes from this toolkit and adapt it to your specific needs.

11 Do we pay attention to the **language**, encourage sharing through storytelling, verify understandings of key terminology used, ensure that mentor and mentee have similar understandings or reflections on the language?

If the answer is NO:
Think what are the key words or jargon used in your organisation and make it explicit. Gather feedback from newcomers, and support them in getting to know the language of knowledge-sharing.

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Communicating with mentors and mentees

The way coordinators communicate with programme participants is of great importance for creating a sense of belonging to the group, connection, and trust among both mentors and mentees. This tool maps six levels of communication within a programme, that can serve as a guiding system for a coordinator in defining their interaction strategies.

(1) Communication with **all participants**
— Sharing basic information about the programme, changes, news.

(2) Communication with **individual mentoring pairs**
— When providing additional support to the pair or checking how they are doing.

(3) Communication with **mentees**
— This should always be a priority because the programme is designed for them. This level of communication involves individual consultations and conversations with mentees when needed, checking the progress of the mentoring relationship, offering additional support, etc.

(4) Communication with **mentors**
— It is important which information is sent to mentors, bearing in mind that mentors are usually professionals who will not always be able to read and respond to every email sent to them. In this case, less is more.

(5) Communication with **partners and sponsors** of the programme

(6) Communication with the **general public**
— Through the website, social networks, media.
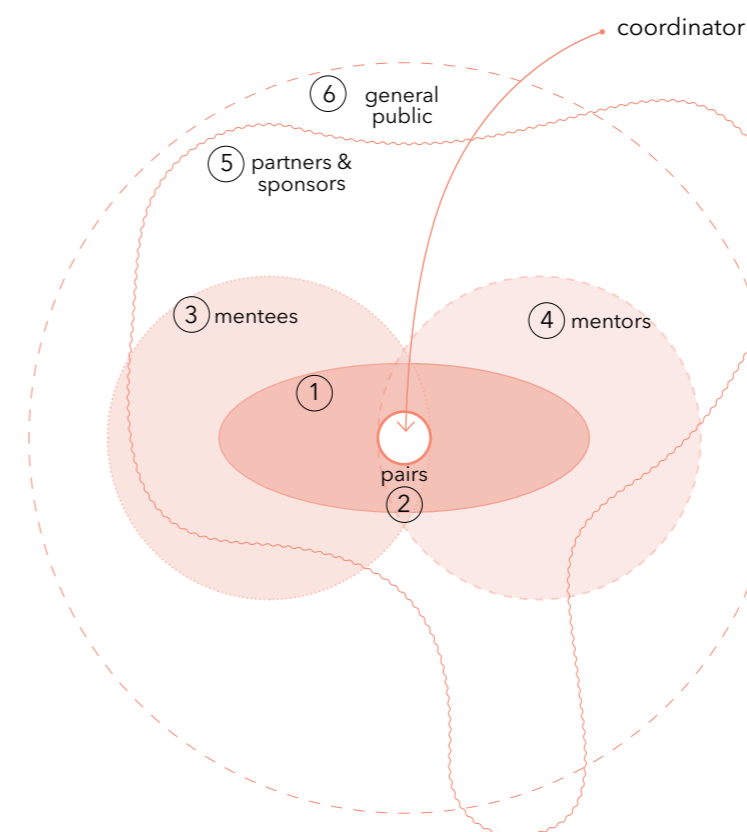
TIPS AND TRICKS:

— There is *no such thing as too much information*: there are always some people who haven't seen the message.

— Have an *informal source of communication* for mentees. In addition to e-mails, create WhatsApp, Viber or Teams groups, so the mentees can communicate with each other when needed. Make sure to define communication rules within the group.

— Be explicit that any information shared between a mentee and a coordinator stays confidential, unless the mentee chooses otherwise. Some people need to hear repeatedly that information to be empowered to share their experience unreservedly.

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Match-making

This tool is about match-making, one of the most **important and complex** activities in a mentorship programme. If the matching is done well, it is highly possible that the mentoring relationship will be successful.
Based on more than 10 years of coordinating mentorship programmes of different duration, purpose and profile, the tool offers specific advice on **critical considerations** for meaningful and successful match-making. It offers a comprehensive advice on match-making that you are invited **to adapt** to your organisation, resources and capacities. Consider partnering with other organisations for this important step.

BEFORE THE MATCH-MAKING DISCUSSION

1. **Consider the needs of the mentees**. It is imperative that in the matching process the needs of mentees are in focus. The matching team / coordinator should first look in detail at the needs of the mentees, get to know them, and offer them *additional support* to understand their own needs (such as through the *Goal-setting workshop*). Only then, start looking for mentors who have adequate knowledge and experience and are ready to share them with the chosen mentee.

2. **Reflect on where your mentees are coming from**. They may be in the public, private or NGO sector, freelancers, or students with different interests, backgrounds and aspirations. Their application should in detail show their needs, their interest in personal and professional development and in mentoring. Only after careful analysis of the aplication, the matching team/coordinator can start the matching process.

3. **Interview the mentees during the application process** (if possible). In the interview, we should inform them what to expect from the mentorship programme, but also try to reach the "unsaid" truths - the things even mentees are not aware about themselves. Often, these interviews have a revelation moment when the mentee finds out something about themselve that they were not aware of. An experienced interviewer can sometimes recognise the needs of the mentees better than they can do it themselves.. The interviewing team should keep notes of the discussion during the matchmaking process.

4. **Communicate the expected level of engagement with mentors.** This includes the duration of mentorship programme, how often they should meet with their mentees, for how long, etc. This will help them to estimate the time they need to dedicate to the mentorship programme. Setting the *expectations* right at the beginning of the programme is one of the most important factors of success for both sides - mentees and mentors.

DURING THE MATCH-MAKING DISCUSSION

5. **Compile all the collected information.** This includes: mentee's application (needs and aspirations), mentee's goal as defined in the Goal-setting workshop, knowledge and experience of mentors, availability of mentors, interview notes, information on mentee's background.

6. **Share this information with the match-making team**. The team should consist of the programme coordination team and HR staff (if available in your organisation / university, it would be ideal to include a psychologist and well-networked experts from different sectors). They should understand that this information is confidential, and prepare in advance for a meeting.

7. **First, review the information within your coordination team.** Look for *connections:* (1) knowledge and experience of a mentor that is relevant for mentee's needs, (2) if a mentor and mentee match related to their availability, (3) sector/interest alignment - a mentee may benefit from a match with a mentor from a different sector too (for example, the director of a large museum being matched with the director from the business world), (4) geographical aspect - if the mentee comes from a smaller city, could they be matched with somebody from a different or bigger city, or from different country, (5) personal aspect - whether personalities of mentee and mentor would fit, and be complementary. You may already have some pairs in mind.

8. **Then, organise a meeting with the matchmaking team.** Depending on the scale of your programme, this meeting could last from a few hours, to the whole day. Present your thinking behind possible pairs, and highlight what you learned from the collected information. The pairs should emerge through a *collaborative sense-making* discussion.

9. **Later in the process, consider inviting co-mentors to join the mentoring pairs,** in cases when additional needs of mentees emerge, and when chosen mentors cannot answer to all needs of the mentees.

REMAM

CREATIVE MENTORSHIP

Mentor profiles

This tool will help you to reflect on the role of a mentor, and map opportunities in which a structured mentoring approach can contribute to strenghten the mentoring culture and practices in your organisation / university.

In mentorship programmes, the focus is often on defining the specific roles of mentors and mentees in relation to knowledge. There are usually two main roles: the **expert** providing the (explicit) knowledge and the **novice**, receiving the knowledge. The mentor role is likely to be given to the successful experienced professionals, supervisors and so forth and we often neglect the **unexpected experts** who can act as informal mentors, providing important knowledge.

In a university or higher education institute context, the role of a mentor is often attributed to experienced professionals, such as traditional senior roles of professors or alumni. Indeed, they provide relevant information as well as experiences and stories for students. Yet, many of the less expected relationships and knowledge sharing that occur in everyday activities are less recognized and appreciated. For example, student-to-student (peer-to-peer) mentoring, mentoring by administrative staff or joint knowledge co-creation in the context of a project can be seen as unexpected situations of informal mentoring.

Use the template on the following page to examine the formal and informal situations in which different profiles take on the role of a mentor.

REMAM

CREATIVE MENTORSHIP

Mentor profiles

2 Read the explanations of four different mentor profiles. Add to the list in question 1 as you think through these categories. Answer the questions related to each profile.

2a Peer-to-peer mentor

The mentor and mentee have an equal knowledge status, such as a student mentoring another student, a colleague mentoring a newcomer, or two colleagues mentoring each other through specific processes. Peer-to-peer mentoring may also occur informally, such as sharing your knowledge during a project or team work. Formal student-to-student mentoring is often called tutoring.

What **formal** peer-to-peer mentoring processes already exist within your organisation?

What **informal** peer-to-peer mentoring processes already exist within your organisation?

How can you **recognize** the existing relationships and cultivate a fruitful mentoring programme from them?

1 List a few situations when you have come across mentors in your organisation/institution:

How to continuously **motivate** students and alumni to participate in this relationship?

How to recognise ways to build a **"good match"**?

2b Professional (alumni) mentor

The most common mentoring profile for programmes constructed in universities and in practice. Mentoring relationships are usually offered towards the graduation of a student or to young professionals as a mean to facilitate the entry to working life. The mentoring relationship focuses on the work-life experiences and skills needed, but includes stories and personal experiences, sharing a wider spectrum of knowledge.

How to cope if there is a **mismatch** between students and alumni; in respect of wishes for the relationships or in numbers wanting to participate?

2c Content mentor

The most common example of a formal relationship is supervision - when the academic shares the knowledge and skills on doing academic work, such as supervising students for a final thesis. However, this relationship may not develop into a mentoring one. It can be rather distant and focused only on the educational tasks at hand. In other cases, it may include sharing a wide spectrum of knowledge, from academic, to professional and personal. Similarly, any educational relationship between an educator and a student may include sharing knowledge in a wider perspective, including mentoring elements.

How to provide **knowledge and support** on supervising and the multiple roles it includes?

How to **nurture** engagement and motivation for people to take on this role of a mentor?

How to **recognise** the role of mentoring in administrative positions - provide new perspectives for employees themselves and the (potential) mentees?

How to **support** administrative staff in this role?

How to **nurture** engagement and motivation?

2d Aministrator mentor

The least recognised mentoring relationship from the types identified. Administrative staff in universities and organisations may take mentoring roles when sharing knowledge with new students/ employees about the university/ organisation practices and ways of working, possible career paths, applying for work positions, professional development options. The relationship may or may not evolve into a mentorship, and may remain as administrative only depending on the persons and situations.

REMAM

CREATIVE MENTORSHIP

Mentorship experiences

Have a look at these videos in which mentees and mentors share their experiences of mentorship. It can demystify some of the questions or doubts about the impact that a mentoring relationship may have on people or creative industries in general.

CLICK HERE

CLICK HERE

CLICK HERE

[With the help of this programme] I am able to **get to know the industry** that interests me. I was able to see **how everything happens** in practice and get to know the **professionals** in the field as well.
— Rūdolfs, mentee

You should definitely participate because it is very **easy**, it does not take much time, it is your own free **flow and communication** - how often you want to be engaged, what you want to do. Also, I think that the mentorship programme is full of **surprises**!
— Alise, mentee

My mentor would say: Good luck! I keep my fingers crossed! **I believe in you!** Everything will work out for you! I think it is very valuable to have someone who is in the industry that I want to be in, who gives me such encouraging words.
— Ieva, mentee

After spending a year in the programme, I see *Creative Mentorship* as a community of creative people who **help and care** about each other.
— Marina Prohaska, mentee

I decided to join the *Creative Mentorship* programme, since I really have this **inner need to pass on knowledge** and that is why I teach and participate in different conferences and training. That process of passing on knowledge is very important to me because I know, from my own experience, how important it is to transfer knowledge. I have also developed and improved thanks to some people I met, who were willing to share their knowledge and experience with me.
— Lazar Džamić, mentor
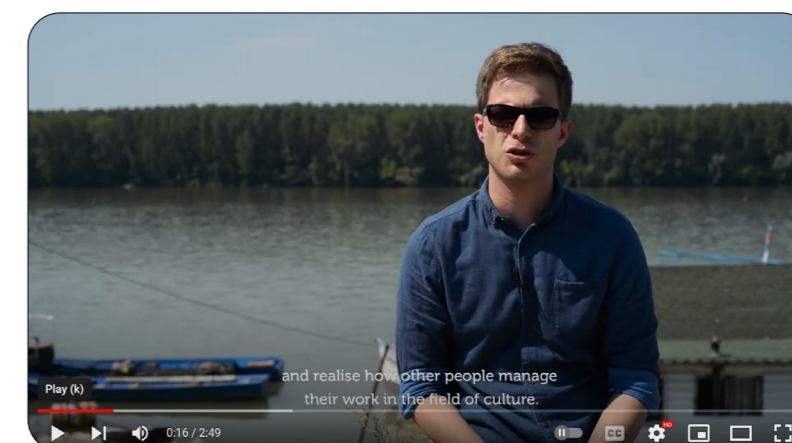
My mentor is Milena Rajković. Last year, she participated in the same programme but as a mentee, so she was on **"both sides"** and it is very helpful for our relationship. She advises me on how to organise cultural events, where to look for contacts, what to pay attention to... but we speak about other things, not only about professional ones.
— Vladimir Milić, mentee

When I think about *Creative Mentorship* I think about **professional and personal** development, and the wealth that is gained by meeting interesting and quality people.
— Milena Rajković, mentor

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CREATIVE MENTORSHIP

Kick-off checklist

Kick-off is the official **start** of the programme - it is when the mentoring pairs first meet and begin their mentoring process. This tool outlines the critical components that should be considered when planning the kick-off meeting.

✓ The **scope** of the programme (number of participants, length of the programme, responsible persons for coordination) has been defined.

Mentors and mentees have been **invited** and briefed.

Programme **goals and expectations** (deadlines and deliverables) have been clearly defined and communicated to all participants.

Mentees' **applications** have been processed and evaluated (additional interviews conducted, if necessary).

Match-making of mentors and mentees has been concluded.

Mentees have completed the **Goal-setting** workshop. (optional)

Mentors have undergone **training** on mentoring/ coaching, best practices, communication skills and other relevant topics. Info material has been provided.

Agreements have been signed. (optional)

Communication channels have been established, and participants are in contact with the coordinator.

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CREATIVE MENTORSHIP

Learning outcomes

This tool is designed to support coordinators in **advocating** for a mentorship programme within an organisation or institution, and in **recruiting** mentors and mentees. It lists some of the learning outcomes that a mentorship process can bring to different parties.

LEARNING OUTCOMES OF MENTORSHIP PROGRAMMES:

- Enhanced leadership skills
- Improved understanding of emerging trends and technologies
- Increased creativity and innovation
- Strengthened networking and collaboration skills
- Improved understanding of diversity and inclusion

LEARNING OUTCOMES FOR MENTEES:

- Capability to understand the dimensions and elements of mentoring as part of learning and development in the context of management, innovation, diversity, and social cohesion with focus on arts and cultural fields.
- Capability to analyse and reflect on one's professional career, goals, and professional development in the context of the cultural and creative industries.
- Ability to reflect about their profession in relation to broader social processes.
- Ability to discuss the role of mentorship in the context of creative economy and its developments.
- Ability to critically approach and contextualize the practices of mentorship and cultural coordinators.
- Ability to form connections with peers from the (cultural management) field and build network locally and internationally.
- Ability to explore, create and apply creative thinking processes and tools.
- Capability of connect their own expertise through a wider multi-disciplinary interactions, network and discussions, through mentorship simulations and teamwork.

LEARNING OUTCOMES FOR MENTORS:

- Ability to enhance their own leadership skills, such as communication, empathy, active listening, and problem-solving.
- Ability to structure, formulate, and summarise their own ideas better.
- Learning about the latest trends, innovations, and technologies in the culture and creative industries sector through their interactions with mentees, which will help to bring new perspectives to their work.
- Learning from the unique perspectives and ideas of their mentees, who are often emerging talents in the culture and arts sector. This can lead to increased creativity and innovation in the mentor's own work.
- Strong relationships with mentees, which can lead to increased networking opportunities and collaboration with other professionals in the culture and arts sector and getting inspired to do new things (often in a team with a mentee).
- Increased awareness of issues related to diversity and inclusion that potentially would help develop strategies for creating more inclusive work environments.
- Ability to build a bridge with the younger generation, to perceive things from an unexpected angle.
- Capability to cross sectors, go out of the usual boxes (e.g., web-designers meet pianists and share experiences and ideas).
- New energy and new topics are brought into the discussion.

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CREATIVE MENTORSHIP

Online mentoring

Online communication can have numerous benefits, such as expanding the network of mentors and mentees and connecting with professionals who share interests beyond the place they live in or can easily visit. However, online sessions may go through numerous challenges as well. This tool outlines the basic **considerations** for a successful online mentoring interaction. Reflect on the considerations for a mentorship programme coordinator, highlighted in boxes below.

1 RELIABILITY AND VALIDITY OF SERVICE

The platform that is used must be reliable for both mentor and mentee, and allow clear and uninterrupted scheduling of sessions and call quality during the meetings.

> Is the quality of service reliable enough to provide meaningful and deep discussion? ✓

2 DIVERSITY OF REMOTE INTERFACES

The design of the platform must be adequate for mentoring relationships. Remote mentoring is more than video calls. Consider video communication platforms such as Zoom, Skype, MS Teams, Google Meet, but also texting platforms such as WhatsApp, Signal, Viber, Messenger. Phone communication is an excellent mode for remote mentoring. Additionally, remote mentoring is also about communication at different times: reading, exchanging, and writing documents together on cloud libraries, such as Google Drive, One Drive, Dropbox. Email exchange is not only for scheduling meetings but for sharing tasks and directions, giving advice, sharing documents, reviewing past and present projects.

> Have I discussed the possibility of using various platforms with mentoring pairs/cohorts?

3 SKILL-SHARING

Mentor and mentee need to be sufficiently familiar with digital means so that the mentoring relationship is not impacted by potential technical difficulties.

> Did I assess and ensure the computer literacy of both mentor and mentee to minimise potential technical difficulties?

4 REMOTE INTIMACY

Online communication may create a sense of anonymity, which can make people feel more comfortable sharing personal information with others.
On the other hand, online communication can be more fleeting and superficial. Using computer communication runs the risk that the 'space between the two parties' becomes filled with hardware.

> Did I consider how to discuss the intimacy and potential superficiality of online communication in the mentoring relationship? Did I enable opportunities for mentors and mentees to talk about this with their peers, and share experiences, strategies and techniques?

5 EQUITY OF ACCESS

Mentors and mentees may not have the same access to online media and technologies.

> Did I check the level of access that mentees and mentors have to resources and opportunities? Did I enable a secure platform for online communication for mentees who may be facing systemic barriers or discrimination?

6 CONFIDENTIALITY AND PRIVACY

Ensure that the platform(s) you are using reflect the principles of confidentiality.

> Did I reflect on and ensure the confidentiality and privacy of the mentoring relationship given the online platform(s) used?

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CREATIVE MENTORSHIP

Mentoring agreement

This tool offers a template of a Mentoring Agreement, but it is crucial that the coordinator adapts it to their programme, context and culture. When adapting the agreement, consider what you want to achieve with it, beyond its value as a legal requirement.

Mentoring agreements may be a legal requirement in some organisations and institutions. For example, a mentorship programme could be integrated in the curriculum and be part of the formal education structure.

However, the process of signing a mentoring agreement may also be useful for organisations in which it is not legally required. It can be a symbol of commitment and responsible approach to mentoring. It can support mentor's and mentee's reflection on time and effort they will dedicate to the mentoring process. It can be a clarification of the ethical approach to data management and communication from the coordinator's side.

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Mentoring agreement

Date _____

Place _____

(Name of organisation) in the person of its (Director/Rector), hereinafter – (abbreviation of organisation),
Mentee (_____), herein after referred to as the Mentee,
and the Mentor (_____), hereinafter referred to as the Mentor,
enter into the following agreement:

1. (abbreviation of organisation) implements a mentorship programme (hereinafter - the programme), the aim of which is to improve the quality of learning and/or practice offered by (organisation), to broaden the mentee's perspective on job and (business) opportunities and development in the sector.

2. (abbreviation of organisation) commits to:
2.1. selecting mentees and mentors and protecting the information received as part of the selection process,
2.2. provide advisory support to mentees and mentors during the implementation of the programme.

3. The Mentee's role within the programme is to work with his/her mentor to acquire knowledge, skills and experience relevant to the aims and objectives of the programme.

4. The Mentor's role is to support and advise the mentee in accordance with the aims and objectives of the programme and the needs of the Mentee.

5. The Mentee commits to:
5.1. participate in the programme from (Date) to (Date);
5.2. carry out the tasks set out in the programme and strive to achieve the objectives set during the programme;
5.3. attend all programme events (face-to-face or online): the kick-off seminar, mid-term meeting, closing event and regular meetings with the Mentor tentatively at least 1 (once) per month. In case of unforeseen circumstances or illness, inform the programme coordinator.

6. The Mentor commits to:
6.1. participate in the programme from (Date) to (Date);
6.2. provide support and share his/her experience so as to achieve the objectives and targets set during the programme;
6.3. attend all programme events (face-to-face or online): the kick-off seminar, mid-term meeting, final event and regular meetings with the Mentee tentatively at least 1 (once) per month. In case of unforeseen circumstances or illness, inform the programme coordinator.

7. The Mentor and the Mentee should have an open, interactive and confidential relationship. All conversations and advice between the Mentee and Mentor are confidential. Both parties agree not to disclose information concerning the other's professional activities and personal life, both during and after the programme.

8. The Mentor shall devote sufficient time and effort to pass on his/her experience. The time and place of the meetings shall be agreed between the Mentor and the Mentee. The Mentor and the Mentee shall agree on the terms of communication between meetings by telephone, e-mail, WhatsApp, etc.

9. The Mentor, on the basis of
(Article 6(1)(b) of Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data and repealing Directive 95/46/EC,)
consents to the processing of his personal data in connection with the conclusion of this agreement.

10. The Agreement shall be drawn up in triplicate and one copy shall be kept by each Party.

Signatures:

_____   _____   _____
Mentee   Mentor   [Name of organisation]

REMAM   CREATIVE MENTORSHIP

The mentorship game

This is a set of instructions for a **role-play** that could serve as a supportive tool at the start and any point in the process of a mentorship programme. It will support you **in identifying different ways** in which mentoring may take place in a university or organisation context, and **in communicating** this with both your mentors and mentees. Playing the roles of different profiles of mentors and mentees has the power to take participants through different experiences of a mentoring relationship. This experimentation may, in turn, enrich the ways in which mentors and mentees take on their roles and share knowledge in reality.

The role-play starts with each participant taking on a designated role and looking at the planned (or running) mentorship programme from the perspective of that role. It is assumed that an external role ascribed in this game allows for freer discussion, provides new insights and broadens perspectives. Coordinators should look for cues for designing (or possibly re-designing) the upcoming activities of the mentorship programme.

The role cards on the following page are designed for testing the mentorship programme in the university setting. Feel free to adapt them, or create new ones that would suit better your programme's context and goals.

RULES

The game can be played in two ways:

Option 1 (in case there are more than 8 participants)

— Divide all participants in *four teams*, based on the *four profiles*: Fog, Snow, Rain and Sunny.
— Print the information cards and distribute a specific profile to every group. Specify if a profile is in a role of a mentor or a mentee (each profile can take both of these roles).
— Each member of the team adopts a profile designated to them and familiarises him/herself with the role.

— Facilitator of the game invites all participants to take part in a "Planning Meeting" for a new mentorship programme. Depending on the things you want to explore, you can either keep the tasks vague, or introduce more specific questions (for example, *"What additional knowledge in the programme do you need?"*, *"What kinds of activities do you find engaging?"*, *"How do you communicate?"*, *"How would you measure progress in your relationship?"*, *"What is inclusivity for you?"*).
— First, create teams with people of the same profile, to have a round of discussion on how they interpret the role.
— Second, create new teams of 4 consisting of different roles.
— Finally, you could put people with different roles in mentor-mentee pairs, and explore different relationship dynamics.
— Take time to reflect in a group, and document insights.

Option 2 (in case you have less than 8 participants)

— Take each profile and discuss it with the group of mentors and mentees.
— Talk about the specificities of each profile, assuming they all take a role of a mentor in your programme.
— While discussing, create a mind map that captures benefits and challenges of each profile in the context of your mentoring programme.
— After the first round try the reverse - discuss each profile in a role of a mentee. How does this change your views and understanding of the mentoring programme?

REMAM

CREATIVE MENTORSHIP

The mentorship game

Fog 1
academic mentor/mentee

©João Cabral

You are a highly competent scholar with expertise in your field of research. You have conducted empirical research in the field of arts and culture and have a wide network both in academia and in practice. You are engaged in a few larger international projects and cooperate with interdisciplinary stakeholders. You are busy with your academic career and enjoy working with students – sharing your knowledge but also learning new ways of working and fresh insights.

Fog 2
academic mentor/mentee

©Tom Verdoot

You are a serious scholar interested in finding the truth and innovation through research. Research is your one and only interest, and teaching and working with students comes hard for you. However, lately, you have been supervising a student project that brought new experiences. You have started to realise that supervision actually contributed to your newest research interest.

Snow 1
professional expert mentor/mentee

©Skitterphoto

After graduating from the university, you entered the job market. You have an extensive work history from 5 different positions and each gave you new knowledge and expertise. Your career path has moved between art&culture and banking sectors. Your personality is open and bubbly and you enjoy talking to new people, learning and thriving in social situations. Your work is internationally acknowledged and, currently, you are very focused on developing your career further.

Snow 2
professional expert mentor/mentee

©Andre Furtado

You could be called a star in your profession. You are often asked for media interviews and have become internationally known in your field. You have filled out your calendar for several years ahead, but lately you have reflected that life could offer something more... Maybe, sharing your knowledge and experiences in a more connected and reflective way could bring more meaning to your life.

Rain 1
student mentor/mentee

©Aleksandar Pasaric

You are a third-year student, actively thinking about the bachelor thesis topic. The studies have gone smoothly so far and there is time to engage in project work and additional student activities. You like to socialise and discuss multiple topics with people from all walks of life. During the second year, you engaged as a tutor for new students and are always willing and open to share any experience and knowledge gained with fellow students.

Rain 2
student mentor/mentee
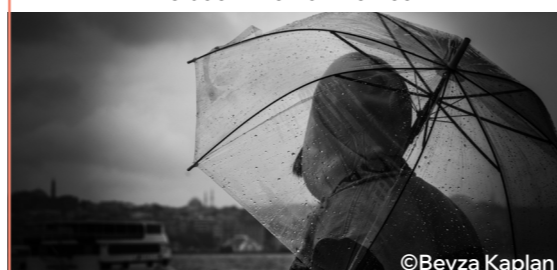
©Beyza Kaplan

You are a third-year student, and from the beginning of your studies you felt lost in the hectic pace of student life. You felt that the learning responsibility was too much for you. Over time, you found a few friends who helped you around but you are still lagging behind with your studies. You have just came across a student association that is very much aligned with your interests. You feel a bit like a dropout but have strong determination to finalise your studies in nominal time.

Sunny 1
administrative mentor/mentee

©Alexander Grigorian

You been working in learning services for several years. You solve students' crises, help newcomers or former students to connect and get on track with various career services. You are a caring person, and often called "the students' parent". Often, students bring you gifts after graduation for all the help received throughout their study years. Besides work, art&culture industries scene is where your hobbies and interests lay.

Sunny 2
administrative mentor/mentee

©Alexander Grigorian

You have been working in the learning services for a year, and it feels that students' questions are becoming more and more burdensome. You feel uneasy about the new staff members, whose innovation proposals seem like the repetitions of things tried and failed. You, however, like socialising and you feel that there is a need of active students who will take responsibility, have good ideas and be willing to work proactively. You want to pass this kind of culture to the entire body of students at the university.

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CREATIVE MENTORSHIP

Promotion: sharing stories

#start #during #end

This tool outlines best-practice approaches to **marketing** and **PR strategies** for mentorship programmes in culture, art and creative industries. For a successful and impactful programme, it is important to dedicate time and other resources to share the right and inclusive stories and advocate for the values of mentoring. This will impact how the programme is perceived, as well as the engagement rates for both mentors and mentees.

Team members in charge of the advocacy of mentorship programmes have a very inspiring, but at the same time challenging task. The **inspiring** side is in meaningful projects, talented creative people, initiatives and ideas that are changing the world for the better. **Challenges** are related to almost extinct room for culture in the media, and increasing difficulties to ensure that the news reach the right audiences.

The following set of **recommendations** is divided according to **dissemination channels**, and suggests guidance through the effective use of internal and external resources.

SOCIAL MEDIA

Social media is the most effective way to promote a mentorship programme. Recommended platforms are Facebook, Instagram, Twitter, Linked-In, Tik-Tok. Additionally, a mentorship programme should also have a YouTube profile for sharing internally-produced videos and recordings.
When it comes to social media, **continuity** in publishing is a critical feature of successful profiles. Everyday activity significantly increases interactions with the network.

Recommended content for sharing includes:
- Successes, projects and ideas by mentees, mentors and alumni
- Invitations for educational events that may be useful for mentoring pairs
- Invitations for activities organised by mentees, mentors and alumni

Content creation requires time and focus. Use every gathering of mentees and mentors to collect short stories that could be used for promoting the programme. They could include questions like:

- Why did you apply for the programme?
- What were your expectations, and what did you achieve / learn through the programme?
- How does mentoring process look like?
- Would you recommend this programme to your peers?

Besides mentees and mentors, consider interviewing programme coordinators, educators, funders. Video content could also be filmed by programme participants, such as "get to know participants" videos. Social media profiles could be taken over by mentors and mentees for one or a few days, for example for sharing mini-campaigns or promoting their work and context. Remember to tag participants, organisations, funders and collaborators, as this has significant impact for the visibility of your stories.

NEWSLETTER

Newsletter can be an important tool for both internal and external-facing. **Monthly summary** of news, activities, reading recommendations, and events should be shared with the entire programme's network.

The content could also be collected through communication with the mentoring pairs, and used for promoting their work and interests. This could be done through short (maximum 5 minutes long) **surveys** sent every 1-2 months to the network to find out if there are specific activities or stories they would like to share through the newsletter.

MEDIA

Media channels include local radio stations, national TV stations, podcasts, independent TV shows. When we talk about pitching news to the media, you should keep in mind that the information you send should be used to the best advantage for the programme. Focus on why your mentoring programme is important and why it is needed. If there are participants in the programme who are already known to the wide audience, invite them to be your allies and ambassadors in the promotion. You can include their statements in the articles about the programme, invite them as guests on television and radio programmes.

REMAM

CREATIVE MENTORSHIP

Promotion: sharing stories

ADDITIONAL TIPS

Use your network
Organise a brainstorming session with the entire programme cohort. Make a collaborative map of contacts you have in the media, celebrities that could support the programme, or specific strategies the programme may use for promotion and public reporting.

Media education
At the start of the programme, organise a short media and information session. Tell participants how they could support the programme through their own networks and channels. For example, every mentoring session can be a moment to take a photograph and write a few sentences about the process. Or, explain the importance of spreading the word about programme-related events. Motivate participants to talk about mentoring - the right information needs to find the right audiences.

Events for media
If possible, organise an event only for journalists and influencers that share the values of your programme. The purpose of this event is to present the programme and identify media allies that you can get in touch with along the way. This can be a combined activity, such as an exhibition visit with lunch, or a picnic. When people have the opportunity to take time to understand the programme, they will more likely support it.

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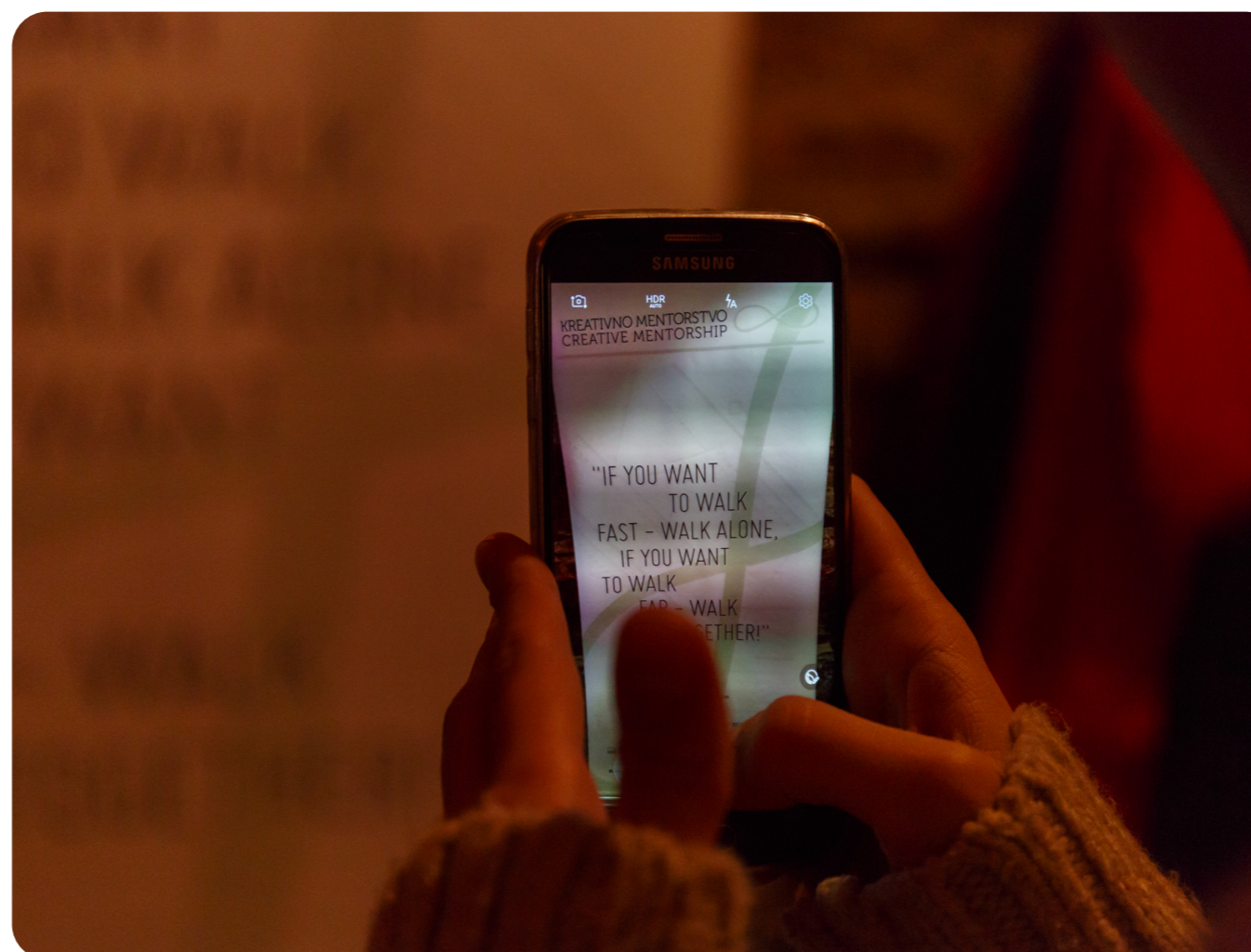
Programme evaluation

This tool offers **two templates** for the Evaluations at the end of the programme - one for mentors and one for mentees. Coordinators could use these templates **as a starting point**, and adapt them to the purpose and context of their programme.

It is critical to reflect on **what you will be measuring, why, how and when** in your programme. Some of the criteria may be the requirement of your sponsors and partners. Think about what measures will make you learn and evolve the programme, so it becomes better with each cycle (cohort). Consider behaviors, skills, knowledge, attitudes of mentors, mentees, and creative industry in general that you want to impact in a long-run. How could you monitor and measure this change?

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CREATIVE MENTORSHIP

Programme evaluation

A. Evaluation form for mentors

1. The mentoring programme was comprised of several different aims. In your opinion, did you fulfill these aims through your mentoring relationship:

1.1 By getting to know the daily professional environment, expand <u>mentee's vision</u> of job and/or business opportunities in the industry.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.2 <u>Mentee's competences</u> were developed (knowledge, skills and attitude).
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.3 <u>I developed</u> my own competences (knowledge, skills and attitudes).
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.4 <u>Mentee's goal setting and achievement skills</u> were improved.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.5 <u>Mentee and/or I made contacts</u> with people in the cultural sector.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.6 <u>Cooperation with players in the industry</u> sector was improved.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

2. How would you evaluate your collaboration with your mentee (5 - very good, 1 - very bad)?

1   2   3   4   5

Could you explain your answer?

3. How would you evaluate the coordination process of the mentorship programme (5 - very good, 1 - very bad)?

1   2   3   4   5

Could you explain your answer? Was something missing? Please add any suggestions for improvement in your answer.

4. What was the hardest for you while taking part in the mentorship programme?

5. Would you say that you as a mentor had some benefits from participating in this programme?

○ Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

Please indicate the benefits if there were any:

6. Would you take part in mentorship programme again and cooperate with yet another mentee in the future?

○ Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

7. Would you take part in the following activities of the mentorship programme in the future?

7.1 Training activities:
○ Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

7.2 Networking activities:
○ Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

7.3 Sharing your experiences:
○ Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

8. In your opinion, what is the optimal duration of a mentorship programme of this kind?

○10 – 12 months   ○7 – 9 months   ○4 – 6 months   ○1 – 3 months

Could you explain your answer?

9. Do you think that before the participation in the programme mentors need a training?

○Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

If yes, please indicate what type of training (which themes, skills).

10. In your opinion, apart from the opening and closing event, is it important to hold other networking, experience exchange or educational events for all participants of the programme?

○Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

If yes, please indicate what type of events and with whom.

11. What was the most rewarding for you in this programme?

12. If you have any additional suggestions for the improvement of the programme, please write them here.

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CREATIVE MENTORSHIP

Programme evaluation

B. Evaluation form for mentees

1. The mentoring programme was comprised of several different aims. In your opinion, did you fulfill these aims through your mentoring relationship:

1.1 I received support in my <u>professional development</u>.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.2 <u>I expanded my vision</u> of job and/or business opportunities in the industry. I got to know the daily professional environment.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.3 <u>I developed</u> my competences (knowledge, skills and attitudes).
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.4 <u>I improved my goal setting and achievement</u> skills.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.5 <u>I made contacts</u> with people in the cultural sector.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

1.6 <u>Cooperation with players in the industry</u> sector was improved.
○ Definitely was fulfilled
○ Most likely was fulfilled
○ Most likely was not fulfilled
○ Definitely was unfulfilled
○ Hard to say

2. How would you evaluate your collaboration with your mentor (5 - very good, 1 - very bad)?

1   2   3   4   5

Could you explain your answer?

3. How would you evaluate the coordination process of the mentorship programme (5 - very good, 1 - very bad)?

1   2   3   4   5

Could you explain your answer? Was something missing? Please add any suggestions for improvement.

4. What did you expect the most from participating in the mentorship programme?

5. During the mentorship programme, did you develop cooperation with your mentor that is based on mutual trust?

○ Definitely yes   ○ Most likely yes   ○ Most likely no   ○ Definitely no
○ Hard to say

6. How many times did you meet with your mentor since the start of the programme?

7. In your opinion, what was the main benefit from cooperating with your mentor?
○ Understanding the industry specifics
○ Getting to know mentor's personality
○ My professional growth
○ My personal growth
○ New contacts in the field
○ Support in the process

Another response:

8. What were the forms of mentoring sessions with your mentor?
○ Meeting on-line just with my mentor
○ Meeting on-line with my mentor and their colleagues
○ On-site meetings in the work environment
○ Meeting on-line with other contacts suggested by my mentor
○ Meeting face-to-face with my mentor outside the work environment

Another response:

9. What was the hardest while taking part in this programme?

10. What were the greatest benefits from participating in this programme?

11. Would you suggest to other mentees to apply for the mentorship programme?

○ Definitely yes   ○ Most likely yes   ○ Most likely no   ○ Definitely no
○ Hard to say

12. Would you agree to take part in the future events and share your experience?

○ Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

13. In your opinion, what is the optimal duration of a mentorship programme of this kind?

○ 10 – 12 months   ○ 7 – 9 months   ○ 4 – 6 months   ○ 1 – 3 months

Could you explain your answer?

14. In your opinion, apart from the opening and closing event, is it important to hold other networking, experience exchange or educational events for all participants of the programme?

○ Yes   ○ Rather yes   ○ Rather no   ○ No   ○ Hard to say

If yes, please indicate what type of events/training and with whom.

15. If you have any additional suggestions for the improvement of the programme, please write them here.

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— ONE CONVERSATION AT A TIME!

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