Creative Management Project

CHRC
CRHSC

Mentorship Strategy

for Managers and Administrators

of Cultural Organizations

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Context

The baby boom generation is steadily leaving the workforce or moving to reduced hours and/or different working relationships. Non-profits cannot compete with wages and benefits offered in the private and public sectors. In addition, younger workers are looking for ways to maintain work-life balance as they enter and move up in the workforce. All of these changes put pressure on organizations – including arts and heritage organizations – to recruit and retain skilled leaders and workers.

"The pioneer generation of Canadian cultural managers will begin reaching retirement age within the next decade, and some have already left the sector for less stressful and better compensated jobs elsewhere. Coming along behind this generation is a smaller cohort of Canadians, one which is highly educated, technologically savvy, and culturally diverse, but burdened by record-high student debt loads and likely to have its pick of jobs."[1]

In response to concerns that arts and heritage organizations would have an increasingly difficult time recruiting and retaining cultural managers, the Creative Management Project was undertaken by the Canadian Conference of the Arts, with the support of the Samuel and Saidye Bronfman Family Foundation. The goals of the Creative Management Project are to foster professional renewal and reinvigoration of experienced cultural managers, and to attract new people into the field of cultural management and administration.

The project began with a roundtable meeting in spring 2002, followed by extensive research and consultations within the sector, a thorough discussion at the 2002 Chalmers Conference, and at an annual meeting of arts service organizations convened by the Canadian Conference of the Arts. An initial report was circulated widely in the late summer of 2002. Based on a large number of thoughtful and informed responses to the initial report, as well as additional research and consultations, a final report was released in July 2003. That report, *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century: A Proposed Action Plan for Creating Winning Conditions*, included 18 recommendations for action. Since the fall of 2003, a management team – comprised of representatives from the Canadian Conference of the Arts, the Cultural Human Resources Council, the Canada Council for the Arts and Canadian Heritage, working with project consultant Sibyl Frei – have implemented many of the recommendations of the CMP Action Plan.

In the CMP Action plan, professional development was identified as important to cultural managers and administrators at all levels in their careers. In particular, mentorship is a very meaningful professional development activity that requires more attention and support in the cultural sector, not only for cultural managers and administrators but also for artistic directors, book publishers and others. This mentorship strategy and the CMP Action Plan focus on the professional development of cultural managers and administrators, noting:

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[1] *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century: A Proposed Action Plan for Creating Winning Conditions*, p. 1 [will be referred to as the "CMP Action Plan"].

Cultural managers receive their training and professional development through formal management training programs offered by colleges, universities and other specialized institutions; apprenticeships, internships, and mentorships, most of which take place on the job; and short-term and long-term professional development opportunities, including those offered by arts and cultural service organizations at their annual conference or general meeting.

In relation to on the job training and professional development, those consulted in this project identified three particular problems: the limitations of many internship programs for new entrants; the limited supply of experienced mentors; and the barriers to ongoing professional development for those working in the field.

Mentorship is one of the preferred means of learning in the sector, but in comparison with the needs, we have a limited supply of experienced mentors and run the risk of burning them out through over-use.[1]

To address these issues, one of the recommendations from the CMP Action plan is:

The Department of Canadian Heritage and the Canada Council should undertake a study of existing mentors in the Canadian cultural sector, determine the need to train additional mentors, and develop means for doing so. The study should be undertaken in consultation with capacity building, stabilization and organizational development programs and universities, colleges and specialized training institutions (Recommendation 14).[2]

To move forward on the CMP Action Plan recommendation on mentorship, research into best mentorship practices in Canada – including in the cultural sector – was undertaken in the summer and fall of 2004. Based on the research, a discussion paper on formal mentorship programs was prepared (it is reproduced here in Appendix C). The document was used as a tool to stimulate discussion at a think tank on a mentorship strategy for managers and administrators in the cultural sector held in October 2004. Based on the fruitful discussions in October 2004 and some additional research, a draft mentorship strategy was formulated. The objectives and actions outlined in the draft mentorship strategy were discussed at a plenary session of the Ontario Arts Council's Re-Generation Conference in February 2005. Those discussions were used to refine this mentorship strategy.

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[1] CMP Action Plan, p. 14.
[2] CMP Action Plan, p. 29.

A Mentorship Strategy for Managers and Administrators of Cultural Organizations

<u>Goal</u>: The goal of the mentorship strategy is to increase support for and involvement in the mentorship of managers and administrators in the cultural sector across Canada.

Definitions

A mentor is defined as "an experienced and trusted advisor."[1] Mentoring can be described as "a one-to-one relationship based on encouragement, constructive comments, openness, mutual trust, respect, and a willingness to learn and share."[2] The four key features of successful mentoring relationships are: "confidentiality, volunteering, mutual commitment and flexibility."[3] Mentoring of managers and administrators in the cultural sector should be long term, flexible and broad in scope, involve both personal and professional issues, focus on general and transferable competencies, and involve learning and sharing for both mentors and mentees.[4]

Principles

An effective mentorship strategy for the cultural sector should be based on the following considerations:

- Mentorship has value (for more information on the value of mentorship, see Appendices A & C).
- Flexibility of delivery is key to meet diverse needs in the cultural sector: emerging, mid-career and senior managers; small, medium and large organizations; discipline-specific issues; and the specific needs of individual organizations. Particular attention must be paid to francophones outside Quebec, Aboriginal people, other groups from diverse cultural backgrounds, and northern/isolated communities.
- A joint effort by many allies from all sectors is required in order to make this mentorship strategy a success.

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[1] Oxford English Dictionary (1990).

[2] Treasury Board of Canada Secretariat (2000), *A Guide to Mentoring Students*; available at: www.tbs-sct.gc.ca/pubs_pol/hrpubs/tb_856/agtms_e.asp [in French at: www.tbs-sct.gc.ca/pubs_pol/hrpubs/TB_856/agtms_f.asp]

[3] Christine Cuerrier et. al. (2003). *Mentoring and the world of work: Source book of best practices.* Quebec: Les Éditions de la Fondation de l'entrepreneurship, p. 13.

[4] This explanation of mentorship in the cultural sector is a synthesis of comments made at the Ontario Arts Council Re-Generation Conference in February 2005.

Objectives & Activities

To achieve our goal, the mentorship strategy will focus on the following four objectives:

1) To promote mentorship of cultural managers and administrators, and the mentorship strategy itself, by:
    - Advocating for a sustainable model for the funding of mentorships for managers in the cultural sector, including supporting longer-term relationships and developing more second-in-command positions.
    - Strongly encourage more funders of cultural organizations to include support for mentorship in their programming, and to broaden existing program criteria to include mentorship of mid-career and senior managers and longer-term mentoring relationships.
    - Promoting mentorship as an important and achievable component of succession planning, and the development of healthy organizations and leaders in the sector, and encouraging more cultural organizations to support mentoring by their employees.
    - Building a commitment within the sector for varied and flexible delivery of mentorship to meet diverse needs and address varied circumstances across the country.
    - Continuing to build links with formal education, training institutions, internship deliverers and others offering professional development.
    - Cultivating support for mentoring by tapping into existing networks within the cultural sector.
    - Supporting the efforts of regional and local arts service organizations and others to promote and implement the mentorship strategy, build recognition of the value of mentoring, and build mentorship skills.
    - Fostering relationships with other potential supporters of mentorship from the private and public sectors at the national, provincial, territorial, First Nation and municipal levels.

2) To undertake research on issues related to mentoring of managers and administrators in the cultural sector, and develop effective mentorship training models and tools suitable to the cultural sector, including:
    - Models for mentorship training that reflect best practices, address critical success factors in mentoring relationships, and include strategies for integration with other forms of professional development.
    - Sector-wide mentorship skills and training gaps, and mechanisms and priority-setting to fill those gaps, leading to the development of mentor competencies, selection criteria and compensation, and an understanding of the factors associated with motivation and rewards in mentoring relationships.
    - Evaluation models for formal and informal mentorship programs.
    - Mentorship training tools and templates.

3) To support varied and flexible regional and local delivery of mentorship programming, by:

- Establishing a very small secretariat to link mentorship efforts around the country and keep the momentum building for the mentorship strategy; it might use the delivery model of CCA's ArtsSmarts program; it might be housed at CHRC.

- Supporting the development of different delivery programs and approaches in regions and communities in accordance with the points outlined in the principles.

- Involving arts service organizations in facilitating linkages between mentors and mentees.

- Building a support network that accommodates mentors and mentees at all stages of their relationships.

- Obtaining financial support for mentorship activities from local funders, and dovetailing those resources with support available from national programs.

- Allocating increased financial support for mentoring in geographically and culturally isolated communities to allow for matches from one region to another and ensure that some face-to-face time can be incorporated into those mentorship activities.

4) To provide national co-ordination, communication and information-sharing, by:

- Co-ordinating activities in support of varied and flexible regional and local delivery of mentorship programming [added, as secretariat moved to objective 3].

- Facilitating the matching of mentors and mentees, especially in geographically or culturally isolated communities.

- Reaching out to the large pool of potential mentors in the cultural sector who are not actively involved in mentoring at present, and other potential mentors in other parts of the non-profit sector and from other sectors.

- Supporting the development of training models, resource materials and tools, the provision of training in mentoring as needed, and evaluation.

- Supporting the development of online co-ordination, technologies and mentoring communities, and, in the process, developing a searchable database of questions and answers available to others.

Our Partners and Allies

Building support for this mentorship strategy could be likened to the series of concentric circles that ripple outward when a pebble is dropped into still water (although building widespread support for this mentorship strategy across the sector is expected to be neither so smooth nor so rapid in its development). At the centre – perhaps, dropping the pebble – are the lead organizations involved in the Creative Management Project: CCA, CHRC, Canada Council and Canadian Heritage. Next are the many organizations and cultural managers involved in mentoring or who have identified the importance of mentoring to the future of the cultural sector. Immediately beside them are the funders that already provide financial and other kinds of support for the mentorship of cultural managers and administrators (in particular Canadian Heritage, Canada Council and some provincial, territorial and municipal arts councils), and the educators of arts managers (in particular the members of the Canadian Association of Arts Administration Educators).

How do we extend the waves of support further? Some of the actions required to propel the strategy outward are outlined in the previous section. The steadily widening circles of supporters that the sector might engage are:

- Other cultural sector organizations that would be willing to support their staff's involvement in mentoring and champion mentoring in the cultural sector, including the larger national cultural institutions that have or had internal internships or other types of sustained professional development opportunities.
- National and regional arts service organizations that would be willing to promote the mentorship strategy, use their relationships with funders to negotiate for broader programs that would include a diverse range of approaches to mentorship, and use their networks in the cultural community to foster the development and delivery of mentorship programs that meet local needs and increase support for the mentorship strategy.
- Educators that reinforce, through their programming, the importance of mentoring as both a benefit to the newcomer and an obligation of the senior worker in professional practice.
- Existing and potential funders of the cultural sector at the national, regional and local level that would be willing and able to redesign programs and change program criteria to include more and diverse mentorship activities, including:
  - Human Resources and Skills Development Canada.
  - Provincial, territorial and, in some cases, municipal governments that support cultural organizations directly or through provincial, territorial and municipal arts councils.
  - Private foundations and public arts stabilization programs, including: the McConnell Family Foundation (national), Muttart Foundation (national), Vancouver Foundation (BC), Kahanoff Foundation (AB), SaskCulture (SK), Ontario Trillium Foundation (ON), George Cedric Metcalf Foundation (Ontario), Fonds de stabilization (Quebec) and Community Foundation of Nova Scotia (NS).
- Private businesses, organizations from other parts of the non-profit sector, and individuals that would be willing to provide financial support or be mentors themselves.

Next Steps

1. Engage the cultural sector and funders in support of the objectives and activities of this strategy. Involve interested cultural organizations – especially among the sector councils and arts service organizations across Canada – in discussing the mentorship strategy in order to build consensus on priorities and choices for action.

2. Collaborate across the sector to determine priorities for research and development, and the best-placed partners to lead the delivery of mentorship activities in each region and to culturally isolated communities. Find organizations willing and able to take the lead on implementing the key components of the mentorship strategy: research, national co-ordination, and delivery of mentorship programs at the regional and local level across Canada.

3. Begin the process of obtaining sustainable financial support from public and private sources. Build on existing support for mentorship by Canadian Heritage and the Canada Council. Engage Human Resources and Skills Development Canada in dialogue on how it can support this mentorship strategy. Follow-up on interest cultivated during the development of the mentorship strategy by: a) encouraging Canadian Heritage to make support for the mentorship of managers and administrators in the cultural sector a priority as it concludes its current funding renewal process; and b) working with regional sector partners to promote the mentorship strategy to key sector funders in each of the regions in Canada.

Appendices

Appendix A: The Value of Mentoring

This appendix summarizes key points from the Mentorship Think Tank, October 21-22, 2004.

The functional value of mentoring:
- Moving knowledge from generation to generation.
- Helping mentees to find their path.

The value to mentees:
- Learn what they need to know to become more productive at work.
- Come to appreciate different perspectives.

Note that not many points about the value of mentorship to mentees were noted at the think tank because it was assumed that they benefit significantly.

The value to mentors:
- See the fire / the passion ignited in someone else.
- Acknowledgement and validation of one's work.
- Discover new ways of seeing the world: new language, new theories, new technologies, new paradigms.
- Helps refine one's own working process.
- Cross-fertilization: the mentor gains new skills, too.
- Longer-term mentorships allow for increased learning for both parties.
- It's a humble way of helping someone find her or his path.
- Mentoring broadens the mind and builds character.
- It's also a validation of Elders; a recognition of the people who came before us, and that they are worth learning from.

The value to organizations:
- Helps people make better choices/decisions.
- In some instances, can help when personal lives are interfering with work.
- Builds stability.
- Helps retain good people.
- Contributes to succession management.
- If you don't invest in mentorship, people can feel unimportant which affects the organization.

Appendix B: Mentoring in the Cultural Sector

This appendix summarizes points noted at the Mentorship Think Tank, October 21-22, 2004 and at the Ontario Arts Council's Re-Generation Conference, February 6-7, 2005. More information about best practices in formal mentorship program design can be found in the discussion paper prepared for the mentorship think tank (Appendix C). Other useful resources for designing formal and informal mentorship programs can be found in Appendix D.

Examples of existing programs that support mentoring include:
- Internships: University of Toronto at Scarborough, University of Waterloo's Centre for Cultural Management, Income Managers program, Canadian Heritage, Human Resources and Skills Development Canada; these programs are generally geared to people under 30.
- Canada Council Flying Squads: opportunities for managers at all levels to be mentored.
- The Writers Union's Writers in Electronic Residence program and the Canadian Music Centre's Composers in Electronic Residence program.
- A new Telefilm program that requires projects to include mentorship, and provides additional funds for it.

Lessons learned from mentoring in the cultural sector:
- A good match is the key to success: analyse mentoring pairs on a case-by-case basis, looking at suitability, teaching/learning styles, respect for differences in cultural values, and understanding of differences in the lives of the mentoring pair.
- Personality matching is very important; matching on paper does not necessarily work.
- Mentors and mentees can be located within one organization or in different organizations.
- Potential matches should be free to choose whether to start a particular relationship, not simply assigned to one another.
- Flexibility is important: in the matches, in the ways that mentoring pairs work together, in where the mentor and mentee live and work, etc.
- Mentorship takes time: short-term mentorships in response to crises are less effective.
- Mentoring relationship needs some contact every week (e-mails, phone calls, etc.).
- Learning objects that are formally agreed to at the beginning of a relationship can be useful in both formal and informal mentorships.
- Mentors should find ways to involve mentees in their world, both on the job and in their networks.
- It is important to build recognition that mentorship is a two-way process where both parties gain, and that mentorship does not only involve younger people learning from older people.
- Mentors need to be sensitive to the needs of the organizations they with which they work.
- Opportunities for mentoring pairs to get together with others to learn about mentorship and to share experiences increase the benefits of mentorship.
- Employers could contribute financially to the mentorship, or at least compensate their employees in some way (in terms of internal or public recognition, and recognition of the time they must spend on mentoring).

- Evaluation should be built into initial program design of formal mentorship programs; and measurable objectives should be incorporated into informal mentorship activities.
- A third-party mediator or support person to co-ordinate training, matching and follow-up is an important component of formal mentorship programs.
- Mentors aren't necessarily older, but often their careers have included transitions.
- There is a broad pool of potential mentors outside the cultural sector (e.g. accounting, analysing, facilitating, community development, people skills, etc.).
- Mentors should be publicly appreciated and celebrated, both within their organizations and in other ways.

Appendix C: Discussion Paper for a Mentorship Think Tank

Introduction

The Creative Management Project is striving to foster professional renewal and reinvigoration of experienced cultural managers, and to attract new people into the field of cultural management and administration. Our report, *Creative Management in the Arts and Heritage: Sustaining and Renewing Professional Management for the 21st Century*, underlined the value of mentorship as an important element in the professional development of managers and administrators in our sector, and in attracting new people into the field of cultural management and administration.[1]

We have invited key leaders with mentorship experience from across the cultural sector to a mentorship think tank on October 21-22, 2004. Our goals for the think tank are to tap into the experiences of the participants, and to begin to draft a strategy to increase mentorship of managers and administrators in the arts and heritage sector. We have prepared this discussion paper to help focus the deliberations.

Good Practices in Formal Mentorship Programming in Canada

The Fondation de l'entrepreneurship conducted a cross-sectoral study of best practices in mentoring in the workplace across Canada, and published its research in a report entitled *Mentoring and the World of Work in Canada: Source Book of Best Practices*.[2] The research was initially undertaken in Quebec in 2001 and expanded in 2002 to include Alberta, British Columbia, New Brunswick, Ontario, and Newfoundland and Labrador. The goals of the study were to develop a reference model for setting up effective mentorship programs, and to make recommendations on good mentoring practices. The study examined private, public, not-for-profit and educational organizations. (Only one cultural sector organization was included in the research: New Brunswick Film.)

What follows is a summary of the findings from the Fondation de l'entrepreneurship study, supplemented by additional information and examples from the Canadian cultural sector. We have prepared this summary of a rigourous formal mentorship program as a reference point for the think tank discussions.

1)   Needs Analysis

A needs analysis is the first step in developing a mentorship program. It should examine the context in which a mentorship program is being developed, identify specific needs to be addressed, develop goals, and articulate potential outcomes.

In the Canadian cultural sector: The initial work of a needs analysis has been completed through earlier work of the Creative Management Project and others,[3] highlighting the demand for more professional development, including mentorship. The Cultural Human Resources Council's new human resources development strategy for the sector confirms that "the preferred method of acquiring skills is on-the-job and through mentorship as evidenced in both the qualitative and quantitative data."[4] A professional development needs assessment conducted for PACT and Theatre Ontario went further: "nothing in the evolution of formal training in the sector has reduced the need, importance, or effectiveness of apprenticeships, internships and mentoring experiences in the cultural sector."[5]

2) Program Design

Organizational support: For success, mentorship programs need good support from the leadership in an organization or sector. This support is best obtained from the start in order to demonstrate and model the organizational support for mentorship, and to ensure that adequate financial resources are committed to the mentorship program.

In the Canadian cultural sector: The Ontario Arts Council's February 2003 forum for arts specialists and mentors indicated that mentorship needs to be explored further.[6] In a presentation to the Social Theory, Politics and the Arts Conference conference in October 2003, it was noted that "arts service or capacity-building organizations might have greater success in cultivating future leaders if they were to encourage these efforts among their members, or offer training sessions to potential mentors to help them initiate, establish, and benefit from such a relationship."[7]

Planning: A standard one-size-fits-all mentorship program does not work in all contexts. Programs based on good practices and lessons learned from earlier efforts, and then adapted to fit the unique context of the organization(s) involved, have more success. At the outset and based on past good practices, new mentoring programs require a clear mandate, specific goals and objectives, and benchmarks for evaluating the program. Program objectives should be tied to strategic and operational directions of the organizations. More time spent planning at the beginning leads to great success for the program.

In the Canadian cultural sector: Based on research undertaken by the Arts Leadership Network, *Face of the Future* noted that "the cultural sector is lagging considerably behind other sectors in terms of adopting systematic approaches to mentoring."[8] In his masters thesis on mentoring in the arts, Daniel Thorburn concluded that "the current unplanned and unstructured professional development frameworks used in the arts are no longer sufficiently strategic, effective, nor efficient to meet today's and tomorrow's leadership development needs."[9]

Approaches to mentoring: A range of approaches to mentoring have been tried. At times, two or more of these approaches are combined.
One-on-one mentorship (the most common mentoring relationship).
Group mentoring (one mentor leads a group with up to eight mentees; mentees provide support to each other in a peer mentoring network).
Tri-mentoring (where the mentee in the first pair becomes a mentor in a second pair; builds mentoring culture and mentoring competencies in the junior mentor).
Anonymous online "questions and answers" (best when skills acquisition is the key focus).
Peer groups for peer-to-peer mentorship.
Co-op work placements as part of college and university courses.

In the Canadian cultural sector: Many of these approaches have been tried in the cultural sector. In a unique approach, the Canadian Magazine Publishers have offered one-day customized training workshops in various regions – called "Intensives" – and used them as an effective way to initiate peer mentoring in those regions.[10]

Structure: Well-structured programs that match organizational culture and program goals have a better chance of succeeding than less formal ones that rely on intuition and the strength of individual mentor – mentee relationships. Objectives, selection criteria, selection process, roles and responsibilities, length of the mentoring relationship, meeting schedules and reporting, follow-up by the co-ordinator, and evaluation can be included in a formal program structure. It is also important to allow flexibility for the mentoring pairs within the formal structure, and in the application of a program from one place or organization to another. This addresses regional and

cultural differences, especially when a program is developed and run from a central location. Tool templates can provide both structure and flexibility.

Special challenges in rural and isolated communities: Informal mentoring is a very common practice in small communities, which makes putting a formal program structure in place more difficult. Providing for implementation of regional/local variations can help build support for a more formal approach to mentoring. In addition, when everyone knows everyone else in a small community, it is more difficult to ensure confidentiality within mentoring pairs. To address confidentiality issues in small communities, one successful practice is to match mentoring pairs from neighbouring communities. Isolation, too, is a significant issue, increasing time and cost of transportation to one-on-one and group mentoring meetings. Financial support for those added costs, and the use of new technologies, are ways to address those barriers.

> In the Canadian cultural sector**:** Confidentiality can also be an issue within the cultural sector as a whole, even in larger communities.

Pilot projects: Mentoring programs are often best launched on a smaller scale or as pilot projects.

> In the Canadian cultural sector**:** Successful pilot projects such as the online mentorship program of Documentary Organization of Canada (formerly the Canadian Independent Film Caucus) have shown the effectiveness of mentoring. Despite successes, ongoing financial support has not been available to continue these programs.[11]

3)   Program Co-ordination

Skilled co-ordinators: Credible, well-respected program co-ordinators with diverse skills are one of the keys to ensure the success of a mentorship program. (In *Mentoring and the World of Work in Canada,* specific skills and abilities were noted in each provincial component of the research.) Good relationships between program co-ordinators and senior leaders who support and champion the program increase success.

Adequate time and financial support: The study found that most co-ordinators only had time to focus on the promotion, recruitment and management of mentors and mentees. Good practices include incorporating time for co-ordinators to build relationships with mentors, sponsors, champions and other supporters, to provide a formal structure to the mentoring pairs, to support and follow-up those relationships, and to ensure that they are evaluated.

> In the Canadian cultural sector**:** One of the ideas raised at the CHRC Strategy 21 conference was to compensate experienced mentors who train new managers.[12]

Volunteers: Volunteers can greatly strengthen a mentorship program by championing the program, facilitating the recruitment of mentors and other volunteers, and modelling mentorship themselves (mentor-leaders). High-profile leaders in the organization, community or sector can be very effective champions, using their stature and networks to gain support for mentorship. Seasoned mentor-leaders model mentoring, champion its value, and reduce the isolation felt by program co-ordinators. It is important to plan for succession in the leader-champions. To sustain a program in the long term, it is a good practice to recognize the contributions of all volunteers. Such contributions include the organizations and supervisors of mentees and mentors. Volunteers do not replace program co-ordinators, rather they supplement co-ordinators' efforts.

Networking: Networking between mentorship program co-ordinators and managers provides opportunities for comparing practices from program to program, and sharing approaches and tools developed to address common challenges. Co-ordinators benefit from the personal support and encouragement exchanged, and their programs are enhanced by incorporating others' successful practices. Co-ordinators also learn from their advisory committees, and can tap into committee members' networks for support and recruitment.

4)   Mentor – Mentee Relationship

Relationships are key: The mentor – mentee relationship is the core of all mentorship programs. It is built on trust, confidentiality, mutual commitment, flexibility, and a willingness to make time for the relationship. A clear code of ethics that fosters a positive relationship while addressing the risks in such relationships is important. Early discussion of goals and expectations is a key success factor for the relationship. Allowing enough time for relationship development builds the necessary trust for challenges and problems to be addressed by the mentoring pair. Finally, it is important to ensure that both mentors and mentees remain the focus of the program.

In the Canadian cultural sector: The youth in transition mentorship pilot project of the Arts and Cultural Industries Development Team in Manitoba recommended that informal check-ins by program co-ordinators be used to uncover and address potential problems within the mentoring program.[13]

Recruitment of mentors: High-quality mentors are one of the most important factors in achieving success. Effective recruiting and screening processes are needed to ensure that good mentors are recruited. Burn-out of existing mentors is an continued concern. Ongoing support by program co-ordinators helps maintain interest and commitment of mentors; champions and mentor-leaders can support this effort. Initiatives to help current managers and administrators see that they are sufficiently skilled to mentor, and to encourage more women to mentor, are needed to build the mentor pool.

In the Canadian cultural sector: The Cultural Careers Council Ontario's *Get Mentored* handbook covers self-assessment for mentors and mentees, screening, starting a mentorship relationship, developing a mentoring/learning plan, and concluding the relationship. Although targetted at individuals outside of a formal mentoring program, it provides templates for common stages in a mentoring relationship.[14] The Documentary Organization of Canada found that many experienced and established producers did not see themselves as sufficiently experienced to mentor, especially given that roles, funding criteria, and technology are always changing.[15]

Mentor roles: In general, mentors assist with career development, provide psychological support, and model competencies. The specific mentoring activity depends on the focus of the mentoring program. (In *Mentoring and the World of Work in Canada,* details on the roles and responsibilities of mentors were noted in each provincial component of the research.)

Matching: Time spent on matching mentoring pairs is significant, except in small communities or within smaller organizations where people already know each other. Matching is usually undertaken by a committee and the program co-ordinator, rather than the co-ordinator alone. Providing information on prerequisites and selection criteria and asking potential participants – mentors and mentees – to self-evaluate reduce time spent matching. The self-selection information can be supplemented by resource materials on roles and expectations, allowing potential participants to see how the formal program operates before volunteering as a mentor or

applying to be mentored. Questions about interest in other volunteer roles can be included in the self-evaluation materials, potentially adding to the pool of program volunteers.

In the Canadian cultural sector: The youth in transition mentorship pilot project of the Arts and Cultural Industries Development Team in Manitoba found that it was best for potential pairs to meet before matches were finalized.[16]

Training: Providing training is a good practice for creating effective relationships between mentorship pairs, building trust, creating good lines of communication, and helping mentoring pairs learn to make good use of their time together. Ideally, training would cover the concept of mentoring (including showing how mentoring differs from coaching and other forms of professional development), program orientation (on their responsibilities within the program), and specific training – and practice – in how to be a good mentor and a good mentee. Provision of tools that can be modified – such as a sample learning plan and a mentor/mentee handbook – strengthens the program and makes the most of the mentoring pairs' time. Training is also needed in the development of a learning plan. Offering training in both roles to all participants, particularly in group settings, builds teamwork from the start. Other training events featuring experts and senior leaders would facilitate relationship development. Ongoing co-ordinator follow-up with the mentoring pairs provides essential individual training to participants.

Technology: Online communication can be a useful tool for fast and inexpensive communication, reducing barriers for rural and isolated mentors and mentees. Mentoring via telephone and video-conferencing are other potentially very useful mentoring "technologies." In fact, some commercially available tools have been developed to support online mentoring. However, all of these technologies work best in support of other opportunities for mentoring pairs to communicate (eg. face-to-face, and during group training and networking opportunities). As well, more complex issues are more successfully addressed in face-to-face meetings.

In the Canadian cultural sector: Initially designed as an online mentoring program, the Documentary Organization of Canada found that limiting connections between mentors and mentees to online applications was not good for the relationships. In the second phase of the pilot, face-to-face meetings and group training opportunities supplemented online communications.[17]

5)   Evaluation

Why: Evaluation of mentoring programs is essential. It provides key information to financial backers of the program, keeping them engaged as champions – and financial supporters – of the program. Evaluation allows for improvements to be made to the program, based on the experience to date. Improvements can also incorporate lessons learned from other mentoring program evaluations.

When: Evaluation should be included in initial program design, be based on the goals and objectives of the program, and allow for measurable outcomes.

What: It is important to stress that the program, not the participants, is to be evaluated. Outcomes such as achievement of program objectives, impact on strategic and operational priorities of the organization, level of participant satisfaction, effectiveness of the support services provided, feedback on what is working, achievement of individual learning objectives, impact on the career of the mentees, and success of individual mentoring relationships could be examined (although the latter are more difficult to measure).

Endnotes

1. Jocelyn Harvey (2003). *An action plan for creating winning conditions: Creative management in the arts and heritage: Sustaining and renewing professional management for the 21st century*. Ottawa: Canadian Conference of Arts & Cultural Human Resources Council.

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3. Tom Lewis, Greg Baeker & Jane Marsland (2000). *Leadership development and renewal: A learning strategy for senior performing arts managers*. Toronto: Orchestras Canada, Professional Association of Canadian Theatres & Opera.ca.

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Appendix D: Useful Resources for Establishing Mentoring Programs

Robin Chandler & Jo Ellen Grzyb (2003), "Aren't They Supposed to Know It All Already?: Coaching & Mentoring (Being One)" (London, UK: Impact Factory); available at: www.impactfactory.com/gate_articles.shtml [free access after a simple registration process].

David Clutterbuck (2004). "The seven layers of mentoring." *Compass: A Magazine for Peer Assistance, Mentorship and Coaching*, June 2004, pp. 26-28.

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Debra McAdam & Carole Simpson (2003). *Preparing mentors and mentees.* Quebec: Les Éditions de la Fondation de l'entrepreneurship.

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Aleka Peoples (2003). *Designing and implementing a mentoring program.* Quebec: Les Éditions de la Fondation de l'entrepreneurship.

Websites & Other Tools

Canadian Hearing Society has developed video-conferencing facilities in many rural communities in Ontario which can be booked on a fee-for-service basis; this technology could be used to support mentoring relationships across distances; see www.chs.ca.

Clutterbuck Associates offers free access to a number of its publications after a simple registration process, at: http://www.clutterbuckassociates.com; more research by Clutterbuck can be found on the mentorsforum.co.uk website, at: www.exemplas.com/people/11308.asp.

The Coaching & Mentoring Network [U.K.] is a virtual network that offers an extensive series of articles on mentoring as well as information on other mentoring resources, news and events; available at: www.coachingnetwork.org.uk/ResourceCentre/Articles/default.asp.

European Mentoring & Coaching Council offers a number of tools for free download at: www.emccouncil.org/frames/aboutframe.htm [close to bottom of page]; and has collected an extensive library for members; see also their *International Journal of Mentoring and Coaching* at: www.emccouncil.org/frames/journalframe.htm.

International Mentoring Association [U.S.-based] offers FAQs, key questions and other resources on its website (with additional resources for members), at: www.mentoring-association.org/index.html.

"Mentor" is a bilingual site hosted by *Développement Ressources Humaines Canada*; available at: http://youth.gc.ca/mentor/index.html.. Information on setting up a mentoring program can be found under Program Development → Operating Cycle. [French: under Gestion d'un programme → functionnement].

Mentorat Québec is a Quebec-wide organization dedicated to supporting mentoring in all sectors of the Quebec economy (in French only); available at: www.mentoratquebec.org.

Mentoring Canada / Mentorat Canada is a bilingual site offering tools for mentoring in Canada, developed by Big Brothers Big Sisters of Canada; available at: www.mentoringcanada.ca.

The Mentoring Group [a for-profit company in California] offers free tips every month (and a tips archive), and ordering information for good mentoring resources on its website, at: www.mentoringgroup.com.

Mentors Peer Resources is an award-winning and popular Canadian website for comprehensive, non-commercial information on peer mentoring; available at: www.mentors.ca. The English side of the site (www.peer.ca/mentor.html) offers many resources and other information (although some resources are only accessible to members of the Peer Resources Network). The French side of the site (www.peer.ca/fr3mentor.html) offers a lot of basic information and many links, although a number of the links lead to English-only resources.

National Mentoring Network [U.K.] provides basic information about mentoring and links to many resources on their website at: http://nmn.org.uk/cgi-bin/page.pl?folder=1; some useful free resources can be downloaded at: http://nmn.org.uk/cgi-bin/page.pl?folder=57.

Voluntary Sector Knowledge Network [B.C.] demonstrates an online mentoring model with their "Ask a Mentor," at: www.vskn.ca/askmentor.htm [only offered to BC residents at present].

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