

MAPs to the Future: Mentoring in the Arts Programs

A “How-To” Workshop

Session Agenda

Welcome and Panel Presentations	Victoria Saunders, Facilitator	1:30 p.m. to 1:55 p.m.
	<i>Allison Ball</i> , Director, Leadership Training & Recruitment., American Symphony Orchestra League	
	<i>Eve Childs</i> , Cultural Arts Administrator, San Diego Center for Jewish Culture	
	<i>Martin Cohen</i> , Director, Philadelphia Cultural Management Institute	
	<i>Lisa May Simpson</i> , Program Director, Illinois Arts Alliance	
Small Groups		1:55 p.m. to 2:40 p.m.
	Meet with panelists to discuss program development ideas for your community	
Report Out		2:40 p.m. to 3:00 p.m.
	Come back together and participants report out on findings, thoughts, and take aways	

Framing Questions

1. Have you had a mentor in your life and what did they offer you in terms of personal or professional growth?
2. Think of a skill or ability (for example, networking, making presentations, how to work with a board etc) that you want to be able to do better. Who would you ask to be your mentor and why?
3. What are the risks and rewards of mentoring relationships?
4. Who do you want to help with your program? Who is your target population?
5. What do you think your target population is looking for; what results do you think they want to achieve?
6. How can you find out?
7. Who can you enlist to assist you in your program’s development?

Definitions

Mentor: A wise adviser, a trusted teacher. From the Greek – Mentor was an adviser whom Odysseus put in charge of his son, Telemachus. A mentor is often someone who has “been there and done that” and who is sharing that experience and wisdom with someone who is new to the field. A mentor might use a variety of techniques including coaching, shadowing, listening or teaching.

Coaching: A process through which one person facilitates another’s learning or growth through inquiry, encouragement and self-reflection. A coach is often trained not to provide answers or advice, but through a series of questions and discussion, enable the one who is being coached to determine a right course of action.

Shadowing: To participate along side a seasoned leader and thus to learn by observing. Examples include attending board meetings or going to a networking event with someone who has more experience or is in a more advanced leadership position.

Mentoring Resources

Free Management Library: An online library of resources for non-profits and for-profits
<http://www.managementhelp.org/guiding/mentrng/mentrng.htm#anchor4294744861>

Illinois Arts Alliance Foundation: Mentoring Connection Service website with extensive links and resources
http://www.artsalliance.org/men_resources.shtml

InnerCompass: Information about coaching and coaching programs <http://www.equalvoice.com/together.html>

International Mentoring Association: An extensive set of questions and suggestions for program development
<http://www.mentoring-association.org/KeyQues.html>

Perrone-Ambrose Associates: A consulting firm that works extensively through coaching and mentoring programs. This site has information about their mentoring program development publications
<http://www.perrone-ambrose.com/mentoring/>

Victoria J Saunders Consulting: This website has additional copies of information from this session that you can download. www.victoriajsaunders.com. Saunders has coordinated the Emerging Leaders of Arts and Culture San Diego since 2004. She can also be reached at vsaunders@cox.net or (619) 825-9221.

Session Notes:

Presenter Program Information

American Symphony Orchestra League

Mentoring Circle Program

Allison Ball, Director, Leadership Training & Recruitment

American Symphony Orchestra League

aball@symphony.org; (646) 822-4027

Overview

As the national member service organization for American orchestras, the League offers a wide variety of professional and career development opportunities for all who are involved with orchestras—Board, administration, staff, musicians, and volunteers. These opportunities include an annual national conference, quarterly magazine, frequent electronic newsletters, two dozen in-depth seminars, list-serves, field based research and data collection and analysis, and several senior leadership development programs in the form of fellowships.

The League's **Mentoring Circle Program**, launched in May 2006, was in response to requests for the League to provide a forum for constituency based peers to discuss key challenges within a small group setting with the assistance of a field-based facilitator. The group format has proved beneficial in providing new opportunities for peer-to-peer learning across the national membership, assisting participants in developing working solutions and new approaches to meeting the challenges within their orchestras and providing new professional networking resources.

Program Design

Information on the cohorts, application, meeting format, and agenda development follows.

Cohort: Each mentoring circle is designed to be constituency based, to include individuals who hold similar positions within similar budget sized orchestras, and who share a similar work history with their organization. This format ensures that while geographically dispersed, the budget and staff structure, as well as professional experience of the participants form a common foundation for learning. An example would be: Development Directors who have been in their position for no more than two years and who serve orchestras with a total operating budget of less than \$1 million dollars.

Application and Selection: Invitations to participate in a Mentoring Circle are solicited through announcement in the League's electronic newsletters and broadcast e-mail system. Application is made through the completion of a brief set of questions accessed through a link on the League's website (http://www.symphony.org/manage/mentoring_circles.shtml). Applicants are asked to give basic demographic information, to identify personal strengths and weaknesses relative to the job responsibilities, and to identify the key challenges faced by their organization and the key challenges faced in meeting the goals of their position. Selection of the participants is made by a committee of League staff.

Meeting Format: As the League is a national service organization, participants may be from anywhere in the U.S.; therefore meetings are held via conference call rather than in-person. Through an added internet conferencing service, the mentoring circle groups have the added possibility of enhancing their shared learning with web-based technology and for the review and discussion of on-line content and presentations.

Each mentoring circle has a dedicated facilitator who in addition to guiding each session, serves as an additional professional resource for the participants. Facilitators are paid an honorarium by the League for their service.

Mentoring Circle meetings are scheduled for six sessions, 90-120 minutes in length. The schedule for the sessions usually takes place over the course of 5-6 months. A League staff member is assigned to each group and serves as administrative support and liaison between the participants and the League.

Agenda and Content: Based on the key challenges identified by the participants in their applications, the meeting facilitator, with League input, puts together a proposed agenda that covers the six scheduled sessions. However, this agenda is to serve as a guide and is not intended to be viewed as rigid. The session content and

format strives to be flexible and responsive to the needs and reflective thinking of the group. Open discussion and suggestions for additional topics to be explored is encouraged.

Follow-up and Outcomes: For participants, the opportunity to learn from each other and to build a new, expanded circle of colleagues is valued. Additionally, the ability to build an individual mentoring relationship with the facilitator has added benefit. For the League, we are able to better serve our members through learning about the common challenges and needs of orchestras and through this learning continue to build on program offerings and services that will assist all members, not only those who participate in the mentoring circles.

***City of San Diego Commission for Arts and Culture
Emerging Leaders Mentorship in the Arts Program***

Eve Childs, Cultural Arts Administrator
San Diego Center for Jewish Culture
evcc@lfjcc.com; (858) 362-1154

Purpose

To help Emerging Leaders define or redefine their personal goals and objectives in order to further a career in arts administration. M.A.P. will be a valuable exchange between leaders in the community that will open many doors for all who participate.

Recruiting Mentors

The committee will conduct an informal feasibility questionnaire of prospective mentors that include Executive Directors, General Managers, Board Presidents, Marketing Directors and Commissioners from a variety of backgrounds and mediums. Our goal will be to find 10 men and women to be formally invited by the Commission for Arts and Culture to serve as our first class of M.A.P. Mentors. They will then be asked to submit their CV, a list of skills and interests as well as their time availability for matching purposes.

Emerging Leaders Application Process

Mentees must be members of the Emerging Leaders and will complete an application which includes their CV, strengths, weaknesses, goals, interests and time availability.

Matching

The professional development committee will review all mentee applications along with Victoria Saunders, Emerging Leaders Coordinator and Victoria Hamilton, Commission Executive Director, before inviting the mentors to ensure that the needs of the Emerging Leaders are met.

Commitment

M.A.P. participants will be asked to schedule 3 meetings within a three month period and complete three lessons over the course of the program. The Emerging Leader will be responsible for reporting back to the Commission on the experience on behalf of both parties. Further meetings can be arranged by the pair but are not required.

Core lessons

The Emerging Leader will suggest two of the following lessons for subjects of the first two meetings. The third will be chosen by the mentor and should be for the benefit of both participants.

- | | |
|--------------------------------------|---------------------------------------------|
| Personal mission statement | Keys of successful leadership |
| Professional development 5 year plan | Keys of effective communication |
| Strategic networking | Building a marketing plan and time line |
| Building a fundraising campaign | Producing arts programs and collaborations |
| Creating a realistic budget | Balancing artistic life with business goals |

Copies of the application forms can be found at www.sdemergingleaders.com

Illinois Arts Alliance

Mentor Connection Service

Lisa May Simpson, Program Director

Illinois Arts Alliance

simpson@artsalliance.org; (312) 855-3105 xt15

Program Goal

The goal of the Mentor Connection Service is to facilitate mentoring relationships between established and emerging arts leaders in order to encourage professional growth, provide skill and leadership development, and promote retention within the field.

What is expected of mentors?

- A strong interest in supporting and encouraging this developing arts leader and guiding them toward their goals
- Attendance at an orientation session
- A commitment to meeting at least once per month with your mentee – in person or by phone. Total time commitment will vary depending on your and your mentees availability and needs.
- Willingness to work with your mentee to build trust
- Willingness to work with your mentee to identify and achieve goals in the method most appropriate for you both

What is expected of mentees?

- Clear goals
- Strong desire to learn
- Strong commitment to the arts field
- Respectful, professional approach to this opportunity
- Attendance at an orientation session
- Willingness to work with their mentor to build trust
- Willingness to work with their mentor to identify and achieve goals in the method most appropriate for you both
- In cases where mentees are located far from their mentors, mentees are expected to do the bulk of any necessary travel

Does IAA provide a stipend for program participants?

No stipends are provided for either mentors or mentees

Travel, phone and other costs incurred by program participants are the responsibility of each participant and/or their organizations

What if my match doesn't work out?

The option to ask for a no-fault separation from your mentoring partner always exists.

Support and evaluation

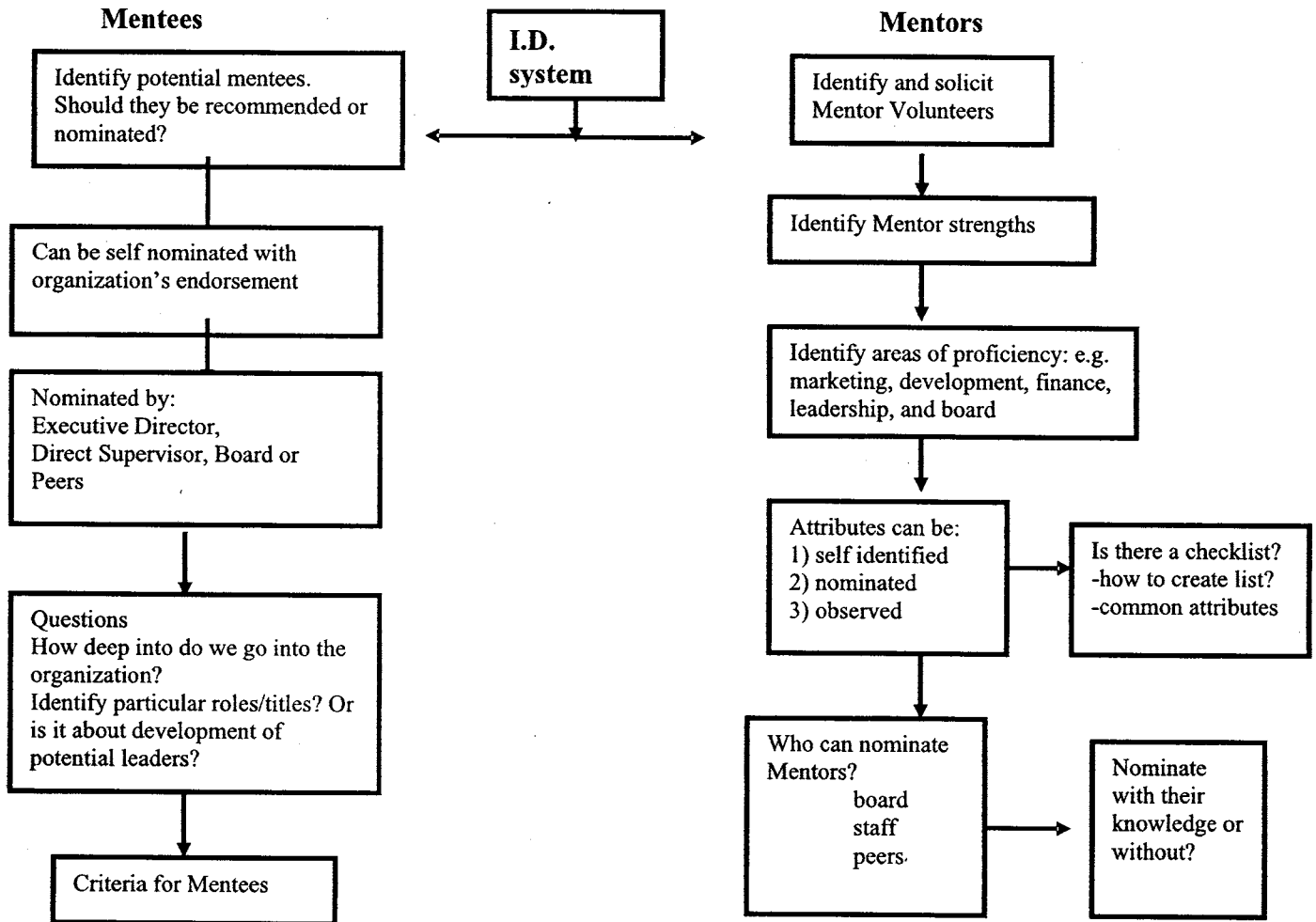
In addition to training/orientation, a number of resources are available to program participants:

- IAA's website (http://www.artsalliance.org/men_resources.shtml) serves as a resource center with suggested discussion topics and meeting agendas, reading lists and skill-building exercises.
- IAA staff will check in with each pair on a regular basis (at 1 month, 3 months, 6 months and 9 months after the match is made). IAA staff is also readily available to provide support upon request throughout the 12-month program period.
- Mentors and mentees will be asked to gather at the 6-month mark and at the end of the program to share strategies and insights with other program participants and to offer feedback to IAA staff.

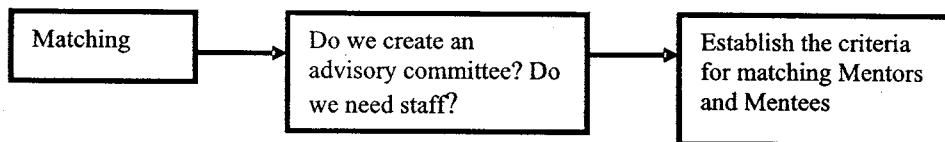
Philadelphia Cultural Management Institute
 Martin Cohen, Director
 (267) 350-4911, mcohen@pcah.us
www.artshelp.org

Mentoring Program Development Flow Chart

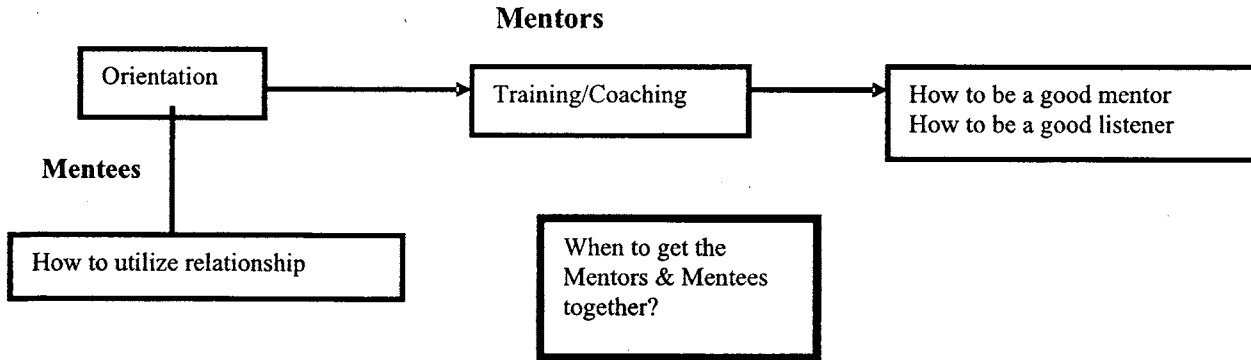
This flow chart shows the thought process behind the development of PCMI’s mentoring program. It can be used to help you identify a course of inquiry and action in the creation of your own program.



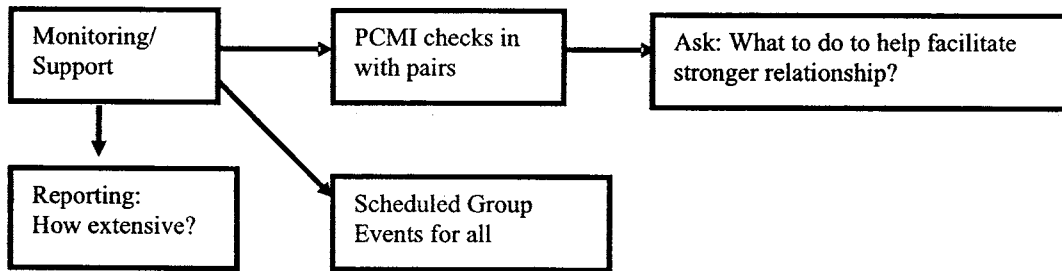
Once Mentors and Mentees have been identified, a process for matching them is developed:



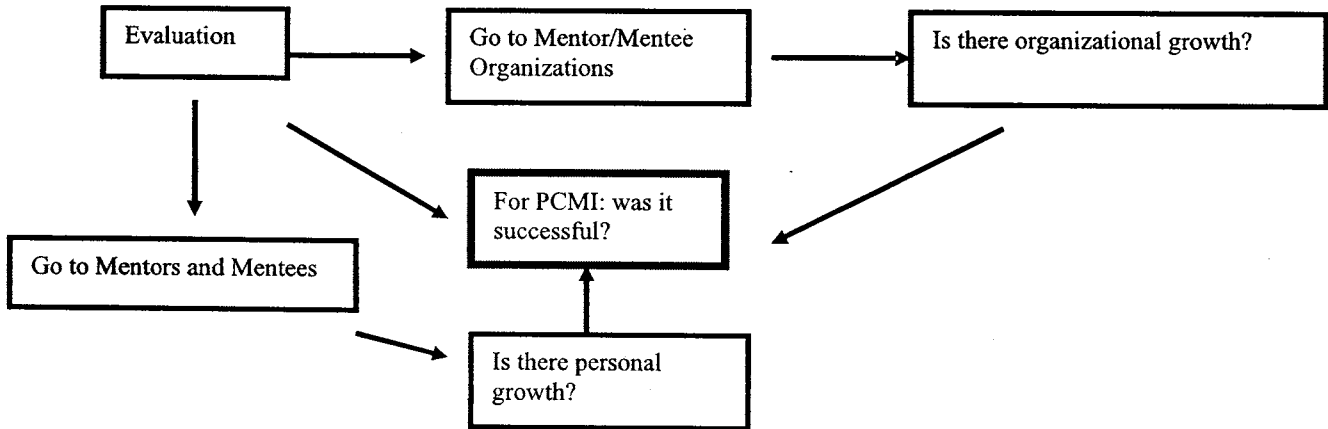
Following the creating of a system for matching Mentors and Mentees the program is implemented:



Once the teams are established and the program is underway, monitoring and support begins:



Program Evaluation Methodology:



Sample Mentoring Contract
From the Illinois Arts Alliance *Mentor Connection Service*

Mentoring Partnership Contract

This is a statement of commitment to a mentoring relationship between:

_____ (mentor) and _____ (mentee).

Mentor commits to supporting the agreed upon learning goals and to help their mentee meet career objectives by accessing appropriate learning resources, personal support, and working to create a useful, honest and confidential mentoring relationship.

Mentee commits to actively progressing toward the agreed upon learning goals and working to create a useful, honest and confidential mentoring relationship.

Both parties agree to abide by the following guidelines:

- Confidentiality is of the utmost importance. Whatever we discuss remains between us unless we agree otherwise. We understand that information shared by us with the IAA program manger will also remain confidential.
- We will not use each others position for personal gain.
- We will work together to develop a clear vision for our partnership and appropriate, challenging goals.
- We are both responsible for regularly assessing our progress toward those stated goals, evaluating our process, and offering constructive feedback to each other.
- We are both responsible for reporting to the IAA program manager for periodic evaluations as requested.
- We will determine together what constitutes appropriate time commitments. Once our guidelines are established, we will not make excessive demands on each others time.
- Our time together will be mutually agreed upon and meetings set in advance. We are both accountable for ensuring that meetings occur regularly.
- The option to request a no-fault exit from this contract exists at any time during our mentoring relationship. We agree to constructively discuss any differences with each other before exiting the contract. If we do choose to exit this contract, we are both responsible for contacting IAA program management to debrief.

Signed:

Mentor/ Mentee

Date

(print name)