

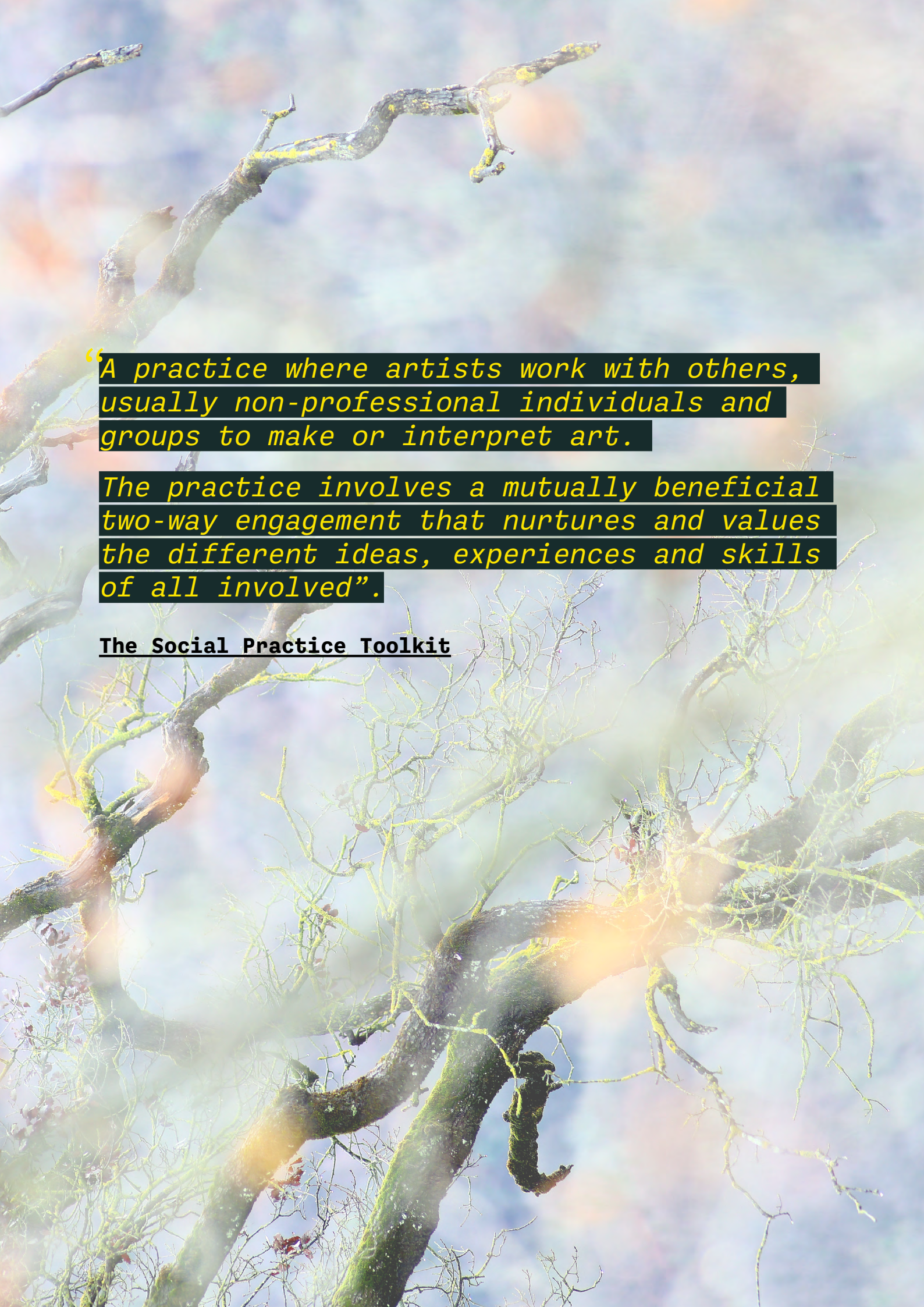
# Mentorship



# Toolkit

2026

Developed to facilitate the Artist in the  
Community (AIC) Artist Mentoring Award



*“A practice where artists work with others, usually non-professional individuals and groups to make or interpret art.*

*The practice involves a mutually beneficial two-way engagement that nurtures and values the different ideas, experiences and skills of all involved”.*

**The Social Practice Toolkit**

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# [INTRODUCTION TO THE TOOLKIT]

Create is the national development agency for collaborative arts. Our mission is to lead the development of collaborative arts practice by enabling artists and communities to create exceptional art together.

As the lead agency for collaborative arts, Create operates within the context of important policy frameworks and actions by the State in the field of the arts and culture, including the Arts Council's strategy *Making Great Art Work* 2016 to 2025 and Arts Council's Equality, Diversity and Inclusion (EDI, formerly EHRD) Policy.

Create is committed to broadening access to the arts, in line with its organisational strategy and guided by Create's Equality, Diversity and Inclusion Policy. Create's work supports artists and communities to co-create work of depth, ambition and excellence.

Mentoring has for a long time been a feature of the AIC Scheme (ie Research and Development award with Mentoring). In 2022, the scheme launched the AIC Mentoring Award (AMA) which specifically looked at supporting artists who faced particular challenges in developing their Practice.

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**NOTES:**

All of Create's work, both online and in person is underpinned by our Safer Spaces Agreement, which you can find in [Appendix A](#).

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**The Toolkit is designed to support everyone who is becoming a mentor or mentee as part of the AIC Artist Mentoring Award.**

It was developed to serve as a companion document that you may reference throughout your mentoring journey from before your first meeting to after your mentorship is over. The toolkit includes a collection of information, tips, templates, and resources for mentees and mentors to utilise at their own discretion.

This toolkit was developed by Create in response to needs indicated by evaluations of the programme and observation of the 2025 award selection process. Initial research, observation, resource collection, and drafting were conducted by researcher Trinity Lisk, as part of her Master of Public Service candidacy at the University of Arkansas Clinton School of Public Service. This research was conducted alongside Create's Research and Learning manager Jennifer Fitzgibbon and with input from the rest of the Create Team.

The background is an abstract composition of textures and colors. On the left, there's a large area of brown and tan with some white speckles. In the center and right, there's a mix of white, light blue, and dark blue, with some brown and tan patches. The overall effect is like a marbled or painted surface.

[WHAT DO WE MEAN BY  
COLLABORATIVE ARTS?]

Collaborative arts practice involves artists and communities working closely together, often over extended periods of time, to make art.

It harnesses the experiences and skills of each person taking part to give meaning and creative expression to what's important in their lives. By facilitating wider participation, collaborative art expands and diversifies public engagement with the arts, enriching its contribution to society.

Artists interested in engaging with people to make exceptional art often engage with communities in the broadest sense of the word. Artists can work with a community of interest such as people united by a hobby or interest or work like a hiking group, fishermen, or farmers. Or collaborations can happen in a community of place working with a neighbourhood association, local businesses or community development organisations among others.

Collaborative arts practice plays with and contests notions of authorship and the idea of the artist-genius working in isolation. Work that is made collaboratively with different groups often exists outside of the gallery or takes place outside the traditional theatre space. It can take place, for example, in a prison or hospital or university. It can also be interdisciplinary and involve a musician working with a visual artist or an architect with a dance artist or a theatre practitioner working with a filmmaker.

Collaborative arts are also often known as or associated with socially engaged arts (SEA), community-based arts, and participatory arts.

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**NOTES:Further reading**

What is the artist in the community scheme? [Video](#)

[Collaboration - Ethics for Making](#) [Collaboration - Ethics for Making](#) (arts.ac.uk) is a series of short introductory videos produced by Lotus Films and University Arts London.

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## [THE ROLE OF THE MENTOR]

### The Artist Mentoring Award is a **mentee-led** programme.

In a mentee-led relationship the mentee is responsible for driving meetings, planning goals, and completing actions that have arisen for the project.

Mentors are there to serve as guides and supporters, who enable mentees to freely grow and perform their practices. They will not serve as tutors or work on the project in place of the mentee.

In 2024, Create commissioned research to explore the role of mentorship in supporting collaborative socially engaged artists via the Artist in the Community Scheme (AIC) which Create manages on a devolved basis for the Arts Council.

The research examined the value of mentorship as an evolving mechanism of support, drawing on published research in addition to closely working with the Artist Mentor Panel to reflect on their experiences and insights from their mentoring roles.

The resulting **Mentoring Values Framework** articulates the vision of mentoring as an ecosystem of support and ethos of care that underpin the work of the mentors and the AMA programme. It offers a practical framework, co-developed with mentors, outlining their values and approaches to mentoring, centred on rigorous thinking and deep engagement. The framework serves as a guide for future mentors and will evolve with subsequent cohorts.

# [HELPFUL MENTORSHIP MODELS FOR MENTORS]

No doubt you have your own models and ways of working. However, below we have included models for mentors that might be helpful for setting goals with your mentee and pathways to achieve them.

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## The GROW Model

**GROW** stands for:

**G - Goal:** Define clear objectives and what the individual wants to achieve.

**R - Reality:** Assess the current situation, including strengths, challenges, and obstacles.

**O - Options:** Explore possible solutions, strategies, and alternative approaches.

**W - Will** (or Way Forward): Commit to taking action and develop a plan for achieving the goal.

Within this model, the mentee should explore a variety of opportunities and consider which of these would be the most suitable for them. The model is very goal focused.

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## Egan's Skilled Helper Model

Egan's Skilled Helper Model is used more in counselling and coaching situations but can still be useful in mentoring relationships.

Simply speaking, this model has three stages which can be summarised as:

- 1. Exploration** (what is going on?)
- 2. Challenging** (what do I want instead?)
- 3. How can I achieve what I want?**

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

# [PRIOR TO YOUR FIRST MEETING]

## Constructive Thinking Prompts for Mentees

In your first few meetings with your mentor, it will be up to you to establish the direction of your mentorship. Prior to your first meeting it is recommended that you think constructively about your personal needs. An easy way to approach this is to divide your needs into two areas of development: Artistic and Practical Development. Provided below is a series of prompts for you to follow for each area.

### Artistic development prompts

#### **Breaking down your individual practice**

- What methodologies do you currently use in your practice?  
What methodologies are you interested in exploring?
- How do you currently engage with communities? How could you improve this engagement? What challenges do you have when engaging with communities?
- How do you envision your practice looking in the future?  
How is this different from what your practice looks like now?
- What in your practice gives you joy and motivation? What in your practice challenges or frustrates you?

#### **Exploring collaborative principles**

- What does a collaborative, socially engaged practice look like to you?
- What role(s) have you played as the artist in past projects?  
How collaborative were these roles? How might you change these roles to better suit a collaborative practice?
- What values or ethical framework are important to your practice?
- What does your network currently look like? What networks of other artist peers and support agencies are you a part of?  
What networks would you like to be part of?

#### **Expanding on terminology**

- What words do you currently use to describe your practice? How can you refine or develop this language?
- What methods can you use to communicate your practice with communities, organisations, and other artists?
- What terminology are you missing, or that you need clarity on?
- What methods do you use to document and keep a record of your work?

## Practical development prompts

### **Finances**

- How do you financially support yourself and your practice?
- How do you search for funding opportunities? What challenges you most when applying for funding?
- How familiar are you with calculating artistic and participant fees for projects?

### **Ethics**

- How familiar are you with developing ethical frameworks?  
Do you know how to ethically engage with a community?

### **Other Considerations**

- What project planning and management methods do you use?  
How could you improve your organisational skills?
- What other tools or resources do you need for your collaborative arts practice?
- How do you promote your work? Do you use social media?  
Physical media? Public events?
- What other training, courses & memberships might you need?  
(see [appendix B](#) for a place to start)

There is a wider ecosystem of support available through the Artist Mentoring Award (AMA) programme, including the Create team, the AMA group mentor, and the AMA training programme.

While your assigned mentor will be an important source of support, they will not be able to meet all of your artistic and practical needs. By identifying and mapping your needs and expectations early in the mentoring relationship, we can help ensure you are supported in the most appropriate ways throughout the programme.

It's important to have an open conversation with your mentor to clarify your expectations and articulate both your artistic and practical needs. This will help ensure that both you and your mentor are aligned from the outset.

# [NEEDS CHECKLIST]

This checklist is a reflection tool to help mentees drive their mentoring experience.

This list is non-exhaustive, and you are invited to write down your needs that are not listed.

All mentors are unique and there is no guarantee that all these needs can be met by every mentor. It is up to you to work with mentor to figure out what works best for your relationship.

| What do I want from a mentorship?                                                        | Least important       | Somewhat Important    | Most Important        |
|------------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|
| To learn from another person's experience, knowledge and perspective.                    | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To have someone challenge my perspective and push me to try new things                   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To obtain help and support shifting from one art form/practice to another                | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To have someone give me constructive feedback on my project, practice, and ideas         | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To obtain planning or organisation advice/ assistance                                    | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To obtain guidance on navigating practical things such as project management and funding | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To have a safe space to bounce off ideas and find inspiration                            | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To have someone help me troubleshoot and solve problems                                  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To learn more about myself and develop my skills                                         | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To build my self-confidence and find direction for my practice                           | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To have someone to provide solidarity and encouragement                                  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To have someone to keep me on track                                                      | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To have help with networking and building connection with peers                          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| To have help reaching my target community                                                | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

# [FIRST MEETING/S]

This checklist is a reflection tool to help mentees drive their mentoring experience.

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**NOTES:**

See [Appendix C](#) -  
Mentoring Agreement  
Template.

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## Mentoring agreement template

Mentoring agreements are great ways to ensure you have a mutual understanding of expectations, hold yourself accountable, and get the most out of your mentorship.

Mentoring agreements can take many forms, and you are welcome to create your own to suit your needs.

### **Some important things you may want to include:**

1. Goal statement + core values
2. How will you measure your success?
3. Activities or Responsibilities
4. Meeting guidelines (when, where, and how will you meet and communicate?)
5. Boundaries & how you will approach conflict
6. Emergency contact information
7. Confidentiality statement
8. Signature endorsement of agreement

It may also be worthwhile for you to establish ground rules or boundaries for your relationship so that you may avoid or more easily resolve conflict (see more about conflict resolution [here](#)). A few examples of ground rules are:

- Silencing phones when meeting
- Having a “parking lot” to write down off-topic ideas and avoid interruptions
- Prioritising punctuality
- Writing down “off-limits” topics

## Trust building exercises

### Would You Rather Icebreaker

Get to know each other by discussing light-hearted “would you rather” questions. This exercise builds trust by encouraging open communication. Some examples:

- Would you rather never see a movie again or never read a book again?
  - If you could time travel, would you rather go to the future or the past?
  - Would you rather have a dog or a cat?
  - Would you rather be able to fly or breathe under water?
- 

### Two Truths and a Lie Icebreaker

One person must share two true statements and one lie about themselves. The other person must then try to identify which statement is the lie. These are light-hearted statements meant to help learn more about each other, such as facts about family, places travelled, or special talents. This exercise builds trust by encouraging open communication and sharing personal information. Some examples:

- “I have three cats and two dogs.” (Truth)
  - “I took a hiking trip through Italy when I was 21.” (Truth)
  - “I have never swum in the ocean.” (Lie)
- 

### The Drawing Game

One person describes an image to the other who must draw the image without seeing it. This exercise builds trust by promoting active listening, communication, and relying on the information given by another person.

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### Mirroring Game

Start by standing face to face. One person makes movements, and the other tries to mirror them as well as they can. Then swap roles. When both people have played each role try to coordinate movements with each other until you are in sync. This exercise builds trust by promoting paying attention, following the lead of another, and teamwork.



## [SETTING GOALS]

At your first few meetings you may want to set out the goals for your meetings. Goal setting is not linear. Goals are ultimately set to guide you in a direction, and they often change direction. Allow space for these diversions to take place.

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### NOTES:

[Appendix D](#) is a helpful worksheet you can use to organize your SMART(ER) goals.

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### SMART(ER) model

- **Specific:** What makes this goal specific?
- **Measurable:** How will we measure progress towards this goal?
- **Attainable:** What does it look like to achieve this goal?  
The goal should be challenging but not impossible
- **Relevant:** How does this goal align with our long-term vision?  
Goals need to be attached to a bigger picture
- **Time-bound:** What is the timeline for achieving this goal?  
Time is a great parameter that keeps things on track and allows you to make some tweaks if things don't work.
- **Exciting:** What makes us happy while thinking about this goal?
- **Rewarding:** What will feel satisfying when we achieve this goal?

## Objective and Key Results (OKR) model

This model is focused on tracking outcomes, by laying out indicators (key results) for your goal (objective).

The simple formula for writing an OKR is as follows:

We will **[objective]** as indicated/measured by **[key results]**

### Example 01 / Personal goal

We will **expand my network** as indicated **by the number of introduction meetings we complete and the number of networking events I attend**.

### Example 01 / Project goal

We will **share the experiences of people with Intellectual Disabilities by putting on a play written and performed by them**, as measured by **the number of people who attend each show and the feedback provided by the collaborators**.

OKRs can also be as complex as your goal requires and may also be organised as below:

### Objective:

**Write your objective here.**

*Try to make it Specific and Measurable.*

### Key Results:

**Write your key results here.**

*Remember, key results can be both quantitative and qualitative.*

- Key result one
- Key result two
- Key result three

# [THROUGHOUT THE MENTORSHIP]

## Setting agendas

Meeting agendas are good tools for ensuring your mentoring sessions are productive and on track with your goals. There are many ways you could organise and tailor your agenda. You may wish to hold your meetings online, in your office, at a park, or even a coffee shop. You may want your meetings to have more hands-on activity, or structured discussions. They could be short or long. Your meeting agenda is up to you and your mentor but in [appendix E](#) we have included a basic template you can follow. This [website](#) also has a variety of specific agenda templates you may want to use.

## Meeting ideas and activities for thought

There are a variety of ways to use your mentoring session time to your advantage. While there is nothing wrong with simply chatting, you may wish to get more creative to make the most out of your meetings. Below are a few ideas for how you can do this.

### **Idea Mapping**

Using a big piece of paper, write and draw every idea you have surrounding your project. Add as much detail as you would like and draw lines between ideas that connect. Don't be afraid to get creative or shoot for the stars! Also take this time to write down any questions you may have. When you have completed your drawing, take the time to review it and discuss your ideas.

### **Project Timeline**

Once you have a grasp on your project goals, take a big piece of paper and draw out a timeline of your project. Include what you have already accomplished, where you are at now, your intended outcomes, and what you need to do to achieve them.

### **Making Connections**

Discuss together about people the mentee might want to connect with. Then, schedule a time to dedicate a session to introduce the mentee to new people. You may wish to do this in a more casual and relaxed setting such as a cafe, or an online meeting.

### **Community Visit**

Collaborative arts are all about community! You could spend a session visiting the community or community leaders you are working on your project with. Additionally, mentors may also introduce mentees to their own community partners to set an example for mentees to learn from.

## Healthy conflict and resolution tips

Healthy conflict is respectful and “passionate, unfiltered debate around issues of importance” (Lencioni, 2002). Conflict, though uncomfortable, can be a healthy and necessary step in problem solving and improving relationships. Without healthy conflict, people may find themselves in a state of false or artificial harmony.

The Thomas-Kilmann Instrument (TKI) is one useful tool for understanding different conflict styles and responses. You can learn more here at this [link](#).

It is important that any issue arising should be addressed as soon as possible by the mentor and mentee. Both parties should work cooperatively towards resolution. Recommended steps are as follows:

- **Revisit your Mentoring Agreement.** Have an honest discussion about what factors may be impacting your ability to meet the goals or expectations in your agreement. Review aspects of your agreement that may be important to follow up on or change. Go over methods together that you may use to effectively resolve the issue(s).
- **Refocus on your goals.** Look back at how you have organised your goals and workplan. Remember the purpose for your mentorship and project and affirm your successes. Take a moment to remind yourself of the motivation behind your practice and realign with your passion. Make any necessary adjustments.
- **Acknowledge that challenges and mistakes are not purely bad,** but instead opportunities for growth and positive change. Remove the search for “blame” and instead think about what comes next.
- **Recommit to your agreement and your goals.** Acknowledge that both parties are human and have responsibilities towards a successful outcome.
- **Contact the programme coordinator(s)** or other support persons and notify them of any issues or obstacles so that they may best support you.

## Resources for interracial mentoring

It is important for mentors to understand the intersectionality of identities that may affect their relationship with their mentee. Race is an important part of an artist's identity that may impact their practice as well as how they communicate and work. We have collected a few resources below for you to consider as you grow your mentoring relationship.

### Resources

[Irish Network Against Racism Resources](#)

**Research:** [Creating a Welcoming Environment, Stimulating Diverse Art](#)

## Resources for neurodiverse mentoring

Neurodivergence may be an important part of an artist's identity and impact how they communicate and work. We have collected a few resources below for you to consider as you grow your mentoring relationship.

### Resources

[Arts Emergency - Tips for Neurodivergent Creatives](#)

[Arts Emergency - Supporting Neurodivergent individuals \(for mentors\)](#)

[BAPAM Performing Arts Medicine - Neurodiversity Within the Creative Sector](#)

[Autistics at Work Guide](#)

[Arts and Disability Ireland](#)

## Other General Tips

Keep a journal to write reflections in after your mentoring sessions

Send agendas in advance of mentoring sessions and reach out to reaffirm logistics

Have a curious mindset and don't be afraid to ask each other questions

Reach out and rely on the support of your fellow mentees and mentors

# [QUICK GUIDE TO ETHICS FOR COLLABORATIVE ART]

Ethics are important to consider for any project, no matter the field, when working with other people.

While we hope artists will align themselves with the Values Framework of the Artist Mentoring Award, below are some ethical principles to also keep in mind:

## Community Respect

When a project engages with a community (especially one that is vulnerable) it is of the utmost importance to have a deep respect for their culture, values, social structures, and customs. When collaborating, it is best practice for the artist to *listen* to what the community says they need, rather than *tell* them what they need. Artists should avoid imposing their own agendas on communities and be sensitive to the challenges a community may face.

## Potential for Harm

Before collaborating on a project with other people, it is important to consider all possible harms to mitigate them. Risk of harm should be avoided, but if there is a risk, all those involved should be well informed. Risks of harm includes:

**Psychological harm:** If there are sensitive subjects that may produce negative feelings such as shame or fear.

**Social harm:** If participation involves social risks, public embarrassment, or stigma.

**Physical harm:** If the project risks pain or injury to anyone participating.

**Legal harm:** If sharing sensitive information could lead to identity exposure, legal risks, or breach of privacy.

## Power Dynamics

When the artists enter a community, especially a small or vulnerable community, the artist possesses some degree of external power. Artists will often be seen as an expert on the project subject and therefore possess authority. It is important to be mindful of this power dynamic and work to maintain equitable collaboration where the voices of the community are not just present but amplified.



## Profit and Exploitation

Many projects may be profitable, whether this is monetary profit, prestige, publicity, leverage, or some other gain. If an artist is working outside of their own community (or with a vulnerable community) they must carefully consider how they will profit from the project, and how to then appropriately frame the project. The lives, stories, and products of partner communities should benefit them, rather than benefit the personal agenda of someone outside of their community.

## Sustainability and Impact

Artists should consider the long-term effects of their projects and think about its broader social and environmental consequences. Projects may be well intentioned, but in the long term have unforeseen negative consequences. It is best practice for artists to consider their project beyond the immediate results to mitigate this. Will your project have a lasting positive impact? Are there other possible consequences in the long term to consider?

## [WHAT-IF SCENARIOS]

It is important to be aware that some circumstances are out of your control. Life is unpredictable and demands a level of flexibility from all of us. As you take on the commitment of the Artist Mentoring Award you may find your mind filled with “what if?” questions.

While every “what-if” scenario cannot be answered, you are invited to contact the [Create team](#) with any pressing concern you may have. Keep in mind that the Artist Mentoring Award is designed to be an experience to fit *your* needs. There are no expected outputs for you to feel pressured by. We are flexible, and here to support you and your practice through any challenges you may face on your mentorship journey.



What if I don't make a good match



What if I want to change my project halfway through the award period



What if I struggle to communicate or schedule time with my mentor/mentee

## [AFTER YOUR MENTORSHIP: FOR MENTEES]

As your mentorship period comes to a close you may find yourself wondering how to conclude this experience and what steps to take moving forward. Below you will find some prompts that we have put together to aid you in this process.

### Reflection Prompts

You may wish to write your answers in a journal, discuss them with your mentor or a friend, or simply spend a few minutes thinking about them:

- What moments from the past year stand out the most to you? What words, statements, or images stick out in your mind? Why do these moments stand out to you?
- Where were you when the mentorship began? What did your practice look like? How were you feeling?
- Where are you now that the mentorship has concluded? How has your practice evolved? How do you feel now?
- What goals have you met? How have you improved? What benefits have you gained?
- What goals (if any) did you not meet? What challenges did you face? What have you learned from this?
- How has your mentor helped you? How has your relationship evolved? How has knowing fellow mentees helped you? What new relationships have you built?
- What has this experience taught you about yourself? What is something new that you learned? What is something that surprised you?
- How has your understanding of collaborative arts changed? Will you continue to have a collaborative practice?
- What will you do next? What direction do you want to take going forward? What questions do you still need answered?

## Progress Checklist

This checklist reflects the one you completed at the beginning of the toolkit. The purpose of this is to identify where you feel satisfied that your needs have been met.

Please note: The results of this checklist do not solely determine the success of your mentorship. Not all mentors can provide the same things, and not all mentees will experience the same rates of progress. This is merely a tool to reflect on your experience and measure your personal growth.

| I feel satisfied that I:                                                                | Not Satisfied         | Somewhat Satisfied    | Satisfied             |
|-----------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|
| Learned from another person's experience, knowledge and perspective.                    | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Had my perspective challenged and was pushed to try new things                          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Obtained help and support shifting from one art form/practice to another                | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Received constructive feedback on my project, practice, and ideas                       | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Obtained planning or organisation advice/assistance                                     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Obtained guidance on navigating practical things such as project management and funding | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Had a safe space to bounce off ideas and find inspiration                               | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Received help with troubleshooting and solving problems                                 | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Learned more about myself and developed my skills                                       | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Built up my self-confidence and found direction for my practice                         | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Was provided with solidarity and encouragement                                          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Had someone to keep me on track                                                         | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Received help networking and building connection with peers                             | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Received help reaching my target community                                              | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Received guidance on establishing boundaries in my practice                             | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

## Visioning Exercise

Now that you have reflected on your mentoring experience it is time to take a moment to look forward.

**The 8 Minute Visioning** exercise will help you as you think about the future and how to apply what you have learned.

**Instructions:** You will need a timer and comfortable space where you can think. Set your timer for only 8 minutes and answer the questions below. Try to record the *first* responses that come to mind, don't worry too much about the details.

**Imagine yourself exactly one year in the future:**

**01.** What are you doing? What creative work are you engaged in?

**02.** Who is with you? What communities are you involved in?

**03.** Where are you? What is your environment like?

**04.** What is your lifestyle? How has it changed?

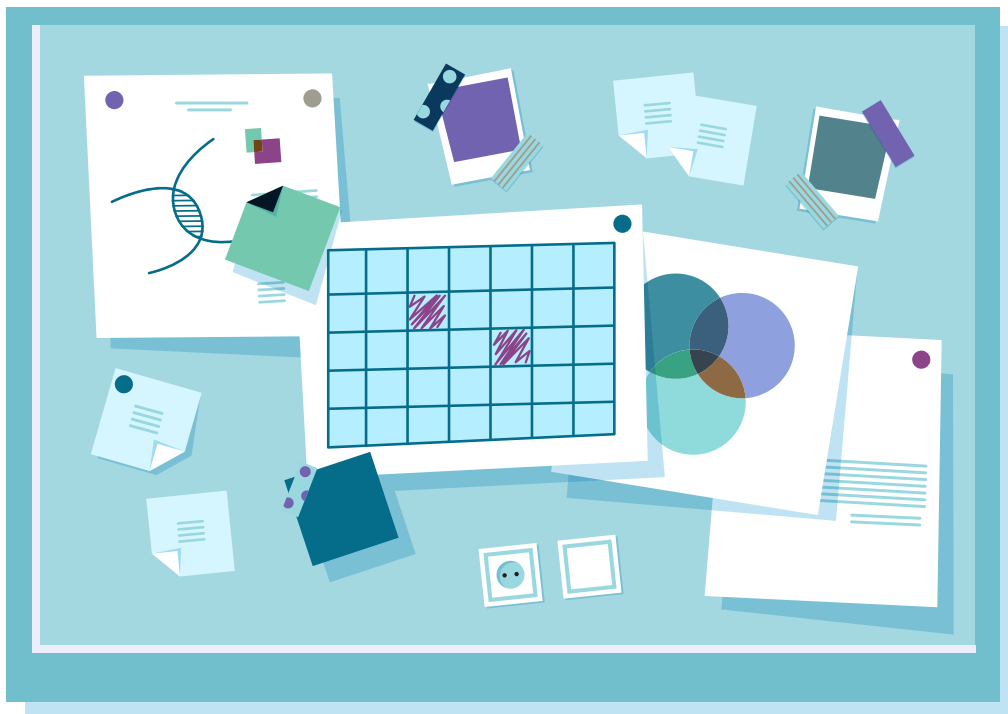
**05.** How are you? What are your feelings?

## Vision boarding

**Vision boarding** is another exercise to get you thinking about the future. Vision boards are collections of images, drawings, and other visuals arranged together to represent your goals and ambitions.

Vision boards can be created online through applications such as [Canva](#), [Pinterest](#), [miro](#), and [Mural](#).

Vision boards can also be made physically in the form of collages, posters, or photo albums. You can use old magazines, books, photos, and drawings to imagine your future vision!



## Reflection Exercise: For Mentors

Being a mentor can be just as rewarding and educational an experience as being a mentee. It may be beneficial to take some time to reflect on the past year of your journey as a mentor. Below are some prompts you may follow.

- What moments from the past year stand out the most to you, and why? What can you learn from these memories?
- Reflect on the progress of your mentee. How have they changed since you first met them? Did they meet their goals you first set out on? How has their understanding of collaborative arts evolved?
- Reflect on your mentor methodology. What mentoring methods or tools were most effective in your relationship? What methods were the least effective? If you were to be a mentor again, how might you change your methodology? What new methods would you like to try?
- What did you find most challenging in your mentoring relationship? How did you handle these challenges? What would you do differently in the future?
- What did you find the easiest in your mentoring relationship? What factors contributed to this ease? What might you do in the future to strengthen or build upon this?
- What has this experience taught you about yourself? What is something new that you learned? What is something that surprised you?
- What part of this experience feels the most rewarding to you? Why?
- Would you be a mentor again? Why or why not? If yes, what would you do differently next time? What strategies would you use?



## [APPENDICES OF RESOURCES]

## Appendix A:

### Create's Safer Spaces Agreement

As an organisation, Create was founded on principles of inclusion and a desire to contribute to a more just and equitable society through alliances with progressive socio-political causes. From our very earliest days, this has been the essence of what we do, and it continues to be a primary concern across all of our work. Create has always been at the forefront of progressive change, supporting artists and communities to navigate and understand the profound changes that have taken place in Irish society.

We are committed to creating a safe and welcoming space in all our events and activities, both online and offline. This means making our work as accessible as possible for all people, regardless of race, class, gender, sexual orientation, age, ethnicity, perceived socioeconomic background, and any areas where each of these might intersect. We believe in constructive dialogue and that no individual or organisation holds ultimate authority over others when navigating the intersectional nuances of this work.

The following list is a non-exhaustive collection of agreements, which can and will change and grow over time. Adhering to these agreements is a collective responsibility and everyone is individually responsible for checking their own behaviour.

- Racism, ageism, homophobia, sexism, transphobia, biphobia, ableism or prejudice based on ethnicity, nationality, class, gender, gender presentation, language ability, asylum status, religious affiliation or perceived socioeconomic background is neither accepted nor welcome.
- Both physical and emotional boundaries must be respected including explicit verbal consent before engaging in any physical contact with someone or crossing personal boundaries.
- Bring an awareness of the space you hold, the positions and privileges you bring, including racial, class and gender privilege and how these may affect others.
- Never make assumptions on the opinions and identifications of other participants without kindly asking first and then engaging in active listening.
- Make every effort in your interactions with others to not judge, look down on another or enter into competition.
- Be aware of the language you use in discussions and exchanges and how this relates to others.

- Work together to foster a spirit of mutual respect:  
Listen to the wisdom everyone has to share.
- Give generously to each person the time and space to speak and share their thoughts and ideas. In discussions, wait your turn to speak, do not interrupt others, and be kind with your words.
- Always remember: “Respect the person; challenge their behaviour”.
- Assume good intent in those you interact with. Bring an awareness that each person is trying their best and may be learning and challenging their own prejudices and biases during an interaction.

These agreements are shared by anyone engaging with Create, as well as Create staff, whether in person at events or meetings, or online, on social media, online events and advisory sessions. If someone violates these agreements a discussion or mediation process can happen with the help of another person, depending on the wishes of the person who was violated. If a serious violation happens to the extent that someone feels unsafe, the offending party can be asked to leave the space and/or event altogether. Those present can nominate a person or process to mediate if needed.

We are grateful to the Social Art Network for their Safer Spaces Policy, which we used as a basis to create this policy. SAN’s Safer Spaces Policy was originally published as part of their Social Art Summit in November 2018.

## Appendix B:

### List of Resources

We encourage you to google these search terms to access the most up to date version of each resource.

| Create                                                                                 |                                                                                                    |
|----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|
| <a href="#">The Reading Room</a>                                                       | <a href="#">AIC Awards and Bursaries</a>                                                           |
| <a href="#">Advisory Support</a>                                                       | <a href="#">Residencies and Commissions</a>                                                        |
| <a href="#">Vetting</a>                                                                | <a href="#">Networking Day</a>                                                                     |
| Resource organisations                                                                 |                                                                                                    |
| <a href="#">Visual Artists Ireland</a>                                                 | <a href="#">Safe to Create</a>                                                                     |
| <a href="#">Age &amp; Opportunity</a>                                                  | <a href="#">Screen Ireland</a>                                                                     |
| <a href="#">artsandhealth.ie</a>                                                       | <a href="#">Performing Arts Forum</a>                                                              |
| <a href="#">Minding Creative Minds</a>                                                 | <a href="#">Project Arts Centre</a>                                                                |
| <a href="#">Arts &amp; Disability Ireland</a>                                          | <a href="#">Photo Ireland</a>                                                                      |
| <a href="#">Irish Theatre Institute</a>                                                | <a href="#">Community Work Ireland</a>                                                             |
| <a href="#">Irish Writers Centre</a>                                                   | <a href="#">Réalta</a>                                                                             |
| Trainings & courses                                                                    |                                                                                                    |
| <a href="#">University of the Arts London online - Arts, Ethics, and Social Change</a> | <a href="#">The Leadership Academy Managing Conflict in a Community Development Context course</a> |
| <a href="#">Intercultural Awareness elearning HSE</a>                                  | <a href="#">Immigrant Council of Ireland Trainings</a>                                             |
| <a href="#">The Wheel</a>                                                              |                                                                                                    |
| Communication & planning                                                               |                                                                                                    |
| <a href="#">Calendy - meeting scheduling tool</a>                                      | <a href="#">Mural</a>                                                                              |
| <a href="#">Gather - alternative meeting platform with virtual world interface</a>     | <a href="#">Figma</a>                                                                              |
|                                                                                        | <a href="#">Miro</a>                                                                               |
| Finances & budgeting                                                                   |                                                                                                    |
| <a href="#">Guildhouse artist budget toolkit</a>                                       | <a href="#">Taxes and Employment in the Arts Factsheet</a>                                         |
| Glossaries                                                                             |                                                                                                    |
| <a href="#">Social Practice Toolkit</a>                                                | <a href="#">Art Council Glossary of Terms</a>                                                      |
| <a href="#">Public Art Glossary</a>                                                    | <a href="#">Impossible Glossary</a>                                                                |
| Mental Health                                                                          |                                                                                                    |
| <a href="#">Mental Health Ireland Resource Library</a>                                 | <a href="#">Minding Creative Minds</a>                                                             |
| Podcasts                                                                               |                                                                                                    |
| <a href="#">Artistic Minds Podcast</a>                                                 | <a href="#">The Arts Council Podcast</a>                                                           |
| <a href="#">Art is Change Podcast</a>                                                  | <a href="#">MIAAW: Cultural democracy, community-based art, and the commons</a>                    |
| Other resources                                                                        |                                                                                                    |
| <a href="#">Storyforge</a>                                                             | <a href="#">Social Practice Toolkit</a>                                                            |
| <a href="#">Working with youth Ethics Guide</a>                                        | <a href="#">Arts Emergency Mentoring Session Ideas</a>                                             |

## Appendix C:

### AMA Mentoring Agreement

Mentor:

Mentee:

Date: / /

I [mentee name] and I [mentor name] are entering into a mentoring relationship for eight months as part of the AIC Artist Mentoring Award. We both agree to this pairing and will strive for this to be a rewarding experience focused on the needs and development of the mentee. We have agreed on the following terms.

#### Goals:

During the mentoring relationship we hope to achieve the following goals:

- |    |
|----|
| 1. |
| 2. |
| 3. |
| 4. |

To accomplish these goals, we will:

- |    |
|----|
| 1. |
| 2. |
| 3. |
| 4. |

To monitor progress towards these goals we will:

|  |
|--|
|  |
|--|

#### Meeting Guidelines:

|                                |  |
|--------------------------------|--|
| What days / times we will meet |  |
| How long we will meet          |  |
| Extra notes                    |  |

#### We will meet:

- ☐ In person at
- ☐ Online via
- ☐ Hybrid

|  |
|--|
|  |
|  |
|  |

**Communication Guidelines:**

|                                                                               |  |
|-------------------------------------------------------------------------------|--|
| How will we communicate between meetings? (phone call, email, WhatsApp, etc.) |  |
| How often will we communicate between meetings?                               |  |
| During what hours will we communicate?                                        |  |
| Extra notes                                                                   |  |

**Issues and Conflict:**

|                                                 |                                                                         |
|-------------------------------------------------|-------------------------------------------------------------------------|
| Disclosure of disability needs (if appropriate) |                                                                         |
| Subjects that are off limits:                   |                                                                         |
| How will we resolve conflict:                   | <i>In case of serious conflict, we will notify the AMA coordinators</i> |
| Extra notes:                                    |                                                                         |

**Statement of Confidentiality**

I [mentor name] agree to keep confidential all information shared with me by [mentee name] during our mentoring sessions, unless given explicit permission to share this information with others, required by law, or for safety reasons. I am also encouraged to discuss any concerns I have about my mentoring experience with the Artist Mentoring Award Coordinator(s) and other supports persons. The Artist Mentoring Award Coordinator will maintain confidentiality unless a breach of confidentiality is necessary to maintain someone's personal safety.

I [mentee name] understand and agree to the confidentiality statement above.

**Mentor signature** \_\_\_\_\_ **Mentee Signature** \_\_\_\_\_

**Bringing the relationship to a close**

In case of specific circumstances where the relationship is not working out, we understand that we should contact the AMA coordinators before proceeding.

**Mentor signature** \_\_\_\_\_ **Mentee Signature** \_\_\_\_\_

Anything else we would like to agree on:

We hereby endorse the terms of this mentoring agreement

**Mentor signature** \_\_\_\_\_ **Mentee Signature** \_\_\_\_\_

## Appendix D:

### SMART(ER) Goals Worksheet

| Letter                              | Questions                                                                                                                                                                                                       |
|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>[S]</p> <p><b>Specific</b></p>   | <p>What is this goal?</p> <p>How will this goal be achieved?</p> <p>Who is responsible for achieving this goal?</p> <p>Where will this goal take place?</p> <p>What are the success criteria for this goal?</p> |
| <p>[M]</p> <p><b>Measurable</b></p> | <p>Can this goal be measured quantitatively or qualitatively?</p> <p>What tools and/or methods will be used to determine the success or failure of the goal?</p>                                                |
| <p>[A]</p> <p><b>Attainable</b></p> | <p>Is the goal realistic?</p> <p>What steps can be taken to reach the goal?</p> <p>Is there any past experience to show the feasibility of the goal?</p> <p>What resources are needed?</p>                      |
| <p>[R]</p> <p><b>Relevant</b></p>   | <p>Why is this goal important for you?</p> <p>What will accomplishing this goal mean for you?</p> <p>How high of a priority is this goal for you?</p>                                                           |
| <p>[T]</p> <p><b>Time Bound</b></p> | <p>What is the deadline for the completion of the goal?</p> <p>How will you measure if you are staying on track?</p> <p>What will you do if you fall behind?</p>                                                |
| <p>[E]</p> <p><b>Exciting</b></p>   | <p>Does this goal make you feel excited?</p> <p>What about this goal motivates you?</p> <p>Will this goal continue to motivate you in the long term?</p>                                                        |
| <p>[R]</p> <p><b>Rewarding</b></p>  | <p>Will achieving this goal feel satisfying?</p> <p>How will this goal help you feel accomplished?</p> <p>How will achieving this goal help you in the long term?</p>                                           |

**Appendix D:**  
SMART(ER) Goals Worksheet

| Answers |
|---------|
|         |
|         |
|         |
|         |
|         |
|         |
|         |
|         |

## Appendix E:

# Mentorship Meeting Agenda Template

Date:    /    /        Time:        Location:

### Agenda

Mindfulness and capacity check-in:

- How are you feeling in this moment?
- What is your energy level today?
- What is something going well for you right now?
- What is something you are struggling with right now?

### Important Upcoming dates:

- Event 1 xyz
- Deadline xyz

### Action Items:

- Set up introduction with John Smith
- Read through script together

### Review:

Read through goals again. Recap any progress towards goals since last meeting. Adjust or add to goals if necessary.

### Reflect:

Discuss with your mentor what is going well or what is challenging for your project. Reflect on how the experience so far has impacted you. Ask questions and consider anything you would like to change. Receive feedback from your mentor.

### Activity:

You may wish to spend time doing an activity to help you bond with your mentor, brainstorm new ideas, or practice a new skill.

### Setting Objectives:

You may wish to go over and set objectives or tasks to complete before your next meeting. Discuss action steps and the timeline for your reaching your goal.

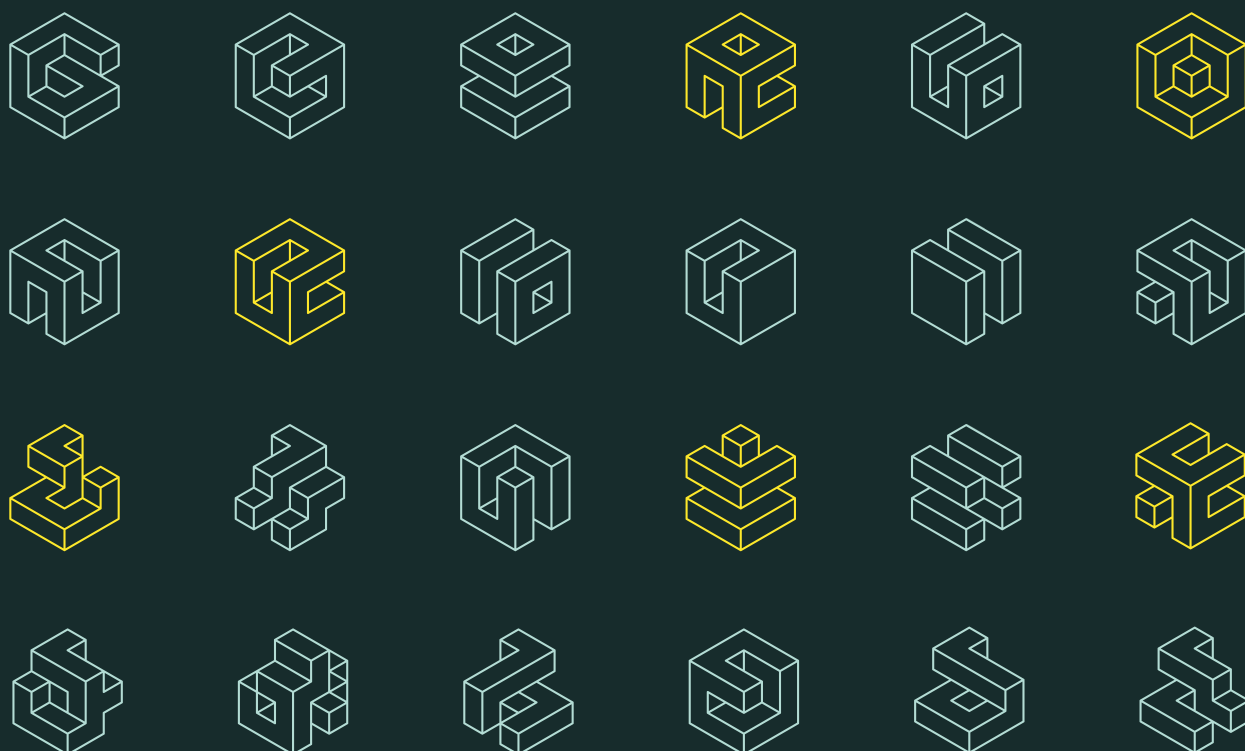
### Interest Topics:

Bring up topics you may be interested in hearing your mentor's opinion on.

### Conclude

Discuss plans for when and how you will meet again.





## Create

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01 473 6600

[www.create-ireland.ie](http://www.create-ireland.ie)