

# When Sparks Fly

Developing formal mentoring programs  
for the career development of young and  
emerging artists

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# Abstract

Formal mentoring programs are accepted as a valuable strategy for developing young and emerging artists.

This thesis presents the results of an evaluation of the SPARK National Young Artists Mentoring Program (SPARK). SPARK was a ten-month formal mentoring program managed by Youth Arts Queensland (YAQ) on behalf of the Australia Council for the Arts from 2003-2009. The program aimed to assist young and emerging Australian artists between the ages of 18-26 to establish a professional career in the arts. It was a highly successful formal arts mentoring program that facilitated 58 mentorships between young and emerging artists and professional artists from across Australia in five program rounds over its seven year lifespan. Interest from other cultural organisations looking to develop their own formal mentoring programs encouraged YAQ to commission this research to determine how the program works to achieve its effects.

This study was conducted with young and emerging artists who participated in SPARK from 2003 to 2008. It took a theory-driven evaluation approach to examine SPARK as an example of what makes formal arts mentoring programs effective. It focused on understanding the program's theory or how the program worked to achieve its desired outcomes. The program activities and assumed responses to program activities were mapped out in a theories of change model. This theoretical framework was then used to plan the points for data collection. Through the process of data collection, actual program developments were compared to the theoretical framework to see what occurred as expected and what did not. The findings were then generalised for knowledge and wider application.

The findings demonstrated that SPARK was a successful and effective program and an exemplar model of a formal mentoring program preparing young and emerging artists for professional careers in the arts. They also indicate several ways in which this already strong program could be further improved, including: looking at the way mentoring relationships

are set up and how the mentoring process is managed; considering the balance between artistic and professional development; developing career development competencies and networking skills; taking into account the needs of young and emerging artists to develop their professional identity and build confidence; and giving more thought to the desired program outcomes and considering the issue of timeliness and readiness for career transition.

From these findings, together with principles outlined in the mentoring and career development literature, a number of necessary conditions have been identified for developing effective mentoring programs in the career development of young and emerging artists.

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# List of Acronyms

OYEA	Opportunities for Young and Emerging Artists
QUT	Queensland University of Technology
YAMP	Young Artists Mentoring Program
YAQ	Youth Arts Queensland

### **Statement of original authorship**

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signature: .....

Date: .....

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become a great man, you too will have a share of my success.

*Ludwig van Beethoven in a letter to his mentor, German  
composer, organist and conductor, Christian Gottlieb Neefe*

# Chapter One

## Introduction

The concept of a career in the arts can be daunting for the young and emerging artist. Unlike the traditional career which follows a single path often in the one organisation, the arts career is characterised by flexibility with artists moving in and out of employment, short-term contracts and opportunities to work on their own creative practice. Often networks, circumstances and even luck play a role in career advancement. Within the arts, mentoring has long been accepted as an effective means to help young and emerging artists reach their potential and develop careers. In more recent times, mentoring has been given some structure and support and shaped into programs. For the young and emerging artist, these programs provide an opportunity to develop skills, expand their artistic vision and support the evolution of their careers.

Although mentoring has been widely accepted as a strategy to develop artists, research in formal arts mentoring programs to date has yielded more information on program design issues rather than on how participants respond to programs to achieve desired career development outcomes. In particular, it provides limited evidence of how formal mentoring programs achieve a career transition from young and emerging artist to established, professional artist. To this end, the aim of this thesis is to evaluate an exemplar program, SPARK National Young Artists Mentoring Program (SPARK), which ran from 2003-2009, as a case study of what makes formal mentoring programs for young and emerging artists work, and in so doing extrapolate the findings and examine these together with principles outlined in the mentoring and career development literature to put forward a number of necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists. This thesis achieves the aim by gathering detailed, qualitative data on the experience of the young and emerging artists that

participated in the program from 2003 to 2008, and analysing that data to determine whether a career transition took place and how it came about. In addition, it reveals a number of implications for knowledge which are detailed as necessary conditions for developing effective formal mentoring programs for the career development of young and emerging artists.

This chapter outlines the background to the study including the factors that prompted YAQ to commission the formal evaluation of the SPARK program. It then outlines the way the evaluation of the SPARK program presents an opportunity for research into formal mentoring programs developing careers and facilitating career transitions for young and emerging artists. The chapter then defines the aim and scope of the evaluation. Following this, it introduces some key terms used throughout the study and concludes with an overview of the thesis.

## 1.1 Background to the study

In July 2007, I was approached by the Queensland University of Technology (QUT) on behalf of Youth Arts Queensland (YAQ) to conduct an evaluation of the SPARK National Young Artists Mentoring Program (SPARK). SPARK was a ten-month, formal mentoring program which aimed to '[assist] talented young and emerging Australian artists to establish a professional career in the arts' (Youth Arts Queensland n.d.c.). The program was developed and delivered by YAQ on behalf of the Australia Council for the Arts (Australia Council) and conducted from 2003-2009. Each year the program guided 10-14 young and emerging artists from around Australia through a one-to-one mentoring partnership with a professional artist of their choice. The mentorship focussed on the development and realisation of a creative project, and was supported by career development activities such as professional development, networking, artistic experiences and national profiling. The program was designed to provide a structure in which these young and emerging artists were able to continue pursuing their creative practice and professional development objectives with the ultimate goal of establishing a professional career in the arts.



YAQ has established an international reputation as a leader in developing and delivering formal mentoring programs for young and emerging artists. Besides SPARK, they have administered the Young Artists Mentoring Program<sup>1</sup> (YAMP), a program for young and emerging Queensland artists, since 1999. YAMP has influenced and inspired The Mentoring Development Project, a program developing mid-career artists in Ireland (Bistany 2006). A study of the first three years of YAMP contributed to a volume on global perspectives on mentoring (Clarke and Hunter 2003). Further, SPARK informed a framework for a formal mentoring program supporting career transition and creative development for dancers which was published as part of the proceedings for the 6<sup>th</sup> World Dance Alliance Global Assembly held in Canada in 2006 (Litzenberger 2006). In 2009 YAQ was awarded funding from the Australia Council's Opportunities for Young and Emerging Artists (OYEA) initiative to deliver a new national mentoring program, JUMP.

YAQ was encouraged to take a closer look at their mentoring models, in particular, their national program, SPARK, following recent conversations between YAQ and other arts and cultural organisations interested in developing their own formal mentoring programs. YAQ recognised that a critical evaluation of SPARK resulting in recommendations, together with further research into mentoring, would keep the program fresh and relevant, evolving the program into the future and providing lessons for others.

When I was approached to conduct this study, I not only saw it as an opportunity to help YAQ evaluate SPARK, but as an opportunity to examine the program closely and understand how it works. How does SPARK develop careers and facilitate career transitions for young and emerging artists? What can be learned from this evaluation to not only further improve this program, but also to contribute to knowledge on

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<sup>1</sup> The acronym, YAMP, originally stood for Youth Arts Mentoring Program. In 2003, the program name changed to Young Artists Mentoring Program, as it more accurately reflected the program. In 2010, the name of the program was changed to the Young Artswomen Mentoring Program, to more accurately reflect its target participants. For the sake of clarity and consistency, the acronym, YAMP, used throughout this thesis, will stand for Young Artists Mentoring Program, as that is how the program was known at the time when this evaluation of Spark was being conducted.

developing effective formal mentoring programs for the career development of young and emerging artists?

## 1.2 Research opportunity

In the broader corporate context, the value of mentoring has been widely accepted as an effective means to facilitate an individual's personal and professional development, and as a useful strategy to facilitate career development and career transitions at all stages of career. As these strategies became available to human resource managers and organisational leaders, they began to investigate how they could 'create the conditions for mentoring relationships to flourish in their particular contexts' (Kram 2004: xi). As such, there are now generally well-accepted strategies for making formal mentoring relationships work, although the discussion continues on what the necessary conditions are for effective formal mentoring programs (Kram 2004: xii). This gap in evidence has also carried over to the arts context.

In the arts, formal mentoring programs have adapted principles from the efforts of the corporate world. However, there is a limited understanding of the necessary conditions for developing effective formal mentoring programs in the arts. Research in formal arts mentoring programs to date has yielded more information on program design issues rather than on how participants respond to programs to achieve desired career development outcomes. As such, it provided limited evidence of how formal mentoring programs achieve a career transition from young and emerging artist to established, professional artist.

This evaluation of SPARK represents an opportunity to learn about what makes formal mentoring programs for young and emerging artists work, with implications for knowledge in developing effective formal mentoring programs in the career development of young and emerging artists.

## 1.3 Aim and scope

The aim of this thesis is to evaluate an exemplar program, SPARK National Young Artists Mentoring Program (SPARK), as a case study of what makes formal mentoring programs for young and emerging artists work, and in so doing extrapolate the findings and examine these together with principles outlined in the mentoring and career development literature to put forward a number of necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists.

The study generates detailed, qualitative data on the experience of the young and emerging artists that participated in SPARK from 2003 to 2008. This study focuses specifically on the participating young and emerging artists, the mentorees, as it is the best way to find out whether they experienced the career transition the program and staff set out to effect. In the early phases of research, I collaborated with YAQ program staff to uncover what they expected the program to do. The data collected from the mentorees was analysed to determine whether a career transition took place or not.

## 1.4 Introduction to key terms

This section defines the terminology relating to mentoring and career development used throughout this thesis. There are a number of terms the industry and the literature uses when talking about arts mentoring. As these terms will be used throughout the chapters it is worthwhile defining their usage at the outset. For ease of reference, the terms are presented in alphabetical order.

## **Artist**

According to UNESCO's International Conference on the Status of the Artist (1980), an artist is:

any person who creates who gives expression to, or recreates works of art, who considers his [*sic*] artistic creation to be an essential part of his [*sic*] life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he [*sic*] is bound by any relations of employment or association.

### ***Professional artist***

A professional artist is an artist who in the last five years of their professional practice in one or more creative fields (Australia Council for the Arts; Australian Bureau of Statistics; Throsby and Hollister in Bridgstock 2007: 6):

has created a professional work of art (sold, performed, exhibited, published, filmed, broadcast or otherwise produced a professional work), or has received a government or similar grant to produce a professional artistic work.

At the heart of the professional artist are 'the fundamental processes of creativity, the pursuit of an artistic vision and the passionate commitment to art that characterises the true artist' (Throsby and Hollister 2003: 12). A professional artist 'regards themselves as being engaged in creating a serious and substantial body of artistic work' (Australia Council for the Arts; Australian Bureau of Statistics; Throsby and Hollister in Bridgstock 2007: 6).

A professional artist is usually at the established career stage or established, but working less intensively than before career stage. An established artist displays a degree of commitment, achievement and recognition as a practising professional (Throsby and Hollister 2003: 33). An artist who is established, but working less intensively than before,

continues to display a high level of commitment but is working less intensively than at the height of their career (Throsby and Hollister 2003: 33). (Also see ‘arts career’ below)

### ***Young and emerging artist***

A young and emerging artist is an artist ‘usually defined as those 25 years and under... [and] in their first five years of professional practice in a particular field’ (Hunter 2002: 23). This type of artist is generally at the career stage of beginning/starting out or becoming established.

The beginning/starting career stage is characterised by feelings of ‘uncertainty as the artist takes their first steps on the road to a professional career’ (Throsby and Hollister 2003: 33). The artist at the becoming established career stage is consolidating early efforts with the artist working towards professional acceptance (Throsby and Hollister 2003: 33). (Also see ‘arts career’ below).

### **Arts career**

The arts career is a career where (Throsby and Hollister 2003: 12):

artists may move in and out of artistic employment, engage in further training, accept occasional short-term contracts in or out of the arts, perhaps from time to time finding periods of uninterrupted work on their core creative practice.

Bridgstock (2007: 114) observes that ‘the working lives of artists display a striking congruence with the attributes of the protean career’ (see ‘Protean career’).

The arts career can be divided into four stages (Throsby and Hollister 2003: 33):

**Beginning/Starting out:** characterised by feelings of uncertainty as the artist takes their first steps on the road to a professional career;

**Becoming established:** a consolidation of early efforts with the artist working towards professional acceptance;

**Established:** the artist displays a degree of commitment, achievement and recognition as a practising professional;

**Established, but working less intensively than before:** the artist continues to display a high level of commitment but is working less intensively than at the height of their career.

## **Career**

Career is 'one's advancement through life, especially in a profession' (Oxford University Press 2004a). It is (Bridgstock 2007: 8):

'the individual's lifelong progression in learning and working' (Watts, 1998, p.2) where 'learning' can be formal or informal, 'work' can include all paid and unpaid work roles, and 'progression' can be any kind of movement that retains a sense of development.

Career has traditionally unfolded in a single organisational setting (see 'Traditional career'), however, since the mid-1990s, the definition of career has expanded to include a new career type characterised by career progression between or outside of organisations and in varying flexible employment arrangements (see 'Boundaryless career' and 'Protean career').

### ***Traditional career***

A traditional career typically unfolds in a single organisational setting. It is also characterised as linear and hierarchical (Arthur and Rousseau in Bridgstock 2007: 8).

### ***Boundaryless career***

A boundaryless career is a career that is not bounded by a single organisation but one that ‘moves across the boundaries of separate employers’ (Arthur and Rousseau 1996: 6).

### ***Protean career***

A protean career is a career that ‘decouples’ (Mirvis and Hall 1996: 241) from any one organisation and exclusive association with paid employment to become ‘self-determined’ (Hall 2004: 2). It is a career type where the individual forms a ‘psychological contract with one’s self rather than an organisation or organisations’ (Bridgstock 2007: 11). The protean career is characterised by flexibility and adaptability for individuals to more purposefully engage in their ‘life’s work’ (Mirvis and Hall 1996: 252) and follow their ‘calling’ (Peck in Mirvis and Hall 1996: 252). It challenges individuals to manage their own careers and to construct their own career development (see Career development) (Bridgstock 2005: 41).

The arts career has been likened to the protean career (Bridgstock 2007: 114) (see ‘Arts career’).

### **Career development**

Career development is the ‘total constellation of psychological, sociological, educational, physical, economic, and chance factors that combine to influence the nature and significance of work in the total lifespan of any given individual’ (National Career Development Association Board of Directors 2003: 2). It is the ‘lifelong process of managing learning, work, leisure and transitions in order to move towards a personally determined and evolving future’ (Villiers and National Career Development Association Board of Directors 2008: 4).

### **Career intervention**

Career intervention is ‘any attempt to assist an individual in making career decisions through such means as workshops, classes, [and] consultation’ (Spokane 1992: 44). The goal of a career intervention is to educate the individual on the concept of career and the career development

stages, and help them recognise their skills, talents and abilities, and external factors such as family, society, opportunities and the work environment to better prepare them for planning and managing their career (Minor 1992: 37-38; Niles 2001: 135-136).

### **Career transition**

Career transition is a move from one career stage to another (Gray and Gray 1990: 27). For instance, in an arts context, this might mean transitioning from the career stage of beginning/starting out to becoming established, to established, or, it might mean transitioning from one role (for example dancer) to another role (for example, choreographer or producer), as career progresses.

### **Mentor**

A mentor is ‘an experienced and trusted adviser’ (Oxford University Press 2004b). In the mentoring relationship, a mentor is usually the more experienced person advising or training the other less-experienced person (Hunter 2002: vii). Most adults can identify a mentor, a person who has had a significant influence on their learning and development (Darwin 2004:29).

### **Mentoree**

A mentoree is the less experienced person in the mentoring partnership (Hunter 2002: vii). As Hunter (2002: vii) notes, the terms ‘protégé’ and ‘mentee’ have also been used to describe this person. For the sake of clarity, I have adopted Hunter’s approach and used the term ‘mentoree’ throughout this thesis, except where published material has been cited.

### **Mentoring**

Mentoring is ‘the action of advising or training a [*sic*] another person, esp[ecially] a less experienced colleague’ (Oxford University Press 2008). It is an ‘interactive process occurring between individuals of differing levels of experience and expertise’ (Carmin in Carruthers 1993: 10). This developmental relationship incorporates career and psychosocial



support functions where the more experienced person ‘counsels, teaches, guides and helps’ (Shea 1992: 15) the other to develop personally and professionally. Inherent in the mentoring process is the ‘notion of transition – a movement from one state of being to another, whether that be in personal capability or some other area of achievement’ (Clutterbuck 2004: xv). Since the 1990s, mentoring has come to be viewed as a ‘two-way relationship’ (Youth Arts Queensland n.d.b.), a partnership based on mutual respect and learning from each other (Carmin in Carruthers 1993: 10; Clutterbuck in Lane 2004: 3; Shea 1992: 69).

### ***Formal mentoring program***

A formal mentoring program is a structured mentoring approach supported by an organisation. The organisation provides guidelines for the partnership to ensure the relationship has a clear purpose (Clutterbuck 2005b: 2) and may offer additional activities to support the mentoree’s learning (Hunter 2002: 1). The program states clear objectives which are linked to the organisation’s strategic goals (Cranwell-Ward, Bossons and Gover 2004: 28; Rolfe-Flett 2002: 10). It is targeted at a specific group and supported for a period of time (Cranwell-Ward, Bossons and Gover 2004: 28). A well-designed formal mentoring program tends to provide enough structure to ensure the developmental relationship has meaning and direction without hindering a more informal mentoring process (Clutterbuck 2005b: 3; Rolfe-Flett 2002: 11).

### ***Informal mentoring***

Informal mentoring is an unstructured mentoring approach usually driven by the learner occurring on a ‘haphazard, needs-driven basis’ (Cranwell-Ward, Bossons and Gover 2004: 28). They often start spontaneously with no expectation on the role of the other (Lacey in Clarke and Hunter 2003: 55) and succeed due to a personal connection to one another (Bennetts in Bistany 2006: 8).

## **Mentoring functions**

Mentoring functions are activities of mentoring that ‘foster individual outcomes including self-confidence, clarity of professional identity, increased competence and career advancement’ (Kram 2004: xi). These functions are further categorised as career support and psychosocial support.

### ***Career support***

Career support are the functions which aid career advancement such as exposure, profiling, networking, skills development and challenging assignments (Baugh and Fagenson-Eland 2005: 941 and 949; Kram in Thomas and Higgins 1996: 271).

### ***Psychosocial support***

Psychosocial support are the functions which ‘facilitate the development of professional identity’ (Kram in Thomas and Higgins 1996: 271). These functions include role modelling, personal support, acceptance, confirmation, counselling and friendship (Kram in Fagenson-Eland and Lu 2004: 151; Kram in Thomas and Higgins 1996: 271).

## **Mentoring lifecycle**

The mentoring lifecycle is the evolutionary stages of the mentoring relationship. The five stages of the mentoring lifecycle are (Rolfe-Flett 2002: 5-7):

**Initiation:** Mentor and mentoree define their relationship, clarify their roles, determine the objectives, and establish the commitment;

**Development:** Action plan developed and activities initiated;

**Maturity:** Action plan is complete and the original objectives satisfied;

**Disengagement:** Sense that the relationship is coming to an end;

**Redefinition:** Mentor and mentoree redefine their relationship.

For people participating in formal mentoring relationships, an understanding of the mentoring lifecycle provides direction for the partnership. The final two stages of disengagement and redefinition are important to ensure relationships are wound up properly and formally closed. Achieving closure has been noted by the literature as critical to a program's success (Cranwell-Ward, Bossons and Gover 2004: 118; Lacey 1999: 31; Mentoring Australia in Hunter 2002: 13).

## 1.5 Overview

This study evaluates the SPARK program focusing on the mentorees' experience of the program. It aims to learn what makes this formal mentoring program for young and emerging artists work, and in so doing extrapolate the findings and examine these together with principles outlined in the mentoring and career development literature to put forward a number of necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists. This introduction has outlined the background to the study, the research opportunity, the aim, scope and the key terms.

Chapter Two provides an overview of mentoring, benefits, models, types of relationships and the phases of the mentoring lifecycle. It outlines principles of program development for and critical success factors of formal mentoring programs as developed from programmatic efforts in the corporate environment. Chapter Two then examines career development and mentoring within the arts including: understanding the arts career; arts career stages; artists taking personal responsibility for their career development; and functions of arts mentoring. It also discusses career development and career transition, and the valuable role of career interventions with a focus on the early careerist. It concludes with a review of formal arts mentoring practice and the role of mentoring in developing the unique needs of young and emerging artists.

Chapter Three describes the research design for the evaluation of the SPARK program. It introduces SPARK as the case for this research and describes the theory-driven evaluation approach taken. The chapter

establishes the program's theory and maps it as the SPARK Theories of Change model which will be used as the basis for the evaluation. It outlines the data collection methods used to develop SPARK's theory and unravel actual program developments. The chapter also describes the process of converting raw data into a usable form.

Chapter Four presents the findings from the evaluation. It presents an analysis of the data and then discusses the conclusions drawn from the evaluation. Chapter Four concludes with commendations and affirmations for YAQ and offers recommendations for the improvement of the program.

Chapter Five brings together the key findings from the evaluation of SPARK together with principles outlined in the mentoring and career development literature to propose a set of necessary conditions for developing formal mentoring programs in the career development of young and emerging artists.

Chapter Six summarises the research and discusses the limitations of this study and proposes possible areas for future research.

# Chapter Two

## Contextual Review

Chapter One introduced the research opportunity to evaluate SPARK as a case study in what makes formal mentoring programs in career development and career transition for young and emerging artists work, with implications for knowledge on developing effective formal mentoring programs in the career development of young and emerging artists. Research in formal arts mentoring programs to date has yielded more information on program design issues rather than on how participants respond to programs to achieve desired career development outcomes. Further, limited research has been conducted on how formal mentoring programs achieve a career transition for young and emerging artists.

Chapter Two provides an overview of the literature on mentoring and career development. The first section provides an overview of mentoring including definitions, functions and benefits, models, types of relationships and the phases of the mentoring relationship lifecycle. The next section outlines principles and critical success factors for developing formal mentoring programs as learned from programmatic efforts in the corporate environment. The third section considers career development and mentoring in the arts. It includes discussion on the concept of the arts career, arts career stages, and the importance of artists taking personal responsibility for their career development. It also details the specific functions of arts mentoring. It examines the role of mentoring in developing careers and facilitating transitions with a focus on the early careerist. The section concludes with a review of formal mentoring programs in the arts environment and discusses mentoring and the unique needs of the young and emerging artist.

## 2.1 Mentoring

### 2.1.1 From Ancient Greece to modern day

‘Mentoring’ comes from the word ‘mentor’ which originates from Ancient Greece in Homer’s *Odyssey* (Oxford University Press 2008). When Odysseus, King of Ithaca, set off for the Trojan War, he entrusted Mentor, friend and loyal adviser, with the care of his household and the education of his son, Telemachus. Following the fall of Troy, Odysseus was condemned to ten years of vain, earnest wandering in his attempt to return to his home and family in Ithaca. Telemachus, now grown, set out in search of his father, as decreed by Athena, goddess of war, wisdom and the arts. This journey was to serve as an initiation rite to aid Telemachus in becoming a man and to ‘earn him repute among men’ (Homer 1992: 18). Athena, in the guise of Mentor, accompanied Telemachus on his journey, as his teacher, guide and guardian angel. With her help, Telemachus became a leader and warrior. She instilled in his heart the courageous spirit of his father, supporting and guiding his transition from boyhood to manhood (Homer 1992; Lacey 1999: 3; Athena: Teacher, Guide and Guardian Angel 2006).

From this story of Ancient Greece to privileged medieval apprenticeships where princes, statesmen and military officers were ‘taken under the wing of a more experienced, more powerful patron’ (Clutterbuck 2004: xv) to the ground-breaking work *Seasons of a Man’s Life* by Daniel Levinson (1978) which identified the critical relationship between young men constructing careers and the older, more senior person guiding them (Clutterbuck 2004: xv; Kram 2004: xi), mentoring today has been put into action across various facets of life. For instance, mentoring has been used to help young offenders back on the straight and narrow, guide individuals at the end of their careers into retirement (Clutterbuck 2004: xv), support artists through the creative process (Bennetts 2001; 2002; 2004), and as a strategy for developing and transitioning careers.

Research into mentoring as a career development strategy has been on the rise since the 1970s. According to Kram (2004: xi):

by the end of the [Eighties], a number of scholars... confirmed that mentoring relationships offer[ed] a range of career and psychosocial functions that foster[ed] individual outcomes including increased self-confidence, clarity of professional identity, increased competence and career advancement.

As such, human resource managers and organisational leaders began to investigate how they could ‘create conditions for mentoring relationships to flourish in their particular contexts’ (Kram 2004: xi). More recently, the decline of the traditional career concept and the subsequent rise of the new boundaryless and protean careers have inspired researchers such as Higgins, Thomas and Kram to commence reconceptualising mentoring as a ‘network of developmental relationships.’ They suggest that individuals learn in a variety of relationships including their peers, other senior managers, even their subordinates asserting that the diversity and strength of these networks will shape their development over time (Kram 2004: xii).

Much has been learned about mentoring and the kinds of strategies organisations can employ to support this developmental relationship (Kram 2004: xii). However, ‘there are no simple recipes’ (Kram 2004: xii). She (Kram 2004: xii) states:

Perhaps the most important lesson learnt from all these programmatic efforts is that the most effective strategies for fostering mentoring depend on the context in which they are implemented, the purpose for such initiatives, and the values, skills and attitudes of potential participants.

While there are generally well-accepted strategies for making formal mentoring relationships work, Kram (2004: xii) argues that the debate continues on what the necessary conditions are for effective formal mentoring initiatives. This gap in evidence has also carried over to the arts context.

## 2.1.2 Definition

The Oxford English Dictionary (Oxford University Press 2008) defines mentoring as:

**mentoring**, *n.* The action of advising or training a [*sic*] another person, esp. a less experienced colleague; ... the activity of a mentor.

This traditional definition of mentoring originates from ‘apprenticeship where the mentor is deemed to be the older, more experienced person who passes down his or her knowledge to a more junior person’ (Clutterbuck in Lane 2004: 2). Carmin (in Carruthers 1993: 10) defines mentoring as ‘a complex, interactive process occurring between individuals of differing levels of experience and expertise.’ This developmental relationship incorporates career and psychosocial support functions where, as Shea (1992: 15) describes, the ‘person with greater experience, expertise and wisdom counsels, teaches, guides and helps another person to develop both personally and professionally.’ Litzenberger (2006: 264) echoes Shea describing the process as the ‘passing of wisdom from one individual to another through the sharing of information, knowledge and life experience, with the goal of developing the mentee’s potential.’ Inherent in the mentoring process is the ‘notion of transition – a movement from one state of being to another, whether that be in personal capability or some other area of achievement’ (Clutterbuck 2004: xv).

Since the 1990s, the process of mentoring has become more about sharing (Shea 1992: 62), developing a ‘mutual interest’ (Runions and Smyth in Carruthers 1993: 14), and learning from each other. The hierarchical, one-way approach of traditional mentoring has given way to a partnership between the more experienced person and the learner (Shea 1992: 69; Hunter 2002: 1), a ‘two-way relationship’ (Youth Arts Queensland n.d.b.) with mutual respect between mentor and mentoree as a key ingredient (Clutterbuck in Lane 2004: 3; Shea 1992: 69). The mentor may still have the greater experience, skills and knowledge, however, the intention is that both



parties work together as equals in a ‘mutually beneficial partnership’ (Youth Arts Queensland n.d.b.).

## 2.1.3 Benefits of mentoring

For both mentors and mentorees the benefits of mentoring range from personal growth, such as increasing self-awareness and self-esteem, to professional development, such as gaining work experience, developing skills, increasing recognition amongst peers and colleagues, being inspired and creating new ideas. Table 2.1 provides a listing of the key benefits of mentoring.

**Table 2.1 Benefits of mentoring**

Benefits for mentorees	Benefits for mentors
<ul style="list-style-type: none"> <li>● Improve self-confidence and self-esteem;</li> <li>● Acquire knowledge, experience, skills and abilities such as communication, leadership, behavioural, management, professional, creativity and problem-solving;</li> <li>● A safe learning environment to test out ideas;</li> <li>● Supports the setting and achievement of personal and professional goals;</li> <li>● Career planning and management;</li> <li>● Access to mentor’s networks to build own network and support systems, and for profile-raising to help advance careers.</li> </ul>	<ul style="list-style-type: none"> <li>● Increase self-esteem;</li> <li>● A safe environment for learning and developing skills such as behavioural, communication and leadership skills, to be challenged and inspired, and to reflect;</li> <li>● Increase influence through the passing on of their own experiences, knowledge and skills;</li> <li>● Increase recognition and acclaim with peers and colleagues;</li> <li>● Broaden perspectives;</li> <li>● Challenge assumptions;</li> <li>● Question views and values;</li> <li>● Sense of being needed;</li> <li>● Satisfaction of making a contribution and helping a less experienced person.</li> </ul>

(Developed from Carruthers 1993: 17; Cranwell-Ward, Bossons and Gover 2004: 63, 149 and 150; Lacey 1999: 13; Litzenger 2006: 264; Hunt and Michael 1983: 478; Rolfe-Flett 2002: 2).

## 2.1.4 Models of mentoring

Internationally, mentoring models in Europe and North America reflect both the traditional and partnership approaches to mentoring (Clutterbuck in Rolfe-Flett 2002: 3). Clutterbuck (in Bistany 2006: 7) contends that the more traditional view of the mentor as ‘guide, advisor and career sponsor’ where the mentoree is ‘taken under the wing’ is a model that is still prevalent in North America. In this model the mentor takes an active role in advancing the mentoree’s career through advocacy and sponsorship. It is thus advantageous to have a mentor in a position of ‘professional influence’ (Clarke and Hunter 2003: 55). The European model takes a developmental approach focusing on ‘mutual learning’ (Bistany 2006: 7). It emphasises psychosocial support functions facilitating the mentoree’s personal growth (Clarke and Hunter 2003: 55).

In Australia, there is evidence of both European and North American models being adopted. Different organisations will take different approaches depending on the objectives of the program (Rolfe-Flett 2002: 3). However, it appears that more organisations have opted for the European developmental approach (Bistany 2006: 7).

## 2.1.5 Types of mentoring relationships

Mentoring relationships can take a variety of forms. It is usually either an informal or formal relationship comprising one mentor or many mentors to one mentoree, or even many mentorees to one mentor. Mentoring can also occur between peers, individuals of equal footing. In addition, advancements and improved accessibility to new technology has seen the emergence of e-mentoring.

These types of mentoring relationships are described further as follows.

**Informal mentoring:** As noted in Chapter One, informal relationships often start spontaneously with no expectation of the other's role (Lacey in Clarke and Hunter 2003: 55). For instance, a less experienced person may approach a more experienced person for advice about their work or career development. The more experienced person takes an interest in helping the other address their needs (Hunter 2002: 1). These two people may then adopt each other and the relationship gradually evolves (Clutterbuck 2005a: 10). Sometimes the relationship may go unrecognised as mentoring (Cranwell-Ward, Bossons and Gover 2004: 28).

Informal mentoring relationships are usually driven by the learner and are often unstructured with mentoring occurring on a 'haphazard, needs-driven basis' (Cranwell-Ward, Bossons and Gover 2004: 28). Often there is not a longer-term agenda. Without structured support, guidance and clarity of each other's roles, informal mentoring can be a 'hit and miss affair' (Clutterbuck 2005d: 1). Informal mentoring relationships offer strong elements of friendship and empathy (Clutterbuck 2005f: 3)

**Formal mentoring:** As noted in Chapter One, in formal mentoring relationships the parameters of the relationship are clearly outlined and are often supported by an organisation. The organisation provides guidelines for the partnership to ensure the relationship has a clear purpose (Clutterbuck 2005f: 2) and may offer additional activities to support the mentoree's learning (Hunter 2002: 1). The program states clear objectives which are linked to the organisation's strategic goals (Cranwell-Ward, Bossons and Gover 2004: 28; Rolfe-Flett 2002: 10). It is targeted at a specific group and supported for a period of time (Cranwell-Ward, Bossons and Gover 2004: 28).

A well-designed formal mentoring program tends to provide enough structure to ensure the developmental relationship has meaning and direction without hindering a more informal mentoring process (Clutterbuck 2005f: 3; Rolfe-Flett 2002: 11). Clutterbuck (2005d: 1) even argues that a goal of many mentoring programs is

for the formal mentoring relationships to continue informally at the conclusion of the program without continued structured support from the organisation. As such, the key difference between formal and informal mentoring is in the way the learning process is supported and managed (Clarke and Hunter 2003: 55).

**One-to-one and one-to-many mentoring:** One-to-one mentoring is the traditional mentoring model where one mentor works with one mentoree. A variation of the one-to-one relationship is the one-to-many where one mentoree connects with many mentors. The mentoree may have several issues that need resolving and hence connecting with several mentors with specific areas of expertise may be more useful (Hunter 2002: 8). This one-to-many relationship type also resonates with Higgins, Thomas and Kram's (in Kram 2004: xii) reconceptualisation of mentoring as a 'network of developmental relationships', as discussed in section 2.1.1, in which individuals learn in a variety of relationships and mentoring arrangements (Kram 2004: xii).

**Group or hub mentoring:** Group or hub mentoring is another variation on the one-to-one mentoring relationship. In this situation one mentor works with a group of mentorees at the same time (Lacey 1999: 18) who may 'benefit from the same kind of mentoring' (Cranwell-Ward, Bossons and Gover 2004: 40). The mentor may work with each mentoree on a one-to-one basis but occasionally work with the mentorees as a group as well (Lacey 1999: 18).

The challenge with this type of mentoring is time. While the model provides an opportunity for the development of more learners, it requires a large time commitment from the mentor. In addition, it is difficult to provide each mentoree with equal commitment. Therefore, mentorees need to take more responsibility for their own development (Lacey 1999: 18).

A benefit of group mentoring is that it often serves as a precursor to one-to-one mentoring with some mentorees continuing on and forming one-to-one relationships with the mentor (Cranwell-

Ward, Bossons and Gover 2004: 40). In addition, learning occurring within the group (Cranwell-Ward, Bossons and Gover 2004: 40) can lead to peer mentoring and the establishment of peer mentoring networks (Cranwell-Ward, Bossons and Gover 2004: 40; Hunter 2002: 8).

**Peer mentoring:** Peer mentoring is ‘one of the most powerful variations to emerge in the development of mentoring’ (Clutterbuck 2005c: 1) and is often overlooked as a critical developmental relationship (Kram and Isabella in Thomas and Higgins 1996: 272). This learning alliance brings together people of equal status with different experiences to learn from each other (Clutterbuck 2005c: 1; Cranwell-Ward, Bossons and Gover 2004: 37).

Peers are often important ‘sources of information, career advice, and emotional support’ (Kram and Isabella in Thomas and Higgins 1996: 272), who learn from each other by (Clutterbuck 2005c: 1):

- Sharing experience, knowledge and good practice;
- Challenging each other’s assumptions about issues such as leadership, management, or diversity;
- Providing a sounding board – someone who isn’t involved yet is sufficiently concerned to listen and, where appropriate guide;
- Expanding each other’s networks;
- Opening new horizons and perspectives for each other.

While peer mentoring relationships can be informal or formal, the most successful partnerships are the ones where ‘both partners are very clear about what they want to achieve and how they are going to make it happen’ (Clutterbuck 2005c: 2). Just as with other types of mentoring, clear objectives and guidelines are key to keeping the relationship focused and differentiates peer

mentoring from informal networking (Cranwell-Ward, Bossons and Gover 2004: 38). In addition, taking the time to reflect on what has been learned is also an essential factor for successful peer mentoring (Clutterbuck 2005c: 2).

Some formal mentoring program managers have found peer mentoring to be a useful tool for supporting mentors. On setting up a mentor peer network, Lacey (1999: 43) states:

I have found that it is useful for the mentors in particular to form a network with other mentors. Mentors are the type of people who are always interested in broadening their own networks. It is also handy for them to have other mentors to act as reference points to bounce ideas off or use as a sounding board around issues to with their mentoring role.

Bistany's (2006: 53) experience with developing mentors mirrors Lacey's findings. From an evaluation of her pilot mentoring program for mid-career artists, feedback from mentors indicated that a mentor peer support network would be useful to open up discussion on mentoring and for them to share their experiences and information. She (2006: 53) suggests that 'a third party might facilitate a peer-mentor forum, a mentors' website or an email discussion on approaches and process.'

**E-mentoring:** The world has never moved faster or been better connected due to advancements and improved access to technology. It has challenged the way people teach and learn inviting the emergence of e-mentoring.

E-mentoring is a form of mentoring based on electronic communications (Fagenson-Eland and Lu 2004: 149) which can include email, telephone and video-conferencing (Cranwell-Ward, Bossons and Gover 2004: 216). It is useful for overcoming physical distance when meeting face-to-face is not possible, saving time and money, creating time to reflect and consider responses, enabling more frequent contact between mentor and mentoree, and greater

flexibility in the set up and management of the relationship (Cranwell-Ward, Bossons and Gover 2004: 42 and 215). Sometimes mentorees have turned to e-mentoring methods when they urgently need assistance from their mentor on an issue that has arisen between their scheduled meetings (Cranwell-Ward, Bossons and Gover 2004: 216).

Current research suggests there are still many challenges with e-mentoring, and more investigation is required. Megginson (in Cranwell-Ward, Bossons and Gover 2004: 216) identifies a lack of knowledge about what needs to be done to compensate for the lack of face-to-face contact. Fagenson-Eland and Lu (2004: 158) echo this concern. They question whether email is appropriate and able to handle the complex exchanges involved in mentoring. They speculate whether e-mentoring should be used to complement other methods of communication such as telephone, or whether face-to-face communication should be a requirement for complex learning. They suggest that e-mentoring could be used as a tool to supplement face-to-face mentoring relationships.

## 2.1.6 Phases in the mentoring relationship: the mentoring lifecycle

While each mentoring relationship is unique, the partnership evolves through a series of stages (Cranwell-Ward, Bossons and Gover 2004: 74; Gordon in Hunter 2002: 16; Rolfe-Flett 2002: 5-7; Zachary in Hunter 2002: 16-17). Rolfe-Flett (2002: 5-7) identified five stages of the mentoring lifecycle:

**Initiation:** This stage involves the initial contact between the mentor and mentoree. It is an opportunity for both parties to get to know each other and decide whether to proceed with establishing a relationship. In the instance the decision to proceed is made then this stage also encompasses defining the scope of the relationship, determining the goals of the relationship, clarifying the roles,

agreeing on how the relationship will work and stating commitment (Rolfe-Flett 2002: 6). During this early stage the timeframe should also be determined (if not already set by the program) and opportunities for further development at the conclusion of the mentorship identified (Clutterbuck and Megginson 2004: 191; Cranwell-Ward, Bossons and Gover 2004: 123).

**Development:** The partnership evolves in this second phase as mentor and mentoree develop trust and intimacy and become more comfortable with each other. A special synergy starts to develop enabling the partners to produce ‘exciting results’ (Rolfe-Flett 2002: 6). During this phase mentorees need to be aware of becoming over dependent. They need to ensure they are taking responsibility for themselves and making their own decisions. In addition, during this stage ‘objectives may be specified, action plans developed, [and] activities undertaken’ (Rolfe-Flett 2002: 7).

**Maturity:** At this stage the development phase has peaked. The action plan may be complete and the objectives established during the initiation phase may have been achieved (or not). The relationship also begins to change. The mentor may be less influential. Continuance or closure of the relationship may be under consideration. And evaluation of the success or satisfaction of the relationship may have commenced (Rolfe-Flett 2002: 7).

**Disengagement:** With the change in the relationship, one or both parties may begin to feel that the relationship is at an end, or evolving to one that is more ‘collegial’ (Rolfe-Flett 2002: 7). This change in the relationship may be a cause for joy as objectives and action plans have been achieved, but may also be one of sadness as roles are relinquished. This stage will either see ‘closure and celebration or [a] lack of closure, unresolved issues, and/or mourning’ (Rolfe-Flett 2002: 7).

**Redefinition:** The intention of this final stage is to achieve complete closure of the relationship in its formal program environment. Mentoring partners, in discussion with each other, negotiate new ways to relate to each other. Partners may determine



to continue their mentoring relationship and return to the initiation or development stages, or they may discontinue the mentorship and continue in a redefined relationship, or they may decide not to continue in any relationship at all (Rolfe-Flett 2002: 7).

In some cases, where mentoring partners find the disengagement stage unsatisfactory they may opt instead to avoid each other. Disappointingly, this may mean that the relationship does not achieve a complete and satisfactory conclusion.

## 2.2 Principles of program development for formal mentoring programs

Research into formal mentoring programs is quite a recent phenomenon and much has been learned about the programmatic efforts of organisations in the corporate environment. There are now generally well-accepted strategies for making formal mentoring relationships work. Many researchers and mentoring practitioners have shared their knowledge about developing formal mentoring programs and have developed guidelines to assist those wishing to develop formal mentoring programs in their context (Cranwell-Ward, Bossons and Gover 2004; Lacey 1999; Rolfe-Flett 2002; Shea 1992). As the arts have adapted these principles for developing formal mentoring programs, it is useful to review them here. This section thus provides an overview of the stages of program development and summarises the critical success factors for developing formal mentoring programs.

This section first considers the four stages of program development: (1) 2.2.1 Research, (2) 2.2.2 Design, (3) 2.2.3 Implementation, and (4) 2.2.4 Evaluation; and concludes with a summary of the critical success factors for developing effective formal mentoring programs.

## 2.2.1 Stage I Research

The research stage of developing a formal mentoring program sets up the context for action. It involves:

- Identifying needs to be addressed through mentoring;
- Stating the purpose of the program; and
- Establishing clear objectives.

### 2.2.1.1 Identifying needs to be addressed through mentoring

The first step of the research stage seeks to understand the needs of the organisation and potential participants (Campbell and Campbell 2002: 77; Lea and Leibowitz 1992: 57), and ascertain how mentoring can contribute to meeting these needs and fits with the organisation's strategic goals. It is critical to the success of the program that it is anchored to the needs of the organisation. Megginson and Clutterbuck (in Cranwell-Ward, Bossons and Gover 2004: 61) argue, if the program:

can't show some kind of significant link to a business problem that the organisation has, then you probably shouldn't be doing it – you should just allow [mentoring] to happen.

Some examples of business problems that have been resolved through formal mentoring programs include (Cranwell-Ward, Bossons and Gover 2004: 32; Lacey 1999: 4-5; Rolfe-Flett 2002: 29):

- Developing graduates;
- Fast tracking high potential employees;
- Developing diversity;
- Inducting new staff;
- Reducing burnout and staff turnover;
- Developing future leaders and succession planning;
- Supporting a philosophy of learning; and
- Managing knowledge.

#### 2.2.1.2 Stating the purpose of the program

The next step in the research stage specifies the purpose of the program and the function of mentoring in addressing the organisation's strategic issues and meeting individual learning needs. Rolfe-Flett (2003: 3-4) provides some examples:

- Sponsorship – promoting and assisting career advancement;
- Coaching – performance development;
- Challenging assignments – profile raising and work experience;
- Role modelling – best practice emulation;
- Personal support, acceptance and confirmation;
- Counselling – dealing with work related issues;
- Counselling – dealing with personal issues which may or may not be related to work;
- Friendship – developing personal relationship;
- Developing and implementing strategies for performance improvement;
- Career development – consideration of options, future direction and setting goals;
- Sharing knowledge;
- Networking.

#### 2.2.1.3 Establishing clear objectives

Clear objectives are essential for program success as they outline what it aims to achieve. They help determine whether mentoring is the best

strategy and assists with the selection of the most appropriate mentoring model (Cranwell-Ward, Bossons and Gover 2004: 48). For mentors and mentorees objectives provide focus for the achievement of desired learning outcomes in the allocated time for the mentorship (Cranwell-Ward, Bossons and Gover 2004: 48). Further, objectives may form the basis of evaluation criteria.

The research stage of program development establishes the context for action. It forms the foundation for a program design that meets specific, identified needs (Rolfe-Flett 2002: 28-29).

## 2.2.2 Stage II Design

The design stage of program development involves translating the context for action into a program plan. The plan requires the establishment of the program's operating principles, in effect, the program's theory. According to Weiss (1998: 62) a program's theory includes:

- (a) program inputs, such as resources and organizational auspices;
- (b) program activities, which represent the manner in which the program is implemented;
- (c) interim outcomes – that is, the chain of responses the activities elicit, which are expected to lead to
- (d) desired end results.

The design stage thus involves (Cranwell-Ward, Bossons and Gover 2004: 74-77; Rolfe-Flett 2002: 28):

- Outlining organisational values;
- Describing target participants;
- Determining where mentors come from;
- Identifying what needs to be done and by whom;
- Determining the activities and the sequence in which they are to be delivered;
- Identifying the resources required;
- Determining the timeframe for the program; and
- Deciding the amount of formal structure to best achieve program objectives and desired learning outcomes.

### 2.2.2.1 Components of a mentoring program

There are a number of different components that may be included when designing and planning a formal mentoring program:

**Information kits:** Information kits provide information on the purpose of the program, how it will work, and who will be involved (Rolfe-Flett 2002: 10). For example, *The Mentoring Development Project* induction information pack included mentoring guidelines, mentor and mentoree roles and responsibilities, frequently asked questions, written agreement with specific mentorship goals to be negotiated and agreed, periodic feedback forms to be returned following each face-to-face meeting, and a peer contact sheet for those wishing to establish a peer support network (Bistany 2006: 17).

**Induction and Training Day/s:** Induction and training days prepare mentors and mentorees for the mentorship. They equip them with the skills required for mentoring, such as, articulation, listening, ability to create a challenging relationship, respect, analytical skills, being clear about each other's goals, self-awareness, commitment to learning, reflection/preparation and process management (Clutterbuck 2005e: 2-3); provide an understanding the mentoring lifecycle; and articulate roles and responsibilities. Induction and

training days are also an opportunity for negotiating and agreeing to partnership protocols, and developing action plans including relationship expectations and learning objectives (Lacey 1999: 21; Rolfe-Flett 2002: 24). A signed written agreement can help with keeping the mentorship on track (Rolfe-Flett 2002: 22).

**Mentoring meetings:** These are one-to-one meetings, often conducted in person, to facilitate the personal and professional development of both mentor and mentoree as agreed at the induction and training day/s (Rolfe-Flett 2002: 11).

**Debriefing/Review meetings:** Debriefing/review meetings provide a forum for all participating mentors and mentorees to discuss achievements and difficulties, answer questions and address concerns. They also ‘maintain enthusiasm and encourage mutual support’ (Rolfe-Flett 2002: 11).

**Workshops and support materials:** Workshops and support materials enable participants to learn skills and acquire knowledge on establishing effective relationships (also see Induction and Training Day/s). The organisation may also conduct workshops in relevant areas pertaining to personal and/or professional development, such as career management (Rolfe-Flett 2002: 10). Information about developmental needs can be collected as part of the application process. This provides direction for the organisation on the type of content of the workshops and support materials needed by participants (Campbell and Campbell 2002: 72-73).

**Project:** Working together on a project is a useful strategy for focusing the learning experience (Hunter 2002: 27). As an incentive, sometimes small grants are provided to the mentor and mentoree to work on the project together. They usually need to apply for the funding to put towards their project (Campbell and Campbell 2002: 78-79).

**Workbooks and journals:** Workbooks and journals provide a space for documenting events, incidents and progress, reflection, and capturing learning outcomes (Lacey 1999: 54; Rolfe-Flett 2002: 11). Clutterbuck (2005f) has compiled a series of questions that can

be used alone or with a mentor to stimulate and deepen reflection and understanding, and improve the quality of personal reflective dialogue<sup>2</sup>. Workbooks and journals also provide some structure for the program (Rolfe-Flett 2002: 11) and could be used as a tool by program managers to monitor the progress of achieving learning outcomes and the evolution of the mentoring lifecycle (Lacey 1999: 54).

**Networking:** The provision of networking opportunities enables mentors and mentorees to develop their alliances, build their networks and support information sharing (Rolfe-Flett 2002: 11). An important strategy given the recent reconceptualisation of mentoring as a ‘network of developmental relationships’ where the diversity of strength of this network will influence an individual’s learning over time (Kram 2004: xii).

**Informal/Social activities:** Informal/social activities enable informal group interaction (Rolfe-Flett 2002: 11). They provide a balance to formal programming (Wisconsin Center for Education Research 2007: 2) and can enhance the mentoring experience (Campbell and Campbell 2002: 79-80). They usually involve refreshments and are often initiated by the participants themselves (Rolfe-Flett 2002: 11). When social activities involve everyone, are fun, appropriate to the group, and planned to achieve program goals, they can be very special and rewarding for participants (CES Youth Programs n.d.: 21).

**Newsletters:** Newsletters help maintain interest throughout the program and may be a useful source of tips, information and news (Rolfe-Flett 2002: 11). Newsletters could also form part of a communication strategy to keep other interested parties informed about the progress of the program (Rolfe-Flett 2002: 28).

**Evaluation:** Evaluation may be conducted throughout the program to help monitor progress. It also measures the outcomes of

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<sup>2</sup> Professor David Clutterbuck argues that the quality of dialogue is critical for stimulating reflection and understanding. His questions for working through personal reflective space are available in his information sheet, *The journey through personal reflective space*.

the program and participant feedback in order to review and improve the program (Rolfe-Flett 2002: 11).

#### 2.2.2.2 How much structure?

One of the most difficult challenges of developing a formal mentoring program is determining the amount of structure to put in place to best manage and support the mentoring process (Clutterbuck 2005f: 1). Getting the right balance between formality and informality is critical to the success of the mentoring relationship.

A formal structure helps to ensure that the partnership has a clear purpose. A lack of meaning and direction is the main reason why so many mentoring relationships fail (Clutterbuck 2005f: 2). A formal structure also provides additional support to the mentor and mentoree through such activities as mentoring training, monitoring, and further skills development (Clutterbuck 2005f: 2). Despite the advantages of formal mentoring, studies suggest, however, that people participating in informal partnerships are more satisfied with this type of relationship as they offer ‘stronger elements of friendship and empathy than formal mentors’ (Clutterbuck 2005f: 3).

In practice, Rolfe-Flett (2002: 12) suggests that a ‘well-designed program tends to sit somewhere in between these extremes.’ It needs to have enough structure to ensure that relationships have meaning and direction, progress can be monitored, and support offered when required, but not so much formality that it gets in the way of the mentoring process (Clutterbuck 2005f: 3; Rolfe-Flett 2002: 12). Clutterbuck (2005f: 3) suggests that individual relationships should be permitted to operate as informally as possible as this is when they flourish best.

### 2.2.3 Stage III Implementation

With the foundations laid and program designed, the next stage is to turn plans into action. This stage involves:



- Attracting, selecting and matching participants;
- Induction and training in the expectations of the program, mentoring skills, articulating roles and responsibilities, overview of the mentoring lifecycle, establishing the partnership and building rapport, and developing individual plans;
- Maintaining relationships and monitoring progress; and finally,
- Concluding.

### 2.2.3.1 Pre-program

#### *Attracting participants*

Strategies for attracting mentors and mentorees include information booklets, policy or process documents, websites, champions such as previous successful participants, information workshops, and email (Cranwell-Ward, Bossons and Gover 2004: 68-69). These methods promote the program itself including its objectives, benefits of participation, mentoring process, mentor and mentoree roles and responsibilities, and the help and support available. They also provide information on the process for getting involved such as eligibility, application process, selection guidelines, and mentor and mentoree matching process. General information and frequently asked questions about mentoring may also be included in these materials (Cranwell-Ward, Bossons and Gover 2004: 68-69). Some programs include materials on the characteristics of effective mentors and mentorees (Lacey 1999: 106).

#### *Selection process*

Programs may use a number of different methods to select participants. For instance, mentors and mentorees could be called to volunteer or be nominated, or mentorees could be part of a defined group such as new employees. Programs need to determine whether all applicants are accepted, or whether there will be a screening process.

In Table 2.2, Lacey (1999: 24-26) suggests the following criteria for selecting mentors and mentorees:

**Table 2.2 Criteria for selecting mentors and mentorees**

<b>Criteria for selecting mentors</b>	<b>Criteria for selecting mentorees</b>
<ul style="list-style-type: none"><li>• Demonstrate commitment to the program through their willingness to devote sufficient time to the process;</li><li>• View the relationship as mutually beneficial;</li><li>• Motivated to develop their interpersonal skills.</li></ul>	<ul style="list-style-type: none"><li>• Motivated to develop their skills through the mentoring relationship;</li><li>• Demonstrate commitment to the program;</li><li>• Accepting of ‘responsibility for their own growth and development’ (Lacey 1999: 26).</li></ul>

Further she asserts that ‘the selection process is closely linked to the matching process and should not be seen separately’ (Lacey 1999: 26).

### ***Matching process***

Matching mentoring partners is ‘not easy and no method guarantees 100 per cent success’ (Rolfe-Flett 2002: 20). Rolfe-Flett (2002: 17) states that methods for matching partners range from ‘matchmaking’ by program managers to ‘seek and self-select’ by mentorees. She indicates that the choice of method depends on ‘the objectives of the program; resources available; the nature, number and location of participants; the size of the organisation; and other factors’ (Rolfe-Flett 2002: 17). Lacey (1999: 26) suggests that in the case of formal mentoring programs, the most successful pairings were the instances where there was a degree of freedom and partners were permitted to choose each other. Others believe that unless the mentoree has been empowered to select their own mentor and is then supported by the program to develop the relationship, that partnership has little chance of survival (Hunter 2002: 15).

Regardless of which method is selected, program developers should ‘ensure that the criteria for selection and matching participants is clear’ (Lacey 1999: 26). Studies indicate that participants want to know how the matching is done to alleviate their anxiety. It is thus highly recommended that the matching process and criteria for selection are introduced at the

outset as part of the program's guidelines (Cranwell-Ward, Bossons and Gover 2004: 93).

### 2.2.3.2 Induction and training

During induction and training sessions all participants are provided with an understanding of the overall context of the program to ensure that expectations of all parties are aligned (Cranwell-Ward, Bossons and Gover 2004: 99). This includes the purpose and objectives of the program, expectations of both parties, and their roles and responsibilities. Ensuring that all key parties have their expectations aligned is critical to the success of the program and the mentoring partnership (Cranwell-Ward, Bossons and Gover 2004: 99; Lacey 1999: 27).

Induction and training sessions should include an introduction to mentoring (see Introduction to mentoring below). Training in the specific skills required for mentoring, such as articulation, listening, ability to create a challenging relationship, respect, analytical skills, being clear about each other's goals, self-awareness, commitment to learning, reflection/preparation and process management (Clutterbuck 2005e: 2-3) should also be provided. Mentoring skills training is critical to enabling effective mentoring partnerships. As Cranwell-Ward, Bossons and Gover (2004: 99) assert: 'research has shown that relationships are three times more likely to succeed if both mentee and mentor are trained.'

By the end of the induction and training sessions, mentors and mentorees should have an agreed and documented plan of action including expectations and desired outcomes. Partnership protocols should also be negotiated and documented (Lacey 1999: 27; Rolfe-Flett 2002: 24).

#### ***Introduction to mentoring***

An introduction to mentoring workshop should include an overview of definitions, benefits of mentoring, and an overview of the mentoring lifecycle. This information, particularly, the mentoring lifecycle provides the framework and direction for the mentoring relationship. Explanation of the mentoring lifecycle at the start of the program or once the relationship is

established (Clutterbuck and Megginson 2004: 191) provides direction and guidance on ‘how the process is designed to work, what will happen when and how to go about it’ (Cranwell-Ward, Bossons and Gover 2004: 75). In particular, researchers and practitioners (Clutterbuck and Megginson 2004: 190; Cranwell-Ward, Bossons and Gover 2004: 117; Hunter 2002: 16) place emphasis on briefing participants on how to end well to ensure the mentoring relationship concludes properly and to capture vital learning outcomes.

Rolfe-Flett (2002: 34) also suggests briefing participants on how to ‘avoid the pitfalls’, detailing the types of issues that may arise during the mentoring process and the strategies to overcome them. Some issues that can turn a potentially positive relationship into a negative one include a lack of or abuse of trust and mutual respect, failure of either party to take their role seriously, unsuccessful pairing, breach of confidentiality, distance, competence, attitude and lack of commitment by the mentor or mentoree to the program or partnership (Cranwell-Ward, Bossons and Gover 2004: 209-217; Hunter 2002: 18). Lacey (1999: 54-55) suggests engaging past participants to share their mentoring experience, benefits of the relationship and any ‘pitfalls’ they encountered with new participants. They could also describe any relationship-altering events and pass on any advice to the new mentors and mentorees.

### ***Articulating roles and responsibilities***

According to Lacey (1999: 27), this workshop should communicate to all participants the organisation’s definition of each person’s role and responsibilities, outline their expectations of mentors and mentorees and their desired outcomes of the program. This information should also be provided in the supporting documentation, however, it is useful for these expectations to be stated again in a public forum such as this workshop. Articulation of the roles and responsibilities of both mentor and mentoree enables an effective relationship.

The role of the mentor is largely determined by the purpose of the program itself as discussed in section 2.2.1.2. However, the mentor’s key role is to help the mentoree develop their unique skills and abilities (Lacey

1999: 12) and to become expert and an autonomous professional able to reflect and solve problems (Barnett in Lane 2004: 5). Mentors may be expected to help the mentoree 'identify areas for growth and development, provide specific skill training or coaching in these areas, [and] provide psychological support, counselling and advice' (Lacey 1999: 12). They may also be required to support and encourage the exploration of ideas and risk-taking in learning, listen and assist the mentoree identify and solve problems, and 'confront negative intentions or behaviours' (Lacey 1999: 12). Mentors need to be able to 'offer conceptual and practical support and criticism' (Hunter 2002: 11) whilst being encouraging. 'The hallmark of a good mentor is their openness and ability to grow and help someone else grow' (Clutterbuck 2005e: 4). The characteristics of the effective mentor are summarised as authentic, volatile, nurturing, approachable, competent, inspiring, conscientious and hard-working (Darwin 2004: 29-41).

The role of the mentoree is to show initiative and take responsibility for their own growth and development and demonstrate commitment to the program and to their mentor (Lacey 1999: 13). They need to have a clear and realistic idea about what they hope to achieve through the mentorship (Hunter 2002: 13). Mentorees need to be open to receiving feedback and coaching and receptive to risk-taking such as seeking new challenges and trying different things (Hunter 2002: 13; Lacey 1999: 13). The effective mentoree demonstrates a willingness and commitment to learn.

An effective mentoring relationship 'focuses on the needs of the mentoree, fosters care and support, [and] encourages a mentoree to develop to their full potential' (Mentoring Australia in Hunter 2002: 4).

### ***Mentoring skills training***

Mentors are often selected based on their experience and expertise in their field (Hunter 2002: 11; Lacey 1999: 28), so basic refresher training on key interpersonal skills is useful to help them fulfil their role as a mentor (Cranwell-Ward, Bossons and Gover 2004: 105; Lacey 1999: 28). This also applies to mentorees. Mentoring skills development for mentorees will help them get the most out of the mentoring relationship. Clutterbuck (2005d: 2-3) identifies a list of skills useful for both mentors and mentorees. These are

articulation, listening, respect, analytical skills, being clear on each other's goals, ability to create a challenging relationship, self-awareness, commitment to learning, reflection/preparation and process management. Training in these skills enable the building of effective mentoring relationships.

### ***Establishing rapport***

Establishing rapport is one of the keys to a successful, effective mentoring relationship (Walker and Stott in Lane 2004: 5). In some instances the mentor and mentoree may not know each other very well or at all. During induction and training opportunities need to be provided for the pairs to get to know each other (Lacey 1999: 27). The inability to develop an understanding of each other, to create synergy, can make or break their relationship (Cranwell-Ward, Bossons and Gover 2004: 178). However 'once rapport has been established, it is then possible to build a deeper relationship' (Cranwell-Ward, Bossons and Gover 2004: 178).

Programs can help facilitate rapport building between partners. Lacey (1999: 27) suggests building from activities that are 'non-threatening and sharing to activities that require greater risk taking and disclosure for each party.' Some practical ways that programs can help pairs become comfortable with each other include (Cranwell-Ward, Bossons and Gover 2004: 178-179):

- Supporting informal opportunities for partners to meet to help break down barriers and create a more relaxed atmosphere;
- Facilitate sharing personal information about life or work to help build trust; and
- Support discussions on objectives and expectations of the mentoring relationship to ensure a common shared focus of interest is established and to avoid misunderstandings.

### ***Establishing protocols and action plan***

One of the key activities of induction and training is the establishment of the 'contractual' details of the mentorship so that both

parties have a clear understanding of the expectations (Cranwell-Ward, Bossons and Gover 2004: 105). This includes establishing the protocols for the relationship and the action plan outlined in a written agreement to ensure that the mentoring relationship meets expectations and achieves the desired learning outcomes (Rolfe-Flett 2002: 22).

Lacey (1999: 28) advises that the parameters within which mentors and mentorees can set their own relationship protocols should be provided by the organisation. These parameters should include: confidentiality issues; relationship duration; meetings; roles and responsibilities of both parties; time investment by the mentor; and termination procedure for an unsuccessful relationship prior to the conclusion of the program. She also suggests that the organisation establish some non-negotiable conditions such as: minimum number of meetings; duration of the formal relationship; and the use of tools to determine what skills and abilities need development (Lacey 1999: 28). With these parameters in mind, the pairs should then discuss and agree on the protocols for their relationship. These should include 'location of meetings, length of time, approximate number of meetings, who can initiate meetings, and what will be discussed, and each person's specific expectations of their partner' (Lacey 1999: 28).

With the protocols in place an action plan to develop the mentoree's skills and abilities should be established. Through discussion, the pairs identify the mentoree's strengths and weaknesses, determine what skills and abilities need further development (Lacey 1999: 28). SMART (Specific, Measurable, Action-orientated, Realistic, Time and resource constrained) goals are set to help specify exactly what will be achieved, by when and help determine whether the partnership has been successful. The action plans outline the strategies for achieving the desired outcomes, such as: tasks to complete; information required; skills to be developed; and resources needed (Lacey 1999: 53-54; Rolfe-Flett 2002: 22).

Rolfe-Flett (2002: 22) recommends outlining the mutually-agreed relationship protocols, expectations, goals and action plan in a written agreement. She suggests the program provide a pro-forma agreement or checklist to facilitate negotiations. A written agreement works to ensure that the mentoring relationship 'stay[s] on track', 'meets expectations and

achieves desired outcomes' (Rolfe-Flett 2002: 22). Rolfe-Flett (2002: 22) emphasises that a written agreement does not mean that partners cannot change parts that are not working. 'The agreement can be amended by mutual consent at any time' (Rolfe-Flett 2002: 22).

### 2.2.3.3 Maintaining

[The program is] not an activity which can be handed over to the participants with the expectation that it will run itself. Setting up appropriate resources to maintain and manage the program from the outset is an important feature in a successful mentoring program (Cranwell-Ward, Bossons and Gover 2004: 123).

With the program up and running, it is the responsibility of the program manager to provide ongoing support to the mentors and mentorees as they develop their relationships, move through the mentoring lifecycle and work towards achieving the goals set out in the action plan. It is the role of the program manager to: deal with issues that may arise with the pairs; keep the relationship on track (Cranwell-Ward, Bossons and Gover 2004: 123); maintain regular contact with the mentors and mentorees; act as a mediator and help pairs resolve conflict and possible early relationship disengagement; ensure regular meetings are being held; identify and arrange further skills training if required; and facilitate a mid-program group meeting for participants (Cranwell-Ward, Bossons and Gover 2004: 106-123; Lacey 1999: 30).

Lacey (1999: 30) also advises that participants should feel free to contact the program manager at any stage should they need assistance and support.

#### ***Keeping on track***

The role of the program manager is to put in place strategies to keep track of progress and to ensure that the mentorees are being accountable to their mentor and to the organisation (Cranwell-Ward, Bossons and Gover



2004: 109; Lacey 1999: 54). Cranwell-Ward, Bossons and Gover (2004: 109) suggest that program managers seek regular feedback as a strategy for keeping track of progress. Regular contact ensures the program manager is able to monitor the progress of the mentoring relationships and determine whether an intervention is required. Some suggestions for obtaining information include: formal reviews; informal communications such as emails or phone calls; encouraging individuals to keep a reflective journal; working through personal checklists; and periodic reviews or reporting back on the progress of the action plan (Cranwell-Ward, Bossons and Gover 2004: 49; Lacey 1999: 53-54). Lacey (1999: 30) recommends getting in touch once every six weeks. She also suggests contacting participants separately rather than meeting in pairs as participants may be reluctant to discuss issues in front of their partner (Lacey 1999: 30). Another strategy for obtaining information is for program managers to seek volunteers to contribute a short article to the website or newsletter (Cranwell-Ward, Bossons and Gover 2004: 107) to: help maintain interest and momentum throughout the program; provide tips, news, and information; and bring up any issues the program manager wishes to share and discuss with the participants (Bistany 2006: 46; Rolfe-Flett 2002: 11).

Progressive evaluation enables program managers to check that mentors and mentorees are 'working towards achieving their objectives' (Cranwell-Ward, Bossons and Gover 2004: 218). Evaluations could be conducted during mentor and mentoree meetings and in reflection following the meeting. Evaluation during the meeting helps to ensure that expectations of both parties are being met and that any problems arising are dealt with promptly (Cranwell-Ward, Bossons and Gover 2004: 223). Evaluation conducted in reflection following the meeting 'helps to capture both positive and negative aspects of the relationship and enables mentors and mentees to plan for the next one' (Cranwell-Ward, Bossons and Gover 2004: 223). These observations can then be integrated into the learning process (Bistany 2006: 53).

Progressive evaluations are also useful to examine the effectiveness of the program during critical stages of delivery. Lacey (1999: 31) suggests that evaluations should be conducted following such critical stages as the

induction and training workshops and the mid-program cycle group meeting. Progressive evaluations allow opportunities to see how well the program is being delivered.

### ***Mediation and disengagement***

Early review and regular monitoring of burgeoning relationships ensures that partners are building rapport and satisfied with progress. In some instances, however, regardless of the selection and matching process, sometimes pairs are unable to establish a synergistic relationship. The program manager may be required to intervene to resolve conflicts which may include perceptions over roles and expectations or personality clashes (Lacey 1999: 30). In some cases, the relationship may need to be terminated before the formal conclusion of the program. In this instance, disengagement should be done without prejudice and with no negative consequences to either party for withdrawing from the program (Cranwell-Ward, Bossons and Gover 2004: 108; Lacey 1999: 30). In other cases, the relationship may have run its course, evolving quicker through the mentoring lifecycle than anticipated. Disengagement is then the logical and accepted next step (Cranwell-Ward, Bossons and Gover 2004: 108).

### ***Mid-program cycle group meeting, further skills development and mentor support***

The mid-program cycle group meeting also provides an opportunity for participants to get together and discuss the progress of their action plan, and share useful tools and problems encountered with other members of the group. This meeting is an opportunity for the participants to lend each other support, help solve each other's problems, and discuss issues pertaining to their role in the program (Lacey 1999: 30). In addition, this meeting provides an opportunity for mentoring pairs to renegotiate their learning objectives, if required (Lacey 1999: 55).

Through regular contact with mentors and mentorees, the program manager may identify specific skills required to enhance the mentoring relationship that require further development. If so, it is the role of the

program manager to arrange additional training. This training could be provided at the mid-program cycle group meeting.

Mentors may find it particularly useful to form a network with other mentors as a strategy to further develop their skills. This network is an opportunity for the program manager to facilitate greater support for the efforts provided by mentors in their role, build rapport between mentors, and establish peer mentoring between mentors. Mentors may find it useful to have other mentors 'act as reference points to bounce ideas off or use as a sounding board around issues to do with their mentoring role' (Lacey 1999: 43). In addition, it provides an opportunity for them to broaden their own networks. Other examples of mentor support include the provision of mentoring information guides, mentoring for the mentor, facilitation by the program manager to listen or help work through a problem (Cranwell-Ward, Bossons and Gover 2004: 115-116), mentors' website, and email discussion group (Bistany 2006: 53).

#### 2.2.3.4 Concluding

According to Clutterbuck and Megginson (2004: 178), 'one of the least researched and most feared aspects of the mentoring relationship is its ending.' Endings in themselves can be difficult and may require 'sensitive negotiation' (Hunter 2002: 16). Clutterbuck and Megginson (2004: 182) describe the preferred process of ending as 'winding up' 'where there is a clear transition between being in the relationship and progressing to self-reliance or a new relationship', as opposed to 'winding down' where mentor and mentoree 'drift apart'. Program managers are advised to encourage pairs to formally conclude the formal mentorship and redefine the relationship rather than allow it to 'fizzle out' (Cranwell-Ward, Bossons and Gover 2004: 117). Clutterbuck (in Cranwell-Ward, Bossons and Gover 2004: 228) laments that 'without formal closure, the relationship may continue long after it has served a useful purpose and vital learning is never captured.'

Cranwell-Ward, Bossons and Gover (2004: 226-228) suggest that mentor and mentoree arrange a closure meeting where they can reflect on the relationship, celebrate achievements and set a course for the mentoree's

future development. This meeting may feel uncomfortable for participants, so Cranwell-Ward, Bossons and Gover (2004: 117) recommend completing a review or evaluation as a starting point. Holloway (in Cranwell-Ward, Bossons and Gover 2004: 226-227) proposes a series of questions for reflection on the relationship and outcomes, such as, 'what have we achieved?', 'what problems have we had?', and 'what successes did we have?', and for looking towards the future, such as, 'what new goals and targets do I have?', 'how will I get there?' and 'what is my action plan?' Responses to these questions can be prepared earlier or discussed together at the meeting. Lacey (1999: 99-100) suggests a similar agenda for reflection on the mentorship. She recommends identifying significant moments, their meanings and impact, and discussion on where to go from here.

While program managers can assist with closing mentoring relationships by encouraging and supporting formal closure meetings as part of their responsibilities to monitor the evolution of the mentoring lifecycle, mentors can also assist the mentoree to 'accept and embrace the ending process' (Clutterbuck and Megginson 2004: 193). They can do so by recognising when the relationship is maturing and by preparing the mentoree for the end as the mentorship fulfils its purpose (Clutterbuck and Megginson 2004: 192). Clutterbuck and Megginson (2004: 193) suggest that mentors keep a record of achievements throughout the mentorship, identify support networks, and leave mentorees with sense of direction for their ongoing development.

To complement the formal conclusion of the mentoring relationship, a final session or social event with all participants to close the program further signals the end of the mentoring lifecycle. This final session presents an opportunity for all parties to celebrate successes and achievements, share experiences, and provide feedback on the program with each other (Cranwell-Ward, Bossons and Gover 2004: 228; Lacey 1999: 31). 'The end of the event would then represent the point at which the relationships are officially dissolved' (Cranwell-Ward, Bossons and Gover 2004: 118).

## 2.2.4 Stage IV Evaluation

The purpose of evaluation is two-fold. It forms part of the mentorship closure process and serves as a basis for reviewing, improving and developing the program.

For mentoring partnerships, the evaluation process enables both parties to capture what has been learned, what has been achieved, (Cranwell-Ward, Bossons and Gover 2004: 218) and to set an ‘agenda for the future’ (Cranwell-Ward, Bossons and Gover 2004: 223). It provides mentorees with a sense of continuance as mentors can help them put in place an ongoing developmental action plan for the following months (Cranwell-Ward, Bossons and Gover 2004: 117). Evaluation can also aid the process of achieving relationship closure.

For the program, evaluation is invaluable for making improvements for future programs (Cranwell-Ward, Bossons and Gover 2004: 129). It can be used to: identify issues that need to be overcome; ensure that learning objectives have been met; review whether the program met its original objectives; and identify any unanticipated positive and negative outcomes. Further, it can be used to advocate for the continued support of the program through funding or resources, and inspire and encourage new participants.

Lacey (1999: 31) suggests that ‘the success of some mentoring relationships cannot be judged immediately following the formal program’ (Lacey 1999: 31). She suggests that further evaluations could be conducted at the ‘conclusion of the first, and perhaps second, year following the program.’

## 2.2.5 Critical success factors

A summary of the critical success factors for the development of formal mentoring program, according to the literature, is outlined here:

- Stated clear link to the organisation's strategic goals (Rolfe-Flett 2002: 10);
- Clearly stated purpose, objectives and operating principles (Cranwell-Ward, Bossons and Gover 2004: 48 and 74-77; Mentoring Australia in Hunter 2002: 13; Rolfe Flett 2002: 28);
- Criteria established for selection of mentors and mentorees, defining program eligibility (Mentoring Australia in Hunter 2002: 13; Rolfe-Flett 2002: 10);
- Appropriate matching strategy developed and communicated to mentors and mentorees (Cranwell-Ward, Bossons and Gover 2004: 93; Lacey 1999: 26; Mentoring Australia in Hunter 2002: 13; Rolfe-Flett 2002: 10);
- Expectations of all parties, mentors, mentorees and the organisation, aligned (Cranwell-Ward, Bossons and Gover 2004: 99);
- Information on mentoring, such as definition, benefits, process and mentoring lifecycle, provided (Lacey 1999: 27; Rolfe-Flett 2002: 34);
- Clearly articulated mentor and mentoree roles and responsibilities (Lacey 1999: 27; Rolfe-Flett 2002: 10);
- Provision of mentoring skills training to enable effective mentoring partnerships (Cranwell-Ward, Bossons and Gover 2004: 105; Lacey 1999: 28; Rolfe-Flett 2002: 10);
- Facilitation of rapport building between partners to help build trust and mutual respect and break down barriers (Cranwell-Ward, Bossons and Gover 2004: 178-179; Walker and Stott in Lane 2004: 5);
- Facilitation of mentoring agreement between partners establishing protocols and development action plan, and ensuring mentorship objectives and expectations are clear (Cranwell-Ward, Bossons and Gover 2004: 105; Mentoring Australia in Hunter 2002: 13; Rolfe-Flett 2002: 10 and 22);

- Provision of some structure to support the development of the mentoring relationship (Rolfe-Flett 2002: 10);
- Strategy to maintain the program, such as providing on-going support to mentoring relationships, keeping in regular contact with each participant, ensuring regular meetings are being held, helping resolve conflicts and terminating relationships early if required, and arranging further skills training (Cranwell-Ward, Bossons and Gover 2004: 106-123; Lacey 1999: 30; Mentoring Australia in Hunter 2002: 13);
- Closure strategy including facilitation of ‘winding up’ (Clutterbuck and Megginson 2004: 182) relationships through the final two phases of the mentoring lifecycle – disengagement and redefinition; and facilitation of a final session or social event to celebrate achievements, share experience and provide feedback, thus formally closing the program (Cranwell-Ward, Bossons and Gover 2004: 118; Lacey 1999: 31; Mentoring Australia in Hunter 2002: 13);
- Program evaluation throughout the mentoring process, following critical phases in the program and at the conclusion of the program for making progressive improvements to the process and development of future programs (Cranwell-Ward, Bossons and Gover 2004: 129; Lacey 1999: 31; Mentoring Australia in Hunter 2002: 13; Rolfe-Flett 2002: 10).

## 2.3 Career development and mentoring in the arts

This section provides an overview of the literature on career development and mentoring in the arts. It begins with the concept of the arts career and describes its stages. It follows with a discussion on the importance of artists taking personal responsibility for their career development. The section then details the specific career and psychosocial support functions of arts mentoring. It then examines the role of mentoring

in developing careers and facilitating career transitions with a focus on the needs of the early careerist. This section concludes with a discussion on formal mentoring programs and mentoring the unique career needs of the young and emerging artist.

### 2.3.1 Concept of the arts career

As noted in Chapter One, careers have traditionally unfolded in a single organisational setting, however, since the mid-1990s, there has been a decline in this type of career and a corresponding rise in the boundaryless and protean careers. These new career types are characterised by career progression and advancement between or outside of organisations and in varying types of employment arrangements, for instance, job sharing, short-term contracts and self-employment (Arthur and Rousseau; deFillippi and Arthur; Hall; Knowdell in Bridgstock 2007: 12). The boundaryless career is defined as a career that is not bounded by a single organisation but one that ‘moves across the boundaries of separate employers’ (Arthur and Rousseau 1996: 6). The protean career is an extreme form of the boundaryless career. It is characterised by flexibility and adaptability for individuals to more purposefully engage in their ‘life’s work’ (Mirvis and Hall 1996: 252) and follow their ‘calling’ (Peck in Mirvis and Hall 1996: 252). The protean career challenges individuals to manage the evolution of their own careers (Bridgstock 2005: 41).

Bridgstock (2007: 114) observes that the arts career exhibits striking similarities with the protean career. Unlike the traditional career which follows a single path often in the one organisation, the arts career is characterised by flexibility. Throsby and Hollister (2003: 12) describe the arts career as a career where:

artists may move in and out of artistic employment, engage in further training, accept occasional short-term contracts in or out of the arts, perhaps from time to time finding periods of uninterrupted work on their core creative practice.



Artists consider ‘artistic creation to be an essential part of [their lives]’ (UNESCO 1980). They are ‘called’ to the arts, driven by passion and the desire to create works of art (Caplin in Bridgstock 2007: 105; Davidson 2004: 4). Artists will often spend substantial amount of time working and training in their art supplementing their practice with work outside of the arts to meet financial obligations (Throsby in Bridgstock 2007: 106). In Australia, artists ‘experience far higher levels of freelance/self-employed work than the general population with far lower levels of permanent wage earning’ (Australian Bureau of Statistics in Bridgstock 2007: 104). They are active sponsors of themselves and their creative work. Career advancement is often influenced by networks, circumstances and luck.

### 2.3.2 Stages of the arts career

Over the course of their career, the individual usually progresses through several developmental stages. Super (in Gavilan College 2000: 1-2) describes these career stages as follows:

**Growth:** During this stage work attitudes and behaviours are formed and learning about the world of work conducted;

**Exploration:** This stage involves identifying dreams and career possibilities, developing concept of self in relation to making career-decisions, and determining which career direction to follow;

**Establishment:** During this stage, the individual gains work experience in their career of choice, continues to develop self-awareness and understanding, and stabilises their career;

**Maintenance:** This stage involves determining whether the current career situation is satisfactory, investigating job mobility and learning about other career options;

**Disengagement:** During this stage, the individual may consider a new job or career change, or prepare for retirement.

Super (in Minor 1992: 22) suggests that these stages can be described as a maxi-cycle which occurs over one’s life span. In the boundaryless and

protean careers this career cycle has been reconceptualised as a mini-cycle, a learning cycle where the individual ‘recycles through these stages’ (Minor 1992: 22) with each career change (Minor 1992: 22; Hall and Chandler 2005: 158 and 160).

The arts career also progresses through a series of stages described by Throsby and Hollister (2003: 33) as follows:

**Beginning/starting out:** This stage is characterised by feelings of uncertainty as the artist takes their first steps on the road to a professional career;

**Becoming established:** During this stage the artist is consolidating early efforts and is working to achieve professional acceptance;

**Established:** The artist at this stage exhibits a degree of commitment, achievement and recognition as a practising professional artist (Throsby and Hollister 2003: 33). The artist’s career may not involve full-time or continuous work;

**Established, but working less intensively than before:** During this stage, the artist continues to display commitment however the work is ‘less intensive than at the height of the artist’s career’ (Throsby and Hollister 2003: 33).

Throsby and Hollister’s (2003: 33) research showed that artists were able to pinpoint a single significant moment or event that marked their transition to an established artist. They found that for most it was their ‘first big break’ (Throsby and Hollister 2003: 33) such as their first professional engagement, significant published work or solo show (Throsby and Hollister 2003: 33). For the remainder, they identified such moments as at the ‘completion of their training’ (Throsby and Hollister 2003: 34), first income earned as an artist, or their ‘first regular work’ (Throsby and Hollister 2003: 34). The mean age when established artists experienced this moment was 30 with the majority of artists able to identify themselves as practising professional artists before the age of 35 (Throsby and Hollister 2003: 34).

### 2.3.3 Personal responsibility for arts career development

As noted in Chapter One, career development is the ‘lifelong process of managing learning, work, leisure and transitions in order to move towards a personally determined and evolving future’ (Villiers and National Career Development Association Board of Directors 2008: 4). In this era of the boundaryless and protean career, individuals must learn skills to help them take personal responsibility for the direction and evolution of their careers (Bridgstock 2005: 41). DeFillipi and Arthur (in Bridgstock 2005: 45) and Jones and deFillipi (in Bridgstock 2005: 45) describe six ‘knowing’ competencies that are useful for developing this new career type (Bridgstock 2005: 45 and 48):

**Knowing whom:** creating strategic personal and professional alliances who can offer career opportunities and resources;

**Knowing why:** having knowledge about oneself, their motives and interests for pursuing a particular career;

**Knowing what and knowing where:** understanding the industry in which one works including the critical success factors, opportunities and threats;

**Knowing when:** having a sense of timing of the development of one’s career in the industry, such as, when to move on an opportunity, or how long to stay in a particular role;

**Knowing how:** having and developing the skills needed to perform one’s work.

Career education in these six career competencies will help the protean careerist succeed in their career and take the next career step (Bridgstock 2005: 46).

When artists were asked to identify the most important factor in their career advancement, the most common responses were ‘talent’, followed by ‘social support’, ‘training’ (Throsby and Hollister in Bridgstock 2007: 110), and ‘happenstance’ or ‘lucky break’ (Mitchel et al; Neault in Bridgstock

2007: 110). Bridgstock (2007: 110) noted that no career self-management or proactive career-related behaviours were credited concluding that:

these findings could be taken to indicate that artists are less aware than they could be of the effect they personally have on their career development and potential career success.

Bridgstock's (2007: 324) research yielded empirical evidence that professional artists and tertiary arts graduates:

who possess[ed] well developed career self-management skills (particularly career building skills such as locating and using career information, applying for or creating work and managing the career building process) experience[d] better career outcomes than other artists.

Further, Bridgstock (2005: 46) suggests that developing the six 'knowing' competencies may help protean arts careerists take greater responsibility for their career development and career success.

Current arts career development practice focuses mainly on networking and self-promotion. Professional artists have agreed in principle that developing networks are 'important to a successful protean artistic career' (Bridgstock 2005: 44), particularly as a source of career opportunities such as 'continued employment in the arts' (Bridgstock 2005: 44). Jones (1996: 58) suggests that this could be due to the project-based nature of the industry. This phenomenon has been found in such fields as music composition (Faulkner in Bridgstock 2005: 44), writing (Anheier, Gerhards and Romo in Bridgstock 2005: 44), visual art (Grefe in Bridgstock 2005: 44) and film (Jones 1996: 58).

Networks are also a source of developmental relationships, personal and professional contacts of 'particular importance to career growth and personal learning' (Higgins and Kram; Lankau and Scandura in Chandler and Kram 2005: 548). The developmental network provides opportunities for both career support, such as exposure and profiling, and psychosocial

support, such as increasing self-confidence and developing identity. In the arts, Throsby and Hollister (2003: 35) found that such support came from networks such as teachers, family, friends and professional colleagues. According to Thomas and Higgins (1996: 272), developmental networks of peers are an often overlooked source of ‘information, career advice, and emotional support.’

In addition, a network is an opportunity for profile-raising activities. One of the responsibilities of the artist is to be an active promoter of their work and themselves (Throsby and Hollister in Bridgstock 2007: 105). Networks are an avenue for getting the artist and their work known and accepted. In addition, some digital social networks, such as MySpace, have been used by emerging artists to promote themselves and their work (Gadd 2007: para 20).

With the rise of social media, such as MySpace, Facebook, Twitter, LinkedIn, it has taken traditional networking – and career development – to a whole new, technological level, transcending time and space (Derven 2009: 59; Graves Sr 2009: 6; Kohnle 2009: para 3). Social media or social networking can enhance the face-to-face relationship building experience providing a space to keep in touch and enabling feelings of connection and a sense of community.

The importance of ‘knowing whom’ in advancing the arts career highlights the value of developing networking skills. Networking skills enable artists to talk more effectively about what they do and to form relationships of mutual benefit. Good networkers are prepared, make a positive impression, build rapport, manage interactions and maintain contact with a focus on helping others, not just themselves (Butler 2009).

Career competencies and career self-management skills can be developed through a career intervention, ‘any attempt to assist an individual... through such means as workshops, classes, [and] consultation’ (Spokane 1992: 44). As noted in Chapter One, career interventions can educate individuals on the concept of career and career stages, and help them enhance knowledge about self, knowledge about the work environment, and prepare them for planning and managing their career (Minor 1992: 37-38; Niles 2001: 135-136). Mentoring can be considered a

career intervention assisting the individual to develop the competencies to help them build their career and facilitate career transitions.

### 2.3.4 Mentoring in the arts

According to Booth (in Gener 2006: para 15), ‘mentoring in the arts requires a special kind of creativity and flexibility.’ Its unique situation may require certain mentor skills more than others. As Lane (2004: 9) describes:

Whilst the vast range of activities can be viewed as generic there are particular situations in which writers suggest that certain mentor skills apply more than others. Given that different competences underpin the differing roles and activities and different parts of the mentoring process, then it could be presumed that different situations may require different competences from mentors.

This section provides an overview of the unique career and psychosocial support functions performed by arts mentors in the personal and professional development of young and emerging artists. These functions include:

#### **Psychosocial support functions**

- Nurturing talent and creativity;
- Developing professional identity;
- Artistic development.

#### **Career support functions**

- Developing creative and arts business skills;
- Industry induction;
- Sponsorship and profiling.

#### 2.3.4.1 Nurturing talent and creativity

There must be freedom to pursue what one is in love with, to play one's own game, to use one's greatest strengths, not to feel that he/she has to be well-rounded, and a chance to learn the skills of independence. Creating conditions that will make this possible presents one of the greatest challenges of the day (Torrance in Shaughnessy 1998: 448-449).

Torrance's research into nurturing creativity and creative potential in children and young adults identifies the 'most important things mentors can do for gifted youth, especially the creatively gifted ones' (Torrance 1984: 3). His findings from over 30 years of research (Torrance 1984; Torrance 2002) discover that developing such qualities as (Torrance in Shaughnessy 1998: 444):

perseverance, love of one's work, enjoyment of one's work, courage, willingness to take risks, tolerance of mistakes, ability to be comfortable as a minority, being different, and not being well-rounded

are vital for developing creativity and creative career success. Torrance (in Shaughnessy 1998: 449) suggests that mentors can help to encourage and facilitate the development of these qualities. He (in Shaughnessy 1998: 443) argues that 'the most important [ways to help people be more creative] are to motivate and encourage them, to encourage them to fall in love with something, and to recognize their talents and reward them'

#### 2.3.4.2 Developing professional identity

A career in the arts has been described as a 'calling' (Caplin in Bridgstock 2007: 105). Artists aspire to create work (Maisel 1995: xxii):

that has meaning and makes meaning in the universe, that touches and transforms others, that speak to others, that decorates or enriches the lives of others, that bears witness – that to put in the most old-fashioned way possible, is both beautiful and true.

‘Pursuing a calling entails ... having a strong sense of purpose’ (Hall and Chandler 2005: 162) and invites the development of personal capabilities such as ‘identity growth through self-reflection and self-learning, and adaptive personal change or transformation’ (Hall and Chandler 2005: 162). It is important then that the artist engages in self-exploration to build a sense of identity, finds and follows their life purpose, and engages in personal reflection through techniques such as journal-writing in order to create deeply, passionately and meaningfully (Cameron 2002; Maisel 1995, 2005; Smith 2006).

Bennetts’ (2002: 160) research on mentoring and artist development shows that mentors help artists develop their professional identity, sense of self and self-confidence. She (2002: 160) explains that mentors help learners see:

- *self-image*: how learners perceived themselves;
- *self-esteem*: how they evaluated that perception;
- *self-confidence*: how they acted as a result of such evaluation
- *self-worth*: the value they placed on their own creative output.

Mentors achieve this by accepting, confirming and respecting the learners’ creativity, taking their work seriously, creating a supportive environment, providing opportunities for creative work, listening to new ideas, providing feedback (Bennetts 2004: 381) and validating them as ‘serious arts professional[s]’ (Hunter 2002: 2).

Bennetts’ (2002: 162) research also reported role modelling as a significant learning and career advancement strategy. She (Bennetts 2001: 260) states:



Mentors do not so much teach, as live the process of creativity, and in so doing provide for others a foundation for learning and living throughout the lifespan.

With their mentor, the artists were able to ‘learn to live as creative people’ (Bennetts 2002: 162). Further, ‘for creative people with no normal career ladder or accepted way of progressing, mentoring acted as an ‘adult apprenticeship’, ‘an invaluable model for living and working’ (Bennetts 2002: 162).

### 2.3.4.3 Artistic development

In this role the mentor focuses on the artistic development of the learning artist rather than on professional development or skills building (Bistany 2006: 6). Bennetts’ (2001: 257) research found that it was this role, the ‘enthusiasm, passion, and inspiration for the creative work, which had kept the alliance vital.’

As highly respected artists in their own right with experience of the creative cycle (Bennetts 2004: 381), mentors are able to help mentorees develop a ‘critical aesthetic sense’ (Bennetts 2002: 162). They encourage and support the learning artist to express new ideas and help them to think the idea through by listening and providing constructive feedback (Bennetts 2004: 381; Torrance 1995: 315). Mentors can also provide an environment for creativity to occur (Torrance 1995: 315). Mentoring activities may encompass ‘listening, observing, encouraging, chatting, teaching, setting tasks, coaching, consulting, advising, giving feedback, sharing practice, giving illustrations and evaluating work’ (Bistany 2006: 51).

Bennetts (2002: 168) concludes that mentoring:

engages the intellect and emotion, and provides just the stimulus necessary to support cherished dreams and promote new ideas. The mentors act as catalysts for creativity.

#### 2.3.4.4 Developing creative and arts business skills

Artists will undertake a wide range of training to develop the skills and gain the knowledge required to prepare them for a professional career in the arts (Throsby and Hollister 2003: 29). Some of the types of training an artist may undertake includes formal tertiary coursework across various institutions, private tuition, mentorship, workshops and short courses, work experience and self-training. Artists will often continue undergoing training in their discipline. They may even train in other areas of arts practice in order to expand their creative range and enhance their existing skills.

Lazzari (2002: 3) asserts the importance of coming to a deeper understanding of one's 'involvement and commitment to making art.' She (2002: 3) states:

Your art is the foundation on which to build  
the rest of your art practice.

Developing the artwork includes finding what is most stimulating, and enjoyable, creating a body of work, describing the work, being inspired, setting a work schedule and getting feedback (Lazzari 2002: 3-5). A strategy artists may use for artistic development is to see other artists' work. Seeing contemporary work, particularly in their field, enables artists to be exposed to 'new topics, ideas, and directions' (Feinstein 2006: 281) which often inspires artists to generate exciting, new ideas and projects (Feinstein 2006: 280-281). Viewing the work of other artists provides a valuable source of inspiration, stimulating ideas, seeing possibilities and inciting the exploration of one's own creativity (Quinlan 2005: 7).

Professional development is about teaching business skills to artists to help them 'survive and prosper' (Michels 2001), successfully pursuing their career in the arts. Professional development training includes equipping artists with such tools, skills and knowledge as business structures for artists, taxation and financial issues, marketing and promotions, negotiating fees, writing grants, insurance matters, securing and working with an agent and/or manager, auditioning and interviewing, developing a portfolio, pricing, exhibition, distribution, and networking

(Artworkers Alliance 2000; Cohen 1998; Dickman 1997; Grady 2007; Michels 2001; Weissman 1990; Youth Arts Queensland 2008).

A mentor in the arts may also help the learning artist develop creative and business skills. In this situation, the mentor may take on the role of a coach in order to develop the skills and show them ‘how to do things’ (Cranwell-Ward, Bossons and Gover 2004: 46). A mentor may offer the learning artist a work experience opportunity, whether on the ‘job or in the rehearsal room’ (Gener 2006: para 13), where the mentor becomes a role model and the mentoree learns by observing the mentor’s practice. In this case, like the pre-Industrial Revolution apprentice system, the mentor may pass on their skills to the up and coming artist (Gener 2006: para 13).

In a case study on developing artistic leadership, mentoree Delicia Turner Sonnenberg was partnered with San Diego Repertory Theatre’s artistic director Sam Woodhouse. Sonnenberg spent two years with Woodhouse fulfilling her leadership aspirations and founding her theatre company. Of her experience, Sonnenberg (in Kornhaber 2006: 39) said:

Sam was very good about always saying “Here’s something you haven’t done before. I’m writing a grant. Why don’t you help me?” He knew it was important for me to learn the administrative and producing sides of artistic leadership... Over the two years I spent at the Rep... I went from scheduling auditions to running auditions, from making offers to negotiating contracts; from simply understanding the job of artistic director to really acquiring the skills to be an artistic director

#### 2.3.4.5 Industry induction

Gaining an understanding of the world of work in the arts is about becoming aware of the protean nature of the arts career and the industry (Davidson 2004; Field 2006; Loveland 2007; Pattenden 2001). This includes researching professions, learning how to seek out freelance and employment opportunities, and understanding how an arts career can side step into another occupation or profession within the industry. Succeeding

in the arts is also about developing networks as a strategy to secure the next job.

Australian arts practitioners surveyed in Clarke and Hunter's (2003: 56) research consider one of the functions of mentoring as 'career-orientated industry induction (the "how-to" of surviving in the arts industry).' A mentor can help a person trying to break into the arts industry by demystifying the workings of the industry, for instance, how to find employment and opportunities for professional development, and develop networks (Hunter 2002: 10). In this way, mentoring can be considered as bridging the gap between the formal education and professional life (Hunter 2002: 3).

#### 2.3.4.6 Sponsorship and profiling

The apprentice artist's tasks are to build her [*sic*] body of work and the skills and sensitivity to produce it, and to get it known and accepted (Caves in Bridgstock 2007: 104).

Promoting their work is a reality young artists need to face as 'few artists are "discovered" without any effort on their part' (Lazzari 2002: 7). A mentor can also help the apprentice artist to get their work known and accepted. They achieve this by helping a mentoree improve their network and raise their profile (Hunter 2002: 4). Mentors can provide mentorees with access to their networks, including their digital social media, as a strategy for mentorees to build their network (Derven 2009: 61). Further, a mentoree sponsored by a high profile mentor, is more likely to be 'welcomed and respected more rapidly by colleagues and peers, making connections that will propel a career forward' (Litzenberger 2006: 264).

Sponsorship and profiling can also form part of the formal mentoring program. For example, the Rolex Mentor and Protégé Arts Initiative is a high-profile international mentoring program that pairs 'outstanding emerging artists from around the world... with great masters in their field' (Rolex Mentor and Protégé Arts Initiative n.d.b.). Following the

conclusion of the program it continues to profile the careers of these emerging artists through ongoing promotion of their work.

### 2.3.5 Mentoring for career development and early career transitions

Mentoring is crucial to career development... Research shows that mentoring is the second most important factor – after education – in determining a person’s professional success (O’Neill in Suffolk University 2008: 1).

Mentoring is an effective strategy assisting individuals develop their careers and transition them through career stages. A mentor can help the individual develop career competencies to consider their options, identify future career directions and goal-setting (Rolfe-Flett 2002: 4). O’Neill (in Suffolk University 2008: 1) states:

Good mentors help protégés identify opportunities, sponsor them, provide visibility for them, protect them when needed, and can help them in psychological ways by providing role modelling, counseling [*sic*] and friendship.

Arnold and Johnson (1997: 61) support O’Neill’s statement:

Career-related benefits of mentoring are those aspects of the relationship that prepare protégés for advancement in their careers, while psychosocial benefits are those that enhance their sense of competence, identity and work-role effectiveness. An example of a career-related benefit is sponsorship where the mentor nominates the protégé for desirable projects, lateral moves or promotions. An illustrative psychosocial benefit is counselling where the mentor provides an open forum for the protégé to discuss anxieties and fears.

Indeed, individuals who consider their career boundaryless or protean in nature may call upon mentors to help them develop: career strategies that allow greater flexibility and adaptability; transferable skills; raise their visibility; support to fulfil contracts across a number of organisations (Higgins and Thomas in Baugh and Fagenson-Eland 2005: 941); and offer psychosocial support such as role modelling, counselling and friendship (Baugh and Fagenson-Eland 2005: 942). In a study on boundaryless mentoring, Baugh and Fagenson-Eland (2005: 949) speculated that mentorees may find access to their mentor's network, exposure and visibility of most value to their career development.

Mentoring can be used to help individuals make transitions from one career stage to another. Since the 1970s, some formal mentoring programs have been developed specifically to help individuals navigate through these key career transitions. Gray and Gray (1990: 27) suggest that before mentorees make any transition decisions, mentors can help them make an informed decision by showing them what reality lies ahead. During the transition, mentors can help 'smooth the way' (Gray and Gray 1990: 27) and 'get off on the right foot' (Gray and Gary 1990: 27).

Gray and Gray (1990: 27-29) describe how formal mentoring programs have supported key career transitions:

**Gaining career awareness:** helping individuals become aware of career possibilities and exploring the requirements for success in that career;

**Career preparation:** helping individuals, particularly higher education students, closing the gap between theory and practice in order to make decisions about their career direction;

**Career orientation and assimilation:** inducting new employees to an organisation's culture, fast tracking the transition from being a student to professional, and reducing the time needed to learn how to perform new jobs

**Expanding career opportunities:** providing employees with challenging opportunities to further develop their talents and

interests, obtaining new skills, and making a greater contribution;  
and

**Career advancement:** developing and preparing potential employees for promotion to higher level management positions.

Mentors play the role of ‘confidant, teacher, sponsor, role model, talent developer, door opener, protector, and successful leader’ (Gray 1988: 10). Formal mentoring programs provide the structured support required for mentors to fulfil these roles helping mentorees make these career transitions.

Individuals in the early career stages of growth and exploration are usually adolescents and young adults (McAuliffe in Chandler and Kram 2005: 552). As noted by Super (in Gavilan College 2000: 1) in section 2.3.2, people at these stages are exploring the world of work, forming work behaviours and attitudes, identifying potential career directions and learning to make career decisions. The young and emerging artist is experiencing feelings of uncertainty and taking their first steps on the road to a professional career, and working towards achieving professional acceptance (Throsby and Hollister 2003: 33). Early career stages are also characterised by the development of self-awareness and identity in relation to helping them make career decisions (Super in Gavilan College 2000: 1).

Chandler and Kram (2005: 563) assert that an individual’s developmental stage is an important influencing factor on the nature of mentoring. They suggest that individuals, ‘who [have] yet to develop a self-authored identity’ (Chandler and Kram 2005: 553), are likely to seek out and develop relationships with people who will help them define their identity and build their self-confidence. This suggestion is supported by Levinson (in Hunt and Michael 1983: 475) whose work profiled young men as choosing their careers then ‘searching for their identity in life and for an important mentoring patron and friend.’ He found that mentoring was the most significant contributor to the young men’s psychosocial development (Hunt and Michael 1983: 475).

Individuals in the early stages of development are also characterised by having networks that comprise relationships that help them define their identity and build their confidence (Chandler and Kram 2005: 553). The

greater diversity in their network the more diverse range of information and resources they can tap into creating greater opportunities for self-knowledge and ‘clarity in identity’ (Chandler and Kram 2005: 554). Mentors can help mentorees by encouraging them to cultivate a diverse development network comprising contacts from a variety of social spheres, such as their workplace, family, and community groups, to find future role models to aid their personal development and facilitate identity development (Chandler and Kram 2005: 554).

A mentor can offer the types of career and psychosocial support to influence a mentoree’s self image and development of self-awareness. This support can aid their ‘transformation to the next stage’ (Chandler and Kram 2005: 553).

Formal mentoring programs in the arts, particularly in Australia, favour developing young and emerging artists (Hunter 2002: 23). However, their strategy for developing early career artists focuses more on professional development and industry induction (Hunter 2002: 23) rather than on psychosocial development or artistic development. Facilitating a career transition may not be an explicit objective of these programs, however, the notion is inherent in their purpose to better prepare young and emerging artists on their journey along the road to a professional career.

### 2.3.6 Mentoring for the career development of young and emerging artists

The mentoring relationship has long been accepted as a valuable strategy for developing young and emerging artists both personally and professionally. In more recent times, mentoring in the arts has been given some structure and support, by adapting principles from the programmatic efforts of the corporate world and shaped into programs. As Booth (in Gener 2006: para 15) states:

Mentoring has a dominant influence in business... What we’re doing is adapting some of the value businesses and other professions have found in mentoring to the arts.



This section briefly describes three examples of formal arts mentoring programs in career development and exemplifies Booth's statement. It then discusses mentoring as a strategy to develop the unique career needs of young and emerging artists.

Litzenberger (2006) developed a framework for formal mentoring programs in the career development of dancers. The framework accords with the principles and critical success factors of mentoring program development as described in section 2.2. She suggests that her formal mentoring program framework could be used as a means for career transition, tool for creative development or for promoting a sense of belonging and community amongst dancers (Litzenberger 2006: 271). She suggests that creative exchange between dancers can strengthen community connections amongst peers and across generations, and nurturing the 'community's creative potential' (Litzenberger 2006: 271).

Hede and Rentschler (2007: 157) conducted an evaluation of a pilot mentoring program that developed professional skills in management and artistic direction for volunteer festival managers in regional Australia. The study focussed on identifying key management areas perceived as being important to festivals participating in the study and the effectiveness of the mentoring as professional development skills training for volunteer festival managers (Hede and Rentschler 2007: 167). The findings from their study confirmed the benefits of mentoring as a professional development training tool for volunteer festival managers. It also found that programs should be developed to meet specific needs of the sector, and that informality was the critical success factor for effective mentoring relationships.

In 2003, Clarke and Hunter (2003) published a study of YAQ's Young Artists Mentoring Program (YAMP), as it was known then. In 2010, the name of the program was changed to the Young Artswomen Mentoring Program, to more accurately reflect its target participants<sup>3</sup>. At the time of Clarke and Hunter's study, the goal of YAMP had been both a career development opportunity for young and emerging artists and industry

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<sup>3</sup> Also see footnote 1.

development opportunity (Clarke and Hunter 2003: 54). They stated that ‘YAMP ha[d] developed a range of unique features that respond[ed] to the amorphous nature of career development in the Queensland arts industry, as well as to the needs of young people engaging in processes of self-determination’ (Clarke and Hunter 2003: 54). The 2003 study of this program by Clarke and Hunter (2003: 57-63) described the program in terms of the principles of program development. The study also included an examination of the ‘challenges that have arisen as result of the growth of the program’ (Clarke and Hunter 2003: 54), such as, funding, regional representation, mentors, expectations and program closure (Clarke and Hunter 2003: 63-70).

Most formal mentoring programs in Australia favour the development of young and emerging artists (Hunter 2002: 23). While many Australian arts professionals view mentoring for young and emerging artists as (Clarke and Hunter 2003: 56):

both career-orientated industry induction (the “how to” of surviving the arts industry) and an opportunity to experience personal growth by being accepted and validated as a serious arts professional,

Australian formal arts mentoring programs focus more on the career support functions, such as professional development and industry induction, rather than psychosocial support functions as artistic development and personal growth. These programs focus on equipping young and emerging artists with skills, such as writing grant applications and networking, to help them find a way into the industry (Hunter 2002: 23), and developing careers through ‘creating pathways, developing networks, raising awareness, facilitating exchange and engaging in critical dialogue’ (Hunter 2002: 2). As one mentor in Hunter’s (2002: 23) research said:

Mentoring is especially important for young artist who are wanting to establish their practice. In this case, mentoring is not so much about the artmaking, but about the institution of the arts industry (e.g. there is a lot of “gatekeeping” and “secret arts

business”). Mentoring is useful as it allows gatekeeping to be demystified as well as other things such as funding body practices, large companies, universities and training bodies.

The literature also suggests that to the young and emerging artist the mentoring relationship is invaluable for not only practical help, but also for the ‘emotional support and important insights into the more complex dimensions of being an artist’ (Lazzari 2002: 22). Burgeoning careers need nurturing and talent ‘properly looked after and developed’ (Harrison/Parrott 2009: para 6). When artists are given the ‘space to grow and develop [artistically], the result is often a highly successful career’ (Harrison/Parrott 2009: para 10). According to professionals in the music industry (Aimard in Harrison/Parrott 2009: para 7):

young artists are often exposed to audiences too early and too much, with a great deal of emphasis on presentation, marketing and commercial considerations. There is an intrinsic problem in that the needs of the inner artistic life and the reality of the external concert market do not necessarily have much in common. It’s important to have a balance, but priority must always be given to the artistic and inner development of the musician.

This is further supported by Hunter’s research on mentoring young artists in Australia. Some arts practitioners express concern that ‘young artists feel pressured to exhibit and score funding early in their career in order to ‘make their mark’’ (Hunter 2002: 23). They feel this could be detrimental to the young artist’s career development. When young and emerging artists are given the space and opportunities to grow and develop, creatively and personally, a highly successful career is often the result (Harrison/Parrott 2009: para 10).

## 2.4 In conclusion

This chapter provided an overview of mentoring and the principles for developing formal mentoring programs as learned from programmatic efforts in the corporate environment. It also explored the arts career and the need for artists to take personal responsibility for the development of their careers. It discussed the unique career support and psychosocial support functions of mentors in the development of artists. The chapter confirmed mentoring as a useful strategy for helping individuals develop their careers and facilitate transitions through career stages. It also discussed the important role of mentoring in providing psychosocial development for individuals in the early stages of their career. The final section of this chapter reviewed formal arts mentoring practice and role of mentoring in developing the unique needs of young and emerging artists.

As Booth (in Gener 2006: para 15) states:

In the arts, our [mentoring] programs tend not to be quite so structured. The forms are not so known. We're making it up as we go. It's how we do things in the arts.

In addition, research on how formal mentoring programs develop careers and achieve career transitions for young and emerging artists is relatively unexplored. This signifies a gap in the knowledge about the necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists.

This gap in the knowledge presents an opportunity to examine a formal arts mentoring program – specifically an exemplar and internationally-recognised program, SPARK National Young Artists Mentoring Program – to learn about what makes formal mentoring programs for young and emerging artists work, with implications for knowledge on developing effective formal mentoring programs for the career development of young and emerging artists.

# Chapter Three

## Research Design

A survey of the literature in Chapter Two established principles for developing formal mentoring programs including the functions of mentoring, the mentoring lifecycle, program components, however, it did not provide evidence on how programs work exactly to achieve their desired outcomes. In particular, it did not provide information on how formal mentoring programs achieve career transitions for young and emerging artists. This chapter describes the research design for the evaluation of the SPARK National Young Artists Mentoring Program (SPARK) as a case study of what makes formal mentoring programs for young and emerging artists work with implications for knowledge on developing effective arts mentoring programs.

The first section introduces SPARK as the case for this research and describes the ‘context within which the program operate[s]’ (Weiss 1998: 298). The next section outlines the methodology as theory-driven evaluation, an approach that serves to explain how a program works or fails to work in its real-life context (Chen in Hall and Hall 2004: 55; Yin 1993: 59). The third section describes the process of gathering data to explicate the SPARK program’s theory which then forms the framework against which results are compared (Yin 2003: 32-33) and analysed to understand how the program produces its results (Patton 1987: 23), and data collection points planned (Weiss 1998: 60). Theory-driven evaluation seeks out major patterns and nuances and common outcomes to enable the generalisation of findings (Patton 1987: 19 and 24). Section Four describes the data collection methods – interview as conversation, documentation and archival records, secondary sources and survey – utilised to develop the SPARK program’s theory and unravel actual program developments. Section Five outlines the process of converting raw data into usable information. The chapter concludes with a section detailing the statistical analysis process.

The evaluation of SPARK as a case study presents an opportunity to examine an exemplar program. To this end, the study asks:

1. How does SPARK effectively assist young and emerging Australian artists to establish a professional career in the arts?  
and
2. What can be learned from the evaluation of SPARK and the principles outlined in the mentoring and career development literature to develop effective formal mentoring programs for the career development of young and emerging artists?

### 3.1 About the SPARK National Young Artists Mentoring Program

In 2002, the Theatre Board of the Australia Council for the Arts<sup>4</sup> (Australia Council) issued a public tender for the commissioning of a new mentoring initiative as part of their commitment to investing in development opportunities for young and emerging Australian artists. The aim of the initiative was to (Australia Council for the Arts 2002: 1):

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<sup>4</sup> The Australia Council for the Arts is the Australian Government's arts funding and advisory body (Australia Council for the Arts 2007-2009a). The arts funding role is delegated to a number of artform boards who serve as the principal administrators. The artform boards comprise people who are involved in the arts and appropriate community representatives. They advise Council on the development of policy and grant programs (Australia Council for the Arts 2007-2009b). In 2002, at the commencement of the SPARK program, Council's artform boards were: Community Cultural Development Board, Dance Board, Literature Board, Music Board, New Media Arts Board, Theatre Board, Visual Arts/Craft Board, Aboriginal and Torres Strait Islander Arts Board and the Major Performing Arts Board (Australia Council for the Arts 2003: 8). By 2009, the boards had permutated were then known as: Aboriginal and Torres Strait Islander Arts Board, Dance Board, Literature Board, Major Performing Arts Board, Music Board, Theatre Board and Visual Arts Board, Community Partnerships section and the Inter-Arts Office (Australia Council for the Arts 2009: 63).

provide a program which brokers and supports the development of mentorship relationships between young/emerging theatre artists and established theatre/artists/companies across Australia. Through the mentorships the Theatre Board seeks to increase the skills and artistic vision of young Australian artists.

This program was to complement their recently released guide to mentoring in the arts, *Getting Connected: Making Your Mentorship Work* (Hunter 2002). This comprehensive guide was the result of a recommendation from the Australia Council's Youth Panel which was set up to provide advice to the Australia Council – arts funding and advisory body for the Australian Government (Australia Council for the Arts 2007-2009a) – on the needs of young people. The Theatre Board had identified an opportunity to partner their new publication with actual financial support for mentorships, as a result increasing their investment in development opportunities for young and emerging Australian theatre artists.

Further, the Australia Council had identified a business problem that needed resolution. Many young and emerging artists were applying for funding through the Skills and Arts Development grants category to support professional development training overseas without being aware of the opportunities available to them in Australia. The Australia Council (Australia Council for the Arts 2002: 1) recognised that implementing a mentoring program in Australia would resolve this issue and:

- Utilise the wealth of skills and knowledge of professional artists in Australia; and
- Provide a structured professional development opportunity to develop the skills and artistic vision of young and emerging artists.

In 2003, Youth Arts Queensland (YAQ) was awarded the commission by the Australia Council to fulfil their business need and provide a formal mentoring program developing young and emerging artists. By March 2003, SPARK was launched. The 2003-2004 program

supported ten mentorships for young and emerging theatre artists. The 2005-2006 program saw an extension of the program participants to include four mentorships for dance artists funded by the Dance Board. For the 2006-2007 program, the Visual Arts Board got involved. Eleven mentorships were funded – six in theatre, three in dance and two in visual arts. By the 2007-2008 program, the program had expanded to include six mentorships funded by the Theatre Board, three by the Dance Board, one by the Inter-Arts office and two positions funded by the Community Partnerships Board. Eleven mentoring partnerships – ‘six in theatre, three in dance and two in community arts’ (Australia Council 2008) – were offered in the 2008-2009 program, its final year of operation.

SPARK was a national, ten-month program open to young and emerging Australian artists between the ages 18-26. The aim of the program was to ‘[assist] talented young and emerging Australian artists to establish a professional career in the arts’ (Youth Arts Queensland n.d.c.). On being awarded the tender, Youth Arts Queensland (n.d.c.) established three key objectives:

- Support a mentoring partnership between a young and emerging artist with a professional artist of their choice;
- Provide an opportunity for young and emerging artists to focus on developing their creative practice, achieving professional development goals and career development planning; and
- Provide practical experience, skills training, national profiling and funding to support the development and delivery of a project.

To participate, potential mentorees together with their chosen mentor applied for a position in the program. In some cases, young applicants requested assistance from YAQ on choosing a suitable mentor. Applications were then assessed by the Program Advisory Committee which comprised representatives from the participating Australia Council Boards, professional arts practitioners and young people. Applications were selected based on the following criteria (Youth Arts Queensland 2008):



- Existing engagement in developing an innovative and/or culturally significant arts practice;
- Evidence of artistic or professional skills required to achieve the project and stated mentorship goals;
- Good planning and effective use of resources;
- Alignment of the relevant experience and ability of the mentor with the mentoree's professional and artistic aspirations; and
- Timeliness within the mentoree's career for this mentorship.

Once selected, the young artists were involved in a range of program activities (Youth Arts Queensland n.d.c.), including:

**Paired mentoring:** Each mentoring partnership developed their own goals, learning outcomes and action plan based on the specific developmental needs of the mentoree. Over the course of the ten-month program, the mentor worked with the mentoree on the development and delivery of their creative project and helped them achieve their learning goals. The mentorship would progress through the mentoring lifecycle with partners redefining their relationship at the conclusion of the program. YAQ would provide some structure to support the mentoring relationship, such as workbooks, keeping in touch and group meetings, however as each partnership was unique, YAQ would permit the relationships to develop informally;

**Three-day Induction:** Induction was a compulsory first get together with all participating mentors and mentorees. Information about effective mentoring and mentoring training was provided. In addition, the program facilitated some workshops in business skills development and industry induction, and provided opportunities for networking, social activities, sharing creative practice and seeing professional work (also see Artistic Experience). An expected outcome of the induction was the establishment of partnership protocols and action plan for the mentorship;

**Professional development workshops:** Approximately three months into the program mentorees attended a three-day professional development session. It included workshops on developing business and arts skills, and further opportunities for networking, social activities and experiencing professional work. This get together partway through the program also provided an opportunity to for YAQ to check on the progress of the mentorships and for all partners to share their experience of the program and mentorship to date;

**Networking:** Formal opportunities were provided for mentorees to make industry contacts;

**Social activities:** Informal opportunities were organised for mentorees to build their network and bond as a group;

**Creative practice sharing forums:** During the three-day induction and professional development workshops opportunities were provided for mentors and mentorees to share their creative practice. This was a strategy to inspire the mentorees and help participants get to know each other;

**Artistic experience:** The program included opportunities for mentorees to see professional work to inspire their creative practice;

**Creative project and funding:** The program supported mentorees on the development of an existing project or initiation of a new one to be created in partnership with their mentor. The project included a replicated funding application process, approval and acquittal process based on the Australia Council's funding application process;

**Workbook:** The program provided mentorees with a workbook that provided a framework for the creative project funding application process and a place to document their goals, strategies and action plan. In 2006, the workbook went online, and was reintroduced with a blog as a facility to exchange information, share ideas, get advice, network with others and promote their upcoming performances and exhibitions, and an online diary for personal reflection and private one-on-one communication between

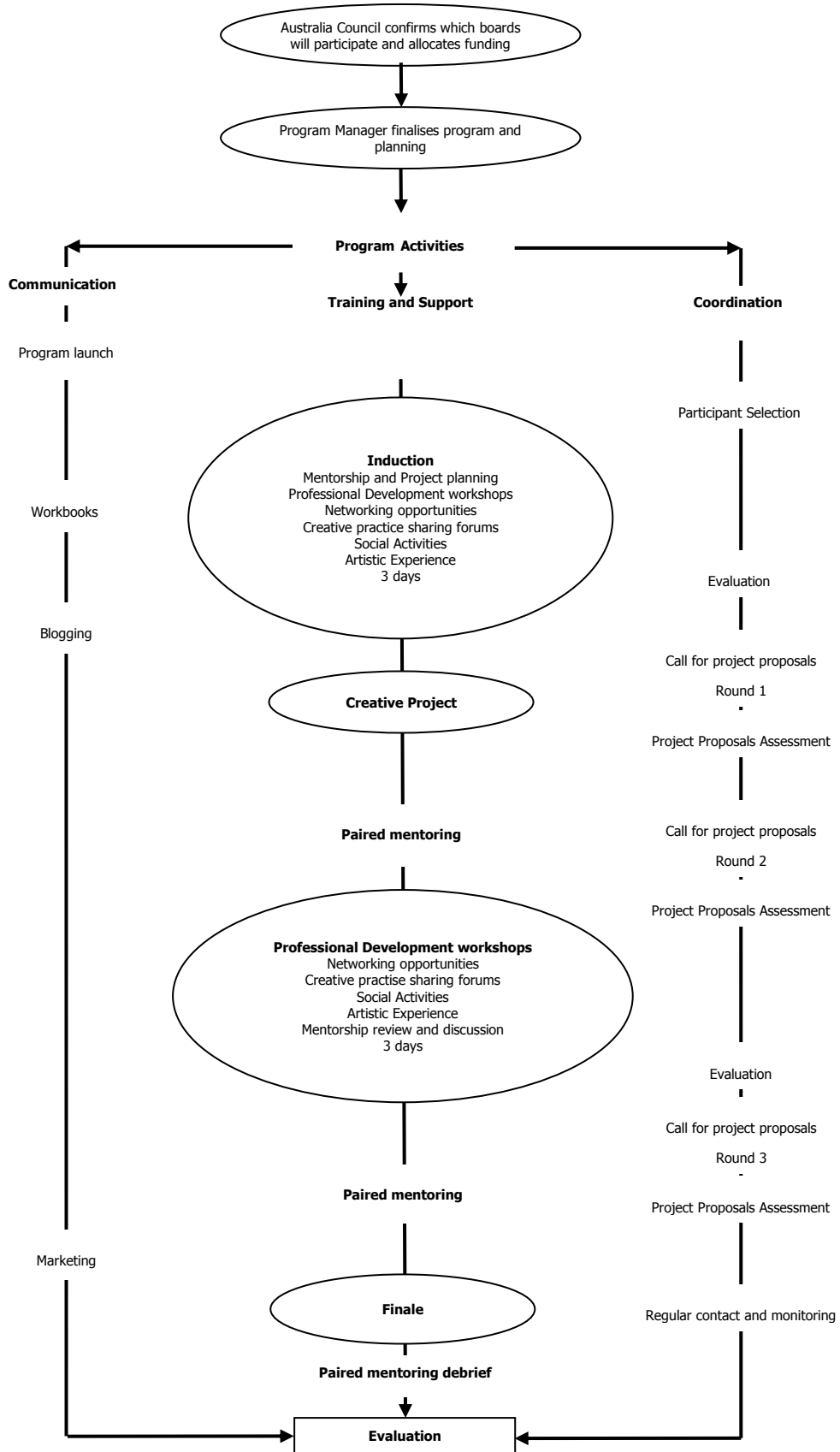
mentorees and program staff. However, these two new additions were decommissioned in 2007 as they were not being utilised presumably due to other more prominent blogging applications. By the 2008-2009 program round, the workbook was made defunct;

**Profiling:** Throughout the program the SPARK program manager worked with each mentoree on profiling themselves as artists and their work through such means as marketing and when funding permitted, an industry showcase;

**Finale:** At the conclusion of the program, when funds permitted, all SPARK mentors and mentorees got together to share their experiences of the program, share the outcomes of the learning experience and officially close the program. It also provided an opportunity to provide YAQ with feedback on the program.

Figure 3.1 illustrates the sequence of activities in the evolution of the program.

**Figure 3.1 SPARK Program Structure**



(Adapted from figure by Synergetic Management in Rolfe-Flett 2002: 14-16)

Evaluations were conducted at the conclusion of each program to obtain feedback from participants on their experience of the program and its impact. This information was used to make improvements to the program for the following year and to provide evidence to the Australia Council on the success of the program in meeting the Australia Council's identified business need.

At the conclusion of the 2004-2005 program, an external evaluation was conducted by Fieldworx. The purpose of the evaluation was to collect information from mentorees that had participated in the 2004-2005 program on their level of satisfaction with the program and issues for future consideration. The evaluation found that overall, SPARK met mentorees expectations. The findings indicated that SPARK enabled them to develop new artistic skills relevant to their practice, career self-management skills, and greater understanding of the industry; exchange knowledge and experience with professional artists; and build their network with professional contacts and other emerging artists (Fieldworx 2005: 3). In terms of career development, mentorees indicated that SPARK enabled (Fieldworx 2005: 4):

- Improved personal confidence
- More informed about the industry
- Better networks
- Improved decision making
- Greater understanding of and confidence in their own capabilities
- Improved profile in the industry.

Mentorees identified the following as the most significant aspects of SPARK (Fieldworx 2005: 4-5):

- Relationship with their mentor;
- Relationships with other mentorees;
- Level of program support such as the induction, project funding, professional development workshops, and planning to achieve goals and dreams; and
- Creative project.

Although the evaluator indicated that her report was not intended to provide recommendations for improving future SPARK programs (Fieldworx 2005: 2), the findings identified two key areas for improvement. Mentorees indicated that the workbook was not a useful tool for managing the mentoring process as they were often lost after the induction. They also recommended a showcase at the end of the program as a performance opportunity and to formally close the program (Fieldworx 2005: 5). In response to this recommendation, a one-off closing event, SPARK Plug, was held at the conclusion of the 2007-2008 program round in Sydney showcasing SPARK participants work.

After successfully facilitating and supporting 58 mentoring partnerships between young and emerging artists and arts professionals from across Australia, SPARK came to a close in 2009. The 2008-2009 program was the last group of young and emerging artists to experience a SPARK mentorship. In 2009, the Australia Council for the Arts released a tender for a new national mentoring program that was to be funded as part of the new Opportunities for Young and Emerging Artists (OYEA) initiative and support young and emerging artists across all Australia Council artforms. YAQ, alongside three other organisations, was invited to put forward a proposal and won the tender. The new program called JUMP builds on the strengths of SPARK, but operates differently on a national level. Like SPARK, JUMP is a ten month national program for young and emerging artists. Unlike SPARK, JUMP is open to Australian artists aged 18 to 30 and support arts practitioners from across all artforms. With YAQ as its home base it aims to work with key partners in all states and territories to ‘develop state based mentoring programs that respond to the needs of local artists’ (Youth Arts Queensland n.d.a.). JUMP aims to provide young artists with opportunities to develop their professional skills and artistic practice through a mentorship with an arts professional, build networks, receive funding for a project, and showcase their work on local, state and national levels (Youth Arts Queensland n.d.a.).

Although SPARK has now closed, the similarities between SPARK and JUMP in terms of its career development agenda means that the findings from this evaluation will still be meaningful for YAQ to develop an

effective formal mentoring program developing careers for young and emerging artists.

## 3.2 Methodology: theory-driven evaluation

When I was approached by QUT and YAQ to conduct this research, the methodology, to some degree, had been predetermined for me. YAQ wished to learn more about their program and suggested an evaluation would help keep SPARK fresh and relevant. However, I saw this research as not only an opportunity to help YAQ evaluate SPARK, but as an opportunity to learn about what makes formal mentoring programs for young and emerging artists work with implications for knowledge on developing effective formal mentoring programs. As the purpose of the research became clear, the methodology was reviewed and a theory-driven evaluation approach adopted.

Theory-driven evaluation serves to explain how a program works or fails to work in its real-life context (Chen in Hall and Hall 2004: 55; Yin 1993: 59). It attempts to understand a program's theory – 'how the program works to produce its effects' (Chen in Hall and Hall 2004: 55) – in other words, its theories of change (Weiss 1998: 58). The theories of change form the framework against which data can be compared (Yin 2003: 32-33) and analysed to understand how the program produces its results (Patton 1987: 23). To prepare programs for evaluation a major first step in the process is to develop the program's theory. A program's theory can be mapped as a theories of change model which illustrates the attempt by programs to 'set in motion a sequence of events expected to achieve desired goals' (Weiss 1998: 128). This is also known as the program's theoretical framework.

Programs comprise two types of theory, program theory and implementation theory. While program theory explains the assumed responses of people to program activities, implementation theory focuses on the assumption that if all program activities are delivered according to plan or as intended then the desired outcomes will be achieved (Weiss 1998: 57-

58). In theories of change, these two theories do not function independently of each other, they ‘intertwine in the evolution of the program’ (Weiss 1998: 58). Each stage of program delivery assumes a particular response from participants which conditions the next stage and the next and so on. The theories of change model thus illustrates the relationship between these two theories, and brings to light the underlying assumption that if all program activities are delivered as planned or intended and participants respond to program activities as expected then this interaction will produce the program’s desired outcomes (Weiss 1998: 57-58).

At this stage of preparing the program for evaluation, before data collection has even commenced, a benefit of developing the theories of change is that it makes explicit the a program’s theory, which is often implicit, allowing program developers to ‘examine the logic of their ideas’ (Weiss 1998: 67). It may help them consider more powerful or appropriate ways to achieve the program goals or to make adjustments to what can be accomplished with the resources at hand (Weiss 1998: 67).

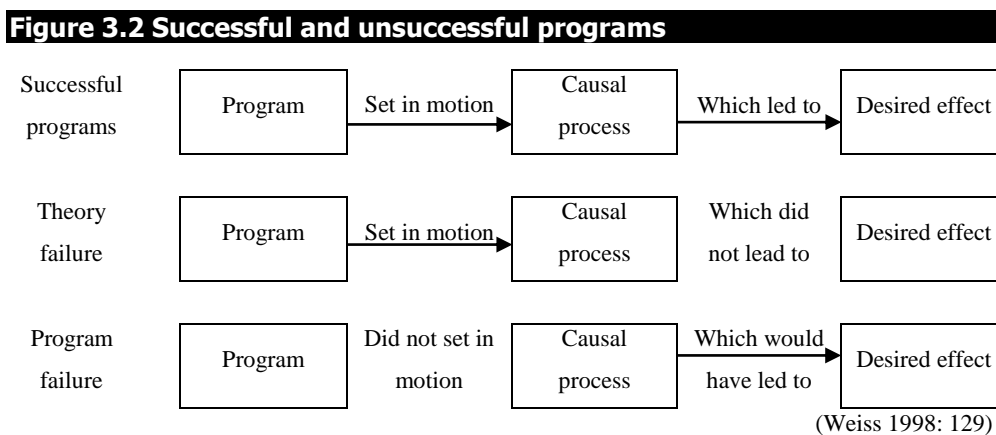
Once the program’s theory has been determined, the theoretical framework can be used to plan points for data collection. Weiss (1998: 60) advises that using a program’s theory as the basis for the evaluation does not necessarily mean that every causal link needs to be studied. Time and resources will prevent the testing of every link. As the theories of change model provides a picture of the whole underlying theory choices can be made about which causal pathways to pursue with full awareness of what has been selected to study and what will not (Weiss 1998: 63). The process then of collecting data in theory-driven evaluation begins the unravelling of the program’s actual developments to explain not only what happened during the program but how it happened.

The assessment of actual developments against the theoretical framework reveals what occurred as expected and what did not (Weiss 1998: 66). A successful program sets in motion the causal process which leads to the desired outcomes. If a program did not work, Suchman (in Weiss 1998: 128) identified ‘two categories of reasons’ to explain the failure. Either there was a program failure – the causal process was not set in motion due to a failure in activity implementation – or a theory failure –



the causal process was set in motion however it did not lead to the desired end results (see Figure 3.2).

Theory-driven evaluation provides information on why programs succeed or fail. Its results show signs of a program’s effectiveness, where in the process the theory breaks down, and why desired outcomes were not achieved (Weiss 1998: 68). In practice, it means that the evaluation results can provide information to program developers so that program activities and/or program theory can be reworked to improve the steps and processes to achieving the outcomes of the program (Weiss 1998: 68).



Theory driven evaluation has the ability to go beyond reporting on an individual program. The evaluation unravels actual program developments in search of major patterns and nuances to determine whether the findings deem a program as ‘a model worthy of replication at other sites’ (Patton 1987: 24). The greater the emphasis on common outcomes for participants suggests the greater the appropriateness of generalising the findings for knowledge and wider application (Patton 1987: 19; Weiss in Hall and Hall 2004: 37; Yin 2003: 33).

This research evaluates SPARK as a case study of what make formal mentoring programs for young and emerging artists work with implication for knowledge on developing effective formal mentoring programs in the arts. Theory-driven evaluation approach is the most appropriate methodology for this research for the reasons that (Yin 1993: 75):

- It focuses on how the program works to achieve the desired outcomes;
- It focuses on a contemporary phenomenon within its real-life context, namely, an evaluation of SPARK within the context of formal mentoring programs developing careers and facilitating career transitions for young and emerging artists;
- It captures a program's theory in a theories of change model thereby providing program developers with feedback on the logic of their ideas;
- It assesses actual developments against the theories of change identifying signs of program effectiveness, where in the process the theory breaks down and confirms whether the program worked or did not work; and
- It seeks out major patterns and nuances, and common outcomes for participants to enable the generalisation of these findings for knowledge and wider application (Patton 1987: 19 and 24).

### 3.3 Evaluating SPARK's theories of change

In early 2008, I collaborated with Leah Shelton, who was the SPARK program manager at the time, to explicate the SPARK program's theory. Shelton had been in this position since 2006 and had already delivered one program and was partway through another. The model for SPARK had been developed in 2003 based on YAMP's program design. She inherited the program from two previous program managers. The key components of SPARK had not changed from program round to program round except for the implementation of recommendations to improve program activities. The main difference between each program round was the finale as the actual activity depended on funding. Over the five rounds, actual finale activities included bringing all participants for a showcase in an Australian capital city (such as SPARK Plug held in Sydney in 2008), debrief meeting and a Skype conference call. Another change to

programming was the workbook which started as a booklet but by 2006 was offered as an online mentoring process management tool.

To develop the SPARK Theories of Change model, Shelton and I examined each program activity and explicated the expected response from participants to that activity:

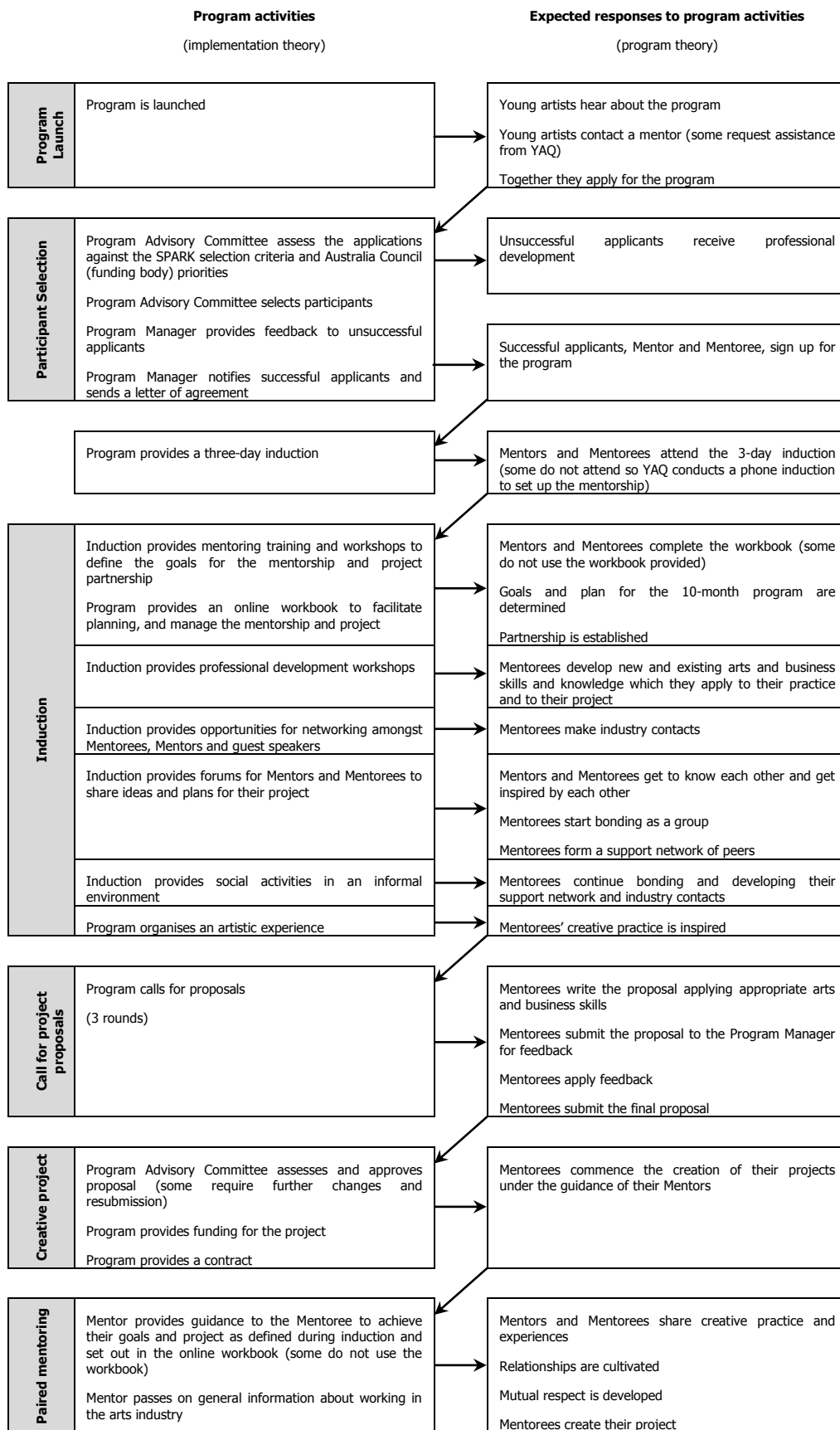
- YAQ provides a three-day induction and it is assumed that all mentors and mentorees will attend. At the three-day induction mentoring training is provided and workshops to define the goals of the mentorship and project partnership. An online workbook is provided to facilitate planning and manage the mentorship and project. It is assumed that all participants will complete the workbook (it is expected that some will not), goals and plans for the ten-month program determined and the partnership established;
- YAQ puts a call out for creative project proposals following the induction. The expected response is that mentorees write proposals applying appropriate arts and business skills. They submit the proposal to the Program Manager for feedback which they apply. They then submit the final proposal to the Program Advisory Committee who assesses and approves the application. Upon success of their application, funding is provided and a contract issued. The expected response is that mentorees commence their projects under the guidance of their mentor;
- The mentor provides guidance to the mentoree to achieve the goals and creative project as defined during induction and set out in the workbook. YAQ acknowledges that some do not use the workbook provided. The mentor also passes on information about working in the industry. The expected response is that mentor and mentoree share creative practice and experiences, cultivate their relationship, develop mutual respect for each other and the mentoree delivers the creative project;

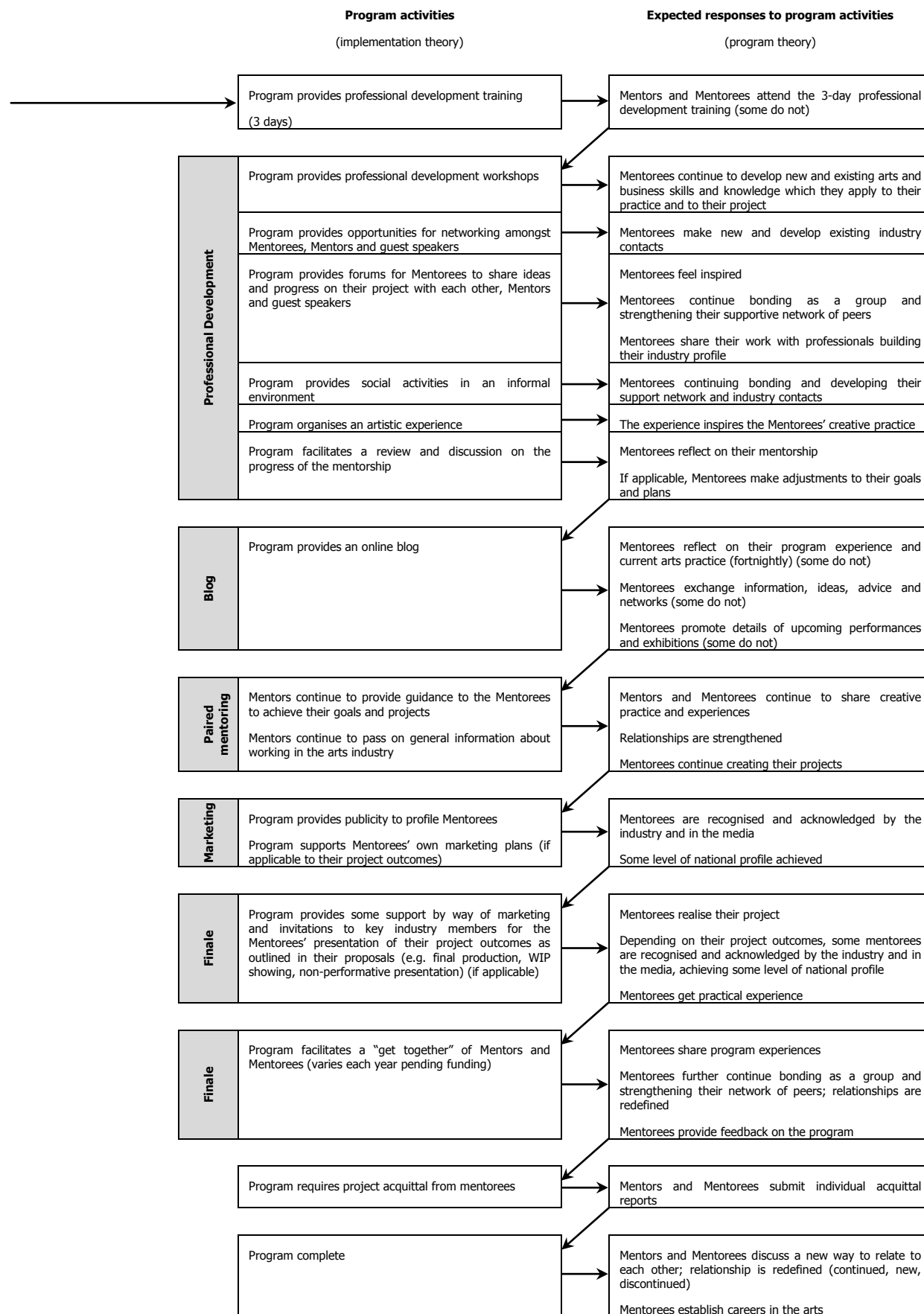
- YAQ provides opportunities for networking between mentorees, mentors and guest speakers. It is assumed that mentorees will make new and develop existing industry contacts;
- YAQ provides social activities for mentorees in an informal environment. The expected response is that mentorees will continue to bond and develop their support network and industry contacts;
- YAQ organises an artistic experience for mentorees to attend. The expected response is that the experience inspires mentorees' creative practice;
- YAQ provides professional development workshops partway through the program. The expected response is that mentorees will continue to develop new and existing arts and business skills and knowledge which they apply to their practice and to their creative project;
- YAQ provide publicity to profile mentorees and, if applicable to their creative project outcomes, supports the mentorees' own marketing plan. The expected response is that mentorees will be recognised and acknowledged by the industry and the media, and that some level of national profile is achieved;
- YAQ facilitates a final get together for participants. The expected response is that mentorees will share their program experiences, continue bonding as a group and strengthening their peer network, relationships are redefined and feedback on the program offered. As part of the program closure, YAQ requires the mentorees to submit a project acquittal report. The expected response is that mentors and mentorees will submit individual reports. With the submission of their reports the program is complete. YAQ assumes that mentors and mentors will discuss a new way to relate to each other where the relationship is continued, new or discontinued;
- YAQ assumes that at the conclusion of the program, the sum of all processes – that is to say, all program activities delivered as

planned or intended and mentorees responding to program activities as expected – will produce their desired outcome of a career transition for the mentorees from young and emerging artist to professional; thus resolving the Australia Council’s business issue to provide a structured professional development opportunity in Australia for young and emerging artists utilising the wealth of skills and knowledge of professional Australian artists (Australia Council for the Arts 2002: 1).

Due to the number of program activities and the resulting expected responses by participants to the activities, explicating the theories of change model revealed an extensive and intricate program that also took into account the best practice principles for developing formal mentoring programs detailed in Chapter Two. The SPARK Theories of Change model demonstrates a complex program operating on many levels for the development of artistic and career competencies in order to achieve the desired outcome of establishing professional careers for young and emerging artists (see Figure 3.3 – adapted from figure by Weiss 1998: 59)

**Figure 3.3 SPARK Theories of Change model**





With the SPARK Theories of Change model developed, I planned the points for data collection, selection and analysis in order to test the program theory and put in motion the process of building theory. Time and resources would not permit the testing of every link so I chose to examine the points in the program which were vital to the program's underlying assumptions, specifically, each key program activity and their expected response – paired mentoring and workbook; induction and mentoring training; creative project; professional development workshops; networking; social activities; artistic experiences; profiling; and the finale – and the desired program outcome of mentorees experiencing a career transition from emerging artist to established, professional artist upon completion of the program.

## 3.4 Data collection: Methods

This section provides an overview of the data collection methods used in this research to develop SPARK's theories of change and unravel the actual program developments. The evaluation employs the methods: interview as conversation, documentation and archival records, secondary sources and survey.

### 3.4.1 Interview as conversation

The interview as conversation is a qualitative data collection method, and is similar to the qualitative interview or, as indicated by some writers (for example, Murray in Bryman 2004: 113), the unstructured interview. In the unstructured interview, 'the interviewer typically has only a list of topics or issues, often called an *interview guide* or *aide mémoire*, that are typically covered' (Bryman 2004: 113). It allows an informal questioning style, enabling the sequence of questions and phrasing to be varied from interview to interview (Bryman 2004: 113).

Interview as conversation is an interactive style of interviewing. It is an approach that likens the interview process to the informality and friendliness of a conversation and aspires to establish a more equitable



relationship or ‘conversational partnership’ (Rubin and Rubin in Simons 2009: 44) between interviewer and interviewee (Simons 2009: 44). The conversational interview is an opportunity for ‘active dialogue, co-constructed meanings and collaborative learning’ (Simons 2009: 44). For instance, one approach to interview as conversation promotes a ‘proactive and educative role for the interviewee’ (Simons 2009: 46). The interviewee is a proactive contributor to the research but at the same time learning and understanding about their own experience (Simons 2009: 46).

To develop the SPARK Theories of Change model, I needed a method that would help me facilitate the SPARK program manager to explicate YAQ's underlying assumptions about how the program worked to achieve the desired outcomes. Following an initial briefing meeting with the SPARK program manager and YAQ Executive Officer, and a review of the SPARK documents – YAQ website, application forms, and acquittal report, and literature on principles of mentoring program design – I created a draft of the SPARK Theories of Change model. With draft in hand as my interview guide, I met face-to-face with the SPARK program manager. Using the interview as conversation method we collaborated as partners on mapping the program’s theory. The SPARK program manager (interviewee) became a proactive contributor to the research.

The conversational interview also enables the interviewee to learn about her own experiences (Simons 2009: 46). Theory-driven evaluation suggests that the process of explicating the theories of change enables program managers to examine the logic of the program and help them consider more appropriate ways to achieve their desired outcomes. The interview as conversation method of data collection allowed the SPARK program manager, through the process of developing the program’s theory, to understand the assumptions underlying the program.

### 3.4.2 Documentation and archival records

Used directly, documentation and archival records can be ‘interrogated’ for their factual content (Finnegan 2006: 150). A review of documentation and archival records can be carried out as a precursor to

other data collection methods such as interviewing and used to provide the context for the interpretation of data collected from other sources (Simons 2009: 64). Further, documents and archival records can be used to ‘augment evidence’ and ‘corroborate information’ from other sources (Yin 2003: 87).

As a data collection method, I used documents and archival records directly as a source of factual information. I was permitted access to a variety of documents including the Australia Council’s *Theatre Mentorship Program Tender* (2002) and the letter to YAQ inviting them to apply (2002); proposals including the tender and proposals submitted to the Australia Council for the program each year; acquittal reports and evaluations from each year of the program; external evaluation report conducted following the 2004-2005 program; progress reports; participants records of their mentorship; media clippings; early versions of the workbook; application forms; 2009 Induction Agenda; and the YAQ website. Information gleaned from these documents and archival records, specifically, YAQ website, application forms and acquittal reports, were used to develop a draft of the SPARK Theories of Change model as a precursor to my interview as conversation with the SPARK program manager. They were then used to corroborate the theories of change model we developed. And as such, became a precursor to the online questionnaire which collected data to test the program’s theory. Documents and archival records were also used to compose the description of the program as outlined in section 3.1 thereby setting up the ‘context within which the program operated’ (Weiss 1998: 298) and context for the research.

### 3.4.3 Secondary sources

When taking a theory-driven evaluation approach, Yin (1993: 73) highly recommends immersing a program’s theory within a ‘broader range of theory and practice, as reflected by previous research’. This information can be found in secondary sources which are works which ‘comment on and discuss the evidence provided by primary sources’ (James Cook University 2010). They are ‘one or more steps removed from the event or information they refer to, being written after the fact with the benefit of hindsight’

(James Cook University 2010). Secondary sources help to clarify the understanding of the program's theory, provide strategies to analyse data, and the means to generalise the evaluation findings (Yin 1993: 73). Like documentation and archival records, secondary sources can be used to 'augment evidence' and 'corroborate information' from other sources (Yin 2003: 87).

A review of secondary sources in Chapter Two was used to define the context for the research and identify the gap in the knowledge. The principles of mentoring program development were used to help explicate the SPARK program's theory. The principles outlined in the mentoring and career development literature informed the generation of some of the survey questions. These principles will also be used to augment and corroborate the data collected from the online questionnaire to support the recommendations put forward for the improvement of the program and generalisation of the evaluation findings resulting in a number of necessary conditions for developing formal mentoring programs for the career development of young and emerging artists.

### 3.4.4 Survey

Surveys collect 'standardised information' (Hall and Hall 2004: 110) using the questionnaire as the data collection tool. Questionnaires are composed of items, such as open and closed questions and statements requiring a response (Robson 2007: 79). When using the questionnaire for evaluation, Hall and Hall (2004: 112) suggest that it will need to collect information on both program processes and outcomes:

how have people changed as a result of contact with the program, as well as how they understand the program to work, and what they think and feel about it.

The questionnaire is a reliable method of data collection and is able to access a 'large number of respondents in a short period of time' (Hall and Hall 2004: 99).

The self-administered internet survey is a questionnaire that is hosted on the internet and is completed by the respondent in their own time. It should be designed to encourage responses (Hall and Hall 2004: 111). This method of data collection is low-cost and may elicit a speedier response from participants than the postal questionnaire (Hall and Hall 2004: 111). It is a method that ensures a 'high response rate, accurate sampling and a minimum of interviewer bias' (Oppenheim1992: 103).

For this study, the self-administered internet questionnaire was hosted online with SurveyMonkey, a reputable web-based data collection, management and data analysis service. Their features enabled me to design a web-based questionnaire that would encourage responses from participants. These features included:

- Allowing participants who were busy building professional careers to respond to the survey in their own time, and saving their work if they needed respite;
- Designing the questionnaire in manageable clusters so that questions dealing with different components of the SPARK evaluation were posted on a one web page each;
- Managing the collection of responses including emailing invitations to participate and reminder notices when the closing date drew near;
- Tracking the surveys that were in progress; and
- Viewing results as tables, graphs and charts.

The questionnaire was distributed to the 47 SPARK alumnae who participated in four program rounds from 2003-2008. It garnered a 50% response rate and was reliable, time efficient and cost-effective. In this age of technology where email and web applications are commonplace, it was an appropriate research instrument which suited the target group.

#### 3.4.4.1 Sample

As the desired outcome of the program was to establish professional careers for young and emerging Australian artists, a purposive approach to sampling – ‘where people are selected according to criteria set by the researcher or the relevant agency’ (Hall and Hall 2004: 132) – was taken. Further, as a non-probability sampling method, it was more suited to the small number of program beneficiaries, the mentorees, and the exploratory nature of the research to uncover whether the career transition the program and staff set out to effect took place. 47 SPARK alumnae from four program rounds facilitated between 2003 and 2008 were invited to participate in the research.

It is important to note that conclusions drawn from the data analysis of surveys based on this kind of non-probability sample are not valid externally. In other words, the statistical inferences are only representative of the participants that have completed the survey and are not valid beyond the sample (Weisberg 2005: 231).

The participants served as an ‘embedded unit of analysis’ (Yin 2003: 91). SPARK mentorees were surveyed individually and the results of the data were presented as part of this evaluation of SPARK as the single-case study of what makes formal mentoring programs work (Yin 2003: 91).

#### 3.4.4.2 Questionnaire composition

The aim of the questionnaire was to collect feedback on program processes and outcomes, expected response to program activities, impact of program activities on career development and suggested recommendations from participants to improve the program. The data would then be analysed and interpreted to unravel the actual emergence of the SPARK program’s theory, understand mentorees’ thoughts and feelings about the program, and to see whether a career transition took place.

The online questionnaire included both open and closed questions in order to capture both qualitative and quantitative data (See Figure 3.4 for an example). This mixed method or multi-strategy research approach (Bryman 2004: 459) allowed me to explore the SPARK program from both

perspectives: qualitative data enabled access to the participants' perspectives, while quantitative data ensured I was able to explore my areas of interest (Bryman 2004: 459). In this way, I was able to take both an unstructured and structured approach to building Spark's actual program theory (Bryman 2004: 459).

The open questions allowed participants to respond however they wished without being influenced by response choices. Further, it allowed unusual or unexpected responses to be elicited, participants to respond on their own terms and a deeper understanding of the issues (Bryman 2004: 145). While, from a data analysis perspective, they were more time-consuming as I had to read through each answer and code them, they complemented the closed questions in this mixed methods approach and served to provide greater insight into the participant experience of the program (Bryman 2004: 145-146) .

The closed questions gave participants fixed responses on a Likert-scale to choose the most appropriate answer (Bryman 2004: 145). Due to the number of questions contained in the survey, I aimed to include as many closed questions as possible as Bryman (2004: 148) considers this question type easier for respondents to complete and for the researcher to process.

**Figure 3.4 Screen shot of questionnaire from SurveyMonkey**

**4. Paired Mentoring** 4 / 15

**REMEMBER!** To save your responses so that you can continue or come back later, click NEXT at the bottom of each page. Please be aware that you must click NEXT or your current page will not be saved.

1. What do you think was the purpose of the paired mentoring?  
Please comment

2. Do you think the paired mentoring achieved the purpose you stated above?

Yes - Absolutely  
 Yes - But not to its full extent  
 No

3. What were your expectations of the paired mentoring?  
Please list each expectation on a new line. You can list as many or as few as you like. For example, a sounding board for my creative practise, career advice, make new industry contacts, emotional support, find solutions to problems, stimulating professional partnership

Expectation 1  
Expectation 2  
Expectation 3  
Expectation 4  
Expectation 5

4. Please rate the expectations you listed above

	How high were your expectations?	How well were your expectations met?
Expectation 1	<input type="text"/>	<input type="text"/>
Expectation 2	<input type="text"/>	<input type="text"/>
Expectation 3	<input type="text"/>	<input type="text"/>
Expectation 4	<input type="text"/>	<input type="text"/>
Expectation 5	<input type="text"/>	<input type="text"/>

To create the questionnaire, as recommended by Hall and Hall (2004: 112-113), the task was broken down into ‘separate blocks or clusters, each dealing with a different aspect of the evaluation questions.’ I then worked through each cluster to develop the actual questions.

The questionnaire contained nine sections based on SPARK’s nine key program activities: paired mentoring; induction; creative project; professional development workshops; networking; social activities; artistic experience; profiling; and finale. Each section generally contained the following questions which captured information on the process and interim outcomes at each stage:

**Program activity purpose:** to uncover what mentorees thought was the expected response (open question) and whether they felt it was achieved (closed question);

**Expectations:** to understand the participant experience by identifying mentorees' expectations of the program activity (open question) and whether they were met (closed question);

**Recommendations:** to collect suggestions on how the program activity could have better met expectations (open question);

**Career development:** to gain mentorees perspective on the relevance of the program activity in relation to their career development (closed question);

**Additional comments:** to collect any further comments on the program activity (open question).

The section on paired mentoring also contained questions on the mentoree's relationship with their mentor before and at the conclusion of SPARK (open questions), suggestions for how the program could have better supported the relationship (open question) and the workbook as a tool for managing the mentorship (open and closed questions). The sections on the induction and professional development workshops also contained questions on the content and delivery of those program activities (closed questions).

The questionnaire concluded with two sections on the outcomes of SPARK. The first of these two final sections focussed on SPARK itself. The questions in this section, like the questions on program activities, also asked respondents about purpose, expectations, recommendations and relevance in terms of career development. However, it also collected thoughts from mentorees on their experience (open questions), and what they considered to be the most significant activities (closed question). The final section asked participants to provide information on their career development, what stage they were at the beginning and end of SPARK (closed question), the moment and age when they felt they could consider themselves a professional artist (open and closed questions) and the impact of SPARK on helping them get to where they are now (closed question).



To close, the questionnaire provided an opportunity for mentorees to provide any last comments or additional feedback if they wished. (See Appendix A for the Online Questionnaire Instruments).

### 3.4.5 Ethical considerations

Ethical clearances were obtained from the Queensland University of Technology (QUT) for the self-administered internet questionnaire and access to participants' personal archival records of their mentorship held by YAQ. SPARK mentorees were informed that their participation in the questionnaire was voluntary. The return of the completed questionnaire was accepted as an indication of their consent to participate in the research. Participants were assured that their comments and responses would be treated confidentially. They were advised to keep their identity confidential by leaving out any specific information that could identify them. They were advised that they could withdraw their participation at any time prior to the completion and final submission of the questionnaire without comment or penalty.

## 3.5 Data processing

When processing the interview-as-conversation data, I used a mapping process to build the SPARK Theories of Change model as a flow diagram adapted from a figure by Weiss (1998: 59). Over a period of several weeks, I returned to discuss the development of the SPARK Theories of Change model face-to-face or via email with SPARK program manager, Leah Shelton. The model was rebuilt and adjusted accordingly into its final form as represented in Figure 3.3 (page 88 and 89).

To process the survey data I utilised one of the key features of SurveyMonkey, its data analysis capabilities. As soon as a question is answered, the response is automatically entered into the SPARK evaluation database stored on SurveyMonkey's secure server. I was able to access the raw data of each completed questionnaire or use SurveyMonkey's data

analysis tools and have the data tabulated and ready, to an extent, for statistical analysis.

This feature was immensely useful for collecting and processing the closed questions as they had pre-coded answer categories. The challenge lay in analysing the responses to the qualitative, open questions. Before statistical analysis could occur on data collected from open questions, the data needed to be converted into numerical form (Oppenheim 1992: 262). This involved taking the responses and developing a classification system to which responses could be categorised (Oppenheim 1992: 263) and then tabulated.

Based on the raw data provided by SurveyMonkey I constructed the classification system using the responses submitted by participants (Oppenheim 1992: 267). As Oppenheim (1992: 267) suggests, I aimed to make the name of the categories as clear and unambiguous as possible in order ‘to do justice to the responses’ and not lose too much information. Where possible I limited the number of classifications to 12-15 categories which included one for ‘other’ – for responses that did not fit into any of the actual categories or were used by too few people – in order to increase the frequency of responses in each category (Oppenheim 1992: 268).

With the classification system in place, I allotted the data to the categories. The process of classifying responses is called coding (Oppenheim 1992: 262) which Weiss (1998: 168) describes as ‘taking the narrative information and slotting it into a set of categories that capture the essence of their meaning.’ I hand coded the data by question rather than by individual questionnaire. This enabled me to become familiar with the categories and the data relating to a particular question, and if required, to amend category names as I coded to clarify the classification (Oppenheim 1992: 275).

Difficulties with coding arose with questions that allowed more than one answer. For example:

- Question: ‘What do you think is the purpose of paired mentoring?’
- Response: ‘To learn new skills in my discipline and creat[e] networking opportunities’

In this example, I considered the two parts of the response – (1) to learn new skills, (2) To create networking opportunities – as two separate answers and coded each separate answer to their own categories. The situation resulted in more answers than respondents, in this instance, two answers, one respondent. When I added another response to this example:

- Response: ‘To gain skills in our field’,

this time a single answer, I ended up with three answers, and two respondents. Oppenheim (1992: 276) states:

There are no difficulties in tabulating such data and turning them in percentages, even though such percentages will add up to more than 100 per cent.

In this situation of multi-answers, the percentages of answers in each category were calculated on the number of respondents – in this example, two respondents – and not the total number of answers (Oppenheim 1992: 277). How this effected the example is illustrated below:

	Number of answers per category	% of respondents per category
To learn new discipline skills	2	100%
To access networking opportunities	1	50%
TOTAL	3	150%

## 3.6 Statistical analysis

Statistical techniques are like excavation tools and building blocks: they help us to ‘dig’ into the data and mine them for precious findings, and enable us to summarize and compose these into a meaningful structure (Oppenheim 1992: 285).

The answer to each survey question (variables), contained a set of categories, some of which had been pre-coded and some which were coded after the completion of the questionnaire as detailed in section 3.5. There are rules on how to analyse the categories depending on the level of measurement or scale used. This survey contained variables that were measured using a mix of the three levels of measurement: nominal, ordinal and interval scales.

The nominal scale means that data has been allotted into different categories which have ‘no implied ordering’ (Hall and Hall 2004: 138) and ‘can best be thought of as frequencies in discrete categories’ (Oppenheim 1992: 285). The questions – as described in the standard framework of questions as described in section 3.4.4.2 – that had variables which were measured using the nominal scale included:

### **Program activity purpose**

- What do you think was the purpose of the [program activity]?
- Do you think the [program activity] achieved the purpose you stated above?

### **Expectations**

- What were your expectations of the [program activity]?

### **Recommendations**

- Have you any suggestions for how the [program activity] could have better met your expectations?

### **Additional comments**

- Any other comments?

In addition to the standard questions, the following sections contained other questions that's variables were measured using the nominal scale:

### **Paired mentoring**

- Please describe your relationship with your mentor prior to SPARK?
- The mentoring relationship goes through five phases, were you aware of moving through any or all of these phases?
- Were any phases skipped or missed?
- Please describe your relationship with your mentor at/after the completion of SPARK?
- Have you any suggestions for how SPARK could have better supported the evolution of the mentorships?
- For those who answered 'no' to using the workbook provided by SPARK to manage their mentorship – What did you use instead?
- Have you any suggestions for how the workbook could have helped you better manage your mentorship?

### **SPARK**

- Please complete the following statements:
  - Participating in SPARK made me feel...
  - I was surprised by...
- Looking back at all the program components, what were the two most significant for you?
- The three most significant things I learned or gained were...
- Have you any suggestions for how SPARK could be more relevant to your career development?

### **Career development**

- Some artists have been able to point to a single significant moment/event that marked their transition to an established artist. If you described yourself as an established professional artist in Question 3 was SPARK that single event?
- If you answered 'no' in Question 4 can you identify a single significant moment when you felt you became an established artist?

In the case of reporting on nominal variables, I presented the number and percentages of respondents in each category and ranked the frequencies in each category from highest to lowest in a frequency table. The category of 'other' for responses that did not fit into any of the actual categories or were used by too few people was presented at the end of the category ranking. Some of these tables were displayed as a bar chart, as the diagram was able to 'make the point better than tables of numbers alone' (Hall and Hall 2004: 143). It made the data 'relatively easy to interpret and understand' (Bryman in Hall and Hall 2004:143).

The ordinal scale means that data has been allotted into the various categories which can be ranked from highest to lowest (Hall and Hall 2004: 138), for example, low to very high, or not very relevant to very relevant. The questions that had variables which were measured using the ordinal scale included:

### **Expectations**

- Please rate the expectations you listed above?  
Scale: very high, high, no expectations, low
- How well were your expectations met?  
Scale: exceeded expectation, met expectation, almost met expectation, did not meet expectation at all

### **Career development**

- How relevant was the [program activity] to your career development?

Scale: very relevant, relevant, neither irrelevant or relevant, irrelevant

In addition to these standard questions, the following sections contained other questions that had variables which were measured using the ordinal scale:

### **Paired mentoring**

- How relevant was the workbook for the management of your mentorship?

Scale: very relevant, relevant, neither irrelevant or relevant, irrelevant

### **Induction**

- Please rate your reaction to the statements regarding the content and delivery of the SPARK Program three-day induction using the scale.

Scale: excellent, good, ok, poor, very poor, N/A

- Mentoring training was...
- Partnership setup and goal setting workshop was...
- Speakers were...
- Creative practice sharing forums were...

### **Professional development workshops**

- Please rate your reaction to the statements regarding the content and delivery of the three-day professional development workshops using the scale.

Scale: excellent, good, ok, poor, very poor, N/A

- The topics covered were...
- The speakers were...
- Creative practice sharing forums provided were...

### **Career development**

- Consider where you are at now in terms of your career development. To what extent do you think SPARK helped you get to where you are now?

Scale: a great deal, quite a bit, some, a little, none

Like nominal variables, when reporting on ordinal variables, I presented the number and percentages of respondents in each category and ranked the category scale from highest to lowest in a frequency table. I displayed some of these tables as bar charts to help emphasise the point and improve the ease of interpreting and understanding the data.

The interval scale uses ‘measurement in numbers on a scale with equal intervals’ (Hall and Hall 2004: 138). The question that had a variable which were measured using the interval scale was:

### **Career development**

- How old were you when this event occurred?

In the case of reporting on interval variables, I presented the values as an average age and in an age range.

For the process of constructing explanations from the data, each variable was described ‘one at a time’ (Hall and Hall 2004: 147). This process is known as univariate analysis. Univariate analysis examines the ‘total sample distributions of one variable at a time’ (Oppenheim 1992: 281). It describes ‘where we are and what we have’ (Oppenheim 1992:



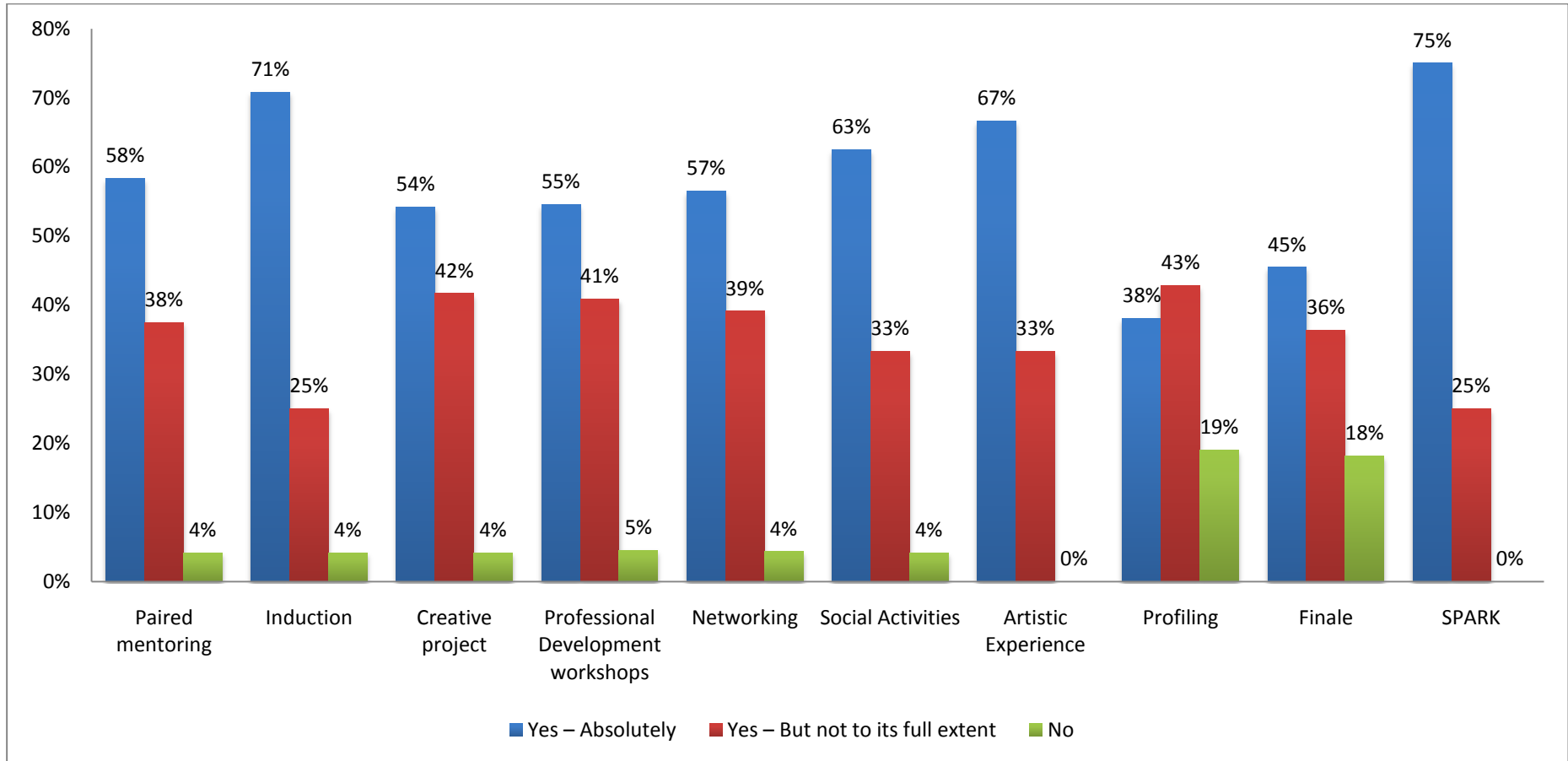
281). Oppenheim (1992: 281) states that univariate analysis enables the planning of ‘subsequent stages of the analysis.’ However, in some cases, the univariates may be the only distributions required (Oppenheim 1992: 281-282). In this study, the univariate analysis for most questions was enough, as I only needed to identify actual program developments to be able to compare them to the SPARK Theories of Change model.

However, as Oppenheim (1992: 282) intimates ‘the real interest... will lie in the interrelationships between certain variables.’ Analysing ‘how two or more variables are related’ is called bivariate and multivariate analysis (Hall and Hall 2004: 147). Using cross-tabulations is an easy to understand technique for demonstrating relationships between two or more variables (de Vaus; Bryman in Hall and Hall 2004: 147; CreateSurvey 1999-2008). The data is usually presented in a ‘table in a matrix format’ (CreateSurvey 1999-2008). For this study, cross-tabulations were used to analyse:

- Program activity purpose to create a snapshot of which program activities achieved their purpose absolutely;
- In summary, how high were expectations to demonstrate generally mentorees expectation level of specific program activities;
- In summary, how well were expectations met to demonstrate generally how well mentorees expectations of specific program activities were met;
- Relevance to career development to create a snapshot of which program activities mentorees considered to be the most relevant to their career development;
- Career advancement through the stages to see how and when mentorees transitioned to the next stage in their career.

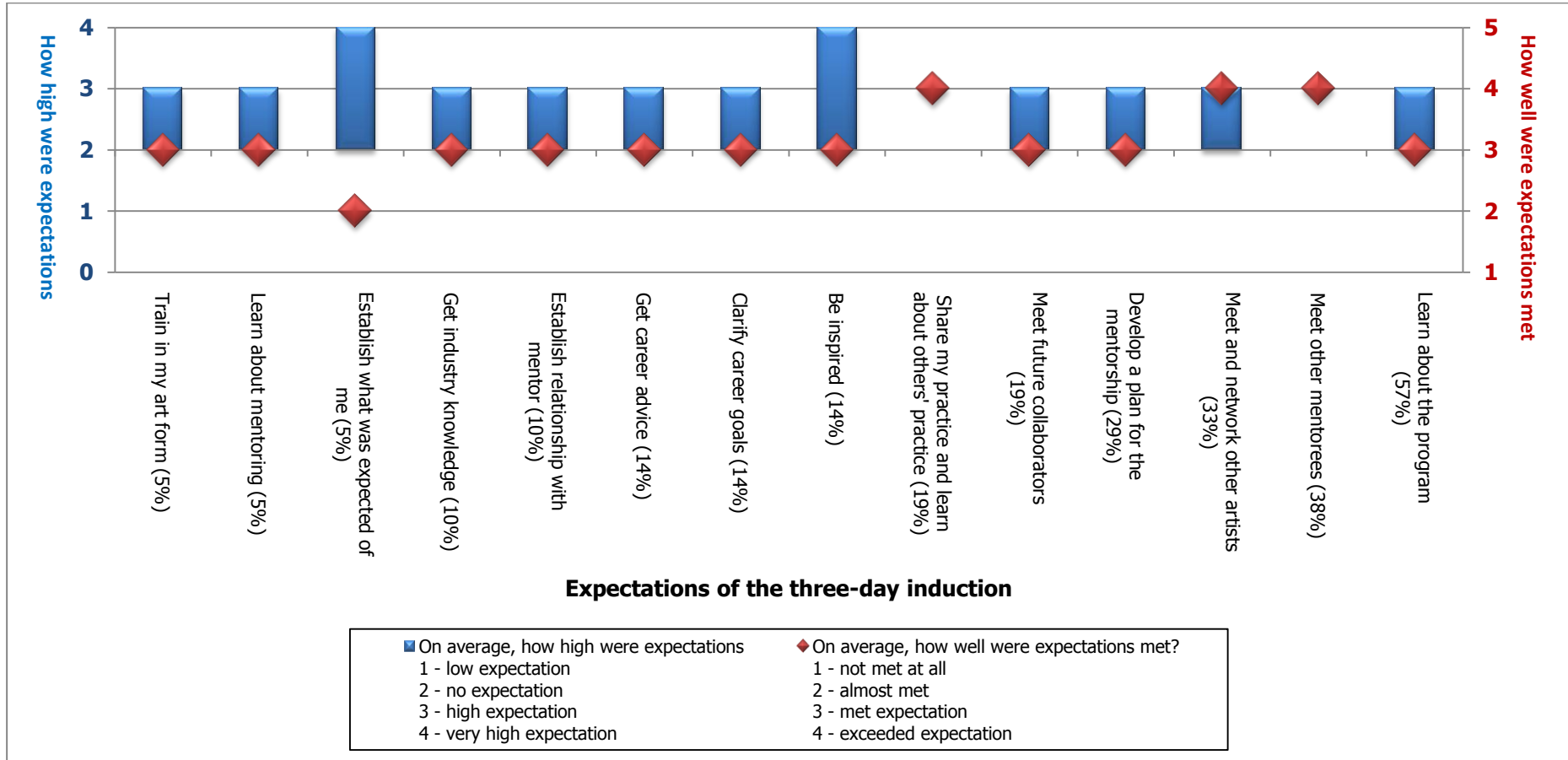
All of these cross-tabulations are also displayed in a comparative bar chart for ease of interpretation and to heighten understanding. (See Figure 3.5 for an example).

**Figure 3.5 Example - Comparison of level of program activity purpose achievement**



A bivariate analysis comparing ‘different measures of association between two variables’ (Oppenheim 1992: 282) was also conducted to compare how high each expectation for each program activity held by mentorees were and how well each expectation was met. Both of these variables had their own ordinal scale categories. I achieved the analysis by taking the mean of each expectation and comparing that with the mean of how well each expectation was met. This data was displayed in a single diagram comprising a bar chart of how high were the expectations held, with its ordinal scale set on the left vertical axis of the graph, a line graph with markers of how well were expectations met, with its ordinal scale placed on the right vertical axis of the graph, and the expectations held by mentorees on the horizontal axis. The scales were matched so that the positive values of one variable were associated with the positive values of the other variable (Hall and Hall 2004: 147). For instance, the category of no expectation on the how high were the expectations held scale was matched with the met expectation category on the how well were expectations met scale. On the diagram, these two values were marked on the centre line. This meant that anything on or above the line could be considered positive associations, and anything below the line could be considered negative associations. For example, Figure 3.6 is a diagram comparing the average of how high were expectations with how well expectations were met for the three-day induction program activity. The diagram demonstrates that mentorees held expectations ranging from no expectation to very high expectation of which most were met or exceeded. In the nominal category – establish what was expected of me (see the horizontal axis) – the diagram indicates that this expectation was very high however it was, on average, for 5% of mentorees, almost met. The greatest advantage of this diagram is that it gave me the ability to see which expectations were met or not met at a glance.

**Figure 3.6 Example – On average, how high were expectations of the three-day induction compared with how well expectations were met**



One final point on how I dealt with missing data. As Oppenheim (1992: 279) states ‘sometimes there will be gaps in an otherwise complete individual record.’ This was the case in the evaluation of SPARK where a few records or surveys were considered complete however the respondents had not answered all the questions. The answer is unknown as to why they did not answer all the questions. In these cases, I decided to temporarily delete the record from the analysis but only in relation to those questions where respondents did not provide a response (Oppenheim 1992: 280). The record was ‘resuscitated’ (Oppenheim 1992: 280) for those questions which had data present. SurveyMonkey was able to identify for me which questions were skipped and which had data present.

The data tables including frequency tables, cross-tabulations, bar charts and graphs compiled for this study are included in this thesis as Appendix B.

### 3.7 In conclusion

Theory-driven evaluation is an approach that serves to explain how the program works to produce the desired outcomes. To prepare programs for evaluation, the program’s theory is explicated forming a theories of change model of the program’s underlying assumptions upon which the evaluation can be based. A program’s theoretical framework can be used to plan points for data collection, to compare and analyse actual program developments (Yin 2003: 32-33) to understand how the program produces its results (Patton 1987: 23), and acts as the basis from which the findings can be generalised (Yin 2003: 33). For program developers, this approach provides them with feedback on the logic of their ideas, identifies signs of program effective, where in the process the theory breaks down and confirms whether the program worked or did not work. Also theory-driven evaluation goes beyond reporting on an individual program. This approach seeks out major patterns and nuances, and common outcomes for participants to enable the generalisation of these findings for knowledge and wider application (Patton 1987: 19 and 24).

This research design has enabled me to uncover SPARK's actual program developments to compare to its theoretical framework, the SPARK Theories of Change model. It provided an opportunity to review program processes such as expectations held by mentorees, relevance to career development and collect suggestions from mentorees on improvements to program delivery. I was also able to examine the outcomes of SPARK, and the impact of the program on the mentorees' career development. Theory-driven evaluation yields in-depth analysis rich in information and is most suitable for this research as it seeks to understand how the program works to achieve its desired outcome with implications for knowledge on developing effective formal mentoring programs for young and emerging artists.

# Chapter Four

## Findings

Chapter Three described the theory-driven evaluation approach to the study of SPARK. This approach enabled the unravelling of the actual emergence of the program's theory in order to understand how the program worked to achieve its desired outcomes, with implications for knowledge on developing effective formal mentoring programs in the career development of young and emerging artists. The study invited 47 SPARK alumnae from 2003-2008 to participate in a self-administered internet survey. The questionnaire aimed to collect: feedback on program processes and outcomes; expected response to program activities; impact of program activities on career development; and suggested recommendations from participants to improve the program. It also collected information on the outcomes of SPARK to determine whether a career transition took place.

Chapter Four presents the findings from the survey. It begins with an analysis of SPARK's nine program activities and concludes with SPARK itself and an examination of the impact of the program on career development to see whether mentorees experienced a career transition. A discussion section then interprets the data comparing it to the SPARK Theories of Change model and unravels the actual emergence of the program's theory. It draws conclusions about the program from the findings and examines this together with principles outlined in the mentoring and career development literature reviewed in Chapter Two. The chapter concludes with a summary of the findings as a set of commendations, affirmations and recommendations for YAQ.

The implications for knowledge will be discussed in Chapter Five.

## 4.1 Data analysis

The purpose of the survey was to gather information from SPARK participants on their experience of the program in order to unravel the actual emergence of SPARK's theories of change, and determine whether a career transition took place. This section presents the data collected from the survey. It is organised according to the nine sections of the questionnaire based on SPARK's nine key program activities: paired mentoring and workbook; induction; creative project; professional development workshops; networking; social activities; artistic experience; profiling; and finale. Each of these sections is arranged to discuss the purpose of the program activity, followed by: participant expectations of the program activity; any additional variables applicable to specific program activities, such as comments on content and delivery of the program activity, workbook and mentor relationship; recommendations and comments from participants; and the relevance of the program activity to career development. This section then presents the data on SPARK itself, and the data collected on participants' career development including a discussion on career progression through the stages to determine when mentorees experienced a career transition. This section concludes with a comparison of the following variables across the nine program activities and SPARK; program activity purpose; how high were expectations and how well expectations were met; and relevance to career development.

Throughout this section, where applicable, key tables or bar charts will be used to illustrate the points being made. The complete set of data tables and bar charts is contained in Appendix B.

### 4.1.1 Paired mentoring

Collecting data on the purpose of the paired mentoring was to uncover what mentorees thought was the expected response to the program activity as set out by YAQ and illustrated in the SPARK Theories of Change model. Table 4.1 shows a list of what mentorees considered to be the expected response to this activity. Most commonly, mentorees thought the



overarching purpose was to: learn new artistic skills and develop their creative process and practice (56%); learn from their mentor’s knowledge and experience (32%); access networking opportunities (24%); and get support for their creative practice (20%). Most mentorees believed that what they considered to be the purpose of paired mentoring was met in whole (58.3%) or in part (37.5%).

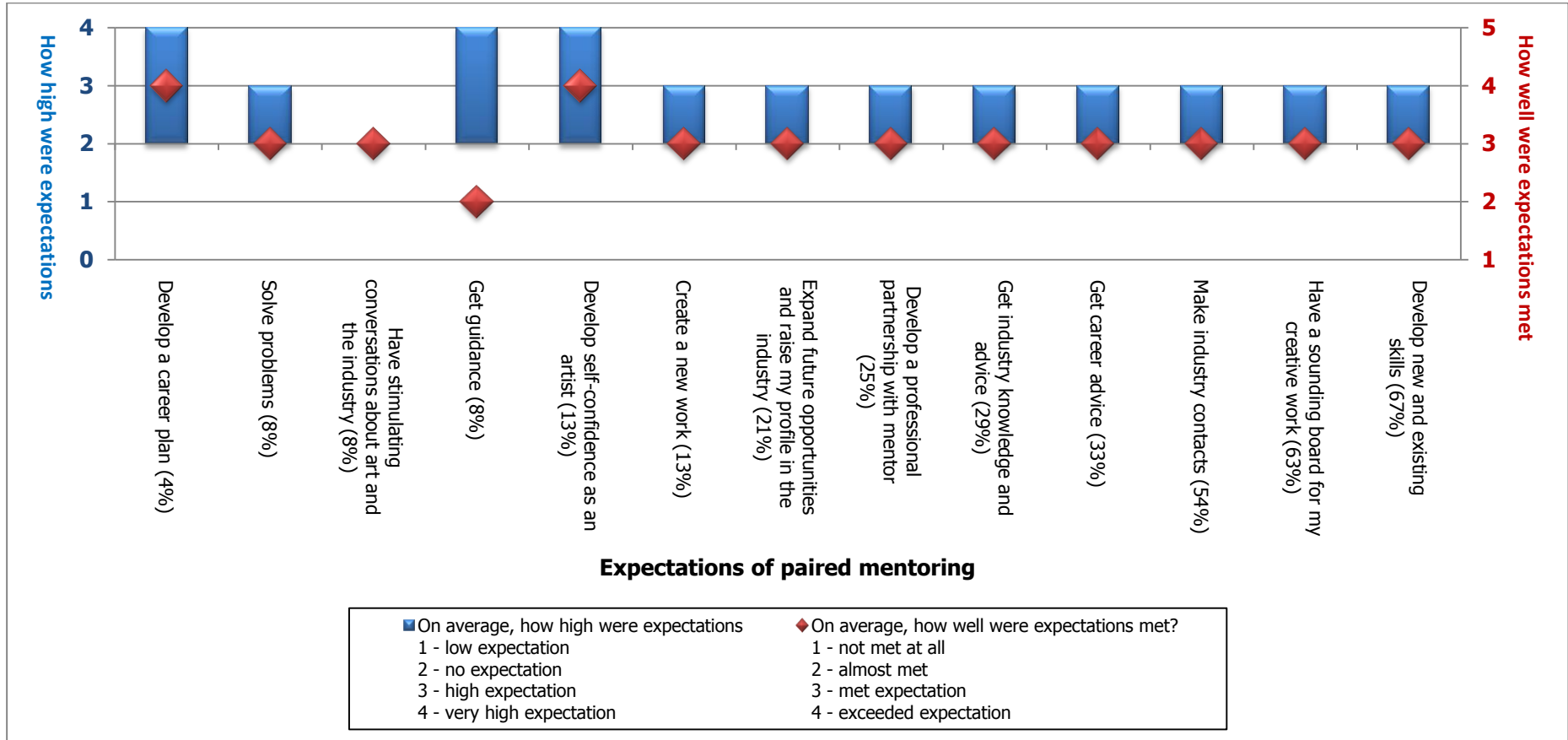
**Table 4.1 Purpose of paired mentoring**

Answer Options	Response Percent	Response Count
To learn new artistic skills and develop creative process and practice	56%	14
To learn from mentor's experience and knowledge	32%	8
To access networking opportunities	24%	6
To get support for creative practice from mentor	20%	5
To gain insight into industry	12%	3
To assist young artists develop career pathways and career self-management skills	12%	3
To establish relationships between established and emerging artists	12%	3
To learn business skills, tools and knowledge	8%	2
To be inspired	8%	2
To get feedback on the creative project	8%	2
To "emerge"	4%	1
To acknowledge mentors	4%	1
To build national profile	4%	1
To increase self-confidence	4%	1
To get project experience	4%	1
To learn from each other	4%	1
To gain personal insight and develop as an artist	4%	1

Figure 4.1 displays the expectations of paired mentoring held by mentorees along the horizontal axis. The data showed that mentorees, more commonly, held such expectations of paired mentoring as develop new and existing skills (67%), have a sounding board for their creative work (63%) and make industry contacts (33%). Mentorees generally had high (52%) or very high (32%) expectations of the paired mentoring which were met (31%) or exceeded (38%). However, the data also identified an expectation

held by a smaller number of mentorees that their mentor would offer them guidance (8%) that was not met.

**Figure 4.1 On average, how high were expectations of paired mentoring compared with how well expectations were met**



Although 62.5% of mentorees were conscious of moving through all five phases of the mentoring relationship – initiation, development, maturity, disengagement and redefinition – Table 4.2 shows that 34% thought the latter phases of disengagement and redefinition were missed, not defined or poorly executed. An additional 17% of mentorees thought that the phases of the mentoring lifecycle were not applicable to them due to the nature of their relationship with their mentor:

These phases were not relevant to our relationship or my artistic practice. Action plans etc are corporate ideas and do not work in artistic environments.

Others felt the phases were not applicable as they were participating in mentoring relationships that felt more collaborative or were already established.

**Table 4.2 Phases of the mentoring lifecycle that were skipped or missed**

Answer Options	Response Percent	Response Count
No phases missed	21%	5
No phases missed, but not conscious of going through phases at the time	13%	3
Phases not applicable	13%	3
Phases not applicable, but would have liked more structure	4%	1
Maturity phase missed, not defined or poorly executed	4%	1
Disengagement missed, not defined or poorly executed	13%	3
Redefinition missed, not defined or poorly executed	21%	5
Disengagement and redefinition happened long after conclusion of SPARK	4%	1
Relationship still ongoing	13%	3
Other	13%	3

In terms of improvements to the evolution of the mentoring relationship, mentorees suggested greater integration of the disengagement and redefinition phases of the mentoring lifecycle into the program:

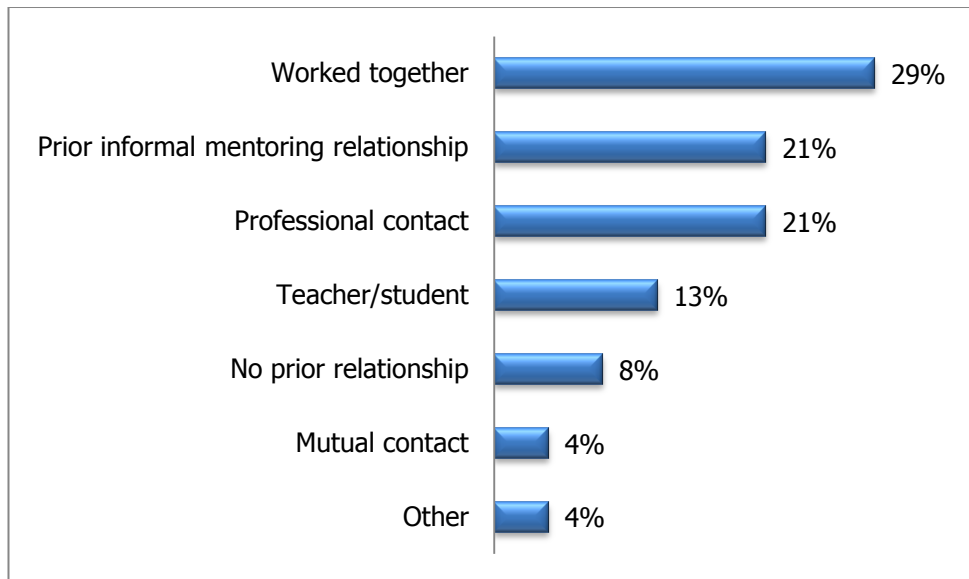
I feel like the end of the mentorship was not really addressed. We all met at the beginning of the mentorship, then again in the middle but then all went off and carried out our projects with no end gathering or sharing or forum for concluding the mentorship;

and greater support for mentors:

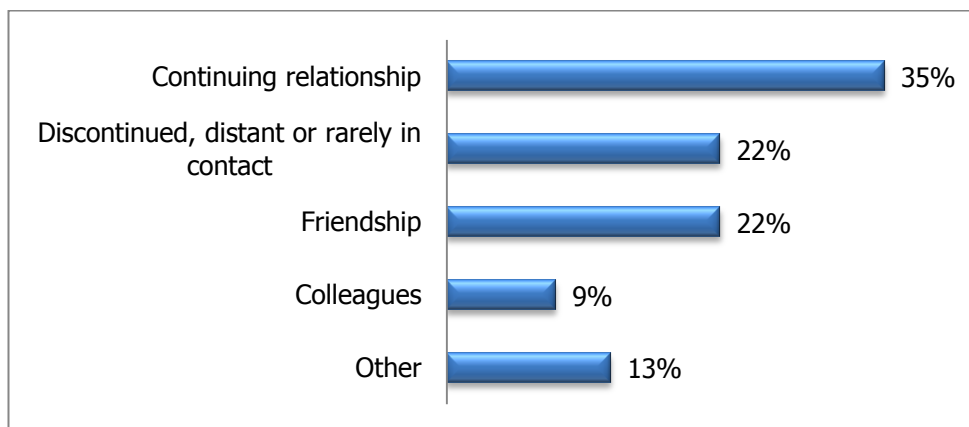
I always felt very supported by my mentor and got so much from the relationship but felt that the mentor was doing it for the love of it. I would suggest asking the mentor how they could have been better supported by the program.

Figure 4.2 and Figure 4.3 illustrates the relationship mentorees had with their mentors prior to SPARK and their relationship at the completion of SPARK.

**Figure 4.2 Relationship with mentors prior to SPARK**



**Figure 4.3 Relationship with mentors after SPARK**



The data showed that the majority of mentorees (84%) had relationships with their mentor prior to SPARK, such as someone they had previously worked with (29%), an informal mentor (21%), a professional contact (21%) or a teacher (13%). At the conclusion of SPARK the majority of mentorees (66%) indicated that their relationship with their mentor was continuing (35%), a friendship (22%) and a professional colleague (9%). 22% indicated that their relationship was distant, rarely in contact or discontinued.

To help manage the mentoring process, YAQ provided a workbook to mentorees. The data showed that 41.7% used the workbook to some extent, but the majority (58.3%) did not use it at all including 15% that were unaware of the workbook. Table 4.3 shows that those mentorees that did not

use the workbook opted to manage their relationship through meetings and conversations with their mentor (31%), use their own notebook (23%) or manage the relationship together with their mentor (15%).

**Table 4.3 Other strategies used by mentorees to manage the mentoring process**

Answer Options	Response Percent	Response Count
Meetings and conversations with mentor	31%	4
Own notebook	23%	3
Unaware of workbook	15%	2
Managed process together	15%	2
Own project management tools e.g. schedules and lists	8%	1
Nothing	8%	1
Workbook used to engage with other participants	8%	1
Workbook too formal	8%	1
Other	23%	3

Only 4.2% of mentorees found the workbook to be very relevant for the management of their mentorship. The majority found the workbook to be neither irrelevant or relevant (29.2%) or irrelevant (33.3%). Some mentorees felt that the workbook was not appropriate due to the nature of their relationship or their practice:

As we had a previous existing relationship the workbook was too formal for our situation.

[B]eing a long distance apart meant a workbook wasn't appropriate.

To improve the workbook, some mentorees suggested deformatising it and creating a guide only, or replacing it with a program to suit each participant.

Feedback from a few mentorees indicated that paired mentoring helped them expand their creative practice, grow in confidence as an artist, opened further work opportunities and provided more direction on career pathways:

The benefit of the mentors... were to give me confidence that I didn't have before. They provided me with information on how to move forward at a time when I was stuck and didn't know how to access new networks, ideas or information.

My mentor was very supportive of my work and for creating future opportunities.

In terms of improvements to the paired mentoring, mentorees recommended:

1. Clearer definition of roles and responsibilities of each party;
2. Focus the mentorship on discipline-specific artistic development;
3. Greater integration of the final two stages of the mentoring lifecycle – disengagement and redefinition – as part of the program; and
4. Greater support for mentors.

The majority of mentorees thought that paired mentoring was relevant (37.5%) or very relevant (54.2%) to their career development.

## 4.1.2 Induction

Table 4.4 shows what the mentorees considered to be the purpose of the three-day induction. The data showed that the mentorees, most commonly, perceived the expected response to the three-day induction was to: meet the mentorees, mentors and SPARK team (60%); establish new national networks (32%); get an overview of the program and expectations (20%); bond as a group (20%); learn about professional artistic life and the industry (16%); and establish their mentoring partnership (16%). The data also showed that the mentorees, less commonly, perceived the purpose of the three-day induction was to: learn business skills, tools and knowledge (12%); make plans for professional and creative development (12%); prepare mentors and mentorees for the program and mentorship (8%); provide a clear starting point for the program and mentorship (8%);



establish relationships between emerging and/or established artists (8%); and develop the creative project concept (4%). The majority of mentorees felt that the three-day induction achieved what they perceived to be the purpose absolutely (70.8%) or not to its full extent (25%). 4% felt that the purpose was not achieved at all.

**Table 4.4 Purpose of the three-day induction**

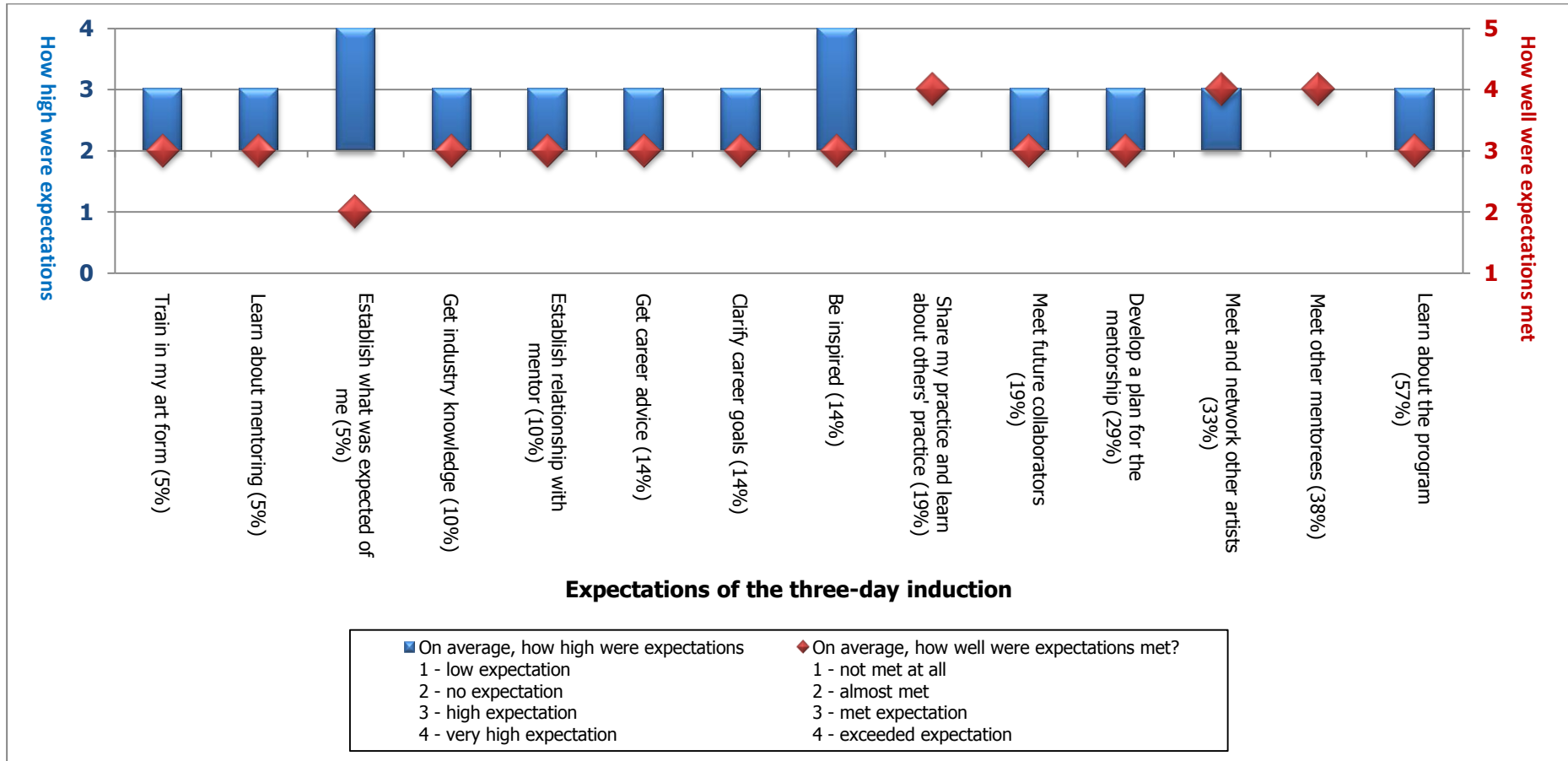
Answer Options	Response Percent	Response Count
To meet the mentorees, mentors and SPARK team	60%	15
To establish new national networks	32%	8
To bond as a group	20%	5
To get an overview of the program and expectations	20%	5
To establish mentoring partnership	16%	4
To learn about professional artistic life and the industry	16%	4
To learn business skills, tools and knowledge	12%	3
To make plans for professional and creative development	12%	3
To prepare mentors and mentorees for the program and mentorship	8%	2
To provide a clear starting point for the program and mentorship	8%	2
To establish relationships between emerging and/or established artists	8%	2
To develop the creative project concept	4%	1
Did not attend	4%	1

Figure 4.4 shows that mentorees, more commonly, had such expectations of the three-day induction as learn about the program (57%); meet other mentorees (38%); meet and network with other artists (33%); develop a plan for the mentorship (29%); meet future collaborators (19%); share their practice and learn about others practice (19%); and less commonly, be inspired (14%); get career advice (14%); clarify career goals (14%); establish relationship with mentor (10%); get industry knowledge (10%); establish what was expected of them (5%); learn about mentoring (5%); and train in their artform (5%). Mentorees generally had high (65%) expectations which were met (39%) or exceeded (40%).

Figure 4.4 also shows that almost all the expectations held by mentorees were met. Expectations such as meet other mentorees, meet and

network with other artists, and share my practice and learn about others' practice exceeded expectation. The very high expectation of establishing what was expected of them (5%), held by a smaller number of mentorees, was almost met.

**Figure 4.4 On average, how high were expectations of the three-day induction compared with how well expectations were met**



When asked to rate specific activities as part of the three-day induction (see Figure 4.5), the majority of mentorees indicated that mentoring training, and speakers were good or excellent. The majority of mentorees thought that the partnership setup and goal setting workshop was good (48%) or excellent (26%), however, there was also a smaller number of mentorees who thought the workshop was poor (13%) or ok (13%). One mentoree commented:

[I] don[']t think the pa[r]tnership and goal setting can be done until mentors and [SPARKies] really know each[ ]other and each[ ]other's capabilities.

The creative practice sharing forums were fairly evenly spread between the responses, ok (30%), good (35%) and excellent (26%).

**Figure 4.5 Statements about the content and delivery of the three-day induction**

Answer Options	Very poor	Poor	OK	Good	Excellent	N/A
Mentoring training was	0% (0)	0% (0)	17% (4)	52% (12)	26% (6)	4% (1)
Partnership setup and goal setting workshop was	0% (0)	13% (3)	13% (3)	48% (11)	26% (6)	0% (0)
Speakers were	0% (0)	0% (0)	9% (2)	48% (11)	43% (10)	0% (0)
Creative practice sharing forums provided were	0% (0)	4% (1)	30% (7)	35% (8)	26% (6)	4% (1)

In terms of improvements to the three-day induction, the feedback from the mentorees emphasised two key suggestions:

- Dedicate more time with the other mentorees through networking or informal social activities:

It was great meeting all the other SPARK participants, I would have liked there to be more networking between the participants as I [have] not kept in contact with any of them;

- Greater emphasis on inspiring creative practice, for example, through more opportunities to hear about creative practice from both mentors and mentorees, more creative workshops, and more formal presentations about the creative process:

It should be more dynamic. Less sitting and talking – more workshops and creative development.

[M]ore creative process talks. What inspires people to continue to work as artists.

Other recommendations from mentorees included:

- Making professional development workshops more relevant and focussed by basing them on the needs and interests of the group; and
- Defining more clearly the purpose of SPARK emphasising how to get the most out of the program.

Additional comments from a small selection of mentorees about the three-day induction indicated that they found the information on business skills, such as the value of documentation, tax and writing grant applications, particularly useful. However, another mentoree questioned the relevance of teaching these skills to young artists who were at very early stages in their career:

One of the main points I remember getting is that one should start thinking about arts as a career – making it work; tax; superannuation, this kind of thing. I'm sure that's relevant, but we were artists at a very basic level of our careers.

A different mentoree would have liked more information about what to expect from the three-day induction as it would have prepared him/her better for the process:

I think, if anything, I could have been made a bit more aware of the opportunity the 3 day induction was going to be prior to going up. It was only in hindsight that I realised it was the best opportunity to meet and talk with the other artists during the whole program.

The data showed that most mentorees thought that the three-day induction was relevant (66.7%) to their career development.

### 4.1.3 Creative project

Table 4.5 outlines the mentorees' expected response to the creative project. The data showed that, most commonly for the mentorees, the purpose of the creative project was to provide a practical focus for the mentorship (29%), develop creative process and practice in a supportive environment (20%) and obtain funding and support for the completion of a project (25%). The majority of mentorees believed that this activity achieved the purpose they indicated in whole (54.2%) or in part (41.7%).

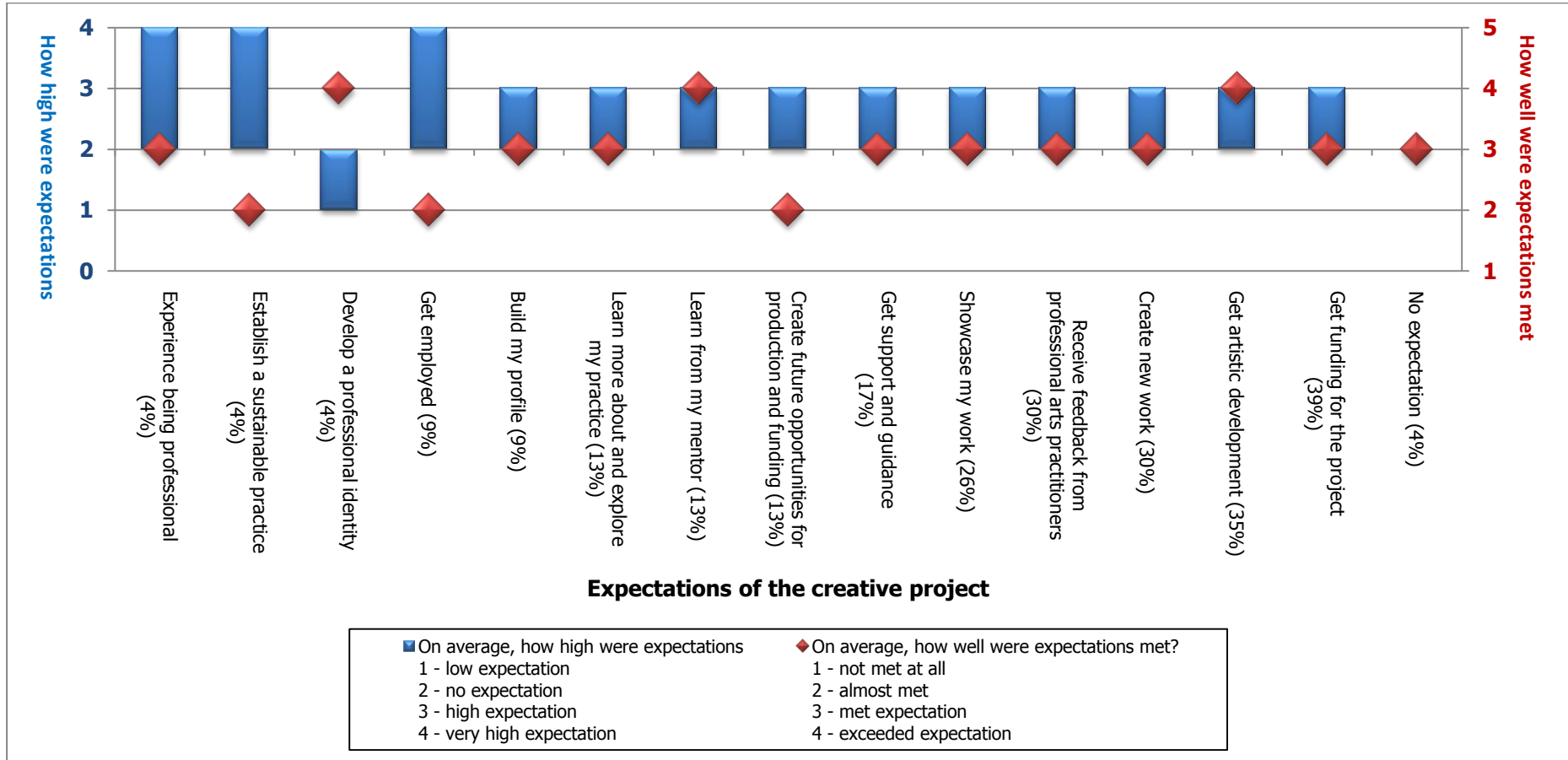
**Table 4.5 Purpose of the creative project**

Answer Options	Response Percent	Response Count
To develop creative process and practice in a supportive environment	29%	7
To provide a practical focus for the mentorship	29%	7
To provide funds and support the completion of a project	25%	6
To experience being a professional artist	13%	3
To experience the business aspects of projects including funding applications	13%	3
To kick start or advance careers for young artists	8%	2
To support profile-raising of young artists	8%	2
To develop new talent	4%	1
To give SPARK tangible reporting outcomes	4%	1
To improve industry success rate of young artists	4%	1
To increase self-confidence	4%	1
To provide a goal for the learning process	4%	1
To put skills and knowledge into practise	4%	1

Figure 4.6 shows the range of expectations of the creative project held by mentorees. The data showed that mentorees held such expectations of the creative project as to get funding for their project (39%); develop their creative skills (35%); create a new work (30%); receive feedback from professional arts practitioners (30%); and showcase their work (26%). Mentorees generally had high (47%) or very high (36%) expectations of the creative project which were mostly met (27%) or exceeded (41%).

The data showed that of the four most common expectations from mentorees – get funding for their project (39%), develop their creative skills (35%), receive feedback from professional arts practitioners (30%) and showcase their work (26%) – all were met. However, the data also identified expectations held by a smaller number of mentorees – for instance, that the creative project would create future opportunities for production and funding (13%), find employment (9%) and establish a sustainable practice (4%) – were not quite met. The expectation to develop a professional identity was held by 4% of mentorees. This expectation was low and was exceeded.

**Figure 4.6 On average, how high were expectations of the creative project compared to how well expectations were met**





The creative project had several components to it as outlined in Table 4.6. Mentorees indicated that support from their mentor was good (38%) or excellent (50%). Mentorees were required to write, submit and acquit a project application in order to access the funding. They indicated that the proposal writing process was ok (33%) or good (25%), the project proposal submission process was ok (38%) or good (33%), and the acquittal process was good (38%). Mentorees also received feedback on their proposal from the SPARK Project Manager which was good (33%) or excellent (50%) and from the SPARK Advisory Committee which was good (30%) or excellent (39%). Mentorees indicated that the level of funding from SPARK was good (29%) or excellent (42%). They felt that support from YAQ to achieve their project outcomes were good (33%) or excellent (38%).

**Table 4.6 Statements about the components of the creative project**

Answer Options	Very poor	Poor	OK	Good	Excellent	N/A
Support from my mentor was	0% (0)	4% (1)	8% (2)	38% (9)	50% (12)	0% (0)
Proposal writing process was	0% (0)	4% (1)	33% (8)	33% (8)	25% (6)	4% (1)
Submission process was	0% (0)	4% (1)	38% (9)	33% (8)	21% (5)	4% (1)
Feedback received on my proposal from the Program Manager was	0% (0)	4% (1)	14% (3)	33% (8)	50% (12)	0% (0)
Feedback received on my proposal from the SPARK Advisory Committee was	0% (0)	9% (2)	13% (3)	30% (7)	39% (9)	9% (2)
Level of SPARK funding for my project was	4% (1)	14% (3)	14% (3)	29% (7)	42% (10)	0% (0)
Support from SPARK for my project outcomes were	4% (1)	0% (0)	21% (5)	33% (8)	38% (9)	4% (1)
Project acquittal process was	4% (1)	0% (0)	25% (6)	38% (9)	25% (6)	8% (2)

A small number of mentorees provided further feedback on the creative project. One mentoree felt that feedback provided by the SPARK Advisory Committee was not relevant. Another indicated that the

application process was too long. Another was surprised that their project was not approved despite having had success with other funding bodies.

One comment sums up these sentiments:

It was interesting, and useful that the process mimicked that of the Australia Council, although it was often tedious and frustrating.

To improve the experience of the creative project, mentorees suggested that YAQ and mentors could:

- Provide more guidance on setting and managing realistic expectations of what can be achieved with the resources at hand as some felt that their goals were too big:

I tried to do too much with too little. My mentor and the program accepted my large goal setting. I think that my creative project would have been improved if I had been forced to lower my expectations.

- Provide more funding; and
- Follow up projects at the conclusion of the program such as facilitating an opportunity to share project outcomes with other participants and providing follow up funding to continue work:

Have more workshops after the projects were completed and share the project outcomes with other [SPARKies] – we never got to hear how eve[r]yone's went.

... there should be furthering funding available after SPARK has concluded. What's the point in funding something to \$4000 and not providing follow up funding?

Some mentorees provided feedback on the approach they took to the creative project as a learning driven experience rather than outcome driven

one. One mentoree was pleased with this approach, another in hindsight, would have preferred an actual outcome:

If I were to do it now, I would definitely be looking at making a work, a show, as opposed to just research and training. Since then, I have found my practice works best going from project to project as opposed to a regular training regime and practice. Rather th[a]n use the [SPARK] creative project to establish a practice that was focussed on training, I would [think about] a show I wanted to make and start working in the direction of that.

Final comments from mentorees indicated the importance of the creative project on their careers. For instance, one mentoree commented:

The creative project definitely has had an effect on my career since, even though now I would use the creative project in a different way, this is as much to do with my continued development as an artist as it is to do with the program.

One mentoree felt that it was the most sophisticated work they had made yet due to the support offered by the program and their mentor:

It was the first independent project/ work where I felt so supported over such a long time frame and with mentoring and thus was really able to take my choreographic practice further than I ever had before. Consequently [I] feel the work I made was my best, most sophisticated yet.

Another would do the project differently if they had another chance making it more relevant to what they wish to learn. Others indicated that they had been able to get further support for their project since participating in the program.

The majority of mentorees indicated that the creative project was very relevant (75%) to their career development.

## 4.1.4 Professional development workshops

Approximately three months into the SPARK program, mentorees were brought together to attend three-days of professional development workshops, check in on their progress, and share their experience of the program and mentorship to date. Training and sharing had commenced as part of the induction process and continued at this mid-program cycle group meeting.

Table 4.7 indicates that mentorees had a clear expectation of what the professional development workshops would enable them to achieve, such as to learn business skills, tools and knowledge (26%), learn more about the industry (26%), and understand and learn how to self-develop and manage all aspects of professional artistic life (17%). The majority of mentorees felt that the professional development workshops achieved the purpose they stated in whole (54.4%) or in part (40.9%).

**Table 4.7 Purpose of the professional development workshops**

Answer Options	Response Percent	Response Count
To learn business skills, tools and knowledge	26%	6
To learn more about the industry	26%	6
To understand and learn how to self-develop and manage all aspects of professional artistic life	17%	4
To learn how to survive and prosper in the industry	9%	2
To obtain a sense of career direction and pathways	9%	2
To assist with the development of a project proposal	4%	1
To be inspired and grow	4%	1
To broaden knowledge about different artforms	4%	1
To define goals for creative practise development	4%	1
To get more information	4%	1
To learn about issues effecting creative practice	4%	1
To set mentorship direction and goals	4%	1
Unsure and/or did not attend	22%	5

Generally, mentorees had high expectations (65%) of the professional development workshops which were met (40%) or exceeded

(35%). Figure 4.7 illustrates the expectations of the professional development workshops held by mentorees. All mentorees expected to learn business skills (100%). Other common expectations from mentorees were to: gain industry knowledge (33%); develop self-management skills (28%); and learn artistic skills (28%); all of which were met. The expectations to: learn project skills (17%); learn about successful artists (11%); build relationships with other mentorees (6%); and get personal development (6%) exceeded expectations. However, the data also identified two expectations held by a smaller number of mentorees – get professional development (11%) and be exposed to other artistic practices (6%) – which were not met.

**Figure 4.7 On average, how high were expectations of the professional development workshops compared to how well expectations were met**

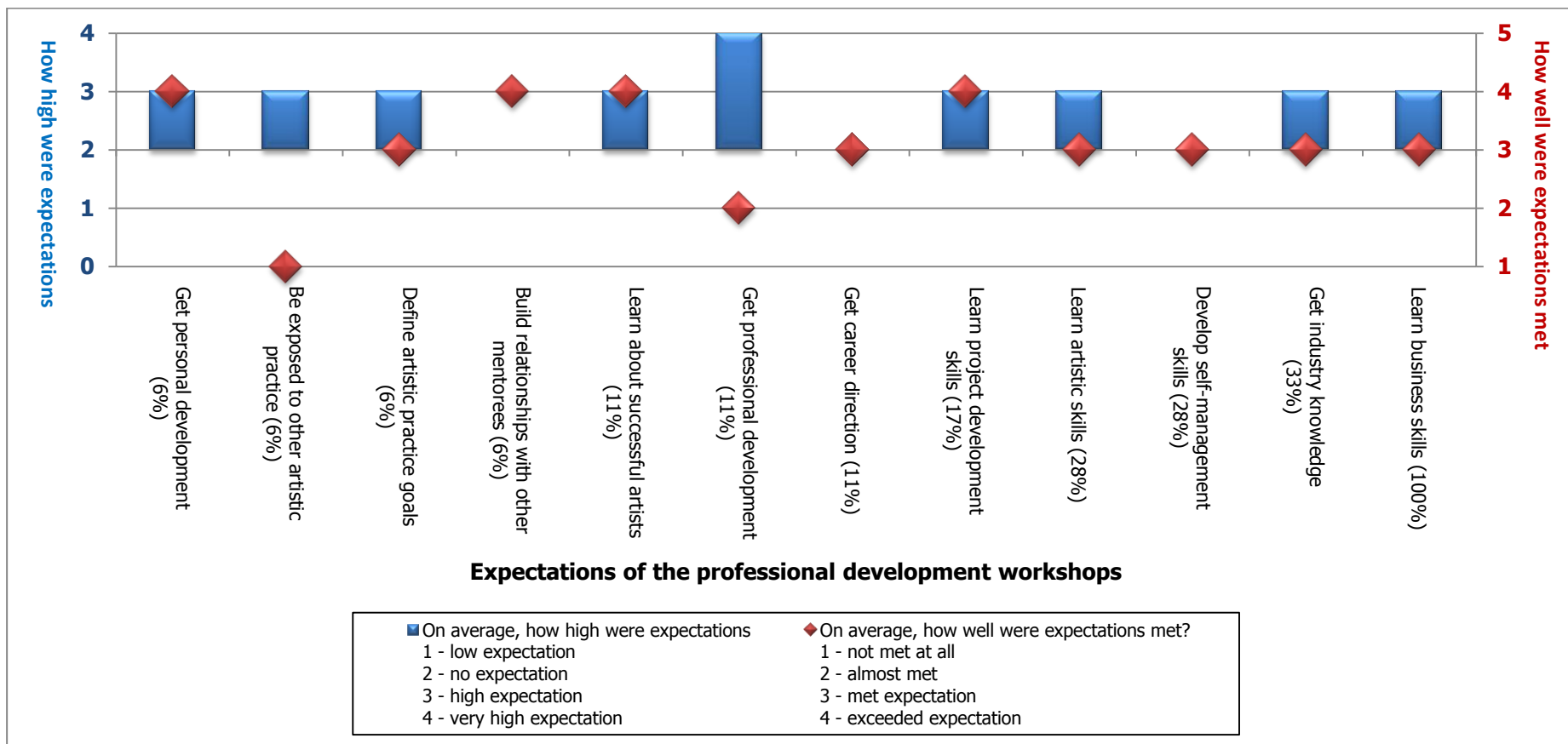


Table 4.8 describes what mentorees thought about the content and delivery of the professional development workshops. The data showed that mentorees found the topics covered good (48%) or excellent (29%), the speakers good (52%) or excellent (33%) and the creative practice sharing forums good (38%) or excellent (33%).

**Table 4.8 Statements about the content and delivery of the professional development workshops**

Answer Options	Very poor	Poor	OK	Good	Excellent	N/A
The topics covered were	0% (0)	0% (0)	19% (4)	48% (10)	29% (6)	5% (1)
The speakers were	0% (0)	0% (0)	10% (2)	52% (11)	33% (7)	5% (1)
Creative practice sharing forums provided were	0% (0)	5% (1)	19% (4)	38% (8)	33% (7)	5% (1)

A couple of mentorees commented on the creative practice sharing forums. One mentoree thought the forums were too brief, another felt that they helped to put the business skills workshops in context. Additional feedback from a few mentorees indicated that they felt the professional development workshops were very useful, particularly topics on finance, writing grants, publicity and approaching venues.

In terms of improvements to the professional development workshops, mentorees recommended more focus on the development of artistic skills:

... [I] think, as we are [SPARKies], it is more important for us to have the opportunity to practi[s]e and do our art than learn about legalities etc.

In addition, they suggested hearing from inspiring, working artists who can speak about their work, experiences and process to complement the business speakers:

Exposure to more relevant professionals. Auspicious Arts reps would probably be a good idea. And other artists who have gone through the process. Rather than 'experts'.

Some of the speakers were not very exciting..... Maybe working artists could have been employed to talk about tax alongside experienced accountants?

... overall, these 3 days were a little dry and this was not helped by the rather uninspiring location of the Australia Council offices in Surry Hills, Sydney. There was a real lack of after-hours social engagements, and the excitement and buzz of meeting and being with so many varied artists that was established in the induction, by the end of the professional development workshops, I felt had been lost.

The data showed that mentorees thought the professional development workshops were relevant (63.6%) or very relevant (22.7%) to their career development.

#### 4.1.5 Networking

Table 4.9 uncovers what mentorees thought was the purpose of the networking opportunities. The data showed that most commonly, mentorees thought that the expected response to this activity was to: meet future collaborators (22%); learn from and engage with different artists (17%); raise the profile of young artists and other creative work (17%); generate professional opportunities post-SPARK (17%); and meet people (17%). The majority of mentorees indicated that the purpose of the networking opportunities as they indicated was achieved in whole (56.5%) or in part (39.1%).

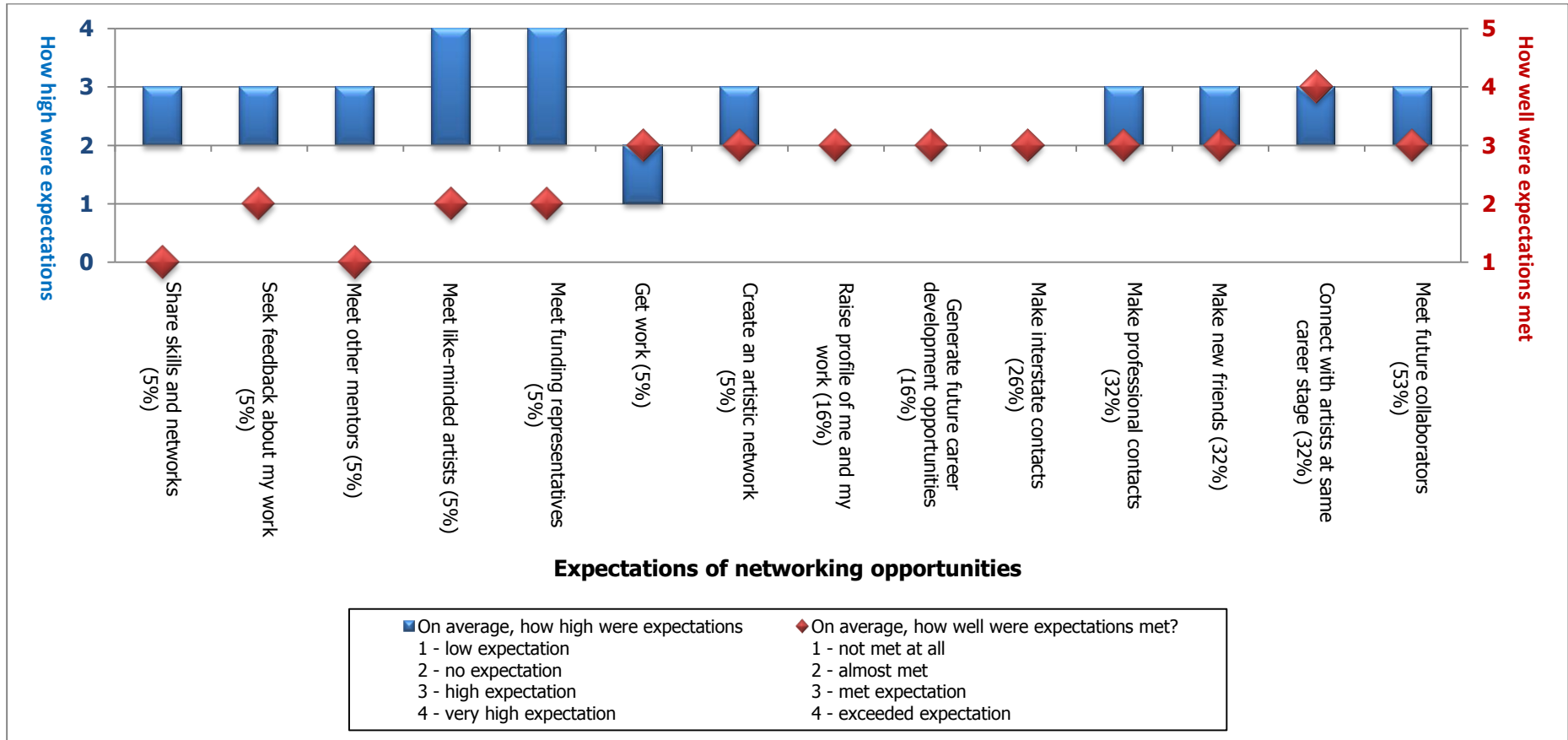


**Table 4.9 Purpose of the networking opportunities**

Answer Options	Response Percent	Response Count
To meet future collaborators	22%	5
To generate professional opportunities post-SPARK	17%	4
To learn from and engage with different artists	17%	4
To meet people	17%	4
To raise the profile of young artists and their creative work	17%	4
To be introduced to future supporters/presenters/funding bodies	13%	3
To create connections with like-minded individuals	13%	3
To develop a support base	9%	2
To increase self-confidence	9%	2
To learn about the industry and gain national perspective	9%	2
To share knowledge and ideas	9%	2
To promote SPARK	4%	1
Other	4%	1

Mentorees generally had high expectations of networking which were met (35%) or exceeded (37%). Figure 4.8 illustrates the expectations of the networking opportunities held by mentorees. The data showed that mentorees, more commonly, had such expectations of networking as to: meet future collaborators (53%); make new friends (32%); make professional contacts (32%); and make interstate contacts (26%) which were met. 32% of mentorees had a high expectation to connect with artists at the same career stage which was exceeded. The data also identified, less commonly, the expectations to: generate future career development opportunities (16%); raise profile of themselves and their work (16%); create an artistic network (5%); and get work (5%) that were met. However, the data also revealed expectations held by a smaller number of mentorees, such as: meeting funding representatives (5%); meeting like-minded artists (5%); seeking feedback on their work (5%); meeting other mentors (5%); and sharing skills and networks (5%), which were not quite or not met at all.

**Figure 4.8 On average, how high were expectations of the networking opportunities compared to how well expectations were met**



Some other mentorees provided feedback on how networking could be improved. They suggested:

Group artists together from similar art forms otherwise it's hard to collaborate with such a wide collection of artists coming from dissimilar areas.

More focus on participants and facilitating meetings with key people and networks in their arts practice.

Another mentoree suggested easing the pressure of networking for shy young artists who may prefer to follow up once they feel more comfortable:

One thing that could help [shy] emerging artists when talking about networking, is knowing that you don't need to cold canvas network if you don't want to. [J]ust showing up and smiling is fine if that's all you can manage. [Y]ou can do targeted networking later by calling and asking to meet with someone [you're] interested in. [U]sually once the pressure to network is [relieved] you will be able to talk to others about what [you're] doing and end up doing a bit of both.

One mentoree reported the following positive outcome from the networking opportunities offered by SPARK:

There were plenty of opportunities to talk about each other's work and talk about future collaborations. I am now collaborating with or have collaborated with at least 4 other SPARK artists.

Some other mentorees provided feedback on the interstate challenge. One mentoree indicated that the networking opportunities were too focussed on local contacts making it less relevant for those from interstate:

Networking opportunities were very locally focussed, so less relevant to interstate mentorees;

and another raised the challenge of developing and maintaining interstate contacts when the opportunity to be physically together in the one place was few and far between:

It's difficult because a lot of the mentorees were inter-state so we didn't have the opportunity to work together post the initial three days.

Another in a final comment stated:

[Networking was] relevant but not as important [as] developing performance skills.

The majority of mentorees felt that networking was relevant (64%) or very relevant (16%) to their career development.

#### 4.1.6 Social activities

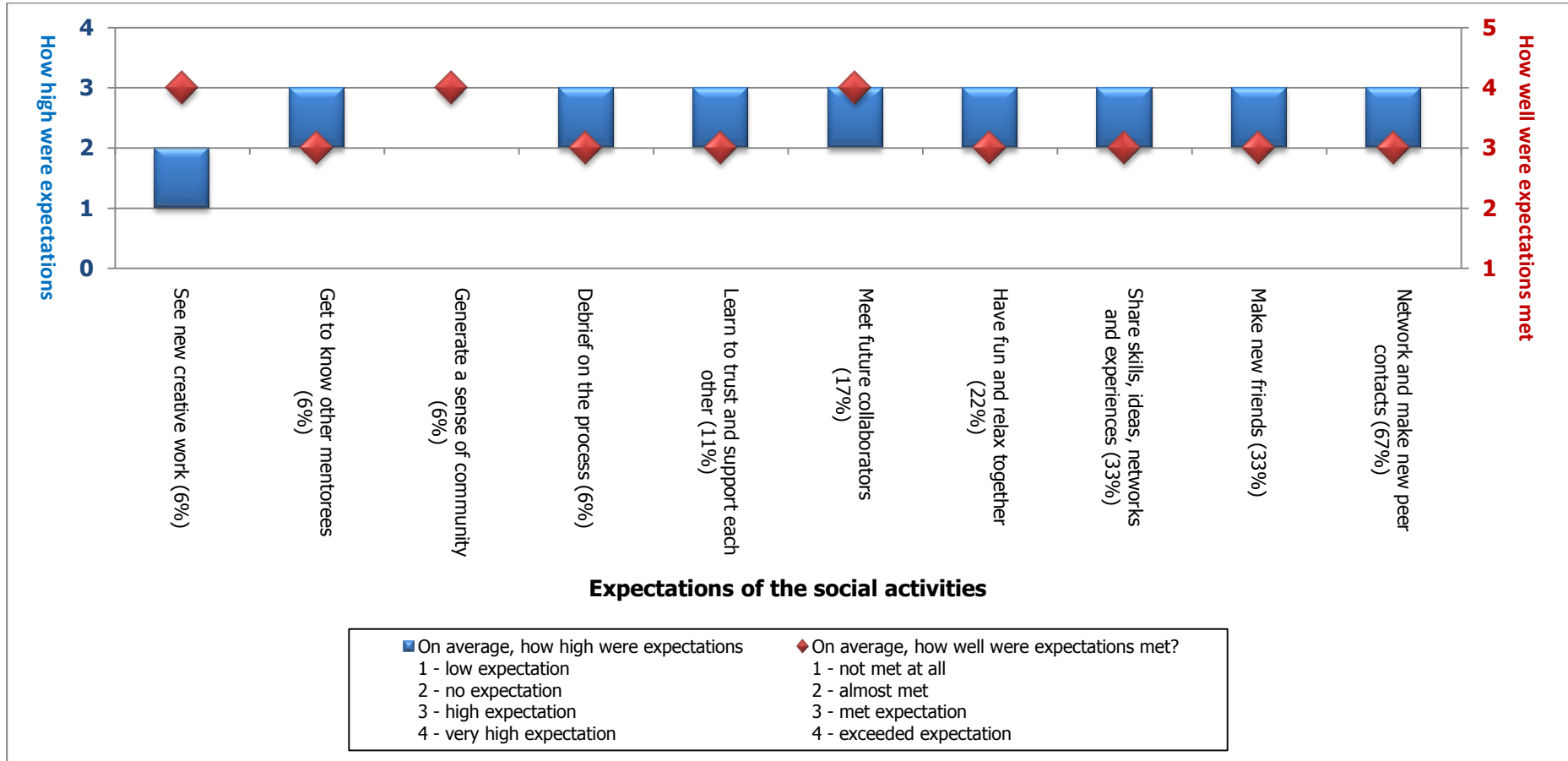
Table 4.10 shows what mentorees thought was the purpose of the social activities. The data showed that mentorees, more commonly, expected that the social activities would enable them to get to know other mentors and mentorees personally and professionally (42%), network in a relaxed environment (29%), bond as a group (25%), make the formal program experience more fun (21%) and share ideas, knowledge and experiences (17%). The majority felt that the social activities achieved their purpose in whole (62.5%) or in part (33.3%).

**Table 4.10 Purpose of the social activities**

Answer Options	Response Percent	Response Count
To get to know other mentors and mentorees, personally and professionally	42%	10
To network in a relaxed environment	29%	7
To bond as a group	25%	6
To make the formal program experience more fun	21%	5
To share ideas, knowledge and experiences	17%	4
To find possible future collaborators	13%	3
To relax, chill out	8%	2
For mentorees to help each other through the mentoring process	4%	1
To make new friends	4%	1
To share mentoring experiences with other mentorees	4%	1
Unsure and/or unaware of any social activities	4%	1

Figure 4.9 illustrates the expectations of the social activities held by mentorees. The data showed that the four most common expectations held by mentorees – network and make new peer contacts; make new friends; share skills, networks and experiences; and have fun and relax together – were, on average, all met. The expectations, held by a smaller number of mentorees, to: meet future collaborators (17%); generate a sense of community (6%); and see new creative work (6%) were exceeded. Expectations of the social activities were generally high (66%) and were met (45%) or exceeded (29%).

**Figure 4.9 On average, how high were expectations of the social activities compared to how well expectations were met**



A few mentorees provided feedback on the social activities. One mentoree commented on their low expectations being exceeded:

Again, I wasn't expecting so much socialising with fellow mentorees, so it definitely exceeded my expectations. We had fun.

Some recommendations for improvement included hosting group meals, discussing work, and grouping artists together from similar artforms. Another mentoree highlighted the challenge of maintaining friendships without the regular face-to-face contact:

For the three days workshop making friends was great. But after the 3 days, the process didn't really continue on. It's hard without the face to face regular contact.

Another mentoree pointed out that the joint accommodation further enabled informal socialising. Another mentoree reported getting work opportunities from fellow mentorees after participating in social activities.

The data showed that the majority of mentorees thought the social activities were relevant (39.1%) or neither irrelevant or relevant (34.8%) to their career development.

#### 4.1.7 Artistic experience

Table 4.11 indicates what mentorees considered to be the expected response to the artistic experience. Most commonly, they thought the purpose of attending an artistic experience would enable them to: see work (33%); provide talking points to support relationship building between mentorees (25%); and be inspired by other artists' work (25%). The data also showed that some mentorees were unsure and/or unaware of this experience (17%). The majority of mentorees felt that attending the artistic experience achieved what they considered to be the purpose in whole (66.7%) or in part (33.3%).

**Table 4.11 Purpose of attending the artistic experience**

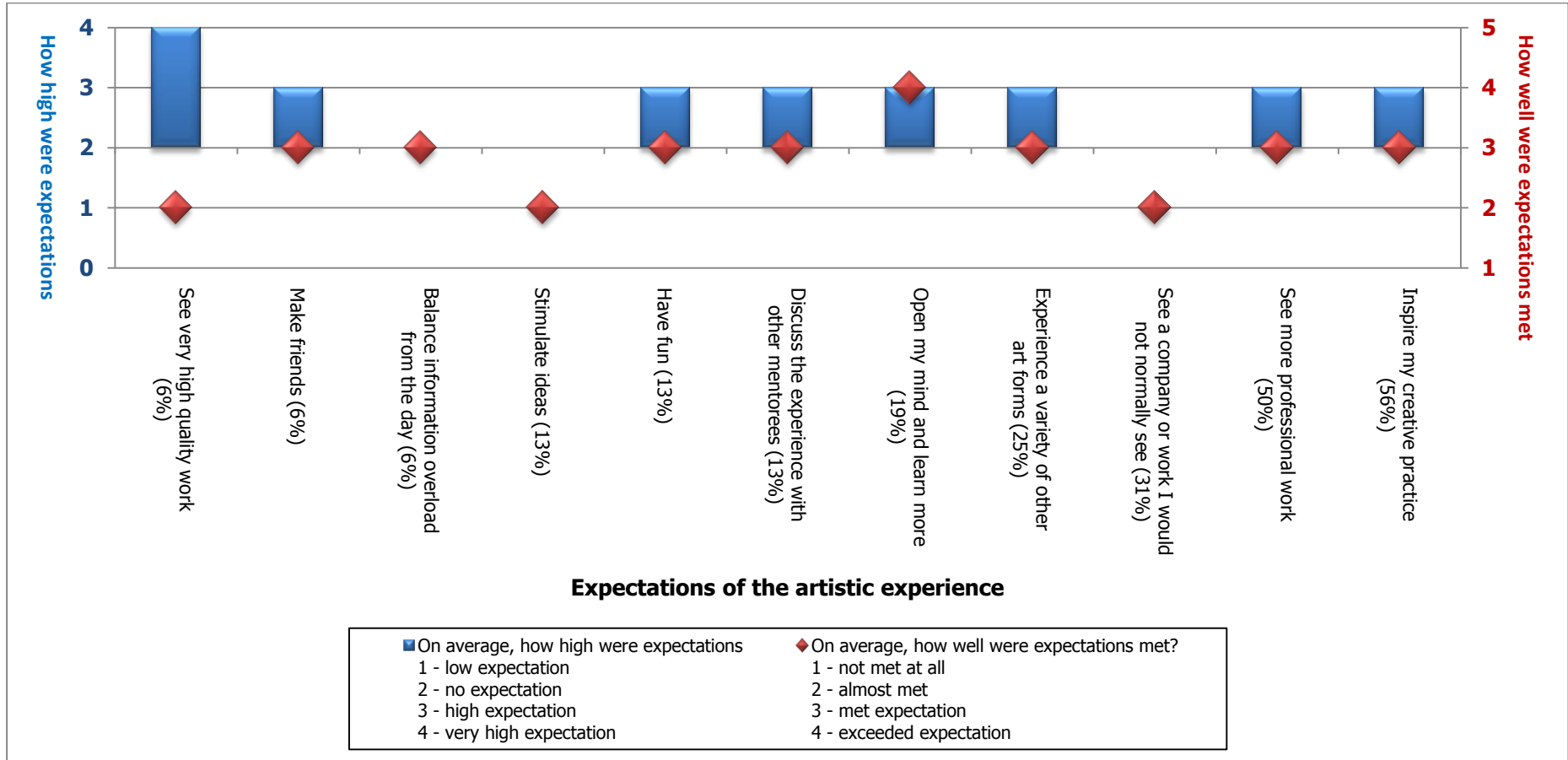
Answer Options	Response Percent	Response Count
To see work	33%	8
To be inspired by other artists' work/s	25%	6
To provide talking points to support relationship building between mentorees	25%	6
To broaden knowledge as artists	8%	2
To be exposed to other artforms	4%	1
To experience practical application of information gained during SPARK workshops	4%	1
To socialise with other mentorees	4%	1
Unsure and/or unaware of this experience	17%	4
Did not attend/Not applicable	8%	2

Mentorees held expectations of attending the artistic experience such as: inspire their creative practice (56%); see more professional work (50%); see a company or work they would not normally see (31%); and experience a variety of other artforms (25%). Mentorees generally had high expectations (71%) which were met (66%). Figure 4.10 displays all expectations held by mentorees.

Of the four most common expectations, the data showed that inspire their creative practice, see more professional work and experience a variety of other artforms were met, and see a company or work they would not normally see was almost met. A couple of other expectations held by a smaller number of mentorees, such as, stimulate ideas and see very high quality work, were almost met.



**Figure 4.10 On average, how high were expectations of the artistic experience compared to how well expectations were met**



Feedback from mentorees on improving the artistic experience included recommendations for greater variety which everyone could attend or choose from, and to see work that was more relevant to their practice. Otherwise, feedback indicated that some mentorees were happy to see a range of work that inspired their practice and stimulate discussion, to get free tickets, and have options to choose from:

I think it's important to have a communal artistic experience, it stimulates discussion and also as students there are a lot of tickets we can't afford so it's always invaluable.

It was ideal that there were always options so artists could choose the events that most interested them.

One mentoree reported on an outcome of the artistic experience and the impact on his/her work:

[I]t is now something I try to do all the time. [V]ery new for me but it is great to see as much as possible and be thinking about my work all the time.

For the majority of the mentorees, attending the artistic experience was very relevant (35%), relevant (30%) or neither relevant or irrelevant (25%) to their career development.

#### 4.1.8 Profiling

Table 4.12 shows that mentorees considered the purpose of the profiling opportunities to include: increase awareness of the artist (33%) and creative practice (29%) within the industry including funding bodies. 21% of mentorees were unsure or unaware of profiling opportunities. The majority of mentorees felt profiling achieved the purpose they indicated in whole (38.1%) or in part (42.9%).

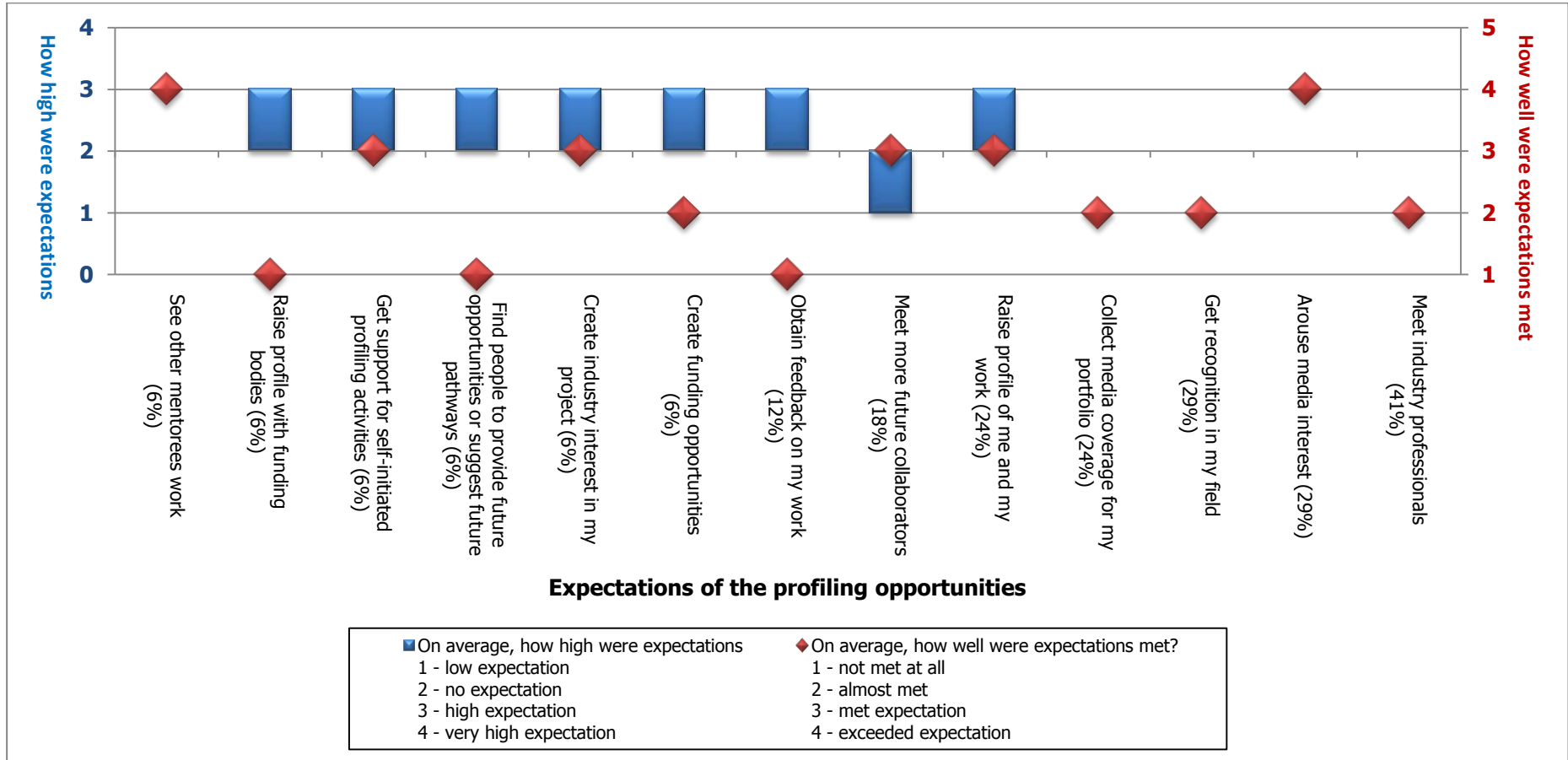
**Table 4.12 Purpose of the profiling opportunities**

Answer Options	Response Percent	Response Count
To increase awareness of the artist within the industry including funding bodies	33%	8
To increase awareness of creative practice within the industry including funding bodies	29%	7
To develop profiling skills	13%	3
To create future opportunities, employment and collaborations	13%	3
To raise awareness of SPARK participants	4%	1
To build networks	4%	1
Unsure and/or unaware of profiling opportunities	21%	5
Other	8%	2

Figure 4.11 illustrates the range of expectations held by mentorees for the profiling opportunities. Mentorees held such expectations of profiling as: meet industry professionals (41%); arouse media interest (29%); recognition in their field (29%); collect media coverage for their portfolio (24%); and raise profile of themselves and their work (24%). Mentorees generally had high expectations (33%), no expectations (33%) or low expectations (25%) of profiling. They indicated that these expectations were generally met (48%), however 28% indicated that their expectations were not met at all and another 13% held expectations that were almost met.

Of the five most common expectations held by mentorees, only two – to arouse media interest and raise the profile of themselves and their work – were met or exceeded. The other three most common expectations held by more mentorees – to meet industry professionals, gain recognition in their field, and collect media coverage for their portfolio – were almost met. A less common expectation held by mentorees – to create funding opportunities (6%) – was almost met. In addition, to obtain feedback on their work (12%), find people to provide future opportunities or suggest pathways post-SPARK (6%), and raise their profile with funding bodies (6%), were also less commonly held expectations, and were not met at all. However, an expectation held by a smaller number of mentorees – to see other mentorees’ work (6%) – exceeded expectation.

**Figure 4.11 On average, how high were expectations of the profiling opportunities compared to how well expectations were met**



Feedback from some mentorees about the profiling opportunities included: generating more buzz around the participants; making contacts was not as successful at profiling events as it was through social activities, workshops; and discussions:

I felt like more contacts were successfully made through social activities and workshops, rather than profiling opportunities organized by [SPARK];

and profiling had little impact as activities were not focused on the artist's home city:

Only thing I can say is perhaps [I] felt that any profiling that went on was not local to my home city so had little impact.

A mentoree highlighted the challenge of profiling projects at different stages of progress:

[I] think we were all at different stages at the showcase, so some were easily marketable and others just performed.

Another indicated that profiling through the web and in Real Time was 'great'.

For the majority of the mentorees, the profiling opportunities were relevant (40%), neither relevant or irrelevant (25%) or very relevant (20%) to their career development.

#### 4.1.9 Finale

Table 4.13 shows that mentorees expected that the finale would enable them to: showcase their creative project and profile artists (36%); debrief and share experiences (27%); make new contacts and build their network (23%); see progress or outcomes of other creative projects (14%); and celebrate achievements (14%), amongst others. The majority of

mentorees felt that the finale achieved its purpose in whole (45.5%) or in part (36.4%).

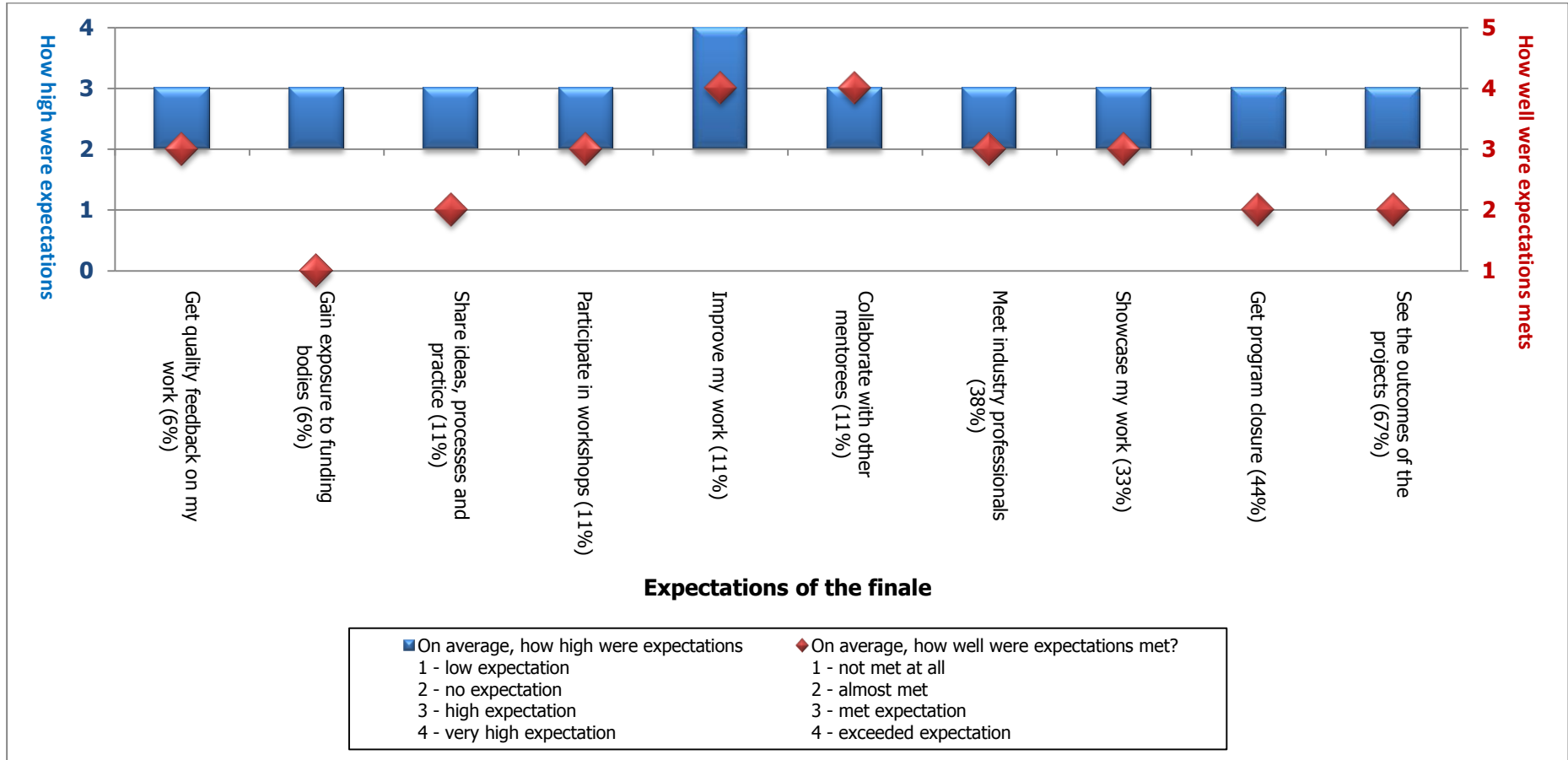
**Table 4.13 Purpose of the finale**

Answer Options	Response Percent	Response Count
To showcase creative project and profile artists	36%	8
To debrief and share experiences	27%	6
To network, making new contacts and consolidating existing ones	23%	5
To see progress/outcomes of other creative projects	14%	3
To celebrate achievements	14%	3
To share skills	9%	2
To gain experience in showcasing and presenting	9%	2
To promote SPARK	5%	1
To gain professional opportunities	5%	1
To establish relationships with potential collaborators	5%	1
Other	14%	3

As part of the finale, mentorees expected to see outcomes of the creative projects (26%), achieve program closure (17%), showcase their work (13%) and meet industry professionals (11%). A full list of expectations is outlined in Figure 4.12. Generally, mentorees had high expectations of the finale which were met (34%), however, 48% indicated that their expectations were almost met (24%) or not met at all (24%).

Of the four most common expectations held by mentorees, two expectations – to showcase their work and meet industry professionals – were met; and the other two expectations – to see the outcomes of the creative projects and achieve program closure – were almost met. The data also showed some less common expectations, such as, share ideas, processes and practice (11%) which was almost met; and achieve exposure to funding bodies (6%) which was not met at all. However, a smaller number of mentorees held such as expectations as collaborate with other mentorees (11%) and improve their work (11%) which exceeded their expectations.

**Figure 4.12 On average, how high were expectations of the finale compared to how well expectations were met**



Most mentorees commented that a final debrief meeting or workshop would be an invaluable strategy to close the program:

I think a debrief is invaluable... I think it's an important part of the process.

One mentoree commented that as part of their finale the mentorees conducted skills sharing workshops for each other which had a huge impact on their personal and artistic development:

... during that week we did skills sharing workshops with each[ ]other and they were the best things ever. [I]t was so so great for me, and [that we were] in the great space at... [C]arriageworks and were so huge in my development as a person and artist.

Another mentoree suggested providing information on which arts professionals were attending to help them prepare and to provide name tags to support networking efforts. Other mentorees commented on their presentation, with one mentioning that they would have showcased differently in hindsight:

... I would handle it differently now. In the end, all I had for the showcase was a bound script. I would have liked to have had perhaps a tape of a performance.

The data showed that the majority of mentorees felt that the finale was relevant (42.1%), neither relevant or irrelevant (21.1%) or irrelevant (26.3%) to their career development.

#### 4.1.10 SPARK

The data collected on the purpose of SPARK was to uncover what mentorees thought was the overall expected response to the program. The data in Table 4.14 shows that mentorees thought the purpose of SPARK was to: support relationships between established and emerging artists (33%);



develop emerging artists (25%); profile young artists (21%); support the development of a creative project (17%); provide and support professional development (17%); provide and support opportunities for building networks and relationships (13%); and provide guidance, support and self-management skills for career development (13%). Less commonly, mentorees thought the purpose was to: meet and work with other artists (8%); advance careers and to ‘emerge’ (8%); assist personal growth (4%); develop professional experience (4%); develop confidence (4%), develop creative practice (4%); bridge the gap between study and work (4%); and feel like an artist (4%). All the mentorees felt that SPARK achieved its purpose in whole (75%) or in part (25%).

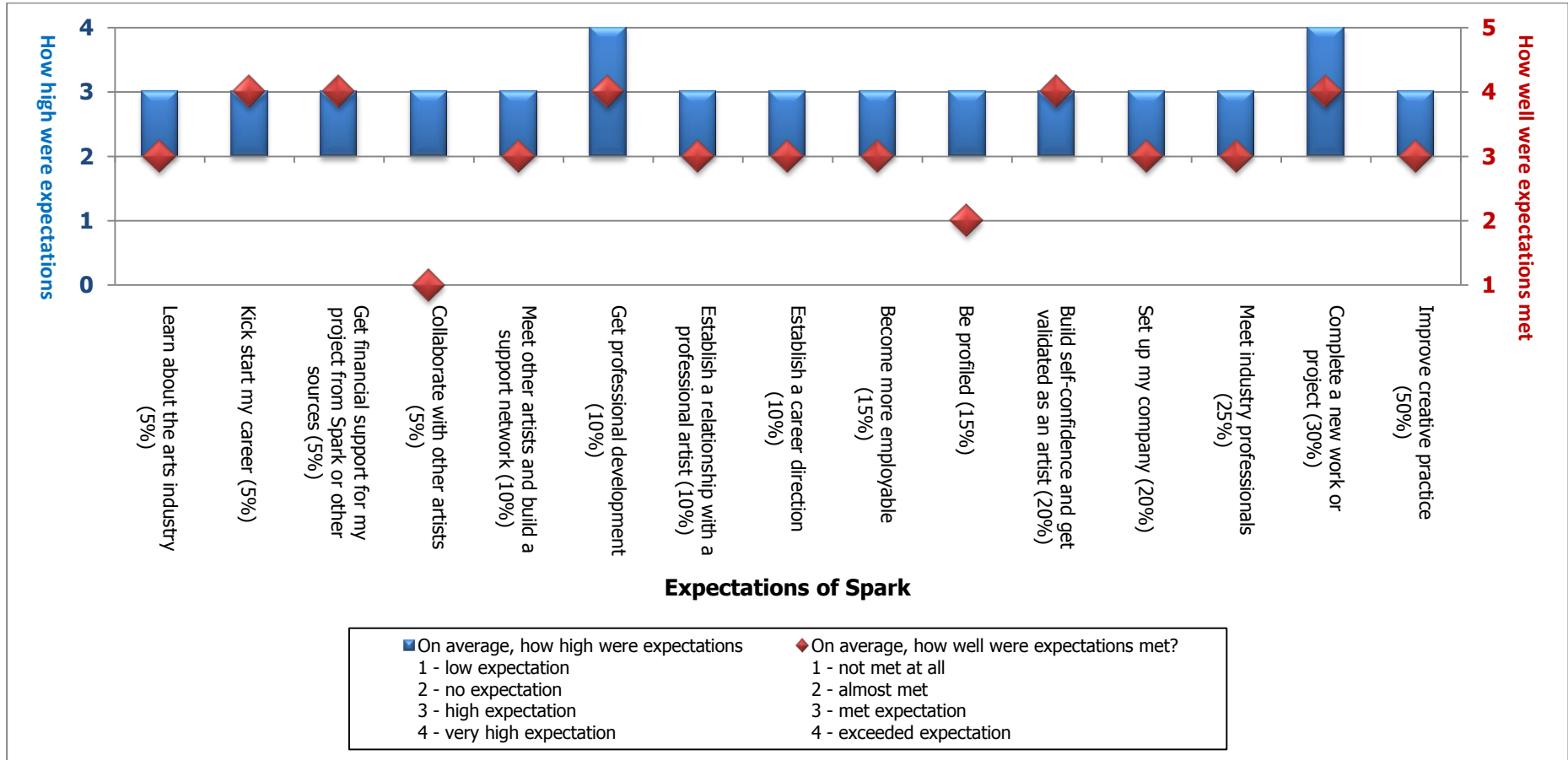
**Table 4.14 Purpose of SPARK**

Answer Options	Response Percent	Response Count
To support relationships between established and emerging artists	33%	8
To develop emerging artists	25%	6
To profile young artists in the arts industry	21%	5
To support the development of a creative project	17%	4
To provide and support professional development	17%	4
To provide and support opportunities for building networks and relationships	13%	3
To provide guidance, support and self-management skills for career development	13%	3
To meet and work with other artists	8%	2
To advance careers, to "emerge"	8%	2
To assist personal growth	4%	1
To develop professional experience	4%	1
To develop confidence	4%	1
To develop creative practise	4%	1
To bridge the gap between study and work	4%	1
To feel like an artist	4%	1

Generally, mentorees had high (70%) or very high (24%) expectations of the program which were met (48%) or exceeded (28%). Figure 4.13 illustrates the types of expectations of SPARK held by mentorees, such as: SPARK would help them improve their creative practice (50%); complete a new work or project (30%); meet industry

professionals (25%); set up a company (20%); and build self-confidence and get validated as an artist (20%). These expectations were all met or exceeded. A smaller number of mentorees held expectations to be profiled (15%) which was almost met and, another expectation to collaborate with other artists (5%) was not met at all. However, a few mentorees imagined that SPARK would help them with professional development (10%), get financial support for their project from the program or other source (5%) and kick start their career (5%). These expectations were exceeded.

**Figure 4.13 On average, how high were expectations SPARK compared with how well expectations were met**



The data showed that mentorees had some recommendations on how SPARK could have better met their expectations. These included programming activities to better meet individual learning needs, and greater emphasis on artistic development and less on networking and business skills development:

[R]ealise you are [working] with creatives not managers or admin officers, spending to[o] much time in this zone can damage the creative spirit.

Another mentoree suggested the program be bigger accommodating ten young artists from each state, and to incorporate a big brother/sister scheme where new mentorees could be buddied up with SPARK graduates:

I would like [SPARK] to be bigger so each state has 10 artists and then the states come together for national [SPARK] as well. [A]nd [I] think it was a shame that there were never any [SPARK] reunions or big brother [schemes] where young [SPARKies] learnt [from] older [SPARKies].

Participating in SPARK made mentorees feel supported, validated as an artist and part of a community. Some comments from mentorees included:

Participating in SPARK made me feel:

... much more confident as an artist and gave me a good opportunity to meet new emerging artist and share ideas.

... like I was engaged in a larger network of emerging artists from around the country.

... like I had a valid place in the arts community.

They were also surprised by the other mentorees and mentors, specifically, their support, inspiration, positivity, professionalism, the diversity and quality of their work and their friendship. One mentoree commented that they continued to work with others that they had met through SPARK. Other comments included:

I was surprised by:

... [t]he range of great people I met and their level of activity and already their professional approach to their art.

... [h]ow inspired I was by hearing a many of both mentors and mentorees talking about their own work.

... how quickly friendships were formed and creative juices were flowing.

... how much it changed the course of my life.

Table 4.15 shows that for mentorees the most significant program activities were the creative project (66.7%), paired mentoring (37.5%) and the artistic experience (37.5%). The least significant program activities were the three-day induction (8.3%), profiling (8.3%) and the finale (4.2%).

**Table 4.15 The most significant program activities for SPARK mentorees**

Answer Options	Response Percent	Response Count
Creative project	66.7%	16
Artistic experience	37.5%	9
Paired mentoring	37.5%	9
Three-day professional development workshops	20.8%	5
Networking opportunities	12.5%	3
Social activities	12.5%	3
Profiling	8.3%	2
SPARK program three-day induction	8.3%	2
Finale	4.2%	1

Table 4.16 shows a list of the most significant things mentorees learned or gained from participating in SPARK. This included: a deeper understanding and development of their creative practice (43%); confidence as an artist, ability and identity (38%); future collaborators, friendship and a sense of belonging and community (38%); connection with and learning from their mentor (33%); and professional skills such as grant writing, project management and tax (29%).

**Table 4.16 The most significant things mentorees learned or gained from participating in SPARK**

Answer Options	Response Percent	Response Count
Deeper understanding and development of my creative practice	43%	9
Confidence as an artist, ability and identity	38%	8
Future collaborators, friendship and a sense of community and belonging	38%	8
Connection with and learning from my mentor	33%	7
Professional skills such as grant writing, project management and tax	29%	6
Deeper understanding of my career and direction	19%	4
Deeper understanding of the industry and the standard of work	19%	4
Experience	14%	3
Deeper understanding of the mentoring process	10%	2
Feedback on the program	10%	2
Funding for my project	10%	2
Learning from others' work	10%	2
Network	10%	2
Other	5%	1

When mentorees were asked how SPARK could have been improved to be more relevant to their career development, they suggested YAQ continue, to some extent, their relationship with mentorees at the conclusion of the program:

[W]hen the [SPARK] program is over, an avenue for [SPARKies] should be thought about and offered. [T]o keep the relationship going, though not burdening YAQ forever, just contacts or suggested avenues and enthusiasm for your work.

Mentorees also suggested more profiling particularly on a national level, more structured networking, and greater focus on the development of artistic skills and creative practice:

Industry exposure could have been more nationally focussed. Practical artistic skills could have formed a greater part of induction.

One mentoree suggested a SPARK reunion could be held bringing together mentorees from across all program rounds to share in each other's achievements and career development:

Maybe there could be a one-off event in few years that offers previous [SPARK] participants from various years to catch-up and share in each [other's] career development.

Mentorees indicated that SPARK was very relevant (70.8%) to their career development. A final comment from a mentoree summarises the sentiment emerging from the data on the experience:

[SPARK] was a great opportunity and experience and I will forever treasure what I have learnt from it.

#### 4.1.11 Career development

This final section of the survey asked mentorees to provide information on their career development and to determine whether a career transition took place at the conclusion of the SPARK program.

As noted in Chapter Two, typically, an artist's career can be divided into stages (Throsby and Hollister 2003: 33):

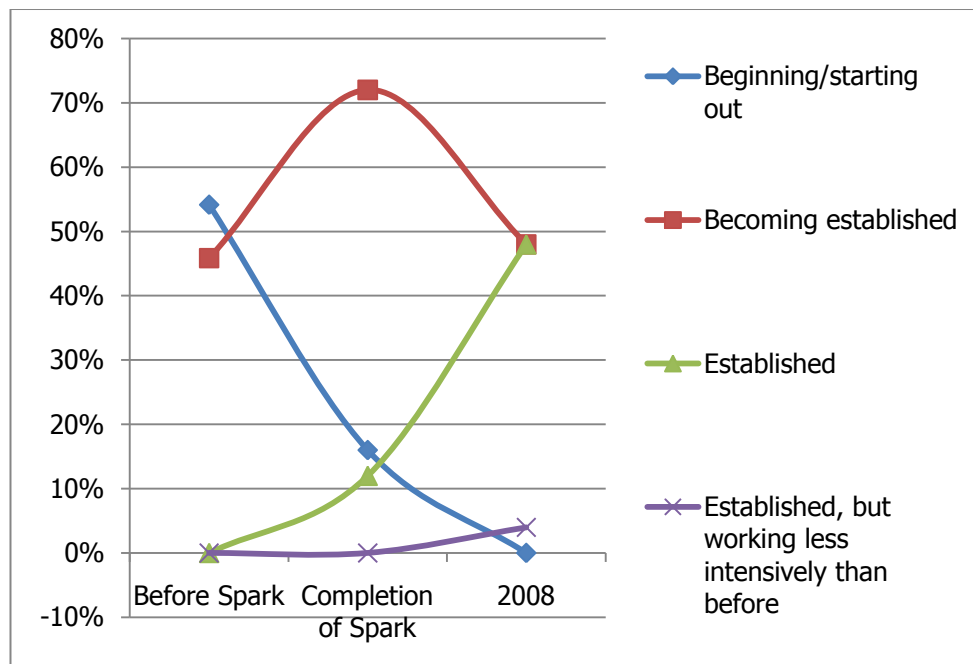
**Table 4.17 Arts career stages**

<b>Beginning/starting out</b>	First steps on the road to a professional career, feelings of uncertainty
<b>Becoming established</b>	Consolidation of early efforts, working to achieve professional acceptance
<b>Established</b>	Degree of commitment, achievement and recognition as a practising professional artist; career does not necessarily entail full-time or continuous work
<b>Established, but working less intensively than before</b>	Commitment is still there but work is less intensive than at the height of the artist's career

Figure 4.14 illustrates the mentorees' career progression from the commencement of SPARK to the completion of SPARK to the time the survey was taken in 2008. At the commencement of SPARK, the data showed that the majority of mentorees were either at the career stage of starting out (54%) or becoming established (46%). At the completion of SPARK, the majority of mentorees had transitioned to another career stage – starting out (16%), becoming established (72%) or established (12%). In 2008, at the time of the survey, all mentorees were still working in the arts or practising as an artist, and had all transitioned from starting out to becoming established (48%) or established (48%). A smaller number of mentorees indicated that they were established but working less intensively than before (4%).



**Figure 4.14 SPARK mentoree career progression**



As discussed in Chapter Two, some artists were able to pinpoint a single significant moment or event that marked their transition to an established artist (Throsby and Hollister 2003: 33). For those mentorees who considered themselves established at the conclusion of SPARK, 5% attributed SPARK as that single event that marked their transition. Another 10% pointed to a particular moment during SPARK, such as; the completion of their project; a successful application for funding; or the first showing in front of an audience, as the event that marked their transition to established artist. However, the data showed that the majority of mentorees (85%) did not consider SPARK to be that single significant defining moment of transition.

For the mentorees who did not consider SPARK to be that significant event, Table 4.18 identifies what mentorees considered to be the moment when they became an established artist. The majority indicated that they were not able to pinpoint a single event (37.5%). For others, this moment was when their first play was published or show performed (12.5%). Less commonly, some mentorees indicated that they became established artists when; they won a prize or competition (6.3%), they secured their first professional engagement (6.3%); they earned their first

income as an artist (6.3%); or when they completed their training (6.3%). For these mentorees, this significant event occurred between the ages 22 and 28, with 24 as the average age for when artists considered themselves professional.

**Table 4.18 Single significant moment or event that marked the transition to established artist**

Answer Options	Response Percent	Response Count
No/Don't know/cannot identify single event	37.5%	6
My first play published or show performed	12.5%	2
Completion of training	6.3%	1
Earning first income as an artist	6.3%	1
My first big professional engagement (actor, dancer, musician, director etc)	6.3%	1
Winning a prize or competition	6.3%	1
Getting a grant or other financial assistance	0.0%	0
Other	25.0%	4

In terms of their career development and where they are now, the majority of mentorees indicated that SPARK helped them a great deal (28%) or quite a bit (44%). A couple of mentorees provided some personal reflections on their experience of SPARK and its impact on their career transition:

In hindsight, it may have been beneficial for me to do [SPARK] now I'm at the point of 'becoming established'. With more certainty of what I want to do, I feel I could utilise [SPARK] a lot more th[a]n I did at the more uncertain point of 'beginning/starting out' that I was at then.

Now I am well on my way to becoming an established artist. Before SPARK I couldn't even call myself an artist without feeling like a fraud! I have no doubts about my future in the arts, I feel that SPARK put me on the right path!

## 4.1.12 Some comparisons

This section of the data analysis concludes with bivariate analyses of some of the variables across the nine program activities and SPARK. These analyses serve to reinforce the univariate analyses presented throughout sections 4.1.1 through 4.1.11.

Figure 4.15 compares what mentorees thought about how well the purpose of the nine program activities and SPARK were met. The data shows generally that all program activities and SPARK were met in whole or part. However, the data indicated that more mentorees thought that profiling was not met to its full extent. Further, when comparing the small number of mentorees who thought that the purpose of the program activities were not met at all, generally 4% across most program activities, there were more mentorees who thought that profiling (19%) and the finale (18%) were not met. There were no mentorees who thought that the purpose of attending artistic experiences and SPARK itself were not met.

**Figure 4.15 Comparison of level of program activity purpose achievement**

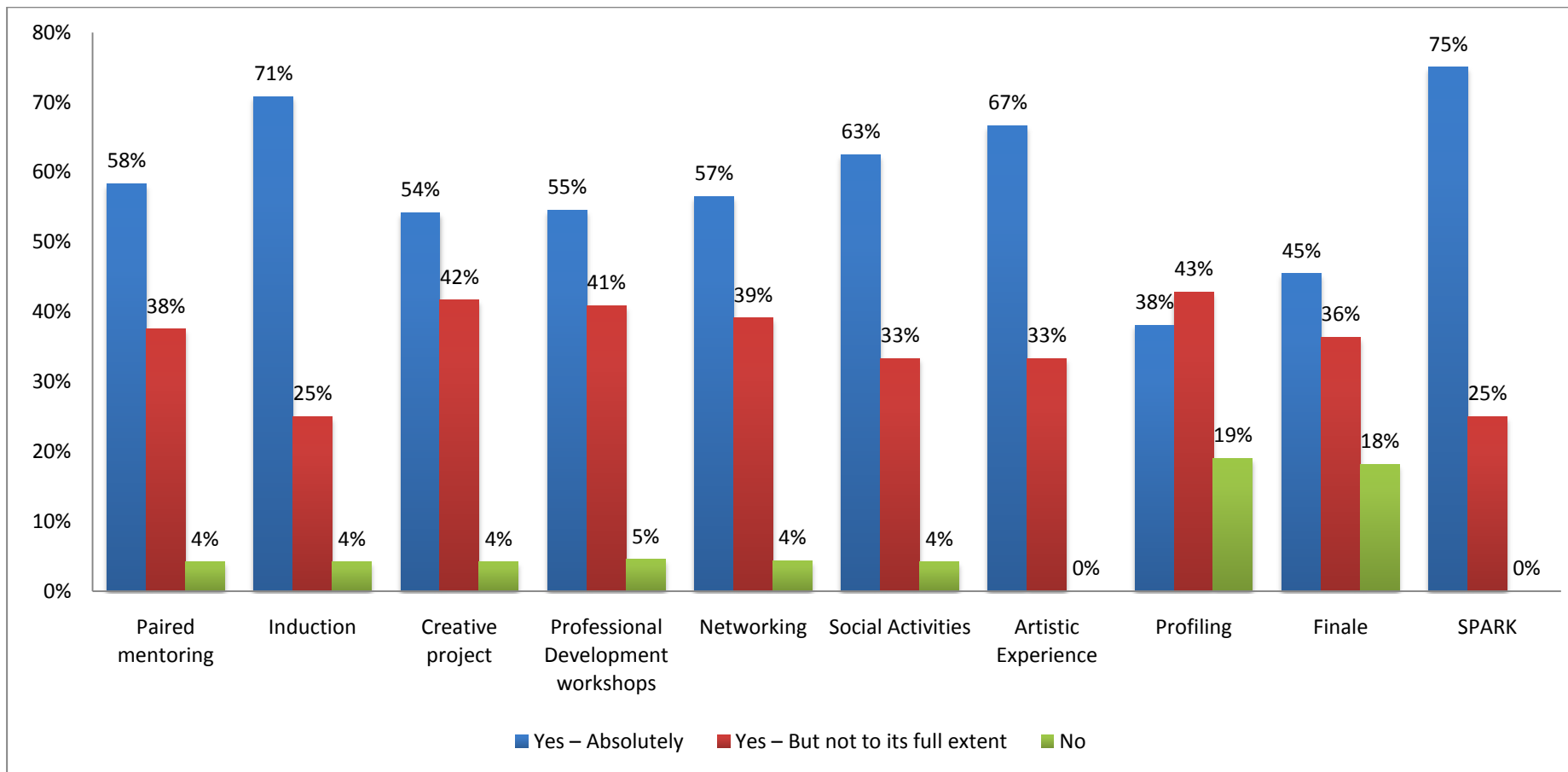


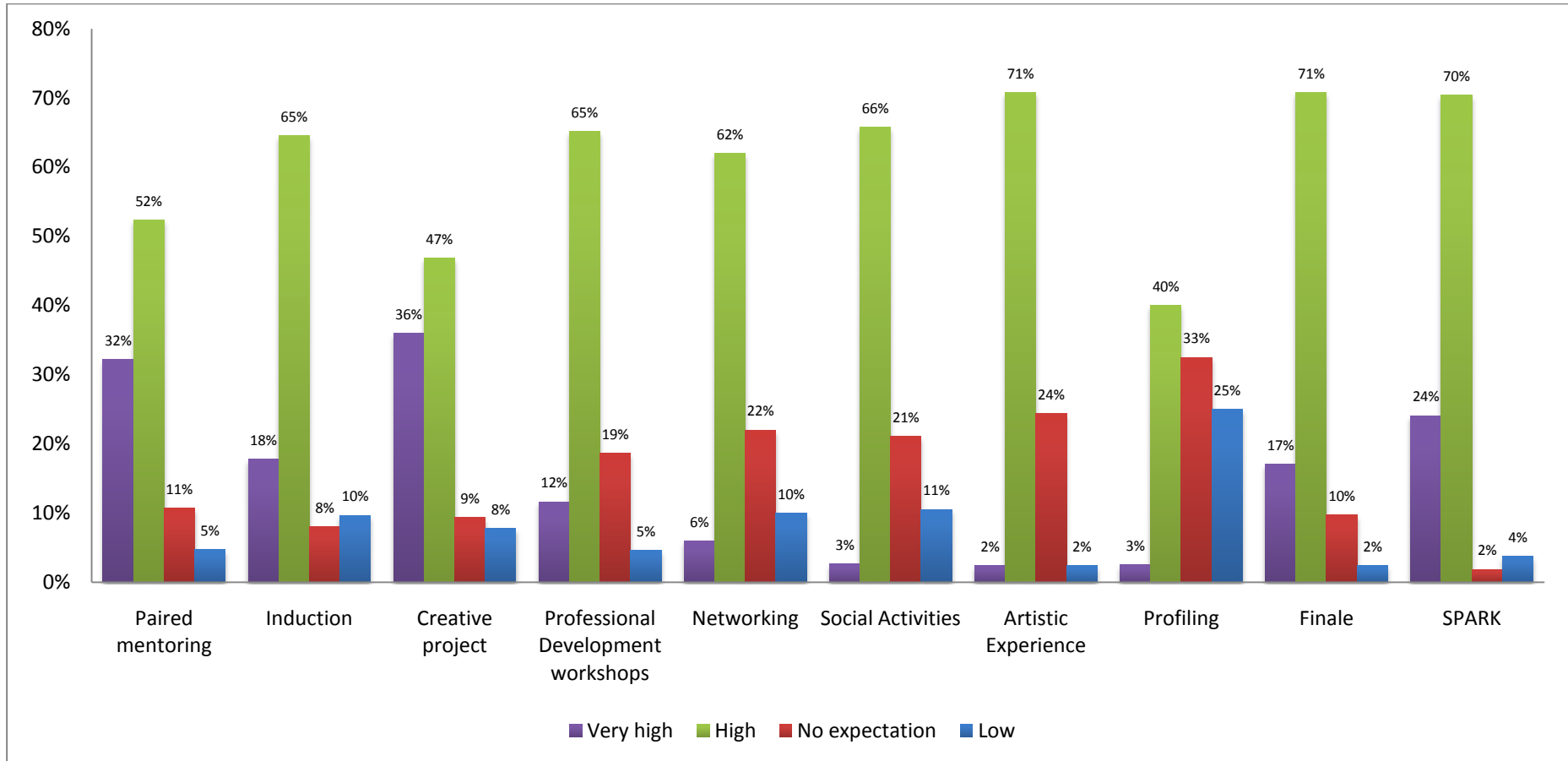
Figure 4.16 compares generally how high mentorees' expectations were across the nine program activities and SPARK. The data showed that generally mentorees had high expectations. Creative project (36%), paired mentoring (32%), and SPARK (24%) showed higher percentages of mentorees holding very high expectations of these program activities and the program as compared to the other program activities which showed between 2%-18% mentorees holding very high expectations. Profiling (33%), artistic experience (24%), networking (22%), social activities (21%) and professional development (19%) showed higher percentages of mentorees having no expectation of these program activities. 25% of mentorees had low expectations of profiling.

Figure 4.17 compares generally how well mentorees expectations of the nine program activities and SPARK were met. Generally across all program activities and the program expectations were met or exceeded. Paired mentoring (38%), induction (40%), creative project (41%), networking (37%), demonstrated program activities that exceeded mentorees' expectations. Professional development workshops (40%), social activities (45%), artistic experience (66%), profiling (48%), finale (34%) and SPARK (48%) met expectations. It is worth noting that 25% of mentorees thought that paired mentoring and the creative project almost met expectation. 24% of mentorees thought that the finale almost met expectation. These percentages are higher in comparison with how well expectations were met across the other program activities. It is also worth noting that 28% of mentorees thought that profiling did not meet expectation at all. A further 24% thought the finale did not meet expectation either.

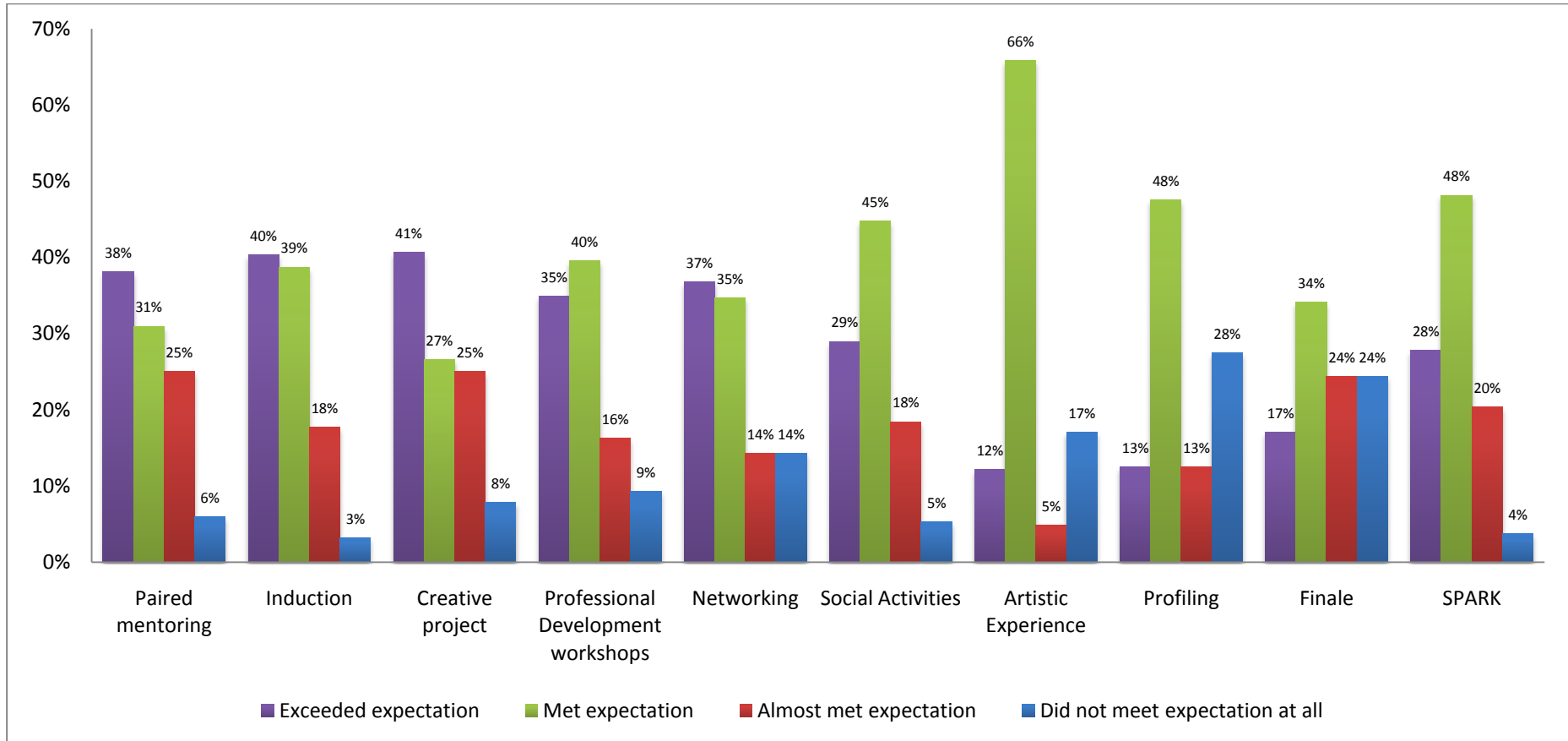
Figure 4.18 compares each program activity and SPARK to show mentorees thought were the most relevant components to their career development. The data showed that 71% of mentorees thought SPARK was very relevant to their career development. In terms of program activities, the creative project (75%), paired mentoring (54%), and artistic experience (35%) outranked the other scale categories and were considered by mentorees to be very relevant to their career development. These activities were followed by induction (67%), professional development (64%),

networking (64%), profiling (40%) and finale (42%) which mentorees thought were relevant to their career development. Social activities (39%) were also considered to be relevant to career development, however, the result is inconclusive as the data showed a similar percentage of mentorees (35%) who considered the social activities to be neither irrelevant or relevant to their career development. This feedback on relevance, together with the results from the social activities as discussed in section 4.1.6, suggests that the social activities serve more as a function of networking rather than as a career development strategy on its own.

**Figure 4.16 Comparison of how high were expectations across each program activity and SPARK**

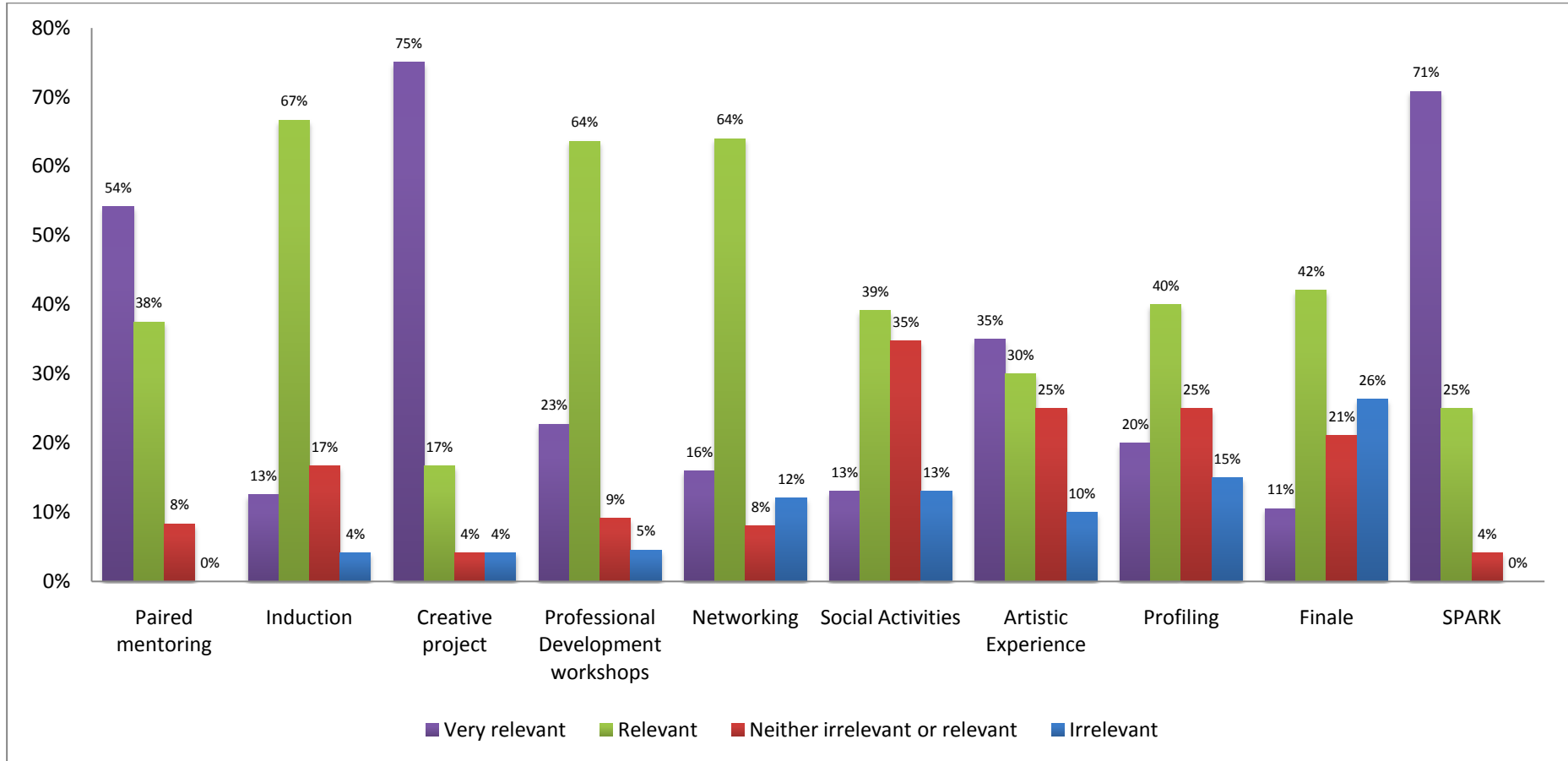


**Figure 4.17 Comparison of how well expectations were met across the program activities and SPARK**





**Figure 4.18 Comparison of program activities and SPARK in terms of relevance to career development**



## 4.2 Discussion

This section compares the data, actual program developments, to SPARK's theoretical framework to see what occurred as expected and what did not (Weiss 1998: 66). Principles outlined in the mentoring and career development literature will be used to augment and corroborate the findings on what makes this mentoring program for young and emerging artists work.

The discussion will follow the structure of the questionnaire beginning with SPARK's nine key program activities: paired mentoring and workbook; three-day induction; creative project; professional development workshops; networking; social activities; artistic experiences; profiling; and the finale. It will then discuss the outcomes of SPARK to see whether a career transition took place. To conclude, the findings as discussed in this section are summarised as commendations, affirmations and recommendations. As noted in the introduction to this chapter, the implications for knowledge will be discussed in Chapter Five.

### 4.2.1 Paired mentoring

When mentorees were asked what they thought was the purpose of paired mentoring the majority responded:

- To develop their own discipline-specific skills;
- To develop their creative practice and process;
- To learn from their mentor's knowledge and experience; and
- To access networking opportunities.

This affirms YAQ's expected response to the program activity as outlined in the SPARK Theories of Change model and the program description on YAQ's website (Youth Arts Queensland n.d.c.):

SPARK offers young artists the chance to develop a mentoring partnership that supports the exchange of ideas, networks and experiences, with a professional artist of their choice.

The literature corroborates this finding stating that some benefits of mentoring for mentorees include developing skills and abilities, testing ideas in a safe learning environment, and accessing their mentor's network to build their own (Carruthers 1993: 17; Cranwell-Ward, Bossons and Gover 2004: 63 and 150; Litzenberger 2006: 264; Hunt and Michael 1983: 478; Rolfe-Flett 2002: 2).

From the data, mentorees proposed four key suggestions for how paired mentoring could have better met their expectations:

1. Clearer definition of roles and responsibilities of each party;
2. Focus the mentorship on discipline-specific artistic development;
3. Greater integration of the final two stages of the mentoring lifecycle – disengagement and redefinition – as part of the program; and
4. Greater support for mentors.

The literature corroborates these recommendations. It suggests that the organisation's definition of each person's role and responsibilities should be articulated during the induction stage and provided in supporting documentation. This serves to outline their expectations of mentors and mentorees (Lacey 1999: 27). In addition, the literature suggests that within these parameters mentors and mentorees should establish their own relationship protocols which includes determining the roles and responsibilities of their unique partnership (Lacey 1999: 28). Articulation of the roles and responsibilities of both mentor and mentoree clarifies the expectations of the mentorship and enables an effective relationship (Lacey 1999: 27; Rolfe-Flett 2002: 10).

This also applies to the mentorees' second recommendation for greater focus on discipline-specific skills training as part of the mentorship. According to the literature, for the majority of artists some form of organised training is an important part of preparing for an arts career (Throsby and Hollister 2003: 30). This recommendation suggests that as each partnership is designed to suit the professional development needs of each mentoree (Youth Arts Queensland n.d.c.) then this expectation should be negotiated early on in the process of setting up the mentorship, or assessed by YAQ as outside the scope of the program or partnership and articulated as such to program participants.

The third recommendation proposed by the mentorees was for greater integration of the final two stages of the mentoring lifecycle – disengagement and redefinition – as part of the program. According to the mentoring literature, effectively closing the mentoring lifecycle ensures that the relationship does not just 'fizzle out' (Cranwell-Ward, Bossons and Gover 2004: 117), and that learning outcomes are captured (Clutterbuck in Cranwell-Ward, Bossons and Gover 2004: 228). In addition, this recommendation, together with the data indicating that for 34% of mentorees that these two latter phases of the mentoring lifecycle were missed, and an additional 17% indicating that the phases were not applicable due to the nature of their relationship with their mentor, suggested that more attention was required on the evolution of the mentoring lifecycle. The literature asserts the importance of mentors and mentorees understanding the mentoring lifecycle as it provides direction and guidance on 'how the [mentoring] process is designed to work, what will happen when and how to go about it' (Cranwell-Ward, Bossons and Gover 2004: 75). The literature recommends that understanding the mentoring lifecycle (Rolfe-Flett 2002: 34) and achieving relationship closure (Cranwell-Ward, Bossons and Gover 2004: 118; Lacey 1999: 31; Mentoring Australia in Hunter 2002: 13) is critical to the success of the program. The issue of closure is discussed further in section 4.2.9 Finale.

The final recommendation from mentorees was for greater support for mentors. The literature suggests that program managers facilitate a peer mentoring network as a strategy to bring people together of equal status but

with different experiences to learn from each other (Cranwell-Ward, Bossons and Gover 2004: 37; Clutterbuck 2005b: 1). This network becomes a source of emotional support and information (Kram and Isabella in Thomas and Higgins 1996: 272), enables mentors to develop their skills and discuss any issues relating to their arts mentoring role, and build rapport with other mentors (Lacey 1999: 43).

In addition to these four key recommendations emerging from the data, one mentoree suggested improving the quality of the mentoring relationship by providing more guidance on the matching process. According to the literature, matching mentoring partners is 'not easy and no method guarantees 100 per cent success' (Rolfe-Flett 2002: 20). The literature suggests that for formal programs, putting supporting documentation in place about mentoring, can make the process seem more objective and minimises the personal concerns about whether people will 'like' each other (Cranwell, Bossons and Gover 2004: 98). As YAQ empowers mentorees to find their own mentor, and assists with making contact with a potential professional if required, this finding suggests that the organisation could provide additional guidelines and criteria to mentorees on how to select and approach a suitable mentor to increase the likelihood of relationship success and effectiveness.

The data showed that the majority of the mentorees believed that paired mentoring was achieved to some extent, and that this activity was relevant or very relevant to their career development.

The data suggested that the workbook was relevant to some mentorees as a tool for managing the mentoring process, however, the majority of mentorees opted to use their own methods, such as meeting with mentors, using their own notebook, and managing the process together with their mentor. This data on mentorees' using their own methods, together with feedback suggesting that the workbook is irrelevant due to the nature of their relationship with their mentor or their creative practice, implied a lack of understanding of the value and purpose of the workbook. The literature asserts that workbooks and journals are an important space for reflection and for documenting progress and learning outcomes (Lacey 1999: 54; Rolfe-Flett 2002: 11). Further, they can also be used to provide

structure to the program (Rolfe-Flett 2002: 11) and as a tool for program managers to monitor the evolution of the mentoring lifecycle and achievement of learning objectives (Lacey 1999: 54).

This issue on the relevance of the workbook as a tool for managing the mentoring process, documenting learning outcomes and monitoring progress suggest that YAQ need to review the purpose of the workbook or devise other strategies to facilitate ongoing support to the partnerships. This issue was also found in the evaluation of the 2005 SPARK program by Fieldworx (2005: 5) where mentorees indicated that the workbook was not a useful tool for managing the mentoring process. The literature suggests that program managers could monitor progress by providing personal checklists and periodic reviews or reporting back on the progress of the action plan (Lacey 1999: 54), however, the data suggests that mentorees may rail against such formal strategies. As two mentorees commented:

I think the workbook might be a useful device if there [were] problems in the mentoring relationship, but otherwise it is better to leave mentor/mentorees to their own devices.

... [I] think the relationship will take its own course and [I] think it will be irresponsible to force it to[o] much. The synergy between the mentor and mentoree can never be predicted and cannot be micro managed.

The issue surrounding the formality of the workbook raises a bigger picture issue of the tension between formal and informal mentoring. The literature suggests that structure provides relationships with meaning and direction, however, they flourish best under informal conditions (Clutterbuck 2005f: 3). This issue pertaining to the structure will be discussed further in Chapter Five.

## 4.2.2 Induction

According to the literature, the purpose of the induction is to prepare mentors and mentorees for the mentorship and requires that both parties

attain a common understanding of the program including its purpose and objectives, expectations of both parties, and their roles and responsibilities; participate in mentorship training including an overview of definitions, benefits of mentoring, an overview of the mentoring lifecycle and training in the specific skills required for mentoring (Clutterbuck 2005d: 2-3; Lacey 1999: 21; Rolfe-Flett 2002: 34); establish rapport (Cranwell-Ward, Bossons and Gover 2004: 178-179; Lacey 1999: 27); and establish the relationship protocols, expectations of the partnership, and action plans for the mentorship (Cranwell, Bossons and Gover 2004: 99-105; Lacey 1999: 28, 52-53; Rolfe-Flett 2002: 24). The expected response to the induction as outlined in the SPARK Theories of Change model corroborates the mentoring literature, the description of the program activity (YAQ n.d.c.) and the 2009 SPARK Induction Agenda.

However, the data indicated that only some components of mentorship preparation were amongst the range of responses submitted by mentorees, such as: get an overview of the program and expectations; establish mentoring partnership and plan; establish expectations and learn about mentoring. More mentorees submitted responses that were not specifically related to the expected response of mentorship preparation. These responses included: meeting the other mentorees, mentors and SPARK team; establishing national networks; and bonding as a group. It is possible that these responses were submitted by mentorees due to the description of the three-day induction on the YAQ (Youth Arts Queensland n.d.c.) website and the number of other activities included as part of the Induction agenda.

This range of responses as shown by the data suggests a lack of clarity on the primary focus of the three-day induction. This finding is supported by a recommendation put forward by a mentoree for YAQ to clarify the purpose of SPARK:

[M]ore clearly define what exactly [SPARK] means. [O]r at least make it more clear that it is what we make of it. [A]nd that we really need to work to get heaps out of it.

In addition, while the data showed that more mentorees felt that mentoring training, partnership setup and goal setting was good, the need to improve mentorship preparation was also affirmed by the findings on paired mentoring and recommendations suggested by mentorees to clarify the roles and responsibilities of each party and expectations of the learning relationship.

The other activities such as professional development workshops, networking, social activities and artistic experiences will be discussed as program activities in their own right later in the Discussion.

### 4.2.3 Creative project

Mentorees responded that they thought the purpose of the creative project was:

- To provide a practical focus for the mentorship;
- To develop creative process and practice in a supportive environment; and
- To obtain funding and support for the completion of a project.

According to the literature, a creative project is a useful strategy for focusing the learning experience (Hunter 2002: 27). However, the SPARK Theories of Change model only implies this strategy. YAQ's expected response to the creative project was for mentors and mentorees to set goals for the partnership as part of the induction and that this project will be created under the guidance of the mentor. This finding suggests that YAQ should review the expected response to the creative project to reflect the data and the literature, or to articulate more clearly to participants the purpose of the creative project.

The SPARK Theories of Change model also suggests a greater emphasis on the creative project as an opportunity for professional development and work experience – such as, learning and applying arts business skills, gaining experience in grant writing, and managing project funding from application to acquittal – due to the types of program activities



and expected responses conditioning the creative project. While professional development and work experience does not necessarily preclude developing creative skills, emerging through the data however, is an appeal to YAQ for SPARK to focus more on artistic development. As one mentoree commented:

... as we are [SPARKies], it is more important for us to have the opportunity to practice and do our art than learn about legalities etc.

This is further demonstrated in the data through the mentorees' expectations of the creative project to develop their creative skills, receive feedback from professional arts practitioners and show their work. Some mentorees expressed that achieving a deeper understanding and development of their creative practice was one of the most significant learning outcomes they gained from participating in SPARK. This suggests that the mentorees consider this opportunity to create a sophisticated work with guidance and support, and learning and understanding their creative processes to be of priority at this stage in their career.

The literature confirms that mentoring is an invaluable strategy for artistic development. Bennetts' (2002: 168) research concluded that mentoring:

engages the intellect and emotion, and provides just the stimulus necessary to support cherished dreams and promote new ideas. The mentors act as catalysts for creativity.

Further, when artists are given the 'space to grow and develop [artistically], the result is often a highly successful career' (Harrison/Parrott 2009: para 10). The emergence through the data of this request to focus more on artistic development suggests that YAQ may need to consider the balance between artistic development and professional development. This issue is discussed in more detail in Chapter Five.

The data showed that mentorees held expectations that SPARK would provide funding and support for the completion of a creative project.

Some mentorees considered getting funding as the purpose of the creative project. The majority of mentorees were happy with the level of funding provided, however, a few mentorees suggested that they would have liked more funding or follow up funding at the conclusion of the program, despite YAQ's (Youth Arts Queensland n.d.c.) clear indication that the funding was only a contribution to their project. YAQ's position on funding is supported by Campbell and Campbell (2002: 78-79) whose program provides funding an incentive to the mentor and mentoree to work on the project together. This finding suggests that YAQ could clarify for mentorees their position on funding. Further, this finding also suggests that mentorees may have an unrealistic expectation of what is achievable in the time frame with the available resources. Additional data confirms this finding with some mentorees recommending further guidance from YAQ and their mentor on setting realistic goals and expectations for their project. As one mentoree commented:

Perhaps my expectations of brilliance should  
have been tempered by my lack of experience!

Two mentorees provided reflections on their experience of creating a project as part of their mentorship. Both mentorees favoured a learning driven experience rather than creating a work that would be showcased. One mentoree was satisfied with this approach, however the other, in hindsight, would have created a piece of work had they had better identified their learning needs. These reflections further highlight the importance of programs and mentors to help mentorees determine needs and learning outcomes and set realistic expectations (Lacey 1999: 28-29).

#### 4.2.4 Professional development workshops

As one mentoree commented, 'Have more!!!' This discussion on the professional development workshops however is not about quantity, as the mentoree may have intended, but about content and relevance. When asked what they thought was the purpose of the professional development workshops the most common responses from mentorees were:

- To learn business skills, tools and knowledge;
- To learn more about the industry; and
- To understand and learn how to self-develop and self-manage all aspects of professional artistic life.

The SPARK Theories of Change model confirms that mentorees who attended the three-day professional development workshop program were expected to develop new and existing business and arts skills and knowledge. Industry induction, career competencies education and developing career self-management skills were not reflected explicitly in the model as an expected response to this program activity. Indeed, the literature confirms these two aspects – industry induction (Hunter 2002: 10) and developing career competencies and skills as strategies for advancing careers in the arts (Bridgstock 2007: 324). As mentorees generally expressed that the purposes they identified were met, this finding suggests that it would be worthwhile for YAQ to make explicit these actual responses – industry induction, career competencies education and developing career self-management skills – to the professional development workshops.

While the literature suggests that artists are less aware than they could be of the impact they have on their own career success (Bridgstock 2007: 110), this implicit response to the program activity regarding career competencies education and developing career self-management skills also suggests that the program itself is not fully aware of the effect it has on developing career competencies and career self-management skills for young and emerging artists. The data showed that 28% of mentorees held the expectation to learn career self-management skills and another 11% expected career direction. These expectations were met. This is a significant finding as Bridgstock's (2007: 324) research yielded empirical evidence emphasising the value and importance of career education and career self-management skills development. She (2007: 324) found that professional artists and tertiary arts graduates:

who possess[ed] well developed career self-management skills (particularly career building skills such as locating and using career information, applying for or creating work and managing the career building process) experience[d] better career outcomes than other artists.

Career competencies help artists take responsibility for the direction and evolution of their careers. As a career development program, and due to its significance as a strategy for career advancement as asserted by the literature, it would be appropriate for SPARK to make explicit the career self-management expectations held by mentorees. This issue of is discussed in more detail in Chapter Five.

Emerging through this data on the professional development workshops, like the creative project, is an appeal from mentorees to focus more on developing artistic skills. In the findings on the professional development workshops, mentorees expressed a clear understanding of the importance of learning business skills as an essential component of their career development, however, they also recommended more workshops focusing on the development of their creative skills and to hear from professional artists about their working life, artistic experiences and creative process. This finding confirms the importance of role modelling as a function of mentoring and as a significant learning strategy for young and emerging artists (Bennetts 2002: 162). Bennetts (2001: 260) states:

Mentors do not so much teach, as live the process of creativity, and is so doing provide for others a foundation for learning and living throughout the lifespan.

This literature augments the evidence of mentorees' desire to learn more about their creative practice and process, and their understanding of their developmental priorities at this stage of their career.

When asked to suggest improvements to the professional development workshops, some mentorees recommended more relevant workshops based on the needs, interests and skill levels of the group. This

recommendation is supported by the literature on conducting research on the needs of potential participants prior to the commencement of the program in order to best meet learning needs (Lea and Leibowitz 1992: 57). Additionally, the literature indicates that it is appropriate to run workshops for the development of specific skills and knowledge (Campbell and Campbell 2002: 77; Rolfe-Flett 2002: 10). One mentoree suggested an interview with each mentoree prior to the commencement of the program to ascertain needs and to provide background reading in order to better prepare them for the workshops. A similar idea is suggested by the literature where the application process could be used to collect information on the learning needs of the mentorees, thus shaping the direction of the workshops and any materials to be distributed (Campbell and Campbell 2002: 72-73). In addition, mentorees recommended balancing the business speakers with working professional artists to further inspire young artists. This feedback suggests that YAQ could tailor a professional development workshop program to better match the learning needs of the mentorees.

#### 4.2.5 Networking

As outlined in the literature, professional artists have agreed that developing networks is important to their career success, particularly in terms of their continued employment in the arts (Bridgstock 2005: 44). Further the literature also suggests that networks provide opportunities for both career support, such as exposure and profiling, and psychosocial support, such as increasing self-confidence and developing identity (Chandler and Kram 2005: 553; Thomas and Higgins 1996: 272; Throsby and Hollister 2003: 35). The importance of networking was also reflected in the data with the majority of mentorees indicating that networking was relevant (64%) or very relevant (16%) to their career development. The SPARK Theories of Change model suggests that YAQ expected mentorees to respond to networking by making industry contacts. This expected response very broadly encompasses the value of networks as outlined in the literature. YAQ's assumption was confirmed by some mentorees who very broadly indicated that the purpose of networking was to meet people.

However, more commonly, the data showed that mentorees had more specific ideas about the purpose of the networking opportunities, such as:

- Meet future collaborators;
- Learn from and engage with different artists;
- Raise the profile of young artists and other creative work; and
- Generate professional opportunities post-SPARK,

which, to some extent, confirmed the literature's view of networking. In addition, the expectations of networking as shown in the data, such as connect with artists at the same career stage and make new friends, suggested that some mentorees recognised the psychosocial benefits of networking. As stated in the literature, networks are a source of developmental relationships, personal and professional contacts of 'particular importance to career growth and personal learning' (Higgins and Kram; Lankau and Scandura in Chandler and Kram 2005: 548).

The challenge of making new contacts and meaningful connections were highlighted by feedback from two mentorees. For instance, one recommended grouping people together in their artforms, another suggested easing the pressure and enabling shy mentorees to follow up when they were ready. This finding suggests that mentorees be provided with skills training to help build and maintain their networks. As the literature suggests, good networkers are prepared, make a positive impression, build rapport, manage interactions and maintain contact with a focus on helping others, not just themselves (Butler 2009).

Some mentorees provided feedback on the challenge of building and maintaining networks due to geography. Specifically, they mentioned that networking opportunities were too locally focussed to be relevant to interstate artists, and limited face-to-face contact made it difficult to maintain long-distance relationships. However, the rise of digital social media, such as MySpace, Facebook, Twitter, and LinkedIn, has taken traditional networking – and as such career development – to a whole new,

technological level, transcending time and space (Derven 2009: 59; Graves Sr 2009: 6; Kohnle 2009: para 3). Social media or social networking can enhance the face-to-face relationship building experience providing a space to keep in touch and enabling feelings of connection and a sense of community. The literature also suggests that social media can provide an opportunity for mentorees to access their mentor's (and others') network to build their own professional network (Derven 2009: 61). In addition, some social networks, such as MySpace, have been used by emerging artists to promote their work (Gadd 2007: para 20). Digital social media allows YAQ to enhance the networking experience for mentorees by enabling greater relationship building and maintenance over long and short distances, developing broader and farther reaching networks, securing future work opportunities, and providing opportunities for self-promotion.

#### 4.2.6 Social activities

The purpose of the social activities as shown in the data, such as:

- Getting to know other mentors and mentorees personally and professionally;
- Network in a relaxed environment;
- Bond as a group;
- Make the formal program experience more fun; and
- Share ideas, knowledge and experience,

affirms the assumptions outlined in the SPARK Theories of Change model. In addition, all expectations held by mentorees – from such commonly held expectations as network and make peer contacts, make new friends, share skills, networks and experiences, and have fun and relax together, to less commonly held expectations as generate a sense of community and see new creative work – were met. This suggests that YAQ has clearly communicated, planned and facilitated the expected response to the social activities as outlined in the model.

According to the literature, social activities provide a balance to formal programming (Wisconsin Center for Education Research 2007: 2) and can enhance the mentoring experience (Campbell and Campbell 2002: 79-80). They are usually group meals or other gatherings involving refreshments and provide an opportunity for group interaction (Rolfe-Flett 2002: 11). Data on the artistic experience suggested that some mentorees considered seeing work as part of the social activities. It provided talking points and thus served to support relationship building between mentorees. In SPARK's case, social activities (and the artistic experience) also served as a complementary activity to formal networking, enabling mentorees to continue building personal and professional networks and sharing information (Rolfe-Flett 2002: 11).

The data suggested that the relevance of the social activities to career development was not as clear to mentorees as some of the other program activities with some mentorees suggesting it was relevant (39.1%) with others undecided about its relevance (34.8%). This finding suggests that mentorees are not clear on how this activity contributes to their career development. YAQ could more clearly communicate to mentorees that social activities complement formal networking and are thus beneficial to their career development.

#### 4.2.7 Artistic experience

According to the SPARK Theories of Change model, the expected response to mentorees attending the artistic experience was to inspire their creative practice. This was confirmed by mentorees' response to be inspired by other artists' work, and their met expectation to inspire their creative practice. According to the literature, seeing contemporary work, particularly in their field, enables artists to be exposed to 'new topics, ideas, and directions' (Feinstein 2006: 281) which often inspires artists to generate exciting, new ideas and projects (Feinstein 2006: 280-281). Viewing the work of other artists provides a valuable source of inspiration, stimulating ideas, seeing possibilities and inciting the exploration of one's own creativity (Quinlan 2005: 7).



While the artistic experience appears to have inspired the majority of mentorees, a smaller number felt that the artistic experience could have better met their expectations, for instance, 13% held an expectation to stimulate ideas which was not met. Another suggested seeing work that was more relevant to their practice. For this small percentage of mentorees, the data suggested that the artistic experience was not as relevant to development of their practice as to other mentorees. This finding suggests an opportunity for YAQ to select work that is more relevant to the mentorees and/or to clarify the purpose of the artistic experience.

The data also suggested that the artistic experience was not only about inspiring creative practice, as assumed by YAQ, but about providing talking points to support relationship building between mentorees. It suggested that some mentorees held expectations, such as discuss the experience with other mentorees, have fun, and balance information overload from the day. This finding suggests that the artistic experience also provides a focus for social activities and facilitates informal networking. As the literature suggests, when social activities involve everyone, are fun, appropriate to the group, and planned to achieve program goals, they can be very special and rewarding for participants (CES Youth Programs n.d.: 21).

The data suggested that the relevance of the artistic experience to career development was not as clear to mentorees as some of the other program activities with some mentorees suggesting it was very relevant (35%) with others undecided about its relevance (25%). Although, the artistic experience was considered by mentorees as one of the most significant SPARK program activities offered. This finding suggests that mentorees appreciate the value of seeing work to inspire their creative practice however, they are not clear on how this contributes to their career development. YAQ could more clearly articulate to mentorees their reasons for providing the artistic experience and how this contributes to their arts career development, for instance, as suggested by the data, as a vehicle for social activities and informal networking.

## 4.2.8 Profiling

The data showed that most mentorees thought the purpose of the profiling opportunities was to increase awareness of SPARK artists and their creative practice within the industry including funding bodies. This mostly confirms the SPARK Theories of Change model where YAQ's expected response was for mentorees to be recognised and acknowledged by the industry and in the media and that there would be some level of national recognition. The data and the model differ where mentorees expected that the profiling opportunities would also get them seen by funding bodies. They did not mention the media as suggested by YAQ.

As part of SPARK, YAQ implemented a small-scale publicity plan profiling mentorees. However, YAQ also expected that mentorees would take responsibility for their own marketing activities to promote themselves and their work. The data suggested some confusion from mentorees about YAQ's profiling activities and expectations. This is evident in the data suggesting that the profiling opportunities were an event. This was expressed through such expectations as:

- Meet industry professionals;
- Find people to provide future opportunities or suggest pathways post-SPARK;
- Obtain feedback on their work;
- See other mentorees' work,

and from such feedback as:

I felt like more contacts were successfully made through social activities and workshops, rather than profiling opportunities organi[s]ed by [SPARK].

While the finale also presents an opportunity for showcasing mentorees that were ready to be profiled, the SPARK Theories of Change model considers the finale event as a separate program activity (which will be considered in the next section of this chapter). In addition, the unmet expectations –

raising their profile to funding bodies, meeting industry professionals, gaining recognition in their field; collecting media coverage for their portfolio; obtaining feedback on their work; creating funding opportunities; and finding people to provide future opportunities or suggest future pathways – further indicated a lack of clarity on what could be expected from YAQ’s profiling activities. This is further supported by data that suggests that profiling was an expectation of SPARK held by a smaller number of mentorees which was not met. This evidence suggests an opportunity for YAQ to clarify the purpose of the profiling opportunities and communicate it clearly to mentorees to ensure expectations are aligned across all parties.

According to the literature, getting the work recognised and accepted is part of the emerging artist’s tasks (Caves in Bridgstock 2007: 105) and a reality they need to face as ‘few artists are “discovered” without any effort on their part’ (Lazzari 2002: 7). One of the responsibilities of the artists is to be an active promoter of their work (Throsby and Hollister in Bridgstock 2007: 105). The literature also suggests that mentors can help by improving the mentorees network and raising their profile (Hunter 2002: 4). Further, a mentoree sponsored by a high profile mentor, is more likely to be ‘welcomed and respected more rapidly by colleagues and peers, making connections that will propel a career forward’ (Litzenberger 2006: 264). The literature and the findings from the data suggests an opportunity for YAQ to provide information to mentorees on self-promotion, profiling to arts professionals, funding bodies and the media, and building and maintaining networks. In addition, it suggests that mentors can play more of a role in sponsoring and profiling their mentoree and their work.

#### 4.2.9 Finale

The data showed that the majority of mentorees expected that the finale would:

- Showcase their creative project and profile artists;
- Debrief and share experiences;
- Continue building their network;
- See progress or outcomes of other creative projects; and
- Celebrate achievements.

This affirms the expected responses to the finale as outlined in the SPARK Theories of Change model.

According to the literature the finale needs to simply bring the relationship and as a result the program to a close (Cranwell-Ward, Bossons and Gover 2004: 118). However, this finding was not explicitly expressed in the SPARK Theories of Change model as an expected response to the finale. The data revealed that mentorees were expecting program closure, which was not met. In addition, feedback from mentorees on the paired mentoring in section 2.1 indicated that the final two stages of the mentoring lifecycle – disengagement and redefinition – were missed. This finding suggests that YAQ should improve their closure strategy to ensure that SPARK includes a compulsory final formal relationship closure meeting and an event to celebrate the end of the program.

The literature indicates that a final formal closure meeting helps to facilitate the ‘ending process’ (Clutterbuck and Megginson 2004: 193). The first of the final two stages is disengagement where the partners reflect and debrief their achievements and the relationship, and the last, redefinition where the partners determine the new nature of their relationship now that the program is complete (Rolfe-Flett 2002: 7). Program managers are advised to encourage pairs to formally conclude the formal mentorship and redefine the relationship rather than allow it to ‘fizzle out’ (Cranwell-Ward, Bossons and Gover 2004: 117). This final formal closure meeting also presents an opportunity for mentorees to look forward. The literature suggests that at the end of the program attention can be drawn to further career development for mentorees. The kind of support and action plans they might need could also be highlighted, for instance, future mentoring relationships, setting up a peer-to-peer mentoring networking, and other

career development opportunities (Clutterbuck and Megginson 2004: 191; Cranwell-Ward, Bossons and Gover 2004: 123 and 226-227).

The literature suggests that for participants of a formal mentoring program, a final social event provides an opportunity for participants to celebrate their achievements, share their experiences and stories, and provide feedback on their overall outcomes and about the program (Cranwell-Ward, Bossons and Gover 2004: 228; Lacey 1999: 31). The conclusion of the event could then signify the point at which the mentoring relationships are officially dissolved (Cranwell-Ward, Bossons and Gover 2004: 118). A finding from the Fieldworx (2005: 5) evaluation of the 2005 SPARK program supports the literature. The 2005 SPARK mentorees recommended a showcase at the end of the program as a performance opportunity and to formally close the program (Fieldworx 2005: 5). As indicated on the SPARK Theories of Change model, commitment to an event poses a challenge for YAQ as hosting a get together is dependent on funding. The literature corroborates the data – as Clutterbuck (in Cranwell-Ward, Bossons and Gover 2004: 228) laments, ‘without formal closure, the relationship may continue long after it has served a useful purpose and vital learning is never captured’ – thus suggesting that YAQ must find a way to address this challenge.

#### 4.2.10 SPARK

According to SPARK’s theory, at the conclusion of the program mentorees should experience a career transition from emerging artist to established, professional artist. The data showed that this assumption was identified by a small number of mentorees who suggested that the program would advance their career and ‘emerge’. However, the most common response regarding the purpose of the program was to support relationships between established and emerging artists. This data more strongly reflects the original brief provided by the Australia Council (Australia Council for the Arts 2002: 1) for the creation of a new mentorship program:

which brokers and supports the development of mentorship relationships between young/emerging theatre artists and established theatre artists/companies across Australia. Through the mentorships the Theatre Board seeks to increase the skills and artistic vision of young Australian artists;

and one of SPARK's objectives to 'support a mentoring partnership between a young and emerging artist with a professional artist of their choice' (Youth Arts Queensland n.d.c.)

In light of the response from mentorees on their perception of the purpose of SPARK, the Australia Council's strategic goal for the program and the findings on the extent to which the participating young and emerging artists experienced a career transition (to be discussed in more detail in the next section), the data raises the question of whether the program actually needs to facilitate a career transition or whether fulfilling the Australia Council's business problem to develop 'skills and artistic vision of young Australian artists' (Australia Council for the Arts 2002: 1) is enough. This finding suggests an opportunity for YAQ to clarify the purpose of the program.

Participating in SPARK made mentorees feel supported, validated as an artist and part of a community. This was further confirmed by mentorees that meeting future collaborators, friendship and a sense of belonging and community were some of the most significant outcomes they were taking away from SPARK. One mentoree commented on the impact that skills sharing workshops with the other mentorees had on their personal and artistic development. The literature points out that the early career is characterised by individuals having networks that help them define their identity, build their confidence and help them make career decisions (Chandler and Kram 2005: 553; Super in Gavilan College 2000: 1). It is not surprising then for mentorees having experienced this type of psychosocial development to desire continued connection with other participants and YAQ at the conclusion of the program. To this end, recommendations from the mentorees suggested two future opportunities for YAQ's consideration:

- Instigate a peer-to-peer mentoree network to support career development opportunities and to signify the start of a new way for mentorees to relate to each other.
- Facilitate and support community network of SPARK alumnae, thus continuing to be a part of the future career development of mentorees.

This finding and the recommendations put forward by mentorees resonate with the literature and corroborates the importance of networks which suggests that support and encouragement from these types of networks as a major contributing factor to career advancement (Throsby and Hollister 2003: 35).

#### 4.2.11 Career development

A successful program sets in motion the causal process which leads to the desired outcomes. SPARK's desired outcome was that upon completion of the program mentorees would have experienced a career transition from emerging artist to established, professional artist. The data showed that at the conclusion of SPARK the majority of mentorees had indeed transitioned from one career stage to the next, however, only 12% considered themselves established artists. By the time the survey was taken in August 2008, more young artists had transitioned to their next career stage, of which 48% considered themselves established. This result from the evaluation is corroborated by Lacey (1999: 31) who suggests that the success of some mentoring relationships cannot be judged immediately following the conclusion of the program. YAQ is to be commended on playing a part in facilitating a career transition for some mentorees at some point following the conclusion of SPARK.

However, while the data showed that each proximate step of the program was mostly successful, and that for almost 50% of mentorees a career transition took place from emerging to established professional artist by the completion of the program or the time the survey was taken, on a whole, the final desired outcome was not achieved to its full extent, that is,

not all mentorees experienced the career transition from emerging to established at the immediate conclusion of SPARK. This finding suggests a partial breakdown in the causal process, which means that the program set in motion the causal process but did not lead completely to the desired effect (Suchman in Weiss 1998: 128). As discussed in section 4.2.10 on SPARK, this finding and in light of the Australia Council's business problem, the data raises the question of whether the program actually needs to facilitate a career transition.

This finding also raises the issue of career timeliness and readiness to transition. The data suggested that the average age for when young artists felt they considered themselves an established artist was 24. 33% of mentorees indicated that they became established artists after the age of 25. The data also suggests that career stage could also affect a mentoree's timeliness and readiness to transition. As one mentoree commented:

In hindsight, it might have been more beneficial for me to do [SPARK] now I'm at the point of 'Becoming Established'. With more certainty of what I want to do, I feel I could utilise [SPARK] a lot more th[a]n I did at the more uncertain point of 'beginning/starting out' that I was at then.

In addition, the literature suggests that a young and emerging artist is an individual in their first five years of professional practice in a particular field (Hunter 2002: 23). The issue of timeliness will be discussed in more detail in Chapter Five.

Alternatively, with all its success in achieving each proximate step of the theories of change, the extremely positive feedback received from mentorees about the value of participating in SPARK and its influence on their career development, and in light of the Australia Council's strategic goal, I suggest that YAQ modify SPARK's theoretical framework and subsequently the desired outcome to more accurately reflect the findings from the data. I suggest that the aim of the program be modified to indicate that SPARK prepares young and emerging artists for professional careers in the arts. Should some mentorees experience a career transition to established



artist at the conclusion of the program, this could be considered a bonus outcome. The underlying theory being that paired mentoring with a professional artist of their choice together with complementary workshops provided by YAQ would develop careers for young and emerging artists by: inducting them into professional artistic life and the industry; guide them in their chosen career direction; showing them what it takes to be successful through building networks; developing career competencies and career self-managements skills; developing business skills for survival in the industry; inspiring their creative work and artistic development; and psychosocial development such as, enhancing their sense of ability, their identity and confidence as an artist.

### 4.3 Commendations, affirmations and recommendations

The evaluation of SPARK revealed an effective program that was almost entirely successful in realising its theories of change. The study found that its effectiveness could be attributed to how it accords with most of the mentoring and career development principles outlined in the literature. The study also found that YAQ could improve the formal mentoring experience by more effectively addressing the following critical success factors of program development:

- Embedding the program objective to their sponsoring organisation's strategic goal may have improved the achievement of the desired outcome. In light of the Australia Council's strategic goal and the findings on the extent to which professional careers were established for the participating young artists, the study raised the question of whether the program actually needed to facilitate career transitions or whether supporting mentorships for the artistic and professional development of young artists and preparing them for professional arts careers was enough;

- Establishing more explicit criteria for selecting mentorees based on career timeliness and readiness for career transition could have improved the achievement of the desired outcome of establishing professional careers for young and emerging artists at the conclusion of the program. (The issue of timeliness is discussed in more detail in Chapter Five);
- Communicating and providing information to mentorees on how to select and approach a suitable mentor to increase relationship success and effectiveness;
- Aligning the expectations of all parties – mentors, mentorees and the organisation – would ensure that everyone was clear on the overall context and expectations of the program. The evaluation found some instances of disparity between the purpose of program activities, YAQ’s expectations of mentorees, and mentorees’ expectations of YAQ’s support. This resulted in YAQ and mentorees being at cross-purposes and expectations not being met. This was most obvious in the findings on profiling opportunities;
- Better preparing participants for the mentoring process by articulating the expectations of the program with emphasis on how to get the most out of program participation. The findings suggest enlisting past participants to share their mentoring experience, benefits of the relationship and any ‘pitfalls’ they encountered as a strategy to prepare mentors and mentorees for their mentoring experience;
- Providing clearer definitions of YAQ’s understanding of each person’s role and responsibilities to mentors and mentorees in order to provide the parameters within which the partners can establish their relationship protocols and better prepare them for the mentoring process. The literature recommends that this information is provided at the induction and made available in supporting documentation. The literature also

recommends that the agreed roles and responsibilities between mentoring partners be included in their written mentorship agreement;

- Better preparing mentorees for the mentoring process by providing more guidance and support to mentorees to help them identify their learning needs and set realistic expectations of what was achievable in the time frame with the available resources. The data suggests that when expectations are not met it means they potentially were not made clear in the first instance. The literature suggests that expectations and learning outcomes be included in the written mentorship agreement;
- Enforcing a degree of structure to support the development of the relationship, facilitate learning and reflection, and monitoring the progress of achieving learning outcomes and the mentoring lifecycle. A strategy to monitor the evolution of the mentoring lifecycle may have ensured that the relationships closed properly. The literature suggests structures such as written mentoring agreements, workbooks and meeting agendas would help the program manager ensure relationships were on track. (The issue of structure is discussed in more detail in Chapter Five); and
- Putting in place a more definite closure strategy would have more effectively ‘wound up’ the mentoring relationship through the final two phases of the mentoring lifecycle – disengagement and redefinition; officially closed the program; and captured vital learning outcomes. This strategy could have included the facilitation of a formal concluding meeting between mentor and mentoree to reflect and debrief achievements, redefine the nature of their relationship and discuss future development opportunities for the mentoree; and a social event, as opposed to a profiling event, for all participants to celebrate their achievements, share their experiences and stories, and provide feedback on the program;

SPARK was almost entirely successful in setting in motion the causal process that would lead to the desired outcomes. The next three sections set out the findings from the evaluation of SPARK as commendations, affirmations and recommendations for YAQ. The commendations confirm where SPARK's theory was proved by the data. The affirmations acknowledge issues raised by the data in terms of SPARK's theory. The recommendations suggest a course of action for addressing the issues and improving the program.

### 4.3.1 Commendations

Youth Arts Queensland is commended for:

- Achieving the expected response to paired mentoring as outlined in the SPARK Theories of Change model. Mentorees acknowledged the purpose of the paired mentoring as: developing their own discipline-specific skills; developing their creative practice and process; learning from their mentor's knowledge and experience; and accessing networking opportunities;
- Achieving the expected response to the social activities as outlined in the SPARK Theories of Change model. Mentorees acknowledged the purpose of the social activities as: getting to know other mentors and mentorees personally and professionally; network in a relaxed environment; bond as a group; make the formal program experience more fun; and share ideas, knowledge and experience;
- Achieving the expected response to the artistic experience as outlined in the SPARK Theories of Change model. Mentorees acknowledged the purpose of the artistic experience as: inspiring creative practice;
- Enabling mentorees to obtain a deeper understanding and development of their creative practice. This was recognised by mentorees as one of their most significant outcomes of their SPARK experience; and

- For making mentorees feel supported, validated as an artist and part of a community. Mentorees expressed that meeting future collaborators, friendship and a sense of belonging and community were some of the most significant outcomes of their SPARK experience.

### 4.3.2 Affirmations

The evaluation of SPARK affirms that:

- The actual response to the three-day induction mostly achieves the expected response to the program activity as outlined in the SPARK Theories of Change model. Mentorees acknowledged some of the purposes of the three-day induction as: getting an overview of the program and expectations, establish mentoring partnership and plan, establishing expectations and learning about mentoring;
- The actual response to the creative project mostly achieves the expected response to the program activity as outlined in the SPARK Theories of Change model. Mentorees acknowledged the purpose of the creative project as: providing a practical focus for the mentorship; developing creative process and practice in a supportive environment; and obtaining funding and support for the completion of a project;
- The actual response by mentorees to professional development mostly achieves the expected response to the program activity as outlined in the SPARK Theories of Change model. Mentorees acknowledged the explicit assumptions of learning business skills, tools and knowledge; and the implicit assumptions of learning more about the industry and understanding and learning how to self-develop and self-manage all aspects of professional life;
- The actual response to the networking opportunities mostly achieves the expected response to the program activity as outlined in the SPARK

Theories of Change model. Mentorees acknowledged the broad purpose of the networking opportunities as: making and developing industry contacts;

- The actual response to the profiling opportunities mostly achieves the expected response to the program activity as outlined in the SPARK Theories of Change model. Mentorees acknowledged the purpose of the artistic experience as: being recognised and acknowledged by the industry and in the media and that there would be some level of national recognition. It should be noted that some mentorees thought profiling did not meet its purpose;
- The actual response to the finale mostly confirms the expected response to the program activity as outlined in the SPARK Theories of Change model. Mentorees acknowledged the purpose of the artistic experience as: showcasing their creative project and profiling artists; debriefing and sharing experiences; continuing to build their network; seeing progress or outcomes of other creative projects; and celebrating achievements. It should be noted that some mentorees thought that the finale did not meet its purpose; and
- The actual outcome of the program confirms, to a lesser extent, the achievement of SPARK's desired outcome, to establish professional careers for young and emerging artists, as outlined in the SPARK Theories of Change model. At the conclusion of SPARK 12% of mentorees considered themselves established artists of which 5% of mentorees attributed SPARK as the significant event that marked their transition to established artist. At the time the survey was taken in August 2008, more young artists had transitioned to their next career stage, of which 48% considered themselves established.

### 4.3.3 Recommendations

The findings from the evaluation of SPARK recommends:

- Reviewing the responses submitted on program activity purpose with low percentages. In most cases the expected response as outlined in the SPARK Theories of Change model appeared in the range of responses submitted by mentorees, however the low response rate suggests that:
  - Some mentorees are not clear on the purpose of the program activity, in which case YAQ should clarify the expected response to the program activity and articulate accordingly to mentorees;  
or
  - These responses as put forward by mentorees are actually unanticipated expected responses to the program activity which should be made explicit and incorporated into SPARK's theory;  
or
  - These responses are actually outside the scope of SPARK, in which case, YAQ should clarify the expected response to the program activity and communicate their expectations clearly to mentorees;
  
- Clarifying all program activities and expected responses (program theory) and then communicating this information clearly to mentorees so that the program and mentorees are not at cross-purposes and that expectations are aligned. In particular, this applies to: profiling and finale;
  
- Reviewing the function of the workbook as a support structure for the mentorship. The literature indicates that the workbook is a valuable tool for the mentoree as a space for reflection and documenting progress and learning outcomes; and for the program manager for monitoring progress of achieving learning goals and the evolution of the mentoring lifecycle. The findings recommend some thought be given to

alternatives to the workbook, such as a series of questions to aid the learning journey through personal space, and a meeting agenda which needs to be completed and returned to the program manager following the meeting;

- Reviewing the content of the professional development workshops to meet individual learning needs, interests and skill levels. The literature suggests that information on learning needs could be collected as part of the application process to help shape the workshop program and prepare supporting materials. The literature also suggests that the program manager, through regular contact with mentors and mentorees, may identify specific skills that require further development. The mentorees suggest balancing the business speakers with working professional artists to speak about their experience of working life, artistic experiences and creative process to further inspire young artists;
- Providing career competencies education and career self-management skills development in order to help artists take responsibility for the direction and evolution of their careers. (This issue is discussed in more detail in Chapter Five);
- Providing workshops in developing networking skills to enable young artists to speak more effectively about what they do and form mutually beneficial relationships. The findings also suggest that YAQ encourage the use of digital social media to meet the challenge of building and maintaining relationships due to geography and enhance the networking experience;
- Reviewing the purpose of the artistic experience to not only serve as an opportunity to inspire creative practice, but as a vehicle for facilitating informal networking between mentorees and social activities;



- Programming artistic experiences that are more relevant to mentorees' disciplines and creative practice to inspire their work, stimulate new ideas, and explore their creativity for the further development of their creative practice;
- Clarifying the purpose of profiling to ensure mentorees' are clear on what they can expect from YAQ's profiling activities. The findings suggest an opportunity for YAQ to provide information to mentorees on self-promotion, profiling to arts professionals, funding bodies and the media, and building and maintaining networks. In addition, the literature suggests that mentors can play a role in sponsoring and profiling their mentoree and their work through their network;
- Developing the closure strategy to ensure that relationships are formally concluded and vital learning outcomes are captured. The findings recommend that:
  - Training be provided on the mentoring lifecycle to ensure participants are briefed on how to end properly;
  - YAQ supports and encourages a formal closure meeting between mentor and mentoree to improve integration of the final two stages of the mentoring lifecycle – disengagement and redefinition – into the process. Disengagement involves reflection and debriefing achievements. Redefinition involves the partners determining whether they will continue, form a new relationship or discontinue. Future development opportunities for mentorees could also be discussed at the formal closure meeting. The literature recommends completing a review or evaluation, or proposing a series of questions for consideration, as strategies for facilitating this final meeting;
  - Meeting the challenge of hosting a final 'get together' for participants that is not solely a profiling opportunity, but an event to celebrate their achievements, share their experiences and stories, and provide feedback on the program;

to signify the end of the program and the point at which mentoring relationships are officially dissolved;

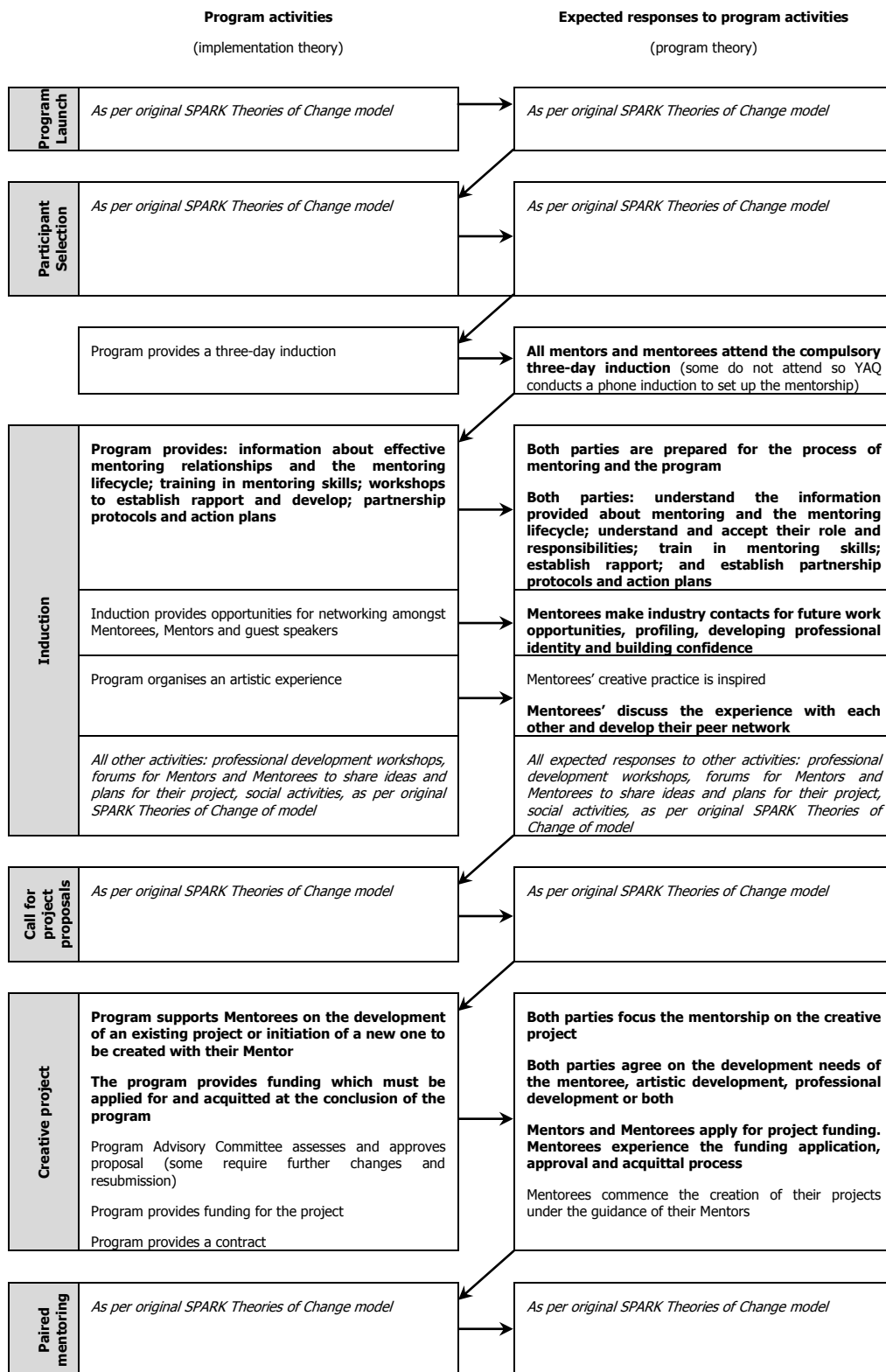
- Considering the balance between artistic development and professional development for young and emerging artists to ensure that mentorees learning needs, program objectives and sponsoring organisation's strategic goals are met. (This issue is discussed in more detail in Chapter Five);
- Reconsidering the desired outcomes of the program based on the actual outcomes of the program experienced by the majority of the mentorees. The findings suggest that YAQ consider the desired outcome of the SPARK program is to prepare young and emerging artists for professional careers in the arts. Alternatively, consider the issue of career timeliness and readiness to transition from emerging to established. (The issue of timeliness and readiness is discussed further in Chapter Five); and
- Considering the following future directions for SPARK:
  - Instigating a network of SPARK alumnae as a means to continue developing a sense of belonging and community, and helping to facilitate career growth and personal development.
  - Facilitating a peer network for mentors as a strategy to support their efforts, develop mentoring skills, and build rapport between mentors.

#### 4.3.3.1 Recommendation for a new SPARK Theories of Change model

In light of the principles outlined in the mentoring and career development literature, the data and the recommendations, the findings from the evaluation of SPARK recommends amending the SPARK program's

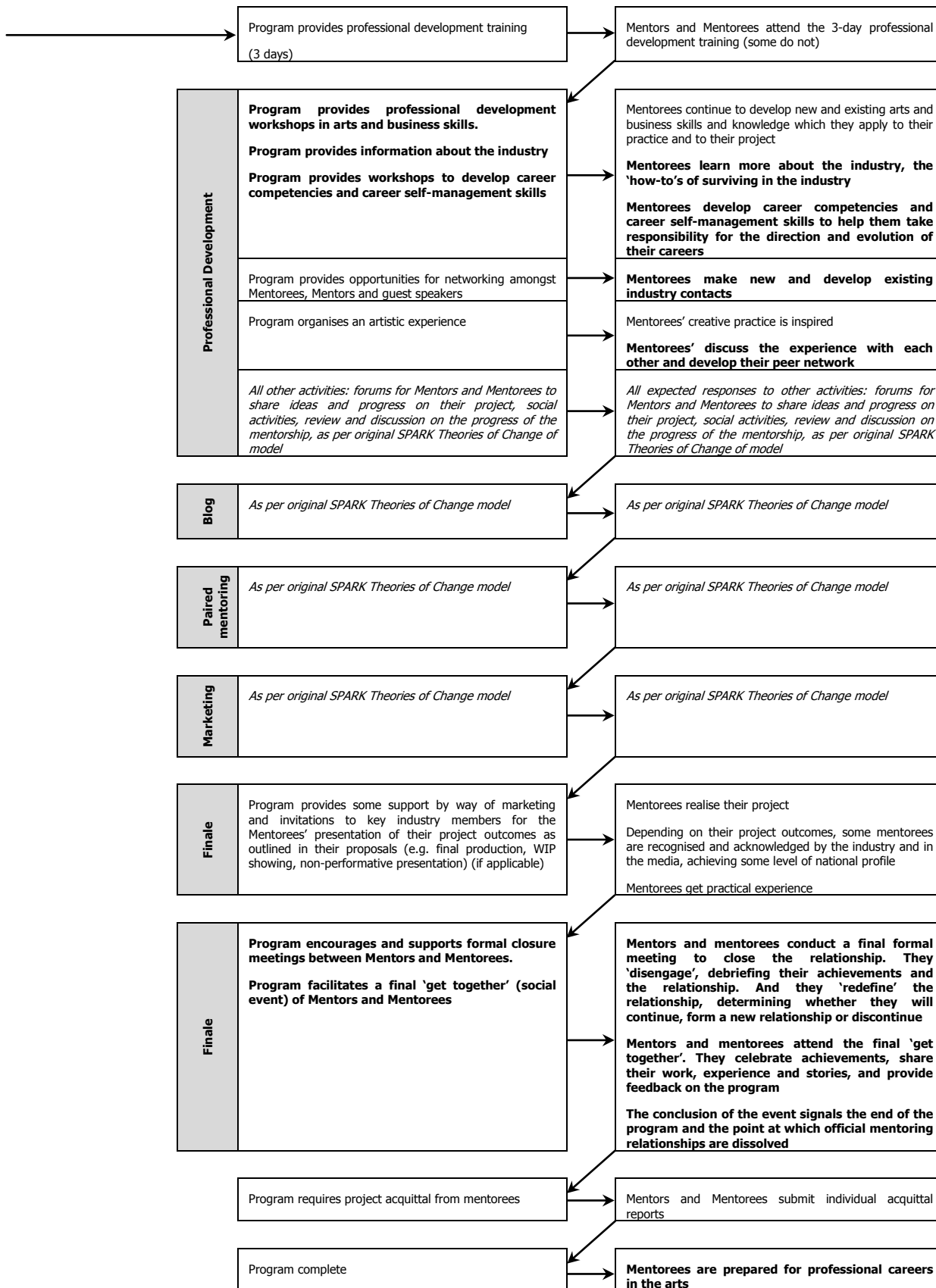
theory to reflect the actual responses to program activities. Figure 4.19 illustrates a representation of a new SPARK Theories of Change model. (Specific amendments to the program activities and program theory in **bold type**).

**Figure 4.19 A new SPARK Theories of Change model**



**Program activities**  
(implementation theory)

**Expected responses to program activities**  
(program theory)



# Chapter Five

## Implications

Chapter Four presented the findings from the evaluation of the SPARK National Young Artists Mentoring Program (SPARK). It revealed that SPARK was a successful and effective program and an exemplar model of a formal mentoring program preparing young and emerging artists for professional careers in the arts. Section 4.2 discussion showed that the emergence of actual program developments mostly affirmed SPARK's underlying theory. It proved that program activities were delivered according to plan or mentoree expectation and the expected responses to program activities were as YAQ had assumed. However, while the data showed that each proximate step was successful, the data also revealed a partial breakdown in the causal process, that is, the program set in motion the causal process but it did not lead completely to the desired outcome of establishing professional careers for young and emerging artists at the conclusion of SPARK. This 'theory failure' suggested an opportunity for YAQ to give more thought to the desired outcomes for the program. Chapter Four concluded with a summary of the findings set out as commendations, affirmations and recommendations.

This chapter outlines the implications for knowledge of the evaluation of SPARK. It generalises the findings from the study and together with principles outlined in the mentoring and career development literature and puts forward a number of necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists. It concludes by describing the limitations of this research and recommendations for future research.

## 5.1 Conditions for developing formal mentoring programs for young and emerging artists

Much has been learned from research into formal mentoring programs from the programmatic efforts of organisations in the corporate environment. This has resulted in some now generally well-accepted strategies for making formal mentoring work. Researchers and mentoring practitioners have shared their knowledge and have developed principles of program development and critical success factors for developing formal mentoring programs. In the arts, formal mentoring programs have adapted these principles to its unique situation. Research in formal arts mentoring programs has yielded more information on program design issues rather than on how participants respond to programs to achieve desired career development outcomes. In particular, it did not provide information on how formal mentoring programs achieve career transitions for young and emerging artists.

In this section I present the implications for knowledge from this study and put forward a number of necessary conditions for developing effective formal mentoring programs for the career development of young and emerging artists.

**Condition 1: The issue of the amount of structure needs to be considered to best support the arts mentoring process, achieve learning objectives and monitor progress**

Determining the amount of structure to enable sustainable mentoring processes is a very pertinent issue to consider when developing formal mentoring programs for young and emerging artists. It is one of the most difficult challenges for program developers and is critical to the success of the mentoring relationship. Structure enables ongoing support from the program manager as the mentoring relationship evolves through the

mentoring lifecycle and partners work towards achieving the learning objectives outlined in the action plan. However, the literature asserts that the most satisfactory formal mentoring relationships are ones that also operate as informally as possible as they offer strong elements of friendship and empathy.

The SPARK program offered such structures as a workbook to manage the mentoring process, a written agreement to document relationship protocols and learning objectives, and a funding application and acquittal process. Within these parameters, the program also encouraged mentoring partnerships to operate as informally as possible. However, despite YAQ's efforts to encourage a balance between formal and informal mentoring, the data from the SPARK program evaluation suggested that mentorees felt that structure did not suit the nature of their creative practice. The data did not offer any further detail on this impression however, presumably mentorees meant that the structure inhibited their creative process, implying that the mentoring process should err more on the side of informality.

The data also suggested that the structures put in place by YAQ were not strictly enforced, evident in the number of mentorees that did not use the workbook to manage the mentoring process and, that indicated that the final two stages of the mentoring lifecycle – disengagement and redefinition – were missed. Without formal closure the relationship may continue long after it has served its purpose and learning outcomes never captured. This raises the issue of how program managers monitor the development of the mentoring relationship as it moves through the mentoring lifecycle and the pairs work towards achieving the goals set out in the action plan. The literature emphasises the importance of providing resources and putting in place strategies to manage and maintain the program and to keep relationships on track, such as formal reviews, informal communications, learning journals, and checklists.

The challenge for formal arts mentoring programs is to provide enough structure to enable effective relationships that evolve through the mentoring lifecycle and achieve learning objectives, and enable program



managers to monitor progress, but not have so much formality that it not only hinders the mentoring process but also the creative process.

**Condition 2: Timeliness and readiness for career transitioning should be considered as criteria for selecting target participants, particularly if the aim of the program is to facilitate a career transition for young artists from emerging to established**

Describing the target participants is one of the activities of the design phase of formal mentoring program development. Formal mentoring programs that aim to facilitate a career transition for young artists from emerging artist to established artist need to consider the issue of timeliness and readiness to transition. The SPARK program evaluation found that the issue of timeliness for young and emerging artists can be addressed by considering what career stage they are at, their age and the number of years into their practice. These three factors can be used to describe the target participants and specifying selection criteria based on timeliness and readiness for career transitioning.

During the ‘becoming established’ stage of career development, the young artists is working on consolidating early efforts and achieving professional acceptance. Those who are ready to transition exhibit a growing degree of commitment, achievement and recognition as an early career professional artist. The data suggested that artists at the ‘becoming established’ career stage were more likely to experience a career transition to established artist at the conclusion of the program. Therefore, selecting young and emerging artists that are ready to transition based on their career stage will increase the likelihood of this occurring.

The study asked the young artists who considered themselves as ‘established’ artists at what age they experienced this career transition. The evaluation found the mean age to be 24. 25% of the young artists indicated that this transition to professional artist occurred between the ages of 25 and 28. Further, the literature indicated that the mean age when artists considered themselves as practising professional artists was 30 with the majority transitioning before the age of 25. These findings suggest that

artists who are at the age of 24 or older and at the ‘becoming established’ career stage, are more likely to transition to ‘established’ professional artist. It can be concluded that age, together with career stage, should be considered when selecting artists to participate in the program, particularly if facilitating a career transition is an objective of the program.

The young and emerging artist is generally under the age of 25 and in their first five years of practice. A professional artist is generally defined as an individual who in their last five years of their practice has created a professional work and regards themselves as engaged in the pursuit of a serious and substantial body of artistic work. Young and emerging artists could thus be selected to participate in a formal mentoring program facilitating career transitions that are able to demonstrate that they are on the cusp of their first five years of practice and ready to pursue a serious and substantial body of work.

In sum, the findings suggest that to increase the likelihood of a career transition, formal mentoring programs should target young and emerging artists that are:

- At the ‘becoming established’ career stage;
- 24 years of age or older;
- On the cusp of their first five years of practice in a particular field.

**Condition 3: The developmental stage of the young artist should be considered when determining the purpose of the program and mentoring functions**

The study found that an individual’s developmental stage is an influencing factor on the nature of mentoring and determining the purpose of the program to meet developmental needs. Young and emerging artists are generally under the age of 25 and in the early career stage of their development. While this stage is generally characterised by such career development activities as exploring the world of work, identifying potential career directions and gaining work experience, it is also an important time

for developing self-awareness and professional identity. The literature suggests that individuals at this stage have yet to develop their sense of self and are likely to seek out and develop relationships with people, such as mentors, who will help them define their identity and build their self-confidence.

Mentors can help young and emerging artists develop their professional identity, sense of self and build confidence by helping them see how they perceive themselves (self-image), how they evaluate that perception (self-esteem), how they act as a result of such an evaluation (self-confidence) and the value they place on their own creative output (self-worth). Mentors make young and emerging artists feel supported and validated.

Individuals at this stage of development are also characterised by having networks that comprise relationships that help them define their identity and build their confidence. Developing a sense of belonging and community was one of the most significant outcomes of the young and emerging artists participating in SPARK. Program activities, like the social activities, helped create friendships and networks. It is not surprising then, given their developmental stage, that the participating young artists suggested that the program develop a peer network of SPARK alumnae to continue this psychosocial development.

However, it is with greater diversity in their network that young and emerging artists are able to tap into a more diverse range of information and resources and greater opportunities for self-knowledge. Mentors can help mentorees by encouraging them to cultivate a diverse development network comprising contacts from a variety of social spheres, such as their workplace, family, and community groups, to find future role models to aid their personal development and facilitate identity development. Developing networks thus becomes more than opportunities for future employment and profiling, it becomes a valuable source of psychosocial development for the young and emerging artist.

What this means for formal mentoring programs in the arts is that mentors should be equipped with skills to help young artists develop their self-image, self-esteem, self-confidence, and self-worth. Mentor

psychosocial support functions include role modelling, personal support, acceptance, confirmation, counselling and friendship. For arts mentors this means accepting, confirming and respecting the young artists creativity, taking their work seriously, creating a supportive environment, providing opportunities for creative work, listening to new ideas, providing feedback and validating them as a professional artist.

Formal mentoring programs should also consider consciously producing program activities that develop these psychosocial needs, for example, programming social activities to generate a sense of belonging and community, using the creative project as an opportunity to not only help young artists with artistic and professional development, but moreover as a strategy to develop their professional identity, and engaging professional artists to deliver professional development workshops as role models of professional artistic life . In addition, programs and mentors can encourage young artists to develop a diverse network from a variety of social spheres to help them with finding more diverse information and resources and aiding with the development of their identity.

Programs and mentors that are able to offer the types of career and psychosocial support to help mentoree's develop their professional identity can aid their transformation to the next stage.

**Condition 4: The issue of artistic development versus professional development should be considered when developing program activities to meet mentoree learning needs**

Emerging from the evaluation is an appeal from young and emerging artists for formal mentoring programs to focus more on artistic development. The evaluation revealed that the participating young and emerging artists wanted the opportunity to practice in their chosen discipline, and develop new and existing skills to enhance the quality of their art work. They felt that this was more important than developing professional development skills such as grant writing, managing project funding, legal issues, and taxation.

The literature asserts the importance of giving young and emerging artists the opportunity to nurture their talent. At this stage in their career, young artists need to develop their body of work. It is from this body of work that all other career decisions can be based. In addition, the literature suggests that when young artists are given the space to grow and develop it often results in a successful career. Further, the literature warns that young artists should not be pushed to exhibit early and often which may have a detrimental effect on their artistic and personal development. One of the most important things mentors can do is to provide the conditions where young artists can develop their creativity.

In Australia, formal mentoring programs developing young and emerging artists tend to focus more on the career support functions, such as professional development and industry induction, rather than the psychosocial support functions such as artistic development and personal growth. Mentoring has been identified as especially important for young and emerging artists wishing to establish their practice. In this case, mentoring is about helping young and emerging artists learn business skills to help them survive and prosper, break into the industry, and bridge the gap between formal education and professional life. It can also act as a bridge between formal education and professional life.

Developers of formal mentoring programs in the arts need to be aware that the participating young artists' main concern is artistic development, in particular, the development of their creative practice and skills training in their chosen discipline. Program developers may consider other program activities pertaining to professional development as more or just as important, however, while participants will acknowledge the value, relevance and importance of these activities, this evaluation found that young and emerging artists will consider artistic development the most important aspect of developing and evolving their professional career in the arts.

**Condition 5: Developing arts career competencies and career self-management skills should form part of an effective formal mentoring program in the career development of young and emerging artists**

The literature indicates that artists are less aware of the effect they personally have on their career development and career success than they could be. Professional artists and tertiary graduates who possessed career competencies experienced greater career success than other artists. Learning career development competencies helps artists take responsibility for the direction and evolution of their careers. As protean arts careerists, the literature suggests that developing the six ‘knowing’ competencies – knowing whom, knowing why, knowing what, knowing where, knowing when, and knowing how – can help young and emerging artists build their own careers and take the next career step.

The evaluation found that some mentorees learned career self-management skills from participating in SPARK, however this was not reflected explicitly in SPARK’s theory as an expected response to the professional development workshops. This suggests that even the program itself not fully aware of the effect it has on developing career competencies and career self-management skills for young and emerging artists. So in addition to providing education about the career competencies, program developers could use the competencies as a means to design specific program activities to assist young and emerging artists develop these competencies and skills to self-manage their career. For existing programs, it may be useful to review program activities in light of the six ‘knowing’ competencies to see how they are being addressed in programming.

**Condition 6: The importance of networking and equipping young artists with networking skills should be emphasised**

Networking has been identified as an important career advancement strategy for young and emerging artists for both career development, such as future employment and profiling, and psychosocial development, such as developing identity and building confidence. The evaluation found that

networking was an important strategy employed by young and emerging artists to meet future collaborators and to generate future professional opportunities following the conclusion of the program. Young and emerging artists are also personally responsible for getting themselves and their work known and accepted. The literature also suggests that digital social media or social networking websites, such as MySpace, can be used as a space for profiling artists and promoting work.

The evaluation also found that developing a sense of belonging and community were significant outcomes for the participating young and emerging artists. As discussed in Condition 3, individuals at this stage of development build networks that comprise relationships that help them define their identity and build their confidence. It is with greater diversity in their network that young and emerging artists are able to tap into a more diverse range of information and resources that can help facilitate career growth and personal development.

What this means for formal mentoring programs is that networking should be emphasised as an invaluable strategy for career and psychosocial development of young and emerging artists. Mentors and programs should encourage mentorees to develop a diverse network of contacts from a variety of social spheres to help them find future role models, mentors and other developmental relationships. Mentors could allow mentorees to access their network as a strategy to build the mentorees network and raise their profile. In some cases, a high profile mentor may sponsor the mentoree, increasing the likelihood of being welcomed into the industry and respected more rapidly by colleagues and peers. Connections can then be forged that propel their career forward.

Programs should consider equipping young artists with networking skills to enable young artists to speak more effectively about what they do and form mutually beneficial relationships. Programs could also consider the use of digital social media or social networking to enhance the networking experience and meet the challenge of maintaining long-distance relationships. In addition, programs could develop a peer network of past participants to continue supporting psychosocial development, help artists keep in touch and fortify feelings of belonging, connection and community.

## **Condition 7: Mentoring in the arts requires specific mentor skills and needs to be considered when training mentors**

Arts mentors have a special role to play in the development of young and emerging artists. While the generic mentor skills such as articulating, listening, challenging, respect, analytical, goal clarity, self-awareness, commitment to learning, reflection/preparation and process management are also applicable to the arts mentor, there are also specific skills that program managers should consider when preparing mentors for the mentoring process. Training in these functions will serve to enable effective relationships. They include:

**Nurturing talent and creativity:** helping young and emerging artists develop the qualities to fearlessly follow the call to create. Mentors should motivate, encourage, recognise talents and reward mentorees.

**Developing professional identity:** helping young and emerging artists develop their self-confidence and professional identity, an important function based on the needs of the developmental stage that young artists are at. Mentors achieve this by accepting, confirming and respecting the learners' creativity, taking their work seriously, creating a supportive environment, providing opportunities for creative work, listening to new ideas, providing feedback and validating them as serious about professionalisation. Role modelling for young artists is an important development strategy. As the arts career is protean in nature, rather than traditional and hierarchical, the mentor becomes an invaluable role model for living and working the creative life.

**Artistic development:** helping mentorees develop their aesthetic sense. Mentors should encourage and support the young artist to express new ideas, help them think the idea through by listening, providing constructive feedback, and providing a safe environment where creativity can be explored. Artistic development



is what young and emerging artists want most from the mentoring process.

**Developing creative and business skills:** helping mentorees develop their skills. The mentor may take on the role of a coach showing the young artist how to do things. Or they may provide an opportunity for the young artist to observe the mentor's practice and thus becoming a role model for how they work and passing on their skills. Even though young artists may consider developing business skills as a low priority at this stage in their career, these skills will help them survive and prosper in the industry.

**Industry induction:** helping mentorees demystify the workings of the industry by showing them how to break in, such as how to find work, how to find professional development, and how to develop networks.

**Sponsorship and profiling:** helping mentorees to develop their networks to get their work and themselves known and accepted. Mentors can also sponsor them, helping them to make the connections that will advance their careers.

Skills training in these functions will help mentors more satisfactorily fulfil their roles. Mentors may also find it useful to form a peer network with other mentors to help them develop these skills and discuss any issues relating to their arts mentoring role. Developing these functions will help mentors determine the approach they need to take to support mentorees in the achievement of their goals and will enable an effective mentoring partnership.

## 5.2 Limitations of the study and recommendations for future research

The study focussed on the experience of the young and emerging artists that participated in SPARK from 2003 to 2008. During the completion of this study, SPARK was wound up at the conclusion of the 2008-2009 program round, to make way for JUMP, a new Australia-wide young and emerging artists mentoring program. An evaluation of this final SPARK program round, together with the findings from this study, would present a complete picture of and lessons from SPARK over its seven year lifespan.

The evaluation focussed on whether a career transition took place and how it came about, and thus it concentrated on the mentoree experience of the program. Hearing from mentors, staff and industry representative would broaden this research on how the program worked to achieve the desired outcomes.

The study put forward a number of necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists. These conditions were developed based on findings from the evaluation together with principles outlined in the mentoring and career development literature. Due to time and resource constraints of this study, these implications did not undergo further testing and could form the subject of future research.

Further, this study only focussed on one case. Conclusions have been drawn from the findings of this study, however, conducting evaluations of other similar formal mentoring programs for young and emerging artists, may strengthen the conclusions and confirm their application to other situations.

# Chapter Six

## Conclusion

This study set out to evaluate an exemplar program, SPARK National Young Artists Mentoring Program (SPARK), which ran from 2003-2009, as a case study of what makes formal mentoring programs for young and emerging artists work. By taking a theory-driven evaluation approach, the findings were able to be extrapolated and examined together with principles outlined in the mentoring and career development literature which revealed a number of implications for knowledge. These implications were put forward as a number of necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists.

Chapter One introduced the research opportunity to evaluate SPARK as a case study. It outlined the background to the study, the aim, scope, and introduced the key terms used throughout the thesis.

Chapter Two provided an overview of the mentoring and career development literature required to contextualise the SPARK program evaluation. In the arts, formal mentoring programs have adapted principles from the efforts of the corporate world. Although mentoring has been widely accepted as a strategy to develop artists, research in formal arts mentoring programs to date has yielded more information on program design issues rather than on how participants respond to programs to achieve desired career development outcomes. As such, it provided limited evidence of how formal mentoring programs achieve a career transition from young and emerging artist to established, professional artist. This signified a gap in the knowledge about the necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists.

Chapter Three described the research design for the evaluation of SPARK as a case study of what makes formal mentoring programs for

young and emerging artists work with implications for developing effective formal mentoring programs in the arts. The chapter detailed the theory-driven evaluation approach to the study of SPARK. This approach enabled the unravelling of the actual emergence of the program theory in order to understand how the program works to produce its desired outcomes. It outlined how this approach seeks out major patterns and nuances, and common outcomes for participants to enable the generalisation of these findings for knowledge.

Chapter Four presented the findings from the study. It included an analysis of the data collected in the survey. It revealed that SPARK was a successful and effective program and an exemplar model of a formal mentoring program preparing young and emerging artists for professional careers in the arts. However, while the data showed that each proximate step was successful, the data also revealed a partial breakdown in the causal process, suggesting an opportunity for YAQ to give more thought to the desired outcomes for the program. Chapter Four concluded with a summary of the findings set out as commendations, affirmations and recommendations.

Chapter Five outlined the implications for knowledge of the evaluation of SPARK. It generalised the findings from the study and examined them together with principles outlined in the mentoring and career development literature and put forward a number of necessary conditions for developing effective formal mentoring programs in the career development of young and emerging artists:

- The issue of how much structure needs to be considered to best support the arts mentoring process, achieve learning objectives and monitor progress;
- Timeliness and readiness for career transitioning should be considered as criteria for selecting target participants, particularly if the aim of the program is to facilitate a career transition for young artists from emerging to established;

- The developmental stage of the young artist should be considered when determining the purpose of the program and mentoring functions;
- The issue of artistic development versus professional development should be considered when developing program activities to meet mentoree learning needs;
- Developing arts career competencies and career self-management skills should form part of an effective formal mentoring program in the career development of young and emerging artists;
- The importance of networking and equipping young artists with networking skills should be emphasised; and
- Mentoring in the arts requires specific mentor skills and needs to be considered when training mentors.

The thesis concluded with a description of some limitations to the research and made recommendations for future research.

The evaluation of SPARK revealed an extensive and intricate program that was effective due to its accord with the mentoring and career development principles. Participating in SPARK enabled the young and emerging artists to gain a deeper understanding and development of their art work, and to feel supported, validated as an artist and part of a community. SPARK also played in part in facilitating a career transition for some young and emerging artists at some point following the conclusion of the program. After successfully facilitating and supporting 58 partnerships between young and emerging artists with arts professionals from across Australia, SPARK came to a close in 2009. Although this program is no longer in operation, the findings from this evaluation will still be meaningful to YAQ in the development of its new national mentoring program, JUMP, and other future mentoring programs developing careers for young and emerging artists. Further, these findings provide information to other arts and cultural organisations interested in developing their own effective formal mentoring programs for the career development of young and emerging artists.

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# Appendix A

## Online Questionnaire

### Instruments

#### 1 Online questionnaire

/\* 1. Introduction page \*/

**Thank you for taking the time to complete this important questionnaire.**

There are ten sections based on each component of SPARK. Each section should take around 5-10 minutes to complete.

**Need a break?**

Please note, you do not need to complete the questionnaire in one sitting. You can come back at any time to continue filling it in or to update your responses. To come back later, simply click the original link sent to you via email.

**Saving your responses**

You can save your responses by clicking NEXT at the bottom of each page. Please be aware that you must click NEXT or your current page will not be saved. Don't worry, you'll be reminded about saving as you go through the questionnaire.

**One last thing...**

Before you get started, please check out the conditions of participation which are detailed on the next page. It provides more information about your consent to participate, confidentiality and use of the data in the research.

If you have any questions regarding this questionnaire or the conditions of participation, please contact Joon Kwok on 0412 143 360 or email [j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au)

Thank you very much in advance for your participation.

Let's get started!

| Next>

## /\* 2. Participant Consent Form page \*/

### **Description**

This project is being undertaken as part of a Master of Arts (Research) project for Joon-Yee Kwok. The project is co-funded by Youth Arts Queensland (YAQ) and Queensland University of Technology (QUT). The funding body will have access to the data obtained during the project.

The purpose of this project is to evaluate SPARK and to put forward recommendations for the improvement of the program.

The research team requests your assistance because the study will be focusing on the mentorees' experience of the program. As a former SPARK mentoree your views and impressions of the program will be invaluable to the research and to the improvement of the program for other young and emerging artists aspiring to establish professional careers in the arts.

### **Participation**

Your participation in this project is voluntary. If you do agree to participate, you can withdraw from participation at any time during the project without comment or penalty. Your decision to participate will in no way impact upon your current or future relationship with QUT (for example your grades) or with YAQ.

Your participation will involve a questionnaire about your experience with SPARK. Please note, the questionnaire is anonymous, so it will not be possible for you to withdraw once you have submitted your responses.

The project is being conducted at QUT Kelvin Grove and the length of your involvement is the time it takes for you to complete the questionnaire.

Your participation in this project will also involve access to your records as collected by YAQ including applications, evaluation and acquittal documents submitted during your mentorship. YAQ has granted the research team access to this information.

### **Expected benefits**

It is expected that this project will not benefit you directly. However, it may benefit:

- Youth Arts Queensland for the further development of the SPARK National Young Artists Mentoring Program;
- Young and emerging artists participating in future versions of the program;
- Australia Council for the Arts for the review of their young and emerging artist policy;
- State and territory, and local government, policy makers and funding bodies to develop and support mentoring programs; and
- Other arts and cultural organizations to develop their own formalized mentoring programs.

This research will also make a vital contribution to the under-researched area of professional career pathways in the arts.

### **Risks**

There is a risk that you may be identified in the presentation of the findings in the thesis. If this happens, you will be contacted to approve the use of this data.

If you do not grant permission, then the data will not be used. However, be assured that in the first instance, all efforts will be made to select data that will not identify you, or to remove any identifying information.

Otherwise, there are no risks beyond normal day-to-day living associated with your participation in this project.

QUT provides for limited free counselling for research participants of QUT projects, who may experience some distress as a result of their participation in the research. Should you wish to access this service please contact the Clinic Receptionist of the QUT Psychology Clinic on 07 3138 4578. Please indicate to the receptionist that you are a research participant.

### **Confidentiality**

All comments and responses are anonymous and will be treated confidentially. The names of individual persons are not required in any of the responses.

### **Consent to Participate**

The return of the completed questionnaire is accepted as an indication of your consent to participate in this project.

### **Questions / further information about the project**

Please contact the research team members below to have any questions answered or if you require further information about the project.

Joon-Yee Kwok  
Researcher  
Phone 0412 143 360  
Email [j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au)

Dr Paul Makeham  
QUT Research Supervisor  
Phone 07 3138 3234  
Email [p.makeham@qut.edu.au](mailto:p.makeham@qut.edu.au)

### **Concerns / complaints regarding the conduct of the project**

QUT is committed to researcher integrity and the ethical conduct of research projects. However, if you do have any concerns or complaints about the ethical conduct of the project you may contact the QUT Research Ethics Officer on 07 3138 2340 or [ethicscontact@qut.edu.au](mailto:ethicscontact@qut.edu.au). The Research Ethics Officer is not connected with the research project and can facilitate a resolution to your concern in an impartial manner.

### **\* 1. I accept the conditions of participation**

Yes, and continue onto questionnaire

No, and exit the questionnaire

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/\* 3. About You page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click NEXT at the bottom of each page. Please be aware that you must click NEXT or your current page will not be saved.

**1. What year did you complete SPARK?**

- 2003
- 2006
- 2007
- 2008

**2. What was your discipline/artform while undertaking SPARK?**

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/\* 4. Paired Mentoring page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click NEXT at the bottom of each page. Please be aware that you must click NEXT or your current page will not be saved.

**1. What do you think was the purpose of the paired mentoring?**

*Please comment*

**2. Do you think the paired mentoring achieved the purpose you stated above?**

- Yes – Absolutely
- Yes – But not to its full extent
- No

**3. What were your expectations of the paired mentoring?**

*Please list each expectation on a new line. You can list as many or as few as you like. For example, a sounding board for my creative practise, career advice, make new industry contacts, emotional support, find solutions to problems, stimulating professional partnership*

Expectation 1

Expectation 2

Expectation 3

Expectation 4

Expectation 5


**4. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 - low 2 - no expectation 3 - high 4 - very high	How well were your expectations met? /* select from drop-down list */ 1 - did not meet expectation at all 2 - almost met expectation 3 - met expectation 4 - exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how the paired mentoring could have better met your expectations?**

*Please comment*

**6. Please describe your relationship with your mentor prior to SPARK**

*Please comment*

**7. The mentoring relationship goes through five phases:**

Initiation	Mentor and mentoree define their relationship, clarify their roles, determine the objectives, and establish the commitment
Development	Action plan developed and activities initiated
Maturity	Action plan is complete and the original objectives satisfied
Disengagement	Sense that the relationship is coming to an end
Redefinition	Mentor and mentoree redefine their relationship

**Were you conscious of moving through any or all of these phases?**

Yes

No

**8. Were any phases skipped or missed?**

*Please comment*

**9. Please describe your relationship with your mentor at / after the completion of SPARK?**

*Please comment*

**10. Have you any suggestions for how SPARK could have better supported the evolution of the mentorship?**

*Please comment*

**11. Did you use the workbook provided by SPARK to manage your mentorship?**

- Yes – Absolutely
- Yes – But not to its full extent
- No - What did you use instead? Please specify below

**12. How relevant was the workbook for the management of your mentorship?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**13. Have you any suggestions for how the workbook could have helped you better manage your mentorship?**

*Please comment*

**14. How relevant was the paired mentoring to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**15. Any other comments?**

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/\* 5. SPARK Program three-day induction page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click **NEXT** at the bottom of each page. Please be aware that you must click **NEXT** or your current page will not be saved.

**1. What do you think was the purpose of the SPARK Program three-day induction?**

Please comment

--

**2. Do you think the SPARK Program three-day induction achieved the purpose you stated above?**

- Yes – Absolutely
- Yes – But not to its full extent
- No

**3. What were your expectations of the SPARK Program three-day induction?**

Please list each expectation in a new line. You can list as many or as few as you like. For example, learn more about the program, clarify my career goals, meet future collaborators, set up an action plan for the mentorship

Expectation 1	
Expectation 2	
Expectation 3	
Expectation 4	
Expectation 5	

**4. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 – low 2 – no expectation 3 – high 4 – very high	How well were your expectations met? /* select from drop-down list */ 1 – did not meet expectation at all 2 – almost met expectation 3 – met expectation 4 – exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how the SPARK Program three-day induction could have better met your expectations?**

*Please comment*

**6. Please rate your reaction to the statements regarding the content and delivery of the SPARK Program three-day induction using the scale.**

*/\* please tick \*/*

*Please feel free to add any comments.*

	Very poor	Poor	OK	Good	Excellent	NA
Mentoring training was						
Partnership setup and goal setting workshop was						
Speakers were						
Creative practise sharing forums provided were						

Any comments?

**7. How relevant was the SPARK Program three-day induction to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**8. Any other comments?**

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/\* 6. Creative Project page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click **NEXT** at the bottom of each page. Please be aware that you must click **NEXT** or your current page will not be saved.

**1. What do you think was the purpose of SPARK supporting your development of a creative project?**

*Please comment*

**2. Do you think the creative project achieved the purpose you stated above?**

- Yes – Absolutely
- Yes – But not to its full extent
- No

**3. What were your expectations of the creative project?**

*Please list each expectation in a new line. You can list as many or as few as you like. For example, a showcase, an opportunity to get professional feedback, get employment, get funding for my project*

Expectation 1  
 Expectation 2  
 Expectation 3  
 Expectation 4  
 Expectation 5


**4. Please rate the expectations you listed above**

	How high were your expectations? <i>/* select from drop-down list */</i> 1 – low 2 – no expectation 3 – high 4 – very high	How well were your expectations met? <i>/* select from drop-down list */</i> 1 – did not meet expectation at all 2 – almost met expectation 3 – met expectation 4 – exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how the creative project could have better met your expectations?**

*Please comment*

**6. Please rate your reaction to the statements regarding the creative project using the scale.**

*/\* please tick \*/*

*Please feel free to add any comments.*

	Very poor	Poor	OK	Good	Excellent	NA
Support from my mentor was						
Proposal writing process was						
Feedback received on my proposal from the Program Manager was						
Feedback received on my proposal from the SPARK Advisory Committee was						
Level of SPARK funding for my project was						
Support from SPARK for my project outcomes were						
Project acquittal process was						

Any comments?

**7. How relevant was the creative project to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**8. Any other comments?**

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/\* 7. Three-day Professional Development Workshops  
page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click NEXT at the bottom of each page. Please be aware that you must click NEXT or your current page will not be saved.

**1. What do you think was the purpose of the professional development workshops?**

Please comment

--

**2. Do you think the professional development workshops achieved the purpose you stated above?**

Yes – Absolutely

Yes – But not to its full extent

No

**3. What were your expectations of the professional development workshops?**

*Please list each expectation in a new line. You can list as many or as few as you like. For example, obtain artistic skills, obtain business skills, career direction, develop self-management skills, personal development, learn about tax issues for artists*

Expectation 1

Expectation 2

Expectation 3

Expectation 4

Expectation 5


**4. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 – low 2 – no expectation 3 – high 4 – very high	How well were your expectations met? /* select from drop-down list */ 1 – did not meet expectation at all 2 – almost met expectation 3 – met expectation 4 – exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how the professional development workshops could have better met your expectations?**

Please comment

**6. Please rate your reaction to the statements regarding the content and delivery of the professional development workshops using the scale.**

/\* please tick \*/

Please feel free to add any comments.

	Very poor	Poor	OK	Good	Excellent	NA
The topics covered were						
The speakers were						
Creative practice sharing forums were						

Any comments?

**7. How relevant was the professional development workshops to your career development?**

Irrelevant

Neither irrelevant or relevant

Relevant

Very relevant

**8. Any other comments?**

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/\* 8. Networking page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click **NEXT** at the bottom of each page. Please be aware that you must click **NEXT** or your current page will not be saved.

**1. What do you think was the purpose of making networking opportunities?**

Please comment

**2. Do you think the networking opportunities achieved the purpose you stated above?**

- Yes – Absolutely
- Yes – But not to its full extent
- No

**3. What were your expectations of the networking opportunities?**

*Please list each expectation on a new line. You can list as many or as few as you like. For example, make three professional contacts, meet future collaborators, make new friends, make interstate contacts.*

Expectation 1	
Expectation 2	
Expectation 3	
Expectation 4	
Expectation 5	

**4. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 – low 2 – no expectation 3 – high 4 – very high	How well were your expectations met? /* select from drop-down list */ 1 – did not meet expectation at all 2 – almost met expectation 3 – met expectation 4 – exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how the networking opportunities could have better met your expectations?**

*Please comment*

**6. How relevant were the networking opportunities to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**7. Any other comments?**

/\* 9. Social Activities page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click **NEXT** at the bottom of each page. Please be aware that you must click **NEXT** or your current page will not be saved.

**1. What do you think was the purpose of organising social activities?**

*Please comment*

**2. Do you think the social activities achieved the purpose you stated above?**

- Yes – Absolutely
- Yes – But not to its full extent
- No

**3. What were your expectations of the social activities?**

*Please list each expectation on a new line. You can list as many or as few as you like. For example, meet future collaborators, make new friends, make interstate contacts, gain trust.*

Expectation 1  
 Expectation 2  
 Expectation 3  
 Expectation 4  
 Expectation 5


**4. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 – low 2 – no expectation 3 – high 4 – very high	How well were your expectations met? /* select from drop-down list */ 1 – did not meet expectation at all 2 – almost met expectation 3 – met expectation 4 – exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how the social activities could have better met your expectations?**

*Please comment*



**6. How relevant were the social activities to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**7. Any other comments?**

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/\* 10. Artistic Experience page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click NEXT at the bottom of each page. Please be aware that you must click NEXT or your current page will not be saved.

**1. What do you think was the purpose of attending an artistic experience?**

*Please comment*

**2. Do you think attending an artistic experience achieved the purpose you stated above?**

- Yes – Absolutely
- Yes – But not to its full extent
- No

**3. What were your expectations of the artistic experience?**

*Please list each expectation on a new line. You can list as many or as few as you like. For example, inspire my creative practise, see more professional work, see a company I wouldn't normally get to see.*

Expectation 1

Expectation 2

Expectation 3

Expectation 4

Expectation 5


**4. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 - low 2 - no expectation 3 - high 4 - very high	How well were your expectations met? /* select from drop-down list */ 1 - did not meet expectation at all 2 - almost met expectation 3 - met expectation 4 - exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how the artistic experience could have better met your expectations?**

*Please comment*

**6. How relevant was the artistic experience to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**7. Any other comments?**

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/\* 11. Profiling page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click **NEXT** at the bottom of each page. Please be aware that you must click **NEXT** or your current page will not be saved.

**1. What do you think was the purpose of the profiling opportunities?**

*Please comment*

**2. Do you think the profiling opportunities achieved the purpose you stated above?**

- Yes - Absolutely
- Yes - But not to its full extent
- No

**3. What were your expectations of the profiling opportunities?**

*Please list each expectation on a new line. You can list as many or as few as you like. For example, lots of media profile, meet more industry professionals who can give me work, become recognised in my field, collect articles for my portfolio.*

Expectation 1	
Expectation 2	
Expectation 3	
Expectation 4	
Expectation 5	

**4. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 - low 2 - no expectation 3 - high 4 - very high	How well were your expectations met? /* select from drop-down list */ 1 - did not meet expectation at all 2 - almost met expectation 3 - met expectation 4 - exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how the profiling opportunities could have better met your expectations?**

*Please comment*

**6. How relevant were the profiling opportunities to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**7. Any other comments?**

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/\* 12. Finale page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click **NEXT** at the bottom of each page. Please be aware that you must click **NEXT** or your current page will not be saved.

**1. In your year, what did your group do as the end of the program (finale)?**

Please comment

--

**2. What do you think was the purpose of this finale?**

Please comment

--

**3. Do you think the finale achieved the purpose you stated above?**

- Yes – Absolutely
- Yes – But not to its full extent
- No

**4. What were your expectations of the finale?**

Please list each expectation on a new line. You can list as many or as few as you like. For example, see the outcomes of everyone's projects, showcase, meet industry professionals who can give me work, program closure, collaborate with other mentorees, workshops.

Expectation 1  
Expectation 2  
Expectation 3  
Expectation 4  
Expectation 5


**5. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 – low 2 – no expectation 3 – high 4 – very high	How well were your expectations met? /* select from drop-down list */ 1 – did not meet expectation at all 2 – almost met expectation 3 – met expectation 4 – exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**6. Have you any suggestions for how the finale could have better met your expectations?**

*Please comment*

--

**7. How relevant was the finale to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**8. Any other comments?**

--

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/\* 13. SPARK National Young Artists Mentoring Program (SPARK) page \*/

**REMEMBER!** To save your responses so that you can continue or come back later, click NEXT at the bottom of each page. Please be aware that you must click NEXT or your current page will not be saved.

**1. What do you think was the purpose of SPARK?**

*Please comment*

--

**2. Do you think SPARK achieved the purpose you stated above?**

- Yes – Absolutely
- Yes – But not to its full extent
- No

**3. What were your expectations of SPARK?**

*Please list each expectation on a new line. You can list as many or as few as you like. For example, set my career direction, become more employable, meet industry professionals, set up my company, improve my creative practice, get a job.*

Expectation 1

Expectation 2

Expectation 3

Expectation 4

Expectation 5


**4. Please rate the expectations you listed above**

	How high were your expectations? /* select from drop-down list */ 1 - low 2 - no expectation 3 - high 4 - very high	How well were your expectations met? /* select from drop-down list */ 1 - did not meet expectation at all 2 - almost met expectation 3 - met expectation 4 - exceeded expectation
Expectation 1		
Expectation 2		
Expectation 3		
Expectation 4		
Expectation 5		

**5. Have you any suggestions for how SPARK could have better met your expectations?**

*Please comment*

**6. Please complete the following statements**

Participating in SPARK made me feel:

I was surprised by:

**7. Looking back at all the program components, what were the two most significant for you?**

*Please select **no more than two (2)** options below*

- Artistic experience
- Profiling
- Three-day professional development workshops
- SPARK program three-day induction
- Finale
- Creative project
- Social activities
- Paired mentoring
- Networking opportunities

**8. The three (3) most significant things I learned or gained were:**

1.

2.

3.

**9. How relevant was SPARK to your career development?**

- Irrelevant
- Neither irrelevant or relevant
- Relevant
- Very relevant

**10. Have you any suggestions for how SPARK could be more relevant to your career development?**

*Please comment*

**11. Any other comments?**

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*/\* 14. Career Development - General page \*/*

**REMEMBER!** *To save your responses so that you can continue or come back later, click NEXT at the bottom of each page. Please be aware that you must click NEXT or your current page will not be saved.*

**1. Typically, an artist's career can be divided into stages:**

Beginning/starting out	First steps on the road to a professional career, feelings of uncertainty
Becoming established	Consolidation of early efforts, working to achieve professional acceptance
Established	Degree of commitment, achievement and recognition as a practising professional artist; career does not necessarily entail full-time or continuous work
Established, but working less intensively than before	Commitment is still there but work is less intensive than at the height of the artist's career

**Which of these stages best described you before commencing SPARK?**

- Beginning/starting out
- Becoming established
- Established
- Established, but working less intensively than before

**2. Which of these stages best described you at the completion of SPARK?**

- Beginning/starting out
- Becoming established
- Established
- Established, but working less intensively than before

**3. Which of these stages best describes you now?**

- Beginning/starting out
- Becoming established
- Established
- Established, but working less intensively than before
- NA – no longer working in the arts or practising as an artist

**4. Some artists have been able to point to a single significant moment/event that marked their transition to an established artist. If you described yourself as an established professional artist in Question 3, was SPARK that single event?**

- No
- Yes – at the completion of SPARK
- Yes – at a particular moment during SPARK. Please specify when below

**5. If you answered “no” in Question 4, can you identify a single significant moment when you felt you became an established artist? If you answered “yes” in Question 4, please skip to Question 7.**

- Completion of training
- Earning first income as an artist
- Getting a grant or other financial assistance
- Winning a prize or competition
- My first big professional engagement (actor, dancer, musician, director etc)
- My first play published or show performed
- No/Don't know/cannot identify single event
- Other (please specify)

**6. How old were you when this event occurred? If you answered “yes” in Question 4, please skip to Question 7.**

**7. Consider where you are at now in terms of your career development. To what extent do you think SPARK helped you get to where you are now?**

- A great deal
- Quite a bit
- Some
- A little
- None

**8. Any other comments?**

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/\* 15. Thank You! page \*/

1. Thank you very much for taking the time to complete this questionnaire. Your assistance in providing this information is greatly appreciated. If there is anything else you would like to say about this questionnaire or about SPARK please do so in the box below.

A copy of the final report will be provided to Youth Arts Queensland should you wish to see the results of the evaluation.

**Thank you once again for your time and feedback.**

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## 2 Introduction email from YAQ

Dear [former SPARK mentoree]

I am writing to introduce you to an important research project that Youth Arts Queensland (YAQ) is undertaking in partnership with the Queensland University of Technology (QUT). We are conducting an evaluation of the SPARK National Young Artists Program (SPARK) of which you were a participant. The purpose of the research is to increase our understanding of how the program works and to make appropriate improvements to the program and its potential future direction.

Our researcher, Joon Kwok, is conducting this evaluation as part of her Master of Arts (Research). She is Brisbane producer with a background in arts managements, theatre, music, festivals and events. She will be in touch with you soon to invite you respond to a questionnaire, and for some of you, participate in a focus group as well.

Should you have any questions regarding the evaluation, please feel free to contact me on 07 3252 5115 (Tues-Thurs) or email [spark@yaq.org.au](mailto:spark@yaq.org.au) . Alternatively, contact Joon direct on 0412 143 360 or email [j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au).

Your views and impressions of the program will be invaluable. And your cooperation with Joon is greatly appreciated.

Best wishes

Leah Shelton  
Program Manager - SPARK  
Youth Arts Queensland

### 3 Prenotice email from YAQ

**SUBJECT: SPARK evaluation questionnaire coming soon!**

Dear [former SPARK mentoree]

In a couple of days from now you will receive via email a request to complete a questionnaire for an evaluation of SPARK which is being conducted by Youth Arts Queensland (YAQ) in partnership with Queensland University of Technology (QUT).

You will be contacted directly by our researcher, Joon Kwok, who is conducting the evaluation as part of her Master of Arts (research).

The evaluation is important as it will increase our understanding of how the program works and help us make appropriate improvements to the program and its potential future direction.

Thank you for your time and consideration. It's only with the generous help of artists like you, our former SPARKees, that our research can be successful.

Should you have any questions regarding the questionnaire, please feel free to contact me on 07 3252 5115 (Tues-Thurs) or email [spark@yaq.org.au](mailto:spark@yaq.org.au) . Alternatively, contact Joon direct on 0412 143 360 or email [j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au).

Best wishes

Leah Shelton  
Program Manager - SPARK  
Youth Arts Queensland

## 4 Questionnaire participation email

**SUBJECT: SPARK evaluation questionnaire – now open!**

Dear [former SPARK mentoree]

I am writing on behalf of Youth Arts Queensland (YAQ) and the Queensland University of Technology (QUT) to request your help with an important project, "An Evaluation of the SPARK National Young Artists Mentoring Program". As part of this research project, I am conducting a survey of former SPARK mentorees to ask about their experiences of the program.

You were selected to be part of this project because you are a former SPARK mentoree. I hope that you will take just a little time to participate in this web questionnaire.

To complete the questionnaire online, please click <here>. You will need the following password to enter:

**Password: Sparkee**

If you prefer to answer the questionnaire on paper, I will email through a downloadable PDF which you can print and fill in. Please post completed questionnaires to:

Attn: Joon Kwok  
c/o Dr Bree Hadley  
Lecturer in Performance Studies  
Creative Industries Faculty  
Queensland University of Technology  
Victoria Park Road  
Kelvin Grove QLD 4059

All comments and responses are anonymous and will be treated confidentially. Where appropriate the results of the questionnaire will be reported in a summary format, so you should not be able to be identified in the final report. The questionnaire provides an opportunity for you to comment which may be used word-for-word in the final report. To assist with keeping your identity confidential, please try to leave out any identifying information in these comments ie specific information that could identify you. However, rest assured that if necessary you will be given an opportunity to verify the use of your comments prior to final inclusion in the report.

**The questionnaire will close on Sunday 17 August 2008 at midnight.**

If you have any questions about the administration of the questionnaire, please contact me on 0412 143 360 or email [j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au).

Thank you in advance for your participation in this important project.

Yours sincerely,

Ms Joon-Yee (Joon) Kwok  
Researcher  
MA (Research)  
QUT Creative Industries Faculty

Please note: If you do not wish to receive further emails from us, please click [<here>](#), and you will be automatically removed from our mailing list.

## 5 Questionnaire reminder email

**SUBJECT: Don't forget! SPARK evaluation questionnaire - closing soon (17 Aug)!**

Hi [former SPARK mentoree]

Don't forget to have your say about your experience with SPARK. With less than two weeks to go, the questionnaire will close on **Sunday 17 August 2008 at midnight!**

To complete the questionnaire, please click <here>. You will need the following password to enter:

**Password: Sparkee**

If you prefer to answer the questionnaire on paper, please send me a request and I will email a PDF to you which you can print and fill in.

All comments and responses are anonymous and will be treated confidentially. Where appropriate the results of the questionnaire will be reported in a summary format, so you should not be able to be identified in the final report. The questionnaire provides an opportunity for you to comment which may be used word-for-word in the final report. To assist with keeping your identity confidential, please try to leave out any identifying information in these comments ie specific information that could identify you. However, rest assured that if necessary you will be given an opportunity to verify the use of your comments prior to final inclusion in the report.

If you have any questions about the administration of the questionnaire, please contact me on 0412 143 360 or email [j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au).

Thank you in advance for your participation in this important project.

Yours sincerely,

Ms Joon-Yee (Joon) Kwok  
Researcher  
MA (Research)  
QUT Creative Industries Faculty  
0412 143 360  
[j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au)

Please note: If you do not wish to receive further emails from us, please click <here>, and you will be automatically removed from our mailing list.

## 6 Questionnaire closing soon email

**SUBJECT: SPARK evaluation questionnaire - closing next Sunday 17 August!**

Hi [former SPARK mentoree]

Thanks for chatting with me this afternoon.

With only one week to go, I would really appreciate your feedback on SPARK via the online questionnaire. Your contribution will go towards recommendations for the improvement of the program and its future direction.

To complete the questionnaire, please click <here>. You will need the following password to enter:

**Password: Sparkee**

If you prefer to answer the questionnaire on paper, please send me a request and I will email a PDF to you which you can print and fill in.

All comments and responses are anonymous and will be treated confidentially. Where appropriate the results of the questionnaire will be reported in a summary format, so you should not be able to be identified in the final report. The questionnaire provides an opportunity for you to comment which may be used word-for-word in the final report. To assist with keeping your identity confidential, please try to leave out any identifying information in these comments ie specific information that could identify you. However, rest assured that if necessary you will be given an opportunity to verify the use of your comments prior to final inclusion in the report.

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# 7 Questionnaire completion reminder email

**SUBJECT: Don't forget! SPARK evaluation questionnaire closing Sunday 17 August, midnight**

Hi [former SPARK mentoree]

Thanks for starting! I understand that you're really busy, but your feedback on your experience with SPARK is vital for the future improvement of the program. I urge you to please take the time to complete the questionnaire which **closes this Sunday 17 August at midnight (tomorrow!)**. It should take no longer than 30-50 minutes.

To complete the questionnaire, please click <here>. You will need the following password to enter:

**Password: Sparkee**

If you prefer to answer the questionnaire on paper, please send me a request and I will email a PDF to you which you can print and fill in.

All comments and responses are anonymous and will be treated confidentially. Where appropriate the results of the questionnaire will be reported in a summary format, so you should not be able to be identified in the final report. The questionnaire provides an opportunity for you to comment which may be used word-for-word in the final report. To assist with keeping your identity confidential, please try to leave out any identifying information in these comments ie specific information that could identify you. However, rest assured that if necessary you will be given an opportunity to verify the use of your comments prior to final inclusion in the report.

If you have any questions about the administration of the questionnaire, please contact me on 0412 143 360 or email [j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au).

**Your views are very important to this project, so please take the time participate. It's not too late.**

Yours in anticipation,

Ms Joon-Yee (Joon) Kwok  
Researcher  
MA (Research)  
QUT Creative Industries Faculty  
0412 143 360  
[j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au)

Please note: If you do not wish to receive further emails from us, please click <here>, and you will be automatically removed from our mailing list.



## 8 Questionnaire final reminder email

**SUBJECT: It's not too late to participate! SPARK evaluation questionnaire closing Sunday 17 August, midnight**

Hi [former SPARK mentoree]

With less than a day to go, I would really appreciate 30-50 minutes of your time to feedback on SPARK which will go towards the future direction and improvement of the program to help more young artists like yourself.

To complete the questionnaire, please click <here>. You will need the following password to enter:

**Password: Sparkee**

If you prefer to answer the questionnaire on paper, please send me a request and I will email a PDF to you which you can print and fill in.

All comments and responses are anonymous and will be treated confidentially. Where appropriate the results of the questionnaire will be reported in a summary format, so you should not be able to be identified in the final report. The questionnaire provides an opportunity for you to comment which may be used word-for-word in the final report. To assist with keeping your identity confidential, please try to leave out any identifying information in these comments ie specific information that could identify you. However, rest assured that if necessary you will be given an opportunity to verify the use of your comments prior to final inclusion in the report.

If you have any questions about the administration of the questionnaire, please contact me on 0412 143 360 or email [j.kwok@student.qut.edu.au](mailto:j.kwok@student.qut.edu.au).

**It's not too late to participate! Your views are vital!**

Yours in anticipation,

Ms Joon-Yee (Joon) Kwok  
Researcher  
MA (Research)  
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# Appendix B

## Data Tables

### 1 About You

<b>1. What year did you complete SPARK?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
2003	25.0%	6
2006	20.8%	5
2007	25.0%	6
2008	29.2%	7
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>2. What was your discipline/artform while undertaking SPARK?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Theatre	56%	14
Dance	20%	5
Interdisciplinary	16%	4
Visual Arts	4%	1
Music	4%	1
<i>answered question</i>		<b>25</b>
<i>skipped question</i>		<b>0</b>

## 2 Paired Mentoring

<b>1. What do you think was the purpose of the paired mentoring?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
To learn new artistic skills and develop creative process and practice	56%	14
To learn from mentor's experience and knowledge	32%	8
To access networking opportunities	24%	6
To get support for creative practice from mentor	20%	5
To gain insight into industry	12%	3
To assist young artists develop career pathways and career self-management skills	12%	3
To establish relationships between established and emerging artists	12%	3
To learn business skills, tools and knowledge	8%	2
To be inspired	8%	2
To get feedback on the creative project	8%	2
To "emerge"	4%	1
To acknowledge mentors	4%	1
To build national profile	4%	1
To increase self-confidence	4%	1
To get project experience	4%	1
To learn from each other	4%	1
To gain personal insight and develop as an artist	4%	1

<b>2. Do you think the paired mentoring achieved the purpose you stated above?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes – Absolutely	58.3%	14
Yes – But not to its full extent	37.5%	9
No	4.2%	1
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

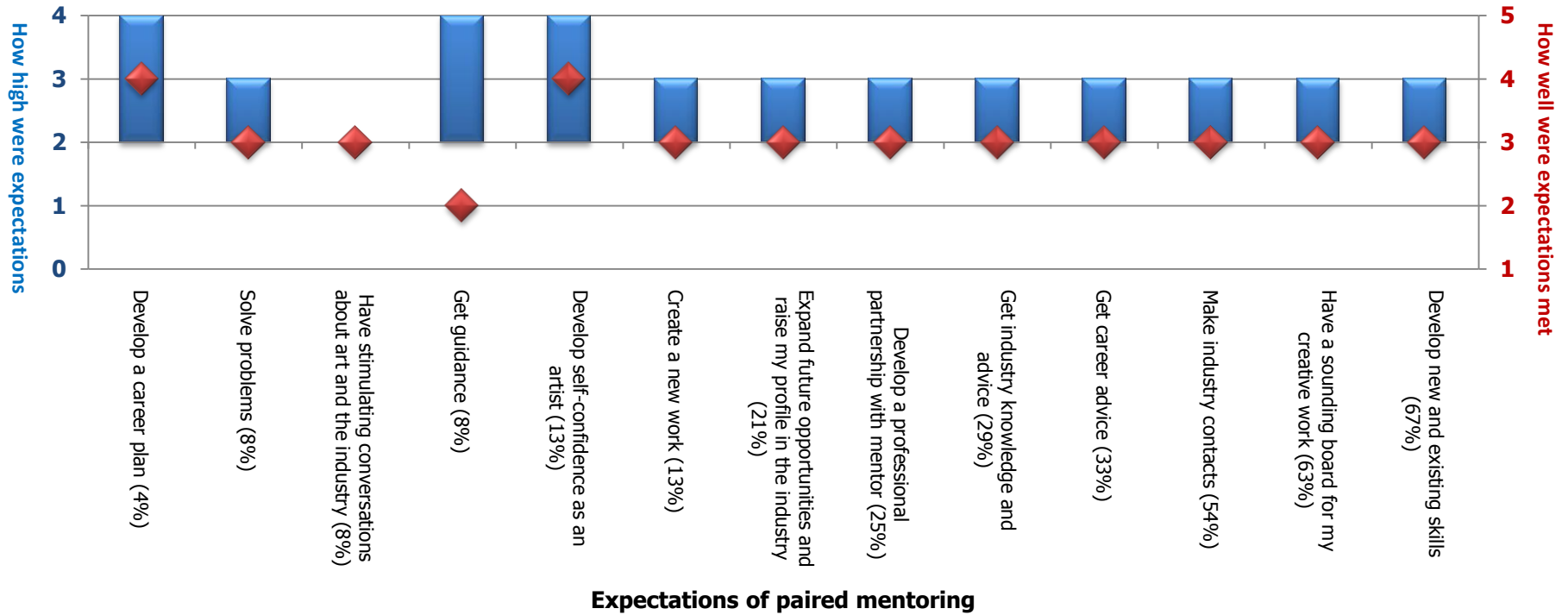
<b>3. What were your expectations of the paired mentoring?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Develop new and existing skills	67%	16
Have a sounding board for my creative work	63%	15
Make industry contacts	54%	13
Get career advice	33%	8
Get industry knowledge and advice	29%	7
Develop a professional partnership with mentor	25%	6
Expand future opportunities and raise my profile in the industry	21%	5
Create a new work	13%	3
Develop self-confidence as an artist	13%	3
Get guidance	8%	2
Have stimulating conversations about art and the industry	8%	2
Solve problems	8%	2
Develop a career plan	4%	1
Other	25%	6

<b>4. Please rate the expectations you listed above</b>					
<b>How high were your expectations?</b>					
<b>Answer Options</b>	<b>1 Low</b>	<b>2 No expectation</b>	<b>3 High</b>	<b>4 Very high</b>	<b>Response Count</b>
Expectation 1	2	2	12	8	24
Expectation 2	0	2	13	8	23
Expectation 3	2	2	10	4	18
Expectation 4	0	1	6	5	12
Expectation 5	0	2	3	2	7
<b>Response Count</b>	4	9	44	27	
<b>Response Percent</b>	5%	11%	52%	32%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	2	5	11	6	24
Expectation 2	1	7	5	10	23
Expectation 3	1	5	5	7	18
Expectation 4	1	2	5	4	12
Expectation 5	0	2	0	5	7
<b>Response Count</b>	5	21	26	32	
<b>Response Percent</b>	6%	25%	31%	38%	

	Question Totals
<i>answered question</i>	24
<i>skipped question</i>	1

**On average, how high were expectations of paired mentoring compared with how well expectations were met**



<ul style="list-style-type: none"> <li>■ On average, how high were expectations</li> <li>1 - low expectation</li> <li>2 - no expectation</li> <li>3 - high expectation</li> <li>4 - very high expectation</li> </ul>	<ul style="list-style-type: none"> <li>◆ On average, how well were expectations met?</li> <li>1 - not met at all</li> <li>2 - almost met</li> <li>3 - met expectation</li> <li>4 - exceeded expectation</li> </ul>
--	--

**5. Have you any suggestions for how the paired mentoring could have better met your expectations?**

*Please comment*

Responses	
1	Specific advice or training in directing theatre
2	I think my expectations when not meet were unrealistic. Setting realistic expectations could help but I also like to aim high because most of the time you get there.
3	no
4	N/A
5	each mentoring relationship is different. I don't think that ours could've been any better. We worked the way we did because it felt right at the time.
6	No - I think that because mentorees were able to nominate a mentor, this often meant a relationship was pre-established.
7	No, it was fantastic.
8	I gained immensely from my paired mentorship. Perhaps a follow up component, to meet up with the mentor months after the completion of the project to debrief.
9	No. I was perfectly happy.
10	More structured professional development opportunities. ie workshops, observations, attachments to companies
11	No suggestion. I think expectation number 3 was not met due to circumstances and in [location omitted for confidentiality] the dance network is quite small so there wasn't many more contacts to be made. Though through meeting the other sparkee's many networks were formed.
12	no
13	Needed more definition of roles.
14	No, because I think we didn't have great expectations from the beginning. We already had a relationship before Spark, and the relationship didn't really change because of the Spark program. It just gave the relationship a title for a little while, but no added passion.
15	More mentor fees so they are able to invest more time. A focus on it being just as much their responsibility as the mentoress.
16	NA
17	No
18	No, i think the way the relationship is set up and monitored is good, you can never really be sure what your mentors strengths and weaknesses are.
19	It would have been better if we had more time together face to face.
20	more specific requirements from mentors
21	I do not think I chose the best possible mentor, so I don't necessarily blame the program. On paper it should have worked, or could have worked well. We didn't gel quite so well in the end.
22	more fun and creative
<i>answered question</i>	
<b>22</b>	
<i>skipped question</i>	
<b>3</b>	

<b>6. Please describe your relationship with your mentor prior to SPARK</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Worked together	29%	7
Prior informal mentoring relationship	21%	5
Professional contact	21%	5
Teacher/student	13%	3
No prior relationship	8%	2
Mutual contact	4%	1
Other	4%	1

<b>7. The mentoring relationship goes through five phases:</b>		
Initiation	Mentor and mentoree define their relationship, clarify their roles, determine the objectives, and establish the commitment	
Development	Action plan developed and activities initiated	
Maturity	Action plan is complete and the original objectives satisfied	
Disengagement	Sense that the relationship is coming to an end	
Redefinition	Mentor and mentoree redefine their relationship	
<b>Were you conscious of moving through any or all of these phases?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes	62.5%	15
No	37.5%	9
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>8. Were any phases skipped or missed?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
No phases missed	21%	5
No phases missed, but not conscious of going through phases at the time	13%	3
Phases not applicable	13%	3
Phases not applicable, but would have liked more structure	4%	1
Maturity phase missed, not defined or poorly executed	4%	1
Disengagement missed, not defined or poorly executed	13%	3
Redefinition missed, not defined or poorly executed	21%	5
Disengagement and redefinition happened long after conclusion of Spark	4%	1
Relationship still ongoing	13%	3
Other	13%	3



**9. Please describe your relationship with your mentor at / after the completion of SPARK**

Answer Options (coded)	Response Percent	Response Count
Continuing relationship	35%	8
Discontinued, distant or rarely in contact	22%	5
Friendship	22%	5
Colleagues	9%	2
Other	13%	3

**10. Have you any suggestions for how SPARK could have better supported the evolution of the mentorship?**

Answer Options (coded)	Response Percent	Response Count
Greater support for mentors	9%	2
Formalise conclusion of the mentorship	9%	2
More combined sessions between mentors and mentorees at induction	4%	1
Measure the commitment levels of mentors	4%	1
Increase financial support for mentors and mentorees	4%	1
Online planning	4%	1
Move the project	4%	1
Mentors to drive the relationship more	4%	1
YAQ provide a list of willing mentors to approach	4%	1
Less focus on formalities, more focus on creative relationship	4%	1
No suggestion	39%	9
Not applicable	9%	2

**11. Did you use the workbook provided by SPARK to manage your mentorship?**

Answer Options	Response Percent	Response Count
Yes – Absolutely	12.5%	3
Yes – But not to its full extent	29.2%	7
No - What did you use instead? Please specify below	58.3%	14
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>No - What did you use instead? Please specify below</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Meetings and conversations with mentor	31%	4
Own notebook	23%	3
Unaware of workbook	15%	2
Managed process together	15%	2
Own project management tools e.g. schedules and lists	8%	1
Nothing	8%	1
Workbook used to engage with other participants	8%	1
Workbook too formal	8%	1
Other	23%	3

<b>12. How relevant was the workbook for the management of your mentorship?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	33.3%	8
Neither irrelevant or relevant	29.2%	7
Relevant	33.3%	8
Very relevant	4.2%	1
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

**13. Have you any suggestions for how the workbook could have helped you better manage your mentorship?**

*Please comment*

**Responses (uncoded)**

<b>1</b>	I remember we didn't really get long enough with it in the first session at YAQ and were unlikely to come back to it much after that.
<b>2</b>	Sorry I don't remember the work book.
<b>3</b>	workbook. wasn't used. being a long distance apart meant a workbook wasn't appropriate
<b>4</b>	N/A
<b>5</b>	No
<b>6</b>	I think the workbook might be a useful device if there was problems in the mentoring relationship, but otherwise it is better to leave mentor/mentorees to their own devices.
<b>7</b>	No
<b>8</b>	Deformalise. Create a loose guide only.
<b>9</b>	Replace it with a program that suits each participant.
<b>10</b>	No. I found it extremely helpful.
<b>11</b>	no
<b>12</b>	No.
<b>13</b>	NA
<b>14</b>	No.
<b>15</b>	I didn't engage with the workbook to much, and i think thats just my practice
<b>16</b>	na
<b>17</b>	I have to be honest and say I don't really remember the book in much detail. I do remember that it provided a fairly solid framework for managing the relationship.
<i>answered question</i>	
<b>17</b>	
<i>skipped question</i>	
<b>8</b>	

**14. How relevant was the paired mentoring to your career development?**

<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	0.0%	0
Neither irrelevant or relevant	8.3%	2
Relevant	37.5%	9
Very relevant	54.2%	13
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>15. Any other comments?</b>	
<i>Please comment</i>	
<b>Responses (uncoded)</b>	
<b>1</b>	it has been an essential, integral part of my development
<b>2</b>	I continued to work for the mentor and have had many opportunities that have come from SPARK
<b>3</b>	Q 14 is very tricky to answer i think i'll have a better idea in a year or so. Some of the ideas that were seeded through the process are only now starting to sprout. My practice has definitely expanded and is going faster in the direction that i'd like it to.
<b>4</b>	My mentor was very supportive of my work and for creating future opportunities.
<b>5</b>	The benefit of the mentors [details omitted for confidentiality] were to give me confidence that I didn't have before. They provided me with information on how to move forward at a time when I was stuck and didn't know how to access new networks, ideas or information.
<b>6</b>	I learnt a lot about myself and my future path in the arts from the mentorship.
<b>7</b>	It was useful to hear about various organisations such as ABAF.
<b>8</b>	Out of the mentorship, i initiated two shows, one of which [title of show omitted for confidentiality] has been successful, nationally and internationally
<b>9</b>	This is no reflection on Spark. I think it is a great program which in many instances would be greatly beneficial to career development.
<i>answered question</i>	
<b>9</b>	
<i>skipped question</i>	
<b>16</b>	

### 3 Induction

<b>1. What do you think was the purpose of the SPARK Program three-day induction?</b>		
<i>Please comment</i>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
To meet the mentorees, mentors and SPARK team	60%	15
To establish new national networks	32%	8
To bond as a group	20%	5
To get an overview of the program and expectations	20%	5
To establish mentoring partnership	16%	4
To learn about professional artistic life and the industry	16%	4
To learn business skills, tools and knowledge	12%	3
To make plans for professional and creative development	12%	3
To prepare mentors and mentorees for the program and mentorship	8%	2
To provide a clear starting point for the program and mentorship	8%	2
To establish relationships between emerging and/or established artists	8%	2
To develop the creative project concept	4%	1
Did not attend	4%	1

<b>2. Do you think the SPARK Program three-day induction achieved the purpose you stated above?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes – Absolutely	70.8%	17
Yes – But not to its full extent	25.0%	6
No	4.2%	1
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

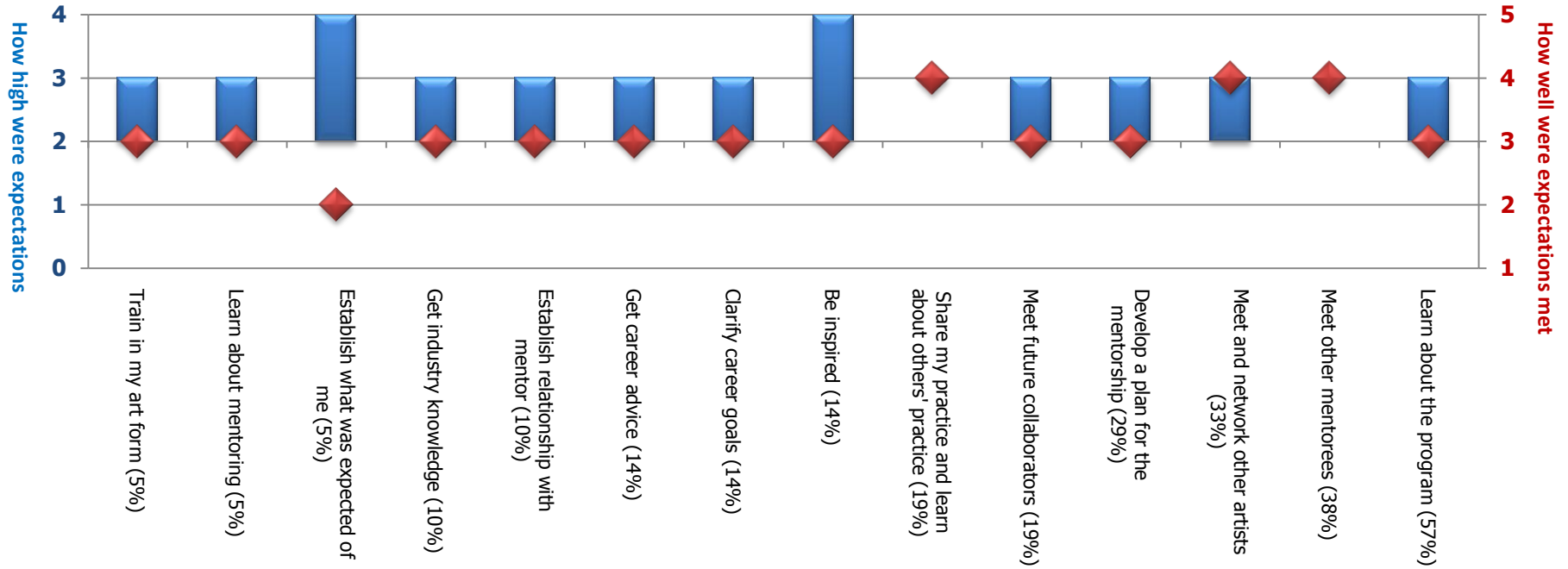
<b>3. What were your expectations of the SPARK Program three-day induction?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Learn about the program	57%	12
Meet other mentorees	38%	8
Meet and network with other artists	33%	7
Develop a plan for the mentorship	29%	6
Meet future collaborators	19%	4
Share my practice and learn about others practice	19%	4
Be inspired	14%	3
Clarify career goals	14%	3
Get career advice	14%	3
Establish relationship with mentor	10%	2
Get industry knowledge	10%	2
Establish what was expected of me	5%	1
Learn about mentoring	5%	1
Train in my artform	5%	1
Unsure	5%	1
Other	24%	5

4. Please rate the expectations you listed above					
How high were your expectations?					
Answer Options	1 Low	2 No expectation	3 High	4 Very high	Response Count
Expectation 1	3	2	11	4	20
Expectation 2	0	3	13	2	18
Expectation 3	2	0	10	1	13
Expectation 4	1	0	4	2	7
Expectation 5	0	0	2	2	4
<b>Response Count</b>	6	5	40	11	
<b>Response Percent</b>	10%	8%	65%	18%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	1	1	7	11	20
Expectation 2	0	4	6	8	18
Expectation 3	0	3	7	3	13
Expectation 4	1	2	3	1	7
Expectation 5	0	1	1	2	4
<b>Response Count</b>	2	11	24	25	
<b>Response Percent</b>	3%	18%	39%	40%	

	Question Totals
<i>answered question</i>	20
<i>skipped question</i>	5

**On average, how high were expectations of the three-day induction compared with how well expectations were met**



**Expectations of the three-day induction**

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>■ On average, how high were expectations</li> <li>1 - low expectation</li> <li>2 - no expectation</li> <li>3 - high expectation</li> <li>4 - very high expectation</li> </ul> | <ul style="list-style-type: none"> <li>◆ On average, how well were expectations met?</li> <li>1 - not met at all</li> <li>2 - almost met</li> <li>3 - met expectation</li> <li>4 - exceeded expectation</li> </ul> |
|--|--|

**5. Have you any suggestions for how the SPARK Program three-day induction could have better met your expectations?**

*Please comment*

**Responses (uncoded)**

<b>1</b>	More contact with other 'pairs' and YAMP mentorees.
<b>2</b>	Thinking about the days we spent with the other mentorees in Brisbane there were a lot of talks and workshops. It was kind of a blur. We had lots of speakers. I think an interview with the different mentorees before the week could help you to plan the week better. For example you would get to know what they were interested in and also provide some background reading on topics that were totally new to some mentorees so they could get the most out of the talks and workshops.
<b>3</b>	more clearly define what exactly spark means. or at least make it more clear that it is what we make of it. and that we really need to work to get heaps out of it.
<b>4</b>	N/A
<b>5</b>	no
<b>6</b>	More informal sessions / spare time to work and discuss individual artform practice.
<b>7</b>	It was great meeting all the other SPARK participants, I would have liked there to be more networking between the participants as I haven't kept in contact with any of them.
<b>8</b>	It should be more dynamic. Less sitting and talking - more workshops and creative development
<b>9</b>	No.
<b>10</b>	-
<b>11</b>	Extend to 4 or 5 days. Give opportunities for the artists to create and work together.
<b>12</b>	Maybe there could have been more 'extra-curricular' activities. I know the most recent Spark took place during Brisbane Festival 2008 so the group went to a few shows and artist talks. I think it's important to have these more relaxed social engagements to take part in together.
<b>13</b>	No
<b>14</b>	Giving all mentors time to describe their practice.
<b>15</b>	I felt at the time, the workshop was directed at performers/dancers/visual arts.. It did cater to singing/entertaining, but involvement could of perhaps been better
<b>16</b>	No.
<b>17</b>	No
<b>18</b>	I thought it was really good. I also enjoyed the inclusion of some creative workshops - would have been good to have these in later meetings too.
<b>19</b>	more creative process talks . What inspires people to continue to work as artists
<i>answered question</i>	
<b>19</b>	
<i>skipped question</i>	
<b>6</b>	



**6. Please rate your reaction to the statements regarding the SPARK Program three-day induction using the scale.**

*Please feel free to add any comments*

<b>Answer Options</b>	<b>Very poor</b>	<b>Poor</b>	<b>OK</b>	<b>Good</b>	<b>Excellent</b>	<b>N/A</b>	<b>Response. Count</b>
Mentoring training was	0% (0)	0% (0)	17% (4)	52% (12)	26% (6)	4% (1)	23
Partnership setup and goal setting workshop was	0% (0)	13% (3)	13% (3)	48% (11)	26% (6)	0% (0)	23
Speakers were	0% (0)	0% (0)	9% (2)	48% (11)	43% (10)	0% (0)	23
Creative practice sharing forums provided were	0% (0)	4% (1)	30% (7)	35% (8)	26% (6)	4% (1)	23
Any comments?							8
<i>answered question</i>							<b>23</b>
<i>skipped question</i>							<b>2</b>

<b>Any comments?</b>	
<b>Responses (uncoded)</b>	
<b>1</b>	I don't believe that it was structured like this when i went through. Sounds good though.
<b>2</b>	i dont think the patnership and goal setting can be done until mentors and spark really know eachother and eachother's capabilities
<b>3</b>	I was unable to attend [reason omitted for confidentiality] so can't comment
<b>4</b>	No.
<b>5</b>	-
<b>6</b>	I really wanted to know more about the other young artists, and to have detailed discussions with them about their work. However, the three-day workshop didn't allow for these discussions to occur, and some of the artists felt uncomfortable talking about their work.
<b>7</b>	na
<b>8</b>	There could have been more focus on the arts project and the development of ideas, practice etc.

<b>7. How relevant was the SPARK Program three-day induction to your career development?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	4.2%	1
Neither irrelevant or relevant	16.7%	4
Relevant	66.7%	16
Very relevant	12.5%	3
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>8. Any other comments?</b>	
<i>Please comment</i>	
Responses (uncoded)	
1	I would like to be able to choose : "Medium expectation"...at the moment there is only room for low expectation, no expectation and high expectation.
2	every step of spark and 2007 added to my art
3	It feels like a long time ago but there were definitely bits from each of the speakers that i held on to. The information about documentation and the arts tax stuff in particular
4	I loved all the info. regarding grant applications and arts tax.
5	No.
6	I think, if anything, I could have been made a bit more aware of the opportunity the 3 day induction was going to be prior to going up. It was only in hindsight that I realised it was the best opportunity to meet and talk with the other artists during the whole program.
7	na
8	It's an interesting one. One of the main points I remember getting is that one should start thinking about arts as a career - making it work; tax; superannuation, this kind of thing. I'm sure that's relevant, but we were artists at a very basic level of our careers.
<i>answered question</i>	
<b>8</b>	
<i>skipped question</i>	
<b>17</b>	

## 4 Creative project

<b>1. What do you think was the purpose of SPARK supporting your development of a creative project?</b>		
<i>Please comment</i>		
Answer Options (coded)	Response Percent	Response Count
To develop creative process and practice in a supportive environment	29%	7
To provide a practical focus for the mentorship	29%	7
To provide funds and support the completion of a project	25%	6
To experience being a professional artist	13%	3
To experience the business aspects of projects including funding applications	13%	3
To kick start or advance careers for young artists	8%	2
To support profile-raising of young artists	8%	2
To develop new talent	4%	1
To give SPARK tangible reporting outcomes	4%	1
To improve industry success rate of young artists	4%	1
To increase self-confidence	4%	1
To provide a goal for the learning process	4%	1
To put skills and knowledge into practise	4%	1

<b>2. Do you think the creative project achieved the purpose you stated above?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes – Absolutely	54.2%	13
Yes – But not to its full extent	41.7%	10
No	4.2%	1
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

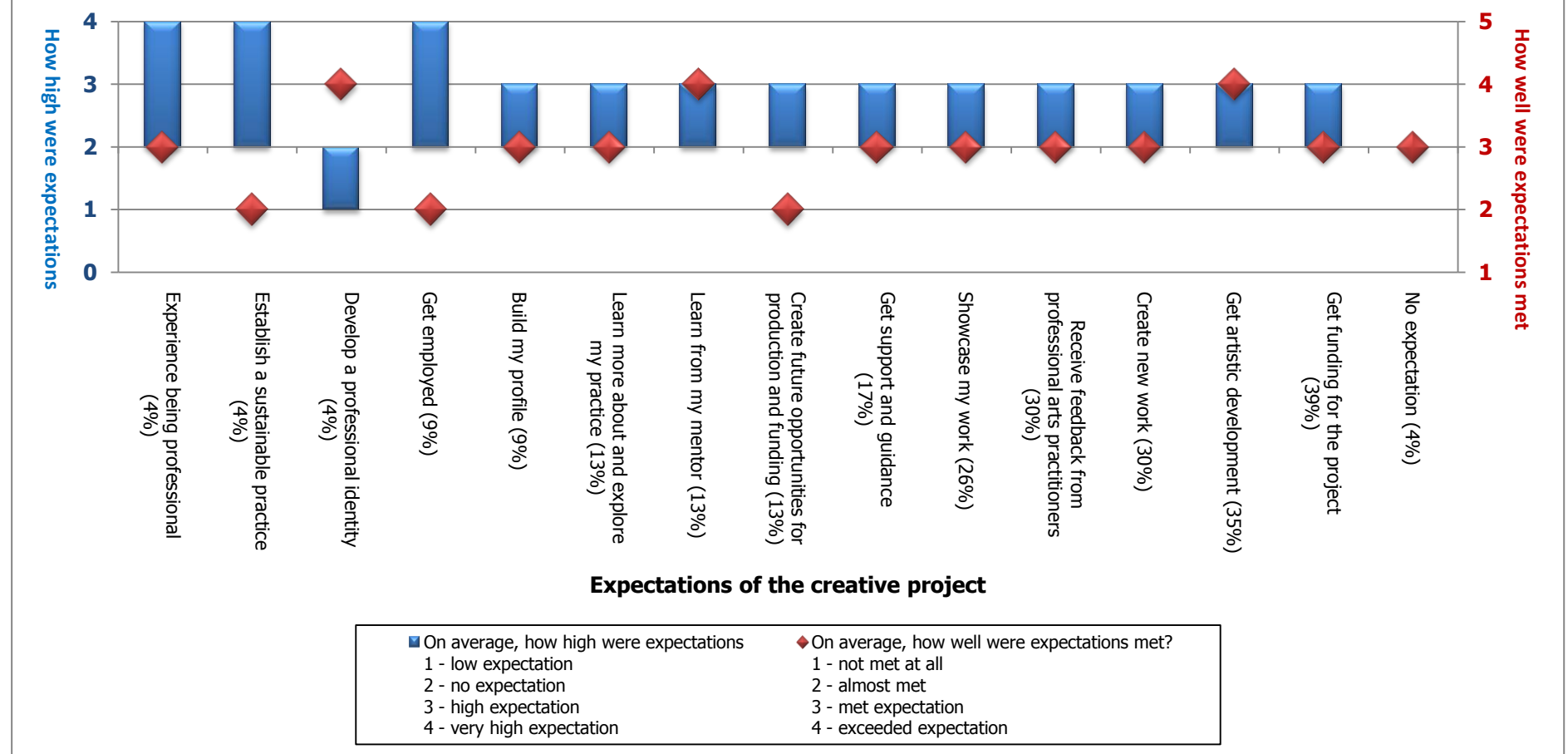
<b>3. What were your expectations of the creative project?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Get funding for the project	39%	9
Get artistic development	35%	8
Create new work	30%	7
Receive feedback from professional arts practitioners	30%	7
Showcase my work	26%	6
Get support and guidance	17%	4
Create future opportunities for production and funding	13%	3
Learn from my mentor	13%	3
Learn more about and explore my practice	13%	3
Build my profile	9%	2
Get employed	9%	2
Develop a professional identity	4%	1
Establish a sustainable practice	4%	1
Experience being professional	4%	1
No expectation	4%	1
Other	26%	6

4. Please rate the expectations you listed above					
How high were your expectations?					
Answer Options	1 Low	2 No expectation	3 High	4 Very high	Response Count
Expectation 1	1	2	12	8	23
Expectation 2	2	2	8	6	18
Expectation 3	1	1	9	2	13
Expectation 4	1	1	1	4	7
Expectation 5	0	0	0	3	3
<b>Response Count</b>	5	6	30	23	
<b>Response Percent</b>	8%	9%	47%	36%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	3	7	7	6	23
Expectation 2	0	4	7	7	18
Expectation 3	2	2	2	7	13
Expectation 4	0	2	1	4	7
Expectation 5	0	1	0	2	3
<b>Response Count</b>	5	16	17	26	
<b>Response Percent</b>	8%	25%	27%	41%	

	Question Totals
<i>answered question</i>	23
<i>skipped question</i>	2

**On average, how high were expectations of the creative project compared to how well expectations were met**



<b>5. Have you any suggestions for how the creative project could have better met your expectations?</b>	
<i>Please comment</i>	
Responses (uncoded)	
1	To have been included in the creative team more intimately, less as an observer.
2	I tried to do too much with too little. My mentor and the program accepted my large goal setting. I think that my creative project would have been improved if I had been forced to lower my expectations.
3	no
4	N/A
5	The first expectation. I worked with alot of different older established artists on the project. This meant that i was ineligible to apply in the emerging category of the Australia Council's theatre board for the same project. Even though both projects are considered emerging and funded by the same place... it seems wierd to me.
6	No. This was an invaluable experience. I was 100% supported by SPARK and Bella in particular. I learned a lot about project and grant writing.
7	Participants need to have much greater profiling. These should be exciting events that the industry go to. Having project officers in other states would increase the support and there should be furthering funding available after SPARK has concluded. What's the point in funding something to \$4000 and not providing follow up funding?
8	No.
9	-
10	If I were to do it now, I would definitely be looking at making a work, a show, as opposed to just research and training. Since then, I have found my practice works best going from project to project as opposed to a regular training regime and practice. Rather then use the Spark creative project to establish a practice that was focussed on training, I would thinking baout a show I wanted to make and start working in the direction of that.
11	I felt that the creative project I worked on was quite different to the other artists in the SPARK program. Maybe SPARK could include speakers tailored to meet the specific needs of artists within the program?
12	No. Our project was expensive, and had many partners. And we were very grateful for the support provided by the Spark program.
13	NA
14	No.
15	Have more workshops after the projects were completed and share the project outcomes with other sparkees - we never got to hear how eveyone's went.
16	no i was very satisfied with my project outcome and pleased i chose more of a learning experience as opposed to an outcome based project
17	Perhaps my expectations of brilliance should have been tempered by my lack of experience! Nonetheless, my relationship with my mentor would, I think, have changed my experience of the creative project (had it been better I mean).
18	it was alot of work for little money - probably better to focu on more funds from other sources
<i>answered question</i>	
<b>18</b>	
<i>skipped question</i>	
<b>7</b>	

**6. Please rate your reaction to the statements regarding the creative project using the scale.**

*Please feel free to add any comments*

<b>Answer Options</b>	<b>Very poor</b>	<b>Poor</b>	<b>OK</b>	<b>Good</b>	<b>Excellent</b>	<b>N/A</b>	<b>Response Count</b>
Support from my mentor was	0% (0)	4% (1)	8% (2)	38% (9)	50% (12)	0% (0)	24
Proposal writing process was	0% (0)	4% (1)	33% (8)	33% (8)	25% (6)	4% (1)	24
Submission process was	0% (0)	4% (1)	38% (9)	33% (8)	21% (5)	4% (1)	24
Feedback received on my proposal from the Program Manager was	0% (0)	4% (1)	14% (3)	33% (8)	50% (12)	0% (0)	24
Feedback received on my proposal from the SPARK Advisory Committee was	0% (0)	9% (2)	13% (3)	30% (7)	39% (9)	9% (2)	23
Level of SPARK funding for my project was	4% (1)	14% (3)	14% (3)	29% (7)	42% (10)	0% (0)	24
Support from SPARK for my project outcomes were	4% (1)	0% (0)	21% (5)	33% (8)	38% (9)	4% (1)	24
Project acquittal process was	4% (1)	0% (0)	25% (6)	38% (9)	25% (6)	8% (2)	24
Any comments?							10
<i>answered question</i>							<b>24</b>
<i>skipped question</i>							<b>1</b>



<b>Any comments?</b>	
<b>Responses (uncoded)</b>	
<b>1</b>	more time and funding needed, maybe a two year program?
<b>2</b>	The SPARK committee provided feedback on my application that wasn't relevant. It was very clear they hadn't read it properly. That was frustrating and disappointing.
<b>3</b>	No
<b>4</b>	No.
<b>5</b>	-
<b>6</b>	Took me too long to do!
<b>7</b>	NA
<b>8</b>	It was interesting, and useful that the process mimicked that of the Australia Council, although it was often tedious and frustrating.
<b>9</b>	leah was amazing supportive, understanding and generous with information.
<b>10</b>	Have previously received funds in excess of 100,000.but my proposal did not get off the ground. Which of course I thought was slack

<b>7. How relevant was the creative project to your career development?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	4.2%	1
Neither irrelevant or relevant	4.2%	1
Relevant	16.7%	4
Very relevant	75.0%	18
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>8. Any other comments?</b>	
<i>Please comment</i>	
Responses (uncoded)	
<b>1</b>	it was everything
<b>2</b>	Best part of the process
<b>3</b>	It was the first independent project/ work where I felt so supported over such a long time frame and with mentoring and thus was really able to take my choreographic practice further than I ever had before. Consequently i feel the work I made was my best, most sophisticated yet.
<b>4</b>	I was able to get further funding through the success of this project.
<b>5</b>	-
<b>6</b>	The creative project definitely has had an effect on my career since, even though now I would use the creative project in a different way, this is as much to do with my continued development as an artist as it is to do with the program.
<b>7</b>	No.
<b>8</b>	This was a MAJOR project for me and my company. I had a relationship with my mentor centered around this project prior to the Spark Program, and the program allowed us to gain greater support for this ambitious project.
<b>9</b>	NA
<b>10</b>	I would do it differently now. I tried to write a full length script. I suspect I would have been better advised to write a short script - one act - and have been helped get some actors and see it on the floor. That would have been much more relevant to me in terms of enthusiasm for and learning about the performance process.
<i>answered question</i>	
<b>10</b>	
<i>skipped question</i>	
<b>15</b>	

## 5 Professional development workshops

<b>1. What do you think was the purpose of the professional development workshops?</b>		
<i>Please comment</i>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
To learn business skills, tools and knowledge	26%	6
To learn more about the industry	26%	6
To understand and learn how to self-develop and manage all aspects of professional artistic life	17%	4
To learn how to survive and prosper in the industry	9%	2
To obtain a sense of career direction and pathways	9%	2
To assist with the development of a project proposal	4%	1
To be inspired and grow	4%	1
To broaden knowledge about different artforms	4%	1
To define goals for creative practise development	4%	1
To get more information	4%	1
To learn about issues effecting creative practice	4%	1
To set mentorship direction and goals	4%	1
Unsure and/or did not attend	22%	5

<b>2. Do you think the professional development workshops achieved the purpose you stated above?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes – Absolutely	54.5%	12
Yes – But not to its full extent	40.9%	9
No	4.5%	1
<i>answered question</i>		<b>22</b>
<i>skipped question</i>		<b>3</b>

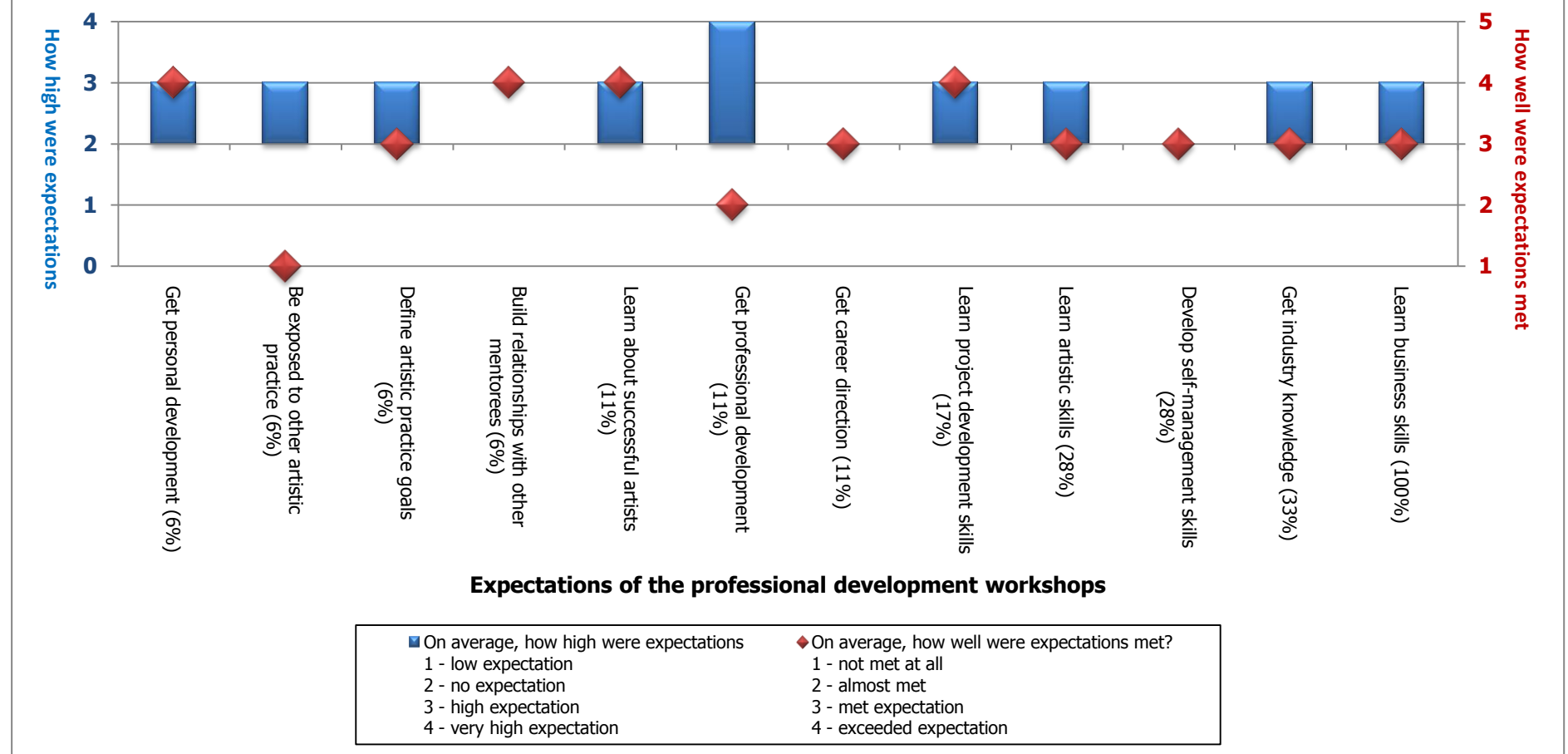
<b>3. What were your expectations of the professional development workshops?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Learn business skills	100%	18
Get industry knowledge	33%	6
Develop self-management skills	28%	5
Learn artistic skills	28%	5
Learn project development skills	17%	3
Get career direction	11%	2
Get professional development	11%	2
Learn about successful artists	11%	2
Build relationships with other mentorees	6%	1
Define artistic practice goals	6%	1
Be exposed to other artistic practice	6%	1
Get personal development	6%	1
Did not attend	6%	1

<b>4. Please rate the expectations you listed above</b>					
<b>How high were your expectations?</b>					
<b>Answer Options</b>	<b>1 Low</b>	<b>2 No expectation</b>	<b>3 High</b>	<b>4 Very high</b>	<b>Response Count</b>
Expectation 1	1	4	10	3	18
Expectation 2	0	0	9	1	10
Expectation 3	0	3	5	0	8
Expectation 4	1	0	3	1	5
Expectation 5	0	1	1	0	2
<b>Response Count</b>	2	8	28	5	
<b>Response Percent</b>	5%	19%	65%	12%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	1	3	9	5	18
Expectation 2	2	2	4	2	10
Expectation 3	1	0	4	3	8
Expectation 4	0	2	0	3	5
Expectation 5	0	0	0	2	2
<b>Response Count</b>	4	7	17	15	
<b>Response Percent</b>	9%	16%	40%	35%	

	Question Totals
<i>answered question</i>	18
<i>skipped question</i>	7

**On average, how high were expectations of the professional development workshops compared to how well expectations were met**



**5. Have you any suggestions for how the professional development workshops could have better met your expectations?**

*Please comment*

**Responses (uncoded)**

<b>1</b>	More focus on artistic skills
<b>2</b>	no but i think, as we are sparkies, it is more important for us to have the opportunity to practice and do our art than learn about legalities etc.
<b>3</b>	N/A
<b>4</b>	Mayve more project management and grant writing. More on how to get into the festival circuit.
<b>5</b>	Have more!!!
<b>6</b>	Exposure to more relevant professionals. Auspicious Arts reps would probably be a good idea. And other artists who have gone through the process. Rather than 'experts'.
<b>7</b>	I enjoyed these days the most and found them to be the most helpful!!!! Invaluable!!!!
<b>8</b>	I think they were fine. I particularly remember the publicity session with Keith Gallasch and Rosie Dennis was really great and gave good insight to what was needed in that field. My only criticisms were that, overall, these 3 days were a little dry and this was not helped by the rather uninspiring location of the Australia Council offices in Surry Hills, Sydney. There was a real lack of after-hours social engagements, and the excitement and buzz of meeting and being with so many varied artists that was established in the induction, by the end of the professional development workshops, I felt had been lost. This was also, unfortunately, the last time we got to see all the pther participants of spark.
<b>9</b>	Some of the speakers were not very exciting..... Maybe working artists could have been employed to talk about tax alongside experienced accountants?
<b>10</b>	I found the knowledge very basic - and understood most of it- because have been practicing for years- but did not mind as there were people atr very different levels.
<b>11</b>	NA
<b>12</b>	Yes, more time for the Mentors to discuss their work, methodologies and perhaps even run workshops.
<i>answered question</i>	
<b>12</b>	
<i>skipped question</i>	
<b>13</b>	

**6. Please rate your reaction to the statements regarding the content and delivery of the three-day professional development workshops using the scale.**

*Please feel free to add any comments*

<b>Answer Options</b>	<b>Very poor</b>	<b>Poor</b>	<b>OK</b>	<b>Good</b>	<b>Excellent</b>	<b>N/A</b>	<b>Response Count</b>
The topics covered were	0% (0)	0% (0)	19% (4)	48% (10)	29% (6)	5% (1)	21
The speakers were	0% (0)	0% (0)	10% (2)	52% (11)	33% (7)	5% (1)	21
Creative practise sharing forums provided were	0% (0)	5% (1)	19% (4)	38% (8)	33% (7)	5% (1)	21
Any comments?							7
<i>answered question</i>							<b>21</b>
<i>skipped question</i>							<b>4</b>



<b>Any comments?</b>	
<b>Responses (uncoded)</b>	
1	creative practice was most interesting, and then learning about legalities etc in each artists' own context made more sense.
2	The marketing lady and the lawyer were pretty shocking.
3	great fun, feel good. pat on the back. the best stuff was the stuff focussed on arts practis and tax
4	No.
5	Loved the 3 days!!!!!!!!!!
6	na
7	The creative practice sharing and discussions from mentors was very brief.

<b>7. How relevant were the professional development workshops to your career development?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	4.5%	1
Neither irrelevant or relevant	9.1%	2
Relevant	63.6%	14
Very relevant	22.7%	5
<i>answered question</i>		<b>22</b>
<i>skipped question</i>		<b>3</b>

<b>8. Any other comments?</b>		
<b>Please comment</b>		
<b>Responses (uncoded)</b>		
1	just being in and around these workshops and being together with the sparkies etc, and away from the usual life was developing for me.	
2	Especially the financial component.	
3	Did I mention I loved them!!!!	
4	There are definitely things I learnt in the professional development workshops that I've taken with me. Particularly notes on writing grants, publicity and approaching venues.	
5	No.	
6	na	
<i>answered question</i>		<b>6</b>
<i>skipped question</i>		<b>19</b>

## 6 Networking

<b>1. What do you think was the purpose of making networking opportunities?</b>		
<i>Please comment</i>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
To meet future collaborators	22%	5
To generate professional opportunities post-SPARK	17%	4
To learn from and engage with different artists	17%	4
To meet people	17%	4
To raise the profile of young artists and their creative work	17%	4
To be introduced to future supporters/presenters/funding bodies	13%	3
To create connections with like-minded individuals	13%	3
To develop a support base	9%	2
To increase self-confidence	9%	2
To learn about the industry and gain national perspective	9%	2
To share knowledge and ideas	9%	2
To promote SPARK	4%	1
Other	4%	1

<b>2. Do you think the professional development workshops achieved the purpose you stated above?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes – Absolutely	56.5%	13
Yes – But not to its full extent	39.1%	9
No	4.3%	1
<i>answered question</i>		<b>23</b>
<i>skipped question</i>		<b>2</b>

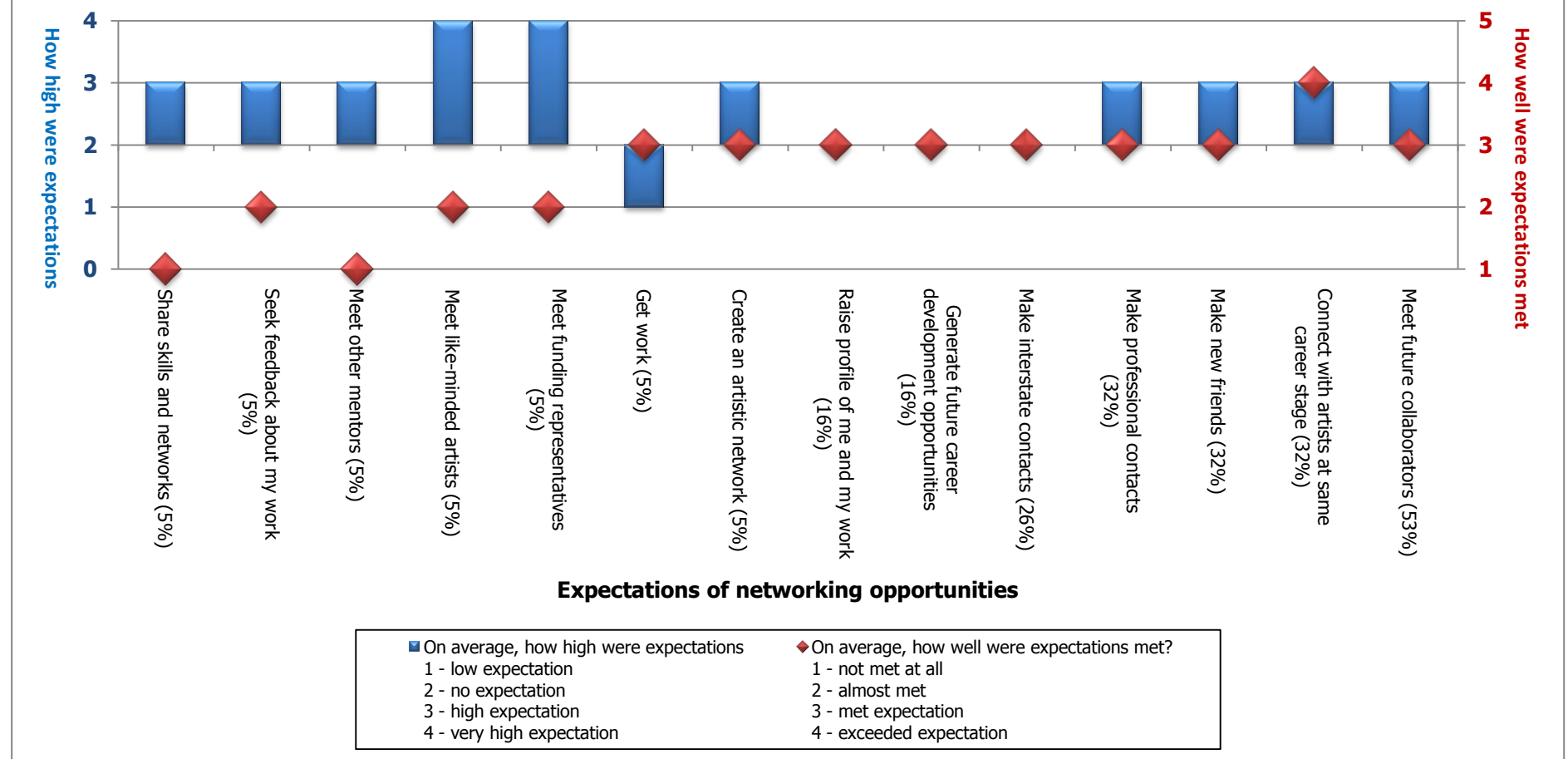
<b>3. What were your expectations of the networking opportunities?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Meet future collaborators	53%	10
Connect with artists at same career stage	32%	6
Make new friends	32%	6
Make professional contacts	32%	6
Make interstate contacts	26%	5
Generate future career development opportunities	16%	3
Raise profile of me and my work	16%	3
Create an artistic network	5%	1
Get work	5%	1
Meet funding representatives	5%	1
Meet like-minded artists	5%	1
Meet other mentors	5%	1
Seek feedback about my work	5%	1
Share skills and networks	5%	1
Other	21%	4

<b>4. Please rate the expectations you listed above</b>					
<b>How high were your expectations?</b>					
<b>Answer Options</b>	<b>1 Low</b>	<b>2 No expectation</b>	<b>3 High</b>	<b>4 Very high</b>	<b>Response Count</b>
Expectation 1	1	5	12	1	19
Expectation 2	2	2	8	2	14
Expectation 3	2	3	5	0	10
Expectation 4	0	1	4	0	5
Expectation 5	0	0	2	0	2
<b>Response Count</b>	5	11	31	3	
<b>Response Percent</b>	10%	22%	62%	6%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	1	3	8	6	18
Expectation 2	2	1	5	6	14
Expectation 3	1	3	1	5	10
Expectation 4	2	0	3	0	5
Expectation 5	1	0	0	1	2
<b>Response Count</b>	7	7	17	18	
<b>Response Percent</b>	14%	14%	35%	37%	

	<b>Question Totals</b>
<i>answered question</i>	19
<i>skipped question</i>	6

**On average, how high were expectations of the networking opportunities compared to how well expectations were met**



<b>5. Have you any suggestions for how the networking opportunities could have better met your expectations?</b>	
<i>Please comment</i>	
<b>Responses (uncoded)</b>	
<b>1</b>	Networking opportunities were very locally focussed, so less relevant to interstate mentorees.
<b>2</b>	N/A
<b>3</b>	It's difficult because a lot of the mentorees were inter-state so we didn't have the opportunity to work together post the initial three days.
<b>4</b>	More focus on participants and facilitating meetings with key people and networks in their arts practice
<b>5</b>	No.
<b>6</b>	Group artists together from similar art forms otherwise it's hard to collaborate with such a wide collection of artists coming from dissimilar areas.
<b>7</b>	As mentioned earlier, more social/informal outings and occasions.
<b>8</b>	No
<b>9</b>	NA
<b>10</b>	Not to force it! These relationships happen naturally...
<b>11</b>	Um. . . i don't know. Was there a reception with drinks? A dinner?
<b>12</b>	No. There were plenty of opportunities to talk about each others work and talk about future collaborations. I am now collaborating with or have collaborated with at least 4 other SPARK artists.
<b>13</b>	One thing that could help SHY emerging artists when talking about networking, is knowing that you don't need to cold canvas network if you dont want to. just showing up and smiling is fine if thats all you can manage. you can do targeted networking later by calling and asking to meet with someone your interested in. usually once the pressure to network is releaved you will be able to talk to others about what your doing and end up doing a bit of both.
<b>14</b>	I didn't have many expectations around networking to be honest, so my expectations were well exceeded. In fact, I was very pleasantly surprised with the people I met. We got along well and I would still be comfortable with any of them I think.
<i>answered question</i>	
<b>14</b>	
<i>skipped question</i>	
<b>11</b>	

<b>6. How relevant was the professional development workshops to your career development?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	12.0%	3
Neither irrelevant or relevant	8.0%	2
Relevant	64.0%	16
Very relevant	16.0%	4
<i>answered question</i>		<b>25</b>
<i>skipped question</i>		<b>0</b>

7. Any other comments?		
<i>Please comment</i>		
Responses (uncoded)		
1	relevant but not as important and developing performance skills	
2	-	
3	NA	
4	No	
<i>answered question</i>		4
<i>skipped question</i>		21

## 7 Social activities

1. What do you think was the purpose of organising social activities?		
<i>Please comment</i>		
Answer Options (coded)	Response Percent	Response Count
To get to know other mentors and mentorees, personally and professionally	42%	10
To network in a relaxed environment	29%	7
To bond as a group	25%	6
To make the formal program experience more fun	21%	5
To share ideas, knowledge and experiences	17%	4
To find possible future collaborators	13%	3
To relax, chill out	8%	2
For mentorees to help each other through the mentoring process	4%	1
To make new friends	4%	1
To share mentoring experiences with other mentorees	4%	1
Unsure and/or unaware of any social activities	4%	1

2. Do you think the social activities achieved the purpose you stated above?		
Answer Options	Response Percent	Response Count
Yes – Absolutely	62.5%	15
Yes – But not to its full extent	33.3%	8
No	4.2%	1
<i>answered question</i>		24
<i>skipped question</i>		1

<b>3. What were your expectations of the social activities?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Network and make new peer contacts	67%	12
Make new friends	33%	6
Share skills, ideas, networks and experiences	33%	6
Have fun and relax together	22%	4
Meet future collaborators	17%	3
No expectations	17%	3
Learn to trust and support each other	11%	2
Debrief on the process	6%	1
Generate a sense of community	6%	1
Get to know other mentorees	6%	1
See new creative work	6%	1

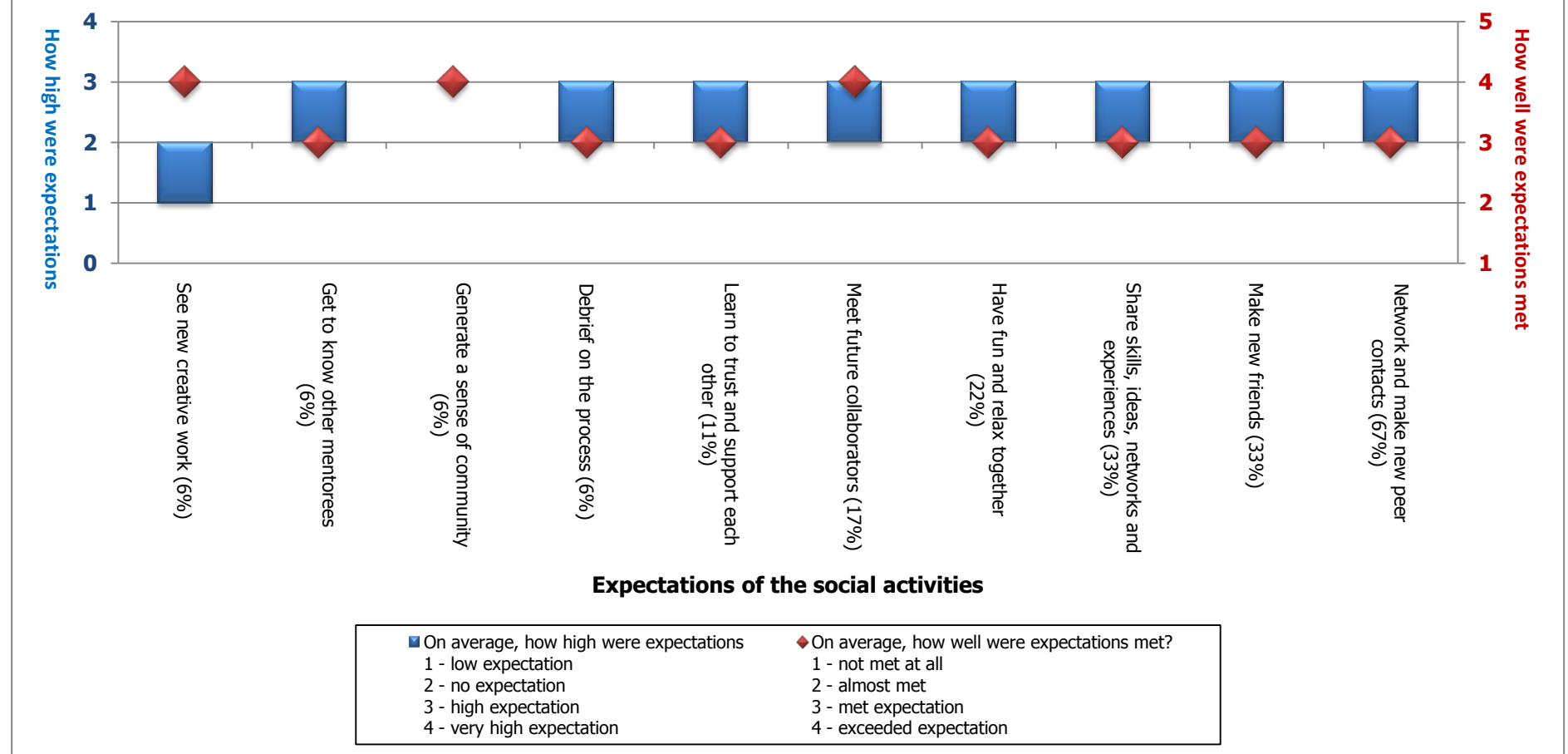
<b>4. Please rate the expectations you listed above</b>					
<b>How high were your expectations?</b>					
<b>Answer Options</b>	<b>1 Low</b>	<b>2 No expectation</b>	<b>3 High</b>	<b>4 Very high</b>	<b>Response Count</b>
Expectation 1	2	5	10	0	17
Expectation 2	1	3	4	1	9
Expectation 3	1	0	5	0	6
Expectation 4	0	0	4	0	4
Expectation 5	0	0	2	0	2
<b>Response Count</b>	4	8	25	1	
<b>Response Percent</b>	11%	21%	66%	3%	



How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	0	2	8	6	16
Expectation 2	0	3	3	3	9
Expectation 3	1	1	2	2	6
Expectation 4	1	0	3	0	4
Expectation 5	0	1	1	0	2
<b>Response Count</b>	2	7	17	11	
<b>Response Percent</b>	5%	18%	45%	29%	

	Question Totals
<i>answered question</i>	17
<i>skipped question</i>	8

**On average, how high were expectations of the social activities compared to how well expectations were met**



**5. Have you any suggestions for how the social activities could have better met your expectations?**

*Please comment*

**Responses (uncoded)**

<b>1</b>	how can you have expectations of social activities. live your life! [word omitted]
<b>2</b>	N/A
<b>3</b>	no
<b>4</b>	unfortunately I was very busy during both our Spark gatherings and so a) missed the first one entirely and b) was in the middle of a festival in the same state as the second gathering so wasn't able to socialise with the group in the evenings much due to my performance schedule
<b>5</b>	For the three days workshop making friends was great. But after the 3 days, the process didn't really continue on. It's hard without the face to face regular contact.
<b>6</b>	no - this was great and I still keep in contact with the people I met.
<b>7</b>	Group meals would be good, and discussion about work. But as I said, I had no expectations.
<b>8</b>	no
<b>9</b>	Group artists together from similar art forms.
<b>10</b>	No
<b>11</b>	na
<b>12</b>	No.
<b>13</b>	Again, I wasn't expecting so much socialising with fellow mentorees, so it definitely exceeded my expectations. We had fun.
<i>answered question</i>	
<b>13</b>	
<i>skipped question</i>	
<b>12</b>	

**6. How relevant were the social activities to your career development?**

<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	13.0%	3
Neither irrelevant or relevant	34.8%	8
Relevant	39.1%	9
Very relevant	13.0%	3
<i>answered question</i>		<b>23</b>
<i>skipped question</i>		<b>2</b>

<b>7. Any other comments?</b>		
<i>Please comment</i>		
<b>Responses (uncoded)</b>		
<b>1</b>	The informal social activities enabled by the joint accommodation were perhaps the most important.	
<b>2</b>	how relevant is that question to life.....i hope there is nobody who can answer this. it is an irrelevant question.	
<b>3</b>	I got work opportunities from fellow participants! Fabulous!	
<b>4</b>	We all learned that we pretty much loathe Robert Wilson's current work.	
<b>5</b>	-	
<b>6</b>	na	
<b>7</b>	No.	
		<i>answered question</i> <b>7</b>
		<i>skipped question</i> <b>18</b>

## 8 Artistic experience

<b>1. What do you think was the purpose of attending an artistic experience?</b>		
<i>Please comment</i>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
To see work	33%	8
To be inspired by other artists' work/s	25%	6
To provide talking points to support relationship building between mentorees	25%	6
To broaden knowledge as artists	8%	2
To be exposed to other artforms	4%	1
To experience practical application of information gained during SPARK workshops	4%	1
To socialise with other mentorees	4%	1
Unsure and/or unaware of this experience	17%	4
Did not attend/Not applicable	8%	2

<b>2. Do you think attending the artistic experience achieved the purpose you stated above?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes – Absolutely	66.7%	14
Yes – But not to its full extent	33.3%	7
No	0.0%	0
		<i>answered question</i> <b>21</b>
		<i>skipped question</i> <b>4</b>

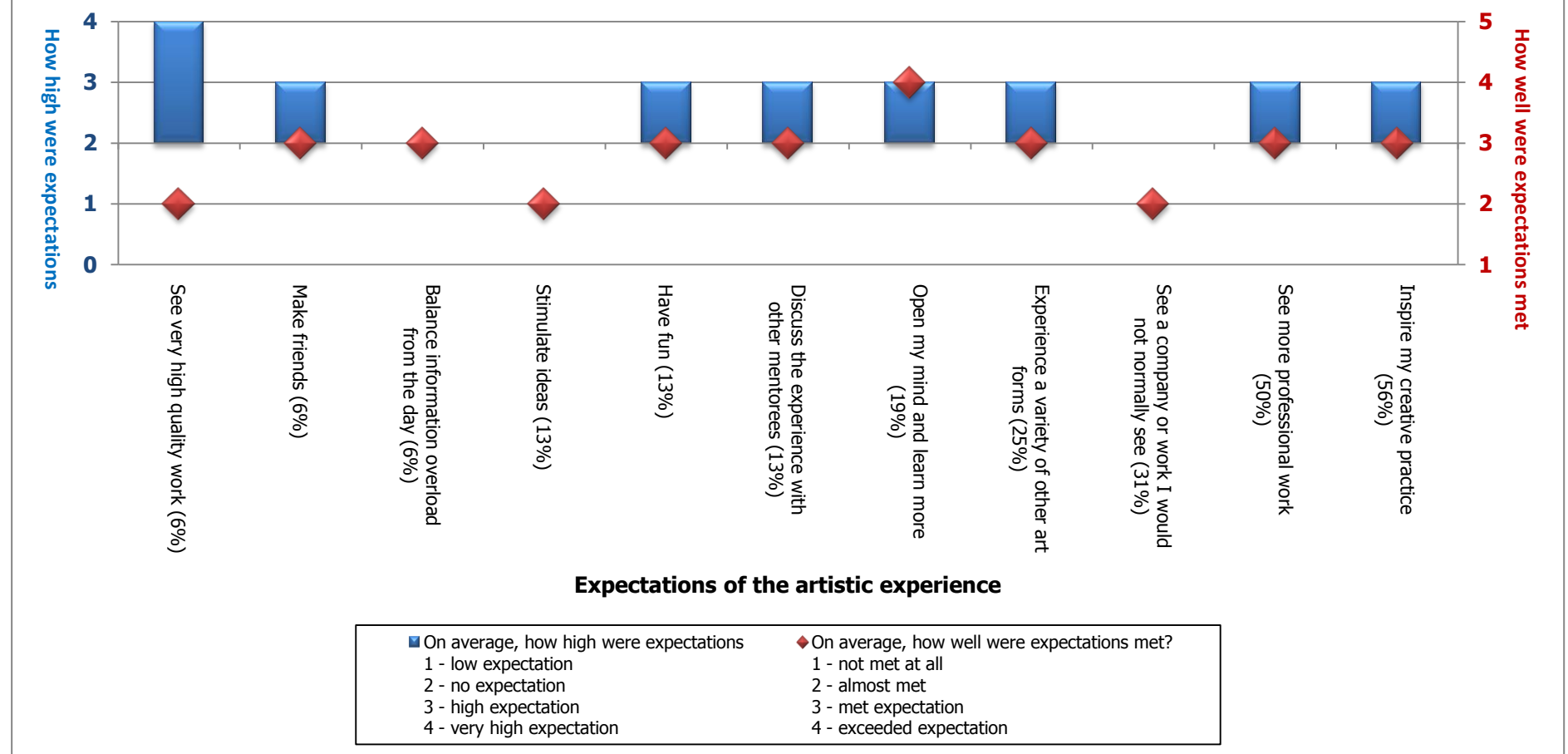
<b>3. What were your expectations of the artistic experience?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Inspire my creative practice	56%	9
See more professional work	50%	8
See a company or work I would not normally see	31%	5
Experience a variety of other artforms	25%	4
Open my mind and learn more	19%	3
Discuss the experience with other mentorees	13%	2
Have fun	13%	2
Stimulate ideas	13%	2
Balance information overload from the day	6%	1
Make friends	6%	1
See very high quality work	6%	1
Other	7%	3

<b>4. Please rate the expectations you listed above</b>					
<b>How high were your expectations?</b>					
<b>Answer Options</b>	<b>1 Low</b>	<b>2 No expectation</b>	<b>3 High</b>	<b>4 Very high</b>	<b>Response Count</b>
Expectation 1	0	6	9	1	16
Expectation 2	1	3	8	0	12
Expectation 3	0	1	7	0	8
Expectation 4	0	0	3	0	3
Expectation 5	0	0	2	0	2
<b>Response Count</b>	1	10	29	1	
<b>Response Percent</b>	2%	24%	71%	2%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	3	2	10	1	16
Expectation 2	2	0	9	1	12
Expectation 3	2	0	4	2	8
Expectation 4	0	0	2	1	3
Expectation 5	0	0	2	0	2
<b>Response Count</b>	7	2	27	5	
<b>Response Percent</b>	17%	5%	66%	12%	

	Question Totals
<i>answered question</i>	16
<i>skipped question</i>	9

**On average, how high were expectations of the artistic experience compared to how well expectations were met**



**5. Have you any suggestions for how the artistic experience could have better met your expectations?**

*Please comment*

Responses (uncoded)	
1	no...more shows, more flexibility with what we can see....or just book us in and make us go to everything
2	Maybe some more experiences tailored to my own practice.
3	We got the time wrong so we turned up late and didn't get to see the performance, so it's hard for me to comment on this one.
4	i honestly didn't have any expectations for spark except the development, funding and mentoring of my piece and choreographic skills. when i applied that was all i thought was involved.
5	We did not see any professional work or have any artistic experience except for our own showcase. (2003)
6	It was simply unfortunate that the one show we attended as a group, wasn't very good! And we all agreed on that.
7	peopel to be able to choose to see work relevent to their practice.
8	na
9	More variety?
10	We saw circus and its not my prefered theater arts form so I sugggest seeing more than one type of theater art form.
<i>answered question</i>	
<b>10</b>	
<i>skipped question</i>	
<b>15</b>	

**6. How relevant was the artistic experience to your career development?**

Answer Options	Response Percent	Response Count
Irrelevant	10.0%	2
Neither irrelevant or relevant	25.0%	5
Relevant	30.0%	6
Very relevant	35.0%	7
<i>answered question</i>		<b>20</b>
<i>skipped question</i>		<b>5</b>



<b>7. Any other comments?</b>		
<i>Please comment</i>		
Responses (uncoded)		
1	it is now something i try to do all the time. very new for me but it is great to see as much as possible and be thinking about my work all the time.	
2	I think it's important to have a communal artistic experience, it stimulates discussion and also as students there are a lot of tickets we can't afford so it's always invaluable.	
3	It was ideal that there were always options so artists could choose the events that most interested them.	
4	Would have been great to have had an artistic experience.	
5	na	
6	There was an interesting range of works selected	
7	No	
		<i>answered question</i> 7
		<i>skipped question</i> 18

## 9 Profiling

<b>1. What do you think was the purpose of the profiling opportunities?</b>		
<i>Please comment</i>		
Answer Options (coded)	Response Percent	Response Count
To increase awareness of the artist within the industry including funding bodies	33%	8
To increase awareness of creative practice within the industry including funding bodies	29%	7
To develop profiling skills	13%	3
To create future opportunities, employment and collaborations	13%	3
To raise awareness of SPARK participants	4%	1
To build networks	4%	1
Unsure and/or unaware of profiling opportunities	21%	5
Other	8%	2

<b>2. Do you think the profiling opportunities achieved the purpose you stated above?</b>		
Answer Options	Response Percent	Response Count
Yes – Absolutely	38.1%	8
Yes – But not to its full extent	42.9%	9
No	19.0%	4
		<i>answered question</i> 21
		<i>skipped question</i> 4

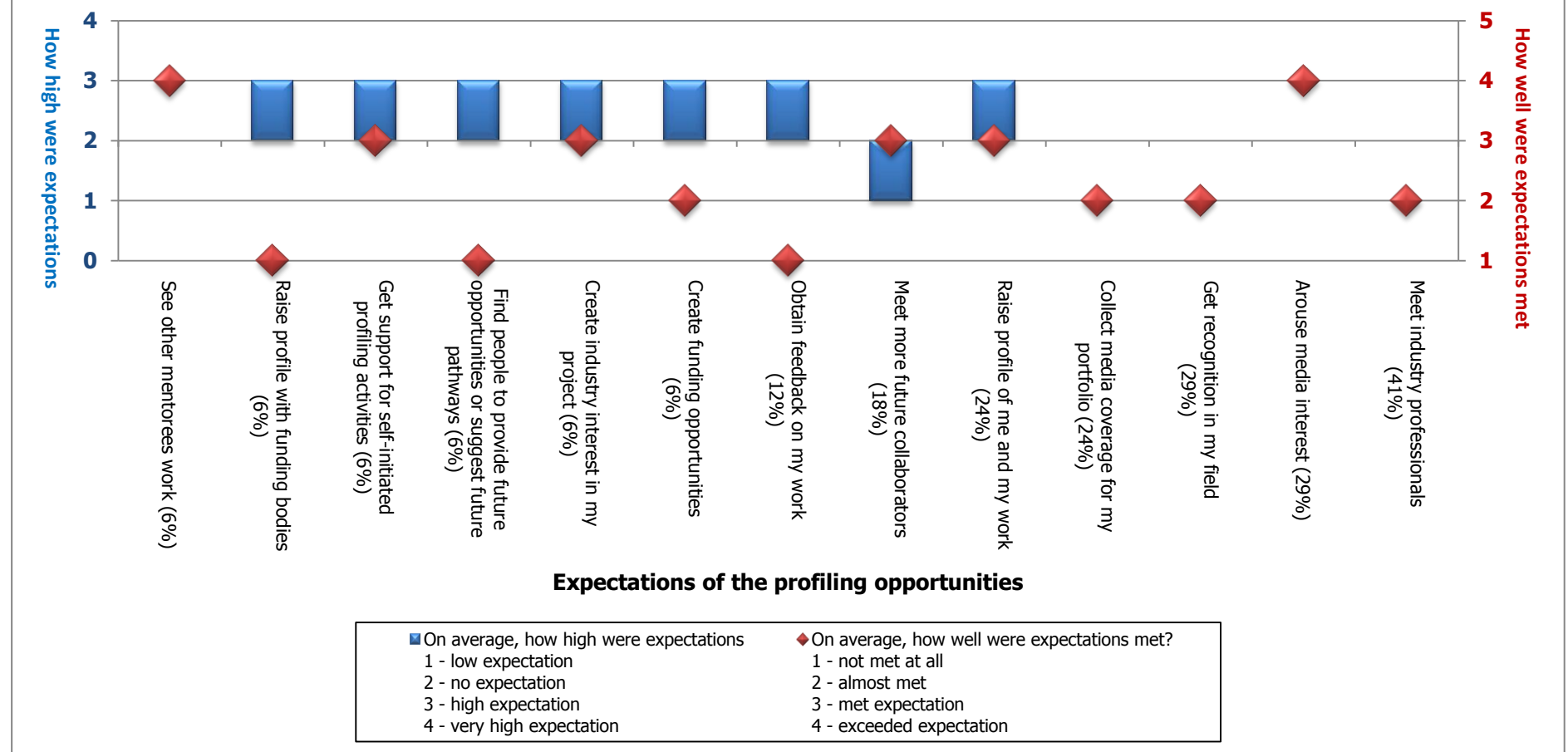
<b>3. What were your expectations of the artistic experience?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Meet industry professionals	41%	7
Arouse media interest	29%	5
Get recognition in my field	29%	5
Collect media coverage for my portfolio	24%	4
Raise profile of me and my work	24%	4
Meet more future collaborators	18%	3
No expectations	12%	2
Obtain feedback on my work	12%	2
Create funding opportunities	6%	1
Create industry interest in my project	6%	1
Find people to provide future opportunities or suggest pathways as the next step from SPARK	6%	1
Get support for self-initiated profiling activities	6%	1
Raise profile with funding bodies	6%	1
See other mentorees work	6%	1
Other	12%	2

<b>4. Please rate the expectations you listed above</b>					
<b>How high were your expectations?</b>					
<b>Answer Options</b>	<b>1 Low</b>	<b>2 No expectation</b>	<b>3 High</b>	<b>4 Very high</b>	<b>Response Count</b>
Expectation 1	3	9	4	1	17
Expectation 2	3	2	6	0	11
Expectation 3	0	2	4	0	6
Expectation 4	3	0	1	0	4
Expectation 5	1	0	1	0	2
<b>Response Count</b>	10	13	16	1	
<b>Response Percent</b>	25%	33%	40%	3%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	4	2	8	3	17
Expectation 2	2	2	6	1	11
Expectation 3	3	0	2	1	6
Expectation 4	1	1	2	0	4
Expectation 5	1	0	1	0	2
<b>Response Count</b>	11	5	19	5	
<b>Response Percent</b>	28%	13%	48%	13%	

	Question Totals
<i>answered question</i>	17
<i>skipped question</i>	8

**On average, how high were expectations of the profiling opportunities compared to how well expectations were met**



<b>5. Have you any suggestions for how the profiling opportunities could have better met your expectations?</b>		
<i>Please comment</i>		
Responses (uncoded)		
1	i dont know how it could have been done better. maybe my work wasn't at a stage that could be picked up like that. couldn't be boxed into a package as yet. i dont know	
2	N/A	
3	I don't remember this part fo the program. I did it back in 2004 (this option wasn't available on the site) so it's difficult for me to remember.	
4	There needs to be more. Generate a buzz around participants.	
5	-	
6	This is hard. I felt like more contacts were successfully made through social activities and workshops, rather than profiling opportunities organized by Spark.	
7	More discussion type environments rather than meet and greets.	
8	na	
9	No.	
10	I cant really remember this one. Only thing I can say is perhaps i felt that any profiling that went on was not local to my home city so had little impact.	
<i>answered question</i>		<b>10</b>
<i>skipped question</i>		<b>15</b>

<b>6. How relevant were the profiling opportunities to your career development?</b>		
Answer Options	Response Percent	Response Count
Irrelevant	15.0%	3
Neither irrelevant or relevant	25.0%	5
Relevant	40.0%	8
Very relevant	20.0%	4
<i>answered question</i>		<b>20</b>
<i>skipped question</i>		<b>5</b>

<b>7. Any other comments?</b>		
<i>Please comment</i>		
Responses (uncoded)		
1	i think we were all at different stages at the showcase, so some were easily marketable and others just performed. it was still good.	
2	Not relevant to interstate mentorees	
3	-	
4	na	
5	The web opportunitis and the article in REAL TIME was great!	
6	No	
<i>answered question</i>		<b>6</b>
<i>skipped question</i>		<b>19</b>

# 10 Finale

<b>1. In your year, what did your group do as the end of the program (finale)?</b>	
<i>Please comment</i>	
Responses	
1	showcase @ CARRIAGEWORKS, [additional comments omitted for confidentiality]
2	a showing/ expo of everyone in the theatre
3	Skype conference (I was unavailable for this)
4	We met for a week in Sydney to exchange practice, showcase work and network with industry.
5	There was a production where each artist's work was produced.
6	nothing really. we all went off and did our own projects and wrote our official acquittals. We did try to arrange a skype conversation amongst us all to debrief but this became more of a social gathering!..and not everyone could participate.
7	There was a debrief but I couldn't attend as I was working on a project.
8	Nothing - we had a conference call and a booklet was produced with our work in it but it seems to go to no one important
9	SparkLIVE and SparkPLUG in Sydney Workshop sessions at Carriageworks
10	Breakfast.
11	we got together to do workshops and show things to each other
12	We held a showcase of samples of our work and then went out and celebrated!!!
13	nothing
14	There was a final "get-together" in Melbourne where we discussed our projects.
15	Show case in Sydney at Carriageworks.
16	2005
17	Skype
18	nothing!
19	spark plug
20	Everyone came to the next wave fesstival. i was performing in it so did not participate in the end of program event
21	Artist showcase (expo).
22	we had a show case
23	We did a showcase of works. YAQ invited a lot of people to come and check out our work. It was nerve wracking, but good to have seen what everyone produced.
24	not much - a few beers
<i>answered question</i>	
<b>24</b>	
<i>skipped question</i>	
<b>1</b>	

<b>2. What do you think was the purpose of this finale?</b>		
<i>Please comment</i>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
To showcase creative project and profile artists	36%	8
To debrief and share experiences	27%	6
To network, making new contacts and consolidating existing ones	23%	5
To see progress/outcomes of other creative projects	14%	3
To celebrate achievements	14%	3
To share skills	9%	2
To gain experience in showcasing and presenting	9%	2
To promote SPARK	5%	1
To gain professional opportunities	5%	1
To establish relationships with potential collaborators	5%	1
Other	14%	3

<b>3. Do you think the finale achieved the purpose you stated above?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes – Absolutely	45.5%	10
Yes – But not to its full extent	36.4%	8
No	18.2%	4
<i>answered question</i>		<b>22</b>
<i>skipped question</i>		<b>3</b>

<b>4. What were your expectations of the finale?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
See the outcomes of the projects	67%	12
Get program closure	44%	8
Showcase my work	33%	6
Meet industry professionals	28%	5
Collaborate with other mentorees	11%	2
Improve my work	11%	2
Participate in workshops	11%	2
Share ideas, processes and practice	11%	2
Gain exposure to funding bodies	6%	1
Get quality feedback on my work	6%	1
Don't know what it was about	6%	1
Did not attend	11%	2
Other	17%	3

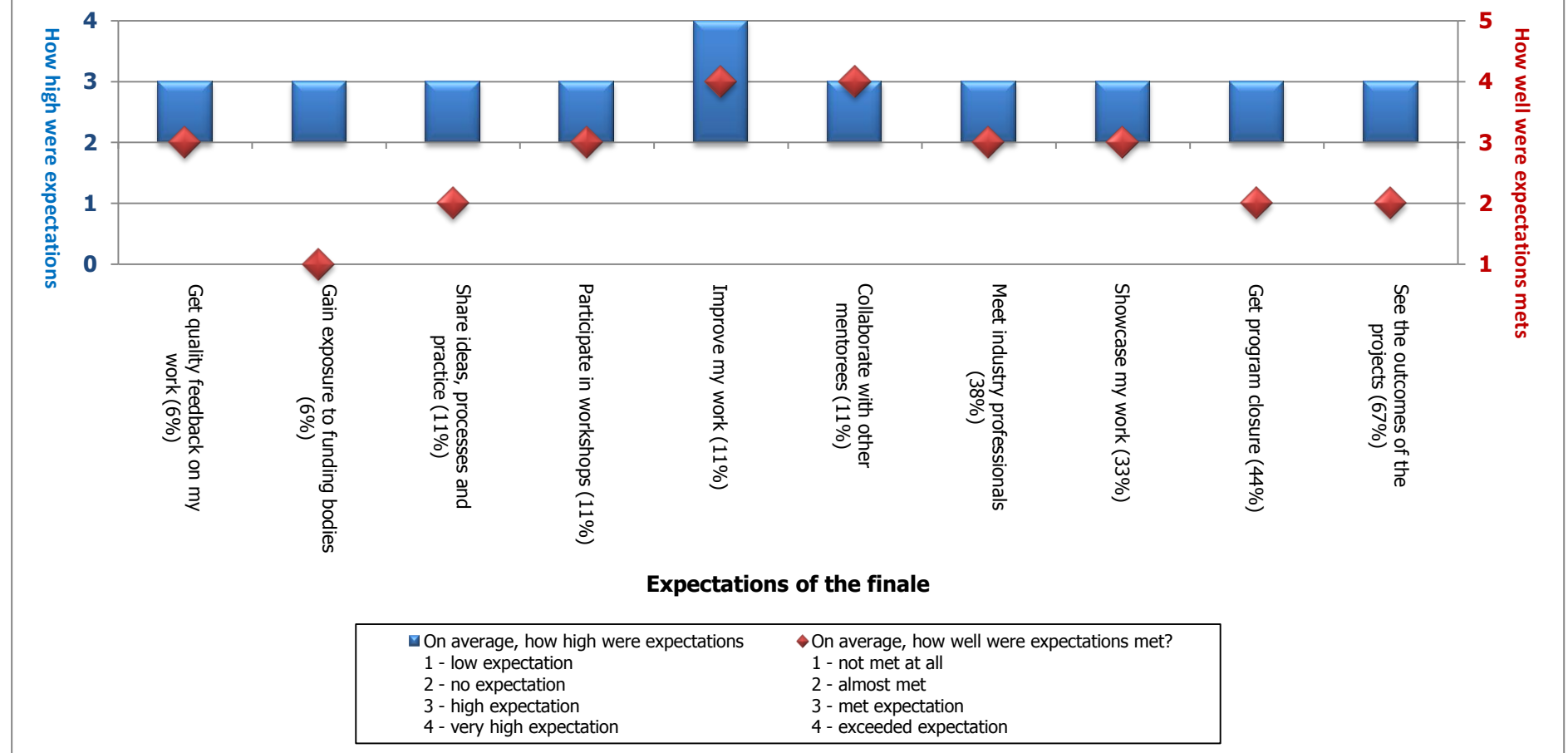
5. Please rate the expectations you listed above					
How high were your expectations?					
Answer Options	1 Low	2 No expectation	3 High	4 Very high	Response Count
Expectation 1	0	1	10	3	14
Expectation 2	0	1	10	1	12
Expectation 3	1	2	4	1	8
Expectation 4	0	0	3	1	4
Expectation 5	0	0	2	1	3
<b>Response Count</b>	1	4	29	7	
<b>Response Percent</b>	2%	10%	71%	17%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	5	4	2	3	14
Expectation 2	2	1	6	3	12
Expectation 3	2	4	1	1	8
Expectation 4	0	1	3	0	4
Expectation 5	1	0	2	0	3
<b>Response Count</b>	10	10	14	7	
<b>Response Percent</b>	24%	24%	34%	17%	

	Question Totals
<i>answered question</i>	14
<i>skipped question</i>	11



**On average, how high were expectations of the finale compared to how well expectations were met**



**6. Have you any suggestions for how the finale could have better met your expectations?**

*Please comment*

**Responses (uncoded)**

<b>1</b>	[venue omitted for confidentiality] IS THE BEST....such great support and love.
<b>2</b>	Again, less of a 'queensland' focus
<b>3</b>	No, i organised most of it and don't think that i could've done anything better (seriously)
<b>4</b>	I think a debrief is invaluable and I'm sorry that I wasn't able to attend. I think it's an important part of the process.
<b>5</b>	Have a finale meeting/workshop face to face and do better profiling.
<b>6</b>	Having a greater knowledge and more notice of who's who and who was attending. Name tags maybe?? For artists and guests...
<b>7</b>	I think if everyone had been less hungover it probably would have been a far more successful event. But as it was, we were all tired, exhausted, and we wanted to go home.
<b>8</b>	no
<b>9</b>	-
<b>10</b>	No - although it was a shame that not all of our years participants could attend the finale.
<b>11</b>	na
<b>12</b>	We could have meet as a group
<b>13</b>	Definitely needed to have a final workshop/meeting!
<b>14</b>	No.
<b>15</b>	we only had 9 months for some reason so i had less than i'd have liked to show.
<b>16</b>	Again, I would handle it differently now. In the end, all I had for the showcase was a bound script. I would have liked to have had perhaps a tape of a performance.
<i>answered question</i>	
<b>16</b>	
<i>skipped question</i>	
<b>9</b>	

**7. How relevant was the finale to your career development?**

<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	26.3%	5
Neither irrelevant or relevant	21.1%	4
Relevant	42.1%	8
Very relevant	10.5%	2
<i>answered question</i>		<b>19</b>
<i>skipped question</i>		<b>6</b>

<b>8. Any other comments?</b>		
<i>Please comment</i>		
<b>Responses (uncoded)</b>		
<b>1</b>	i felt [venue omitted for confidentiality] did more for me than the carriage works showcase. but during that week we did skills sharing workshops with eachother and they were the best things ever. it was so so great for me, and they we in the great space at [venue omitted for confidentiality] and carriageworks and were so huge in my development as a person and artist.	
<b>2</b>	-	
<b>3</b>	na	
<b>4</b>	My work would have been hard to showcase to that type of audience, and to do it properly. For that reason I chose not to show much of my spark project at the expo.	
		<i>answered question</i> <b>4</b>
		<i>skipped question</i> <b>21</b>

## 11 SPARK

<b>1. What do you think was the purpose of SPARK?</b>		
<i>Please comment</i>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
To support relationships between established and emerging artists	33%	8
To develop emerging artists	25%	6
To profile young artists in the arts industry	21%	5
To support the development of a creative project	17%	4
To provide and support professional development	17%	4
To provide and support opportunities for building networks and relationships	13%	3
To provide guidance, support and self-management skills for career development	13%	3
To meet and work with other artists	8%	2
To advance careers, to "emerge"	8%	2
To assist personal growth	4%	1
To develop professional experience	4%	1
To develop confidence	4%	1
To develop creative practise	4%	1
To bridge the gap between study and work	4%	1
To feel like an artist	4%	1

<b>2. Do you think SPARK achieved the purpose you stated above?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Yes – Absolutely	75.0%	18
Yes – But not to its full extent	25.0%	6
No	0.0%	0
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

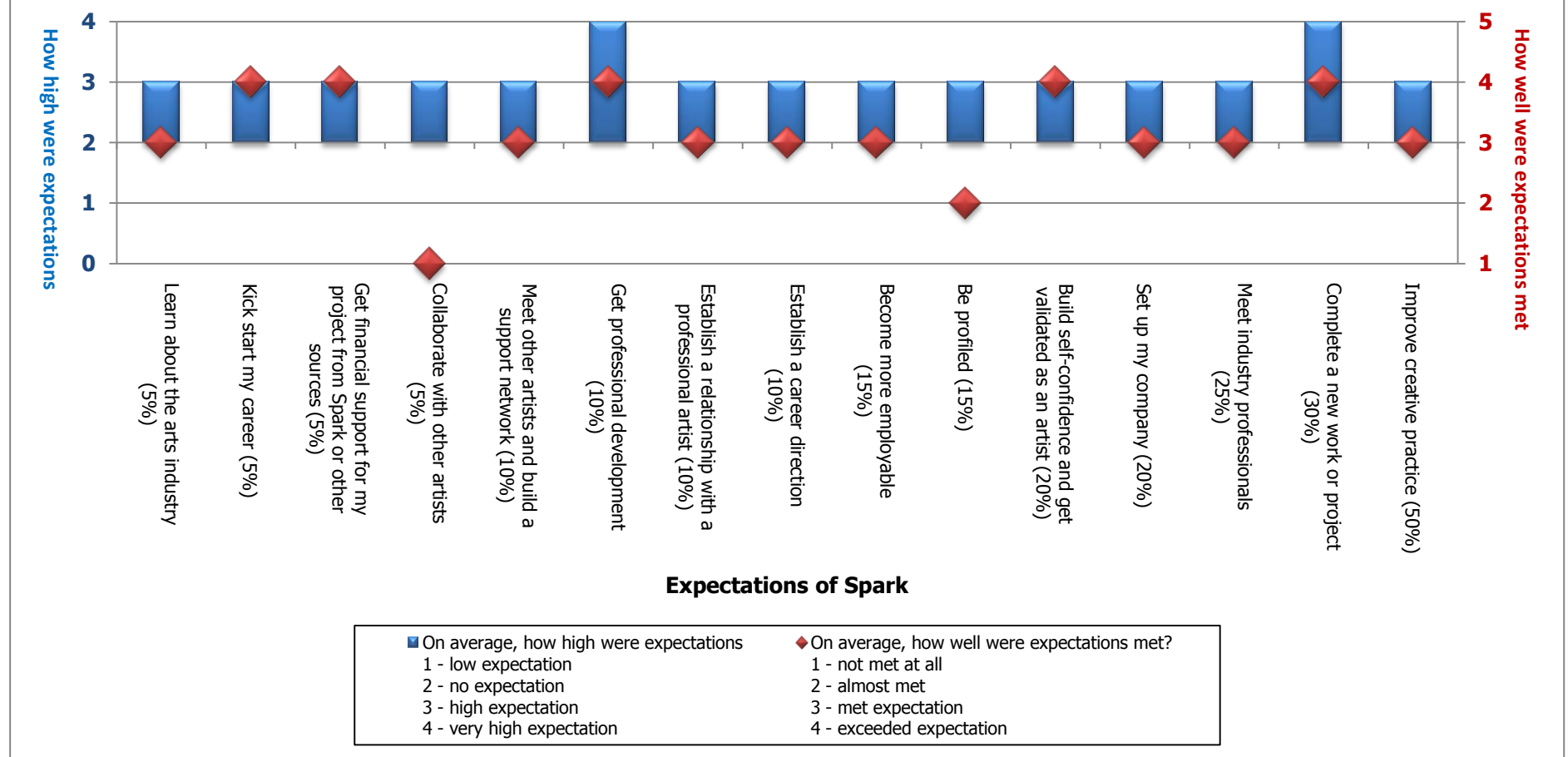
<b>3. What were your expectations of SPARK?</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Improve creative practice	50%	10
Complete a new work or project	30%	6
Meet industry professionals	25%	5
Set up my company	20%	4
Build self-confidence and get validated as an artist	20%	4
Be profiled	15%	3
Become more employable	15%	3
Establish a career direction	10%	2
Establish a relationship with a professional artist	10%	2
Get professional development	10%	2
Meet other artists and build a support network	10%	2
Collaborate with other artists	5%	1
Get financial support for my project	5%	1
Kick start my career	5%	1
Learn about the arts industry	5%	1
Other	20%	4

4. Please rate the expectations you listed above					
How high were your expectations?					
Answer Options	1 Low	2 No expectation	3 High	4 Very high	Response Count
Expectation 1	0	0	14	6	20
Expectation 2	1	1	9	3	14
Expectation 3	1	0	6	2	9
Expectation 4	0	0	5	1	6
Expectation 5	0	0	4	1	5
<b>Response Count</b>	2	1	38	13	
<b>Response Percent</b>	4%	2%	70%	24%	

How well were your expectations met?					
Answer Options	1 Did not meet expectation at all	2 Almost met expectation	3 Met expectation	4 Exceeded expectation	Response Count
Expectation 1	0	4	10	6	20
Expectation 2	1	3	5	5	14
Expectation 3	1	1	5	2	9
Expectation 4	0	1	4	1	6
Expectation 5	0	2	2	1	5
<b>Response Count</b>	2	11	26	15	
<b>Response Percent</b>	4%	20%	48%	28%	

	Question Totals
<i>answered question</i>	20
<i>skipped question</i>	5

**On average, how high were expectations of SPARK compared to how well expectations were met**



<b>5. Have you any suggestions for how SPARK could have better met your expectations?</b>	
<i>Please comment</i>	
Responses (uncoded)	
1	it was me. spark can't do it. spark is about facilitating it. so the only way it could be better would be to get to know what every sparky needs, or suggesting options that each one can choose in relation to thier own arts praactice/lives.
2	More emphasis on the art, less on the networking and business side of things.
3	i recon it should be called YAQ's BOOST & SPARK UP Boosting young artists careers and sparking up new mentorships. this is because the mentorhip is only one part of the whole picture of the spark program
4	-
5	No
6	na
7	No
8	I think spark is an amazing program and just want to see more of it. I would like spark to be bigger so each state has 10 artists and then the sates come together for national spark as well. and i think it was a shame that there were never any spark reunions or big brother schemes where young sparkees learnt form older sparkees.
9	It is really for me, when I think back on it, all about the quality of the mentor relationship. The program, its administration, values and priorities I thought were excellent and tailored well to people in our position. The experience of an individual on the program seems to me to depend so very much on the quality of the mentoring relationship. So I would say that ANYTHING YAQ and Spark can do to see that people have the most appropriate pairing with a mentor is really valuable.
<i>answered question</i>	
9	
<i>skipped question</i>	
16	

<b>6. Please complete the following statements</b>		
Answer Options	Response Percent	Response Count
Participating in SPARK made me feel:	100.0%	20
I was surprised by:	90.0%	18
<i>answered question</i>		20
<i>skipped question</i>		5

<b>Participating in SPARK made me feel:</b>	
<b>Responses (uncoded)</b>	
<b>1</b>	illustrious
<b>2</b>	part of a larger community
<b>3</b>	Great. It was a fantastic opportunity to work on a project from beginning to end.
<b>4</b>	supported
<b>5</b>	like I was a 'legitimate' artist.
<b>6</b>	Great. Overall a wonderful experience
<b>7</b>	extremely privileged to be part of such a unique program
<b>8</b>	Capable.
<b>9</b>	supported
<b>10</b>	much more confident as an artist and gave me a good opportunity to meet new emerging artist and share ideas.
<b>11</b>	Inspired and invigorated by the performance scene happening in Australia and the potential for me as an artist.
<b>12</b>	like I was engaged in a larger network of emerging artists from around the country
<b>13</b>	Connected to other people in the same stage and very supported.
<b>14</b>	empowered and inspired to start my own body of work
<b>15</b>	like I had a valid place in the arts community
<b>16</b>	inspired
<b>17</b>	that there is a pathway to sustainable practice in my field
<b>18</b>	like an up and coming innovative young artist!
<b>19</b>	supported and connected
<b>20</b>	Like I was getting closer to my goals.



<b>I was surprised by:</b>	
<b>Responses (uncoded)</b>	
1	my luminescence
2	how many other mentorees were in the same boat
3	The support from all the other mentorees
4	the amount of media profiling that came from it
5	how much it changed the course of my life.
6	the people and the places we went.
7	how quickly friendships were formed and creative juices were flowing
8	How inspired I was by hearing a many of both mentors and mentorees talking about their own work.
9	the ritsy vibe
10	the creative diversity of people's art forms.
11	The feeling I got (described in the answer to the last question).
12	the diversity of young artists, and how wide everyone's practice was
13	How many people form Spark I have ended up working with.
14	all the other artists
15	what a great group of people were invloved
16	
17	
18	positivity among all the artists.
19	the generosity of my mentor and other mentors
20	The range of great people I met and their level of activity and already their professional approach to their art.

<b>7. Looking back at all the program components, what were the two most significant for you?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Creative project	66.7%	16
Artistic experience	37.5%	9
Paired mentoring	37.5%	9
Three-day professional development workshops	20.8%	5
Networking opportunities	12.5%	3
Social activities	12.5%	3
Profiling	8.3%	2
SPARK program three-day induction	8.3%	2
Finale	4.2%	1
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>8. The three (3) most significant things I learned or gained were:</b>		
<b>Answer Options (coded)</b>	<b>Response Percent</b>	<b>Response Count</b>
Deeper understanding and development of my creative practice	43%	9
Confidence as an artist, ability and identity	38%	8
Future collaborators, friendship and a sense of community and belonging	38%	8
Connection with and learning from my mentor	33%	7
Professional skills such as grant writing, project management and tax	29%	6
Deeper understanding of my career and direction	19%	4
Deeper understanding of the industry and the standard of work	19%	4
Experience	14%	3
Deeper understanding of the mentoring process	10%	2
Feedback on the program	10%	2
Funding for my project	10%	2
Learning from others' work	10%	2
Network	10%	2
Other	5%	1

<b>9. How relevant was SPARK to your career development?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
Irrelevant	0.0%	0
Neither irrelevant or relevant	4.2%	1
Relevant	25.0%	6
Very relevant	70.8%	17
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>10. Have you any suggestions for how SPARK could be more relevant to your career development?</b>	
<i>Please comment</i>	
Responses (uncoded)	
1	when the spark program is over, an avenue for sparkees should be thought about and offered. to keep the relationship going, though not burdening YAQ forever, just contacts or suggested avenues and enthusiasm for your work.
2	Industry exposure could have been more nationally focussed. Practical artistic skills could have formed a greater part of induction.
3	more profiling and structured networking.
4	I think more artistic monitoring would probably be helpful.
5	-
6	Would have been good to have more of a creative outcome, like the 'finale' of later years.
7	keep in touch!
8	na
9	No
10	realise you are wokring with creatives not managers or admin officers, spending to much time in this zone can damage the creative spirit
<i>answered question</i>	
<b>10</b>	
<i>skipped question</i>	
<b>15</b>	

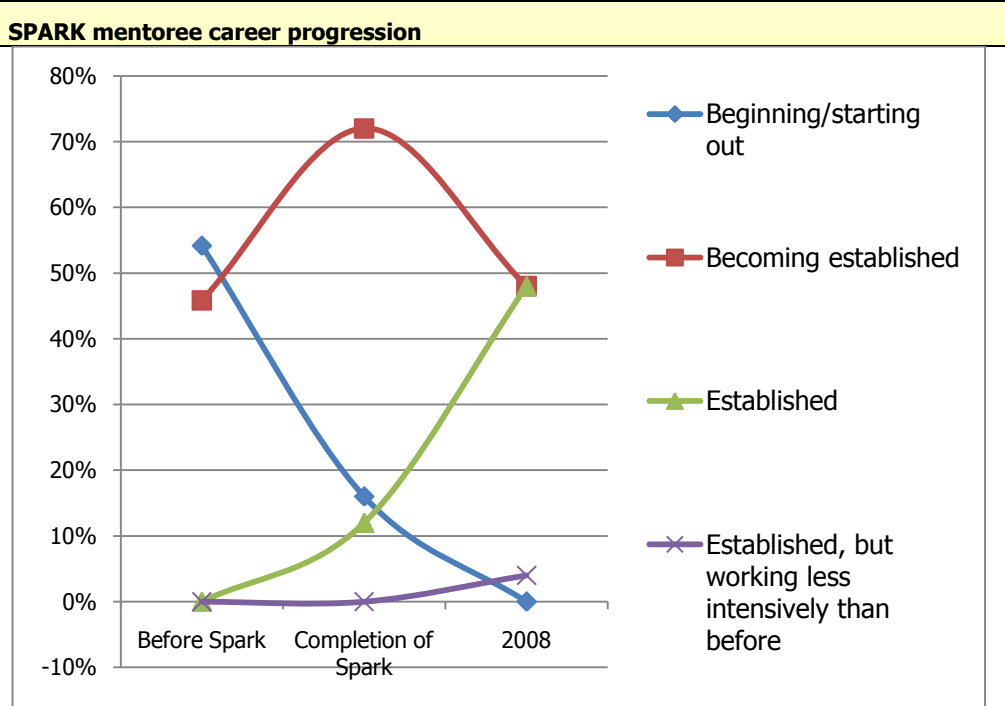
<b>11. Any other comments?</b>	
<i>Please comment</i>	
Responses (uncoded)	
1	It's such a pity I changed my artistic direction and can't do it all over again but that's foresight for ya!!! SPARK was a great opportunity and experience and I will forever treasure what I learnt from it.
2	Maybe there could be a one-off event in few years that offers previous spark participants from various years to catch-up and share in each others career development.
3	na
4	No
5	I'm sorry I haven't had more time to fill this out. I am now making my living by working full time in arts administration [job role omitted for confidentiality] It is a very demanding job that doesn't leave me much time. This is especially because I am also doing [university degree omitted for confidentiality] part time. I tell you this because it might give you an idea, where, about [number of year omitted for confidentiality] after Spark, I am. [details omitted for confidentiality] I imagine all the other participants are in similar situations. Though some may be managing to make their livings absolutely from their creative work. But some may be teaching, or studying, or administrating. Anyway, once again I apologise for not being able to do this more thoroughly or to remember more than I do! Best of luck and long may Spark flourish; it's an excellent program.
<i>answered question</i>	
<b>5</b>	
<i>skipped question</i>	
<b>20</b>	

## 12 Career development

<b>Typically, an artist's career can be divided into stages:</b>		
Beginning/starting out	First steps on the road to a professional career, feelings of uncertainty	
Becoming established	Consolidation of early efforts, working to achieve professional acceptance	
Established	Degree of commitment, achievement and recognition as a practising professional artist; career does not necessarily entail full-time or continuous work	
Established, but working less intensively than before	Commitment is still there but work is less intensive than at the height of the artist's career	
<b>1. Which of these stages best described you before commencing SPARK?</b>		
Answer Options	Response Percent	Response Count
Beginning/starting out	54.2%	13
Becoming established	45.8%	11
Established	0.0%	0
Established, but working less intensively than before	0.0%	0
<i>answered question</i>		<b>24</b>
<i>skipped question</i>		<b>1</b>

<b>2. Which of these stages best described you at the completion of SPARK?</b>		
Answer Options	Response Percent	Response Count
Beginning/starting out	16.0%	4
Becoming established	72.0%	18
Established	12.0%	3
Established, but working less intensively than before	0.0%	0
<i>answered question</i>		<b>25</b>
<i>skipped question</i>		<b>0</b>

3. Which of these stages best describes you now?		
Answer Options	Response Percent	Response Count
Beginning/starting out	0.0%	0
Becoming established	48.0%	12
Established	48.0%	12
Established, but working less intensively than before	4.0%	1
NA – no longer working in the arts or practising as an artist	0.0%	0
<i>answered question</i>		<b>25</b>
<i>skipped question</i>		<b>0</b>



**4. Some artists have been able to point to a single significant moment/event that marked their transition to an established artist.**

**If you described yourself as an established professional artist in Question 3, was SPARK that single event?**

Answer Options	Response Percent	Response Count
No	85.0%	17
Yes – at the completion of SPARK	5.0%	1
Yes – at a particular moment during SPARK. Please specify when below	10.0%	2
<i>answered question</i>		<b>20</b>
<i>skipped question</i>		<b>5</b>

<b>Yes – at a particular moment during SPARK. Please specify when below</b>	
<b>Responses</b>	
<b>1</b>	The completion of the creative project and when I applied for funding and got it!
<b>2</b>	The first audience of the development showings of my new project.

<b>5. If you answered "no" in Question 4, can you identify a single significant moment when you felt you became an established artist? If you answered "yes" in Question 4, please skip to Question 7.</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
No/Don't know/cannot identify single event	37.5%	6
My first play published or show performed	12.5%	2
Completion of training	6.3%	1
Earning first income as an artist	6.3%	1
My first big professional engagement (actor, dancer, musician, director etc)	6.3%	1
Winning a prize or competition	6.3%	1
Getting a grant or other financial assistance	0.0%	0
Other (please specify)	25.0%	4
<i>answered question</i>		<b>16</b>
<i>skipped question</i>		<b>9</b>

<b>Other (please specify)</b>	
<b>Responses (uncoded)</b>	
<b>1</b>	I'm not established yet
<b>2</b>	In [year omitted for confidentiality] I won [award omitted for confidentiality] for the [project omitted for confidentiality] I developed during SPARK.
<b>3</b>	My first MAJOR, professional interstate engagement
<b>4</b>	During the [title of show omitted for confidentiality] project outcome.

<b>6. How old were you when this event occurred? If you answered "yes" in Question 4, please skip to Question 7.</b>		
<b>Responses (uncoded)</b>		
<b>1</b>	late twenties	
<b>2</b>	Not established yet	
<b>3</b>	22	
<b>4</b>	23	
<b>5</b>	26	
<b>6</b>	28	
<b>7</b>	24	
<b>8</b>	23	
<b>9</b>	27	
<b>10</b>	23	
<b>11</b>	24	
<b>12</b>	23	
<i>Mean age</i>		<b>24.3</b>
<i>answered question</i>		<b>12</b>
<i>skipped question</i>		<b>13</b>

<b>7. Consider where you are at now in terms of your career development. To what extent do you think SPARK helped you get to where you are now?</b>		
<b>Answer Options</b>	<b>Response Percent</b>	<b>Response Count</b>
A great deal	28.0%	7
Quite a bit	44.0%	11
Some	12.0%	3
A little	12.0%	3
None	4.0%	1
<i>answered question</i>		<b>25</b>
<i>skipped question</i>		<b>0</b>

<b>8. Any other comments?</b>		
<i>Please comment</i>		
Responses (uncoded)		
1	Now I am well on my way to becoming an established artist. Before SPARK I couldn't even call myself an artist without feeling like a fraud! I have no doubts about my future in the arts, I feel that SPARK put me on the right path!	
2	I am most grateful.	
3	-	
4	In hindsight, it may have been more beneficial for me to do Spark now I'm at the point of 'Becoming Established'. With more certainty of what I want to do, I feel I could utilise Spark a lot more than I did at the more uncertain point of 'beginning/starting out' that I was at then. But that's more of a personal reflection than something to do with the program.	
5	na	
6	No	
<i>answered question</i>		<b>6</b>
<i>skipped question</i>		<b>19</b>

## 13 Thank you

<b>1. Thank you very much for taking the time to complete this questionnaire. Your assistance in providing this information is greatly appreciated. If there is anything else you would like to say about this questionnaire or about SPARK please do so in the box below.</b>		
Responses		
1	Leah Shelton is great.	
2	Apologies that I could not properly fill out the application. I am in [location omitted for confidentiality] working on a performance and training 7am until 11pm! I hope my brief answers help you anyway. Please don't hesitate to contact me if you need and we can discuss things in more details when I return to Australia.  [contact details omitted for confidentiality]	
3	As I say, long may Spark continue.	
<i>answered question</i>		<b>3</b>
<i>skipped question</i>		<b>22</b>