



Deliverable No. 5.1

Mentoring Programme

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Glossary and Abbreviations

Axiology	The ethics of undertaking certain types of research (Hogan and Topkok, 2015:53)
ATSI (Art-Technology-Society Interactions)	A small size artistic intervention or social engagement project designed to sensitize and/or activate a group of stakeholders around a particular environmental issue that is of concern for that particular community. An ATSI scheme comprises a community, a method and a technology.
Epistemology	The nature of knowledge – ‘how we know what we know’ (Hogan and Topkok, 2015:53)
LARPs	Live-action role plays
Methodologies	Overarching approaches to undertaking research and praxes
Methods	The specific tools or instruments utilized and employed for data collection (Hogan and Topkok, 2015:53) and or intervention or public engagement
Ontology	The nature and process of being and becoming – ‘what counts as the “stuff” of reality’ (Hogan and Topkok, 2015:53)
pCr	permaCultural resilience – a three-phase system developed to aid eco-social praxes, to help meet local community needs
SDG	Sustainable Development Goal
UN	United Nations

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Summary

This document Deliverable No. 5.1 Mentoring Programme includes the final versions of the Artist Mentoring Programme and its related documentation including a proposed Mentoring Programme and timeline, and examples of the VOICE Mentorship Questions, VOICE Checklist for Mentoring Reports, VOICE Expert Mentor Review and VOICE Artist Weekly Reflective and Methods Journal Log. The Mentoring Programme is to be implemented for both the Pilot and ATSI artists as soon as the onboarding processes have been completed. Selected Pilot and ATSI artists will undergo various forms of mentoring, including Lead Mentoring, Expert Mentoring and pCr Method Mentoring, as outlined in this document and will undertake specific methods of logging their experiences, for VOICE members to track the progress both verbally - during one-to-one mentoring sessions, as well as in written form – as per the uploaded documents from the onboarded artists.

The Mentoring Programme also includes a traffic light system at milestone points of review, which will be used to determine the pathway of artists in gaining their funding, at successful review points, or requiring further goals and targets to obtain funding. In addition, it is intended that the documents designed and included within this deliverable D5.1 will also support the building of the Methods and Capacity Building Repository, which is due to be delivered for August 2025, as D4.3.

1 Introduction

D5.1 is focused on the development of a Mentoring Programme, which aims to support and facilitate artists' engagement and fieldwork when carrying out artistic-led interventions working with communities, technologies, industry and society around eco-social and environmental concerns. This programme has been developed in dialogue and partnership with the VOICE Consortia members. The Mentoring Programme is to be viewed as responsive – as it will be iterated and emergent, its further development and evolution dependent upon the mentoring needs and requirements, tailored towards the artists and their communities. This piece of work is seen as preparatory, prior to the rollout of the Mentoring Programme for artists, and a finalised set of Mentoring Guidelines will be produced as deliverable D6.3 Mentoring Guidelines – Improved Version, due for October 2025 – reflective of the successful methods of mentorship used by and developed through the projects, as well as the opportunities and challenges presented through new forms of artistic mentoring.

The Mentoring Programme here (D5.1) has been produced to be made available for mentors and artists to draw upon – understanding the importance of the ways in which these vital mentor connections and conversations can help support, shape and guide the projects. As discussed in the Summary, the Mentoring Programme employs a traffic light system at the critical milestone points of review. These initial (at approximately one-month or equivalent), mid-term (at approximately three-month or equivalent) and final (at approximately six-month or equivalent) review points provide evaluation points for both artists and mentors to ensure projects are on track and that the set goals and moments of mentoring are met, to successfully obtain funding at each funding point. Lead mentors will provide written evaluation reviews at these milestones.

In addition, this artist Mentoring Programme outlines the timelines for artists to develop their concepts and co-create with their communities, as well as the evaluation processes and how to work with their mentors to complete their interventions. It identifies points of pCr Mentorship – pCr is a specific method, developed and tested over many years, through and for the arts in eco-social settings, and here this form of mentoring is used to aid artists in creating their own indicators of success for artist interventions, when using technology within community contexts for concern-led/solution-focused practices. The VOICE pCr

mentoring will centre on using the Vital Signs Matrix tool, in order to enable artists to set their own indicators of success, and pCr Mapping - which is important as it helps open-up opportunities and possibilities, as well as helping artists to make decisions, especially when used in combination with the Life Cycle Analysis tool. The pCr Vital Signs Matrix tool is a project development tool that is focused on what's meaningful and important for the artists, yet also acts to show to non-artists and arts contexts why this is important. The Vital Signs Matrix is a really important way to really show what artists do and bring to the table. This is critical because, as artists, we often don't break down how we know what we know or what we do therefore how can we tell others. This form of pCr mentoring will enable artists to be guided through these pCr methods, to use as indicators for their own success, and to show the value of artistic methods, processes and approaches to external stakeholders.

2 Summary of the Mentorship Literature and Contextual Review

To shape the Mentoring Programme, key literature around artist mentoring in community contexts was examined, as laid out briefly here in a Summary of the Mentorship Literature and Contextual Review. This summary includes examples from the literature, such as journal articles, as well as practice in the form of artistic-led interventions to provide contextual support and understanding for utilisation and inspiration for the development of the Mentoring Programme and Induction Guide for artists (D5.1), to be deployed for Pilot and ATSI projects.

2.1 VOICE Mentoring Approach

Mentoring is understood here as a mutual exchange, integrating a dialog-based and non-hierarchical approach, with mentor and mentee holding conversations, viewed as shared learning moments in central discussion around the artistic interventions and projects. Gardner (2008) describes a processual mode of artistic mentoring, inclusive of modelling, providing feedback, supporting self-reflection and goal setting.¹

VOICE expands upon Gardner's definitions and understandings, to acknowledge that mentoring, within the VOICE project is less a top-down approach, but more a cross-pollination of discussion between artists engaged in levelled conversation with a VOICE partner member, community, peer, or technical specialist.

2.1.1 Background

Although emanating from the field of business and entrepreneurship, rather than the arts, St-Jean (2011) discusses a study into the roles of a mentor, inclusive of mentors and mentees. St Jean's Roles and Functionalities (2011) give an overview of the types of functions a mentor can play in terms of the psychological, career-related and role model aspects related to mentorship. First, these offer a useful framework for mentors to acknowledge prior to beginning mentoring, as well as the beginnings of a list of characteristics to act as a comparison for use in the upcoming Deliverable D6.3 - Mentoring Guidelines – Improved Version, due for October 2025, as a base from which to draw upon when reflecting with our mentors on their own understanding of their shifting roles during artistic mentorship for the VOICE project. This is of particular importance due to a gap, perceived by Hanson (2011), in terms of literature and data collation for artistic mentorship.

An adapted list of the roles are included here as: 11.1 Annex 1 – An Adapted Framework for Understanding the Types of Roles and its Functions for Mentorship (St-Jean, 2011:69-70).

¹ Gardner, H. (2008). Five minds for the future. Harvard Business Press.

The VOICE Project uses an Inclusive Design method throughout, starting with the fundamental tenet of inclusion of diverse voices in all aspects of the project. Inclusive Design demands that we ask ‘who is at the table’ when we are making suggestions and decisions, and to make real efforts to invite and include diverse participants with diverse points of view and diverse ways of seeing and being, including diverse worldviews. Thus, it is important to start with consideration of Indigenous Research Methodologies which take us to the foundation of all principles of inclusion/exclusion and co-design – when considering the development of an arts Mentoring Programme.

In view of actively working to flatten relations between mentor and mentee, and more specifically in the context of decolonisation, the work of Hogan and Topkok acts as an important marker for the ways in which Indigenous knowledges can provide vital ways of thinking and supporting relations between participants within systems, including artists, mentors and communities. In the article ‘Teaching Indigenous methodology and an Iñupiaq example’ (2015),² Hogan discusses the importance of teaching and drawing upon Indigenous examples to her students when asking them to consider the epistemological and methodological aspects of knowledge production through research enquiry. Hogan and Topkok’s work around Indigenous research methodologies provides important questions for mentors to pose to mentees, around the aspects of the nature of knowledge production and inquiry, through a decolonisation lens, of vital importance for artists when operating in community eco-social and environmental projects, such as the VOICE artistic-led projects. These aspects are important to include in the VOICE Mentorship Questions.

2.1.2 Why Mentoring?

Mentorship holds a number of vital qualities for artists – giving both mentor and mentee specific time and points of reflection, questioning, working through challenges together whilst feeling supported and acknowledging that conversation and dialog itself may help to talk through and reach a point of resolution. Mentoring, here, is important and weekly, bi-weekly, monthly or periodic check-in with Lead, pCr, or Expert mentors throughout the VOICE project enable for specific time to be set aside to discuss together with the artist, their project, how it is developing, any opportunities or challenges encountered and to work in partnership to aim to resolve or find next steps together. These regular check-ins also act as points for mentors to ensure that sufficient progress has been made, and to alert and warn early should there be significant issues or barriers to reaching set goals and outcomes for the projects.

Hanson (2021) discusses the role of mentoring within a pedagogical context for arts and entrepreneurship, examining the most effective forms of mentoring amongst participants from the field of arts education, and offers a scheme of recommendations to inform mentoring practices. Hanson’s findings for successful mentoring offer a useful guideline of attributions of mentors, in particular – the highest quality was found to be questioning ability (Hanson, 2021:128-129) - the fuller list and descriptions of the traits and competencies is included here as 11.2 Annex 2 - Traits and Competencies Suggested for Arts Entrepreneurship Mentors (Hanson, 2021:128-129). This finding shows a need to support and consistency for VOICE mentors in the provision of relevant questions for mentees, supported by the documentation 11.3 Annex 3 - Questions Suggested for Arts Entrepreneurship Mentoring (Hanson, 2021:132). To meet this need – D5.1 contains VOICE Mentorship Questions (section 4) – which provides a list of questions developed for VOICE mentors, to draw upon during Lead and Expert Mentoring sessions. These questions are non-prescriptive but are tailored specifically to the requirements of the VOICE project, and the ATSI methodology, and environmental and UN SDGs which form the central foci of VOICE.

² Hogan, M.P. and Topkok, S.A., 2015. Teaching Indigenous methodology and an Iñupiaq example. *Decolonization: Indigeneity, Education & Society*, 4(2).

Overall, Hanson's findings indicate that the arts mentorship qualities viewed as being of high importance to mentees are those of questioning, open-mindedness, exposing and discussing assumptions and encouragement (Hanson, 2021:128). Therefore, when developing materials to support VOICE partners in leading teams of expert mentors for specific artists, Hanson's findings are useful in giving a structure to effective types of mentorship styles, as well as providing a list of 11 of the perceived 'most insightful' questions to ask mentees (Hanson, 2021:128-132). Hanson's questions have inspired our work on this Mentoring Programme, and have been utilised to form a baseline underpinning this deliverable: see Appendix 2- Questions Suggested for Arts Entrepreneurship Mentoring (Hanson, 2021:132).

2.1.3 Role of Mentoring

Within the VOICE Project, three main forms of mentoring will be used: Lead, pCr and Expert mentoring, the role and functions of these forms of mentoring are described in the table below:

Type of Mentoring	Roles
Lead Mentoring	The artist will be assigned a Lead mentor , who will be based at the Host institution, who invited the artist to participate in the VOICE Pilot project. For ATSI, the Lead mentor will typically be based at the Host institution geographically closest to where the artist is operating. The Lead Mentor will be hosting and act as the main touchpoint for the artist during their project.
pCr Mentoring	pCr mentoring will begin with a two-hour pCr session with Anita McKeown and all seven artists at start of project – where artists will be introduced to the Vital Signs Matrix and will start their own, in order to use as a measurement for indicators of success. Artists will also begin a mapping, as part of their project development. At the initial, mid-way and final reviews, artists will complete and then update their Vital Signs Matrix and Mappings. pCr mentoring will provide a methodological form of mentoring which enables artists to consider their projects in relation to eco-social and community concerns, in particular.
Expert Mentoring	During the on-boarding process, artists were asked to indicate the forms of expertise and technical support required to realise their projects. Expert mentors will be selected in consultation with selected Pilot and ATSI projects, through a series of one-to-one session with artists, in which their specific needs will be identified. Expert Mentors will be nominated via the EU Consortium and will typically be members of the VOICE institutions who hold valuable expertise in the related areas required by the artists. Expert Mentors will have the least contact with artists, with up to three touch points across the project timeline and will be asked to give brief feedback on their interactions with the artists.

Table 1: Types and Roles of VOICE Mentoring

2.1.4 Plural Perspectives for Mentorship

When developing a mentoring framework, Hogan's aspects of nature of knowledge and knowledge production (or epistemology) and inquiry (Hogan & Topak, 2015:52) are key – both within the VOICE

project more broadly, and in the design of the Mentoring Programme, the employment of plural voices serves as a method for embedding a number of key stakeholders as central in the vital conversations artists will hold in the implementation of their artistic interventions, with communities and technologies around ecological and environmental challenges. Where Hogan poses the thought on inquiry around ‘who gets to ask questions’, VOICE looks to develop a framework which allows questions from a pluralistic manner, drawing from Geaney’s ‘Wheel of Perspectives’ (Geaney, 2021), more specifically developed as part of a wider PhD Thesis on collaboration between fashion-led approaches when working with synthetic and microbiologists in art-science settings, and understanding the role of actants (both human and more-than-human) within this process.

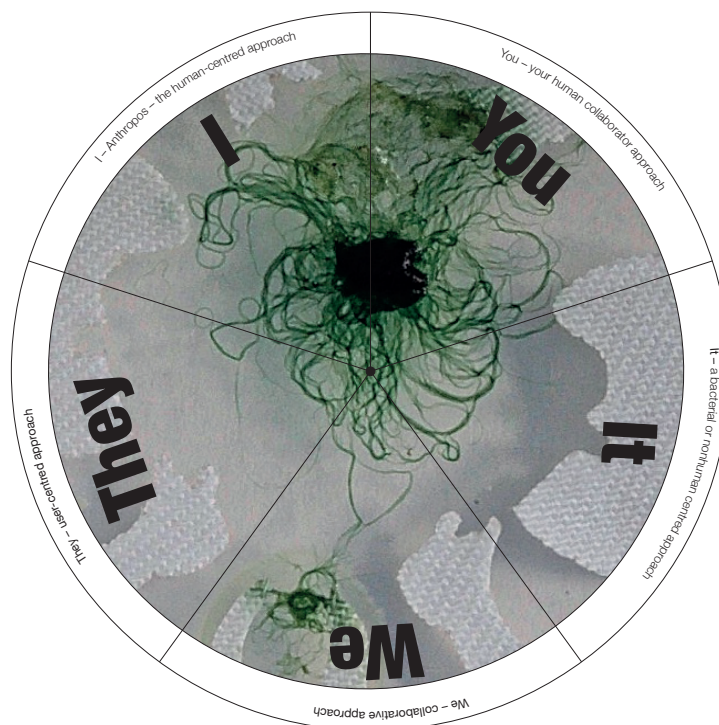


Figure 1: The Wheel of Perspectives (2015-2021). Dr Victoria Geaney. Developed through PhD as part of Fashion-led Research Toolkit.³

The Wheel of Perspectives offered a way to focus and implement forms of Mentoring, which cover the different voices on the wheel, including:

- I – Anthropos – the human-centred approach
- You – your human collaborator approach
- It – a bacterial or non-human centred approach
- We – collaborative approach
- They – user-centred approach

To shift away from purely human-centric approaches and towards ecological, collaborative and user-centred approaches, devising a framework inclusive of the ‘it, we and they’ perspectives is key. Here, the artist themselves is understood as the ‘I’ voice, the lead mentor as the ‘you’, more-than-human aspects of

³ Geaney, V., 2021. *Vital assemblages: A fashion-led research investigation into collaboration between fashion design research and biology*. Royal College of Art (United Kingdom).

their artistic interventional proposals as ‘it’, their community as ‘we’ and an integration of these voices and future evolutions of VOICE artists, the EU and the wider industry as ‘they’.

2.1.5 Inspiration for Mentorship Practices

Geaney (2021) and Garrett (2024) both discuss the importance of plural perspectives and voices when considering artistic interventions and interdisciplinary praxes. Geaney’s integration of several key stakeholders acts as a foundation for the Mentoring Programme in its understanding of the co-creative artistic interventions featuring voices inclusive of the artist themselves, their collaborators, their communities. This extends into the employment of the lead mentor, as the ‘you’ voice, consideration of the more-than-human agents as ‘it’ voices, community voices as ‘we’ and an integration of VOICE artists, the EU and industry as ‘they’. These voices will be included either as mentors (such as Lead as ‘You’ voice and Expert as ‘They’ voice) or as key questions that mentors will ask mentees, which is integrated into this deliverable as VOICE Mentorship Questions. Further, the Mentorship Programme also considers a methodological voice, through deploying pCr Mentoring.

The *Treaty of Finsbury Park (Creatures research collaboration)*⁴ is a collaborative project by London-based artists Furtherfield, co-led by Dr Marc Garrett and Ruth Catlow. The work asks artists to participate in a speculative imagining of an interspecies democracy, taking animals which currently inhabit Finsbury Park as the inspiration to the initiation of, and formation for, shared human dialogues around extinction and environmental challenges faced by these species. Garrett (2024) utilises specific artistic methods including LARPs, to understand and integrate more-than-human perspectives, from an anthropo-centred viewpoint, into the work of Furtherfield. In further iterations of the VOICE project, it would be important to understand how to further expand upon the use of more-than-human mentoring as a method for promoting empathy and knowledge production in interdisciplinary artistic-led eco-social praxes.



Figure 2: Photograph of the Interspecies Festival, 2023, by Furtherfield showing LARPs with participants dressed in Mentor Species costume.

⁴ Garrett, M. (2024) ‘Research and Curation across Art, Technology, and Eco-Social Change’, National Centre for Academic and Cultural Exchange. Available at: https://ncace.ac.uk/wp-content/uploads/2024/05/NCACE_Essay_Garrett_Research-and-Curation-across-Art-Technology-and-Eco%E2%80%93Social-Change.pdf (Accessed: 10 July 2024).

3 Mentoring Programme, Timeline and Deliverables

The following Mentoring Programme, Timeline and Deliverables have been further developed and reframed after consultation with VOICE consortia partners and following an initial Q&A Session with potential Pilot artists for the VOICE project. It has been adapted and iterated upon since its introduction in the previous RCA deliverable D2.2, in particular considering artist concerns regarding the amount of time mentoring would take up over a relatively short project, and to account for specific pCr methodology mentoring which underpins the VOICE project as a whole.

3.1 Mentoring Programme Development

In order to draw upon the key values of the VOICE Project and ascertained through the Mentorship Literature and Contextual review, the deliverable D5.1 offers a Mentoring Programme which values multiple and plural voices. The Mentoring Programme will underpin the mentorship framework for the VOICE Project for both Pilots and ATSI projects and is designed in order to support a combinatory approach to mentoring, incorporating: (i) Lead mentoring, (ii) more tailored and bespoke Expert mentoring, and (iii) pCr mentoring - in terms of establishing a methodology and methods for artists to establish indicators for success in terms of their projects.

Although not a requirement, those who wish to participate may want to initiate Peer-to-Peer Mentoring amongst themselves, and this is supported through the incorporation of a Pecha Kucha introduction session on the Induction Day (as shared in the previous deliverable D2.2), where each of the selected artists will share a brief presentation on their project proposal, in order for the artists to get to know each other and how they can communicate or network together.

To facilitate understandings of how the community, technology and environmental aspects of the Pilot and ATSI mentees projects, this deliverable (D5.1) takes aspects from the Mentorship Literature and Contextual review to produce specified and bespoke VOICE Mentorship Questions, considering the aspects of the community and more-than-human agents within the VOICE mentee projects.

ALL VOICE Artists are required to work with Lead Mentoring and pCr Mentoring, and we expect most artists will benefit from Expert Mentoring. Aware of time constraints on the artists, we support Peer-to-Peer mentoring as an additional form of mentoring, which is an additional aspect and not a necessary requirement.

3.1.1 Mentoring Programme Timings and Deliverables

In terms of timings, we envisage: Lead Mentoring once a month, three points of Expert Mentoring (where needed) across the project timeline and three points of pCr Mentoring over the project timelines.

Artist, Lead Mentor and pCr Mentor Deliverables at each stage are:

- 1 x two-hour pCr session with Anita McKeown - all seven artists at start of project to go over and start their Vital Signs Matrix as project development and a mapping. This then gets updated at each review.

One-Month Review Stage

- Artist Deliverables at One-Month Review - four x Weekly Journal Reflection Logs; one x Lead Mentor Session; one x pCr Draft Vital Signs Matrix / Mapping; (one x Expert Mentor Session, if required).
- Lead Mentor Deliverables at One-Month Review - four x Check-Ins on Artist Journal Reflection Logs; one x Monthly Mentoring Report.
- pCr Mentor Deliverables at One-Month Review - one x two-hour pCr session (to begin Vital Signs Matrix / Mapping; one x one-month or Initial pCr Review

+

Three-Month Review Stage

- Artist Deliverables at Three-Month Review - eight x Weekly Journal Reflection Logs; two x Lead Mentor Sessions; one x pCr Updated Vital Signs Matrix / Mapping (covering three-months); (one x Expert Mentor Session, if required).
- Lead Mentor Deliverables at Three-Month Review - eight x Check-Ins on Artist Journal Reflection Logs; one x Three-Month Evaluation Report.
- pCr Mentor Deliverables at Three-Month Review – one x three-month or Mid-term pCr Review

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Six-Month Review Stage

- Artist Deliverables at Six-Month Review - 12 x Weekly Journal Reflection Logs; three x Lead Mentor Sessions; one x pCr Final Vital Signs Matrix / Mapping (covering three-months); (one x Expert Mentor Session, if required).
- Lead Mentor Deliverables at Six-Month Review - 12 x Check-Ins on Artist Journal Reflection Logs; one x Six-Month Evaluation Report
- pCr Mentor Deliverables at Six-Month Review - one x six-month or Final pCr Review

3.1.2 Mentoring Programme Evaluation Points

As previously described in deliverable D2.2 and solidified here, at approximately the one-month, three-month and six-month points (with six-month projects, scaled according to the project's actual timeline), the Lead Mentor will check on the progress of the Artistic Intervention and will deliver an Evaluation Report at the one-month review, three-month review and six-month review points. The outcome of the three progress reports will be assessed as either Red, Amber or Green evaluated by the consortium partners in a panel review.

If the Artist(s) receives Red, then the consortium deems that the Artist(s) has not met the required deliverables and progress is not sufficient at each review stage – therefore a significant task(s) or amend(s) will be set and to be completed and assessed by the Lead Mentor for them to receive their complete payment instalments.

If the Artist(s) receives Amber, then the consortium feels that the Artist(s) has partially met the required deliverables and progress is adequate – therefore a minor task(s) or amend(s) will be set and completed and assessed by the Lead Mentor to receive payment.

If the Artist(s) receives Green, then all deliverables have been met and the consortium is happy with progress - payment will be successfully made. This Traffic Light Red, Amber and Green scheme will be used at the one-month, three-month and six-month evaluation review stages (scaled according to the

project's actual timeline) – to determine that all deliverables are met and that payment instalments will be issued.

3.1.3 Diagrams of VOICE Mentoring Programme, Timeline and Deliverables

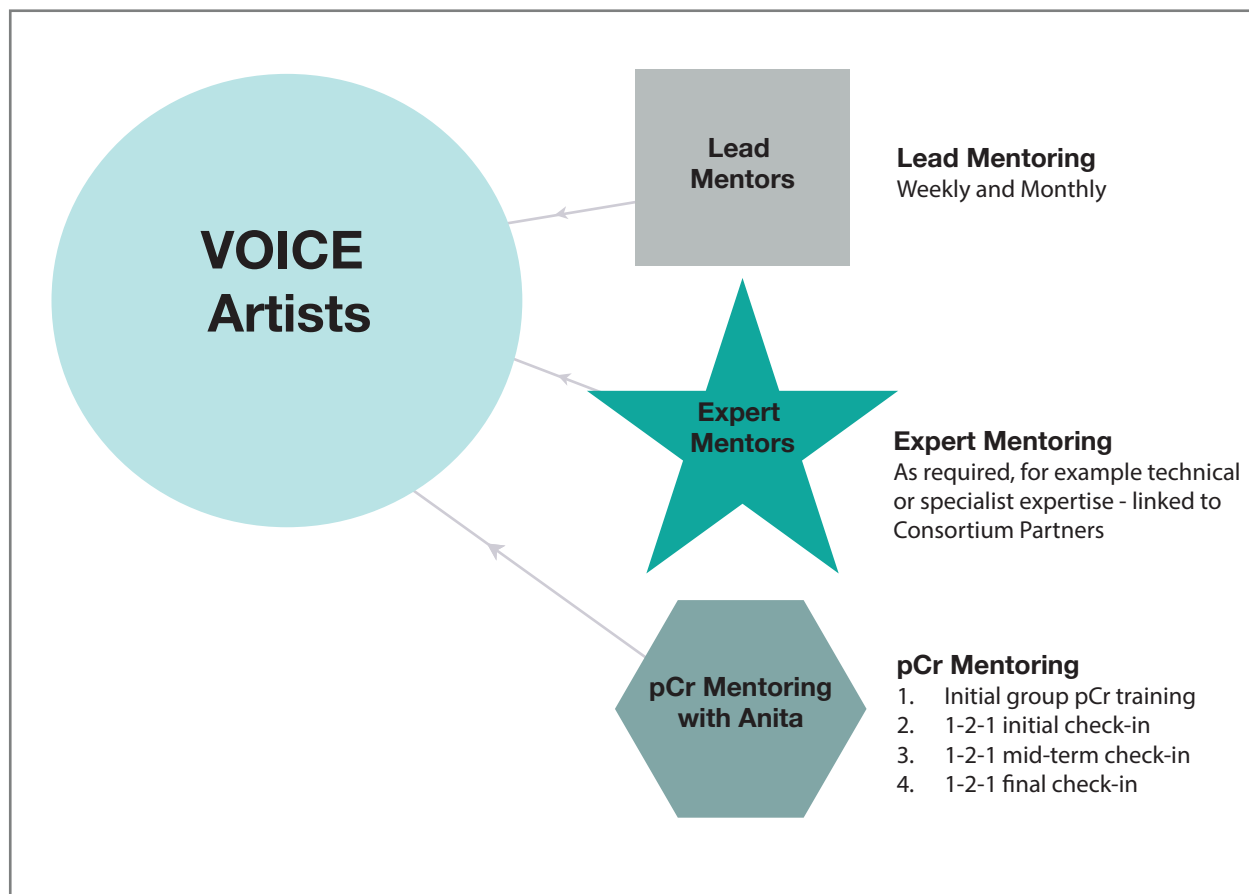


Figure 3: Key for VOICE Mentoring Programme, Timeline and Deliverables

In order to draw upon the key values of the VOICE Project, the Mentoring Programme offers a mentoring framework which values plural voices. The Mentoring Programme underpins the VOICE Project to ensure that pluralities of stakeholder voices are incorporated - including those of the Artist(s), consortia members as Lead Mentors, Expert Mentors and a pCr Mentor, to build in moments of feedback from multiplicities of voices.

ALL VOICE Artists are required to undergo Lead Mentoring and pCr Mentoring, according to the timeline shared above and below. This includes: Lead Mentoring once a month, Expert Mentoring (only as required) across the project timeline and pCr Mentoring four times over the project timeline.

Mentoring Programme and Project Timeline

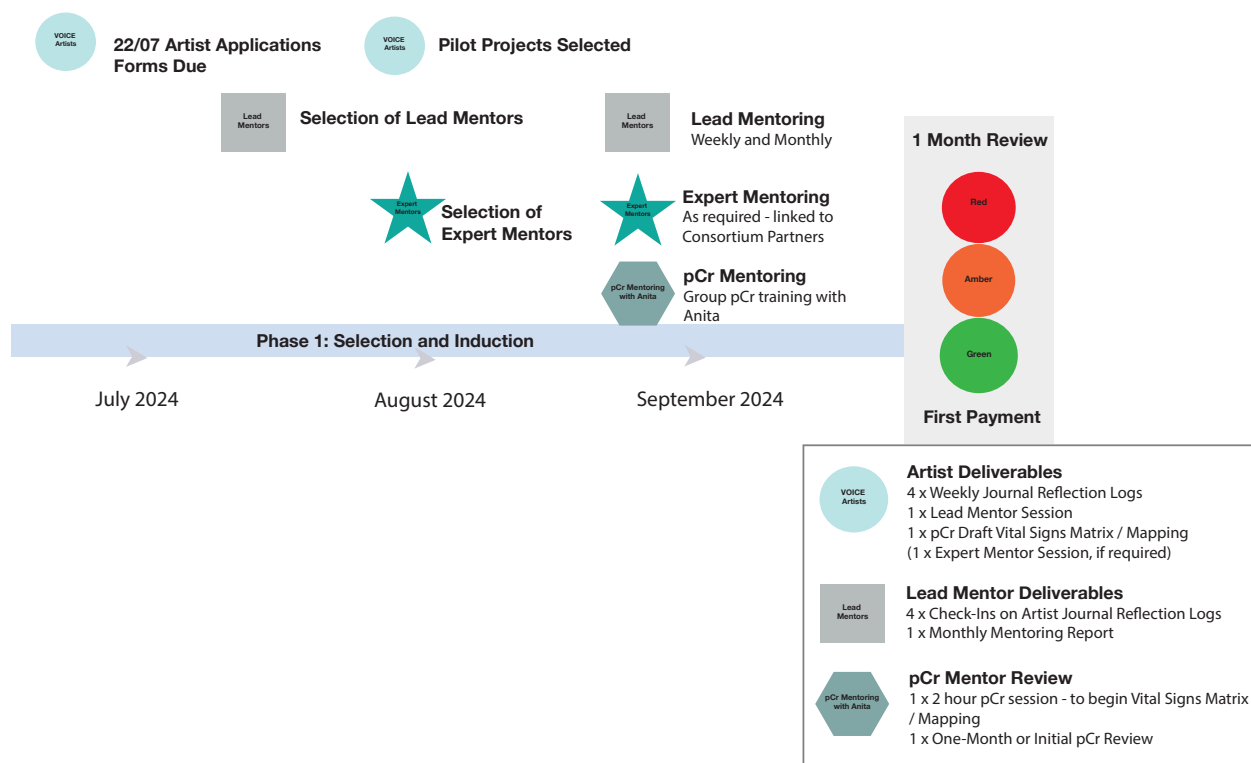


Figure 4: VOICE Mentoring Programme, Timeline and Deliverables – July to September 2024

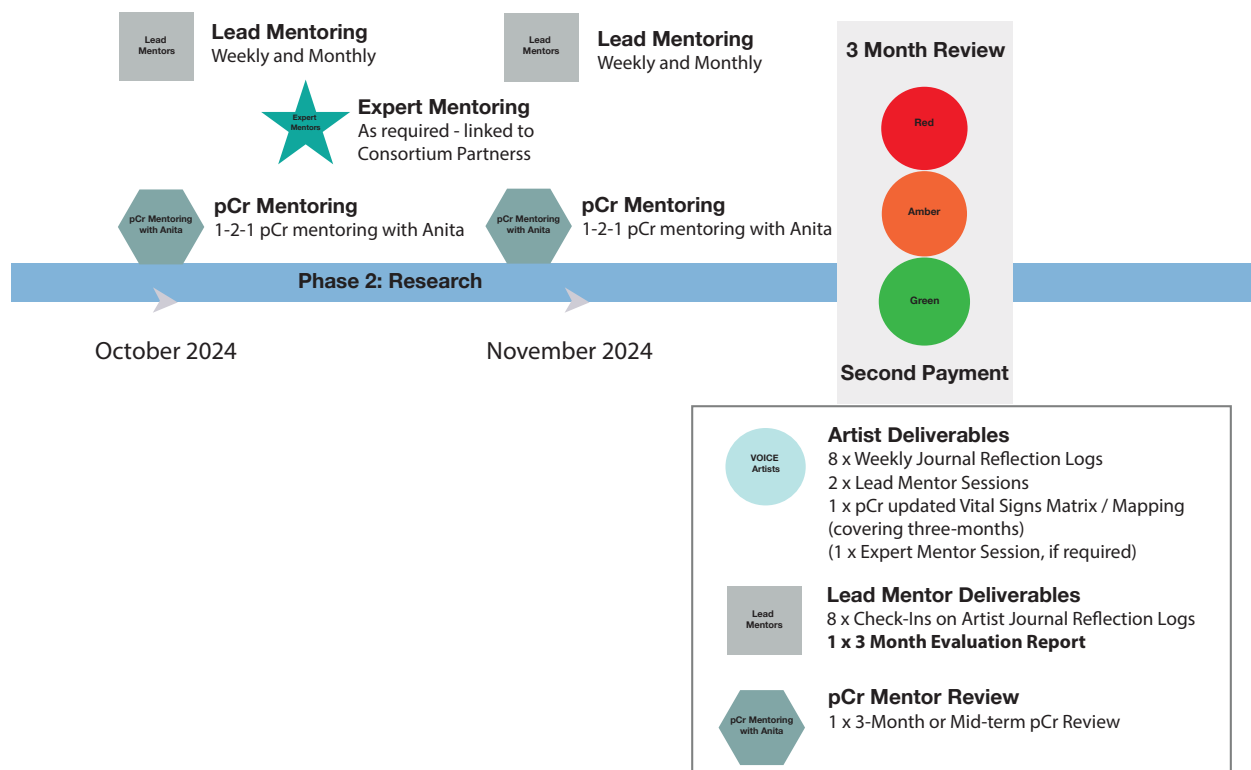


Figure 5: VOICE Mentoring Programme, Timeline and Deliverables – October to November 2024

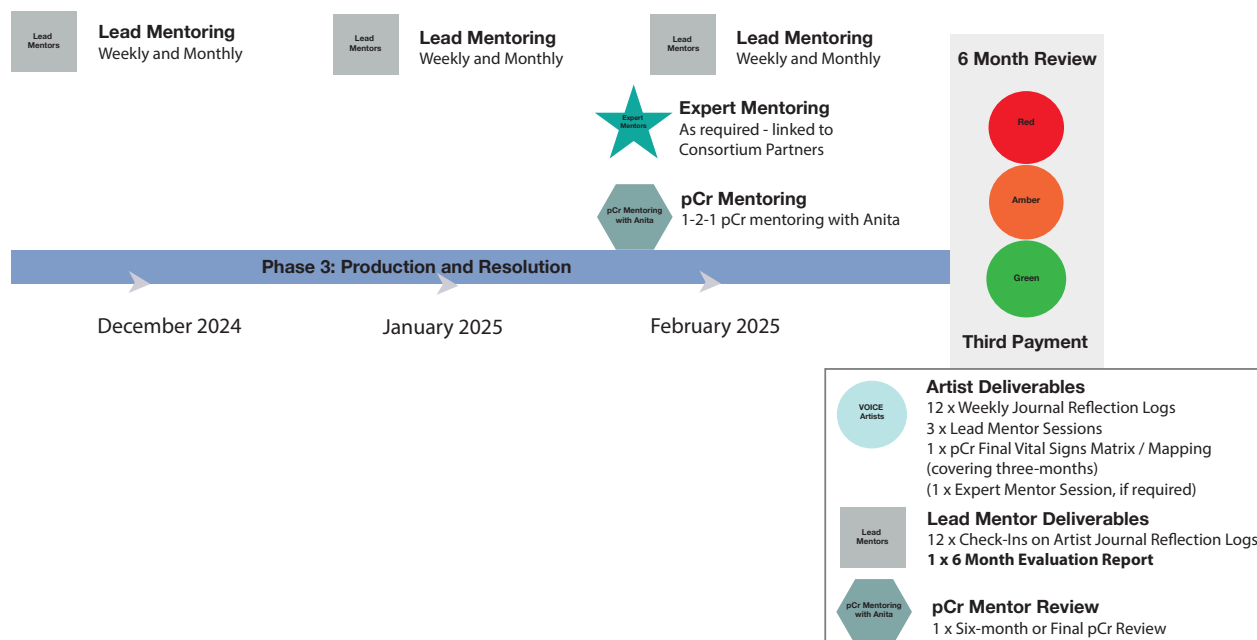


Figure 6: VOICE Mentoring Programme, Timeline and Deliverables – December 2024 to February 2025

Traffic Light Reviews

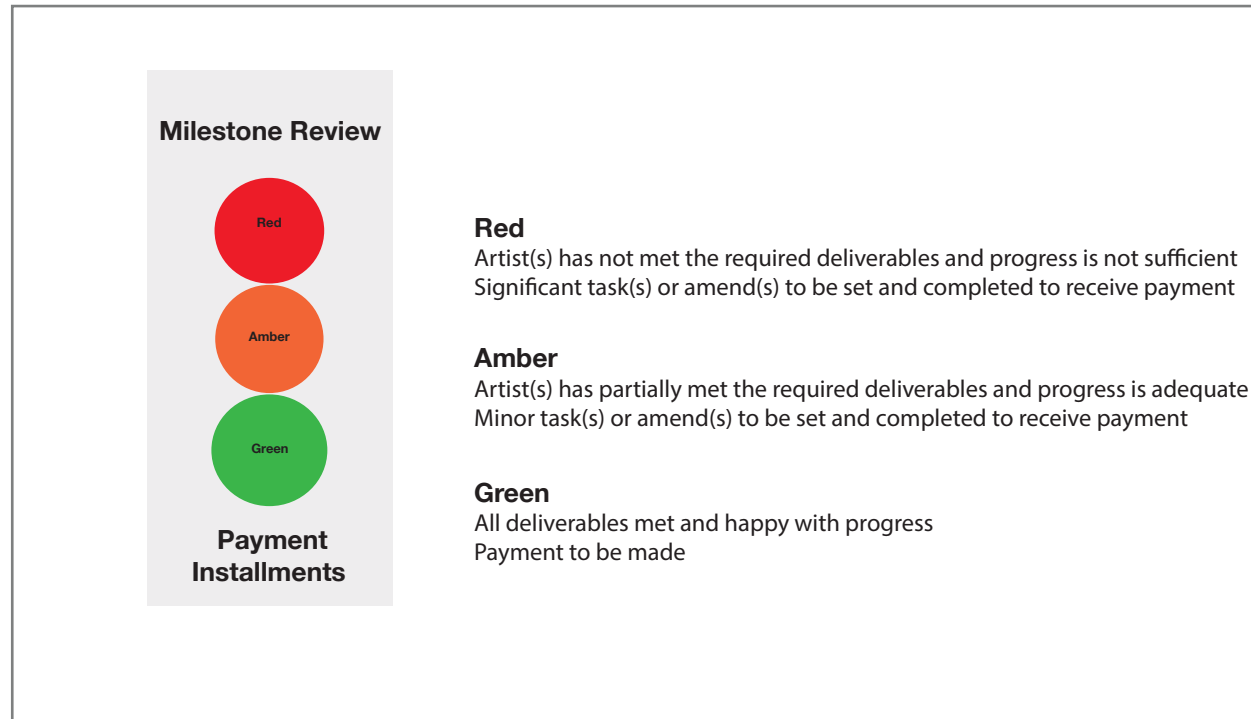


Figure 7: Key for Traffic Light Review System

4 VOICE Mentorship Questions

The VOICE Mentorship Questions document are designed for use by Lead Mentors to ask Mentees, as a basis for providing questions to support Mentoring Sessions. This document was designed following the production of the Mentorship Literature and Contextual Review, to adhere to Hanson's finding that the highest positive quality of a mentor is their questioning ability (Hanson, 2021:128-129). Here, the VOICE Mentorship Questions provide a bespoke list of questions relevant for the Lead mentor to ask the artists they are mentoring, to ascertain key aspects on the ATSI framework, their methods, and general organisational management questions.

These questions are designed to be used as and when needed by Lead mentors, in line with what makes sense during conversations with the artists. They are non-prescriptive but provide a basis for discussions, should the Lead mentor wish to draw upon them. The rhythm of meetings is also non-prescriptive and can be decided between the Lead Mentor and the artists, to ensure flexibility. This can be weekly, bi-weekly or monthly. These questions are to be used as general guidelines, with the understanding that they will not necessarily be addressed each and every week. Lead mentors are asked to follow their discretion and are suggested to focus on the most relevant ones to the artist and their project development.

4.1.1 Example (Weekly or Bi-Weekly) VOICE Mentorship Questions

(Weekly or Bi-Weekly) VOICE Mentorship Questions

ATSI Section

Artistic Intervention Questions

- What have you (the artist/s) been specifically working towards or progressing on this week, in terms of your artistic intervention?
- What problems or pitfalls are you (the artist/s) encountering in your weekly development of the project?
- How are you planning to learn from these challenges or move forward through them?

Target UN SDG and Environmental Questions

- How have you worked this week towards your target UN SDG and environment goals? Is there any progress here?

Technology Questions

- How is the deployment and intervention of your specific tools and technology/technologies progressing?

Society / Community and Stakeholder Questions

- How is the community communication between you (the artist/s) and your selected community?
- What issues are encountered? And how can you/we address them?

Ethics, Decolonisation and Indigenous Knowledge Questions

- How are you managing the ethics of your project, and drawing on ethical forms of knowledge production and inquiry?
- How are you (the artist/s) working to ensure your project counters bias at each stage?

Methods Section

Methods / Methodologies / Processes / Approaches Questions

- What methods, methodologies, processes and approaches are you (the artist/s) using - what is your (the artist/s) methodology? How does it include your community?

General Overview Section

General Organisation Questions

- How are you managing your time and resources?
- How are you managing your budget?
- What are your next steps this week?

4.1.2 Example Monthly VOICE Mentorship Questions

Monthly VOICE Mentorship Questions

ATSI Section

Artistic Intervention Questions

- What have you (the artist/s) been specifically working towards or progressing on this week / month in terms of your artistic intervention?
- What is evolving in the artistic intervention in terms of the initial goals and where it has progressed to?
- How is your (the artist/s) artistic intervention aligning and shifting in terms of the VOICE goals?
- What problems or pitfalls are you (the artist/s) encountering in your weekly / monthly development of the project?
- How are you planning to learn from these challenges or move forward through them?
- What are your next steps?

Target UN SDG and Environmental Questions

- How is the project itself fitting the VOICE ATSI and target UN SDG and environment goals?

Technology Questions

- How is the deployment and intervention of your specific tools and technology/technologies progressing?
- Are you, and how are you considering more-than-human voices within your intervention (whether environmental, such as animal, vegetable or mineral) or technological (such as digital, physical tools or other)?

Society / Community and Stakeholder Questions

- What are the goals of the community in this intervention and how are they being considered / incorporated?
- What is yours and your community's co-creation approach? How is it being achieved?
- How is the community communication between you (the artist/s) and your selected community?
- How are you (the artist/s) reaching important stakeholders?
- How are you (the artist/s) including the community in that process? (For example, Policy makers etc.)

Ethics, Decolonisation and Indigenous Knowledge Questions

- How are you managing the ethics of your project, and drawing on ethical forms of knowledge production and inquiry?
- How are you (the artist/s) working to ensure your project counters bias at each stage?

Methods Section

Methods / Methodologies / Processes / Approaches Questions

- What methods, methodologies, processes and approaches are you (the artist/s) using - what is your (the artist/s) methodology? How does it include your community?
- How are you implementing these methods and how can your overall methodology be broken down step-by-step and shared with others?

General Overview Section

General Organisation Questions

- What is the feasibility of you (the artist/s) accomplishing your goals?
- How are you managing your time and resources?
- How are you managing your budget?
- How are you managing relationships within your artistic intervention, with community and stakeholders?

5 VOICE Checklist for Mentoring Reports

The VOICE Checklist for Monthly Mentoring Reports (for One-Month, Three-Months and Six-Months document is designed for use by Lead Mentors to support the writing of their One-Month Mentoring Report, Three-Month Evaluation Report and Six-Month Evaluation Reports. The Checklist questions and prompts are based upon the VOICE Mentorship Questions (section 5), in order to provide consistency between the types of questions mentors are asking during their mentoring sessions; the underlying principles of ATSI and foci on methods and overarching pCr success indicators of projects; and a Traffic Light Review Section to determine how the project should progress, and whether the payment will be released (as per the Traffic Light System information detailed in Sections 3 and 4). This is intended to support the progress of their project at the One-Month, Three-Months and Six-Month points, and whether payments will be made or if specific tasks or amends are required at each point.

5.1.1 Example VOICE Checklist for Monthly Mentoring Reports

VOICE Checklist for Monthly Mentoring Reports

General Overview Section

- Please provide an overview and comments on the findings of your Mentee's Weekly Reports, at this point.
- Please provide an overview as to the artist/s progress of their project - how well do you feel the artist/s project work is progressing at this point?

ATSI Section

Artistic Intervention

- What has the artist been specifically working or progressing towards, in terms of their artistic intervention?
- How successfully is the artist/s meeting their own indicators and original goals for success, as set during their original pCr Methods Sessions?
- What are the key challenges, in terms of their artistic intervention, and how is the artist/s working to address them and move forwards?

Target UN SDG and Environmental Aspects

- How successfully is the artist/s meeting the ATSI and target UN SDG and environment goals at this point?
- What challenges are they or have they encountered in meeting the ATSI and target UN SDG and environment goals, and how are they planning to address these?

Technology Questions

- Please provide an overview of how the artist/s is using specific tools and technology/technologies within their project?

Society / Community and Stakeholder Questions

- What are the goals of the community in this intervention and how are they being considered / incorporated?
- What is the intervention's co-creation approach? How is it being achieved?

- How is the community communication between the artist/s and their selected community?
- How successfully are the artist/s reaching important stakeholders?
- How successfully is the artist/s including the community in their project?

Ethics, Decolonisation and Indigenous Knowledge Questions

- Please comment on how the artist/s is managing the ethics of their project, and whether they are drawing on ethical forms of knowledge production and inquiry?
- How is the artist/s working to ensure your project counters bias at each stage?

Methods Section

Methods / Methodologies / Processes / Approaches Questions

- What methods, methodologies, processes and approaches are the artist/s using?

General Overview Section

General Organisation Questions

- What is the feasibility of the artist/s in accomplishing their goals?
- How successfully is the artist/s managing their time and resources?
- How successfully is the artist/s managing their budget?
- How successfully is the artist/s managing relationships within their artistic intervention, with community and stakeholders, as well as with you – their Lead mentor?

Traffic Light Review Section

- Overall, how would you rate the artist and their project's progress at present – Red, Amber or Green?

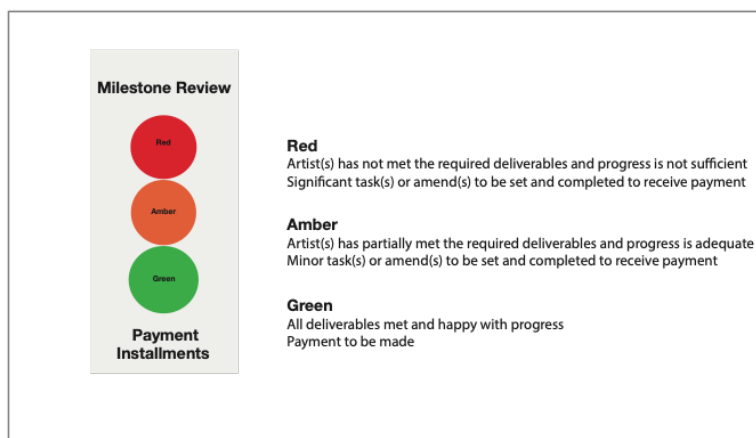


Figure 8: Key for Traffic Light Review System

- If you selected Red or Amber, please list the task(s) or amend(s) required for the artist and a due date for their completion here.

6 VOICE Expert Mentor Review

The VOICE Expert Mentor Review document is designed for use by Expert Mentors following their interaction with the artist or artists. Aware of time constraints of the Expert Mentor, this document is designed around three key questions – which are chiefly developed to ascertain an idea of the interactions and outline of the conversation, and to gain reflections from the Expert on the project as it stands. It includes a question on opportunities, which links to dissemination and possible wider industry links and contacts which may be relevant or interesting for the artist. These questions are designed to be answered solely following the three points of interaction between Expert Mentors and the mentees, across the project timeline.

6.1.1 Example VOICE Expert Mentor Review

VOICE Expert Mentor Review

- *To be filled in weekly by the Expert Mentor and submitted via the Google Forms link [insert link].*
- *This can be filled in using written prose, or in bullet points. Alternatively, these reflections can be recorded and submitted as audio or video files.*

1. Please discuss what happened in your engagement with the artist/s - please provide an overview and comment on your interaction?

(Please give an outline of the conversations and your thoughts, feeling and reflections on the artist/s and their project at this point).

2. Review and reflect on your experiences of the artist/s and their project, in your Expert Mentoring session.

(Take this time to observe, review and reflect upon on the experiences above – and provide a critical reflection, examining more deeply the interaction.)

3. Taking into account your above reflections, how might you foresee future opportunities for the artist/s and their project?

(After reflecting, what are the ways in which you foresee the artist/s project progressing, and what do you envisage as wider opportunities in terms of network building, links to industry or links to policy stakeholders? Are there any specific references you would like to name?)

7 VOICE Artist Weekly Reflective Journal and Methods Log

The VOICE Artist Weekly Reflective Journal Log was included as part of the D2.2 deliverable, but is developed here as the VOICE Artist Weekly Reflective and Methods Journal Log to ensure the inclusion of a question on Methods, Methodologies, Approaches and Processes, as it will aid in the gathering and collation of weekly data on the shifting methods and approaches taken by artists – to support the understanding and production of the building of the artists’ Methods and Capacity Building Repository which is due to be delivered for August 2025, as D4.3.

As discussed in D2.2, the VOICE Artist Weekly Reflective and Methods Journal Log is required to be filled in weekly by each artist to gather their reflections on the progression of their projects and will be reviewed by the Lead Mentor. The VOICE Artist Weekly Reflective and Methods Journal Log is underpinned by theoretical understandings of reflexive praxes, divided into four stages of reflection under four questions around the artist’s experiences, their reflections and review of these experiences, their realisations upon these experiences and the actions or next steps they will take building upon their insights and considerations for the week. This Log is to be filled out weekly and submitted onto the Google Drive.

Further, the VOICE Artist Weekly Reflective and Methods Journal Log also considers the method(s) or methodology, approach(es) or process(es) that the VOICE artists are utilising – to capture the artists’ methods as they emerge. Artists are asked to discuss methods such as theoretical or practical approaches, including but not limited to methods of working with communities, using hackathons, meetups, salons, workshops, inclusive co-design sessions. This has been further developed since deliverable D2.2 in order to incorporate methods – to collate ongoing weekly data from the Pilot and ATSI artists in terms of methods, methodologies, approaches and processes ready for the D4.3 Methods and Capacity Building Repository deliverable, due August 2025.

7.1.1 Example VOICE Artist Weekly Reflective and Methods Journal Log

Artist Weekly Reflective Journal and Methods Log

- *To be filled in weekly by the artist(s) and submitted via the Google Forms link [insert link].*
- *This can be filled in using written prose, or in bullet points. Alternatively, these reflections can be recorded and submitted as audio or video files. Please provide a transcript if you are using audio or video.*
- *Should you choose to, you are recommended to submit illustrations, photographs, visual and film documentation, to support the processual development of your work, as your project progresses – including documenting events and activities.*

1. What experiences have you encountered this week?

(This could encompass community interactions and insights; ideas and work in process; ways of working and methods; new experiences from undertaking the different stages of the project; conversations and collaborative encounters; thoughts, feeling and reflections).

2. What methods, methodologies, approaches and processes are you using to undertake your project this week?⁵ Which methods have worked most effectively? Which will you move forward with and why?

(Here, please describe and discuss the ways in which you are working – please give details here as to the types of methods(s), methodologies, approach(es) or process(es) are you developing and working on this week? Are there new and radical, tailored and bespoke or previously used and developed methods and approaches you are taking and how would you describe these ways of working? How are these methods emerging - are they emerging through interactions with the community, with the technology, with other artists or in different ways?)

3. Review and reflect on your experiences this week. In particular, please discuss this in relation to the pCr Vital Signs Matrix (VSM) and eco-social, technological and community aspects of your project.

(Take this time to observe, review and reflect upon on the experiences above. Critically reflect upon the experiences and examine these experiences through asking yourself reflexive questions, examining more deeply the interactions and reflecting upon the ways in which these experiences are shaping you, your community and your UN SDG. What are the ways in which your thinking, approaches, processes and those of your project shifting, changing and altering singularly and collectively?)

4. What realisations have the experience of this week brought about?

(What are the key learnings and realisations that you can conclude from the reflexive thinking and critical questioning above? What are the ways in which you are beginning to draw understandings, new lines of thinking and practice; are these inviting new questions, conversations, thoughts or feelings around the project; and are and, if so, how are these realisations inviting the reframing or reshaping of the project?)

5. What are your next steps?

(Following on from your reflections, insights and considerations of your experiences over this week – what are your planned next points of enquiry, experiments, next steps of practice, new ideas or ways in which you envisage developing specific aspects of your project, methods of working with the community, or any other relevant steps you wish to take following on from your reflections this week?)

⁵ Here, you may wish to discuss whether you have developed or defined a method, methodology, approach or process in previous interventions or projects that you are employing in the VOICE Project, or discuss any proposed methods if these are currently in development. Methods, approaches and processes may include but are not limited to theoretical or practical approaches, such as methods of working with communities, including but not limited to using hackathons, meetups, salons, workshops, inclusive co-design sessions.

8 Conclusion

This deliverable and this document's contents provided an overview of the VOICE artist Mentoring Programme and its related documentation including: the Mentoring Programme and timeline, and examples of the VOICE Mentorship Questions, VOICE Checklist for Mentoring Reports, VOICE Expert Mentor Review and VOICE Artist Weekly Reflective and Methods Journal Log. This deliverable (D5.1) also contains a summary of the Mentorship Literature and Contextual Review, the findings of which fed directly into the development and production of the documentation. The Mentoring Programme, and its documents, will be used to implement and support the mentoring systems at both Pilot and ATSI stages of the VOICE project, to underpin the work of artists, and provide communication, conversation and support at each stage of their projects. Further, the Mentoring Programme includes a traffic light system, designed for use and implementation in the VOICE Checklist for Mentoring Reports, which will be used to determine the evaluation and review points for Pilots and ATSI, in receiving their funding payments or whether any further tasks or amends are required to be set at these points.

Selected aspects of the documents here, such as questions within the VOICE Artist Weekly Reflective and Methods Journal Log, have been specifically designed to collate data for use to support the building of the Methods and Capacity Building Repository - due to be delivered for August 2025, as D4.3. In addition, the VOICE Checklist for Mentoring Reports will support Lead mentors in developing Mentoring Reports, due at the one-month, three-month and six-month stages. It is intended that this deliverable, D5.1, will be built into again – integrating the findings and reflections of the artists, Lead mentors, Expert mentors and pCr mentor, on the mentoring process itself – to form the deliverable D6.3: Mentoring Guidelines – Improved Version, due for October 2025.

9 Next steps

Important VOICE Project Dates

1. Final artist selection to be made and Pilot artists to be informed by 31st July 2024
2. Online Induction Day Planning to be conducted and Induction Day Miro Board to be designed and created
3. Online Induction Guide PDF to be created for Artists for 30th September
4. 30th September - Online Induction Day for Pilots
5. 1st Week of October – pCr Full Induction Day

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11 Annexes

11.1 Annex 1 - An Adapted Framework for Understanding the Types of Roles and its Functions for Mentorship (St-Jean, 2011:69-70)

An Adapted Framework for Understanding the Types of Roles and its Functions for Mentorship (St-Jean, 2011:69-70):

Psychological Functions

Reflection

The mentor serves as a reflector for the mentee, providing feedback on the mentee and [their artistic] project. The mentor reflects the image the mentee projects to others, somewhat like a mirror does. This function provides the mentee with a kind of personal progress report where both strengths to be built upon and weaknesses to be worked on are identified.

Reassurance

The mentor reassures the mentee during difficult times. Mentors can thus serve as a kind of pressure valve enabling the mentee to release accumulated stress and put problems into perspective.

Motivation

The mentor motivates and encourages the mentee. The mentor serves as a motivator, and helps the mentee to build self-confidence and gives the mentee incentives to persevere.

Confidence

With time, the mentee may confide in the mentor just as [they] would in a friend, so that the mentor becomes a confidant. The mentoring relationship may also transform into friendship.

Career-Related Functions

Integration

The mentor facilitates the integration of the mentee in the [artistic] community by presenting [them] to [artistic] contacts who may be of need in the future.

Information support

The mentor gives the mentee information: for instance, the mentor may share various types of knowhow and knowledge including on [artistic] management, laws to be aware of, useful information on the [artistic] industry, and so on.

Confrontation

The mentor confronts the mentee's ideas to help further [their] reflection. This confrontation appears in a problem-solving context where the mentee's beliefs, attitudes, or habits prevent [them from] reaching [their] goals and makes [them] part of the problem rather than the solution.

Guidance

When problem solving, the mentor acts a guide, and helps the mentee improve problem comprehension, widen problem vision and context. When necessary, the mentor also makes suggestions and gives advice towards a solution.

Role model function

Model

The role model function focuses on the mentor as a person. During meetings, the mentor presents excerpts from [their] life and the mentee takes what applies to [them] and learns the lessons that need to be learned according to [their] particular situation. The mentor may also be a source of inspiration, or at least, of comparison. (St-Jean, 2011:69-70).

11.2 Annex 2 - Traits and Competencies Suggested for Arts Entrepreneurship Mentors (Hanson, 2021:128-129)

Traits and Competencies Suggested for Arts Entrepreneurship Mentors (Hanson, 2021:128-129):

Question text: "Imagine you are preparing a workshop to teach others how to become effective arts entrepreneurship mentors. What are the traits and competencies you would suggest they develop as mentors to best meet the needs of arts students?"

Questioning:

Ability to generate provocative questions. Asking mentees to get deep into the issues/problems they're attempting to solve and leading them to find their own answers. The mentor must be able to distill a situation to its core essence and then reflect that essence back to the mentee through questioning.

Open-mindedness/Non-judgment:

A mentor is a confidant, guide, and does not control. A mentor should become an ally and not judge the mentee's art. It's not the mentor's job to tell the artist/student what they think of their art. Rather, it is to mentor the artist in such a way that he or she discovers and articulates the value of their art and the product they are creating around it.

Exposing and Discussing Assumptions:

What are the underlying assumptions mentees are making, and are they valid? Are mentees even aware of them? After helping mentees identify their assumptions, mentors should encourage mentees to test them.

Encouragement:

Ability to inspire and push. Mentors should encourage mentees to take risks, embrace failure, and explore the unknown. They should embody the role of an "uncertainty coach" to encourage mentees to think and learn for themselves, not to tell them how to do it. They should also follow up with mentees to further motivate them.

Translating:

The ability to take language commonly used in the business/startup world and translate it to arts mentees. For example, the terms "user" or "consumer" might alienate an arts mentee who doesn't recognize that this equates to audience or funder.

Active Listening:

Mentors should listen more than they talk, especially in one-on-one mentoring relationships. Mentees are often slow/shy to reveal their true passions, what's driving their venture, or what the real issue is they're struggling with. Mentors should aim for a balance between listening to mentees and offering insights to stimulate their thinking.

Empathy:

Mentors need to be able to understand and put themselves in the emotional mindset of mentees. They need enough personal experience to relate to what mentees are thinking and feeling.

Embracing the Unknown:

Mentors should get over the fear of "not knowing everything." Mentees will come to them with business concepts and art forms they didn't even know existed. The task isn't to give them the answers, the task is to encourage them to explore alternatives through research and experience.

Patience:

Mentoring is a process and a relationship that takes time. Mentors should approach it with a longterm view— it's more than one meeting. They shouldn't take things personally or expect their mentees to be as knowledgeable as they are.

Authenticity:

Mentors should just be themselves.

Information Gathering:

Favoring objectivity and openended exploration. Attempting to understand what it is the artist wants to accomplish while simultaneously gaining a sense of where the artist is with their abilities (professionally and training-wise). Pressing for specifics later in the process, when appropriate: numbers, research, data rather than vague guesses or assumptions.

Openness to Learning:

Mentors are also students and should remain open to learning from their mentees and community partners.

Access to Networks:

A mentor's willingness to share their network and make introductions. Mentees should earn network access by demonstrating their professionalism and commitment to the mentoring process.

Creative Mindset:

Arts students are creative; mentoring them also takes a creative mindset in order to help them ideate and possibly pivot.

Opportunity Identification Skills:

Mentees need to see examples of opportunities that fill a market niche in the arts.

11.3 Annex 3 - Questions Suggested for Arts Entrepreneurship Mentoring (Hanson, 2021:132)

Questions Suggested for Arts Entrepreneurship Mentoring (Hanson, 2021:132):

Question text: “In your experience, what are the most insightful questions to ask arts entrepreneurship mentees in order to understand their ideas, needs, and challenges and help them grow as enterprising artists?”

1. Why do you care about this? Why should someone else care about this?
2. Why would people want to experience your art? What meaning can you bring to their lives?
3. Is there a simple version of your initiative that you could start building today? What are your means that you can put into action today to start moving it forward?
4. Who is your target audience? What do they value, and why would they buy your product/service?
5. Who’s your competition (both direct and indirect), and what makes you different from them?
6. How would you clearly articulate the value of your idea?
7. What makes your idea different? What makes it necessary?
8. Who can you get to join your team?
9. Can you explain your concept in a single sentence?
10. What is your affordable loss? What are you willing to risk to make this a reality?
11. How do you want other people to talk about you and your work?