

NAIIP

TRAINING ARTISTS
WITHOUT BORDERS

STRATEGIC PARTNERSHIP 2016-2018

FUNDED BY ERASMUS+

MAIN THEMES

Cross-arts collaboration

Mentoring

Online Learning

PARTICIPATING INSTITUTIONS

Iceland University of the Arts

Prins Claus Conservatorium & Academie Minerva, Groningen

Koninklijk Conservatorium, Den Haag

Guildhall School of Music & Drama, London,

Stockholms konstnärliga högskola, Stockholm,

Universität für Musik und Darstellende Kunst, Wien,

Yong Siew Toh Conservatory of Music, Singapore.

The Icelandic Opera

AEC

WILHELM CARLSSON
STOCKHOLM UNIVERSITY OF THE ARTS

CROSS-ARTS COLLABORATION





NAIP: Training Artists Without Borders

Working Group II
Mentoring



NAIP WORKING GROUP II, MENTORING



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KC The Hague

PCC Groningen

GSMD London

GSMD London

GSMD London

SKH Stockholm

SKA Stockholm

MDW Vienna

YST Singapore

YST Singapore

María Ösp Ómarsdóttir & Þorgerður Edda Hall, coordinators.



NAIP MODULS:

Introductory course (IP-course).

Leading & Guiding.

Performance & Communication.

Mentoring.

Blended mobility.

Practice-based Research.

Project Management & Entrepreneurship.

Professional Intergration Project (PIP).



Personal practice

MENTORING WITHIN NAIP



To enable the student to be strategic in making choices within the programme. Mentoring particularly aims to support the students in creating a safe learning environment and encourages their ownership and self-direction of learning.

- *Group and individual sessions during the full course of study.*
 - *Connecting the compulsory courses.*
 - *Supporting individual study pathway.*
 - *Supporting development of different roles and skills.*
 - *A practical side – Enabling the student to be strategic in making choices within the programme.*
 - *Tool for innovation, professional integration and talent development.*
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THE AIM OF THE WORKING GROUP



Looking at how mentoring has served the NAIP students and to explore the question: *What is good mentoring in today's learning environment?*

The website will:

- *Share co-mentoring processes and narratives.*
 - *Point to the dilemmas and complexities that arise from implementing mentoring in a fast changing professional environment.*
 - *Discuss the ethics of the mentoring practice.*
 - *Recommend available literature, theories and activities that have strongly inspired and informed the groups meetings and explorations.*
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THE OUTPUT



The output is available online and consists of:

- *Introduction*
- *The place of mentoring within NAIP*
- *Ethics and Mentoring*
- *Embedding mentoring in Higher Arts Education.*
- *Feedback from students, alumni and mentors.*
- *Staff training - Narrative story of the week.*
- *List of Resources.*

<http://www.musicmaster.eu/>





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- *Mentoring is not self help therapy. Yet, it can be healing.*
 - *Mentoring is not a business class. Yet, it can be empowering.*
 - *Mentoring is not research. Yet, insights and knowledge might emerge.*
 - *Mentoring is neither a skill specific lesson, nor a moment for instruction. And yet, learning can take place.*
 - *Mentoring is not a place for controlling credits and attendance issues. Yet, organizational institutional matters might be relevant to look at.*
 - *Mentoring is not an informal social gathering with coffee or tea. Yet, friendship and companionship might emerge and tea can be part of that.*
 - *Mentoring has its own unique qualities, to be explored and made explicit within our communities of practice.*
 - *Mentors build on intuitive tacit knowledge and playful improvisational skills, in order to respond professionally to the mentee's needs.*
 - *Mentoring does not require mentors to follow scripts and protocols. However, some of the helpful mentoring skills may come from engaging with a variety scripts, coaching techniques and protocols.*
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While a healthy mentoring relationship is dynamic and flexible there are potential traps:

- *A mentor must continuously explore and reflect on his own ethical values.*
 - *A mentor should read and explore professional codes of ethics.*
 - *The co-construction (contracting) of normative guidelines, between a mentor and mentee is a powerful tool for reflecting together on values and boundaries, and to promote ethical thinking.*
 - *Mentoring dilemmas and potential traps in mentoring relationships are explored in the output.*
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This includes some ideas that might be helpful for those thinking about embedding mentoring in an institution of higher education. *What is conditional*

- *What needs to be clear and defined*
 - *What helps from the institutional point of view as well as from the view of the mentors and mentees.*
 - *Tips for mentors*
 - *The goals of training mentors*
 - *Some steps*
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FEEDBACK FROM STUDENTS & ALUMNI



The working group collated student and alumni feedback:

- *The feedback gives insight into the effect and potential of mentoring. Need for development around structure and keeping mentoring “clean” .*

Mentors reflected on:

- *What mentoring means to them.*
 - *how they define quality in mentoring.*
 - *the institutional support needed for mentoring to make mentoring meaningful.*
 - *The relationship between different areas of mentoring in their practice and on ethical issues.*
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ALUMNI FEEDBACK ON MENTORING



“It was a wonderful experience. I believe this really is the future of education. Respect and equilibrium between two humans one of whom is willing to help in wherever is needed”

“I could really appreciate it especially in the difficult and critical times during my masters. This showed me truly what leading and guiding us actually as well as how to become a good mentor myself,”

“I had a very regular schedule with my mentor which keeps me active in thinking; the depth and broadness of the way my mentor see things had a huge (and positive) influence on me; mentoring was very central for me in this study which made it different than any other program could offer -- it was the only subjects I found in the general high education nowadays that is not about 'skill' but about 'people'.”

NARRATIVE STORY OF THE STAFF TRAINING



A collective reflection of a week of staff training where a group mentoring approach was used to explore the topic.

- *What is good mentoring with - and for - a mentee in the context of a professional practice effectively embedded in our institutions?’*
 - *Every group member contributed with descriptions of what happened, reflections and comments.*
 - *Reflection in action.*
 - *A powerful approach that seemed to made explicit everybody’s viewpoints and unfold deep and meaningful conversation.*
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ARTISTS IN THE BOARD ROOM





Thank you!

