









Arts Inform was established in 1995 with the purpose of promoting work related learning through building partnerships between professionals in the creative and cultural industries and teachers and students in London schools.

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Creative Partnerships works to give school children throughout England the opportunity to develop their potential, ambition, creativity and imagination. It achieves this by building sustainable partnerships between schools and creative and cultural organisations and individuals that impact upon learning. Creative Partnerships is funded by the Department for Culture, Media and Sport, is supported by the Department for Education and Skills and is managed by Arts Council England.

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Creative Partnerships London East and South would like to thank the mentors and mentees who were photographed for this report. Photographs taken with the kind permission of the Royal Opera House.

Introduction

n January 2003 Arts Inform were commissioned by Creative Partnerships London East and South to research the possibilities of developing a Mentoring Programme involving representatives from the cultural and creative sector and teachers, to deliver the initiative across core schools in the two areas.

A model was devised following principles set out by the National Mentoring Network, consultation with teachers and a range of national and London based creative and cultural organisations. A successful pilot programme was initiated in September 2003, involving 28 mentoring partnerships.

This report is a detailed evaluation of the more task-focussed second year of the programme, and considers the value of the 25 mentoring partnerships that took place during the 2004–05 academic year. The document identifies measures of success and outcomes of the programme's four task areas of fundraising, communications, project management and partnership strategy.

Creative Partnerships' motivation in commissioning this programme was to explore new ways of schools and creative and cultural organisations working together.

Mentoring offers a unique opportunity for both sectors to define a different kind of professional relationship where another way of working together can be explored and achieved.

Each partnership met, on average, on five occasions during the 2004–05 academic year. Resulting work has included the realisation of fundraising and communications strategies, project management plans of action and the emergence of partnership policies for the schools involved.

An exciting and unexpected outcome of the programme has been the development of understanding and exchange of information and knowledge between both mentee and mentor. All mentors have articulated that their understanding and awareness of the issues impacting on schools has been greatly enhanced and developed as part of their engagement with this programme.

Mentoring between both sectors has presented itself as a useful mechanism to develop understanding and establish effective successful partnership practice, and can enable the two sectors to continue to work together effectively and meet a specific "school needs" agenda. A model has been developed that has value for the individuals involved, is useful for both sectors, and can be built on in the future and applied in a range of settings.

A team of mentors, including Elizabeth Lynch from The Roundhouse, Janice McLaren from The Photographers' Gallery, Anthony Bennett from the Specialist Schools Trust, John Ward from Welsh National Opera and Pim Baxter from the National Portrait Gallery, were involved in the evaluation of the four task areas and the overview of the programme. Creative Partnerships is grateful for their work on this document. Special thanks must be given to Frances Morrell and Linda Payne of Arts Inform for leading and driving this programme forward with such clarity, determination and rigour.

We hope you enjoy this report.

Steve Moffitt, Director, Creative Partnerships London East and Mark Robertson, Director, Creative Partnerships London South

Creative Partnerships mentoring programme

Evaluation and outcomes of the second and final phase

In January 2003 the directors of Creative Partnerships London East and South commissioned Arts Inform to design, establish, manage and evaluate a creative and cultural mentoring programme for teachers in Creative Partnerships schools in their areas. The pilot programme ran from Autumn 2003 to Summer 2004. The evaluation of the first phase was published in September 2004. The second phase of the programme ran from Autumn 2004 until Summer 2005.

One to one mentoring of teachers by key players from creative and cultural organisations was an effective mechanism for developing and delivering tasks relevant to the work of the school, in the fields of communications, fundraising, partnership strategy and project management.

Mentoring partnerships and evaluators were asked to score aspects of the programme on a scale of 1-10, where 1 = not at all and 10 = completely. Average ratings are given below.

- 25 mentoring partnerships were established. Confidence ratings in the likely success of each partnership at the outset were high (Average of ratings by all mentors = 9, and of all mentees = 9.4);
- All 25 mentoring partnerships completed their work programmes;
- The aims or revised aims that the mentoring partnerships set themselves were largely achieved (Average of ratings by all mentoring partnerships and evaluators = 8);
- Tasks were assessed as highly relevant to the work of the school (Average of ratings by headteachers who responded, all mentoring partnerships and all evaluators = 8);
- Participation in a mentoring partnership was assessed as having contributed significantly to the professional development of both mentors and mentees (Average of rating by all mentors = 8.4, average of ratings by all mentees = 8.7).

Evaluators emphasised:

- The importance of a structured programme, supported by mentor networking and project management, in enabling the mentoring partnerships to succeed;
- That expectation of what a successful mentoring partnership can achieve should be realistic. Some outcomes of a mentoring partnership may have to be delivered after the partnership has concluded its work;
- Implementing some post-mentoring strategies, for example in the field of fundraising, are time consuming and require either the setting aside of regular time for the teacher concerned or the employment of a professional fundraiser;
- Securing the commitment of the headteacher at the outset is essential to ensure that
 the mentoring partnership is supported, that it stays on track, and that if follow up
 arrangements are necessary they are carried out effectively.

Overview

Changes to the structure of the programme

The evaluation of phase one of the programme proposed a small number of changes to the structure and organisation in phase two. These were:

- · Remunerating creative and cultural organisations taking part;
- Joint preparation of mentees and mentors;
- An evaluation of the outcome of each set of mentoring tasks (the first evaluation having focused on the process).

All the above proposals were implemented.

Outcomes of changes to the structure

The programme in phase two began with a two-stage training and planning period for mentors and mentees. New mentors had attended a previous induction meeting so went through a three-stage process. Only when a mentoring partnership had completed this process was it recognised as viable. The programme retained from phase one the network/training meetings for mentors organised at intervals during the programme. Partnerships were asked to conclude their work with a joint assessment exercise. These structural changes improved programme delivery in the following ways:

- In phase one 32 mentoring partnerships were established of which 28 were effective and 4 were ineffective. In phase two, 25 mentoring partnerships were established at the outset; all 25 completed the programme of work they had set themselves.
- The contracts with creative sector organisations were linked first to completion of the training and planning period, at the end of which each mentoring partnership completed an agreed work programme, and second to submission by each mentoring partnership of a joint assessment at the conclusion of the relationship.
 All 25 partnerships submitted joint assessments.
- In phase one each partnership met on average four times. In phase two, each partnership met on average five times.

Independent evaluators commented on the structure as follows:

- Inform guidelines in mentoring best practice were invaluable. By defining aims and methods of measuring success, each felt they had a useful yardstick to measure how they were doing.
- 66 The framework drawn up by Arts Inform, which injects the necessary degree of discipline and formality into the relationship, and the initial training and subsequent monitoring with a light touch undertaken by Arts Inform and Creative Partnerships during the course of the year, meant that challenges were overcome effectively.

A different evaluation focus

The 25 mentoring partnerships made the following choices of topic:

Communications 5
Fundraising 8
Partnership Strategy 3
Project Management 9

Four experienced mentors were appointed as evaluators. Each was asked to assess the outcomes of one of the above topics on the basis of joint assessments from each mentoring partnership supported by evidence. The mentors formed a small Overview Committee with the Creative Partnerships directors and an independent chair, who was also an experienced mentor. Evaluators were asked to assess the degree to which mentoring partnerships achieved the tasks they had set themselves, and the relevance of the tasks to the work of the school.

This structure made it possible to develop evaluation findings based on comparing four parallel, but independent, assessments across the programme. This provided a robust approach to this particular set of evaluation targets.

To what extent were the original or revised aims of the mentoring partnership achieved?

There was broad agreement between each set of mentoring partnerships and the relevant evaluator and between the four evaluators themselves that the mentoring partnerships largely achieved their original or revised aims. The final scores were as follows:

Figures below show averages of the separate scores given by mentoring partnerships and evaluators for overall achievement of aims (1 = not at all and 10 = completely).

Communications Fundraising Partnership Strategy Project Management Average Average 7 Average 8 Average 7 Average 9 Overall 8

Evaluators commented:

- 66 Most partnerships achieved their main aim of developing a strategy for improved communication either internal, external, (with parents and the wider community) or both. 99
- 66The aims and objectives agreed were planned, executed and delivered successfully.
- The original aims were appropriate. ...mentors and mentees all commented on the impetus carrying them forward as a result of the task's aims.
- 66 Most partnerships have achieved their original aim or revised aims and objectives very successfully... where projects have not gone according to plan there is clear evidence that they have limited any damage, taken difficulties and disruptions in their stride and refocused on new objectives.

Overview

To what extent were the objectives of the mentoring partnerships achieved?

Figures below show averages of the separate scores given by mentoring partnerships and evaluators for overall achievement of objectives (1 = not at all and 10 = completely).

Communications
Average 6.95

Fundraising Average 7.4

The following points were made:

Partnership Strategy Average 6.6 Project Management Average
Average 8.8 Overall 7.4

Within the context of successful achievement of aims overall (see above), evaluators concentrated on identifying successful features, clarifying process and lessons learned.

- Clear finite targets had helped to give the process discipline with tangible results;
- Aims and objectives were subject to revision as the programme developed. There
 were a range of reasons for this but learning to respond creatively to the need
 to adjust plans to overcome obstacles was seen as an important feature of the
 process. An example was the alteration of an appeal for capital funds to an appeal
 for project funding which contained capital items when it became clear that funders
 were more likely to support the second;
- A distinction was drawn between realisation of short term goals within the lifetime
 of the relationship such as the development of a detailed strategic plan, or
 securing funds over a short period of time, and the implementation of plans over
 time, often after the mentoring relationship had concluded;
- Where the partnership had focused, for example, on the production of a fundraising strategy, the process has been more involved and convoluted but has equipped the school with more long term tools and skills;
- Where objectives remain either not or only partially realised, the partnerships are optimistic that they can be achieved in the near future;
- Some objectives were easier to achieve than others. The partnerships working
 on a communications strategy were most successful at increasing or developing
 internal communications within the school; the small number that identified
 communicating more successfully with parents (with one exception) found this
 more difficult.

What were the unexpected outcomes of the mentoring partnership?

All evaluators reported that the unexpected outcomes were in the nature and impact of the mentoring partnership:

The time and space that a mentoring relationship can create for reflection can't be underestimated.

- 66There exists a real, palpable demand for this kind of relationship both parties have tended to be excited and energised by mutual support and stimulation. 99
- 66 In one partnership for example a mentor indicated verbally that an unexpected outcome for them was that the relationship had actually worked given the disparity in their age and experience. They had felt at the outset that they did not have a lot to offer and had been pleasantly surprised that there were qualities and skills valued by the mentee and the relationship had been fruitful.
- Several mentoring partnerships reported unexpected personal/professional development outcomes, for example, greater self-awareness, in one mentor's case amounting to a realisation of the need to practise what they were preaching to their mentee; both mentor and mentee learning beyond the parameters of the project; a wish to continue and develop the relationship beyond the life of this project.

How relevant was the outcome to the work of the school?

Figures below show averages of the separate scores given by mentoring partnerships, headteachers and evaluators for relevance of the mentoring task to the work of the school (1 = not at all and 10 = completely).

Communications
Average 8.8

Fundraising Average 7.6

Partnership Strategy Average 8.7 Project Management Average Average 8.4 Overall 8

Evaluators commented:

- The outcome of the task of communication and ways of improving and implementing communication within and beyond schools as a focus for a mentoring partnership was entirely relevant to the work of each school.
- There is a clear feeling amongst participants that the net effect of this work has had a huge initial impact on the life of the school, including associated projects such as the application for specialist school status.
- Senior management supported the overall aims; tangible evidence of outcomes is welcomed by senior management; mentees' strategies for promoting Creative Partnerships aims in their schools benefited from the mentor's focus and clarity of thought.
- 66A number of headteachers rated their mentoring projects highly... I share these teachers assessment of the value of the projects to their school. One headteacher was noticeably less enthusiastic about the project than the mentor and mentee. It is important to establish at the outset that the headteacher backs the mentoring project and if there are doubts to review whether to proceed.

Overview

To what extent did mentors feel that participation had contributed to their professional development?

Figures below show averages of the scores given by mentors (1 = not at all and 10 = completely).

Communications Fundraising Partnership Strategy Project Management Average Average 8.9 Average 7.5 Average 8.9 Overall 8.4

To what extent did mentees feel that participation had contributed to their professional development?

Figures below show averages of the scores given by mentees (1 = not at all and 10 = completely).

Communications Fundraising Partnership Strategy Project Management Average Average 8.3 Average 9.3 Overall 8.7

Overview of contribution to professional development of mentor and mentee through participation in mentoring partnership

Comparison of outcomes with feedback forms

At the outset of each mentoring partnership each mentor and mentee was asked to fill in a feedback form recording their feelings at that time about their mentor and their work programme. An analysis of the feedback forms showed a confidence rating in the likely success of the partnership (based on averages from responses to 10 questions) of 9.0 (mentors) and 9.4 (mentees).

This range of the confidence ratings at the start of the mentoring partnerships, while not strictly comparable with the range of responses to questions concerning the benefit to the mentor or mentee as individuals, does indicate that the level of confidence recorded at the outset and of individual sense of benefit recorded at the end are at similar levels.

Mentors' responses

All evaluators confirmed that mentors both enjoyed the experience and gained an understanding of how a school was run, which would often enable them to do their own job better. Many gained an increase in self respect and respect for education professionals:

- Lt was useful for the mentor to get behind the scenes and to see how a school is run. ...mentors are not often offered a new perspective on a different profession and working environment to their own. 99
- 66 Exposure to educational practice was noticeably informative for arts fundraisers for whom an increasing amount of time is being spent pursuing education related funding initiatives.

- 66 Many participants commented on their admiration for teaching staff. 99
- 66 Mentors enjoyed interaction with their mentees and found it stimulating.
- Several mentors described how the mentoring process had given them confidence and developed skills, which would be transferable to their own work places. 99

Mentees' responses

Mentees' responses were in many ways a mirror image of those of the mentors.

Evaluators commented:

- Most mentees relished the opportunity to meet with another professional who could lend an objective ear to their ideas and experiences and enjoy themselves in the process.
- 66 Mentees were enthusiastic about learning a new suite of skills; felt that fundraising had been demystified for them; and that their confidence had been significantly enhanced.
- The mentees all commented on how the mentors helped them reflect on their own practice constructively.
- The relationships ...offered structured opportunities for discussion and reflection in a 'carved out' space of precious time. **?
- The process of networking with other arts professionals was seen to be a significant enhancement of mentees' own professional development: visits to arts organisations were also seen as important as networking and CPD opportunities.
- 66 The mentees benefited from the external perspectives of the arts mentors, the insight into the 'bigger picture'. 99
- Working with an experienced mentor brought home the importance to project management of applying a structure and good time management.

Case Study: Fundraising

Mentoring Partnership:

John Ward, Development Adviser to Welsh National Opera, and Helen Wood, Media Arts Co-ordinator at Stoke Newington School, Hackney.

Aim:

To develop a fundraising strategy for a dedicated media space at Stoke Newington School.

My mentoring partnership this year has been about realisations.

If you really want a job, you do your research, you make use of your existing network of contacts, you make use of the organisation's network of contacts and slowly you build up a picture of the sort of job you want to do and the company you want to work for. You meet people, you go into companies, and you sound people out. By the end of this you know what you want to do, and the type of organisation you want to do it for. You then target your energies appropriately.

Fund-raising is exactly the same. By the end of your research you've found your perfect fit; the organisation or individual whose aims and objectives match yours; you've talked through your ideas so many times that you can convey them clearly and convincingly when the time comes to make your funding pitch either on paper or in person and you've increased the likelihood of being successful. No blanket applications; it's about personalisation and targeting.

Realising I can use my job-hunting approach to fund-raising has been a hugely important outcome of the mentoring partnership for me. It's taken away the fear of 'not knowing how to do it' and is, I believe, a more important outcome of a mentoring project than the physical result. Over the course of our meetings, John has demystified the process for me. He's guided me through it, listened carefully, made great suggestions, given me leads and been good enough to read through applications for me.

It has not been an easy project in that goal posts continually changed, we had to wait for input from others which was often late in coming and the time I had available to spend on the project was continually being cut back. However, having John as a mentor has made it far less painful than it could have been.

From our initial meeting at the Mentoring Programme introductory morning we liked each other and I found him extremely easy to talk to.

We generally met at the school although we did meet in John's office in London, near the beginning and this option was always there. However, whilst getting out of school is always good and seeing someone's place of work also helps put them into context, meeting in school helped with my time particularly as various other projects were gearing up to completion. I also think that meeting in school helped to give John a greater understanding of secondary schools and the way they work.

I believe that the initial timetable we set for both the task and our meetings was realistic but the number of unforeseen developments did affect it. John was extremely positive and understanding of what I saw as a failure to move things on as fast as I would have liked and was able to direct and channel my thinking very effectively.

Whilst I might not have the funds in my hand I feel I am in as strong a position as possible to drive this forward and raise the additional funds as necessary. I also hope that this is not the end of my association with John.

Helen Wood



Case Study: Project Management

Mentoring Partnership:

Christopher Nourse, Consultant, and Emma Marshall, Creative Partnerships Co-ordinator, Gallions Primary School, Newham.

Aim:

To manage effectively a project within the school which ensures that: a) future school projects similar to the recent Creative **Partnerships** project can be carried out more easily; b) an ongoing relationship with neighbouring organisations has been established; c) pupils' learning skills have been developed.

Christopher Nourse and Emma Marshall met at a briefing meeting for mentors/mentees organised by Arts Inform at Arts Council England, London in October 2004 and agreed to focus on project management.

They subsequently met at the school in November when they agreed the overall project, its aims and objectives, a schedule of activities and targets, and completed the feedback form. The three key strands of the project were to produce a report to enable arts in education projects to be carried out more effectively in the future, to mount a sharing event, and to develop pupils' learning skills in the process. Christopher also met the headteacher, Bernadette Thompson.

Their next meeting took place at the Royal Opera House in February 2005, when they discussed how the project was to be managed, the timescale for the report, funding needed, and where the sharing was to take place. Emma then had the opportunity of meeting Paul Reeve, Royal Opera House Deputy Director of Education, and Kevin O'Hare, Royal Ballet Company Manager who subsequently gave Emma a backstage tour, including the stage areas, dressing rooms and ballet studios. Christopher and Emma met again at Gallions in April when Emma updated Christopher on the project, including management, finance and the arrangements for the sharing, and they discussed the mentoring partnership evaluation process. A final pre-sharing meeting took place at Sadler's Wells in April when Emma also met with Fiona Ross, Head of Connect at Sadler's Wells, and was given a backstage tour of the theatre and its facilities.

The sharing itself, between artists in education Tandem and Gallions, with the support of Chisenhale's ReachOUT! Programme, took place under the title of 'Artists in Education: how can we make it work?' at Chisenhale Dance Space in

May 2005. The event focused on how artists working with schools can be more effective and use the arts to explore the national curriculum, and included extracts of works created and performed by pupils at Gallions. It was a fulfilling and enjoyable afternoon for all.

The last mentoring meeting was held at Gallions in June when Christopher and Emma agreed arrangements for completing the evaluation process.

All the project's aims and objectives were met, most completely, and Christopher and Emma established an excellent mentor/mentee relationship from the outset, based on mutual respect. Prior to all meetings, an agenda was agreed, which allowed Christopher and Emma to come to the meetings having already thought through their discussion points (and also ensured no meeting was overlong!) and tea/coffee, and sometimes lunch, was provided. Emma spent considerable time between meetings working on the project, using the Planning Grid as the guiding document. Christopher found the regular Arts Inform mentors' meetings helpful.

Emma concluded that working with an experienced mentor, especially Christopher, who not only had an amazing amount of knowledge about partnerships with artists but also particularly in dance, her own specialism, was fantastic. The visits he was able to organise (backstage at the Royal Opera House and Sadler's Wells) were not only extremely interesting but were truly inspirational and gave her a real enthusiasm for her work. A highlight for Emma was sitting with Christopher discussing the project and the dance work she had been doing with the children based on the programme 'A Rough Guide to Choreography', when Christopher mentioned that not only was one of the choreographers from the programme sat a few tables behind them, but that he had also known one of the dancers for a long time!

Christopher Nourse and Emma Marshall



Case Study: Communications

Mentoring partnership:

Rob Wilson, Exhibitions Curator at the Royal Institute of British Architects (RIBA) and Hilary Johnston, Ethnic Minority Achievement Co-ordinator at Newington Green Primary School, Islington.

Original aim:

To improve the range and means of communication and thus aim to increase the involvement of parents in the school community and to establish a creative forum for discussion re issues/concerns in particular minority ethnic parents.

Revised aim:

To write a communications strategy and develop a Strengths, Weaknesses, Opportunities and Threats profile.

In November 2004, Rob and Hilary held an initial meeting at Newington Green School.

The aim of this was to clarify and focus on the communications issues Hilary faced and from this identify the task and establish the aims and objectives of the mentoring partnership.

At the end of the meeting they went on a tour of the school, giving Rob a perspective on the working environment and the incredibly busy and sometimes frenetic pace of the school day. The meeting resulted in the completion of the planning grid and the agreement of the task – in essence to improve the range of communication with parents, aiming to involve them more in the life of the school, in particular those from the Somali community.

The next meeting was held at RIBA in December – it seemed important to give Hilary a reverse perspective on Rob's work and to be in an environment away from the school. Hilary reported on a meeting with parents that had been arranged to fill in a questionnaire about their engagement with the life of the school. Whilst the questionnaire had good responses from parents, Hilary had realised that the lack of an agenda and differing ideas as to what the meeting was for, was problematic and left some parents dissatisfied. This demonstrated that it was actually internal school communications that in the first instance needed addressing. Subsequent staff meetings where communication with parents was discussed confirmed this: the topic was theoretically high on the agenda – but there was not much engagement with the issue in reality.

The revised aim, agreed at the next meeting, was that Hilary should produce a communications strategy for school/parental involvement. After doing this Hilary commented in an email: 'Just thinking it through has been very helpful. We do many things but they are difficult to sustain. I can see where things have gone wrong and hopefully this strategy will help us be more consistent in our approach.'

The strategy was then discussed and analysed at the next meeting in February 2005, with valuable input from Roula Konzotis, Director of Communications at RIBA. At the final meeting at the school in July 2005, Hilary and Rob agreed that although the mentoring partnership had in some ways only scratched the surface of the issues to be surmounted in actually embedding a new strategy for communicating with parents from the school, there had still been a step change in some of the key areas of parental involvement such as the Parent/ Teacher Association. The small reflective space/sounding board that the mentoring partnership had provided had contributed to this being possible, providing a focus that enabled Hilary to strategise and move forward on a number of fronts. A recent questionnaire sent to parents by Hilary has been adapted giving space for parents to volunteer future support. This can be followed up next year. Lessons learnt include:

- Not aiming so high (e.g. step by step)
- Not making assumptions
- · Agreeing objectives.

Hopefully at least the bones of a 'whole school parental involvement policy' have been laid that can be built on in the next couple of years.

Rob Wilson and Hilary Johnston



Case Study: Partnership Strategy

Mentoring partnership:

Manick Govinda, Artists' Advisor at ArtsAdmin, and Tim Chaundy, Head of Drama at City and Islington College.

Aim:

To advise and develop Candid Theatre – City & Islington College's youth performance company – by building relationships with relevant artists, funders and other professional bodies.

The mentoring partnership has been a really positive experience to be involved in. The majority of the partnership was achieved through regular meetings and discussion.

We also contributed to each other's practices by going to and involving ourselves in performances and seminars. Unfortunately within the time scale it was not possible to meet the objectives completely but the relationship between ArtsAdmin (Manick Govinda) and City & Islington's performance company Candid Theatre (Tim Chaundy) has really contributed to the overall development of Candid Theatre, both as a company and as an innovative and artistic young people's performance group. The partnership enabled us to think more thoroughly about artistic/performance practices with young people in London and how this can be and needs to be developed further. Our partnership certainly raised many questions around contemporary arts practice and how young people's arts need to change in order to keep up with the artistic world.

This was a well-matched mentor/mentee relationship. It was a pleasure to meet with Tim and talk about Candid's work and his creative ideas. The programme gave me the opportunity to see Candid's production of Sonny's Blues, which I found to be innovative, strong in production values and well performed and conceived. I was pleased to see young people's theatre that was gritty vet working against the stereotypes of young people's performance work (Fame song and dance school). I've enjoyed talking to Tim about artists whom I thought he should find out more about, his ideas for Candid's future

creative development, and about making suggestions for his own growth as an artist-teacher. Inviting Tim to contribute to Arts for Whose Sake? a seminar for live artists to reflect on their work in school, was important to bring his thinking out beyond the confines of the college into a professional artistic arena of debate and discussion. I will keep in touch with Tim every two to three months, as we feel that our dialogue has only just begun.

Manick Govinda

The mentoring programme really contributed to my overall professional development as it allowed me some time to reflect on my educational/artistic practice and ideas through discussion with someone in the arts world who held similar ideas, values and beliefs as myself and was willing to discuss this in an honest, open and meaningful way.

Through our meetings and the mentoring programme itself a clear relationship was built between Manick and myself. What was unexpected about this partnership was the artistic dialogue, discussion and idea-making that was achieved. It is not always possible for me to have this kind of dialogue within City and Islington College. The dialogue and discussion has re-affirmed the ideas, thinking and innovations around young people's performance that Candid is looking to help change; mainly issues of cultural representation and artistic quality/ standards in young people's performance making. This was an essential aspect of the mentoring programme.

Tim Chaundy



Mentors

Apples and Snakes

ArtsAdmin

Bigfoot Theatre Company

Design Museum

Discover

East-Side Educational Trust

Emergency Exit Arts
English National Opera
English Touring Opera

London Symphony Orchestra

National Portrait Gallery Philharmonia Orchestra

Roundhouse Trust
Royal Academy of Arts

Royal Institute of British Architects

Royal Opera House

Specialist Schools and Academies Trust

Tate

The Photographers' Gallery

The Poetry Society
Theatre Museum
Welsh National Opera
Alice King-Farlow
Christopher Nourse

Sally Quail John Stephens

Schools

Archbishop Michael Ramsey

Technology College

Bow School

City and Islington College Columbia Primary School Dalmain Primary School

Dog Kennel Hill Primary School Gallions Mount Primary School

Gallions Primary School
Grafton Primary School
Hermitage Primary School
Islington Green School
Jubilee Primary School
Kidbrooke School

Lauriston Primary School

Little Ilford School

Monega Primary School

Newington Green Primary School

Sandhurst Junior School
Shapla Primary School
Stoke Newington School –
Media Arts College
Stormont House School
Sudbourne Primary School

Thomas Buxton Junior School

Tuke School