



# CONNECT

KNOWLEDGE ALLIANCE  
FOR AUDIENCE DEVELOPMENT

## A toolkit of exercises for mentors in the CONNECT programme

By Adrian De La Court and Sian Prime Goldsmiths University  
In collaboration with Melting Pro



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## CREDITS

This guide has been compiled by Adrian De La Court and Sian Prime from Goldsmiths University with the support of Melting Pro as a toolkit for Mentors on the **CONNECT** –Twin Track Programme.

These are exercises that have been sourced from many people and that have inspired us. Some are approaches that are familiar and it is difficult to know who invented them. Many of these tools have been developed with Nesta ([www.nesta.org.uk](http://www.nesta.org.uk)), or at Goldsmiths. Others of these are tools that we have created or adapted to better suit our needs in training mentors and working with entrepreneurs. On the next page there are notes for mentors on how to use this toolkit and general advice about the mentoring process and relationship.

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## HOW TO USE THIS TOOLKIT: NOTES FOR THE MENTORS

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The aim of this toolkit is to help mentors in the support of their mentees to find new perspectives and directions for their work. This kit is a reference guide that aims to help the mentors enrolled in the CONNECT Programme to understand:

- the mentoring methodology within the project;
- their role;
- tools and practices to manage the one to one relationship with the mentee;

**The key thing for you as a mentor is to draw from your experience, develop listening skills, reflective questions and be able to have open as well as at times directive conversations. These tools are designed to help you as the mentor, the student and/or the practitioner to develop different perspectives, create alternative futures, and new understanding around their creative challenge.**

As mentors we encourage you to curate your own relationship with your mentee, based on their needs: you may need to develop a relationship that touches lightly on many factors informed by the mentees needs; or one that develops creative or alternative option thinking more; or even one that develops the skills of influencing and guiding.

You will need to take all these factors into consideration, as well as getting to know your mentee, to make the best selection of tools that you can use to work with and support them. The tools provided are suitable for both student and practitioner in the mentoring process.

These exercises are intended help you as a mentors to support you and your mentees to find new perspectives and directions for their work. **The key thing for you as a mentor is to develop listening skills, reflective questions and be able to have open as well as at times directive conversations.**

**In the CONNECT mentoring programme is recommended that Mentors and mentees have at least five meetings over the mentoring period.** Other than the **first diagnostic meeting** where the session should be used to explore the perceived needs of the mentee, and how the relationship between you as mentor and your mentee will be established, it is up to the mentor and mentee to guide and inform further content and the purpose of subsequent meetings. The format of the meetings agenda cannot be prescriptive and formatted for all mentors as a guide. This is because the needs of each student and practitioner will be different according to their experience and knowledge. Also, the needs of the organisation with whom they will be developing the action research project will differ in each

partnership. As a mentor, you should use your experience and knowledge, and refer to exercises in the toolkit to best support and guide your mentees.

It is worth remembering that on this project mentees will be juggling a lot of new relationships, be it student to practitioner, practitioner to student or student to organisation. It is worth monitoring these relationships and checking in to see how they are coping.

Students will also be juggling the study of a Masters programme in addition to taking on the challenge of the TTP, so checking in on time management, deadlines and levels of stress are also recommended.

Similarly, practitioners will be taking on additional study, as well as continuing with their fulltime position within an organisation, and monitoring their progress similarly will need to be addressed.

**As mentors we encourage you to be confident in being flexible and responsive, to be able to adapt and develop your approach to your relationship with your mentee:** you may need to touch lightly on many factors informed by the mentees needs; or encourage creative or alternative option thinking more, around specific questions the mentee may have.

## A NOTE ON MENTORING

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Mentoring, as a process of both formal and informal transmission not only of knowledge, but also of values, represents a learning method relevant to work, career and professional development in many sectors. It is meant as an educational, developmental and empowering approach related to the identification and nurturing of the potential of the person as a whole. Mentoring is based on a one to one relationship built upon trust and mutual respect. This relation links an experienced professional, the mentor, to a less skilled student or practitioner undergoing an essential shift in his/her development: transitioning from university to job market; seeking a new position; undertaking new responsibilities within an existing role or starting up a project or new business. In all cases a mentee is someone who wishes to reflect on his/her professional career, self-evaluate his/her balance of competences and achievements, identify and bridge skills gaps, update and increase motivation and ability. In any mentoring relation, the primary role of the mentor is to support the development of the mentee by promoting a caring and genuine interest in developing his/her knowledge, abilities and talent. Generally speaking, a mentor will guide and encourage a mentee to embrace a more entrepreneurial mind-set in achieving his/her professional fulfilment. What makes mentoring very versatile and effective in many different contexts is that the mentee owns the goals and the learning process by setting his/her learning objectives together with the mentor. The mentee is constantly invited to revise his/her learning objectives and achievements as the process deploys, in an organic self-evaluation embedded in the mentoring relation itself. It can be recognized as a mutual learning process that can often benefit both the mentor and the mentee. Thus, it is expected to have a clear and positive effect on the personal and professional development of the mentee and clear benefits during the process also for the mentor. Typically, a mentoring relationship is established within a set timeframe that specifies the number of meetings between mentor and mentee, their duration, and their frequency. It is also common that a mentoring agreement is signed by the participants to mark the commitment towards the mentoring process and more formally agree upon confidentiality, structure of the meeting and calendar.

## **WHAT DO WE EXPECT OF THE MENTOR-MENTEE PARTNERSHIP**

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- Commitment
- Mutual Respect
- Honesty
- Time
- Work – (especially for the mentee)
- Boundaries
- Clarity of remit and knowledge area
- Rules
- Beginning and end

## **GUIDING NOT PUSHING**

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An important aspect of the Mentoring process that should always be remembered by the Mentor is that the motivation to develop or learn, and the hard work of learning has to remain with the mentee.

Only they can do the work if they want to develop.

It can sometimes happen that a Mentor, who might see their mentee struggling, offer to 'do the work for them'. Sometimes easy to understand, as no one wants to see their charge fail, but Mentors must remember that the learning has to be done by the mentee. Mentors should remember that their role is to 'guide, and not push'. This is something that should be made clear to the mentee at the start of the process.

## **APPROACH**

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We encourage you to have an individual approach to your process of mentoring. Although all Mentors will have been introduced to a range of tools and techniques to use in the process, a Mentor should not attempt to copy the style of another mentor or trainer. In fact, we know that authenticity and effectiveness is lost when attempting to mimic the style of another trainer or mentor.

You as Mentor need to work to 'be yourself' and to develop your own style. It is important that you let your personality and experience into the process of meeting with your mentee, it will make it a far more valuable and personal experience to the mentee, and their learning and development as a creative.

Behavioural exercises

In the process of mentoring, you should feel comfortable to set the mentees behavioural tasks, such as a research or reading tasks. According to the nature and

aims of each mentoring session, you could decide to assign the mentee a 'creative task'. One or a series of concrete tasks that lead to immediate results and measurable feedback for you as mentor to monitor and assess. Some examples could include 'I would like you to find out about his organisation and what they do', or 'go and see this useful exhibition', attending networking events and collecting a set number of business cards, observing an event from different perspectives such as looking at the front of house service and stage management, or analysing a current advertising / marketing campaign for a venue. The list is endless.

Do check in to understand the needs, experience and perspectives of your mentees, and be creative in thinking about and setting up these tasks that can be useful and interesting for the mentee. Small tasks could be set over short time periods, or bigger more impactful tasks that might be useful for their development and might feed into their research project, over a number of weeks.

Always find out how busy your mentee is at that moment in time, and that you are not adding to their workload when they are already working towards an important deadline.

Behavioural exercises can be useful in trying to support a change in the mentees behaviour and habits.

## TRACKING

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From the start of the pairing, both you as mentor and mentee are encouraged to keep a diary of meetings that will work as a log to track dates, times, location and duration of all meetings. The diary could be a hard copy or electronic. This diary or log should also be used to document any informal contact such as emails, texts or short phone calls. This is a useful tool to be able to record, and reflect on the amount of contact, and time spent on the mentoring process. More importantly, the diary or log should be used to record the subjects discussed in any meetings, and for the mentee, the tasks, research or challenges assigned by the Mentor for the next meeting, With if possible the date and location agreed.

The value of this diary or log to the mentee should be particularly highlighted, as this becomes a learning log. An invaluable tool that will track their learning and development, and will become an important reflective tool from which they can develop a personal or academic report, and something that they can keep, and use in a creative or professional context following the completion of the programme.

It is important to note that these diaries should be kept confidential to both you as the Mentor and the mentee. All parties should be made aware that the recording of personal information should be dealt with professionally and discreetly. Either if a hard copy or an electronic file, the Mentor and mentee should be made aware of keeping the diary or log secure.

The purpose of the learning logs throughout this programme, is that it will help the mentee to better focus on their purpose on the programme. The learning log is also a reflective tool, whereby the mentee (and you as the mentor) can reflect on personal learning and development, and to see the professional and personal development they have made, and still want to make. Encouraging your mentee



to use the learning log as a flexible, critical document will help them to maintain a focus on the goal of the programme. It will also give them something to return to and re-engage with their learning in the future.

The University or Institution might want to develop a template to help guide the mentee in particular in how to summarise and record the content of the mentoring sessions, and in how to prioritise the tasks assigned.

The diaries will also become a useful data-gathering tool for the Mentor to be able to summarise statistical information (dates and times of meetings, duration etc....) at the end of the Twin Track Programme.

## **MEETINGS**

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We recommend an agreed five meetings over the duration of the project for a period of 45 minutes to 1 hour. Ideally at least 3 of these meeting should be face to face, though if all meetings are in person, this would be a desirable outcome.

We also recommend that following the completion of the Twin Track Programme and after the submission / presentation of the student and practitioners assessment submission there should be a final formal meeting between the Mentor and mentee(s), that is a reflection on the process. This session should explore the experience, personal development, professional development, knowledge and academic growth, lessons learned, what worked? What would be improved? The way forward / ambitions or future goals. Of course, this session could be concluded by an 'ending of the relationship', or perhaps for each partnering, this might be another reason to arrange to meet again.

Mentors and mentees should agree the form of communication together if the meetings are not going to be face to face. The pair should also agree the time scale between meetings.

Mentors should be prepared to encounter students / practitioners with differing levels of experience and needs. It is important for both the Mentor and mentee to understand the nature and purpose of these meetings, and that they are designed to support the mentees development of their final submission of an audience development project, in context of the industry, and that these sessions are not tutorials for academic support. The student / practitioner will have a personal Tutor assigned to them as part of the study of the Twin Track Programme who will be in place to deal with concerns and support around the academic content of the TTP.

## **ENVIRONMENT**

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The meeting place for the mentoring sessions should be agreed between the Mentee and the Mentor. It would usually be expected that the space (similar to a meeting room or tutorial room) would be a place for conversation, where the Mentor and mentee are unlikely to be disturbed, and where the mentee would feel comfortable to discuss their personal concerns and developments in private, with the knowledge that their conversations are not being overheard.

Though not all mentees might feel comfortable in these situations. They might want to meet in a more social environment such as a café, bar, cultural centre or even a park.

The meeting place for the mentoring sessions is an important consideration, as you will want to select an environment where both the Mentee and Mentor are comfortable enough to be able to have a constructive, open, honest and valued meeting together.

Another factor that should also be considered in the selection of the meeting place for the mentoring sessions should be accessibility, travel time, and incurred costs.

## THE FIRST MEETING

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The first formal meeting between the Mentor and mentee should be used to establish the ground rules, purpose and ambition of the mentee.

On the first meeting you should design and agree on establishing some basic rules to

foster the relation with your mentee. In order to do this, you should feel comfortable enough to be open about your own character, background - without being 'overly open' or to 'over share', keep the background of your experiences and expertise professional. Be open about how you like to work with people, and how you hope the working relationship between you and the mentee might look. In return the you now should ask the mentee to be open about their expectations of the relationship, and how they would like the process to work for them. Importantly, you as mentor should be clear as to what extent of flexibility you are willing to offer in the relation with the mentee, as well as, encouraging their mentee to do the same.

Therefore, you as mentors must agree with your mentee, a shared style of vision within the mentoring process, and on defining the boundaries of the relationship, clarifying:

- the level of availability you have as mentor (for example, that contact can happen only during the meetings VS. that contact can be made whenever the mentee needs or wants advice);
- the level of commitment the mentee will give to tasks set;
- the aspects of the mentee's development that will be explored during the mentoring (professional, personal, creative development etc...)and in actuality, what can realistically be explored over the time period and agreed meetings;
- what will happen after mentoring period (the closure of the relationship after 6 months VS. the openness to continuing a mentoring relationship).  
*This is something that might be decided at a later stage in the mentoring process.*



## **JUST SOME THOUGHTS ABOUT DUE DILIGENCE**

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What happens when problems occur? There are certain responsibilities you have to the individual if you feel they are a possible danger to themselves. Or if you think you are witnessing signs of unusual behaviour that might concern you about the welfare of the mentee.

Equally if the mentee feels uncomfortable, they should be able to speak to a member of the University / matching organization in confidence to end the relationship, and gain support.

Who can you contact or go to? If it is confidential?

You must be clear about telling them you have concerns, and it is your responsibility to let someone know. They might confide in you that they are already receiving support, in which case you need to ask if this is something that they have informed the University or institute about. They are registered as a student, and there is a duty of care over their well being.

You might need to inform the mentee that you will need to speak with the student services or refer them to a professional.

Simple Health and Safety (you must report injury to a first aider, and keep a record of it).

## THE END OF THE RELATIONSHIP

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How do we end the relationship, and where do we go from here?

You will have developed a relationship with your mentee. That relationship might be professional, in which case you might get the opportunity to work together on creative projects in the future. The relationship might be more formal, in which case, it becomes more of a transaction that is complete, say goodbye. But, more often than not, you will have developed a bond from working closely together, in which case, you are likely to continue the relationship into what has now become a friendship. It is worth taking time at this point to acknowledge that the mentoring relationship is at an end. You may continue to be an advisor as you have more experience, but do be clear that as you move forward in your new relationship, the old relationship as Mentor (and with it the expectations) is over, and you are entering a new phase together.

Of course depending on many factors, mentors may want or need to decide to change the dynamic, these are possible conclusions:

An amicable conclusion of the mentoring relationship by celebrating the end: they could think and agree on possible events or practices to close the relationship.

Continue with informal mentoring outside the CONNECT programme: they can agree

on what contact there might have in the future, for how long and renegotiate a new relationship on other terms

Agree to have a professional relationship as equals.

However you end the relationship, remember and acknowledge what you will both take on with you. Reflect on the learning and development. Acknowledge and accept the achievements and growth. Celebrate success and achievement – from small to large.

## **A QUICK GUIDE FOR MENTORS**

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Do you have complementary profiles? – (are you the right Mentor – mentee?)

Find out the background, profile, responsibilities, organisational information of your mentee.

Find out what they know, and what they need to know about their placement organisation, where they will be developing their action research project.

Arrange to meet with your mentee in a place where you both will be comfortable to chat – you should negotiate this. Be aware of how intimidating it could be to be invited to someone's office. Especially if you are a well know player in your field. Perhaps meet on neutral social ground.

How do you establish the working relationship?

## **ESTABLISHING THE RULES**

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- What is the time scale of the relationship?
- How often do you meet?
- How do you meet (in person / email / skype / ...)?
- How long do you meet for?
- Who will set the agenda?
- Establish what the mentee wants from the process.
- Establish the learning.
- Listen to what the mentee wants to develop / gain / learn.
- Understand what the mentee wants.
- Understand what the mentee needs.
- Understand the outputs, and the outcomes.
- Agree on tasks, homework, reading, actions, research, contacts, networks ...
- Agree, that it is the mentee who has to (wants to) do the hard work.
- Understand the outcome if these actions are not met, or late.
- If tasks are not met, don't make excuses, rather can you identify the barriers- (procrastination, fear, distraction...). You might discover that there are other aspects that need to be addressed through the mentoring process.
- If tasks or research assigned have not been met, is a new deadline needed, - if so, by what new when. Or can you identify the additional support that is needed?
- How do you define 'too demanding' and how to you tell them this? How many emails / texts / phone calls ... are too many?
- What do you do if either of you feel uncomfortable in a situation together?
- When is too much personal information 'too much' personal information?
- Do you both need to agree to personal and private confidentiality to the process?
- Agree the working relationship and feedback to mentee. Ask mentee to feedback to you.
- What are their skills? (skills audit)

- What is their background and previous experience, interests, hobbies? (Personal audit).
- Establish what they think they are not good at.
- What are they passionate about?
- What is their mark of success?
- What is your mark of success?
- Do they want to be challenged?
- It's okay to say 'I don't know (yet)
- Empowerment and praise
- Remember
- Are you asking the 'challenging questions'?
- Have you guided them in 'how to reflect'?
- Have you guided them in 'how to be critical'?
- Have you explored outputs / outcomes / impact?

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We encourage you as Mentors to capitalise on your experiences. At any moment of the process, mentors can decide to tell engaging and powerful stories drawn from their own experiences, from literature or any other resource. The aim is to illustrate concepts and ideas through exemplary stories, and examples that illustrate a situation overcome or a challenge with a creative solution. Try to think of powerful examples to support and encourage the mentees with aspirational tales of adversity overcome, creative problem solving and unusual solutions. Remember 'powerful examples' does not need to mean large scale projects, the smallest, simplest solution can still be as important in affecting change for the better.

We learn better through story telling - by placing an example in context. It is also easier to remember a great story, and stories can inspire and be aspirational.

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London), and also by Melting Pro.*

Mentors may simply ask their mentee to think differently by looking at a problem from a different angle, or by thinking how they can ask the question differently. There is always more than one way to ask a question. Remind them, that designers as an example of creative problem solving will always offer a client a range of potential answers when asked to explore a design brief.

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **VALYOUS**

## **ESSENTIAL**

*15 – 20-minute exercise*

A good tool to encourage the participant / mentee to introduce themselves and give an insight into their background and ambitions.

The questions below are recommended and are printed on an A5 card to be given to the participants as a prompt, but you can alter or add to these questions if you need specific information.

What is your name?

Where are you from, and what is your background?

What do you do?

Why do you do this?

Why are you here today?

What do people say about the work that you do?

What is your great ambition?

What difference do you hope to make?

When used as a group exercise tool, participants are paired and asked to interview each other using the Valyous cards and to then introduce their partner (not themselves) to the group. You could ask your mentee / practitioner to use this tool to interview and introduce each other if you have an early meeting together or give the valyous card to your mentee as a simple introduction prompt. It is always easier for a participant to answer a question, than give a general overview of themselves.

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **SKILLS MAPPING**

## **ESSENTIAL**

*Large paper, markers, post its. 30 – 40 minutes. Ongoing.*

Mentors may find it useful to use the Skills Mapping Modelling technique during the first, or early meeting. This modelling tool will assist mentors to help their mentee in identifying their skills, attributes and competencies. This process helps mentees visualise and map out what they are good at. It is based on the idea that many of the skills people have are often latent and taken for granted. By designing their skills map, the mentee has the opportunity to highlight their actual full potential, reflect on their ambitions and uncover what they are lacking in terms of their development. By articulating and mapping what they have done so far, the mentee will become more aware of their skills and learn to prioritise them.

Encourage your mentee to write and/or draw all their skills competencies and attributes, starting with the skills they are confident about (not what they are lacking).

Make sure that words such as 'talents', 'creative' 'confident' and similar are challenged. Check that they are listing actual skills – for example what about their personality or experience makes them confident, how can they break down their creativity? Similarly, anything on their skills map that is a job title for example 'football' or 'photography' is not a skill, it is the title of a profession. Encourage them to 'drill down' which means get them to explore all of the skills that have to come together to make someone good at football or photography.

Once your mentee has around 30 – 40 skills / attributes on their map ask them next to start thinking about the complementary skills that they would like to develop, and the skills they would need to develop to succeed in their field of practice.

Follow this up by working with the mentee for them to develop an action plan to begin to develop these skills. Who will they talk with first, where might they go to do research, what organisations or experts can they arrange to meet with? Make sure that they do this for 2 or 3 of the skills they feel they need to develop, make sure that they have this written down or logged in a diary, together with the date that they have agreed to do this. (And remember to make a note of this too, as you will need to check in with them to see if, as they have agreed, they have done what they said they would).

*\* Ensure that they keep this skills map for future use. It is a rewarding experience to be able to revisit this map with the mentee at the end of the programme. Ask them to add to the map all of the new skills that they developed over the programme. It is a great way for them to be able to acknowledge their learning over the programme and affirming for their personal and professional development. It is also a good way to prepare them for their reflective evaluation.*

*You might want to consider this as one element to include in the 'ending of the relationship'.*

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **ORGANISATIONAL DRAWING / YOUR ORGANISATION AS A METAPHOR ESSENTIAL**

*Large paper, markers. 20 minute*

This is an individual task. Instruct participants / mentees to draw their organisation. This should be a metaphorical representation of how they understand the organisation to work, what it does and how they relate to it. After the drawing task is complete, together you can analyse the representation and the many things that this might say about the organisation.

Central to meaning and understanding, is the interpretation of the drawings they will present. For example an organisation could be described as:

- Machine like - Efficiency, order, standardisation
- Organic / organisms - Life cycles, adaptation, survival of fittest
- Brain - Learning, distributed control, feedback
- Culture - Ritual, diversity, tradition, shared vision
- Political system - Hidden agendas, rights, power, gatekeepers, alliances
- Psychic prison - Repression, denial, defence mechanisms
- Flux and Transformation - Change, dynamics, equilibrium, flow, complexity
- Instrument of Domination - Alienation, charisma, imposing values

How have they represented the organisation?

Why is this exercise useful?

Metaphors are positive, they transmit information and richness. They do not comment directly on anyone, and they give an opportunity to understand the message in relevant terms. Encourage participation, encourage curiosity and discussion. Make people look at the organisation with new perspective. The advantages are that this is a way to transmit information and richness. It isn't a personal attack. It is a personal interpretation. It gives an opportunity to understand the message in relevant terms and encourages participation.

### **Mentor perspective**

Sometimes it is important to reflect on the values and feelings that the words chosen may be concealing, for the mentor to check what the metaphor is concealing.

Some people might like you to be in charge of all - and like mechanical metaphors. Some might like being part of a more organic way of working. (Lakoff & Johnson 1980)

Also, it can be important to encourage the mentee to draw the organisation, or a situation or dynamics between team member as a metaphor. This can reveal more than perhaps a discussion or verbal outline will show.

*Activity developed from a concept by Gareth Morgan (Images of Organization, 1986).*

## **SWOT ANALYSIS**

**ESSENTIAL**

*Template – 15 mins – 30 mins. Ongoing*

The participants / mentee are asked to complete a SWOT analysis for their organisation

Strengths	Weaknesses
Opportunities	Threats

Ask the participant to spend some time look at and understanding the organisation they are working with, and their current practice. Do they need to look in detail at a department, service or current method of operation and delivery. Maybe they can speak with personnel within the organisation to find out more about their roles and the work that they do. Can they get to meet with and speak to key personnel and management? Can they find the organisations mission statement or statement of purpose. From this research, ask them to identify the organisations strengths, weaknesses, opportunities and the threats that it might face.

- From the strengths, what good practice could the organisation do more of?
- What weaknesses might need to be addressed and how could they strengthen them?
- What opportunities exist that have not been taken full advantage of? What new opportunities can they make?
- Are there any threats (internally and externally) that need to be addressed? What can be put in place to avoid these threats?
- For a more detailed and strategic analysis following the SWOT you should guide the mentee to use the TOWS framework

*Developed by Albert S. Humphrey (Stanford Research Institute)*

## **TOWS STRATEGIC ALTERNATIVES**

**ESSENTIAL**

*Template 15 mins – 30 mins. Ongoing*

A developed template that follows on from the SWOT analysis, that has a particular focus on using internal resources and external opportunities to build defences and preparation for threats and weaknesses.

SO – Strategies that use strengths to maximise your opportunities

ST – Strategies that use strengths to minimise threats

WO – Strategies that minimise weaknesses by taking advantage of opportunities

WT – Strategies that minimise and avoid threats.

For a more comprehensive analysis participants / mentees should also try a PESTLE analysis

*Activity developed by Heinz Wehrich.*

	External opportunities (O)	External threats (T)
	1. 2. 3.	1. 2. 3.
Internal strengths (S)  1. 2. 3.	SO	ST
Internal weaknesses (W)  1. 2. 3.	WO	WT

## **PESTLE ANALYSIS**

**DESIRABLE**

*Template. 15 mins – 30 mins. Ongoing*

What factors in each of the categories below must the participant / mentee consider as both potential risk and potential opportunity for their organisation. This is complementary to the SWOT, and looks not just internally, within the organisation, but also externally within the cultural and political landscape and economy in which the organisation exists.

P	Political
E	Economic
S	Social
T	Technological
L	Legal
E	Environmental

*Activity developed by Francis J. Aguilar et al.*



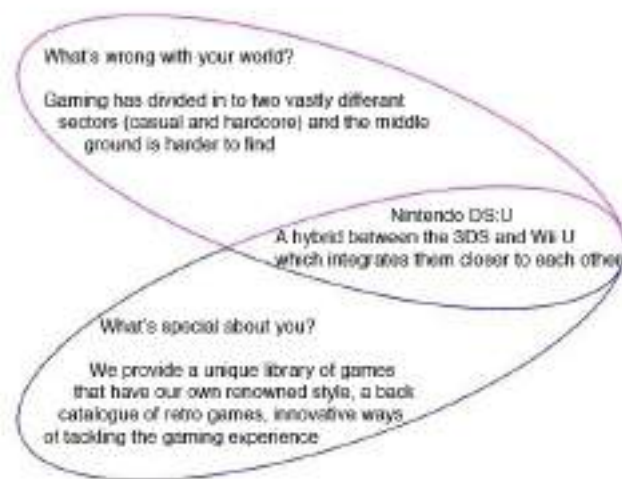
## **BRAND BUTTERFLY, BY WOLFF OLINS**

### **ESSENTIAL**

15 minutes

An easy way to define the purpose of an organisation. This short video from UEA will show you how to define yours:

<https://www.futurelearn.com/courses/the-secret-power-of-brands/0/steps/3323>

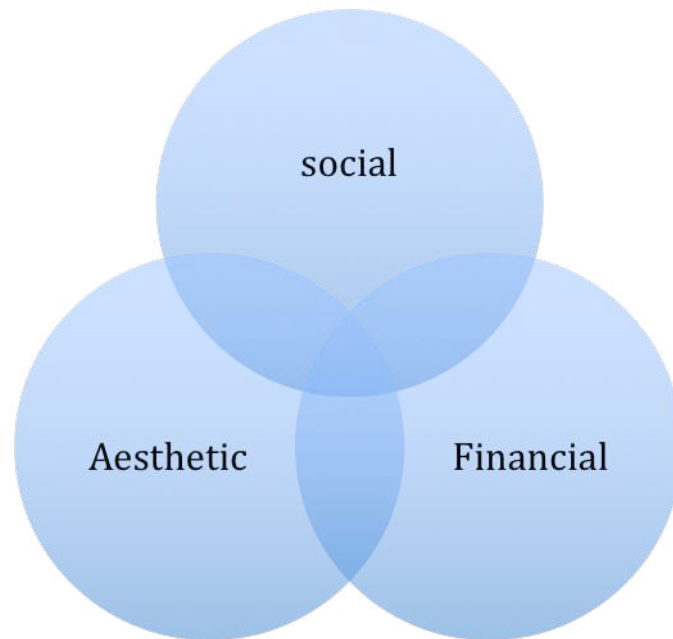


## VALUES / IMPACT

*30 minutes*

Ask the participant / mentee to consider (or research) the project or organisations social values, economic values and aesthetic values. Does the organisation prioritise one over another? Do they have an agenda or policy to develop any of these areas?

What impact do they hope to make in these areas?



These areas don't always balance, and you might find that one area is vastly bigger than the others in comparison.

Some projects are driven by aesthetics, knowing that there will be little financial return.

Some projects and organisations are driven by social change.

Some projects and organisations might be run for financial return.

Is the organisation aware of this? Is this imbalance intentional? Did they think that they had more balance? Do they want to re-address the balance? What needs to happen to equalise the balance if this is the case?

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## SMARTER

## ESSENTIAL

Template.

Is the organisation / project plan measurable against the SMARTER template?

*Concept by George T. Doran et al.*

S	<p>Specific</p> <ul style="list-style-type: none"><li>➤ Is the project / organisation specific, and clear in its purpose, and how it will achieve its aims?</li></ul> <p>Is the project measurable – Are there staging posts for reviews and evaluations? Are there quantifiable inputs and outputs. Are there clear end products / services /</p>
M	<p>Measurable</p> <ul style="list-style-type: none"><li>➤ Experiences? Is involvement able to be monitored and measured? Will participation / purchase / engagement be monitored?</li></ul>
A	<p>Achievable</p> <ul style="list-style-type: none"><li>➤ Does the project look achievable in the time frame given, with the resources, with the finances, with the staffing</li></ul>
R	<p>Reliable</p> <ul style="list-style-type: none"><li>➤ Do the people involved have the experience necessary to do this? Has the team got a track record of completing similar tasks previously or are they able to bring in the skills and knowledge needed?</li></ul>
T	<p>Timed</p> <ul style="list-style-type: none"><li>➤ Does it have a starting date and completion date. Does it have the correct timeframe? Does it have staging posts? Is it the correct timeframe at the right point of the year?</li></ul>
E	<p>Environmental / Ethical</p> <ul style="list-style-type: none"><li>➤ Have environmental impacts been evaluated?</li></ul>
R	<p>Recordable</p> <ul style="list-style-type: none"><li>➤ Are there means to document and record the process, involvement and final deliverables? Will there be a means to review and record out puts and out comes post delivery?</li></ul>

## **DE BONOS SIX HATS**

## **DESIRABLE**

*20 mins – half day.*

A way of viewing anything from different critical perspectives.

In this exercise you ask the participant to look at a problem, review an existing operational approach or interrogate new idea, from a very specific perspective.

The participant is required to don a hat of a specific colour (metaphorically – though if you can get coloured hats or coloured head scarves, this can add to the role play element of the exercise).

Each hat influences and informs a very clear position that the participant has to approach the examination of the given issue from.

For example, the white hat is information, it only looks at the facts. The clear cut actual known facts. It is pure logic. What we know, what we don't. What will work. What will not.

The yellow hat is optimistic response. It is positivity. Looking at all the exciting possibilities, benefits, impact and outcomes.


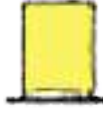




The black hat is discernment, it looks at the threats. What might go wrong? What won't work? What are the dangers and difficulties that would have to be overcome?

The red hat is emotion. Feelings, passion, guesses, intuition, hunches. What do you love about the issue. What do you dislike?

The green hat is the creative approach. What are all the great possibilities that the issue holds? What possibilities?

The blue hat is the managing hat. It ensures that the right hat is being used at the right time. It can also see the bigger picture. It will stay looking at the subject. It will remember the purpose and goals. It will bring us back to the question.

You should make your participant look at their task through the range of thinking hats. Each new hat asking them to look and think from a specific perspective.

	<p>The White Hat calls for information known or needed. "The facts, just the facts."</p>
	<p>The Yellow Hat symbolizes brightness and optimism. Under this hat you explore the positives and probe for value and benefit.</p>
	<p>The Black Hat is judgment - the devil's advocate or why something may not work. Spot the difficulties and dangers; where things might go wrong. Probably the most powerful and useful of the Hats but a problem if overused.</p>
	<p>The Red Hat signifies feelings, hunches and intuition. When using this hat you can express emotions and feelings and share fears, likes, dislikes, loves, and hates.</p>
	<p>The Green Hat focuses on creativity; the possibilities, alternatives, and new ideas. It's an opportunity to express new concepts and new perceptions.</p>
	<p>The Blue Hat is used to manage the thinking process. It's the control mechanism that ensures the Six Thinking Hats® guidelines are observed.</p>

Developed by Edward de Bono. [www.debonogroup.com/six\\_thinking\\_hats.php](http://www.debonogroup.com/six_thinking_hats.php)

## **INDUSTRY MAPPING**

## **ESSENTIAL**

*Large paper, markers, post its. Version 1, 30 mins – ongoing*

A visual, creative approach to understanding how a sector works.

It will help the mentee visualise and understand how the organisation fits into the broader landscape of their industry sector, and how organisations connect, and need relationships with other organisations and people. It will help the mentor have an understanding of how well the mentee knows their industry.

Ask the mentee to draw a map, to visually represent and map out how they understand their industry to work. Where is their organisation in this? Add layers – Who are the key players? What other organisations do similar work? Who are the partners? Where are the connections? What are the roles? Where does the money flow in and out?

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **ASSET MAPPING**

## **DESIRABLE**

*Phone camera, large paper, markers, post its (if available lego, play dough)  
1 hour minimum - ongoing*

*Time to look at assets negotiated by trainer*

*Time to develop 1<sup>st</sup> version of map 20 mins*

*Time to creatively map 20 mins.*

This will develop in the mentee a way of looking more creatively at the assets an organisation has, and the potential and opportunities that could be developed within an organisation if those assets were used differently, better or more creatively. Usually this is done with a group in one session but might need forward planning in a mentoring programme.

You could set them this task at the end of a mentor session, so they have time to visit the organisation and to identify the range of assets within it. You can then follow up the creative task at the next session

Encourage them to look creatively and imaginatively at all the aspects of the organisation and the potential hidden within assets.

Ask the mentee to develop a map. The map should be a large depiction of the organisation and should identify all the assets (including 3D representations if using lego or play dough possible). Assets are tangible and intangible.

Ask them to 'drill down' and to explore in detail the more obscure assets, and the smaller assets contained within the larger assets.

For the following part of the task, the participant/s are only allowed to use the assets that they have identified on their maps – they cannot add new assets to make the task more interesting.

When their map is finally completed, their task is to creatively find a way these assets could be used differently, to create some new offering, or to explore what could happen when disparate assets are combined to create new possibilities. The new thing could be a project, experience or event, but there should be a new and clear creation of value. The new creation, must also be developed for a clear audience / participant or client base, and must also display the benefits for these participants.

(see also Lego serious play: <https://www.lego.com/en-us/seriousplay>)

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **EVIDENCE MODELLING**

## **DESIRABLE**

*Markers Large paper. 30 minutes.*

An exercise that will help the participants / mentee to visualise the scale of their ambition, and the impact that they are aiming to make.

Ask the participants / mentee to draw the front page of a newspaper or magazine. The publication should be relevant to the industry – for example if the mentee is working with a theatre company or theatrical venue, then publications such as The Guardian or The Stage, etc ...

The date on the publication must be in their future, and indicates the time period in which they hope to have achieved this success.

They next must draw an image, that is a representation of a photograph that will illustrate the people from the organisation, or the mentee, and their moment of achievement.

They should create a headline that quickly outlines the achievement that has been made by the organisation, in their future.

They must then write the opening two paragraphs of the article that, in more details tells us the story of the headline and the success of the achievement.

*Concept by Marshall McLuha. Developed by Chris Downes (Live/Work) and refined by Nesta, and Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **LANDSCAPE MODELLING – RISK AND FUTURE PROOFING**

### **DESIRABLE**

*Long roll of paper that will cover 2 or 3 tables, markers, post its. 1 hour.*

Lay the paper out across the tables and tape down the corners to hold the paper flat.

Lengthways, draw a bold line with a marker down the middle of the full length of the paper dividing the space into two lengths. The space above the line is positive+, the space below the line negative -.

Next, in the centre of the line, mark a short stroke to make a cross. This cross on the line marks the present day. Put the date. To the far left at the end of the paper is 10 years in the past, put the date. To the far right, the end of the paper is 10 years in the future, put the date.

On post its, participants / mentee are asked to mark everything of significance in the past 10 years that has had an impact or influenced their sector remembering to get them to explore the positive and the negative. They should be encouraged to look at the local (micro) and global (macro) levels, placing the post it above the line for positives and below the line for negative, and indicate the date, placing the post its chronologically, working right up to the present day.

You might need to support and encourage them to think of PESTLE in this exercise. When they have completed this, give some time to examine and reflect on these explorations.

Using what they have now presented as historical events that have influenced their sector, ask them to use their knowledge and imagination to predict the changes that are likely, or might happen in the next 10 years to come that could have an impact on their sector, both positive and negative (try not to let them get too fantastical here, though an element of play is always good).

When they have completed this task, the final step of this exercise is to ask them to now look critically at their predictions for the future. What steps can they put in place to avoid or minimise the effects of the negatives and how do they best prepare to embrace or capitalise on the positive.

This is a future proofing exercise, that should highlight the need to know the foundations of change within a sector and the necessity to always think and plan ahead in order to be highly responsive to future influences and change.

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London). Also see 'three horizons' by International Futures Forum*

Relationship modelling essential

*Large paper, markers. 30 - 45 mins*

This exercise will ask the participants / mentee to draw a map. The map is of all the relationships that they will need to make to develop their project. Who are they, what is their role? At what point of the project do you need to bring them in.

How will you develop the relationship?

Why would they want a relationship with you? What do they want from the relationship? What do you need from the relationship?

Is there money involved in these relationships? Where does it come from? What is it used for?

How long does the relationship last?

*Activity created by Mark Fenwick and Sian Prime (Nesta), developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*



## **FROM IDEA – TO CONSUMER**

**ESSENTIAL**

*Large paper, markers, post its. Version 1, 30 mins – ongoing*

What are the stages from someone first having an idea, to the final finished version of that idea reaching the consumer? How is the initial idea driven? Ask the mentee to map the entire process, all the stages, any iterations. Add the time scale. Add the people involved. Add money in, money out. What happens after?

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **DESIGNERS BLOCK – TIME MANAGEMENT**

**ESSENTIAL**

*Paper, post its. 30 mins - ongoing*

A tool that will help you understand how much time the participants / mentees have spent in developing these 4 areas of their practice.

Ask them to list everything they have done, over the past month to develop each of these areas in the grid below. Each activity must be written on one post it. Each area should be worked with a different coloured post it.

Profile	Skills
Money	Networks

After the exercise is there a crowding of more post its in one box (this is usually the case) for example there maybe a crowding in profile as they have spent a lot of time developing their social media profile, and attending networking events or showcases – thus leaving little time to think about how they might develop their skills or earn money.

How might they think about having a more balance chart? What do they need to spend more time developing, and how will they do this.

*Activity developed by Designers Block.*

## **PRIORITY MODELLING**

**DESIRABLE**

*Large paper, markers, post its. Version 1, 30 mins – ongoing*

Following on from the Designers Block model, this is a good exercise to find a way to balance and prioritise their activities

Important, not urgent	Urgent and important
Not urgent, not important	Urgent, not important

Ask them to list everything that they have to do on their current project, over a period of time.

They must have each single task on a separate post it. If it is a larger overall task, they will need to break this down into smaller stages. They must now place these post its in the grid above. Tasks could be 'important, but not urgent etc ...).

*Activity created by Steven Covey. Developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **MINTZBERG'S ORGANISATIONAL TYPES**

## **ESSENTIAL**

*Large paper, markers, post its. Version 1, 30 mins – ongoing*

It might be useful for the mentee to look try and identify the organisations operational style in order to best develop the most suitable project plan.

Mintzberg identifies five main types

- The entrepreneurial organisation
- The machine organisation
- The professional organisation
- The divisional organisation
- The innovative organisation
- The entrepreneurial organisation:-

A simple flat structure, usually one large unit with one, or a few, top managers. The organisation is relatively unstructured, and often informal. The organisation usually lacks standardised systems, which allow for a flexible way of working.

This is usually the model for a younger company that is controlled by its owner.

The entrepreneurial model allows the company to be fast, lean and flexible, and is a model that many companies aspire to. As organisations grow in size there is the need to build in systems and share or delegate power to others, when this model needs to change.

- The machine organisation: -

Work in the machine organisation is very formalised, with many routines and procedures. Decision making is centralised and specific tasks belong in defined departments.

Job roles are clearly defines, and there are formal processes and procedures such as budgeting and audits. Efficiency is aimed for.

There is a tight vertical structure, with top managers maintaining control. Large manufacturers, service firms and government agencies are typical examples.

- The Professional organisation: -

Is very bureaucratic, and the only difference between these and machine organisations is that these organisations rely on trained professionals, who have autonomy and power. There can be a high degree of specialisation in professional organisations. Rules and procedures are abundant. This has the efficiency of a machine organisation, but with professionals generating the out puts and support staff managing the structure.

Professional organisations include universities, legal firms, accounting companies.

- The Divisional organisation: -

Usually has many units, and or product lines. Possibly a central head office or headquarters will support a number of autonomous units that make their own decisions and have their own internal structure.

This is typical within large, established companies that are likely to produce a wide variety of brand nationally and possibly internationally, with control over business units across the country or overseas.

➤ The innovative organisation: -

Sometimes referred to as an 'Adhocracy'.

Sometimes new businesses need to innovate around their ways of working and might operate in an 'ad hoc' manner to be responsive and flexible.

Decision making is decentralised and delegated to who is needed, when it is needed. People with skills are also often brought in when needed. People often move from group to group or team to team as and when needed or in response to workload, and work is often project led.

There is an advantage of flexibility and responsiveness, but these organisations can be difficult to manage, and there might be risk when authority and power are ambiguous. Working in these organisations can mean an inspiring range of projects and work, though working in an innovative organisation can be very stressful.

Typical of innovative organisations / adhocracys are film units, design agencies, creative agencies, pharmaceuticals, gaming, and project based companies.

*Activity created by Henry Mintzberg. [www.mintzberg.org](http://www.mintzberg.org)*

## **GOLDFISH BOWL**

## **DESIRABLE**

*A large room, chairs arranged in a semi circle. Or if 1:1 facing each other*

Goldfish bowl is a role play activity where the mentor will assume a character within the industry that has been modelled either on genuine experience, or an experience they know very well. The role player will generally outline a complicated professional situation that they have resolved, or a career progression, and allow the mentee to ask questions around the actions that led to change or to offer possible solutions as to 'how' they might have overcome the hurdle or progressed.

Usually a group activity, this could in theory be a 1:1 learning activity, though with many participants interacting with the one role player, many potential scenarios can be suggested. It is included here for the mentor to understand how powerful role play situations can be in training, and how their personal experiences can be used as a powerful learning tool.

*The source of this activity is unknown.*

## **POWERFUL QUESTIONS**

## **ESSENTIAL**

Don't be afraid to ask very simple and powerful questions. Ask questions that stimulate introspection, new futures or reflection on progress.

Make sure that you have open ended questions. Questions that start with 'what' and 'how', cannot be answered by yes or no.

Give them time to think about some questions – they might have different thinking if asked to think about something for a week.

Sometimes there is no right answer.

*Activity created by the Coaches Training Institute.*

## **LEVELS OF LISTENING**

## **ESSENTIAL**

There are several levels of listening. For this guide, we are making you aware of the first two.

### ➤ Level 1

Level 1 is internal listening. You are listening to your mentee, but your thoughts are internal – you are thinking –

'Yes. A similar thing happened to me'.

'I know exactly what they are going to say next'.

'I hope they have a point to what they are saying'.

You are not fully focused on the mentee, you are primarily aware of your own thoughts and needs. This is not unusual. What you need to do, is prepare to move to level 2 listening

### ➤ Level 2

Level 2 is focused listening. All of your attention is given to the speaker. You are not only listening to what the speaker is saying, you are listening to tone, pace, nuance.

Listen also to their rhythm. Does their pace exude excitement? Are they hesitant and cautious, does this mean they might be nervous about something? What are they not saying?

For your mentoring process to be its best, you will need to be aware of what level of listening you are engaging, and that for the majority of your session together, that you will need to be at listening level 2, to be your most effective.

## **Listening tasks**

### Listening I

40min - 1hr

This is an exercise for two people or a group of people.

You could set this exercise as a 'task' for your mentee, to raise their awareness of how they actually listen to people. Ask them to arrange to meet with a colleague and try the exercise, then feed back to you the results at the next session.

Pair up the participants. Ask them to work in a space big enough to be able to tell a story, but not overhear others working on the exercise in the same space.

There is partner 1 and partner 2.

Partner 1 asks partner 2 to tell an important story about a decision they had to make.

Partner 1s task is to listen

Are you listening at a meta level

In your listening, can you hear the other layers of what they are saying.

Can you feedback to your partner 'What you have actually heard, in what they have said?'

What does this make them really think about the decision they made, and how they now reflect on this, and what does it make them think about future decisions?

Swap the roles of story teller and listener and repeat the task.

## **Listening II essential**

40 mins - 1hr

Pair up the participants, tag them A and B.

Ask B to leave the room. Give A one of the task cards, and tell them that 'this is how they must behave as a listener in the Task.

Go to the Bs, and tell them that their task is to tell a story about a forthcoming decision that they have to make, in any aspect of their lives that they feel comfortable to talk about.

When B has reached 4 minutes, or if they find the telling of their story to difficult to continue with their partner, then they can end the exercise by raising their hand and saying – 'I am tired of being listened to like this'.

De-brief

- What did partner B notice about the listening skills of partner A?
- How did partner A find their personal challenge?
- Was it hard?
- Was it distracting?

Swap the roles and repeat with a different task for listener B.

Repeat the de-brief, and continue by facilitating a discussion on listening and listening skills.

Here are some tasks that form part of this listening challenge (write these up on sheets of paper that can be folded so the task remains unseen)

- Really listen – but keep dropping your pen
- Make small negative noises as your partner speaks
- They are boring you
- Don't make eye contact
- You have an itchy ear
- Over react to what they are saying. Make big facial expressions.
- Stretch and rotate your neck – but really listen to what they are saying
- Blink too much
- Look around the room, look tired, look bored.
- Interrupt
- Crying
- Make faces that make it look as if you don't understand a word they are saying.
- Make very strong eye contact.
- Look above, look below, look to the side, never at them.
- You are in love with the story teller.
- You have an eyelash in your eye
- Keep asking them to repeat as if you cannot hear clearly
- Stretch parts of your body
- Keep asking questions about detail in their story
- Play your own internal earworm
- Have a mini, quiet coughing attack
- Keep looking behind them as if someone is standing behind
- Over react to their story



- Talk over them
  - Interrupt them as they are speaking, by trying to tell your own story
  - Keep looking at the floor
  - Listen, but keep moistening your lips - constantly
  - Pretend that your phone rings (vibrates)
- and take the call.
- keep asking them to get to the point
  - Keep looking at other couples speaking and look disappointed that you are working with your partner
  - Giggle too much as they are speaking
- Very slowly start making more and more distance between you
  - Slowly start getting closer to your partner
  - If you can get gum, chew gum 'gnashingly' throughout the story
  - There is a bad smell nearby
  - Yawn

*Activity created by the Coaches Training Institute. Developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **4 INTELLIGENCES**

## **DESIRABLE**

*Large post its, marker. 20 – 30 mins*

- Physical Intelligence
- Intellectual Intelligence
- Spiritual Intelligence
- Emotional Intelligence

This exercise is based on the multiple intelligences theory, which explains how people are most inclined to learn things, and that one intelligence does not exclude the others. There are many studies and theories on the subject. Here we have explored the theory of the four intelligences.

We are a mix of all these intelligences, however for the purpose of this exercise, the four intelligences theory assumes that individuals have a predominant or leading intelligence that instinctively guides their learning and/ or decision making. People with a predominant Physical or Practical Intelligence (PQ) see things or take decisions from a more practical, constructional or making perspective (they want to immediately "do", "make" or "try it" first, to see if the idea works).

People with a predominant Intellectual Intelligence (IQ) see things or take decisions through processes, data, results and are mostly evidence-based (they want proof, or evidence that an idea will work).

People with a predominant Spiritual (Instinct) intelligence (SQ) see things or take decisions totally on instinct and intuition (they just feel that the idea is going to be good, with no evidence to support this).

Finally, people with a predominant Emotional intelligence (EQ) based decisions on feelings, emotions and outcomes for others (they know that the idea is going to be good for people, no matter what).

In a mentoring session mentors may want to encourage their mentee to reflect on which kind of intelligence they predominantly possess, and how this reflects their decision-making process. It will help mentees to reflect on their approach to other people, to their work, to time management issues and motivation.

Separately write PQ, IQ, SQ and EQ on 4 large post its.

Place one of each post it on the wall at separate corners of a room.

Explain a little about the qualities of each individual intelligence, and the characteristic that they display in individuals.

Ask the participants to stand in the corner of the intelligence they feel they most closely identify with. There may be some resistance to choosing this at first, encourage them to think about how they work best.

Begin a conversation about how this intelligence can affect their decision making and problem solving

Ask them questions about how they know this, the way they like to work, how this manifests itself in their process etc...

Ask them to stand in different corners, and reflect on how, if this were their dominant intelligence they would work differently. How does this intelligence make them feel?

People can be a blend of intelligences, and probably have one dominant. Ask them what is the balance of intelligences that they possess.

Ask them questions relating to working with people who have a very different balance of intelligences to them, or people who have predominantly the opposite intelligence to them.

How might this affect team dynamics? Can they empathise with other intelligences? Can they try to be aware of leading with a different intelligence? When might there be occasion to do this?

*Based on Multiple Intelligences theory – Howard Gardner, and Jungian typologies. Designed for facilitation by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **FLOW**

## **ESSENTIAL**

*Paper, markers. 15min - ongoing.*

In a very simplified way, the "In Flow" moment can be described as a moment when someone feels at their best, when skills and happiness reach a meeting point and one feels totally absorbed by what they are doing.

A mentoring meeting can be managed to explore the "In Flow(s)" of the mentee.

Ask your mentee to describe at least one moment where they felt a state of "In Flow". Help your mentee recognise what needed to be around them in order to feel "In Flow"; guide them in reflecting on what was really important to them in connection to their values. Would it be possible to recreate that moment? How?

You can ask your mentee to spend some time reflecting on their process and to think of all the things they might need, or need around them to be "In Flow", such as music playing, or silence. Alone in a clean studio or busy office with people around, and ask the to visualise this as a personal flow map.

*Mihaly Csikszentmihaly "In Flow"*

## **BEHAVIOURAL EXERCISES (BEX)**

According to the nature and aims of each mentoring session, mentors can decide to assign their mentee a behavioural exercise, a series of concrete tasks leading to immediate results and measurable feedbacks for the mentor to monitor and assess mentee's progress throughout the meetings. Behavioural Exercises are recommended if the mentor thinks it is his role to support a change in the mentee's behaviours and habits.

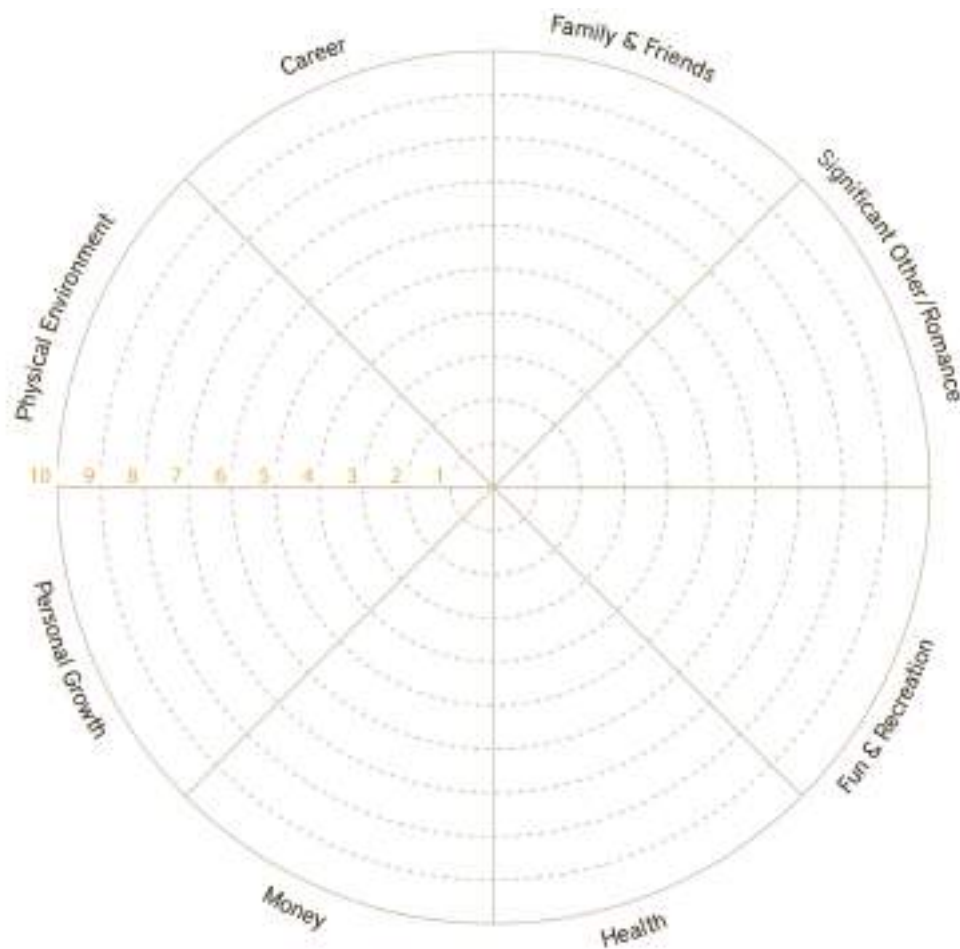
*Activity developed by Valeria Caggiano, Melting Pro, within the European project CREA.M*

## WHEEL OF LIFE

## DESIRABLE

Mark out your level of satisfaction with each aspect of your life in the wheel below, with 10 being high, 1 being low. How well balanced are these areas of your life? If you shade in the wheel, how smooth a ride would it give?

Does this make you think about your work / life balance? Why are there more satisfied areas. Is this where you want to be or do you hope to gain a different balance. How will you develop a plan to do this – by when?



*The original source of this popular life coaching tool is not known.*



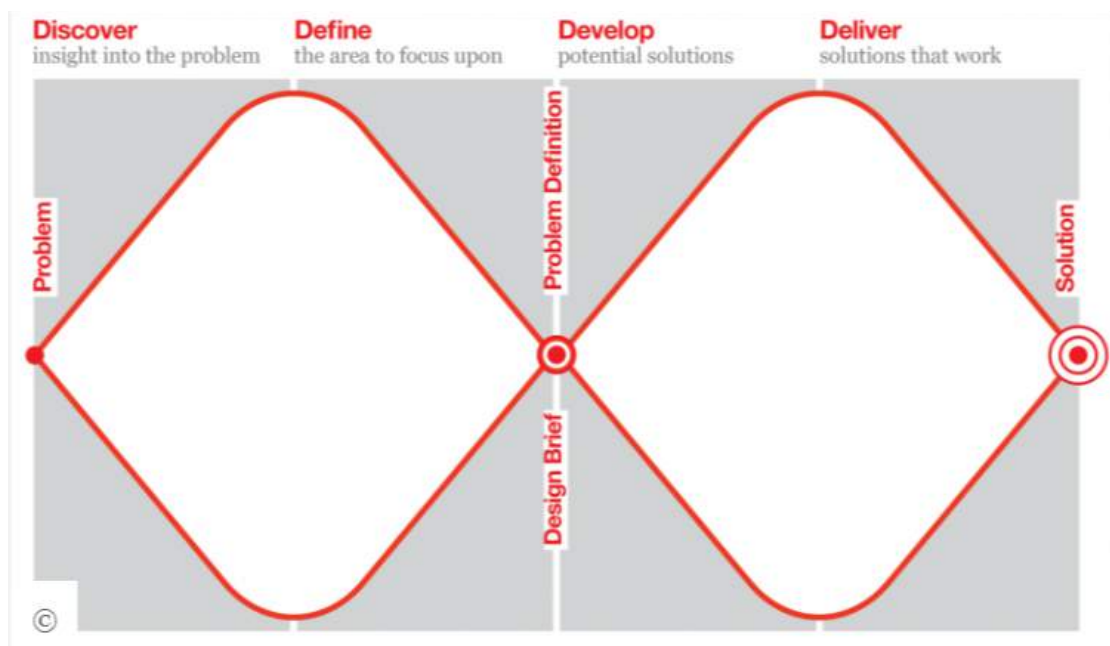
Ikigai (生き甲斐, pronounced [ikigai]) is a Japanese concept that means "a reason for being." It is said that everyone has ikigai, and it is personal to them. To find true Ikigai is a deep and lengthy search of self.

Though we find that it can be a quick and useful tool to work with participant to find a quick answer to a project they might be working on. It is a useful, self-reflective, diagnostic tool. Understanding where you currently have strong input or need to improve on the weaker areas.

*The original source of this concept is not known.*

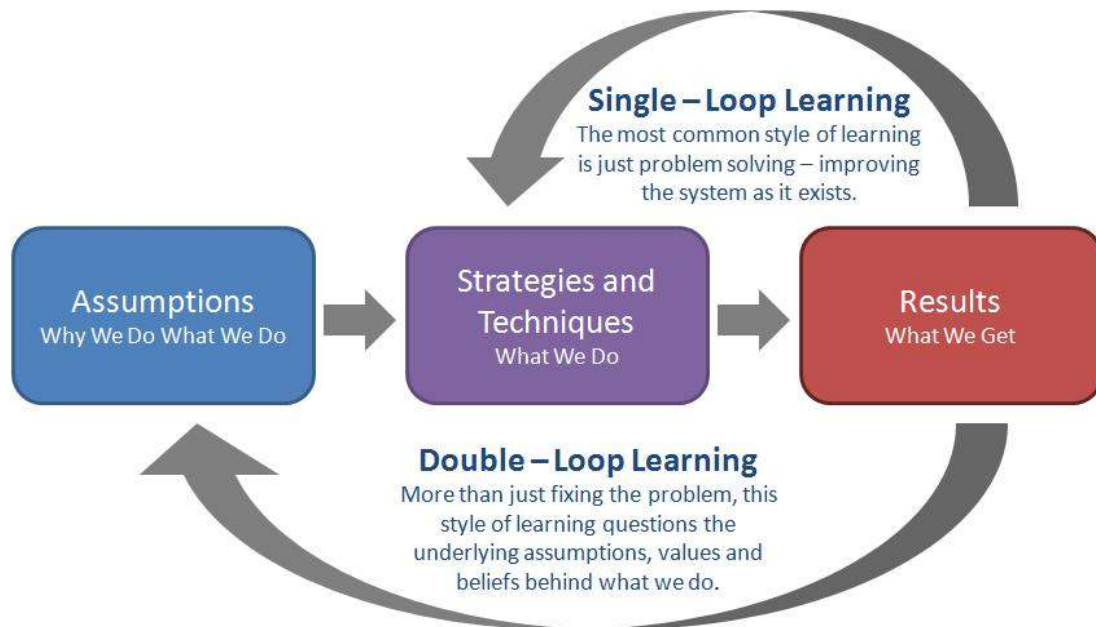
## DOUBLE DIAMOND DESIGN PROCESS (DESIGN COUNCIL – BRITISH) ESSENTIAL

In all creative processes a number of possible ideas are created ('divergent thinking') before refining and narrowing down to the best idea ('convergent thinking'), and this can be represented by a diamond shape. But the Double Diamond indicates that this happens twice – once to confirm the problem definition and once to create the solution. One of the greatest mistakes is to omit the left-hand diamond and end up solving the wrong problem.



<https://www.designcouncil.org.uk/news-opinion/design-process-what-double-diamond>

Activity created by the Design Council (UK).  
[www.designcouncil.org.uk/news-opinion/design-process-what-double-diamond](http://www.designcouncil.org.uk/news-opinion/design-process-what-double-diamond)



*Richard Cyert and James G. March (A Behavioural Theory of the Firm, 1963 and developed by Chris Argyris and Donald Schön*



## **MONEY MEANING**

## **DESIRABLE**

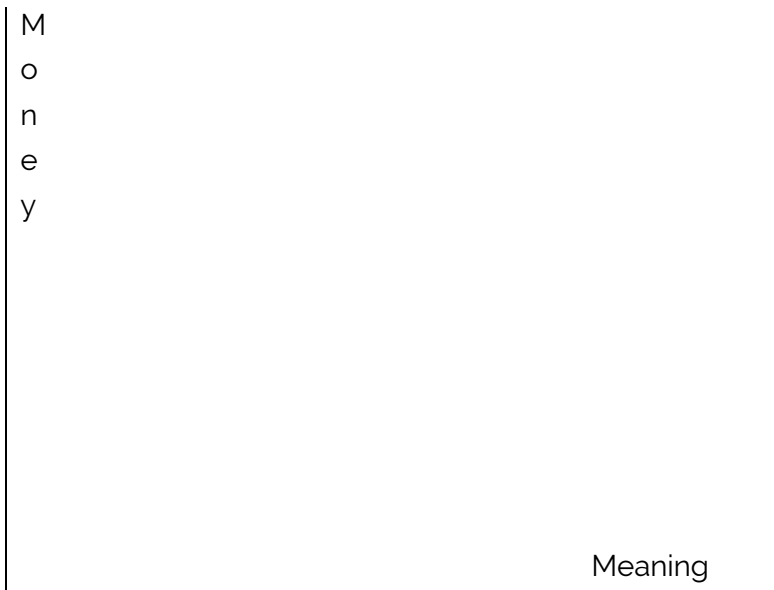
*Gaffer tape, large clear floor space. 30 mins.* (If you are lacking space or if the mentee is reluctant to participate you can do a version with large paper and pens, and a glass or similar sized object to represent the mentee).

This exercise is best done as a physical exploration. You will need a large floor space where you can mark out the vertical and horizontal axes for Money and Meaning as seen below.

Physically, where does the participant place themselves on the chart in relation to the value of money and the value of meaning?

Why are they there? How does it feel for them if you start to move them around the space, with differing values of money and meaning? How do they react to different scenarios?

- Where would they like to be in the future? How might they plan to get there?
- Where would key players in the organisation place themselves?
- Where would the organisation be placed?
- Where would they like to be? How could you help to get them there?
- What does this tell you about people, personality and purpose?



*This technique was developed by Erich Poetschacter and redeveloped for delivery by Sian Prime and Adrian de la Court (Goldsmiths, University of London).*

This exercise is a physical visualisation of the construction of a real world project that is in development, or a way to problem solve an issue.

The idea is to imagine what it would be like if the project is actually in progress, and act as though it exists, ideally in the place it would be used. It is going through an idea with improvised artifacts and physical activities to envision a solution. This User Experience Design (UXD) technique is ideal to design physical spaces (e.g. the interior design of a shop) but can also be used to design physical products or software.

The proponents of this idea like to point out the fact that you get up and move, trying things out with your own body, rather than just sitting around a table and discussing it while having to imagine it in the abstract (as in the case of brainstorming). It is a proper user-centered design method, since it can be carried out by the designers as well as the users of the final product.

In action 15min – 45 mins

(this usually works best with a group of people, but can be role played by the mentee, with the mentor leading the process).

You will need a physical space to work in. At one end of the room mark a line on the floor. This will be the physical start of the project / problem, and the participant must stand behind the line.

At the far end of the room mark another line. This line marks the future where the project / problem has been launched or resolved. (if you are working with a group of people as them to spread themselves along the room, on both sides of the line to form a corridor in which the action will take place. You will need a volunteer from the group, who has a real world project in development, an idea for a project or an issue they are trying to resolve in an organisation). If you are working on a 1:1 session with a mentee, then they are the person whose project problem you are working to resolve.

The mentee begins this exercise behind the first line, and the object of the task is to construct imaginary links of support and inclusion that will take them to the far side of the room to reach the virtual conclusion of the task.

To begin – The Mentor will ask the mentee to outline the project or issue being explored

What do they need to do to prepare to begin the project? What research? What resources? What preparation? What permission etc... ?

Where will they get this? How much will it cost? Who do they need to assist or support? Are the finances in place? How long will this take?

Why would they want to join or support you? What reward would the need? What are the benefits? How long do you need them? How long will they stay?

The Mentor needs to ask rigorous, but supportive questions, that the mentee must consider, challenging their thinking and encouraging them to think about all the fine detail in the processes and prep they need to do to begin. If the mentor is happy with their preparation they can take the first step on to the map.

The process continues, now looking at the next step forward. Only when the Mentor is satisfied with the answers to their questions can the mentee progress, a step at a time. (In a group exercise, other participants can be brought in to represent people needed in the project, such as partners, designers, accountants, organisations etc... who can then journey with the mentee, until they are no longer needed. If this is a 1:1 session, these roles can be imagined, or, objects in the room, even post it markers can be used, as visually filling the space is a good exercise in mapping the complexity of the process and the people who need to be involved). Remember, that relationships need to be maintained, and people paid for services, and if this is neglected, they might fall off the map!

The Mentor, can also role play as an organisation or a person if needed, to debate the reasons why they would or wouldn't join in with the project or issue, giving the pros, and cons, and being open to persuasion and reward.

The process continues until the end line is reached, and the process completed – or until enough learning and understanding of the process and purpose of the exercise has been completed.

*Activity developed by Sian Prime and Adrian de la Court (Goldsmiths, University of London).*

## MCLUHAN'S TETRAD

## DESIRABLE

McLuhan's Tetrad, is originally a tool developed to explore and explain the effects of media. It does though also apply itself well to innovation.

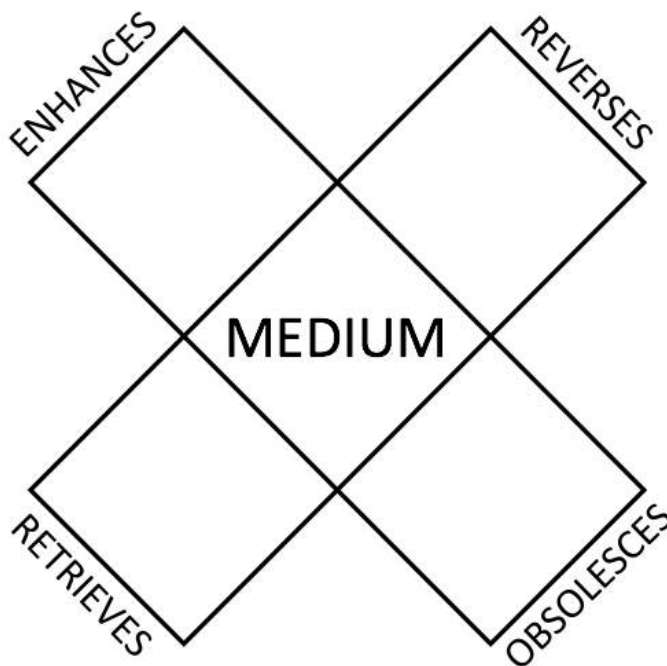
The tetrad asks four questions: -

What does it enhance?

What does it make obsolete?

What does it retrieve?

And, when pushed to an extreme, what does it reverse or flip into?



### **Enhance**

Every new development should build upon or improve, what has gone before. What effect or behaviour does it improve, amplify, increase, speed up or enhance?

### **Obsolete**

With this new development, what habit or behaviour does it take over from? What does it update, what is no longer in charge, what now is obsolete?

### **Reverse**

When pushed to its capacity, it is possible that an innovation can reverse its characteristics. For example, new high speed, spacious rail travel could become so pleasant that there is a huge demand for this, and trains become overcrowded and uncomfortable, with thousands of potential passengers no longer able to purchase tickets demand is so high. – This is the 'flip' or reverse intention.

## **Retrieve**

What behaviour will the new innovation bring back, reclaim, revive, develop or retrieve?

*Concept by Marshall McLuhan, developed by Chris Downes (Live/Work) and refined as facilitation tool by Adrian de la Court and Sian Prime (Goldsmiths) and Nesta.*

# CUSTOMER SERVICE EXPERIENCE MAPPING

# DESIRABLE

What does your customer experience from engaging with your organisations offer?



Can you empathise with their experience and journey?

Can you map out their expectations and experience of the entire process from a place of no knowledge of you or your offer to the fulfilment of the offer and their reflections?

How can you now prove that your version of the journey is accurate?

Is this what you expect them to experience? Is this the reality of the experience?

Can you now find a way to gather actual data of experiences from real customers/ participants?

<b>Customer Journey</b>	<b>Customer</b>	<b>Before</b> <small>Research, explore, ask friends</small>	<b>During</b> <small>Order, paying, delivery</small>	<b>After</b> <small>Get it, reaction, share</small>
<small>How to use this work sheet:</small> Complete the different sections of this worksheet in order to gain a greater insight into where, why and how your customer might interact with your idea at different stages.	<b>Doing</b>			
	<b>Thinking</b>			
	<b>Touch point</b> <small>(person, service, system)</small>			
	<b>Feeling</b>  			
<b>Nesta...</b>	<b>Opportunities?</b>			

Activity developed by Nesta.

## MMM – COMMITMENT CURVE

**DESIRABLE**

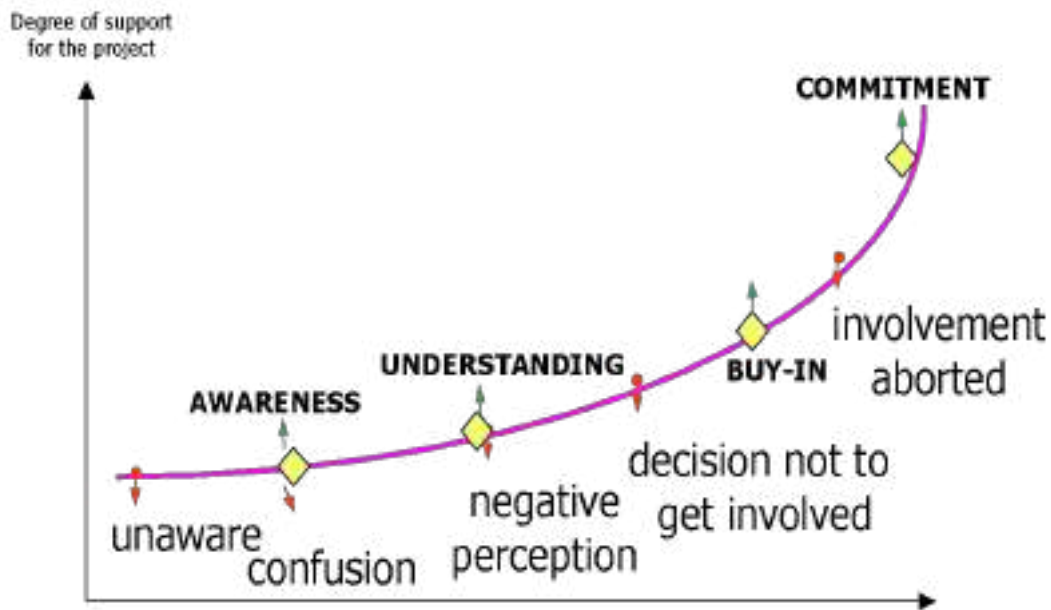
Map out all of the organisation's stakeholders

Now, place them on the commitment curve

Where are they currently

Where would you like them to be?

What can you do to encourage them to move?



*activity developed by mission models money*

The 7s framework is an organisational analysis tool, that can help you understand how well an organisation is operating. You can use it as a guide to help you develop a plan to improve the performance of a company or to examine the effects of future changes within an organisation.

Strategy – What is the plan to maintain competitive advantage over competition? What is the plan to develop your offer and improve your potential?

Structure – How is the organisation structured? What is the management structure and within the organisation, who reports to whom?

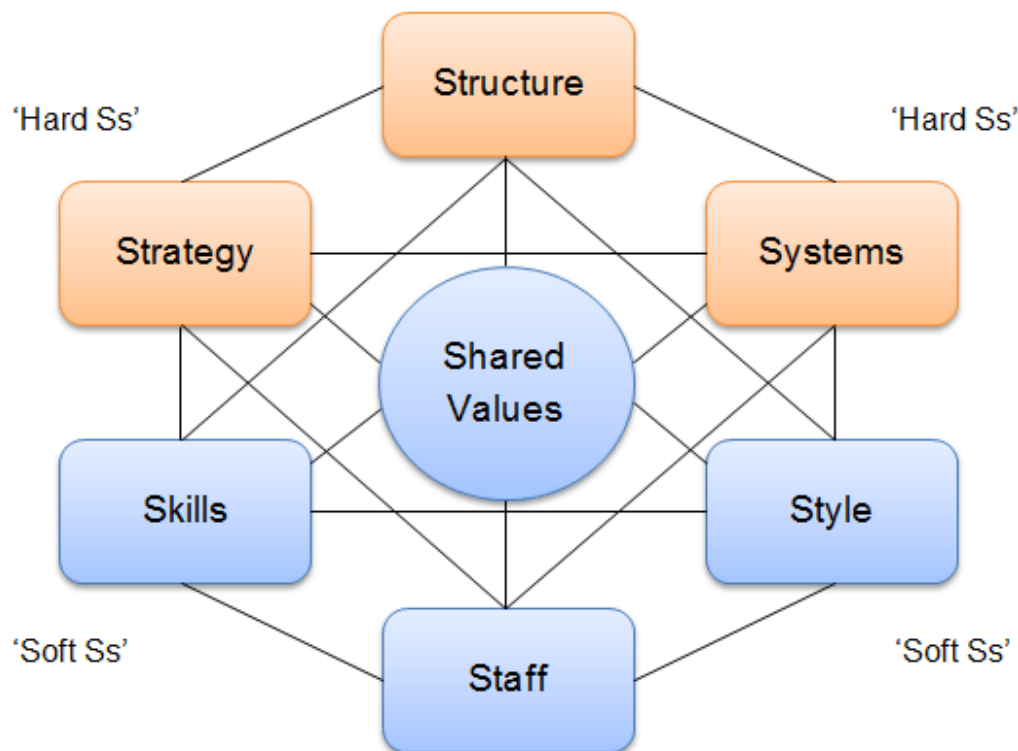
Systems – All of the daily processes and activities that staff have to do to get the work of the organisation done

Shared values – The core values of the organisation, and general work ethic.

Style – what is the style of leadership in the organisation?

Staff – who are the employees, what are their capabilities, responsibilities and work load?

Skills – the skills and competencies of the employees, what also do they bring?



*Concept developed by Robert H. Waterman Jr. and Tom Peters.*



## **LIZ LERMANS CRITICAL RESPONSE PROCESS**

**DESIRABLE**

*Space, table chairs, paper and post its. 30 mins – 1 hr.*

Liz Lerman's critical response process is a method for giving and receiving feedback on work in progress, designed to leave the maker of the work eager and motivated to continue.

Details of how to engage and see this process can be found on the Liz Lerman site – here

<https://lizlerman.com/critical-response-process/>

## **BLUEPRINT MODELLING**

**ESSENTIAL**

*Larger papers, markers, a range of coloured post its. 1hr for first version - ongoing. This should be continually developed throughout the project.*

The Blueprint modelling is an effective tool to monitor progress and goals during the mentoring relationship and the action research project. It is also a great tool for planning a large project and managing time. As a visualisation of the scope of the project it is also a great visual aid when displayed on the workplace wall.

Mentors will encourage the mentee to work along four support strands, which are People, Resources, Time and Finance on a timeline that will bring the mentee from the "current now" (or start of the project) to the "new now" (the end of the project).

HOW:

Take a large size paper sheet and different coloured sticky post-its. Ask your mentee to draw on the top left of the paper sheet a figure of themselves representing "their current now" and in the opposite side on the right "their new now self", connecting them through 4 horizontal lines representing:

Now - People

New now

Resources

Time

Finance

Ask your mentee to write down on some sticky notes to be attached on each line what are the steps they need to accomplish to connect the present self to the new one and ask them how they are going to do it. This should be done stage by stage, and broken down in to small bite sized and achievable tasks. It will soon become clear that in order to achieve a bigger task, several smaller tasks have to be accomplished first.

People – who are the people that you will need to work with or bring in to continue with the project.

Resources – what things (tangible and intangible) will you need.

Time – when will this need to happen by. When does this task start, and when does it need to be completed by.

When will you need money to go out. Where and when does money come in.

Revise this scheme during the mentoring relationship; those sticky notes may change position. You may celebrate achievements when post-its are removed meaning that a step is fulfilled.

It is a useful tool for the mentee to bring to meeting so that you can both review the development of the blueprint.

*Activity developed by Faisal Hoque and Mark Fenwick, and Sian Prime and Adrian de la Court (Goldsmiths, University of London).*

## **LINE OF RISK**

## **ESSENTIAL**

*Large space. Gaffer tape. 30 mins*

Mentors may want to test a mentees risk taking in connection to some specific aspects of their life (financial, for instance) or more in general related to the project. This tool can also be used to explore some perceptions they have of how an organisation operates.

If you have a large space to work in, tape a long straight line of gaffer tape along the floor. On one end it is the position of an extremely risk averse person and at the opposite end that one of a highly risk taking person.

Give the mentee a hypothetical situation, such as 'I am really good with deadlines. I always have my work finished, days before a submission, with plenty of time to review before the deadline' And 'I know that I will leave it until the very last minute and rush with my work to submit just before the very deadline for the submission'.

Ask your mentee to take a position along that imaginative line. Ask them why they choose to place themselves there. Ask them to reflect on the reason of the choice.

You can use this technique to explore the mentees relationship to all aspects of organisation, finance and creativity.

This require the mentor to be creative in their question development, and to offer some dilemmas to the mentee.

You may also apply this exercise thinking on how much your mentee feels structured, enquiring after their working methods.

This is a technique can then be used to explore the perceived relationship to risk that the organisation might have.

Extremely risk averse  
risk taking

High

---

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

## **KOTTER'S 8-STEP PROCESS**

## **DESIRABLE**

John Kotter developed the 8-step model for leading change in organisations.



*Developed by John Kotter for leading change in organisations*

## **IDEATION TECHNIQUES**

## **DESIRABLE**

*Exercises for developing creative thinking and ideation*

**(from one image, multiple sources of creativity can be inspired).**

Developing imagination, making new associations that might not naturally occur. Discovering the 'new'. Connecting visual, physical and aural narrative techniques. Developing confidence in seeing and communicating differently.

Materials – A3 card, pritt sticks, blu Tac, colour images - depending on the size of the group, you will need printed colour images, no smaller than A5, of a range of random objects, landscapes, illustrations etc... Try not to include living celebrities and political images. You should have in total at least 3 x the number of participants in the workshop group so that each individual has an opportunity for choice. Try not to have duplicates of images. If you are downloading images from the internet do make sure that they are copyright free.

The exercise: -

Scatter the images randomly over the workshop floor or tables around the space. Try and ensure that all of the images are easy to see.

Give the participants 2 – 3 minutes, and ask them to look at the range of images displayed.

Now ask the group to select one image that they 'connect' with. They will need to choose one image that they take, and will use for the remainder of this exercise. Collect the remaining images to make space for everyone to work.

The tasks:

Find a partner. In pairs explain to each other why you connect with the image you have selected.

What does this image 'say' or 'represent' to you?

What connections can you make between the two images that you have?

What metaphors could these images stand for?

Partner with another pair in the group, to make a team of 4 (they will now stay in this group of 4 for the rest of the exercise)

Narrative. Assign each person a number or letter – 1,2,3,4 / w,x,y,z. Create a narrative (storytelling) in the order of the number letter you have been assigned, with each person using their image as a source of inspiration for their part of the story.

Remember, a good story must have a good beginning, an interesting middle and a strong and clear end.

1/w = Beginning

2/x = Middle

3/y = Middle

4/z = Ending

How can your participants link these images, in order, to inspire the creation of an interesting story? You can give individuals a couple of minutes to think about their individual narrative – or, you can use this as an improvised task and make them do

it in the moment without prep time. You should encourage participants to think about how they will link from their extract of the story, fluidly into the next persons part of the story, thinking creatively around the image as source material coming next in the task.

If participants find this difficult, encourage them, by telling them to think about the connections they made (3) and metaphors (4). After the allotted time, they should present the story as a team to the rest of the group – This is a usually a good team bonding exercise.

Gesture in to movement. Working in their groups, find a space in the room to work. Each individual, looking at your own image. Can you see movement in the image? Does it have a rhythm or pattern in its form? The task is to now turn the image in to a movement or gesture that represents or describes the image.

Share the movement version of your image with team members only.

Can you develop the movement – make it bigger. Make it bigger. Make it bigger again!

If your movement had a sound what would it be – add sound to your movement.

Now, using the same number or letter you were assigned to tell the earlier story, link the movements consecutively and learn them as a routine – make links, so that movement 1, moves easily into movement 2 etc...

Remember, this is another form of story, and needs a beginning, middle and end.

(Groups should rehearse this as a routine, and perform it to the rest of the group)

To develop this, teams can now start playing with the structure of this as a choreographic tool. Try cannon, reverse, delay, rewind etc...

You will need A3 cards and pritt stick for this task. Return to your original image. Look at it differently, explore the colours, patterns, textures, shapes that make the bigger picture. Now, tear it up (participants sometimes have a strong reaction to this request, as they have become quite attached to their original image). The task now, is to create a new collage. The picture must be of an imagined landscape. It can only be made by using torn elements from your original image, and no component elements can be used as the object they are – for example, if you have a tree in your original image, you cannot tear it out and use it as a tree, you have to construct the landscape by using the textures and colours from your starting point.

Once the new landscapes have been constructed, teams are asked to create a new story. 'What is the story of this landscape?' Blue tac the images to the wall, and groups are asked to present their landscapes and the story to the group.

*Activity developed by Adrian de la Court and Sian Prime (Goldsmiths, University of London).*

**Tic Toc**

The group are asked to form a circle facing in. The workshop leader will have to demonstrate and explain the rules.

It is important that the spoken lines are said correctly and that the objects are mimed as they are passed around.

Tic and Toc always start. Tic goes first, and always goes to the right, Toc follows to the left.

The Leader starts holding Tic in their right hand and Toc in the left.

Turn to the person on their right

L 'This is a Tic.'

P1 'A what?'

L 'A Tic.'

P1 'Oh. A Tic!'

Person on the right must pick up the imaginary Tic, and turn to the next person on their right and continue passing.

When the Leader is ready, Toc, is passed to the person on their left with the same dialogue.

(you may need a few practice rounds for participants to become familiar with this, and to get everyone familiar with the words.).

Stop the game ask who has got the Tic, and the Toc – they must hold it up above their heads.

Collect them in and prepare for a new start.

This time, the leader needs to judge timings, and after Tic and Toc have started new pair are introduced. Only the leader can send out new pairs at this point (people cannot start making up words). The objective here, is to time the send out of new words to cause chaos amongst the group. The fun is when people are passing multiple words and holding more than 1.

Suggested pairs of word objects

Zip – Zap

Ping – Pong

Bing – Bong

Flip – Flop

Hip – Hop

Clip – Clop

The exercise Leader can make up new pairs if needed.

Remember that the focus of the game is to listen to the words delivered, and to correctly say and repeat the lines.

**Tic Toc always starts the game.**

Variation – once the group have become confident with this the pairs of words can be given to individuals in the group. Tic Toc always starts and both have to be sent out before others can send their words. The objective to cause chaos at points in the circle.

Variation – once the group are familiar with this version, individuals can be asked to create new pairs of words for the game.

*The source of this classic theatre game is unknown. See [dramagames.info/2011/07/03/this-is-a...](http://dramagames.info/2011/07/03/this-is-a...)*

## **COUNTING UP, COUNTING DOWN**

## **DESIRABLE**

A game for groups of 7 – 9 people. You can have several groups playing this in a room if you have the space.

Participants form a circle facing in. The task is for the group to count from 1 to 20 consecutively as individuals in a team. No talking other than calling out numbers. This has to start spontaneously by a team member

*The source of this classic theatre game is unknown. See [dramaresource.com/count-to-20](http://dramaresource.com/count-to-20)*



## BLUE OCEAN STRATEGY

## DESIRABLE

The above is from the following website, where more information on this technique may be found: <https://www.blueoceanstrategy.com>

Blue Ocean is mostly a business tool to reach new markets. If "markets" were audiences then it may be interesting - like the Ansoff model.

The Logical Framework Approach

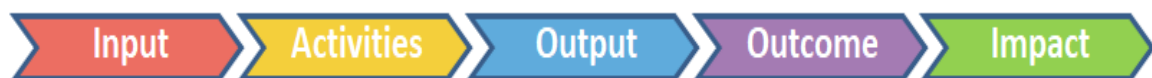
desirable

A diagram or chart that simply outlines how the project or organisation will work. It should clearly communicate a project or organisations operations, activities and goals. They should be short, and easy to engage with – often one page.

Inputs	Such as people, equipment, research. The materials needed to meet the goals
Outputs	Measurable outputs of service or products that are generated by the programme or organisation
Short term results	Such as raised awareness, change in attitudes, knowledge, behaviour or skills
Long term results	Change in conditions – community, policy, financial
Activities	What a project or organisation does, such as meetings, training, events, in order to achieve the outcomes
Impacts	Short term, medium term, long term. The results or impact that result from the programme or organisations actions. The effects upon the target audience, participants or clients

*Cyfar.org/what-logic-model*

A variation on the model

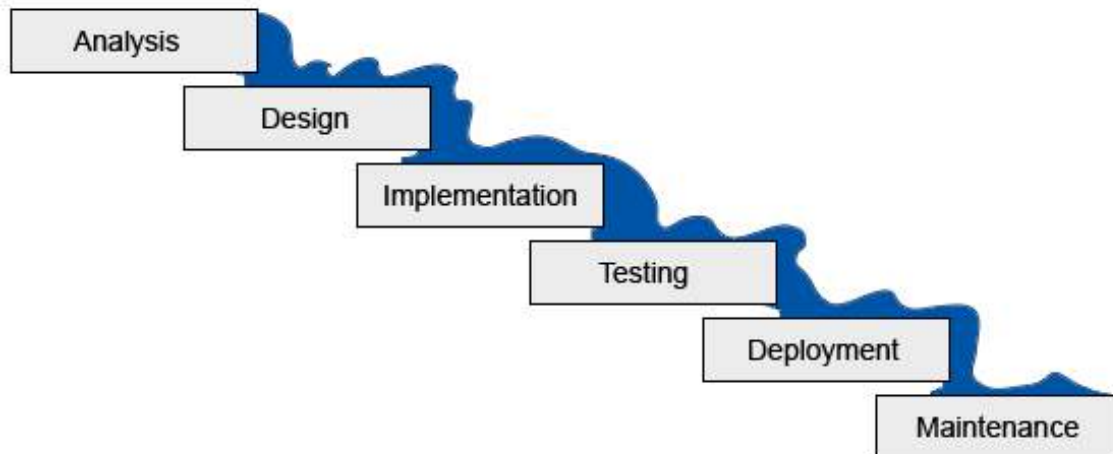


*This concept was first developed by USAID in the early 1970s.*

## AGILE VS WATERFALL

## DESIRABLE

Project planning and methodological framework. The waterfall model is good in some cases where the more linear thinking and planning is possible. The Agile methodology was developed within the software development industry and is more adequate when the project isn't linear and you need a more dynamic and circular framework to design, develop, implement etc.



Waterfall model developed by Winston Royce. Agile was developed by a team of seventeen software developers (Kent Beck et al).

## **THE FEEDBACK MODEL**

*Paper / wall. pot its, pens*

*20mins - ongoing*

This tool can be used to help mentees deal with the feedback they receive from other people. People tend to classify feedbacks into positive and negative, criticisms or compliments. This model proposes four classifications for feedbacks: advice, compliment, criticism and suggestion. By organising the feedbacks they have received within a matrix, mentees are invited to ask themselves "what should I do with the feedback received?" rather than just classifying them into positive and negative. Mentors can help them understand if and what kind of change they might want to activate based on the feedbacks, and build an action plan towards it.

Feedback	
Advice	Compliment
Improvement (criticism)	Suggestion

*Reference - The Decision Book, Fifty models for strategic thinking - Mikael Krogerus and Roman Tschappeler*

## **PLAYDECIDE**

## **DESIRABLE**

PlayDecide is a discussion game to talk in a simple and effective way about a range of issues.

It works best as a group exercise where there can be multiple perspectives and a range of inputs, though it has been included in this handbook as there are many interesting and useful questions that can be used as a means to explore thoughts and opinions that you might choose to incorporate in your mentoring session to stimulate the mentees thinking.

The related website has lots of packs of cards in multiple languages on a wide variety of topics, as well as how to create your own.

[www.playdecide.eu](http://www.playdecide.eu)

## **THE 4-7-9-? P'S OF MARKETING**

## **DESIRABLE**

The amount of P's have developed over the years. But no matter how many P's you decide to use it will help you create your marketing plan.

The original 4 P's are: Product, Place, Price and Promotion

The 7 P's are: the 4 + People and Process and Physical Evidence

The additional P's could be: Purpose, Packaging, Polish, Persistence, Position, Partners and other.

*The 4 P's were first conceptualised by Philip Kotler. This further iteration was developed by Sian Prime and Adrian de la Court (Goldsmiths, University of London)*

<http://businessessays.net/marketing-management/9-ps-of-marketing-mix/>

## THE ANSOFF MATRIX

DESIRABLE

Tool developed by Igor Ansoff.

This model is basically a model for strategic planning. A graphical approach (a matrix) to differentiate between new and existing markets and products/services (Audiences and Products/content, also developed by The Audience Agency, UK). It can be useful when targeting and segmenting audiences.



## 50 POUTT DESIRABLE

Activity developed by *Professor John Wood*

POTENTIAL  Define predicament - Re-think as POTENTIAL	OUTCOME  Find hidden opportunities - Specify OUTCOME
UNNOTICED  Specify assets that are UNNOTICED	TRIGGER IMPROVEMENT  Specify small actions that might TRIGGER IMPROVEMENT
TRANSFORMATIVE  Specify adjustments that are TRANSFORMATIVE	

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Synapse Programme

<https://www.gold.ac.uk/icce/synapse/>

## CONNECT – CONNECTING AUDIENCES

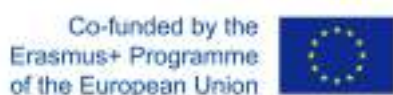
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CONNECT is a Knowledge Alliance for Audience Development that promotes innovative cooperation between universities, institutions and enterprises in the cultural sector across Europe.

The purpose of CONNECT is to bridge the gap between teaching in the academic/higher education world and Continuous Professional development in the cultural sector for the promotion of best practices and a systemic growth of AUDIENCE DEVELOPMENT.

More information and updated resources on the website:

<http://www.connectingaudiences.eu/about>



### Partner

