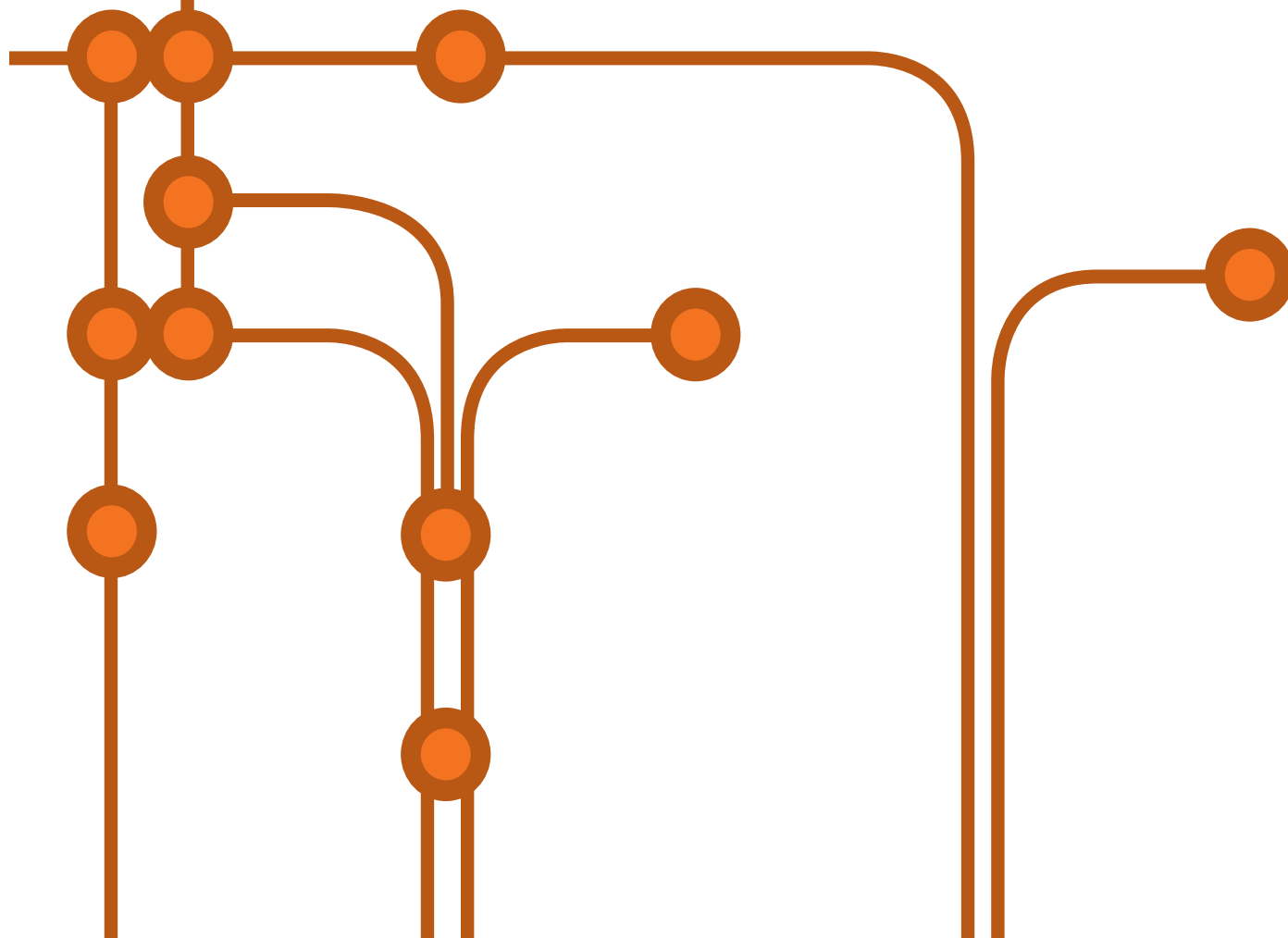




MENTORING

a guide for creative writers

Sara Maitland and Martin Goodman



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literaturetraining
PO Box 23595
Leith EH6 7YX

0131 553 2210
www.literaturetraining.com

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Mentoring a guide for creative writers

About the authors

Sara Maitland

Sara Maitland is an award-winning novelist who also writes in a wide variety of other genres – non-fiction, radio drama and especially short stories. Her most recent book is a collection of stories, *On Becoming a Fairy Godmother* (Maia). She has worked as a mentor for New Writing North and other organisations. She was the Mentor Co-ordinator for *Crossing Borders*, a joint project of the British Council and Lancaster University, which delivered mentoring to over 300 emerging African writers. She is also the author of *The Writer's Way: Realise Your Creative Potential and Become a Successful Author*. She is currently writing a book about silence.

Martin Goodman

Martin Goodman is a novelist, biographer, travel writer and playwright. His latest novel is *Slippery When Wet* (Transita) and he's currently writing the biography of the scientist J.S.Haldane. 'Such narrow, narrow confines we live in. Every so often, one of us primates escapes these dimensions, as Martin Goodman did. All we can do is rattle the bars and look after him as he runs into the hills. We wait for his letters home.' – *The LA Times*. He has taught creative writing, both face-to-face and distance learning, at the universities of Lancaster and Hertfordshire, on *Crossing Borders*, and mentored many professional writers through book projects. Please visit his website, MartinGoodman.com.

About literaturetraining

literaturetraining is the UK's only dedicated provider of free information and advice on professional development for writers and literature professionals. Drawing on the expertise and experience of its nine partner organisations, The National Association of Writers in Education (lead partner), Academi, Apples & Snakes, Lapidus, the National Association for Literature Development, renaissance one, Scottish Book Trust, Survivors' Poetry and writernet; its links with networks such as The Playwrights Network, curated by writernet; and its role as a partner in CreativePeople (www.creativepeople.org.uk), a national network of organisations supporting professional development in the arts and crafts; it works to bring knowledge together and make it relevant to the new writing and literature sector. Its online directory at www.literaturetraining.com acts as a first stop shop for up-to-the-minute information on training and professional development opportunities in the UK. Other services include a fortnightly e-bulletin service, a developing range of resource materials on key topics relating to creative and professional practice, a free information and advice service, and professional development planning guidance. literaturetraining is funded by Arts Council England.

About the literaturetraining partners

The National Association of Writers in Education (lead partner)

The one organisation supporting writers and writing of all genres in all educational settings throughout the UK

www.nawe.co.uk

Academi

The Welsh National Literature Promotion Agency and Society for Authors

www.academi.org

Apples & Snakes

England's leading organisation for performance poetry – stretching the boundaries of poetry in performance and education

www.applesandsnakes.org

Lapidus

Membership organisation promoting the benefits of the literary arts for personal development, health and wellbeing

www.lapidus.org.uk

The National Association for Literature Development

The professional body for all involved in developing writers, readers and literature audiences

www.nald.org

renaissance one

A leading organisation for the curation and production of literature and spoken word tours and events

www.renaissanceone.com

Scottish Book Trust

Scotland's national agency for reading and writing

www.scottishbooktrust.com

Survivors' Poetry

Promotes the poetry of survivors of mental distress

www.survivorspoetry.com

writernet

Provides dramatic writers with the tools to build better careers and redefine the culture in which they work

www.writernet.org.uk

Introduction

‘My advice to anyone offered a mentoring opportunity is to go for it, but clear some space in your diary so you don't waste it! Mentoring only works if both the mentor and mentee treat it as a serious contract, with a commitment to produce work and feedback, as well as meeting agreed timings.

There is a real skill in matching people, so an initial meeting is vital before both sides agree to spend so much time working together. Having a mentor gave me a real reason to push away distractions and concentrate on my writing. I wrote and rewrote, I tried so many new things, I read without feeling guilty - it was a very worthwhile experience. I have my mentor's comments and notes in a ring binder and still use them.’

Fiona Ritchie Walker, mentee writer

This guide is designed for writers who have heard about mentoring and are wondering if it might be useful to them, but need to know more, both about the ideas behind mentoring and about the practicalities. To make the guide as useful and user friendly as possible, we are presenting the material as a series of Questions and Answers. If you have a specific enquiry, you may just go to the relevant section. However, we hope that there is a rational sequence and you may find that it is worth exploring the whole guide.

It is arranged in five sections:

- 1 Outlines our ideas about what mentoring is and isn't and who might get most out of it
- 2 Looks at what other options might be available to meet your career development plans
- 3 Offers some ideas about how to find a suitable mentor
- 4 Describes the process of mentoring in some detail
- 5 Suggests some ways that you might build on mentoring after it is over

The two of us have been working as mentors in various ways over the past years, both privately and within schemes run by organisations. Indeed that is how we met – we were both mentors on *Crossing Borders*, a joint project of The British Council and Lancaster University, which delivered mentoring to emerging writers in 11 Anglophone sub-Saharan African countries. In addition, Sara was the Mentor Co-ordinator for the project and so had the experience of selecting and inducting mentors and of addressing some of the management issues involved.

We have come to believe passionately in mentoring as an invaluable tool for writers' professional development and (perhaps more importantly to us) for stronger, richer, more conscious, more beautiful writing. We think that it is one of those rare win-win things – it is good for the emerging writers, for the mentors themselves and moreover represents real value for money!

However, from the diversity of our experience, we have become aware just how little concrete information is available. We were delighted therefore to be commissioned by New Writing North and literaturetraining to write about mentoring, both about the ideas behind it and the practicalities

of running and managing schemes. We have had enormous fun researching this introductory guide to mentoring for creative writers for literaturetraining, and the accompanying New Writing North publication *The Write Guide: Mentoring*, which provides a single resource on mentoring for prospective mentors, emerging writers and arts development professionals, for the first time.

We are immensely grateful to all the people who have shared their own experiences of mentoring with us – we have talked to individuals involved in mentoring in three continents. We hope they will all feel we have responded to their generosity by reflecting as wide a range of views as possible.

Many of the excellent schemes we have looked at have been short term or pilots: mentoring is still finding its feet within the writing community. We are optimistic that this guide will help stimulate demand and offer some models of good practice, so that writers can go into mentoring with confidence and can gain from it all the benefits it can unquestionably offer.

Sara Maitland and Martin Goodman

Please note: This guide is about mentoring which focuses on the craft of writing. If you're interested in other kinds of mentoring – perhaps you're a writer who works in educational or community settings or are a literature development officer – one of literaturetraining's partner organisations may be able to give you some information and advice as they have experience in providing a wide range of mentoring. Check with literaturetraining in the first instance.

1

What is mentoring and is it for you?

- What mentoring is

Mentoring is a process through which someone with expertise and experience in your field of work chooses to support you in a time of transition.

Mentoring in its modern usage emerged within business management training, but has recently gained popularity in the arts too. This guide is concerned with writing and writers – and because the circumstances in which writers work are rather unusual, the practice of mentoring is rather different from mentoring in any other workplaces. In particular, mentoring for writers does not necessarily include marketing skills or inter-personal management development – it is more likely to be focused on the writing itself. In some ways this makes it closer to the business management concept of ‘coaching’, but the words ‘mentoring’ and ‘mentor’ are now so firmly on the agenda that we are going to use them.

- What mentoring isn’t

Mentoring isn’t editing. It isn’t manuscript appraisal. It isn’t one writer passing judgment on another. It isn’t networking. It isn’t a ticket to commercial success. It isn’t trying to write like someone else. It isn’t befriending. These elements and others may shade the process, but are not the aim of the process.

To go back to ‘what mentoring is’:

Mentoring is a professional relationship with a sympathetic writer, for a timetabled duration, whose focus is your work and how you can raise it to a new level.

- The benefits of mentoring

Writing is necessarily an isolated business. The process takes place while sitting at a computer or bending over a sheet of paper, but also when staring through a window.

Mentors help you step beyond that private process. They are professionals in your field, yet they have no need to shape your work according to their own priorities. Most critical readers at this stage – agents, editors or friends – will bring their own agenda to the reading. Mentors are different. They have been through the mill themselves; they have pulled their own writing out of the fire many times.

• How does this help you?

Mentors are not likely to attack your writing, or to sit in judgment on it. You may of course get some clear opinion about what doesn't work for the mentor. The mentor's aim, though, is to burrow into your writing process. They seek to intuit what it is you are trying to achieve, and then help you to achieve it. The piece of writing you offer your mentor is material for your mentor. Your mentor uses it to find ways to strengthen you as a writer. You may be lacking in self-confidence. The mentor should leave you with greater self-confidence, and also with the evidence to support it.

• Why might I want a mentor?

You may want a mentor if you answer yes to at least some of the following questions:

Is my writing at a point of transition?

Have I taken my work as far as I know how, yet know I can move it further somehow?

Am I ready to open my work up to objective scrutiny?

Am I prepared to put my writing through a nine to twelve month development process, rather than putting it out into the world now?

You may also answer yes to the following questions:

Are you lonely?

Do you find the world of publishing harsh, too commercial, abrasive, unsympathetic?

Are you confident of your own genius, and sure that writers in your field will appreciate and promote your work if they give it due consideration?

Your mentor may share the same feelings but s/he isn't there to meet those needs in you. These last questions are not ones that should lead to mentoring. Check the questions you are asking and see whether they are the right ones.

• When is the right time to seek a mentor?

You recognize that you are at a point of transition in your work. (Some of the most effective mentoring relationships we have encountered have been between a writer of some experience who wants to shift form – say from poetry to prose fiction – and a mentor experienced in the new form.)

You can afford the time to dedicate to the project. Not just the time for the sessions of dialogue with your mentor, but the writing time you will need to put in between each session.

You have put in a lot of work on your own, and are ready to open your work up to others. You keep making fresh attempts to find your voice, or the voice of a new piece. Are you close, have you

been close, or should you make yet another fresh start? A mentor may have the experience and objectivity to guide you.

What happens if you feel you have finished the major draft of a big work, for example, a novel? At that point, you have stepped beyond a mentor's reach. You can make use of a manuscript appraisal service. However, if what that appraisal gives you is an awareness that the next draft needs something more, something somehow radically different, a mentor might usefully enter the scene. But you may feel you need support and experience at almost any point in the process – for instance (with that novel) you may be struggling with issues of plotting or ending – for those issues too a mentor may be able to make a useful contribution.

If you've got a smashing poetry sequence / book / play / film / story / performance piece that you're raring to bring to the world, this isn't your moment to seek a mentor. The mentoring relationship works best if the mentor is reading new work, and you use the feedback from one session with the mentor to prepare new work for the next one.

- **At what stage in my writing career should I seek a mentor?**

Mentoring has worked very effectively for a great range of people. However, it is a time-demanding and expensive process so you do want to be at a point where you will get the most out of it. If you have never written anything before, remember, the mentoring process starts by you submitting a piece of your writing. If the material is there for a mentor to engage with, then it can work. You need to get something down on paper to show a potential mentor. Raw enthusiasm is probably not quite enough. Find something to read first, something that speaks to you, and get into the reading habit. You can learn a lot about writing from reading others. Then set yourself a regular slot in which you sit and write something down. Fill some pages. Build up a work habit, a bit of self-discipline. Bring great stories, a show of effort, some pages, and see if you have something that will attract a mentor or organisation to work with you.

It is usually expected that writers have already reached some level of 'achievement' before mentoring starts, but this means as much showing commitment and having something to work with and on as it does commercial success. However, as we will be discussing later, there are organisations which offer mentoring for groups who are considered 'disadvantaged', as well as those that address particular forms of writing (playwriting for women or for members of the black and minority ethnic communities, for example). You are fully entitled to interpret 'disadvantaged' or 'excluded' individually and argue your case. Nonetheless, a degree of 'competence' or at least visible effort is probably useful.

Punctuation and spelling, for example, do matter. It is not a mentor's job to provide that sort of *teaching*. If this is a real concern of yours, you might first seek help from a more practical English (or Welsh or Gaelic) language teaching programme or adult literacy course. You probably will need to be able to type – it is hard work trying to decode long hand and not every mentor will be willing to put in that level of effort.

When more formal educational routes have failed, but you still have a strong urge to write, mentoring may be able to help. You would need your mentor or the sponsoring organisation to be aware of your difficulties, and be happy to take them on board. The mentor is not there to edit your work, but might be prepared to note essential details for you to focus on.

Also, you and your mentor might agree that you can break all the rules, that you want your voice to come through unshackled, that you want to write for people who don't care about grammar. If you find a mentor open enough to take on that challenge, one who is excited about what you write, it could work.

Generally, though, it is best to know the rules, to be able to apply them, before you break them. Punctuation, for example, is partly just the way breath gets marked down on paper. Understand that, work with it, and you may find it helps shape your work so that more people can access it.

Or to take another example, suppose English is not your mother tongue. Mentoring – even with a writer who does not speak your own language – can still be valuable.

Publishers are looking for voices from communities that are new to them. Mentoring might help you fit your material into the sort of structure they are used to and are looking for. Try to find a mentor who is open to any new way you might want to use the language. So long as you are consistent in the choices you make, you can work on bringing new dialect into English.

Some schemes, such as those run by Academi in Wales, offer opportunities for being mentored in languages other than English. If you want to write in a minority language that does not have the literary models or mentors that you need, it may be possible to work with an English-speaking mentor on such things as character and plot development. You might be mentored in English while also writing your work in another language.

• What is the role of the mentor?

The mentor engages with your writing. Mentors blend criticism and encouragement. Essentially they help you to write to your strengths, perhaps by bringing them to your notice for the first time. Once you know your strengths, they can help you correct structural elements that might be weaknesses. For example, ruminant digressions may work well if your skill rests in evoking the natural world, and less so if your strength is narrative drive.

Mentors should keep you on track. Their comments may be challenging. The relationship only works if you accept those challenges, but challenges can be hard to accept. The mentor is stubborn and supportive in keeping you to the task – and encourages every sign of success.

Mentors listen – and prompt you with questions about your own writing process so that they have something worthwhile to listen to.

Mentors help place you in the context of a larger writing community. In the first place, they do this by giving you their own regard. Subsequently, they can direct your reading, and relate your writing to the writing of others.

Mentors maintain the flow of communication between you, keep you informed of any changes in the programme or timing, and prompt you if necessary.

Mentoring is an interactive process, but the mentors are responsible for bringing the programme to a successful completion where possible.

Occasionally mentors might offer you a rewrite of a certain passage. Seeing a model of a different way can be helpful in breaking new ground.

Mentors might listen to your personal history, and refer you elsewhere if necessary, but their main task will be to help you work out any problems you might have with your writing by focusing on your writing. They are not therapists.

Mentors are there to listen, to suggest, to point you to boundaries that you might choose to break through, to strengthen your craft, to increase your range of skills, to broaden your horizons and sharpen your ambitions.

• Will mentoring change my life?

It is a serious commitment over a lengthy and sustained period of time. It may mean giving up your weekends. It may mean someone else agreeing to take over a portion of the domestic load, such as washing up or looking after the kids. You are committing yourself to a sustained creative process, which is likely to bring an element of turmoil to your life. Is your life balanced enough to sustain those added emotional shifts? Are the important people in your life able to understand and support you? Can you create a quiet, safe space and regular timeslots in which to sit and work?

Writing at this level is likely to touch something elemental in your life. Your relationship with your mentor may take on meaning way beyond the reality – ‘At last someone understands me!’ This can be both exciting and risky.

In deciding to go into a mentoring process, it might be a good idea to abandon all other decisions for the period. Don’t sell the house or buy another. Don’t get divorced or break up with friends. Don’t give up your job. Give yourself to the writing process and leave the rest of life on track as much as possible. Wait at least three months after the end of the mentoring period before doing anything crazy. Writing is crazy enough.

On the other hand mentoring can offer some mutual flexibility in a way that most learning opportunities cannot. If you are ill for instance, it is usually possible to reschedule meetings or deadlines by mutual agreement.

-
- I have mobility problems (or live on a desert island, or in a foreign country) so I cannot meet with a mentor. Is there anything I can do?

Mentoring can be done, and has been done, online. The only difference is that the ‘meetings’ become email exchanges. We both worked on *Crossing Borders* (a joint project of the British Council and Lancaster University) which delivered mentoring to writers in Africa entirely online. In fact, there are people (and Sara is one of them) who believe that mentoring works *better* online than face-to-face. There are three reasons why this might be the case:

- 1 You get better ‘value for money’ as nothing (including time) has to be spent on travel and meeting arrangements.
- 2 So many (irrelevant) personal issues can be discounted. It won’t matter if your mentor’s smoking habits would make you feel sick, or your dress sense grates on her nerves. It is easier to absorb criticism and respond when you are ready – rather than flaring up before you have had time to think. Two people do not have to match their diaries precisely.
- 3 Using writing to explore writing – to express sensitive feelings for example, without the back up of tone, gesture and body language – allows you an extra opportunity to develop nuance, subtlety and sophistication. This obviously can strengthen your ‘real’ writing.

Of course there are arguments on the other side too, but particularly for those writers who could not easily find a ‘local’ mentor, it is a choice well worth considering.

-
- I’m a rule breaker. It sounds like mentoring comes with rules attached. Should I steer clear of it?

Writers tend to be rule breakers. One advantage of mentoring is that it is separate from formal educational systems. If you’re considering taking up a mentoring scheme, you’re already thinking about shaping your work to meet an audience (even if it is only an audience of one – the mentor), so already you are showing some willingness to compromise. The basic rules are about effort, timekeeping and communication. So long as you can hold to those, you needn’t worry. Mentoring is about helping you towards breakthroughs, not about making you comply.

-
- Can mentoring work for shy people?

Writing is a solitary pursuit. The results of putting writing into the world can be bruising, so it is tempting to keep it to oneself. However, the focus of mentoring is on the writing, not on the writer. If the sample you submit attracts a mentor to work on it, then mentoring is for you. Welcome out of your shell. Know the mentor is there to care for you as you develop, and enjoy the process of opening out a little.

2

Maybe Mentoring– but what are the other options?

- What are the alternatives to finding myself a mentor?
 - Join a writers' group. Contact The National Association of Writers' Groups (www.nawg.co.uk) for details of your nearest group or check The Directory of Writers Circles (www.writers-circles.com). Or ask at your local library.
 - Join an online writing community. Doing a Google Search is probably the best way to get a sense of what's out there.
 - Work with a creative writing book. There are lots to choose from. Amazon (www.amazon.co.uk) has a comprehensive selection.
 - Take a preliminary writing course. Check what is on offer from your local further education college or university. An adult education option is available for most people.
 - There are online creative writing courses, such as those offered by the Open University (www.open.ac.uk). And there are more traditional 'correspondence courses' like those of the Open College of the Arts (www.oqa-uk.com) or The Writers' Bureau (www.writersbureau.com).
 - Take a residential course, like those run by the Arvon Foundation (www.arvonfoundation.org) and Ty Newydd (www.tynewydd.org) and other organisations. (As with any substantial purchase, you should of course check the 'small print' to make sure that you are being offered value for money and will be getting what you want.)
 - Share your work with a fellow writer and take it in turns to comment on and shape each other's work
 - Send your manuscript to a manuscript appraisal service. The Writers' and Artists' Year Book has a comprehensive listing of agencies offering manuscript appraisal services. This may well be your best bet if you have finished your work and are looking for professional feedback. Mentoring works best when a project is fresh and ongoing.
 - Find / create opportunities to read your work in public
 - Write for a local market that you can reach (through self-publication of local interest material or articles in the local press) and gain confidence and feedback from readers. Walking guides, cycling guides, pub guides, local history, local family trees – all give real experience of writing yet don't require the same burning creative process.
 - Take an MA in Creative Writing. These can be done full or part-time and some universities offer distance learning options e.g. Bournemouth, De Montfort, Glamorgan, Lancaster, Manchester Metropolitan. Check the Writing at University section on the NAWE site (www.nawe.co.uk) for a comprehensive listing of university creative writing courses in the UK and some useful articles on choosing the right course for you.

A useful starting point for information on all these options is literaturetraining's online directory of training and professional development opportunities at www.literaturetraining.com.

3

OK, let's go for it. How do I get started?

- How do I find a mentor?

Once you are certain that you do want and could use a mentor there are various ways of proceeding:

- 1 You can apply to take part in a mentoring scheme, an organised mentoring process set up by a literature or arts organisation
- 2 You can approach one of the commercial mentoring services
- 3 You can set up your own private and individual mentoring relationship
- 4 You can think about the possibilities of co-mentoring

Probably the very first thing to do is to go and talk through your project with a local literature or arts development officer. Literature development is handled in different ways in different regions of the country – but a literature or theatre officer at the regional office of Arts Council England, Academi in Wales, The Arts Council of Northern Ireland, The Scottish Arts Council or The Arts Council of Wales would be a good starting point. Moreover, many local authorities have a literature development officer in post (some may have an arts officer covering a number of art forms instead).

They will be able to tell you about any mentoring schemes in your area and, if appropriate, discuss with you the possibility of making a funding application. They should be able to point you towards organisations that offer mentoring to specific groups. They may also be able to recommend writers who are experienced mentors or who are interested in working in this way.

There are particular funding streams to open up arts participation to sections of the community who have not been fully represented. Playwrights are particularly well served by in this respect. On the whole, however, these schemes are run 'occasionally' as one-off projects and you need to be in the right place at the right time. If this is appropriate to you, make sure you establish good contact with your local literature or arts development officer, and get yourself on the mailing list of appropriate organisations, so they can let you know when these opportunities are coming up.

literaturetraining's partner organisations are another good source of information and advice as they have a wide range of experience in mentoring.

1 Mentoring Schemes

These schemes are funded – the individual writer will not have to pay for the mentoring. They are also competitive – the organisers choose mentees from among the applicants. It is worth finding out what the particular criteria for selection are before you apply. For example, the scheme might be designed, as suggested above, for specific groups – there have been schemes targeted at the black and minority ethnic community, women, deaf writers, prisoners, teenagers and so on. Alternatively, a scheme might be specifically directed at particular *genres* (novels, poetry, dramatists etc) or be designed to support writers at a particular point in their careers, for example, to invest in those considered nearly ready to publish, or in experienced writers wanting to move genre or shift their career in a particular direction, or the organisers might be keen to select writers who have not had the opportunity to get so far. Some schemes are planned to enhance professional opportunities for writers and some are entirely focused on text. Obviously, it is sensible to look at these factors before applying – and to clarify for yourself what your goals are and where you stand in career terms.

In these schemes, the ‘management’ will take responsibility not just for choosing the mentees, but also for selecting the mentors and matching them to mentees, monitoring the process and mediating if things go wrong. They will support both you and the mentor and may provide firm guidelines about the timing and the frequency of meetings, the amount of writing you should be submitting and the sort of feedback they require. Many of these schemes will require you to enter into some form of formal contract or agreement. They may also arrange induction days and facilitate exchange between members of the scheme.

It is very affirming to be selected for any such scheme, but it is still crucial that you check the proposed details, see if they match your own needs and that you understand and accept the ‘rules’.

2 Commercial Mentoring

Recently we have seen the emergence of commercial mentoring services – these will set up partnerships with appropriate mentors and monitor the process for you, for a fee. Since such organisations work nationally they are likely (though not exclusively) to do so on a distance-learning model.

These services are relatively new in the UK and none yet have a strong track record: We have not been able to talk to anyone who has used one of them to access mentoring. However, they are well established in the USA, where they have real fans. If you are thinking about using this sort of provision, try starting with a web-search so that you can make some informed comparisons.

One of the things to consider is whether the organisation is looking for payment up front for the whole mentoring process or in stages.

Every organisation should offer you a contract or agreement that makes clear what is expected from you in terms of material delivered and dates; what the mentor will deliver and in what form; and what happens in the event of a breakdown in the mentoring relationship – do they offer a mediation process, and what are you liable for if such mediation is not effective?

Some individual writers set up mentoring services, which are essentially a commercial framework for themselves as single traders. These have less infrastructure costs than the larger organisations, and so might be cheaper. On the other hand, they offer no third party to help keep things running smoothly, and do not have the wider pool of writers available from which to draw the most suitable match for you.

These commercial organisations are generally very approachable by phone and willing to talk about how they might meet your needs. There is no reason why you cannot use this guide to help you work out your own ideal model of mentoring and how much you are prepared to pay for it, and then see if they are able to provide such a service. Mentoring is interactive – as a mentee, you are being accompanied, not instructed. Feel free to try and negotiate a service that meets your needs.

3 Private Mentoring

There is nothing to stop you contacting any writer you think you might like to work with and asking them to be your mentor. You should send a *short* sample of your writing with your letter – probably not more than 5,000 words of prose or half a dozen poems – and you should outline your goals briefly. If you take this bold approach, it is probably sensible to assure them early in the letter that you are willing to pay for this service. It is probably polite to approach them initially through their agent or publisher. It is certainly sensible to be prepared for rejection.

Perhaps a safer approach would be to approach a writer you have met – for example, the facilitator of a workshop or the tutor on a course you have taken. You could also ask the literature and arts development officers we mentioned earlier if they could recommend particular writers who are experienced mentors or who are interested in working in this way. Remember, there are no formal qualifications for mentoring in the UK – and there is very little training at present, although some writers may have undergone some induction and/or have previous experience.

When you approach a potential mentor in this direct way you will be proposing to employ someone directly – you will be both manager and client. At least initially, you will have to take the lead in the negotiations.

Many writers who are willing to act as mentors instinctively prefer to do it through a ‘third party’ as this feels more professional and less intrusive. It is up to you to reassure them that you are professional and mature enough to make them confident that you are not going to be an excessive drain on their time and attention, and that you have thought through the implications.

Naturally anyone you approach as a potential mentor will expect to see something of your work before they agree. Mentoring can only work well if the mentors find something in your writing that chimes with their own work and interests. But they will also be encouraged if you can express your aims and needs and suggest a reason why you have selected this particular person.

It is probably worthwhile drafting an outline agreement to offer them – subject obviously to negotiations. (See the sample agreement appended). This should outline your proposed time scale, the number of meetings and the amount of writing you propose to submit before each meeting.

• How much will private mentoring cost?

Before you approach a mentor, you should have thought through the question of payment. You are asking to buy not just time but a range of skills and experience. If only to honour your own writing future, you must be able and willing to pay for this properly. Your selected mentor may have rates of their own. There is, at present, no standard fee for mentoring. However, one successful fee structure we have encountered was based on one full day's pay for every meeting: even though the meeting did not last all day, this also paid for the time that your mentor will spend reading and thinking about your writing, for any travelling time involved (although mentors may also wish you to pay their fares and other expenses) and for the time taken to set up the appointments and keep in contact with you. Writers may have difficulty in deciding exactly what their day rate is, but it ought to be somewhere between £175 and £250. This means that a mentoring agreement of six sessions (see the later section on timescale) will cost in the region of £1,000 +.

You will also need to clarify how you will pay – the mentor is entitled to check that you can afford the service, and the two of you will need to negotiate how the money is to be divided and what happens if, for example, either of you fails to attend an agreed meeting, or if the relationship breaks down.

Recently, Arts Council England has given grants to newer writers to employ mentors (usually in conjunction with a bursary to buy the writer some time to work). Look on their website under Grants for the arts. In all the successful applications we have looked at, the applicant went to the Arts Council with the mentor already 'on board'. You could seek the help of a literature/theatre officer to find such a mentor before making a formal application.

4 Co-mentoring

You can learn a lot about your own writing by taking on the role of mentor to someone else. Co-mentoring is when you agree to mentor someone else, in exchange for their mentoring you. Since you are both probably eager to develop your work, you might mentor each other simultaneously. Follow the rules here about timetabling, setting yourself goals, taking notes etc.

If you are co-mentoring, make sure you do not confuse your roles. Make sure to complete one session as either mentor or mentee before switching roles. If you're meeting face-to-face, switching seats at this point can help, so the 'mentor' always sits in the 'mentor's' seat.

Co-mentoring can work especially well if you are trying to switch genres – so poets and novelists, for example, might mentor each other.

When you seek to apply constructive criticism to someone else's work, you are doing so from a perspective outside of the creative process. The skills you gain are likely to transfer themselves to your own work, so that you can position yourself at a more critical and less emotional distance when you set about your redrafting process.

When emerging writers give feedback from creative writing courses, they often say the part they enjoyed most was 'the workshops'. By 'workshops', they mean those sessions in which writers took turns engaging with each other's work. Co-mentoring is essentially a mini-workshop run on a sustained basis, following mentoring guidelines, between just two people. They can work well in distance-learning mode – you might seek out a co-mentoring partner by placing an advert in a writing magazine or placing a request in an online forum. If you choose someone who is also a friend, it is a good idea to follow the guideline of not meeting in each other's home but in some neutral venue such as a café. This separates the mentoring relationship from the friendship one.

• Who makes a good mentor?

Someone who engages with *your* writing. Someone who has solid experience of the writing process and has thought about this self-consciously and is articulate about it. Someone you like enough but not too much. Someone widely read in your chosen *genre* or form. Someone whose own writing you admire, but do not wish to copy. Someone who enjoys the process. To be able to be all those things, a good mentor will nearly always be someone who has been published themselves, and is likely to be someone with some experience of teaching creative writing – whether within an educational institution or through delivering workshops.

• Must my mentor be a writer?

On the whole, the answer to this is 'yes', if it is your writing that you want to develop. But there are special cases and they are worth thinking about. There is a feeling among those who manage mentoring schemes for playwrights that some opportunity for performance – or for working on the performance elements of a play or script – is immensely helpful. Here a director or dramaturge might make an excellent mentor.

Another example would be someone who wanted to create storybooks for younger children, where the elements of illustration and design run parallel to the text. Here perhaps a designer, or indeed someone who works with children in some capacity, might have a great deal to offer as a mentor. If you look at the courses offered by the Arvon Foundation, you can see that the songwriting courses are often tutored by a musician and a writer. The same might well apply to mentoring. We are all learning here – do not be afraid of thinking 'outside the box'.

Whether or not you are writing for performance, you can learn a lot by reading your work aloud to your mentor, or having it read back to you. You might consider selecting a venue for your meeting in which you can let go of any inhibitions and get vocal without disturbing the neighbours!

- Do I need a mentor who is like me?

Many studies say that you don't. There's no need to match for gender, race, faith, sexuality, age or whatever – the results can be the same whatever the mix.

So long as your mentor is open, and you are open, it should work. Women can work with men, lesbians can tutor straight males, your mentor can be younger than you, Asians can work with Caucasians. Mentors are likely to wake up and be more alert to writing from experience that is different from their own.

Nonetheless, when problems do come up, it is useful to look at whether these are structural – some studies from business management suggest, for example, that women do better with women mentors, but this may not apply within the writing community.

One thing we learned on *Crossing Borders*, and this has been endorsed by managers from other mentoring schemes, is that there are real cultural differences about 'good writing' and its social uses between various communities. This means that there can be tensions around race between mentors and mentees. Clearly mentors and mentees may individually be racist or sexist and this could be a barrier to useful mentoring, but very often what is needed is a better 'cultural exchange' of information.

If you sense some clash between your mentor and your personal standpoint, go back to the primary rule of mentoring: communicate. Sometimes a little instruction from you can do the trick. Mentors are professionals but we're all learning about life. When we were working on *Crossing Borders* the mentors worked with about 300 emergent writers over three years. There was only one serious breakdown of communication that seemed to be based on 'differences' between the mentor and the mentee, both of whom felt that the other did not fully respect her standpoint. This situation was resolved by improving communication and by getting both parties to be more direct about the problems.

- Should I spend time getting to know the mentor's work?

There's no 'should' involved, but it's a decent thing to do. All writers need readers.

- Is the mentor always paid?

Mentoring is a personal dialogue with an expert in your field about your writing and your aspirations for it. Of course, this is not a new relationship – supportive friendships between new and more experienced writers have always existed. Ezra Pound famously took T.S.Eliot under his wing. Similar mentoring relationships existed between Verlaine and Rimbaud; Graham Greene and Muriel Spark; James Joyce and Samuel Beckett; Harper Lee and Truman Capote. But in the

context of these guidelines, we are talking about a structured approach to providing access to those contacts and opening the process up more widely. Mentoring should be a professional relationship, and mentors will be paid for their services – normally money, unless you have some services you are able to swap.

- **Can I do a ‘swap’ instead of paying?**

As mentioned above, £1,000+ for a mentoring cycle is a good ballpark figure for what you might pay. Your local literature development officer might guide you in this. Conceivably you might have skills you can trade, and you could approach your literature or arts development officer with £1,000 worth of these. What skills might a writer need? Website design, marketing, gardening, house-repair, childminding, reflexology, foreign language tuition, book-keeping? Whatever your own area of professional expertise, there could be a writer who would benefit from it.

- **Sources of funding**

(This section has been compiled by Philippa Johnston of literaturetraining).

1 National arts councils

Arts Council England

The national development agency for the arts in England. Funding for the professional development of writers is available through the Grants for the arts programme. There is extensive information about applying to Grants for the arts in the funding section on the ACE site. A good place to start is the ‘Frequently asked questions’ document. It’s also worth checking with your regional ACE office to see when they are next holding a Grants for the arts seminar for potential applicants. An individual advice session may also be available. In any case, it is important to make contact with your regional literature/theatre officer before applying.

www.artscouncil.org.uk

The Arts Council of Northern Ireland

The lead development agency for the arts in Northern Ireland. Funding for writers is available through the Support for the Individual Artist Programme.

www.artscouncil-ni.org

The Arts Council (Ireland)

The national agency for funding, developing and promoting the arts in Ireland. Funding for writers is available through the Support for Artists Programme. Check the Arts Council’s Find Funding Tool regularly for details of other funding activities that may arise throughout the year.

www.artscouncil.ie

Scottish Arts Council

The lead body for the funding, development and advocacy of the arts in Scotland. Writers can apply to the Professional Development fund for funding for mentoring.

www.scottisharts.org.uk

(Writers based in the Highlands and Islands of Scotland can apply to the HI-Arts Writers' Professional Development Scheme for support with mentoring costs. Further details on the HI-Arts website www.hi-arts.co.uk)

In Wales, writers interested in mentoring should contact Academi, the Welsh National Literature Promotion Agency and Society for Writers, which runs a Mentoring Service for Writers, aimed at writers in whose work publishers have already expressed a firm interest. Further details are on the Academi website www.academi.org. Funding for mentoring doesn't appear to be available from The Arts Council of Wales.

2 Support organisations for the creative and cultural sector

There are a large number of national and regional organisations in the UK dedicated to supporting professional development in the creative and cultural sector. They are a good source of information and advice on sources of funding and some can also provide funding directly. For example, Northern Cultural Skills Partnership (www.ncsp.co.uk) can provide financial support towards the costs of mentoring for those living and working in the North East of England while in Cornwall, Creative Skills (www.creativeskills.org.uk) operates a Skills Development Fund that can be used to part-fund a wide range of professional development activity including mentoring. CreativePeople (www.creativepeople.org.uk) is a national network of over 100 of these organisations and is a good starting point for information.

Another good source of information and advice on potential sources of funding is the nationwide Business Link service which maintains a comprehensive Grants and Support Directory. For details of your nearest Business Link, contact 0845 600 9 006 (minicom 0845 606 2666) or visit the Business Link website www.businesslink.org. Operating alongside Business Link is a growing network of creative and cultural industries development agencies – organisations that provide specialist business support for the creative and cultural sector. Your local Business Link (www.businesslink.org) will have details.

3 Charitable trusts and foundations

FunderFinder produces an easy to use software programme called People in Need that can help you to identify charitable trusts and foundations that provide grants to individuals for education (in the widest sense – includes professional development). It's widely available (often held in local libraries) and free to use. Contact Funderfinder on 0113 243 3008 for your nearest access point.

Other useful sources of information on charitable funding include *The Educational Grants Directory*, *The Directory of Grant-making Trusts*, *A Guide to the Major Trusts*, *A Guide to Scottish Trusts* and *The Welsh Funding Guide*. All are published by the Directory of Social Change (www.dsc.org.uk) and copies are available in most public reference libraries.

4 Useful sources of information

It's worth checking the Funding section on the literaturetraining site (www.literaturetraining.com) regularly. Other key sources of information and advice on possible sources of funding for mentoring, especially those that may be available regionally, are literature development officers and literature/writing development organisations. The literature/theatre officer at your national arts council or Arts Council of England regional office (an important source of information and advice in their own right) will be able to give you contact details for those in your area or you can visit the NALD (The National Association for Literature Development) website www.nald.org. It's also worth contacting your local authority arts development officer.

Finally, *The Writer's Handbook* has a section on bursaries, fellowships and grants and there's a listing of prizes and awards in *The Writers' and Artists' Yearbook* and it's worth looking through these to see if any support the costs of mentoring.

4

Getting engaged

- What's the next stage after finding my mentor?

Once you have found a mentor and agreed the outlines of your work together, you will need to finalise the agreement. This should lay out the expectations on both sides – how long the mentoring will last for, how many meetings are expected, how much contact (by phone or email) is acceptable outside the meetings, how the connection will be evaluated and how it will be paid for. We have put a sample agreement at the end of this guide. If you are entering into a private mentoring relationship, take special care to look through the agreement, seeing if it meets your needs and discussing it with your prospective mentor. Obviously each mentoring partnership will have slightly different needs, but the agreement indicates the things you ought to think about.

Now you are ready to begin. Get out your diaries to find mutually acceptable times and places for the meetings (or deadlines for sending in your writing if you are working online). If your mentoring is part of a larger scheme, you may well have a pre-set schedule, but if you are working individually, you need to establish a clear timeframe, probably between nine months and a year. During that period, you and your mentor will meet to discuss your writing. You and your mentor will agree the details between yourselves, but every four to eight weeks usually works well. The meetings may be anywhere, or even 'virtual', using the Internet.

A good basic model to work from is a sequence of six meetings over nine months, spaced six weeks apart. This allows you a month or so to absorb and implement your mentor's responses, before submitting the new writing sample in time for it to be considered.

It's usually best to meet in a mutually acceptable place such as a café rather than in one of your homes.

- How do I set my goals?

At the first meeting, if you have not already done so, you should set out your goals. These may shift during the course of the mentoring period, but they will be goals you accept and probably devise for yourself in discussion with your mentor. (A fine goal is simply to become more conscious and articulate about your own writing process. A mentor's reflections on your work should help you gain a fresh perspective of your own.)

You may be clear about your writing needs and bring specific questions to your mentor. You may simply be stuck and not know how to move forward, in which case the mentor may be the one posing questions. Your writing may be flowing but you wonder if it is on target, if anyone will ever 'get it'.

• How do I get the most out of the mentoring process?

Make sure you are both clear about what you expect of each other before you start working together. Be realistic about this.

Be an active partner in the process. Make sure you create the time in between sessions, so that your writing keeps getting better.

If you have issues to raise at a meeting, it is a good idea to write them down beforehand. In the intimacy of meeting, it can sometimes be a help to have a piece of paper to focus on instead of the other person's eyes. Also you can take time out from the flow of your dialogue to check that the questions you brought with you have all been dealt with.

Make notes about your writing process. For example, what are you trying to do that's new for you? How well do you think you achieved it? What is proving particularly difficult? The more self-awareness you can bring to the writing process, the more constructive this mentoring time will be. Don't just leave your mentor to guess at what you are trying to do. Tell her.

It is good to take notes from your meetings. Your mentor might supplement these with handwritten notes made on your draft.

At the end of a meeting, take ten minutes to summarize it together. Make notes of the main points that have been raised, and what actions you might take before the next meeting.

You might gather notes at the end of each writing session, in between your submissions of work and your meetings. What was hard? What particular challenges did you set yourself? What pleased you especially? These will be of help to the mentor when they are submitted alongside your work.

Meet the deadlines. And if you can't for any reason, get in touch with your mentor in good time and explain what's happening. Some flexibility should be built into the programme, but it only works so long as both sides are talking to each other to sort things out.

If you don't understand something, ask questions. If you disagree with something, say so and explain why.

If you feel offended or upset by the mentor's comments ... take a deep breath. Give it time. Comments are generally directed at the writing, not at you. Detach yourself. Try and see your writing from your mentor's perspective.

If the mentor suggests new techniques that you are unsure of, try them out. We all put up barriers that are hard to break. Break them. You can always go back to how you were before if you don't like the way things turn out.

Remember that your mentor leads a busy life outside of the relationship with you. Try not to impose on them outside of the schedule.

- **How many words or poems should I submit before each session?**

This depends on your chosen form and needs to be discussed and agreed individually between you and your mentor.

Some mentors like to read a whole work, quite often later on in the mentoring period. Obviously this will not lead to detailed editorial comments, but a more sweeping overview. If the work is substantial, many partnerships agree to treat it as two rather than one session.

However, most schemes set boundaries and what follows are averages of those. To give you a general overview:

If you're writing in prose, unless you are choosing a highly condensed form akin to poetry, look for a minimum of 1,500 words and a maximum of 3,500. That might be a complete short story, an essay, an episode of a memoir, or a section of a novel or non-fiction work.

Poets might offer six poems, or one long poem or poem sequence.

Dramatists might offer ten to twenty pages.

Performance writers might offer a piece of ten to twenty minutes. (As a rough guide, 2500 words will take 15 minutes to read aloud).

Occasionally you and your mentor might decide it would be more useful to present an outline, a proposal or a wider discussion of the work in hand rather than an actual piece of writing. Or a mentor might suggest trying something less obviously connected to the specific work you are dealing with. ('Try writing this idea as a poem'; 'What about working on dialogue by experimenting with a radio play?')

The writing should not normally be a first draft, and should have taken a good portion of the writing period between meetings.

Don't enter the process believing you will get most value from the *quantity* of material you submit. Don't feel you need to reach the maximum word limit with each submission. Often the meeting can work better if it is tightly focused on a short section of work.

- **Agreeing boundaries**

Certain items, such as frequency of meetings and the length of your submissions before each meeting, may be settled in an agreement between the two parties.

Mentoring is a professional association. Writers are vulnerable creatures. Do your best to keep the dialogue to the subject of writing. This isn't the place to bring in personal and social issues. You may well need to explain how these are intruding into your writing time and content, but always seek to bring the focus back to the professional standpoint.

Be on time with your submissions and your meetings. If you cannot be on time, communicate this in advance.

Know that you are one element in the mentor's working life. Try not to bother the mentor outside of your timetabled schedule. Ultimately you are building up your strengths so that the mentoring relationship is no longer needed. Accept the time between submissions as private time in which you are developing your craft.

One particularly delicate issue worth bringing into the open as soon as possible is about whether your mentor engages to promote you 'professionally' – for example, introducing you to agents or editors, inviting you to share at their readings, arranging meetings with producers, soliciting theatre commissions on your behalf or providing references for you.

Overall, we feel that it is unreasonable to expect this – your work may develop in unexpected ways, but, perhaps more importantly, even apparently very successful writers will be nourishing those relationships very tenderly for themselves and may be properly nervous about putting any pressure on their own contacts.

Other sorts of support – suggesting competitions you might enter, places you might submit, helping you prepare synopses, proposals or applications, explaining the various 'business' roles – 'what does an agent *do*?' – may be more appropriate.

The Royal Literary Fund mentoring contract explicitly excluded 'professional advice'. You may of course raise this with a potential mentor, but do not take it personally if they decline to commit themselves to any such development. It is much more agreeable and affirming to receive offers of help (if they are forthcoming) at the end of the process. They will be sincere, and you will be grateful!

• Handling criticism

You are a writer engaged in a creative process that may well bring up difficult emotional material. You are quite likely to be sharing work in some embryonic stage, about which you are vulnerable. When you feel you have an issue with your mentor, pause for a while. Stay silent for a day or two. See if this period of silence lets you adjust and accept insights into your writing that were hard to take at first. If your mentor is good, you are likely to be gifted the occasional spell of such turmoil. It's part of the creative process. You may, of course, have ample reason to be angry or disappointed with your mentor. You may also simply be projecting your creative struggle, fighting the mentor rather than yourself.

Therapists are trained to receive such projections of their patients' inner struggles. Writing mentors are not. They seek to focus on your writing. As writers they may be emotionally vulnerable

themselves. One of the greatest fears of writers is to be landed with a 'needy' writer making demands on them all of the time. Remember that it is you that went looking for a mentor; the mentor did not come looking for you. Given that the mentor is less in need, being emotionally at some distance from your writing, is it possible that the difficulties in maintaining the relationship come from you? Are you, for example, taking comments personally rather than relating them to your craft?

The mentor may be lacking in certain social and educational skills that mean comments are delivered with less than ideal tact. If so, see if you can get over the manner of the delivery and focus on the comments themselves. Judge the relationship on its professional aspects.

You came in need of this professional relationship. The need may have been spurred by some sense of rejection from the world of publishing. Try and see the writing mentor more as a colleague than an antagonist or competitor. If the relationship breaks down, it will simply bolster your sense of rejection. Go quiet. Take time. Think things through. Then communicate. Breakdown is a last resort. Keep things going if you can.

If you find the criticism is more negative than you can easily handle, point this out. Ask the mentor to give you examples of what you are doing well. Positive feedback can be very helpful.

If you don't understand the criticism, or don't know how to adapt your writing so as to deal with it, ask your mentor for help in doing so.

It's tempting to flash back when criticized, to criticize in turn. Understand that any criticism is designed to help you with your work. When someone passes criticism of your work, an obvious and understandable reaction is to leap to its defence. Remember though, you don't need to accept someone's suggestion of *how* you should change something, even if that person is your mentor. You should, however, take the suggestion as some sort of marker in your text. This marker signals a point where a reader found some problem. You may not like that person's solution, but their need for some solution is clearly evident. Go off and find your own! Your writing mentor is a respected reader as well as practitioner, and is highly likely to have lots to offer your progress as a writer. The interactive nature of mentoring means *you* being active, doing your best to find out what the mentor is offering and then using it, however difficult the process might be.

• Dealing with problems in the relationship.

Don't hold the mentor to account for how your writing works out. Only you are responsible for that.

Should you feel the professional nature of your relationship has been violated in some way, perhaps you can work the problem out between you. Many problems can ultimately be ascribed to poor communication. So the first goal is to communicate.

You may also go to mediation. If a host organisation is involved, this is the point to check in with the person who brought you and the mentor together. The mediator may have other routes of communication or other information you are not party to.

For more serious issues, bringing in a mediator is a last-ditch option. The mentoring relationship is one of trust, and trust can seldom be mended once it is broken.

If things do break down, rather than worry about it, it's best to cut yourself loose – especially if you have set up the relationship yourself. The agreement should state that in the event of a breakdown in the relationship, both parties simply go their own way, and no more is owed in the way of mentoring or fees.

But remember, difficulties do not constitute a breakdown. Writing itself is 'difficult' – you can see even serious problems as learning experiences in themselves.

5

What can mentoring lead to?

- How might a mentoring scheme prepare me for ‘going it alone’ when it ends?

Mentoring is interactive, so you can make ‘what do I do / where do I go next?’ a question for your final sessions. If you reached your mentor through a literary organisation, you could contact them to see where they might direct you. This may be the time to join a writers’ group, for example. Hopefully you learned enough from the mentoring period to take with you into a long, solitary run, shaping your work so that it reaches its full potential. It can be good to share your work, but it is also good to keep it wrapped up as your own gestating secret for a while.

- What happens if I feel lonely?

We all know that, in the end, writing is a solitary and often lonely activity. You do not go into mentoring to make a friend (even if this is one thing that did happen) but to become a better writer. Now is the time to use what you have gained. But you will be doing it from a new place: you should have renewed confidence in your own voice, your own potential. You should have new skills or understanding or ideas. You will have had the opportunity to spend time with someone who is already a ‘professional’ so you should have a stronger sense of what that might involve, and how to tackle the downsides of it all. You will have had the experience of a sustained period of solid writing work, with deadlines and direction. You may well find that, even if you do miss the sense of connection and the delight of having your work read and responded to sensitively, that the writer in you loves being alone to get on with it again.

Nonetheless some writers do discover that they need a peer group, contact with colleagues and a place to talk about writing seriously, in ways that can be very difficult with people who do not know much about the process. Some mentoring schemes encourage mentees to keep in touch with each other after the project has finished. If you get your mentoring through a scheme, it is worth raising this with the managers, if they have not set it up already.

- Can’t I ask my mentor to carry on?

Of course you *can*. But the mentor may not want to and you may have difficulty getting more funding. In any case, mentoring is most effective in times of transition; you don’t want to be in transition indefinitely. Almost everyone we have spoken to who has had a good mentoring experience feels that they ended up ready and eager to carry on by themselves. Trust the process.

Appendix

Please note: This sample agreement can be reproduced and used as it stands or can be adapted as appropriate to the context.

Sample Mentoring Agreement

This agreement is between:

| | |
|-------|--------|
| _____ | Mentee |
| and | |
| _____ | Mentor |

1 Aim of the Project

In this section, the manager needs to agree the goals and wider aims of the project (which might be: work editorially to create a collection of poetry, work on the structure of a novel in progress, develop a series of short stories etc).

The sessions will concentrate on developing the mentee's writing skills. The mentor is not expected to promote the mentee's writing or specifically help to find avenues of publication during the mentoring process.

2 Delivery Process

The mentor and mentee will agree and write down the mentee's goals at the first meeting. These goals will be reviewed at each meeting and will form the basis for the evaluation of the project at the end of the contract.

The mentee will provide written materials for that meeting at least one week in advance. The mentor will have studied those materials in advance of each session. The mentee will provide any necessary notes that might assist the mentor in appreciating the material and preparing appropriately for the session.

After each meeting the mentor will write to the mentee and summarise the main points of the meeting. A copy of this letter should be sent to [the managing agency].

3 Confidentiality & Copyright of Materials

The mentor will treat the mentee's writing in full confidence and not share that work with anyone else. The mentor owns copyright to any of the mentor's own writings delivered as part of the scheme.

4 In the Event of a Breakdown in the Relationship

Should the mentoring relationship break down in any way, and no third party be able to repair it, the mentoring relationship will stop and nothing more be due from either party except for the full payment of fees up to the point of breakdown. Breakdown is constituted by either party refusing to continue.

5 The Role of the Manager

The role of [the managing agency] as the programme manager in this relationship is to help to create goals for the project, issue agreements to mentor and mentee, monitor and evaluate the process by keeping in contact with both parties during the duration of the project and by supporting the relationship on both sides. Before a relationship breaks down, [the managing agency] should be the first port of call for both mentor and mentee.

6 Evaluation

[The managing agency] as the funding body is also responsible for reporting to funders on the project and as such may require participants to engage in both written and verbal evaluation with [the managing agency] or other third party evaluators.

Mentor's evaluation report

The report should include a summary of the following:

- The goals that were set at the beginning of the project
- The process of mentoring and how the mentee responded to the process
- An appraisal of the highlights and difficulties of the project and explanations if relevant
- Things that could have been done differently or better to enhance the process
- A statement on how far you think that the mentee has come via the process
- Your appraisal of how [the managing agency] managed the scheme from your perspective

Mentee's evaluation report

The report should include a summary of the following:

- A review of the goals that were set at the beginning of the project and an appraisal of whether you feel that you have met them
- What it was like to work with your mentor over the period of the scheme
- The highlights and low points of the project and explanations if relevant
- Anything that you feel that you could have done differently to benefit more from the experience
- A general statement on the value of the experience to you
- Your appraisal of how [the managing agency] managed the scheme from your perspective

7 Timescale

The mentor agrees to provide creative mentoring, on a one-to-one basis, for a period of _____.

Over that period the mentor and mentee will meet on ___ occasions. These meetings will take place at intervals of no longer than ___ weeks. Dates and venues are as mutually agreed. Communications between mentor and mentee will be restricted to the times of submission of materials and the actual mentoring sessions, unless a matter of emergency.

8 Rescheduling of Meetings

Should either party need to reschedule a session, at least 48 hours notice should be given and a mutually convenient alternative date agreed. Should the mentor and not the mentee attend a session, that session will be deemed to have been delivered and must be paid for.

9 Equality

Both parties must adhere and respect [the managing agency's] Equality Mission Statement which forms part of this contract for services. Should either party act in any way which compromises this

statement during the duration of this contract, [the managing agency] reserves the right to end the contract and if necessary to seek repayment of any fees which have been paid in advance.

10 Payments to the Mentor

Payment to the mentor will be at the rate of £___ per session, including preparation and travel time. The total fee payable for this contract of work is £___.

Here you need to specify the payment schedule.

Payment will be made in two instalments: 75% at the beginning of the contract and the second payment of 25% on receipt of the evaluation report on the project. The report must be received no later than _____. Late delivery of the project report may result in the non-payment of the final invoice.

Payments will be released following the receipt of invoices from the mentor. This contract is made on a freelance basis and [the managing agency] is not liable to cover the costs of National Insurance in relation to the fees for work.

I agree to abide by this agreement: (NB Copies of the agreement to be signed and given to each participating party.)

SIGNED: Mentee Date

SIGNED: Mentor Date

SIGNED: Manager Date