

How to support emerging artists:

A PRACTICAL GUIDE



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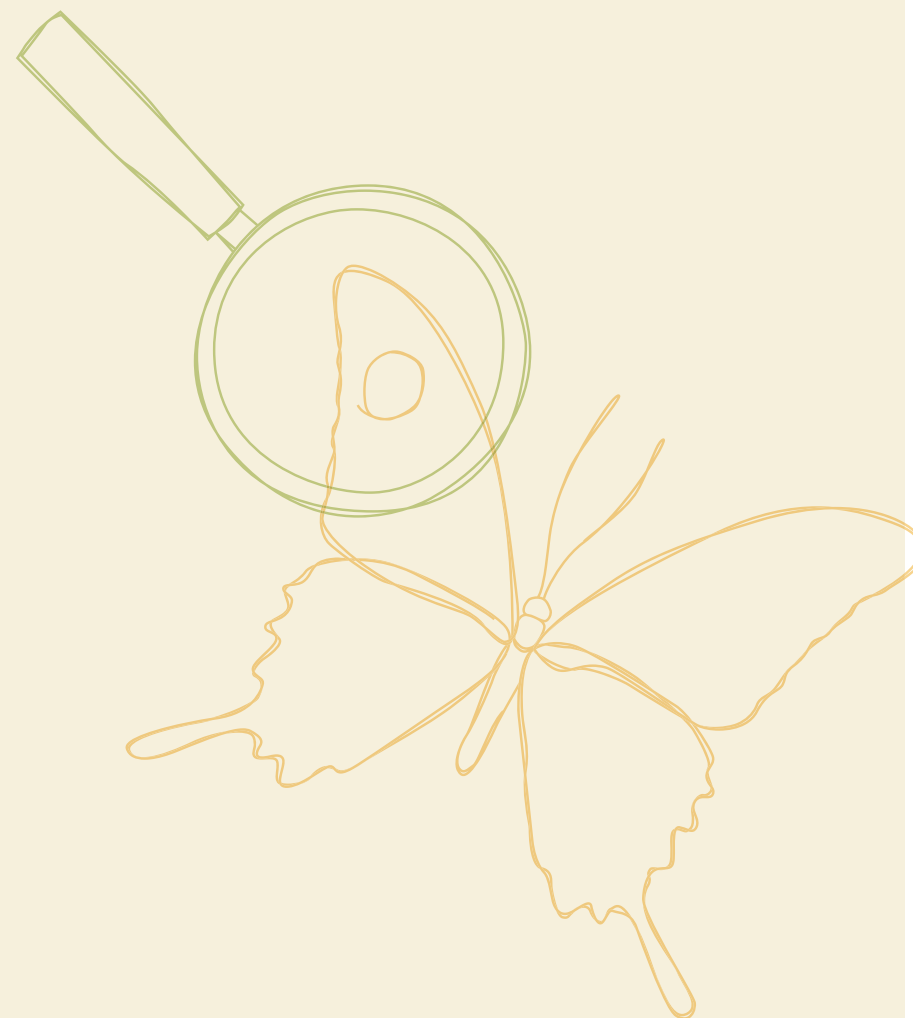
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Acknowledgements

We appreciate the enthusiastic involvement of our partners in this project, Artists Alliance, the Depot, Silo Theatre, Auckland Theatre Company, New Zealand Opera and the Basement; as well as all the arts organisations that participated in hosting interns, responding to submissions, and inspiring emerging artists. We also thank all the interns, mentors, artists and staff who took part in the initial project and whose words and experiences underpin this guide. Catherine George, Senior Grants Advisor, led the project for ASB Community Trust with Chloe Harwood, Strategy, Planning and Evaluation Manager. Patillo evaluated the Emerging Artists Pilot. Ruth Allen helped write up this guide.

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Emerging Artists /

How can we help?



There is little funding available to support emerging artists. Having 'emerged' with an educational qualification or some initial training and experience in the arts, it can be a difficult journey for an artist or performer to then establish a professional career or find a sustainable place within the arts world.

Support for emerging artists was identified as a gap during the ASB Community Trust's review of our Arts and Culture policy. Consultation with regional, national and international arts professionals informed our thinking about how to address this gap and an emerging artists pilot project was developed.

THE AIMS OF THE PILOT WERE:

- To look at different models of programmes that support emerging artists, and find out what factors help make programmes successful
- To evaluate the outcomes of three targeted programmes, undertaken by lead arts organisations in Auckland who had a strong track record of supporting emerging artists
- To inform future policy/assessment of applications for programmes for emerging artists
- To be able to provide information to other funders and arts organisations about the value of supporting programmes for emerging artists.

Three programmes were funded by the Trust in partnership with leading arts organisations in Auckland: Artists Alliance (visual arts), The Depot (community arts), and Silo Theatre, in partnership with New Zealand Opera, Auckland Theatre Company and Basement Theatre (performing arts). Programmes included paid internships,

mentoring and small grants funding. As well as the lead agencies, many other arts organisations and individuals provided invaluable support and opportunities to emerging artists in the programme. It takes a village to raise an artist! ASB Community Trust staff involved with the project were encouraged by the willingness there was within the arts sector to support and foster fresh talent.

Outcomes of the pilot

The Emerging Artists Pilot was evaluated over an 18-month period. The evaluation report noted:

- Outstanding employment rates: 94.7% of emerging artists who completed internships in the pilot successfully secured ongoing employment in their field of interest or were offered ongoing employment in 2012 productions in the creative industry.
- Paid internships fast-tracked the skill/knowledge development and confidence of the interns.
- All interns and mentees increased their professional networks and increased their understanding of the 'bigger picture' of the professional art world, and how to negotiate their way into it.
- The mentoring relationship was a key component of supporting emerging artists. Mentors and mentees needed to be well matched and have a formal mentoring agreement.
- The development of 'brokerage' models between the pilot partners and the small arts organisations which hosted the interns required significant investment in administrative systems, but produced good outcomes, including excellent work experience for the interns, capacity-building of the small host organisations, and consolidation of relationships between all involved.
- Each of the emerging artist support models leveraged off the existing capacity of the three pilot partner organisations, and further developed that capacity.
- The evaluation found that the pilot achieved positive changes at multiple levels, whether at the individual level, or in terms of professional relationships; at an industry level or in terms of the development of ways to foster emerging talent.

Emerging Artists /

How can we help?

Key funding factors

The pilot encouraged discussion and visibility of the value of a range of programmes to support emerging artists. It was also clear from the programmes that they could not have been well funded from within the organisations' existing operating budgets. Therefore, some key aspects of successfully funding internship and mentoring programmes were identified:

- Internships work well when they are paid. This ensured the commitment of the interns, and also meant that the providers felt a responsibility to the interns to provide a 'real' work experience.
- The internship should have an identified outcome or project, and this should be made clear to both the intern and the organisation at the time of establishing a contract. The work should either relate to their area of expertise, or should develop them in areas where they are less experienced. The work should be valuable both to the intern and to the organisation.
- The outcomes of the internship can be helped by the interns committing to keeping a blog or filling out a 'task-book' showing what skills have been gained during the internship period.
- Successful programmes have a high component of administration support. The programmes worked best when there was an independent project manager, who not only managed the project, but was available to support the interns if there were any difficulties in their employment. All the programmes required time from a dedicated staff person to advertise the positions, interview applicants, establish contracts, and be available for questions from both the interns/mentees and also the organisations and staff providing the internships and the mentors.

Supporting emerging artists: A practical guide

This guide is intended to provide information to other funders and arts organisations based on what we learned in supporting the Emerging Artists Pilot. The three pilot programmes are presented as case studies, followed by some practical tips on how to set up internship and mentoring programmes. There is also advice for funders considering how best to support emerging artists in their regions. Throughout this guide, there are quotes from interviews with participants about what occurred; these were chosen at evaluation meetings of the programmes (conducted by an external evaluation agency) as best illustrating some of the lessons that had been learned.

There is huge variation in the challenges and opportunities facing each emerging artist, arts organisation, and arts funder. While it is impossible to predict all those challenges, we hope this guide will go some way to helping others develop effective programmes and share our enthusiasm for the social and cultural benefits of fostering emerging talent in Aotearoa New Zealand.

Visual arts /

Artists Alliance

Artists Alliance is a national organisation for visual artists established in 1991 to 'represent and advance the professional interests of the visual artists of Aotearoa New Zealand'. This is done through advocacy for the visual arts sector in the wider community; strategic partnerships with key national and international organisations for the benefit of the wider visual arts community; and provision of programmes and services specific to the visual arts.

www.artistsalliance.org.nz



WATCH
VIDEO

<http://tinyurl.com/asves2e>



Visual arts/ Artists Alliance

Emerging Artists Pilot



TABLE 1

For the ASB Community Trust pilot, Artists Alliance ran two programmes for emerging visual artists. All applicants for both programmes needed to have graduated from art school within the past three years.

The first programme was a traditional mentor programme. Ten graduates were matched with ten mentors for a year-long mentoring programme. The mentors met with the mentees for a minimum of 20 paid hours throughout the year to support and guide their emerging practices and to help them achieve their stated goals.

The second programme was one of brokered internships. Artists Alliance acted as a broker, arranging paid internships (3-6 months long) with a wide range of arts organisations. These included a range of galleries (dealer, artist-run, public), a national art publication, a regional art fair and a sound art foundation.

Table 1 (below) summarises the aims and outcomes of the Trust-funded Artists Alliance pilot, followed by illustrative comments from an intern, a mentee, a mentor and a host organisation.

ARTISTS ALLIANCE EMERGING ARTISTS PILOT

WHAT WE WANTED TO ACHIEVE:

The project outcome we wanted to achieve was that the arts sector is strengthened/ arts employment is seen as legitimate, a 'real job'.

▶ OUR PROJECT WAS ABOUT:

An internship programme for seven paid interns for three to six months brokered by Artists Alliance.

A mentorship programme for 10 people over 1 year.

Applicants had to have graduated from art school within the past 3 years.

▶ RESULTS:

Internships completed 

Employed post internship in arts sector 

Mentees matched over 12 months 

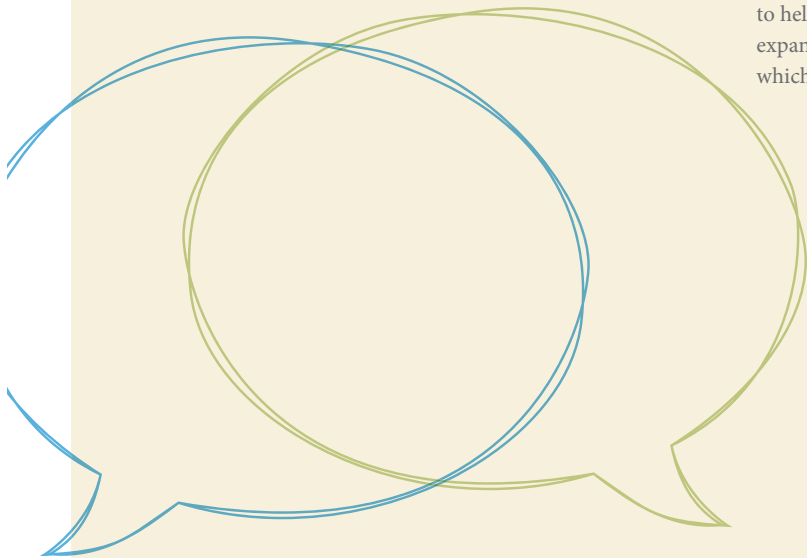
Mentors 

“I applied for the mentoring programme to help with the transition from being a student into the ‘real world’. At the time I had no idea what options were available for a practicing artist.”

— *Artists Alliance Mentee*

Visual arts / Artists Alliance

Speaking from experience



Helping the organisation to reach a wider public

The mutual benefits of an internship programme to both intern and the host organisation are highlighted by this intern's comments.

I found [the internship] was quite a beneficial programme for me in that you graduate with a MFA (Masters of Fine Arts) and there's teaching and not really so much else so...

it's an amazing opportunity for me to rack up some professional experience. It's also amazing to get paid to work there....

I imagine it would be quite difficult for one person to run the place without an intern. My focus has been mainly on publicity — the organisation reaching a wider public. We had our first music performer come through last month and we sent out promo packages [to media] and we just got a fantastic strike rate. We had lots of invitations for interviews and they were really keen to help to present these artists to the public and through that it expanded our field of people who are real keen to lend a hand, which is fantastic.

The 20 hours is long past

A visual arts mentor was struck by how much it was possible to learn from being a mentor, as well as the ongoing nature of the relationship beyond the programme.

When I embarked on this, I remember before I met her thinking,

'Oh God, what can we cover and how am I going to fill in 20 hours?' Once we started I realised how much there is to learn and how much I have learned over the years and there's a big void when you come out of an institution.

One of the things that most graduates are focused on is getting representation and that's the most significant step once you've graduated and you've decided you really want to embark on a career in visual arts, it's getting a gallery that's going to show your work and I was surprised that she didn't understand how to go about it. It's a very difficult process and there are only a certain number of galleries and they only take on a small number of artists per year so it's very tough.

The structure has been fairly loose and we've probably used up our 20 hours by now but I haven't been too concerned about that. We get on well, I consider her a friend and I'm really happy to help her out any way I can. So as far as I'm concerned I'll keep acting in the role to a certain extent - I care about her career and I'll do whatever I can to help her out. It is quite a competitive arena but at the same time, we are each other's support networks, it's a very difficult career to choose. Most of my artist friends are supportive of my work and my career, as I am of them. That is important because of the nature of our industry.

Visual arts / Artists Alliance

Speaking from experience

Appreciating the support from Artists Alliance

The organisations that hosted interns were a crucial part of the programme. A staff member from a host organisation comments on the importance of having a well set-up administration system for mentoring and internships, particularly in terms of the internship selection process.

The process of us determining a job description, a set of tasks and responsibilities that we wanted to try and achieve and providing that to Artists Alliance [was important]. Then conducting all the next part of the process of advertising it and promoting it and doing a reasonable amount of pre-selection was very useful. They then sent us through their selected group and we looked at that and met with four, maybe five, people. But the process was really good and it was useful having the Artists Alliance representative in the interviews.

It was quite an easy process, but a hard job, to make the decision, because all of the candidates were really able and capable people.

I think that was one of the good things, about how the selection process went too. They sent us a list of everybody that had applied and there were some that they had eliminated because they didn't fit the criteria that had been set, in terms of either being outside of the region or where their training had taken place or too far out from having been at university so not eligible. And they'd ticked those people off as well but they still sent us the list, but the pre-determined list of who they thought we should interview was really well done and sorted. I have every faith in how they did that as well.

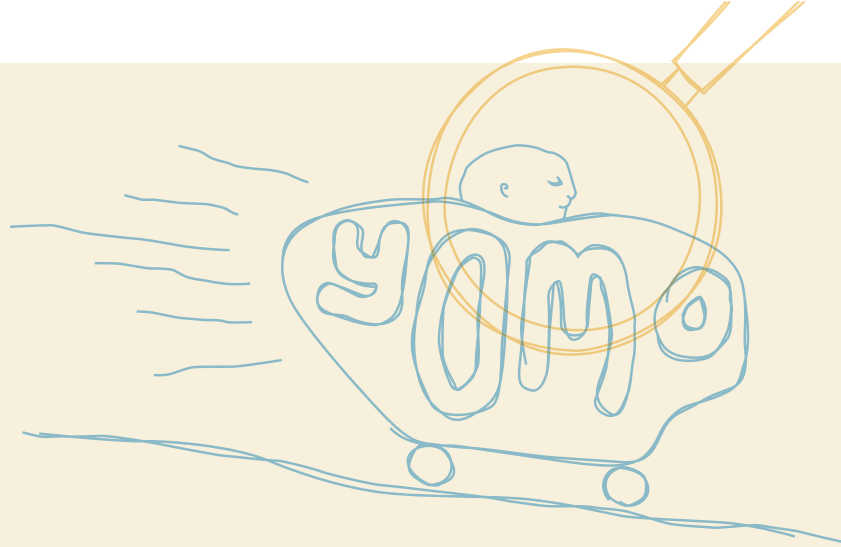
Measuring the impact of a mentor

A participant in the mentoring programme comments on the impact it has had on a career-building year.

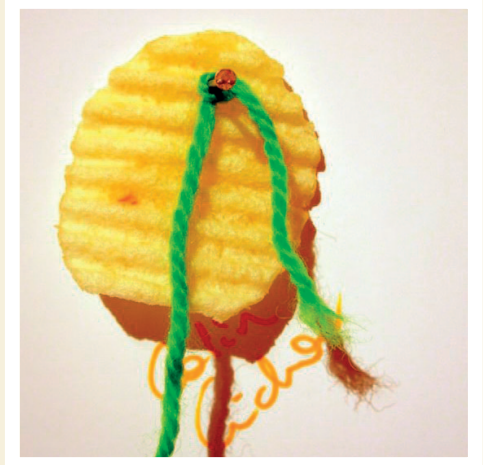
The progress made during the course of my mentorship has been incredible! I remember writing the application with some very clear goals in mind. Some of which I had planned to be years away. In the time I spent with my mentor I successfully landed an international artist residency, funding to attend this residency, a group show with a dealer gallery and more group shows during that time and for the future.

My mentor guided me through each of these processes giving me advice while continually inspiring progression and development in my work. There is no doubt in my mind that without having a mentor I would not have achieved so highly over the past year.

Community arts / The Depot



The Depot Artspace is recognised as one of New Zealand's most successful community arts centres. Its stated purpose is to 'encourage people to participate in the arts through all media', whether visual or performing arts, through 'creating an environment that encourages creating' and a belief that the arts should be 'non-discriminatory, inclusive and accessible to everyone'. Efforts to develop a community arts centre in Devonport began in 1994, growing to now offering a variety of facilities, services and events, including five galleries, a recording studio and rehearsal rooms, artists' studios, and community media (arts radio station and magazine).

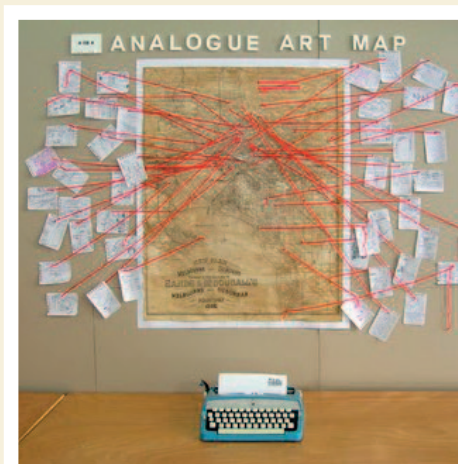


In terms of supporting emerging artists, the Depot has run a 'Pathways to Arts and Cultural Employment' (PACE) programme since 2002 and prior to that, from 1999, an Arts Incubator Mentoring Scheme (AIMS). Over that time many artists have been mentored and more than 60% have been supported into work in their chosen career. The Depot has also developed and run creative internships and apprenticeships since 2006 and lobbied successive governments to better support the creative sector.



WATCH
VIDEO

<http://tinyurl.com/am7hfz6>



www.depotartspace.co.nz

Community arts/ The Depot Emerging Artists Pilot

The Depot ran an internship programme from its Devonport base. It identified interns from artists linked to the gallery, as well as advertising some specific internships. Interns worked on or trained in discipline-specific projects or undertook professional development in areas of identified need. These included establishing a youth arts magazine for 8- to 12-year-olds, sound engineering, film making, curation and graphic design. The project had a total of 11 interns (10 completed and have secured successful ongoing employment in the field of their internship). All interns completed workshops and tailored mentoring by industry professionals.

Table 2 (below) summarises the aims and outcomes of the Trust-funded Depot pilot, followed by illustrative comments from two interns, a mentor and a Depot staff member.

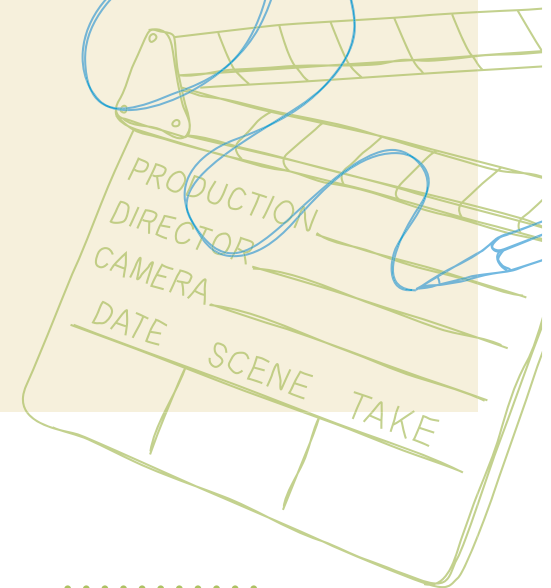


TABLE 2

THE DEPOT EMERGING ARTISTS PILOT

WHAT WE WANTED TO ACHIEVE:

The project outcome we wanted to achieve was: Models of Internship that lead to sustainable employment in the creative industries are initiated, explored, developed and validated.

OUR PROJECT WAS ABOUT:


To run a professional development programme in the community arts sector for eight emerging artists over 6 months with a 6-month follow-up period (This was extended to accommodate 11).

The project would be multi disciplinary, and open to artists within the first 5 years of their practice.

RESULTS:

Brokered internships 

Employed post internship 

Internship extended 

Community arts / The Depot

Speaking from experience



Getting the kick start to my career that I needed

Depot intern A found that 'real' work with clients taught him a lot and bridged the gap between tertiary theory and sustainable employment. His internship provided contacts for the future and a sense of pride and achievement.

I had been looking for work since January, after graduating from my Diploma.

I wasn't having much luck with getting a job because I lacked the experience that all employers want.

Through the course we did a lot of briefs but they were just given to us, so with the actual real life experience it's been a bit of a change because I have to write up the brief with the client. My first consultation, this lady came in and wanted a brochure. So she came in and we were talking about it and it was a lot different having to think about what I needed to ask her. It was quite a learning experience because afterwards I found I had to ask more questions and now I've refined that down to one meeting and a couple of emails before I know exactly what I need to do and how I need to do it. It's now been printed and distributed throughout North Shore.

After doing that first job, she mentioned my name to another of her workmates and he instantly came in and got me to do another poster for him and he's referred me on to other people so I've got contacts — I haven't got work out of them yet but they've made contact and asked if I'd be prepared to do work for them in future.

Such a supportive environment

Intern B's experience also built her confidence, work skills and employment networks. The way the Depot and the host organisation, arts auction house Webb's, treated the intern was also crucial.

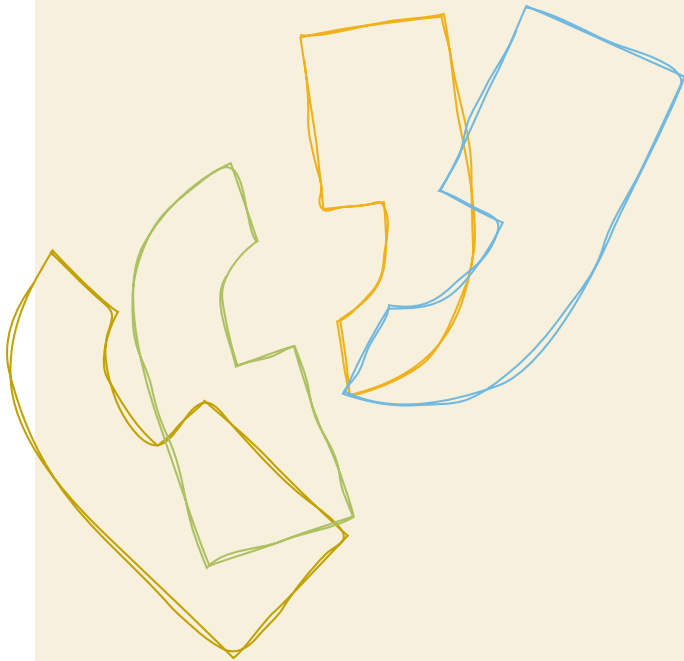
The Depot has provided such a supportive caring environment. I went across to the staff meetings about once a month, because my employment contract was through them, so in a way I felt like I had two workplaces.

They really welcomed me there and I felt like any issues I had during the course of the internship I could raise freely and I knew they would consider those issues and help me figure out ways to get around them or sort them out. So I felt 100% supported. I felt really lucky to get the opportunity.

And my colleagues at Webb's, I've got several people who are being referees for me for jobs I've applied for, and they are asking other friends and colleagues about jobs and putting my name about, which is great just in terms of employment. Because I need a day job so I can do photography in my spare time. Because I was working part time (in the internship), I was spending quite a lot of time job hunting and in that time I met some other artists in Grey Lynn, and talked to them about running a community art festival later in the year, and we put in an application and got a grant, and so that festival is happening. And because I'd finished the internship and got some new skills, the group said, 'Well, you should be coordinator' because there's some money attached to that role from the grant, so now I'm coordinating this festival, which is a completely new experience for me, and it was all linked to the internship.

Community arts / The Depot

Speaking from experience



The teacher-learner relationship

Intern C's mentor at The Depot describes the need to find the 'essence' of the job and establish this together with the intern. A good selection process, building trust in the relationship, and then seeing the intern develop the ability to work independently are all part of the mentoring experience.

I've got a dedicated day a week now which I am focused on training so it's meant that I've structured my schedule so that when he's there, we need to be doing practical things for him. I've had to do a little bit more planning about how to share what you're doing in a practical way so someone can learn from it.

It's all very well to go into a job and follow the leader and do what everyone else is doing but I think it's good to understand why you're doing things.

I've planned things out and thought about them a bit more so that when he's there, it's quite clear what we're doing and why we're doing it.

It's got to a good point now where he's able to practically be independent. We run a rehearsal space as well as the recording studio. We've got the big PA system in there and one week one of the speakers blew and I had to take it out to South Auckland and on the same day we had scheduled a full-day video shoot in the studio and the Depot called the intern that morning and got him to come across to the studio and run the session for me while I went to South Auckland and got the speaker fixed for a function that night.

This story is important because it's about trust. It's also satisfying because we went through quite a process to find the right intern and it has to be someone who is flexible because it's not just one kind of a role. He's hungry and eager so it's a double-sided trust relationship. Everything is built on that – it's an education about the technical side of things but also the practical function and confidence of how to go about generating an income, a workplace role, for yourself.

Developing a work ethic and work 'hardness'

A project staff member points out the need to consider how to manage the expectations of the employer and the intern when these are in tension. He also highlights the benefit of interns finding out what aspects of a career in the arts are not for them, as happened with Intern D.

She had been a student and had worked overseas, so she had not been in a position of employment for a number of years. One thing we noticed when we put her into a placement for the first month was extreme tiredness and difficulty in maintaining work energy and momentum, and we worked with her on work 'hardness'. She had to develop getting into a routine and we find this with people who've been unemployed for a period of time – they lose work ethic, being able to get up and go to work and go through the day without feeling exhausted, and also working for three days and then not working for a few days and dealing with the feeling of disconnect with the organisation and not being a full-time employee there.

We arranged a few sessions with our personal development consultant for the two of them to figure out where she needed assistance. The consultant then brought to us the issues we could possibly address through the internship. Then we have the practical level where each staff member at The Depot supports or trains (an intern), so you've every level covered, and with people who are modelling a work ethic.

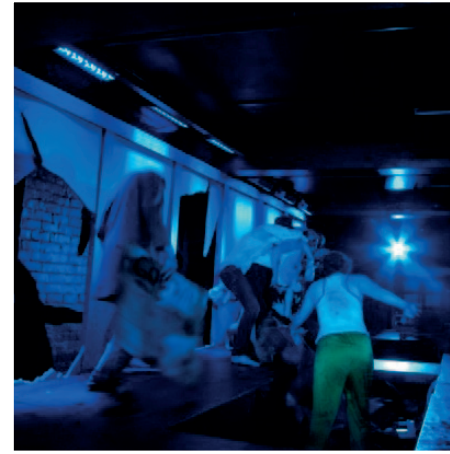
As a result, Intern D is very confident in working now; there's not this lack of work hardness. She's also dealt with some issues regarding the fit of her nature and her creativity in a corporate environment (where she was interned), the tensions that have existed there for her and her realising that this is not an ideal work environment although wanting to be employed there.

At the four-month mark we determined that there would not be ongoing work there and assisted her to reconcile to that and begin to apply for other positions. Internship does not always result in employment and so a key transition at the fourth month is to help interns reconcile that and see how we can redirect their focus and begin to go through that whole application process. But confidence of a work history plus a recommendation – the provider organisation said they'd give her a really good reference – will stand her in good stead. So that is a personal change that she has gone through as a result of that.

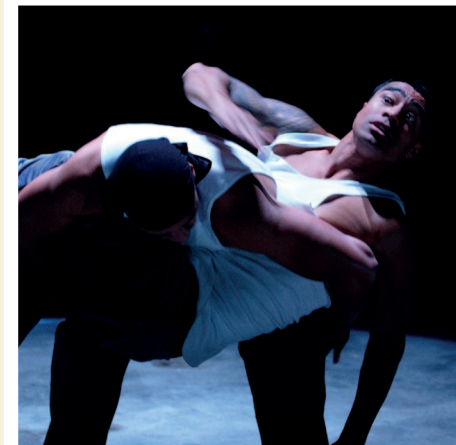
Performing arts / Silo Theatre

Silo Theatre is one of Auckland's leading independent theatre companies, with a particular emphasis on producing contemporary work and supporting emerging talent. Silo worked in partnership with three performing arts companies in this project. The Auckland Theatre Company (ATC) has been the city's premium professional theatre company for the past 20 years (www.atc.co.nz). New Zealand Opera is the face of professional opera in New Zealand, with a head office and technical centre in Auckland (www.nzopera.com). The Basement is a small independent inner-city venue for performing artists and 'adventurous emerging artists' (www.basementtheatre.co.nz).

www.silotheatre.co.nz



Photography (clockwise from top left):
Jessica Verryt, Jessica Verryt, Jessica Verryt,
Andrew Malmo, Andrew Malmo.



Performing arts / Silo Theatre

Emerging Artists Pilot



Silo ran a programme for emerging artists with ATC, NZ Opera and the Basement that aimed to not only support the careers of emerging performing arts practitioners, but also to help fill identified gaps in the performing arts industry. There are not enough practitioners in the areas of production, so interns were taken on in the following disciplines: stage management (2), set design, lighting design, costume design and production management. The collaboration between the performing arts companies meant that interns were able to work across a range of productions for all the organisations involved.

Small grants project

In addition, the Basement partnered in a programme that looked at the value of small grants to support emerging performers. Each production programmed for a season at the Basement could 'pitch' to a panel of three professionals for a grant of up to \$1,000 to add value to their production. The value of this was not only in the dollar value of the grant, but the experience of pitching, and the mentoring and advice that came out of the pitching sessions.

Table 3 (below) summarises the aims and outcomes of the Trust-funded Silo Theatre pilot, followed by illustrative comments from an intern, a mentor and an artistic director.

SILO THEATRE EMERGING ARTISTS PILOT

WHAT WE WANTED TO ACHIEVE:

For this pilot we wanted to focus on areas identified as gaps in the performing arts industry — set design, production and stage management.

The longer term project outcome we identified was an industry fully staffed with trained people, and pathways for new practitioners to make it in the industry.

▶ OUR PROJECT WAS ABOUT:


Internship Programme — Four paid interns in 6-9 month internships matched to paid mentors.

Emerging artists production funding of up to \$1,000 for new productions at the Basement theatre.

▶ RESULTS:

Internship programme

Brokered internships 

Employed post internship/ offer of work in 2012 productions 

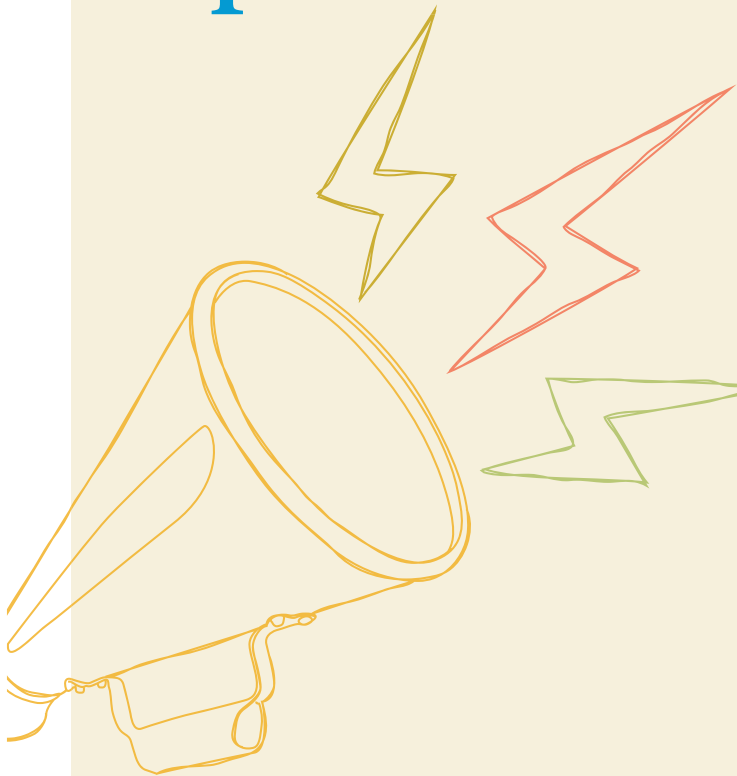
Basement small grants production funding

Productions receiving \$1,000 

TABLE 3

Performing arts / Silo Theatre

Speaking from experience



Learning the art of professional set designer practice

This intern appreciated a mix of structured observation and 'hands-on' involvement, with strong mentor support. There were jobs to do across three companies which exposed the intern to a wide range of processes, people and ways of working.

This internship was about learning what's required as a professional set designer. Interning on shows, going to production meetings with the director, the designer, and the lighting designer and seeing how they work across different companies, the processes and timelines in each company. Auckland Theatre Company has a formula they follow — they have four design meetings, then rehearsals start and that's when the design is presented, and then there's five to six weeks to get the designs made and there are production meetings for problem solving.

Watching is a good way to learn and I actually got to contribute too.

I did the design for the Young and Hungry Festival by myself. Being able to talk to my mentor whenever I needed to was great. He was really available and helped make the whole thing happen, because he knows so much about construction. With his guidance through the process I learnt so much.

I've been able to be involved with Auckland Theatre Company, New Zealand Opera and Silo Theatre and a whole lot of young people who work with Young and Hungry, so all those networks have come out of this in a working context. Without a doubt, I've made a lot of relationships which will be really valuable to my future work opportunities.

A structured mentorship brings rewards for mentor and mentee

Having the structured support of an experienced mentor means that organisations are more likely to be willing to risk new talent. This mentor speaks of the importance of the mentor/mentee relationship in seeding future creative teams and developing practitioners who have good lines of communication across a close-knit community, given the urgent need for skills in this field.

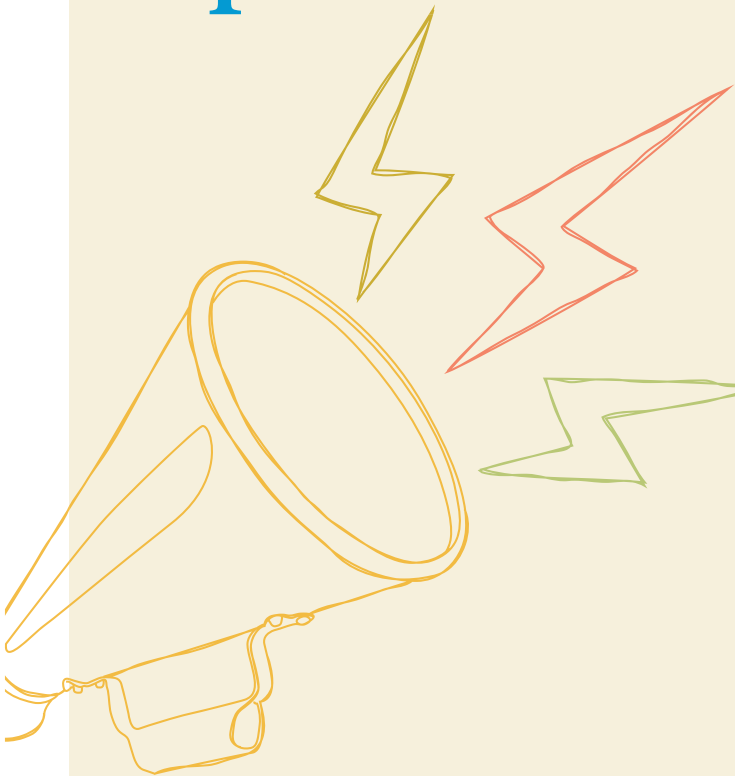
It's hard for young people to break into the design industry. Companies are reluctant to take a risk on a new designer. I understand that, because there's so much money involved and so much at risk, but for me, I want to see young energy. I am stimulated from that. In some ways it's quite selfish,

I want to go and see new ideas and have a dialogue with a new group of people, because otherwise design inspiration and discussion tends to be very much closed down.

What I've found in the last three months is Auckland Theatre Company, the Opera and Silo opening up to the possibility of younger people coming through. And I can sit behind those young people and mentor, so the companies know that nothing will fall over. It also means the interns can ask me questions with no issues, because they know there's no agenda and they know I want them to have the work, it's not a competition structure there. If they felt they were competing with me for work, that's a whole different relationship.

Performing arts / Silo Theatre

Speaking from experience



Observing the changes

An artistic director reflects on the development of technical skills and knowledge that occurred in a short time as he saw an intern stage manager working with the same company on different projects that were challenging yet successful. He saw the accelerated learning that occurred on the job.

Over the course of a year, we had the opportunity to interface with, in particular, one intern over a range of very different projects as a stage manager.

Stage management, as a very necessary function to theatre production, requires a selfless individual with robust problem solving skills. They have to, at all times, facilitate effective lines of communication across all of the different levels of production and administration, thinking ahead to isolate problems before they actually occur. All this while allowing artists the opportunity to try things out, stumble, fall, get back up again, change things, re-create, sharpen, hone.

Creatives all have very different temperaments; here, the intern learned firsthand that you have to apply a different sensibility to each new project. With some directors, the rehearsal room needs to feel relaxed and loose; in others structured and ordered. And creating art isn't always easy. Two projects that she worked on could be easily described as 'traumatic' in their creation. One was a new work which was created from the ground up, the other was a gritty, emotionally challenging play for a solo performer. This notion of adaptation and malleability to the creative environment around you began to be very effectively understood and practised over her time with us.

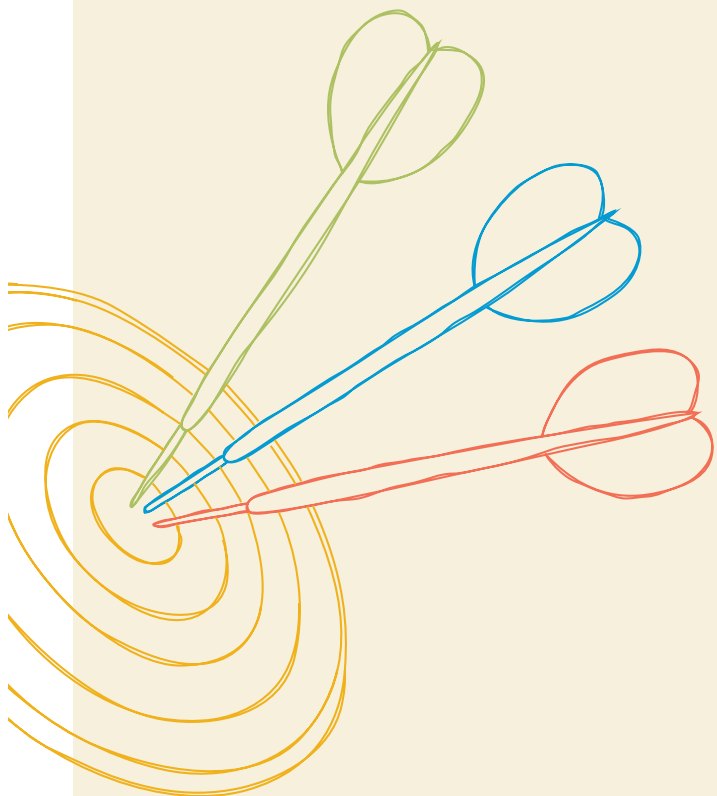
Stage managers are required to be very emotionally mature. This can often be the hardest thing to learn, but this intern was required by the very nature of the solo performance project to deal with and ease very complex emotions. The solo performer is required to share all of themselves and this can be very exposing. It resulted in a difficult environment — one in which the mood of the room would change daily. You could see her learning very quickly how to deal with complexities of emotion.

For me, it was fascinating to see how she applied these skills on her final project, one in which she was required to work with a number of highly skilled, senior practitioners. With these artists, she was able to contribute a constant, supportive presence; one that allowed the artist to create.

Over the course of a year, we got to see her grow and mature as a practitioner in quite an extraordinary way; it proves the value of sustained investment in practitioners over a period of time.

Internships /

Practical tips



The ASB Community Trust Emerging Artists Pilot funded paid internships in the three arts organisations. This way of supporting emerging artists was chosen based on consultation with the sector and the existing capacity and experience of the partner organisations. The case study narratives presented above have outlined some of the potential benefits and challenges of internships; in this section, additional tips drawn from the consultation and pilot are outlined, to help others who are considering supporting emerging artists in this way.

Internships are a well-established way to foster new talent and give real-world experience to novices and trainees in many fields, including the arts. While there is no fixed definition of an internship, the following features are typical:

1. It is short term (in the Emerging Artists Pilot, internships were three to six months)
2. It is a paid position with 'worker status' and a contractual relationship with an employer
3. It gives a first experience of a particular sector or role to someone with some relevant skills and knowledge, or allows them to take a next step from a voluntary role
4. It is a position that contributes to the work of the host organisation, not just an observer role
5. There should be a defined role and job title.

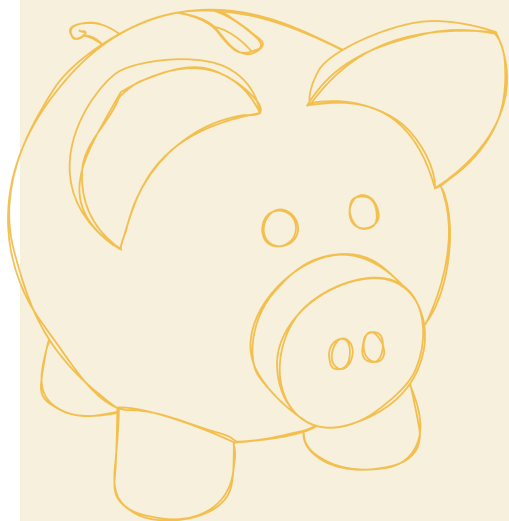
(Arts Council England, 2011)

An internship is NOT volunteering, an unpaid student placement, a bit of work experience without structure or pay, a way to give someone's nephew a bit of a job over summer, or a way for an organisation to get someone funded to stuff envelopes, make coffee, and clean out the props cupboard.

Internships /

Practical tips

The following steps and tips are drawn from international literature on arts internships and the experiences of the Emerging Artists Pilot.



Preparation

Organisations thinking of applying for funded internships need to consider:

1. A clear set of objectives — what are we hoping to achieve?
2. How will this internship help us achieve our aims?
3. A specific role and formal duties for the intern: Will the intern work on a specific project? Is this an extension of an existing role or a new role? What are our expectations of keeping a 'task-book' or record of tasks achieved?
4. Who will supervise and support the intern? Who will the intern report to? What is the process for managing performance issues or any difficulties arising for either the intern or the team?
5. Mentoring arrangements — formal, paid mentoring or more informal? Externally/internally provided?
6. What background/training/skills would we want the intern to have?
7. Any practical limitations like lack of office space/computer access; only open on specific days; requirements for evening/weekend work; needs transport etc?
8. Pay and conditions; what are the budget and reporting requirements to funder/host organisation/partners?
9. Length of internship (usually less than 6 months)?
10. Other matters unique to your organisation?

Recruitment

Consider whom you would like to recruit, how to do so, and what they need to do to convince you to take them on.

Who? Think about the pool from which you would like to recruit. For example, in the pilot, very different groups were targeted according to the needs and values of different arts organisations, such as:

- Only applicants who were within three years of completing a tertiary arts qualification, or
- Only those who were already volunteering or had worked part-time for the organisation were invited to apply, or
- People who had experience of long-term unemployment were targeted.

How? Think about how you will recruit, for example:

- Shoulder-tap from existing networks or current volunteers and suggest that people apply
- Advertise for applicants/expressions of interest: Key site is the Big Idea/Te Aria Nui (www.thebigidea.co.nz), 'home of NZ's creative community' with job and event listings, artist profiles and networking
- Notify your networks of the opportunity to apply through your company database
- Broader job-recruitment sites may lead to you being flooded with applicants ('I've always thought of myself as a creative person despite having no experience, training, or awareness of the field...'); only use these for very specific positions that are hard to fill.

What? What form should their application take? A CV and covering letter? An expression of interest in the particular project with some ideas as to how they might engage with it?

Internships /

Practical tips

The following steps and tips are drawn from international literature on arts internships and the experiences of the Emerging Artists Pilot.

Selection process

In the Emerging Artists Pilot, staff at the Artists Alliance processed and shortlisted applicants, on behalf of the staff of the small arts organisations who were willing to take an intern on, but had limited capacity to manage the whole selection process. The intern hosts just had to interview from the shortlist and make their selection. Therefore, it pays to consider:

- Once applications are received, who will be responsible for selecting and shortlisting?
- What are the agreed criteria to shortlist?
- Who will conduct the interviews?
- How will successful/unsuccessful candidates be notified and by whom?

Interviews

Be really clear about the limits of the project, and that there is no guarantee of employment after the internship is over. Salary is limited; ensure applicants understand the financial implications of being involved.

Induction

An intern is an employee, therefore all the usual employment requirements apply, including being clear about what is expected, job description/contract, pay and conditions (including leave entitlements), health and safety obligations (of employer and employee), expected hours of work, access to supervision and support, etc. The age of the employee also affects pay rates. The Ministry of Business, Innovation and Employment (Labour section) has the information you need (*Freephone 0800-20-90-20; website www.dol.govt.nz*).

Induction

Think about how the tasks or project might need to be revised to suit the talents and skills of the particular applicant you have selected, e.g., previous work experience, confidence with dealing with the public etc. Think about a welcoming first day, including allocating responsibility for who will show them around, make sure they are introduced to people, and cover the administrative tasks like arrangements for pay, health and safety etc.



Supervision and mentoring

Interns need more supervision than experienced staff; it is a learning role. Agree on clear targets and how to best keep a record of what has been achieved, as this will be invaluable for the intern's work history and future employment (see What have I done?). Schedule check-ins with a senior staff member or manager to see how things are going (see How is it going?) What access might there be to professional development or training opportunities, in-house organisational meetings or workshops? How might the intern's mentoring needs be met? (see Effective Mentoring).



Internships /

Practical tips

The following steps and tips are drawn from international literature on arts internships and the experiences of the Emerging Artists Pilot.

TIP →

What have I done?

Interns should keep a record such as a task-book or a weekly blog, which outlines expected tasks, what they have done, skills developed, useful information, special achievements, challenges and areas for further development, others' feedback and ideas, etc.

How is it going?

Schedule planned check-ins across the duration of the internship so that changes can be made proactively (e.g., mentor is too busy, we need to allocate a different one) rather than reactively when difficulties have become entrenched. At the Depot, an external 'personal development' support person provided an opportunity for interns or other staff to talk through concerns prior to raising them with the organisation if necessary.

↑
TIP

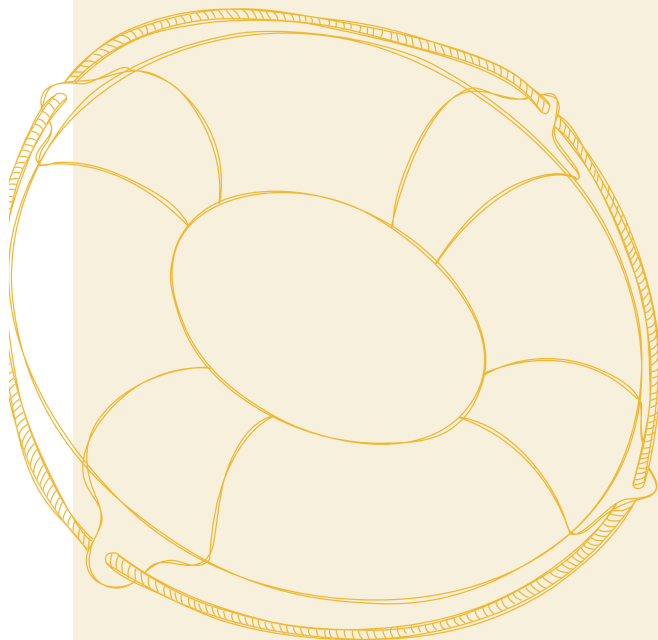
Ending well

Given the short duration of an internship, the focus on 'next steps' should really feature from the outset, in terms of interns getting a sense of how their work experience will contribute to their future arts career.

However, as the end of the internship approaches, it is important for a mentor or project leader to explicitly consider with them the opportunities arising from their internship experience. As outlined in the pilot case studies, these can range from a post-internship employment offer; a work history and employer reference for future opportunities; contacts and networks within their field of interest to draw on and build; and/or a clear decision that a particular area of arts employment is not for them.

Internships /

Effective mentoring



Mentoring is a partnership between a more experienced person (the mentor) and someone less experienced - in this context, an emerging artist (Hunter, 2002). In the Emerging Artists Pilot, there was a range of people who supported the interns. These included formal mentors who had paid, allocated hours to foster the development of the emerging artist's skills and knowledge, as well as informal mentoring from experienced artists and staff. As with internships, there are no fixed ways to run mentoring relationships, but some points to consider for a formal arrangement include:

- Mentor and intern need to agree on the goals of the relationship and determine the criteria for achieving them
- Consider how often mentoring should occur (e.g. weekly) and where; and how to arrange extra help or contact outside of this regular meeting schedule
- Consider the 'what ifs' — for example, what to do if the time available becomes an issue or the mentor/intern match is not successful. Mentoring should be voluntary, in that neither mentor nor intern should be forced into a relationship with someone they cannot work with; however, it may be a requirement that there is mentoring as part of the supervision and safety of the internship, so another mentor may need to be found
- Both mentor and intern should agree that their conversations are confidential (and the grounds on which that confidentiality would be breached, namely if there is evidence of illegal activity or of risk of harm to self or others)
- The mentor is not legally responsible for the actions of the intern
- Professional, artistic and commercial ethics must be respected by both mentor and intern and neither should take advantage of the relationship.

(Hunter, 2002, Australia Council for the Arts)

Mentoring can be an important bridge for emerging artists as they move from arts education or training into the industry environment and trying to establish a professional career. The mentor can share their experiences of dealing with the 'gatekeeping' or institutional barriers that can be hard for new artists to navigate. While the mentor may need to share specific, technical skills at times, the emphasis should be less on skills transfer and training, and more on the overall professional development and 'big picture' thinking of the intern. Mentors often find they learn a great deal from the role, in terms of their own professional growth, a sense of contribution to their field, the mutual exchange of ideas with the intern, and supporting organisational development.

The 'big 3' conditions for successful mentoring

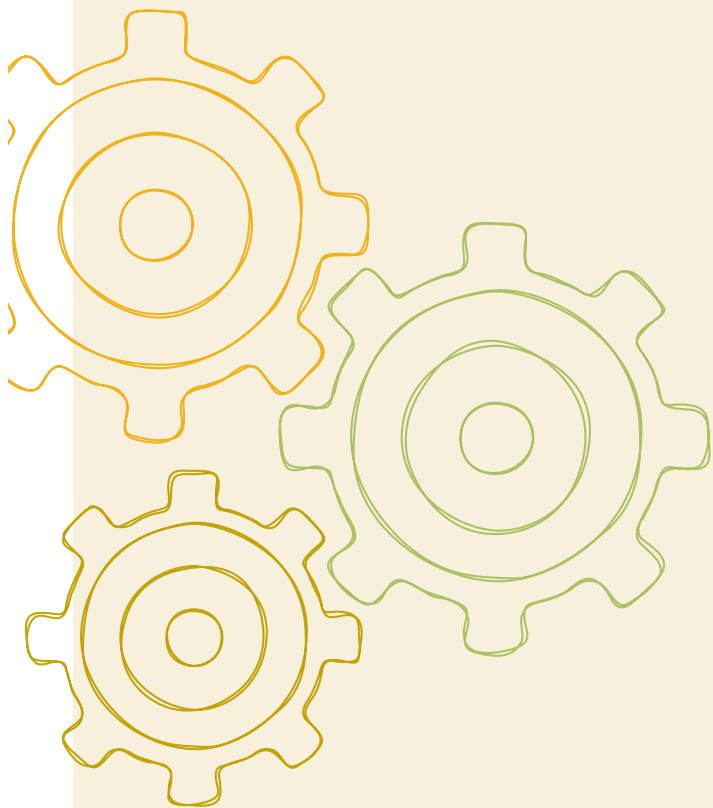
Arts practitioners with mentoring experience who were surveyed in Australia had wide-ranging opinions about the details of what made a 'good' mentoring programme, but kept coming back to three key conditions for a successful relationship:

1. *Set clear parameters and expectations from the beginning*
2. *Create a 'safe space' for communication*
3. *Recognise that both mentor and mentee are learning from each other.*



Internships /

Advice for funders



There are gaps in support for emerging artists throughout Aotearoa New Zealand. A viable path of transition from education into sustainable arts employment is largely absent; work experience or on-the-job training is not generally available nor is the attendant training for work readiness. At an evaluation summit near the end of this pilot, those involved agreed that creative initiatives which facilitate sustainability for emerging artists will enrich and bring to any region a new and necessary form of social, cultural and economic development.

Based on the positive experience the ASB Community Trust had with this pilot, we would recommend that other funders consider what partnership opportunities may exist in their local arts communities, bearing in mind the following:

1. What are the resources needed to manage the project?

There was unanimous support for paid internships in this pilot; they were seen as valuing the intern and the nature of their work as well as strengthening and adding value to the creative sector. Mentors too need to be paid. Hours and pay rates need to be reasonable in relation to the clear outputs expected. The capacity to manage the project well is also important, including administrative support, mentoring, and tasks that are relevant to both the emerging artist's training and the needs of the sector.

2. Who are the host organisations you can work with?

It is important to have confidence in the host organisations' commitment to building the skills of emerging artists, and their ability to manage and support them with appropriate projects and mentors. As the case studies showed, interns are both novice employees with support needs, as well as fresh talent who can make a significant contribution.

3. What partnerships or specific sector needs could be targeted?

Silo's partnership with three other performing arts companies (Auckland Theatre Company, NZ Opera, and the Basement) responded to an identified shortage in production expertise. The partnership allowed interns to work on a wide variety of stage management and design project types and scales, and build networks for sustainable employment.

4. Input from an expert panel

The Emerging Artists Pilot had an expert panel of people with qualifications and experience relevant to the New Zealand creative industry, outside of those involved in the pilot. The panel was set up to add another perspective on the evidence collated across the pilot, and to advise on policy and next steps. The panel members were selected through the Trust's existing relationships within the arts and culture sector.

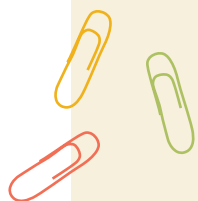
5. How do you know it is working?

Ongoing evaluation needs to operate at all levels:

- Scheduled 'check-in' conversations between intern and host organisation/mentor as to how the placement is going for all concerned
- Timely review of outcomes/outputs (in task-book or similar) and revising goals or tasks as necessary to suit the changing realities of the context
- Formal, strategic review of the operations of funder and host, partner organisations, budget management and next steps.

Internships /

Advice for funders



Evaluation does not need to be expensive or complicated, but is an important part of reflecting on how to improve a programme, build on successes and be accountable to funders and participants. Evaluation methods can include:

- Reporting on hard data - tasks completed vs. outputs expected; post-internship employment rates; specific individual and organisational benefits
- Facilitated evaluation meetings, allowing all involved to outline experiences and recommendations for future projects
- Qualitative interviews with key informants for their detailed evaluation of the project, which may also be summarised and fed back to funders
- Survey feedback on the project from all involved via 'survey monkey' or a paper questionnaire
- Creative outputs summarising the programme — for example, participants in the ASB Community Trust Emerging Artists Pilot produced videos to capture the essence of their learning which were presented to the Trust.

Following the success of the Emerging Artists Pilot, the ASB Community Trust is keen to share both our learning and our enthusiasm with others. Our hope is that funders and arts organisations around Aotearoa New Zealand will experience the benefits of working together to support emerging artists, and see the tangible positive outcomes that result, not only for individual emerging artists and their mentors, but also for arts organisations, funders and the wider community.

Support for emerging artists is part of ensuring the ongoing sustainability of the arts and culture sector, a vital part of the vibrancy and identity of our communities.



Sources & resources

For further information contact ASB Community Trust on 0800 272 878 or (09) 360 0291, or visit www.ASBCommunityTrust.org.nz

As part of developing the Emerging Artists Pilot, the ASB Community Trust surveyed the international literature on how to support emerging artists. Here are two easily accessible resources that we found useful.

Arts Council England (2011). *Internships in the arts: A guide for arts organisations*. London: Arts Council England and Creative & Cultural Skills. Can be downloaded at:

www.artscouncil.org.uk.

Hunter, M.A. (2002). *Getting connected: Making your mentorship work*. Sydney: Australia Council for the Arts. Can be downloaded from the Australia Council website at:

www.australiacouncil.gov.au.

Ministry of Business, Innovation and Employment (Labour section). For guidelines on employment requirements. Freephone 0800-20-90-20; website:

www.dol.govt.nz.

