

Chapter 5

Analysis of the Mentoring Data

Good teaching ought to help students learn not simply to answer questions, but to ask better ones themselves.

(Laurant Daloz, *Effective Teaching and Mentoring*, 1986, p.222)

Introduction

The experience and meaning of the mentor relationship in the training of musicians is discussed in terms of how the informants, firstly, described mentors and their own conceptualisation of mentoring. These descriptions are the essence of the experience in terms of making the experience 'what it is and without it, would not be what it is' (van Manen 1990, p.177) and, secondly, reflected in the experience of either being mentored or mentoring others.

The essence of the mentor experience for musicians

Defining the concept

All 15 of the informants agreed that the concept of mentoring was about relationships and the process of supervision. The relationship was described in terms of its value and importance to both the mentor and the protégé. For the mentor it is often the passing on of knowledge and his/her own life's work and experience. For the protégé, the mentor relationship is associated with personal and professional training and development and, at times, taking the mentor's ideas another step further. This concept was summarised by Informant 1 when he said, 'she said "now you take it" and it was like passing on the

baton of her work'. The reason for mentoring a protégé was explained as follows by Informant 1:

I grow all the time. I love it because I am surrounded by very gifted students who sometimes bring tremendous insights to me in areas that I'm just not looking at at the present time, and it causes me to re-focus, so I find it to be tremendously exciting.

The informants agreed unanimously that a mentor relationship was especially important in the training of musicians, and that they themselves could identify one or more cases of mentorship in their lives as part of their professional training and establishment of a career path. This is really not surprising when the majority of renowned musicians of the past and present have had mentors in their lives, whether they be conductors, composers, teachers or performers.

Description of mentorship

The mentor relationship was described by all the informants to be a 'natural relationship' that grows from a common understanding and starting point usually associated with a 'good' teaching style. This was confirmed by Informant 4 when he said, 'a good teacher is a good mentor', or Informant 1 when he said, 'it is the mentor relationship that must be built and developed into the teaching situation, and is found in its fullest expression on a successful one-to-one teaching'.

It is a relational phenomenon that cannot be arbitrarily imposed on individuals by the formal system (ie, the institutional structures and procedures), but grows out of the process of the teacher and student interaction. This is also supported by Morton-Cooper and Palmer (1993) who stated that mentoring concerns the building of a dynamic relationship in which the personal characteristics, philosophies and

priorities of the mentor and protégé interact to influence the nature, direction and duration of the relationship.

The informants were asked to describe their own experiences of the mentor process and their personal approach to, and philosophy of, mentoring in terms of the students they teach. The majority described the relationship in terms of being a surrogate parental type relationship that required great patience, generosity of time, and a genuine interest in the welfare of the student. It is a relationship whereby the mentor takes responsibility for the total development of the protégé, including the musical aspects of technique, musicianship and academic development, as well as the development of the person. The informants described this as taking responsibility for the cultural development of the student so that he/she understood the traditions of the past.

Informants also discussed the concept of broadening the student's horizons and self development to include other areas of the arts and humanities study:

She was very honest, very direct, very straight-forward about expectations, very interested in not only my musical development but my development as a person.

(Informant 1)

A long standing relationship with whom you advise musically, technically, culturally and privately too.

(Informant 3)

It's as much to do with the growing, maturing personality as the actual technical musical side of things.

(Informant 4)

Mentors were described by the informants as people who leave imprints on protégés' lives by their charismatic personalities, and need to communicate their love of music to others. Informant 11 expressed this by saying, 'he felt the excitement and the beauty of the work, he was inspirational'. The mentor relationship is given special meaning because of the genuine interest and care that teachers have for their students, as well as the development of a close personal and professional bond between both mentor and protégé. This bonding develops because of the natural rapport or 'chemistry' between mentor and protégé, and is largely dependent on the personality types of the two individuals.

Mentors were seen as 'opening doors' and recognising student potential and talent that often is not part of the student's consciousness at the time of tutoring. From the student perspective, the relationship is perceived as instrumental in his/her personal and career development. This is summarised by the following extracts:

That teacher opened the doors to all sorts of things to me, to music, to conducting, to orchestration, to counterpoint, because of the chemistry between us.

(Informant 4)

They (mentors) extend you (protégé) and give something of their own message and their own insights, caring and approachable, encouraging and challenging.

(Informant 7)

It's simply opening doors so that they (protégés) can find which ones they want to go through.

(Informant 2)

The ability to open myself (protégé) to what was inherent but perhaps dormant at the time.

(Informant 8)

The development of the relationship was described in terms of the mutual bonding between mentor and protégé, where the student learnt to speak the same language as the teacher, while at the same time developing an understanding and love of the discipline. This grew from a sense of confidence, challenge, motivation and recognition conveyed by the mentor, while providing at the same time a mutual interest and learning stimulus for the teacher. A clarification of this concept is expressed in the following statement:

... what they (protégé) say, I might think 'no' at the time, and after I (mentor) think about it they're really right in dealing with something that I haven't paid attention to. So I love to have these people around me because I grow from it. Sometimes they bring tremendous insights to me in areas that I'm just not looking at at the present time and it causes me to re-focus, so I find it to be tremendously exciting.

(Informant 1)

For some informants the experience of being mentored as a student was considered to be a time in their lives that had 'spiritual' significance. This was because of the profound impact the relationship brought to the direction, and unfolding, of their personal lives and career, including the personal closeness and shared experiences of the relationship. For the protégé it is a time of transition where he/she (with the help of an older more experienced person) undergoes a metamorphosis of becoming a professional musician. It is often part of a life developmental stage associated with the becoming of, and being

accepted by society as, an adult. Subsequently, this stage in life is an intense time of self development, growth and self assurance. Informant 1 developed this concept when he stated that he tries to get his students to listen to their own voice by trusting their own intuition. This concept of self development is supported by the following extracts:

You (mentor) have to get close to the student, or the student has to get close and you have to eventually speak the same kind of language, meaning the same thing about the same words, and to establish a kind of confidence, a kind of trust on the part of the student and the teacher.

(Informant 3)

They (mentors) are always trying to get you to see more than you (protégé) see at the moment, going from black and white to all the colours of the rainbow.

(Informant 6)

They've (mentors) been personally supportive to me but they're people with whom I've discussed spiritual as well as practical difficulties, almost in the realm of psychotherapy to some degree, people with whom absolute frankness about personal issues, about how I feel playing, about what music is and what we do as musicians. They've been very giving to me.

(Informant 11)

Attributes and skills

While mentorship was considered a natural relationship that grew from an excellent teaching style, the relationship was considered by all of the informants to be dependent on certain skills and attributes of both the mentor and the protégé. All informants believed that the

teacher needed to have a love of music, and be enthusiastic in their need to convey this through their teaching. This means having a thorough working knowledge of his/her particular instrumental discipline as well as the concert repertoire of the instrument. Mentors need to play, or have played, the repertoire they are teaching to be able to advise and instruct the student in the broader technical, interpretative and performance details of the musical works. For example:

They (mentors) are a guide in terms of what they say and what they do, the standard to which they play an instrument which inspires the student.

(Informant 7)

Able to communicate, have a natural inclination and know an awful lot about what you (mentor) are teaching. You need to know it in a practical way.

(Informant 2)

The informants believed, on reflection of their mentoring experience as protégés, that it was the love and enthusiasm of music by their mentors that provided the greatest stimulus for their devotion to studying. As students, it was not always possible nor an easy task to please the mentor by attaining his/her set standards. However, as protégés they believed that the mentor always had their best interests at heart and was keen to help them move to the next plateau of learning. This enthusiasm and love of music was expressed in the following extracts:

He (mentor) took a special interest. I mean, it was quite easy for a one hour lesson to turn into a two hour lesson.

(Informant 9)

A mentor at the beginning must have a love of music and a love of passing on what there're doing in music by inspiring the student.

(Informant 7)

It comes down to love and enthusiasm, and that is what is remembered after every thing else is gone.

(Informant 6)

Obviously love of what they (mentor) were doing, communicating strongly their passion about it, passion, perhaps, rather than love.

(Informant 4)

Provides stimulation, and inspiration by their (mentor) being, I think, and compassionate in a very humane way. I think all of them in their own way were very hard but yet humane in what they did, and caring, they cared extremely deeply.

(Informant 1)

The informants as mentors were selective in choosing protégés, and chose them because they had innate talent that promised potential achievement. The choosing of the protégé was not only dependent on the student's musical, technical and intellectual ability, but also on his/her perceptive skills and desire to pursue the study of music. Mentor relationships were seen by the informants to be dependent on the individual personalities of both the mentor and the protégé. The informants, as mentors, believed that the student chosen as a protégé, needed to have interpersonal skills in listening and communication, as well as attributes of being perceptive and dedicated to accomplishing set tasks. This is expressed in the following transcript extract:

It seems to me that in addition to considerable musical gifts and considerable technical gifts and terrific physiological and anatomical prowess, you (protégé) also need huge psychological gifts.

(Informant 2)

When the informants were asked about the particular skills that they considered important for mentors, most highlighted the need for professional involvement, patience, perception, openness, caring, and genuine interest in the student's welfare. They believed this required sensitivity to other people's needs, honesty, commitment and professional integrity as expressed in the following statements:

He (mentor) had this ability to sort of get inside me, he had this incredible ability to understand me as an adult learner.

(Informant 13)

Mentors need to be intuitive. They sense that there's something there. It takes an enormous amount of time, effort, patience, thought and worry. I want someone (protégé) who is receptive and open so that they can watch what I do and learn from my strengths, and don't do what's bad or weak, and then provide opportunities and sort of guide them, knowing when are the crucial moments where growth can take place.

(Informant 1)

First of all finding out what are the special gifts of the person (protégé) you're dealing with and then finding out what is the best way to actually develop these sorts of gifts.

(Informant 2)

The most important thing is you've (mentor) got to think about the student, observe and try to understand their different personalities.

(Informant 5)

The informants thought that mentors need to challenge and stimulate students by opening up new horizons. One informant used the analogy of moving the student from thinking in monochrome to all the colours of the spectrum. For the music student this includes referring the student to other aspects of study in the arts, such as art, architecture, literature, musicology and music history. This may also mean keeping the student focused and task orientated to achieve his/her goals. It requires the mentor taking the time to discover what interests and motivates the student so he/she can then achieve his/her fullest potential. This is often related to developing priorities and having a mapped-out course of study. Throughout the mentor relationship the mentor and protégé need to be working towards the development of independence by developing professional skills and networks that allow the protégé to be recognisable as an autonomous individual within the music profession. This is expressed by Informant 2 when he said:

... the final result has to be a situation in which the mentor is no longer important.

Functions

The functions of the mentor relationship are many and varied. These functions are the aspects of the relationship that enhance both the protégé's and mentor's personal growth and development. The functions are the essential characteristics that differentiate developmental relationships from other work relationships. The

primary functions are classified into two distinct categories: these are (a) personal development, or psycho-social functions; and (b) career associated functions.

Psycho-social functions include role modelling, friendship, counselling, acceptance and confirmation. Career functions tended to include sponsorship, exposure, networking, coaching, protection and professional training. These functions do not operate as isolated units, but interrelate to provide both the mentor and the protégé the experience of mentorship. For example, the function of the mentor's personal professional values and standards are also linked with the function of challenging the protégé, or the example of the function of sponsorship overlapping with the function of professional networking.

The quality and meaning of the mentor experience for musicians is dependent on the functions offered in the mentorship, and the interpersonal development that takes place between teacher and student. This is directly associated with the interpersonal and communication skills of both parties that together contribute to the dynamics of the mentor relationship. This is captured by the following informant statements:

... they (mentors) extend you and give something of their own message and their own insight ... caring and approachable, encouraging and challenging.

(Informant 7)

... a mentor is one who provides opportunities, direction, refocuses the protégé when they get off the path, and provides stimulation and inspiration to the protégé by his/her being, in a compassionate and humane way.

(Informant 1)

The primary skill required of a mentor is excellent people relations, plus a genuine concern for the well being of the protégé.

(Informant 8)

Consequently, it is these factors that shape the nature and meaning of the relationship, as well as the diversity of functions offered. It is ultimately the dynamics of the relationship that determines the quality and meaning of the relationship both for the protégé and for the mentor. These functions are summarised in Table 5.1.

Table 5.1: Summary of functions in a music mentor relationship

Psycho-social functions	Career functions
Dynamics: Personal involvement, friendship	Professional values and standards
Degree of satisfaction	Skills development and training
Importance: Acceptance and confirmation	Sponsorship
Gender issues	Exposure
Role modelling	Protection
Counselling	Challenging
Developing independence	Networking

These categories and sub-categories collectively outline and document the mentor relationship for the informants. However, it should be noted, that not every mentorship experience has the same number or diversity of functions within each relationship. The functions of the relationship are dependent on the participants, their interpersonal skills, and their particular needs at the time. These functions are expanded on in the next section that discusses the experience and meaning of the mentor relationship. Table 5.2 summarises the informants' recurring descriptives, skills, attributes and functions collected from the transcribed data.

Table 5.2: Summary of the informants' common descriptives, respective skills/attributes and functions of the music mentor relationship

Descriptives	Skills/Attributes	Functions
parent figure	patience	opening door
inspirer	professional	providing opportunities
motivator	listener	role model
challenger	perceptive	professional standards
carer	empathy	protector
facilitator	clinician	supporter
career adviser	ethical	teaching technique
charismatic	committed	developing independence
supporter	passionate	recognition of latent talent
	openness	developing analytical skills
	honest	networking
	trusting	professional guide
	open communication	coach
	good interpersonal skills	

The breadth of the mentor experience for musicians

All of the informants agreed and acknowledged that the mentor relationship was of importance in the shaping of their own lives. They also acknowledged that they themselves now act as mentors to the next generation of students, and are responsible for helping students achieve their fullest potential.

He (mentor) worked intensely with each one of us. He taught me to think for myself. It was through the mentorship that I learnt most in terms of quantitative material.

(Informant 1)

I (protégé) think the significant relationship in my life, musically, and in other ways, was with my piano teacher. She was an extremely charismatic personality.

(Informant 2)

They (mentors) were not people that told me from point to point what to do, but someone who opened a door, and you knew you must walk through it.

(Informant 13)

The mentoring experience is dependent on the functions provided within the framework of the relationship between mentor and protégé, including coaching, networking, protection, support, role modelling, challenge and intellectual stimulation. The sum of the individual personalities and the dynamics of the relationship determine the meaning of the mentor experience. This is summarised as follows:

Individual personalities + functions = Dynamics → Meaning of the Mentor Experience

The psycho-social functions are possible because of an interpersonal relationship that fosters mutual trust and increasing intimacy. Through the quality of the interpersonal bond the protégé is able to identify the older mentor as a role model to whom he/she aspires to become. The mentor in return advises the protégé on dilemmas that face a younger person in launching a career. It is the individual experience, acceptance, and confirmation through interaction with the mentor, along with mutual liking that supports the protégé's views of him/her 'self' as a musician. Simultaneously, the protégé is supporting the mentor's views of 'self' as someone with wisdom, skill and experience to share with the following generations of music students. This is illustrated by Informant 2 when he said, 'Mentors have to be constantly building the confidence of the protégé, making corrections

within a field of confidence by using a positive approach rather than a negative one’.

Career functions are associated with the aspects of learning professional values and skills that prepare the student for his/her future career. Career functions are directly related to the mentor’s personal experience, status and influence within the organisation and the profession, by providing sponsorship, coaching, exposure and visibility to help the protégé gain recognition and establish a career. Informant 9 supports this concept when he said:

He (mentor) took a special interest in me. It was quite easy for a one hour lesson to turn into a two hour lesson, and there were also the extra things that he would try to do for you, or show an interest in, or provide, such as playing opportunities.

The importance of the total mentoring experience is directly related to the particular style of teaching associated with the mentor and is defined by the dynamics of the relationship. This is dependent on the individual personalities of the mentor and the protégé. Most informants noted the need to allow time and space for the students to feel confident and at ease, and the ability of both parties to find a common ground of interest, goals, and communication. The relationship starts to evolve depending on this time-frame, the student’s perceptive and receptive abilities, and the teacher’s care and interest of the student. If is this not in place, then it is not possible for a mentor relationship to develop. As Informant 3 stated, ‘a certain amount of intimacy is essential, and individuals (protégés) don’t always reveal themselves, it takes time to develop, because you have to speak the same language’.

Music tutoring relationships often are intense and exclusive, and can be considered primary (characterised by intimacy and strength in the interpersonal bonding) mentorships. The significance on the psyche of the individual of the pedagogical approach to teaching music in a one-to-one situation is immeasurable and profound. It affects not only the protégé's cognitive development by affecting his/her conceptualisation of self, but also affects his/her goals and direction in life. The music teacher and the music lesson can provide a means whereby the student has the opportunity of developing a special personal relationship with his/her teacher that is not controlled, directed or imposed by external forces, which he/she may not get to experience elsewhere in their developing years. This is illustrated in the following extracts:

... that one-to-one association was for me (protégé) a special time because everything else at school was in larger groups where you didn't have the opportunity of being close to someone. But she didn't ever intrude on my, sort of, thoughts or plannings or ideas terribly much, she simply was there when I wanted her.

(Informant 10)

I would tell or discuss with my teacher that which I would never tell my parents, and I find the same with my students. They open the door and they come in and I know what's going on ... you know, something's wrong, I can even tell over the phone.

(Informant 14)

Psycho-social functions of the relationship

The psycho-social functions, like the career functions, are not isolated from each other, nor are they independent of each other, but rather

they work together to deliver a total mentorship package. These functions determine whether the relationship is part of an evolving mentor relationship or just a working teacher and student relationship. It is the personal involvement, genuine care and concern for the student that can lead to the development of a special relationship.

Of primary importance to the relationship is the confirmation and acceptance of the protégé by the mentor that then allows personal growth and professional competency to develop. This is reflected in all of the statements made by the informants about the dynamics of their own mentor relationships. These dynamics overlap with the career functions such as sponsorship, vocational training and professional values and again are difficult to isolate other than to document particular teaching styles. For example:

He (mentor) treated them as professionals, as colleagues, he was also very honest and very blunt. He pushed you to think.

(Informant 1)

Gently trying to open other vistas of potential (mentor).

(Informant 3)

To be a strong influence without being overbearing (mentor).

(Informant 4)

You (mentor) tend to stand around them (protégé) at an increasing distance and gradually, of course they'll do it on their own.

(Informant 2)

Allow space and allow the student to grow in their way without becoming a clone. It's a kind of personal relationship which changes or evolves through the period of the mentoring.

(Informant 13)

All informants spoke of the need to be involved personally in their teaching and this shaped the dynamics and the outcome of the relationship. The dynamics are closely associated with the degree of satisfaction that both mentor and protégé experience. For the protégé it is the experience of being cared for that can directly stimulate his/her drive and motivation to achieve more. For the mentor, it is the satisfaction that he/she is passing on knowledge by taking responsibility for the next generation. It is this stimulus for the mentor that makes the effort and involvement worthwhile. The mentor not only passes on knowledge from personal experience, but also helps the aspiring protégé to advance his/her career faster by avoiding some of the more obvious hazards and mistakes.

One informant referred to the difficulty of mentoring, as opposed to rote teaching, because it required great patience and effort in waiting for the end product:

At times I get very frustrated because it's hard, it's painful, it's difficult teaching. The student can also get angry with you, and you have to allow time for the student to find their centre again and allowing them time to process. That's what's frustrating, wondering whether the wait is worth the gamble.

(Informant 1)

Others spoke about the need to maintain a balance of being challenging, critical and encouraging of the protégé within a positive and caring context:

(Mentors) have to be constantly building the confidence of the person you're dealing with and making corrections within a field of confidence, that is, a positive approach rather than a negative one.

(Informant 2)

I (mentor) feel when they're comfortable with you and they know that you care for them, they definitely do work hard for you.

(Informant 5)

It's the human contact, it's like a family, one grows within a family when one (protégé) feels cared for, needed and wanted.

(Informant 3)

The importance of the relationship for the mentor is associated with the passing on of knowledge to the next generation, and the personal satisfaction of seeing the protégé develop. This development includes the attainment of professional status for the protégé, as well as the satisfaction of passing on knowledge and skills by the mentor. For some informants, it was seen as a way of repaying to the music profession the debt that was owed for the time, effort and personal involvement of their own mentor from years past. This passing on of knowledge has its own informal rewards for the mentor such as peer respect, the satisfaction of producing quality teaching outcomes, and the assurance of future enrolments within the music department. This is conveyed by the following statements:

I (mentor) find it very gratifying that the best accolade I can get is that when a student does as good, or better than I could do. I just get very excited by that. I guess that's why I continue to do it, it really excites me a great deal.

(Informant 1)

I (mentor) like people, and have a kind of responsibility for them, their wellbeing, for their satisfaction, their fulfilment, to challenge them, help them achieve their potential, and contribute to making them feel happy about the work they are doing.

(Informant 3)

I (mentor) actually derive enormous satisfaction from seeing someone else achieve something, you know. Sometimes it's something I couldn't do myself. At some point in your life the only way in fact to repay what you were given is to actually pass it on.

(Informant 13)

For the student, the importance of the mentor relationship is associated with the degree of acceptance and confirmation that the mentor provides. It is not only the passing on of knowledge, but also the acceptance and anointing of the next generation. This was expressed by the informants as follows:

She (mentor) was pushing me out to sea, and at the same time passing me the baton.

(Informant 1)

It was a generation of teachers who were fairly old, I mean, some of them were so old that they (mentors) actually had shaken hands with Brahms, and studied in Germany around

the turn of the century, and obviously passed on the, if you like, the experiences, the ideas, the attitudes to music, to playing.

(Informant 3)

He (mentor) treated them as professional, as colleagues.

(Informant 1)

You (protégé) felt challenged and yet he believed that you could do it.

(Informant 7)

The relationship is a two-way process and the informants noted that as mentors they enjoyed sharing in the learning and discovery by their protégés. One informant said that he surrounded himself with gifted students because he believed that he would 'stagnate' and not continue to grow professionally. Another informant referred to this two-way process as follows:

... in doing this you're (mentor) actually investigating yourself, you're actually on a very strong forward-looking learning curve, and I can't imagine a time where one is not learning about something.

(Informant 13)

The following comments also support this view:

It is more on an equality, a human basis, in which one (mentor) explores together mutual concerns.

(Informant 4)

Sometimes they (protégés) bring tremendous insights to me in areas that I'm just not looking at at the present moment

and it causes me to refocus, so I find it tremendously exciting.

(Informant 1)

It's a two-way process. If I'm (mentor) not getting anything back from the student, I can't give anything.

(Informant 14)

Change and evolution

Like all relationships, mentorship evolves and is about change and growth. Earlier the process was likened to parenting and as one informant noted, 'if you have done your job well, there will be a time when they will want to test the water, or their biceps, and walk on their own, if you like' (Informant 13). Another informant stated:

There comes a time when you (mentor) cut the umbilical cord. Either they or I will say, 'I think we've done all we can'.

(Informant 4)

Another informant described the process of change as follows:

As the teaching period extends, particularly when, as the student becomes more advanced there's much more discussion regarding such things as interpretation, and you might be saying, 'what do you think of this, what ideas do you (protégé) have?'

(Informant 5)

Many informants talked about the relationship changing and moving more towards a personal friendship. This metamorphosis in the relationship is associated with the protégé becoming established in his/her career and, as one informant described, takes on a new dimension 'that has got nothing to do with the type of role you

(mentor) had with the protégé prior to that time' (Informant 5). Most informants noted that this was usually after a break in the relationship:

I (mentor) guess it is nice when I can work with them (protégé) as a professional.

(Informant 1)

The relationship has to change over the years, and gradually it has to stop. One of the nicest outcomes is when it stops and the protégé feels confident to go off and be doing his/her own thing, that after a little break one can maintain a friendship.

(Informant 2)

Role modelling

An important aspect of the psycho-social function is role-modelling. This aspect of the relationship directly links with the skills and professional standards and expectations associated with the career function. Most informants felt that mentorship went beyond teaching, and included giving professional advice along with being a personal role model for the student. This is expressed in the following statements:

A long standing relationship whom you (mentor) advise musically, technically, culturally and privately too. I try to set an example of being very open and not too dogmatic.

(Informant 3)

Generosity of spirit (mentor) and time that leads to earned respect.

(Informant 12)

To understand that if you (protégé) have courage to undertake, to risk, then at least you achieved your maximum. To show the student by example the importance of continuing to discover and grow throughout their lives.

(Informant 7)

The primary aim is that they (protégé) should love music and see it as value in their life, no matter what it is, even if it's only of psychological value.

(Informant 6)

The initial mentoring aim is setting up the expectation that you (protégé) go through life continuing to learn.

(Informant 13)

Possible drawbacks of mentoring relationships

Of course not all mentor relationships are ideal. Developmental relationships require the right combination of dynamics and functions to be successful, and at times can lead to failure with conflict of interests or dysfunctional behaviour and communication. Mentor relationships are no exception and this can be a result of poor communication, personal egos, manipulation, private or non-disclosed agendas, and professional jealousy.

There are many reasons why such a relationship might fail, although the overwhelmingly common factor given by the informants was the manipulation of the student resulting from a too personal involvement with particular teachers and having short term goals, or otherwise creating a dependency of the protégé on the mentor that confirms the mentor's ongoing status:

She (mentor) was a dominating personality, extremely manipulative emotionally and a parent figure that managed to run my life.

(Informant 2)

They (mentor) create dependency so the protégé will keep coming back to be anointed and re-anointed for the rest of their life, which makes them (mentor) feel good.

(Informant 13)

I (protégé) was not groomed by my teacher because he was afraid that I might rival him. That happened several times to me in Oxford.

(Informant 11)

If the quality of the mentor relationships is defined by the functions provided and the sum of the dynamics, then the dynamics of a negative mentorship can often be a result of a controlling power base perspective rather than a guiding teaching style that fosters independence, professional growth, analytical thought and holistic personal development.

Many of the informants referred to styles of teaching described as 'guru', 'tyrannical', 'authoritarian' or 'Svengali like' that they considered negative. The 'guru' style was described as occurring when the students come to pay homage to the master, and in return hope to be anointed. It is these types of teaching relationships that informants referred to as 'clone' producing or 'occupying the student's space' (Informant 13), that result in admiration by the student and self gratification on the part of the teacher. This can then be destructive, not only to relationships with immediate working colleagues, but also to colleagues in other departments:

The interaction can exist to provide status and a power base for the teacher with the concept of a studio as an 'empire' where the mentor has a coterie of people around them.

(Informant 3)

Manipulation of the student can also be for personal gain, such as using students for the mentor's own promotion. This is often associated with the mentor's development of a power base. By building up a large enough teaching studio it can be possible to use the students to advertise and promote the mentor's own concerts, or in turn use the students to give recitals or gain high grades, thereby advertising and promoting the mentor and his/her teaching studio. within the institution. This was summarised when an informant said:

I (mentor) always felt it was a dangerous thing for students to be very close to one particular teacher because I think that teacher is likely to influence them, to make them a copy of themselves, to use them, to promote themselves, and to really use the student as an advertising agent for their own teaching and getting other students.

(Informant 10)

Some teachers are self focused and terribly interested in their students getting high marks in examinations, winning competitions, because that's glory for them (mentors).

(Informant 5)

I (mentor) think it's (mentorship) really failed because of the self-interest of the mentor. If a staff member is totally occupied with their own career and has very little time for

anything, that gets in the way, or otherwise has their own personal problems.

(Informant 8)

Informants referred to manipulation within the relationship in different ways. One was the emotionally dominating personality who insists on controlling every aspect of the student's life by becoming too personally involved. For example, Informant 2 when speaking of his first mentor, referred to her as:

... an extremely dominating personality of everybody around her, not just her students. I would have thought she was an extremely emotionally manipulative person generally, who, in addition to organising your musical life, also managed to run most of your personal life for a number of years.

The same informant explained this as the mentor 'sublimating a lot of their own (mentor) sorts of family things into their students'. (Informant 2). Manipulation often resulted from the teacher pushing the student because of his/her own honour, reputation and perceived status within the institution, as stated by Informant 3 when he said:

... because then you (mentor) will end up pushing him, not for his sake but for your own sake, because of your honour or your reputation. That they all have to be brilliant.

Other ways of manipulation can occur through the mentor giving advice in areas concerning the student's life that don't relate to music, especially in areas where they are neither trained nor qualified, such as counselling. The informants believe that the mentor needed to maintain an interested professional detachment with their students

without becoming too personally involved in their private lives, but also acknowledged that is a fine line that is easily crossed:

I think you (mentor) have to preserve a certain emotional distance and a certain freedom of action on the part of the protégé. You have to take an interest in all the things that they are doing, and allow them to do those things.

Informant 2

My feeling as teacher of anything is that you really shouldn't be telling anyone how to run their life, how to behave, how to perform, even how to play music. What you should be doing is opening doors so that they can find out themselves how to do it.

(Informant 10)

I'm (mentor) interested in the aspects of their (protégé) lives that pertain to their music. It's not my role to play therapist. I have a professional persona and I have a private persona. So they don't get to see the private persona of the mentor.

(Informant 13)

Another hazardous aspect of mentor relationships for musicians is the possibility of the student picking up on the mentor's deficit areas, along with particular hang-ups peculiar to the mentor. For the student, this can lead to particular skill deficiencies such as ongoing technical problems or not covering the repertoire of a particular period. Otherwise, it may influence and colour the professional attitudes of the protégé for the future, such as his/her personal attitudes to particular choice of repertoire, performance styles, other musicians and

organisations. This concept was summarised by Informant 13 when he said:

No one's perfect. Teachers have issues and their own problems, and I think the danger is that you (mentor) start teaching some of your negatives or deficits, and the student starts to pick these up as well.

Some of the informants when reflecting on their own experiences of being mentored referred to their mentors as making unrealistic promises, or setting new and difficult tasks for the student, and not providing support or direction to achieve the challenges. For the protégé majoring in performance studies it is often the unreal expectation that they will be able to make a career from being a concert performer, or otherwise the mentor giving the protégé repertoire that is beyond his/her intellectual and technical capacity. This was usually associated with the last stages of the relationship and caused a sense of dissatisfaction with the relationship:

He (mentor) was too narrow, not allowing for individuality and was too disciplined. He set goals but did not show me the way to achieve them.

(Informant 7)

Other informants referred to the concern of some mentors to over assess the student's potential and his/her inability to achieve these goals. Most informants felt that it is important to be student focused, as expressed by one informant, 'I think the moral obligation is in being able to provide them with a realistic set of goals and ways in which to achieve it' (Informant 9).

Gender issues

From the data several gender issues related to mentoring emerged. One major hazard of the one-to-one nature of the relationship is either or both individuals becoming emotionally involved, especially when it leads to a sexual relationship, as expressed by Informant 8 when he said:

I think what can change a mentor relationship is when the relationship becomes sexual. You can get someone (mentor) who has the appearance of being a good mentor and then the protégé feels a loss of trust and sense of agony.

Regardless of whether the emotional involvement is mutual or one-sided it was considered by all the informants to be fraught with danger, to be non-productive and likely to lead to failure. This leads to a feeling of loss of trust, betrayal and stress for the student. This emotional attachment was not only related to the combination of male-female, but included female-male, male-male and female-female relationships. For some teachers, students can be considered fair game, according to Informant 8 when he said:

He (mentor) always believed that anyone he was mentoring was fair game ... regardless of every rationalisation in the world, at the bottom of it, all people are damaged.

In mentoring relationships where a sexual relationship develops between the mentor and the protégé, there is a power imbalance that is heavily weighted in favour of the mentor. The protégé can find him/herself in a compromised situation, where he/she remains compliant for fear of low grades or professional opportunities that can be jeopardised by the teacher, as stated in the following:

There is a danger of the relationship becoming too involved, too strong, with the teacher ceasing to be a mentor. They (mentor) become an autocratic, a Svengali teacher, taking over the protégé's life lock, stock and barrel.

(Informant 4)

Another gender issue reported by several informants related to sexual identity crises. This was associated with the protégé coming to terms emotionally and socially with his/her own sexual orientation, especially when it was same-sex focused. While this was seen as a particular psychological issue belonging to the student, the emotional frustration resulting from this crisis was often taken out on the mentor. Informant 5 believed that the issue was more traumatic for male students because of their cultural and religious backgrounds where the concept of homosexuality is strictly taboo. Another aspect of this issue related to cultural background and social expectations of males who are expected not to show any outward signs of distress when suffering emotional anxiety:

You know, the males (protégé) having to be tough and all that thing — they're (protégé) just as emotional, they're just as soft, they're just as everything.

(Informant 5)

Only one informant spoke of gender discrimination in terms of being denied mentorship when completing a doctorate because she was female and considered by her tutors as unlikely to succeed in having a career:

I (protégé) felt estranged by gender barriers, by the fact that I was a woman in a man's world feeling, that was the first time I'd ever felt aware of that.

(Informant 11)

Other informants spoke of gender discrimination in terms of the repertoire considered suitable by the mentor and that he/she should perform publicly. This usually applied to females where they were considered by the mentor not to have the physical strength or stamina to perform larger and more difficult works of the instrumental repertoire that required extensive technical and physical prowess. This concept was only raised in terms of the past, and the informants noted that the choice of particular repertoire for males and females does not apply to his/her teaching of protégés today. However, this concept of the past is expressed in the following statement:

In the exams we (protégés) were segregated. There was an exam for females and an exam for males. There were different techniques, different approaches. Girls played Beethoven 4th (piano concerto) and boys could play the Liszt (piano concertos) or the Brahms (piano concerto).

(Informant 14)

The mentor relationship is one that can easily lead to over personal involvement by either the mentor or the protégé, as one informant explained, because 'the student is enamoured with the mentor in the first place, and is having weekly one-to-one lessons' (Informant 13). For this reason, the informant said that he made it perfectly clear from the outset that he is happily married with a family and has no sexual interest in the student.

Some informants noted that they treat their students differently according to gender, especially if the student is of the opposite gender to the teacher. For example, Informant 6 spoke of how this has impacted on her teaching:

I (mentor) no longer sort of push elbows and, you know, push shoulders down and whatever, I just describe it, which is probably a better way. So, yes, that has had an influence, and I'm more careful.

(Informant 6)

This same informant also noted that with male students she is more careful and tends to be more cautious as expressed in the following extract:

... gosh, I'd (mentor) love to have given him (protégé) a boot up the ... just to wake him up. [laughs] Now, you see, had he been female I probably could have said a few more outrageous and salacious things, you know, maybe given him a bit more of a shock but because he was a male I wouldn't have.

(Informant 6)

I (mentor) probably approach problems differently with males than I do with females. I think I'm probably a little bit more direct with males than I am with females.

(Informant 1)

The concept of gender differences also related to age, with Informant 1 saying that he found it difficult as a male to mentor other males over the age of 35 because protégés were less receptive and accepting of criticism. However, the same informant noted that he could develop a mentoring relationship with a woman at any stage of her adult life. This is explained in the following extract:

I find that I can mentor a woman at any age. I find that a man does not mentor well after the age of 32. They get into their

30s and it becomes increasingly harder to ... they just start closing for some reason and they just will not accept criticism of any type, loving or unloving, they won't take it. A woman, they're just ... I don't know, maybe it's the woman side of their 'Ying' and 'Yang'. I've not been successful in mentoring males past the age of 30, 31 — doctorate programs, 32, 33, maybe 34, maybe 35 — boom, 35 it's over, it really is, and I don't know why. Younger ages, um ... I think at younger ages there basically is no difference in the way they operate.

(Informant 1)

Other informants said that they are particularly careful about teacher-student interaction and the possibility of sexual harassment claims made against them as mentors by the protégé. This especially applied to female students and the misconstruing of physical contact within the teaching studio of a male teacher. One informant stated:

In order to teach an instrument I (mentor) have to touch them, I have to hold their hands, or put my hand on top of theirs, you know? There's a whole lot of physical things. I always now preface it with 'I'm now going to touch you', as I now think some women will make an enormous fuss.

(Informant 13)

However, another informant stated that there were no particular gender issues that impacted on his teaching as he believed that there should be no gender stereotypes. Each student should be accepted as an individual, with differing levels and combinations of male and female

traits that contribute to making the person unique. This is explained in the following statement:

Every person (protégé), in a way, is of a different gender, there's no such thing as 'this is a male and this is a female'. You have males who have much larger female hormonal balances and females the same difference. You can meet an extreme feminine person, you can meet an extreme masculine person, but the rest of it, they're different genders — we're not operating with two genders, you're operating maybe with 20, because they're all different, they all have different backgrounds, different, if you like, hormonal balances, different inhibitions, different taboos, different motivations.

(Informant 3)

Career functions of the relationship

Career functions are directly related to the protégé's acquisition of professional skills, ethics and values in the establishment of a career. For a musician it includes developing a technical facility on his/her chosen instrument, learning repertoire, developing performance skills, understanding the functions of harmony, musicology and composition, as well as developing advanced listening and ensemble skills.

Professional skills

The aim of any music teacher is to help the student acquire musical skills. This requires teaching aspects of musicianship such as technique, style, interpretation and performance. However, all the informants believed that the primary role of a mentor in music teaching was to pass on to the protégé the professional values, standards and traditions

of being a musician. This included a commitment to the task, as well as the finer details of the profession not found in text books, including: professional ethics, practice techniques, stage presentation, etiquette, and dress codes. Informants described this concept in the following terms:

The handing on of professional values and to make sure that the student has learnt a sense of professionalism.

(Informant 13)

I (protégé) feel that the music I got from ... was always transferable, it didn't matter whether I was conducting or playing the piano, it went beyond the facility and technique.

(Informant 12)

That in the music business you (mentor) actually teach things quite differently if you've played them than if you didn't play them. (The personal experience of playing the repertoire giving an insight into the requirements of interpretive and technical skills associated with the repertoire).

(Informant 2)

I (mentor) will tell a student, 'you may know as much as me, but I have more experience'.

(Informant 1)

Other important career functions include networking and sponsorship, as it is often the mentor who helps the protégé in launching a musical career. This can be by direct action of the mentor with introductions to other professional musicians, acting as a referee, the mentor publicly telling colleagues of the protégé's progress, or by providing

opportunities for the protégé to demonstrate his/her skills. Indirect action might be giving professional advice on ways to establish or accelerate a career path, plus the status the student may gain by being recognised as a protégé to a particular mentor within the institution.

Some informants spoke of the responsibility and need for mentors to actively take an interest in the student's career development, post graduation, that is ignored by institutions. 'I've (mentor) got a real thing about a student finishing a course and not just being pushed out the door, because I think that's the beginning, not the end' (Informant 9); or, 'When someone (protégé) is pushed through a course and promoted and given a very high mark and all sorts of promise, to just simply leave them at the end I think is wrong' (Informant 10). This responsibility meant helping the student by means of providing public exposure and professional opportunities, possibly raising funds for the protégé's further study abroad, or introducing him/her to networks that may help in the next stage of professional development. This is reflected in the following statements:

I (mentor) often act as an intermediary, as it were, certainly as a referee for references.

(Informant 4)

Maybe I (mentor) cut the process short a little and make it easier for them (protégés).

(Informant 10)

I (mentor) am of some benefit to the student, not only from teaching them music and making them think musically, but also in helping them to advance their career. They're not going to be able to go off and, for instance, in music, give

recitals and become known if they haven't got somebody who knows them first.

(Informant 5)

He (mentor) spent a lot of time telling me what he felt it was that made such positions work.

(Informant 8)

I (mentor) talk about them (protégés) a lot to other people, and say how wonderful they (protégés) are and what they're doing, and isn't this exciting and terrific.

(Informant 2)

Challenging and developmental strategies

Challenging the student is another important career function. Informants spoke of the need for protégés to develop independence and self confidence while developing and advancing their technical and musical skills. This means giving the students practical and theoretical information, plus developing and extending their repertoires. As one informant stated, this can often be difficult if the protégé is introverted. This type of mentoring requires pedagogical and psychological skills on the part of the mentor to enable the protégé to be comfortable in becoming more extroverted through his/her music performing. This is summarised by the following extract:

Some people (protégés) are not very keen on expressing themselves, they're shy, introverted, inhibited maybe, and that's alright, they can stay like that but not if it is implemented or has an effect on their ability to project, to play the music, because, after all, the music has to be projected, has to be like a story, something that you tell to

somebody else, you're not just playing for yourself, you have to communicate.

(Informant 3)

Often it is the mentor's role to help provide the student with a focus and stimulus that can result in motivation. This motivation is also associated with getting the protégé to be an independent thinker who develops analytical thinking and, in the professional sense, has a voice with something to say and contribute to the music profession as expressed in the following statements:

There is a time when you (mentor) are imparting knowledge, then you use the imparted knowledge to sort of push them (protégé) on their own. It (mentoring) is directly related to the amount of questioning, thought-provoking, probing questioning going on.

(Informant 1)

I (protégé) think what he taught me via the mentoring processes, how to think for myself and to think not so much in a rote fashion, but make inferences and he was constantly, through the process, asking for inferential information and all of his teaching was inferential which, as I look back, was incredibly perceptive of him. I mean, all his students were taught by inference. He provided some information, but most of it was a two-way street, it was not 'teach — you learn', he'd lay down some basic information and then he got you, he pushed you to think, and it was probably the mentorship that I learned most.

(Informant 1)

Another informant expressed this concept by suggesting that the protégé also needed to be challenged beyond the immediate comfort zone of his/her abilities. This means the mentor needs to have a vision including the goals the protégé should be trying to achieve, and a developmental strategy for ways both the protégé and mentor can achieve these goals. The journey should always be forward looking, as noted by the following informant:

So you (mentor) challenge them, giving them works that are going to take them beyond the safety region.

(Informant 7)

Mentors are constantly challenged to find new ways to communicate musical and technical concepts, given that no two students are alike. As Informant 12 observed, 'approaches significantly vary because no two persons are alike'. The mentor at the beginning of the relationship has to consciously do a 'needs assessment' of the protégé so that he/she can develop ways and strategies of helping the student attain professional musical skills that will equip them for a career in music. This was expressed in the following extracts:

You (mentor) first of all have to get a feeling for what the person (protégé) is interested in, what motivates them, and what are their problems both technical and emotional.

(Informant 3)

They (protégés) are all different. They all have different backgrounds, different, if you like, hormonal balances, different inhibitions, different taboos, different motivations.

(Informant 3)

Safety zones and protection

Protection is a major function of mentoring. Students need to feel safe and protected while developing professional skills, and with the help and encouragement of the mentor, have opportunities to make decisions regarding their career. This often includes feedback from other professionals regarding their overall development, and can result in the student making poor choices and occasionally failing. With help from the mentor, the student can understand the experience and use it as a learning tool. The mentor provides the safety net for the protégé so that the experience is kept in a positive context:

He (mentor) provided me (protégé) with opportunities to sort of stand up and fall down, and stand up and fall down. He never got in my way and never stopped me. He'd push me.

(Informant 1)

That they (protégés) are wanting to take some of the steps and decisions, so gradually you (mentor) have to build in procedures to allow that to happen. Sometimes you have to let the kids go by themselves. This is part of the shepherding approach. Sometimes they are going to make terrible mistakes and sometimes they're going to make terrible choices, but you have to let that happen occasionally.

(Informant 2)

The ability to not always jump in when one (mentor) feels that someone's (protégé) floundering. Sometimes it's okay for them to stumble. I mean, I think that, for me (mentor), that takes an incredible amount of self-control not to take control of the situation or to man-handle them.

(Informant 1)

Coaching and professional advice

Coaching is major career function, and in the mentoring of musicians goes beyond the teaching of technique and musicianship. It involves all the aspects of passing on both academic information and professional counselling to the protégé so they are adequately prepared for a career. This means advising on ways to establish a career, providing the student with a cultural perspective, passing on traditions and values, and developing strategies so the student can reach their goals effectively.

In the early stages of the mentoring process the student is given information to assimilate. As the relationship progresses, the student tends to seek advice from the mentor because of his/her experience and working knowledge in the profession. It is at this stage that both mentor and protégé are more able to share ideas. This passing on of knowledge for the mentor confirms the value of the mentor and can bring status and recognition for him/herself from colleagues:

A long standing relationship with a student whom you (mentor) advise musically, technically, culturally, and privately too. To guide the students onto the path that will enable them to develop their capacities, their talents, their potential, to the fullest. That involves not just teaching the mechanics, or the musical aspects as well, but also encompasses making them familiar with the whole background, particularly in Australia, the whole cultural background for western music, a background to which they have had relatively little access in a country which is as young as Australia.

(Informant 3)

The handing on of professional values, the handing on of the exposition of traditions. A lot of people define tradition as the last bad performance — but I (mentor) think knowing that you're part of a line, that you're not a shining star alone, that there are people that have done it before you and have learnt things and there are people who are going to do it after you. I think knowing where you fit on that road is very helpful.

(Informant 13)

Mentor relationships and the measurement of success

The concept of mentor relationships and the degree of personal satisfaction and success was considered by the informants to be important only in terms of the meaning that music had in the adult lives of the protégés. Success was judged to be associated with the personal satisfaction of doing something as well as one's ability allows. Success is enjoying what one does well:

To be really successful you (mentor and protégé) have to really enjoy doing what you're doing.

(Informant 5)

If music has a place in his/her (protégé's) life, then they are successful at whatever level.

(Informant 6)

A successful protégé is a person who has achieved, is achieving, a level of satisfaction and fulfilment with whatever they're doing, and does not suffer from ambitions for which they do not have potential.

(Informant 3)

The true measure of success of the protégé by the mentor was the protégé's comprehension of the value of learning and his/her need to continue developing as a person, and as a musician. Especially as the protégé grew older and more established in his/her career.

They (protégés) see the value of studying and developing themselves through music is so important, and that it's not just for the sake of a career. It's for their own development, and that's what makes it worthwhile.

Informant 10

Informants felt that mentoring relationships helped provide protégés with skills and training that went beyond the playing of a particular instrument, and that these musical skills were transferable to other instruments, and/or teaching and conducting situations. Mentorship gives protégés greater confidence in their abilities and helps in the overall development and expansion of their analytical thought processes. The protégé has a better understanding of how to make music, which often includes the use of developed interpersonal skills:

I feel that the music I got from ... (mentor) was always transferable, it didn't matter whether I was conducting, phrasing a passage at the piano. Whatever area you (protégé) work in, those things are from within.

(Informant 12)

People that have been mentored have greater self confidence in their ability.

(Informant 8)

They (protégés) understand how to make great music because they understand the teaching process.

(Informant 1)

Conclusion

Mentor relationships are multi-dimensional, with the meaning and quality of the experience characterised by the interaction between the mentor and protégé. The interaction is defined by the functions offered and the dynamics of the interpersonal interaction. The relationship is mutual, exclusive, and provides important functions that are of benefit to both parties. The interpersonal skills of the mentor are especially important in establishing the early relational and informational foundation of the relationship that then affects the future framework of mentor and protégé interaction. It is the mentor who can help establish the relationship that will incorporate functions such as facilitator, counsellor, role model, etc.

The two primary functions of the relationship include the *psycho-social* aspects and the *career* developmental functions related to becoming a professional musician. While most of the informants related similar stories of their own experience of being mentored and their subsequent philosophies of mentorship in the teaching of their students today, not all relationships offer the exact same functions as each other. For a mentorship to be successful the relationship has to have a balance of functions that are directly related to the primary functions.

The following chapter discusses the importance of the mentor experience for both the student establishing a career in music and the mentor already established in the profession. Included in the discussion will be the impact of specific issues raised by the informants, and how the dynamics impact on developmental aspects of the relationship.

Chapter 6

Discussion and Conclusion

Music training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul.

(Plato (c. 428–c. 347 BC), Shapiro 1978)

The concept of mentorship and the development of mentor relationships between protégés and mentors in the training of musicians preparing for a career in music is as important today as it has been for centuries past. The 15 informants in this study confirmed the importance of mentorship in their own musical training, as well as the training of their music students today. The informants' accounts provide concrete evidence of the meaning of the mentor relationship.

This study specifically researched how musicians construct and give meaning to the concept of mentor relationships. The majority of the informants, when asked to participate in this study, stated that they did not think they could contribute to the research as they: (i) considered themselves to know little or nothing about mentorship; (ii) had not read any literature on the topic, and (iii) in some cases, had not given mentoring much consideration. However, the informants' lack of knowledge of the mentorship literature helps to validate the findings of this study because they were not influenced by educational theories on the subject. The informants' detailed accounts and reflections of mentoring as it applied to their own experiences as music students, and their own philosophical approach to mentoring of their students today,

provided the essence and breadth of the mentor experience for this study.

Relationship of research findings to the literature

Mentor relationships are an integral part of the development and training of any musician. Mentoring is about the development of a unique relationship in which the personal characteristics, philosophies, needs and priorities of the individuals determine the nature, direction and duration of the relationship. The partnership is unique because of the process of sharing, encouragement, challenging and supportiveness. This is based on the mutual attraction and common goals of the mentor and protégé. It is these aspects of the relationship that facilitate the personal development and career socialisation for the protégé.

Mentor relationships extend and develop the protégé, providing psycho-social support and development, and career functions that provide specific professional skills to equip him/her for a career in music. These relationships are a powerful tool in helping a protégé to develop and build a self conception of him/herself, while helping him/her to increase self-esteem and confidence in his/her own abilities as a musician. The relationships recognise the skills, knowledge and experience of the mentor, while allowing him/her (the mentor) to be stimulated, challenged, motivated and valued as a professional musician.

The meaning and construction of the mentor relationship is a result of the internal dynamics of the relationship, and relies on the rapport between the individual personalities of the mentor and protégé. These dynamics are dependent upon both the mentor's and the protégé's skills of: (i) interpersonal communication; (ii) perception; (iii) empathy

with each other; (iv) analysis, and (v) technical competence. For the experience to be mutually beneficial and fulfilling, there needs to be a genuine interest, care and commitment to the relationship by both mentor and protégé.

While most of the informants confessed to not being familiar with the literature on mentorship, all of them had innate understandings of the meaning and construction of mentoring relations that reflected and confirmed the propositions put forward in the literature review. This was demonstrated by the repetition of the same descriptive phrases by the informants to explain and describe the concept of mentoring. When collating the data, the same descriptive words, skills, phrase descriptions, and attributes re-occurred over and over again (see Chapter 5).

This study confirms Torrance's (1983) and Kaufmann et al (1986) research that most gifted people whom are successful in their profession have had a mentor in their life who they perceived as helping them by being encouraging, supportive and acting as a role-model. The research shows that for musicians, however, the concept of being successful is not necessarily equated with financial income, status or employment position, as suggested by Phillips (1977), Roche (1979), Moore (1982), and Rogers (1986). Being 'successful' for a musician is equated more with personal contentment and satisfaction which is ultimately associated with one's quality of life, life choices that an individual makes, and the value and place of music in one's life. This is in contrast to how success is measured in other fields, such as medicine, business, and law. The music mentor relationship is concerned with adult learning and development, with helping the protégé to develop the expectation that he/she will continue to go on

learning and discovering. This concept of on-going education means that the protégé will continue to learn new repertoire, be better able to solve technical problems, able to devise strategic practice schedules in preparation for concert performances, and revise learnt repertoire in terms of style and interpretation.

Mentorship has a particular significance for musicians because of the one-to-one nature of the teacher/student relationship. It is this feature of the relationship that facilitates the development of the mentor/protégé relationship and is not confined to levels of achievement or ages of learning. The mentor relationship is intense, exclusionary and meaningful for both protégé and mentor, with both individuals gaining benefits in different ways from the interaction. The music lesson for the protégé is often a time when he/she can relate at a very personal level with a teacher who is otherwise denied to them in either a school or tertiary context.

Mentor relationships for musicians, like all other mentorships, require mutual commitment by both individuals for the relationship to develop into a meaningful and satisfying learning experience. This study confirms Cohen's (1995) and Rogers' (1986) concept that mentorships are often interpreted as 'mutual admiration' societies. For musicians, it is the mentor who chooses the gifted protégé whom he/she is prepared to invest time and effort, and it is the protégé who chooses a mentor because he/she is attracted to his/her teaching style, professional status and specific approach to playing an instrument.

The mentor relationship defined by Merriam (1983 p.160), where 'the mentor is trusted, loving and experienced in the guidance of the younger, and who significantly shapes the overall development of the protégé', applies as much to musicians as it does to individuals

working in the corporate world, education and/or clinical practice. For the protégé, the mentor often becomes a confidant, counsellor, adviser, coach and friend. There is a professional level of intimacy, trust and understanding when the mentor and protégé begin to understand and respect each other as individuals. As the relationship develops, both the mentor and protégé also tend to be more willing to expose the vulnerable aspects of their personalities to each other.

This study shows that the primary requirements that help facilitate a mentor relationship for musicians include:

- (i) developing a rapport between mentor and protégé
- (ii) learning to speak and understand the same language
- (iii) understanding the psychological, intellectual and technical capacities of the protégé
- (iv) setting realistic goals so it is possible for the protégé to achieve his/her objectives, and
- (v) developing a strategy that will extend the protégé and help him/her fulfil his/her potential.

The mentor helps the protégé facilitate his/her quest for the 'dream', as described by Levinson (1978), with the mentor coaching the protégé in aspects of technique, advising on repertoire choices, helping to develop ensemble skills, providing performance opportunities and networking possibilities. Furthermore, mentors pass on to protégés professional standards and professional skills, including aspects of technique, interpretation and performance practices. Mentors also help protégés establish a career by acting as a referee, creating professional opportunities and providing visibility for the protégé by word of mouth to colleagues both within and outside the music faculty.

The findings of this research confirm Kern's (1998) proposition that mentors can help protégés in the art of living and ageing through their role-modelling and teaching. Mentorships in the training of musicians are also about helping instruct protégés in the broader issues of life and living. This relationship assists the protégé to develop a personal identity and life philosophy that will equip him/her with ways to live his/her life for the future. This includes the protégé learning the value of staying with a task, helping him/her to develop self discipline, learning to communicate more effectively, becoming more perceptive, understanding and valuing personal traits such as trust, sincerity, integrity, honesty, and genuine caring. For many musicians, the mentor is the significant person who, as one informant stated, 'helps the student to love music and see it as value in their life'.

Chapter 5 showed that helping the protégé to establish a career brings visibility and credibility to the mentor and to the music faculty. The reward for the mentor is the credibility for finding and fostering the younger talent. The results of this qualitative study support Levinson's (1978) claim that people who act as mentors for others usually have had mentors of their own. All the informants of this study had mentors during their formative years of musical training, and now see themselves as mentors for their own students.

The mentor relationship for musicians is similar to the role of a surrogate parent and growing child. The dynamics of the relationship develop from a dependency state of the protégé to the mentor in the early stages, and to increasingly more independence of the protégé to the mentor in the latter stages as the relationship develops. Eventually the mentorship terminates and the protégé becomes an independent professional. Like a parental relationship, the mentor needs to know

when to allow the protégé space to make decisions for him/herself. These decisions may not always be the right ones, but provide the protégé with the opportunity to develop professional independence. For the mentor, the relationship with the protégé becomes part of a larger professional family, with the mentor taking pride in the development and emergence of the talented protégé into the music profession.

Mentor relationships for musicians are complex and developmentally important. The data from this study support Levinson's (1978) research findings that mentor relationships are the most important ones that a person can have in early adulthood. These relationships for musicians are defined by the quality and functions that are found within the interpersonal interaction between the mentor and the protégé, rather than the formal roles of teacher and student as outlined in Kram's (1985b) research. Mentor relationships cannot be imposed on individuals by faculties but grow out of the mutual admiration between mentor and protégé, the setting of mutual goals, and the achievement of these goals by the protégé.

The results also reveal that mentoring as a way of training musicians, centred around the career and psycho-social aspects of the protégé's development. The ideal relationship is a combination of both career and psycho-social functions and sub-functions that include: sponsorship, exposure, visibility, coaching, protection, challenging, role modelling, friendship, counselling, confirmation, acceptance, and maintaining of professional values and standards. This finding supports Kram's (1985b) and Merriam's (1983) models of mentorship described in Chapter 2.

Mentoring music protégés requires high levels of interpersonal skills and practical competence, as defined by Cross (1976). The mentor needs to have a thorough understanding of the subject matter he/she is teaching, along with practical experience of the repertoire. To be a mentor also involves having a good understanding of the student and what particular technique motivates and challenges him/her. Mentors need to be perceptive and intuitive to the talent and potential of their students and be capable of developing strategies for their protégés so that they can achieve their objectives. These objectives and goals need to be realistic and attainable for the protégé, and the mentor can facilitate the learning process by choosing appropriate repertoire for the protégé, knowing his/her technical and interpretative limitations and helping him/her to develop skills in these areas.

The findings of this study also confirm Rogers' (1986) statements that clinical and performance students need to have practitioner role models where the protégé learns by direct example and role-modelling from the mentor. The research confirms Blackburn's (1981) findings that mentors are more productive in their own scholarly output and mentors in the training of musicians tend to be active performers who continue to learn new repertoire and give concert performances.

The benefits of mentor relationships apply to the mentor as well as the protégé. The success of the protégé brings credit and prestige to the mentor by enhancing his/her reputation, along with a possible increase in studio enrolments, more security in his/her position (if not tenured), status within the faculty, and respect by colleagues for discovering and fostering a talented student. The mentor relationship provides the teacher with the opportunity to be stimulated and challenged through the learning of new repertoire with the protégé

and the shared dialogue of musical issues such as style, interpretation, technique and repertoire. The protégé can also help at times to inform the mentor's own understanding of performance practices and study of repertoire by way of fresh insights into the solving of technical problems, interpretation and style, memorisation and/or performance presentation.

Mentors in the training of musicians enjoy teaching, and derive great satisfaction from helping and watching a protégé develop. For them, it is the satisfaction of passing on knowledge and skills to a receptive and eager protégé that provides the stimulus to continue mentoring, along with the benefit of being intellectually stimulated, challenged, learning new repertoire, and preparing the next generation of musicians. This concept of passing on information confirms Erikson's 'seventh development stage' referred to by Elkind (1970) as *generativity versus stagnation*, where most people reach a stage in life that they derive satisfaction in passing on knowledge to younger people. Mentoring is often a reason why people continue teaching and not take early retirement. For others, it is a way of giving back to the profession what they had been given by a mentor.

The benefits of mentorship to the music protégé include having access to people with highly specialised skills (usually pertaining to the particular instrument he/she is studying), having a role-model whom he/she can emulate, and gaining an inside working knowledge of the politics of the faculty and the music profession. Having a particular mentor provides the protégé with status afforded by the mentor's colleagues within the faculty and his/her own peers. Protégés have higher self esteem and self confidence that then allows them to feel safe and able to take risks, while developing professional skills. The

mentorship allows protégés to develop a professional identity within a protective and caring environment.

Negative aspects of mentoring for musicians

The research data confirms the findings in the literature on the negative aspects of mentoring, and shows that there are hazards and limitations in the music mentor relationship that can exist at times, as in any other type of mentor relationship. For the music protégé, these hazards mostly concern issues of poor interpersonal communication between mentor and protégé. This often is associated with dominating and tyrannical mentors who control and manipulate their students by being intrusive into their private lives beyond the parameters of acceptable professionalism. At times this domination and manipulation is a result of the mentor needing to maintain a reputation within the faculty by his/her students achieving consistently high grades, creating a power base by having a large teaching studio, or using the student to promote his/her own professional identity.

The protégé needs a mentor who is realistic in his/her setting of goals and objectives for the protégé. The mentor needs to be an experienced teacher and musician who has analytical and practical skills, and is capable of guiding the protégé, not holding the protégé back because of his/her own deficiencies. If the mentor is limited in his/her own musical abilities, interpersonal skills and teaching capacity, then the protégé will find his/her own progress retarded because he/she is busy maintaining the relationship status quo. As Weber (1980) noted, some mentors are unfulfilled individuals who live their lives through an alter-ego in an attempt to gain some kind of immortality.

Drawbacks for teachers choosing to be a mentor include: (i) the amount of time required to mentor effectively; (ii) dealing with the personal frustration of not knowing whether the effort and commitment invested in the protégé at times is worth it; (iii) dealing with the protégé's transfer of frustration by being a scapegoat for his/her own inadequacies; (iv) having less time to devote to one's own career as a performer, and (v) being very vulnerable when any sign or gesture may be misconstrued by the protégé as unprofessional.

Dynamics of the mentor relationship

The mentor relationship for musicians is exclusive, with mentors being selective in whom they choose as protégés. Music mentors do not always actively search for protégés, but attract students as a result of their status and reputation either as a performer and/or teacher within the faculty. The relationship develops because of the chemistry, rapport, interest and commitment that both protégé and mentor show to each other. As Informant 2 stated, he was selective in his choice of protégé because:

I (mentor) thought that all of the qualities were not there but it was worth having a try to see which ones I could actually develop and which ones were the ones that were not there. In addition to considerable musical gifts and considerable technical gifts and terrific physiological and anatomical prowess, you also need a huge psychological gift.

In the training of musicians, mentors need to have a generosity of spirit towards their protégés that includes a genuine interest and commitment in helping them to develop personally and professionally. This generosity usually is in the form of giving of extra lessons, taking an interest in the protégé's wider interests, providing

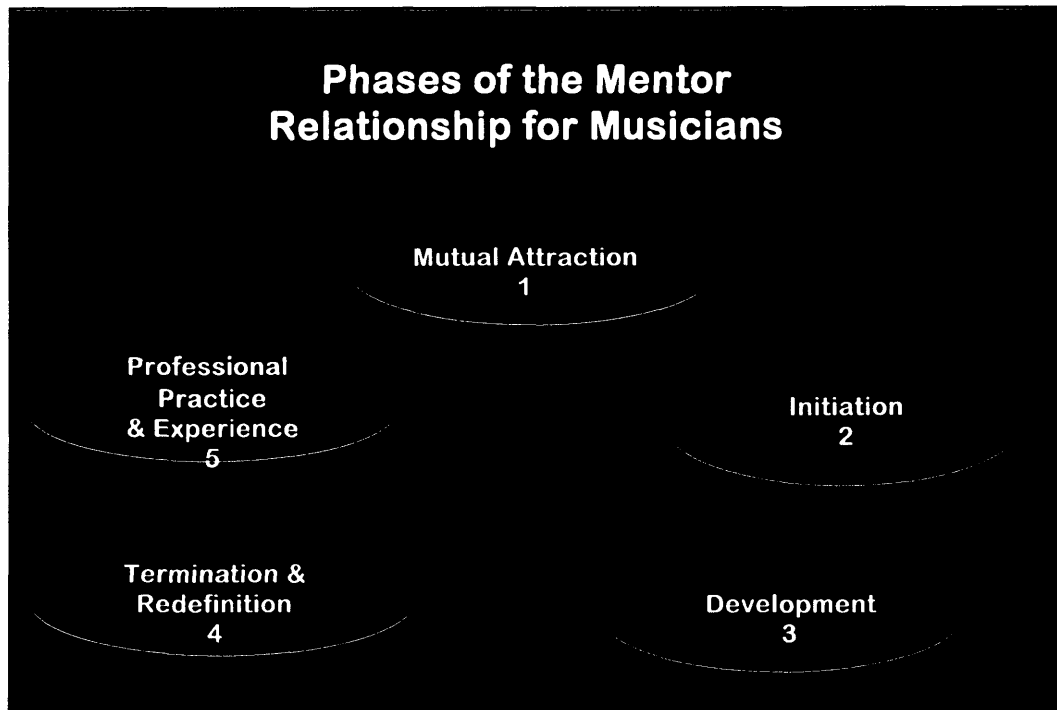
opportunities for the protégé, and the mentor attending the protégé's concert performances. Being a mentor can include responsibility for aspects of the protégé's life that may include his/her psychological, social, and cultural development, along with his/her musical and professional development. Protégés, like mentors, need to be intuitive and perceptive. They need to be willing to undergo a journey of self discovery and personal development with the mentor who can act as adviser and guide along the way.

Conceptual model of the mentoring relationship for musicians

The conceptual model of mentoring relationships for musicians is a combination of phases suggested by the Levinson (1978), Phillips (1977) Missiriam (1982) and Kram (1985b) models. The five phases are summarised in Figure 6.1 and show the conceptual development of the mentor relationship. The model is derived from the data collected from this study and incorporates and builds on some of the conceptual models suggested in the literature.

The phases begin with mutual attraction where both teacher and student see potential in each other, moving to initiation where both parties begin working together, on to the development phase where the relationship is cemented, and then the final phases of termination and redefinition of the mentor relationship. The last phase is a coda to the termination and redefinition phase where, after some professional experience and practice in the field, the former protégé will then consider mentoring someone else.

Figure 6.1: The conceptual model of the music mentor relationship



Phase 1 — Mutual admiration

The first phase of the relationship borrows from Phillips' (1977) notion of *mutual admiration* where both the mentor and protégé begin the relationship with a mutual admiration for each other. The mentor recognises the talent and potential of the protégé, and the protégé is attracted to the reputation and personal teaching style of the mentor. As Schatzberg-Smith (1988, p.50) noted, 'it is seductive to be liked and admired. A typical response is to want to give something back to the individual who displays the admiration'.

Phase 2 — Initiation

The second phase is *initiation*, a time when the music mentor and music protégé begin their association through instrumental lessons and when both individuals are assessing each other in terms of potential and personal commitment, and thus beginning to develop rapport.

The relationship in this phase is parental in nature, as suggested by Levinson (1978), and is one-sided in terms of equality, with the protégé anxious to prove his/her worth to the mentor. The mentor at the same time challenges the protégé by setting tasks that determine whether the protégé is worth the personal investment of time and commitment. The success of the relationship at this stage largely depends on the protégé achieving the set objectives by the mentor that may include learning a set repertoire, memorising works, or developing certain technical facility. If the protégé achieves these objectives, then the relationship can then move to the more crucial phase of the mentor relationship.

Phase 3 — Development

The third phase, *development*, is when both the mentor and protégé become committed to the mentor relationship. At this phase of the mentor relationship there is a growing sense of equality between mentor and protégé. The protégé becomes more assertive in his/her interaction with the mentor, and the mentor becomes more accepting of the protégé's ability to problem solve and be increasingly more independent. It is a time of metamorphosis for the protégé where he/she begins to emerge as a recognisable professional and is nearing the end of an apprenticeship.

This metamorphosis becomes evident when the mentor relationship reaches a point where both the mentor and the protégé can discuss professional matters of mutual importance such as repertoire, interpretation, style and performance practice. At this phase of the mentor relationship, the protégé also begins to recognise his/her own professional identity, and starts moving towards the next phase of the relationship. Informant 5 summarised this phase when she said:

As a student becomes more advanced, there's much more discussion about numerous things, including interpretation of music. You're (mentor) not laying down laws in a hard and fast manner. You might be saying, 'Now what do you think of this? What ideas do you (protégé) have?'

This phase is a time of change in terms of the mentor relationship and effects how the relationship will ultimately terminate and what ultimately may be the dynamics of a future relationship between the two individuals.

Phase 4 — Termination and redefinition

The fourth phase of the mentor relationship for musicians is *termination*. It is a time when either or both the mentor and protégé recognise that the relationship has reached a peak, and a time when either or both individuals decide to sever the umbilical cord. This often is a result of a particular course coming to a end and the student graduating out of the faculty.

The other scenario is the protégé who is studying with a freelance teacher independent of faculties and courses and decides to either move on to another teacher or cease the current tuition. This at times is a difficult stage for some mentors and protégés, and can result in feelings of resentment and frustration from either individual because he/she feels unappreciated and discarded. Termination of the mentorship should be a phase that protégés and mentors mutually work towards knowing that the protégé will be well equipped to be an independent professional.

This phase of the mentorship requires personal and professional maturity, including well developed interpersonal skills of both the

mentor and the protégé. Negotiating this phase requires the mentor and the protégé to communicate honestly and openly with each other. This phase also requires integrity so that both individuals are able to exit the mentor relationship having each fulfilled specific roles and needs so that he/she can move towards redefining the relationship in terms of either professional colleagues and/or friends.

Redefinition of the relationship is dependent on the dynamics of the termination process. Often the relationship requires a short break before both individuals can redefine and maintain their mutual respect and/or admiration for each other. This redefinition usually is in the form of a friendship while maintaining a professional respect for each other's work. One of the informants referred to this phase as a 'levelling' time because it is when both mentor and protégé develop a collegial respect for each other's professional status and work. This stage is largely dependent on the success of the previous mentor relationship and the interpersonal interaction between protégé and mentor. Ultimately it is the protégé who chooses to pursue a friendship and/or professional alliance with his/her former mentor, or otherwise leaves the relationship.

Phase 5 — Professional practice and experience

Protégés who appreciate and value the nature of their relationship with their mentor usually become mentors themselves at some stage later in their career. This was evident by the informants' own experiences of mentorship and their mentoring of students today.

After exiting the mentor relationship, the protégé becomes a professional practitioner and continues to develop as a musician after terminating his/her apprenticeship with the mentor, by gaining grounded experience either as a performer, teacher or music

administrator. It is usually after some years of practical experience that an individual then moves towards the first phase of the cycle where he/she considers acting as a mentor for others. This way, traditional methods of professional practice are passed on from one generation to another.

Limitations of the study and scope for further research

A limitation of this study which must be noted is that the majority of the informants were males, with only one third of the informants being female. Ideally, the sample should have included a greater number of female mentors. As the purpose of this study was to explore the meaning and experience of mentorship, a further study might place more emphasis on focusing on gender issues associated with the dynamics of cross-gender or same-gender mentoring dyads.

Sampling design issues for future research of mentor relationships and musicians might also include a broader range, and larger number of informants whose careers could also include sound technicians, music publishers, music administrators (other than those working within tertiary institutions), composers, orchestral players and jazz musicians. These informants might provide variations of the mentor experience that are not part of the general studio teaching of the protégé.

The meaning of the mentoring experience in this study is gained from the perspective of the informants recalling their mentoring experiences and, at times, involves a difference of 30 to 40 past years. This recalling of the mentor relationships could result in a more ideal or romantic construction of mentorship. Further exploration might consider whether the propositions put forward by the informants match their actual teaching styles. This would involve comparing the data given by the informants and observation as to how they actually put their

philosophical ideas into practice. A further study could investigate the perspective of the protégé whom the mentor is tutoring today. This would be best achieved by the researcher observing the informants applying their own particular teaching methods in the music studio with students, and follow up interviews with their protégés.

Another limitation of this study is associated with the limited time-frame and parameters of the study, making it impossible to complete two separate studies that compared the perspectives of mentors with that of their protégés. As mentorship is a two-way relationship between teacher and student, a comparative analysis investigating the protégé's experience and conception of mentoring would provide another dimension to the construction and meaning of the relationship. By comparing the two perspectives, a more detailed understanding of the mentor experience might emerge.

Mentorship and mentor relationships are multi-dimensional, multi-faceted concepts, and further research of mentorship and its application to the training of musicians would benefit from an in-depth study of all the particular functions that relate to both the psycho-social and career aspects of mentor relationships. These areas might include interpersonal skills, specific gender issues, career establishment, degrees of satisfaction, role-modelling, protection, counselling, and conflict resolution.

Implications of the findings

The research has shown the value and importance of mentoring relationships in the training of musicians with benefits for both mentor and protégé. The quality of the relationship, and functions that the mentorship offers to the protégé and the mentor, depend largely upon the interpersonal skills of both individuals. It is the nature of

each individual's personality, for example, whether they are introverted or extroverted, sensitive, generous, or perceptive, that determines the type, meaning and quality of the mentor relationship between the mentor and the protégé.

The training of musicians has always focused on the mentor and protégé relationship. The relationship recognises the expertise of the mentor and focuses on the development of the protégé by extending his/her ability to analyse, interpret, express and perform music. This is largely conditional on the protégé's intellect, personality, and intuitive and perception skills.

One major implication of this research is the value of individuality and the need to pursue and develop people as individuals. As Karl Haas (1984, p.180) states:

There are as many diverse and valid interpretations of the same work as there are artists to perform them. Therein lies the infinite beauty of music, and the never-ending challenge for those who wish to convey its message.

As each person is unique in life, so is each musician, and especially the mentor relationship that exists between the master teacher and the student. Society should foster talented individuals to explore the boundaries of artistic expression. If society devalues this concept, then the sense of creative spirit and creative stimulus will be easily lost from one generation to the next, including specialised musical skills, traditions and practices of music making. We only have to look at the art of improvising (excluding jazz) to realise that musicians have lost or de-valued this creative musical skill. Very few tertiary music courses offer improvisation as an elective subject these days (excluding jazz and organ performance courses).

If music educators de-value the nature and influence of mentoring relationships in the training of musicians, the end result will be a drastic lowering of musical standards and technical competency. There will be fewer skilled musicians and less creative minds exploring musical boundaries, either in performance, composition, musicology or pedagogy.

Although economic rationalism had its origins in the corporate world of the 1980s, it is now having an impact on universities and music faculties. Executive management of universities now rationalises courses in terms of enrolments and staff ratios to number of students. Courses and/or faculties survive as a result of total net running costs. In the case of music, the concept of teaching on a one-to-one basis with highly skilled and qualified teachers increases the pressure to decide whether the needs and advantages of such teaching outweigh the cost factors.

If music is an important medium capable of crossing all types of boundaries including politics, age, gender, and race, then we need to continue training musicians with the best possible resources. Offering potential mentors who are skilled practitioners, specialised training courses in interpersonal skills, counselling and management can only help to facilitate excellence in the mentoring of protégés. These training sessions would ideally concentrate on the functions of mentoring, interpersonal skills development and outcomes of the mentor relationship. Mentor relationships cannot be imposed by the formal teaching system; however, they can be better facilitated by faculty and university hierarchy.

Although the importance and benefits of mentoring are recognised by corporate organisations, clinical practitioners and the wider education

community, only two informants stated that their faculty recognised and/or rewarded mentoring as part of their contribution to their profession. Only one music faculty out of a total of 15 represented in this study has initiated a mentoring program for its teaching staff and students. Ideally, universities offering courses in any of the creative arts should consider the development of programs that facilitate and foster mentoring as part of the university's teaching agenda. This should include recognising staff for excellence in teaching, and the mentoring of their students. Such programs would better equip staff with skills in communication and perception, and give teachers a greater understanding of the potential and benefits of mentoring as it applies to the protégé, themselves as mentors, and the institution. The institution would then produce a higher standard of graduates, and possibly have a greater number of enrolments as a result of its reputation for excellence.

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Appendix I

Letter to Informants

Dear

I am a Masters student at the University of New England in Armidale, currently conducting research on the meaning and construction given to 'mentor' relationships in the teaching and preparing of tertiary students for a career in music. I am writing to request your help and participation by means of an individual interview with you to discuss your perceptions and experience regarding this topic.

Involvement in this study is totally voluntary and the interview will take approximately 40 minutes and will take place at a mutually agreed time and place. If you decide to withdraw from participating you may do so at any time. This research has been cleared by the Ethics Committee of the University and the interviews will be tape recorded, although the data will be completely confidential with the identification of all the participants coded to preserve anonymity.

If you wish to participate in this study please sign the form overleaf. If you have any questions please do not hesitate to call me at the University of New England on 067 73 3649 or alternatively you may contact my supervisor Mr Peter Wright at UNE on 067 73 3818.

I shall be in contact with you by telephone shortly after you receive this letter to follow up. I look forward to your participation in this exciting research.

Yours sincerely

Terrence Hays

I have read the information overleaf and any questions I have asked have been answered to my satisfaction. I agree to be interviewed for the research on 'Mentor' relationships.

I understand that participation is entirely voluntary, and that I can withdraw at any time without prejudice. I agree that research data gathered for this study may be published, providing my name is not used.

The best time for me to be interviewed is:

- | | |
|-----------|--------------------------|
| Monday | <input type="checkbox"/> |
| Tuesday | <input type="checkbox"/> |
| Wednesday | <input type="checkbox"/> |
| Thursday | <input type="checkbox"/> |
| Friday | <input type="checkbox"/> |
| Saturday | <input type="checkbox"/> |

Time: (am/pm)

My contact details are:

Home phone number:

Work phone number:

The best time for me to be phoned is:

Signed

Date

Thank you for your involvement in this research project.

Should you have any complaints concerning the manner in which this research is conducted, please contact the Human Ethics Committee at the following address:

The Secretary Human Research Ethics Committee, Research Services,
University of New England, Armidale NSW 2351

Appendix II

Diversity of Questions Used in the Interview Schedule for Interviewing Informants

1. What is your present position of employment, the institutional affiliation and general music training background?
2. What is your experience of 'mentoring'?
3. Can you describe a relationship at any stage of your career that you have had with someone who you considered a mentor?
4. Why did you consider this person to be a mentor?
5. What was it that made this a successful relationship?
6. In your experience what does not facilitate a successful mentor relationship?
7.
 - (i) How do you see yourself working as a mentor?
 - (ii) How does it feel to be a mentor?
8. How do your mentor/protégé relationships develop?
 - (i) Can you describe the dynamics of the relationship: how does it develop?
 - (ii) What is the general time frame?
 - (iii) What is the level of personal interest and involvement that you have with the protégé?
9. Does the relationship change from being a mentor/protégé relationship? Why does this happen? Describe the process.
10. How important is it to have or have had a mentor in terms of being successful? What do you regard as being successful?
11.
 - (i) What degree of satisfaction is there for you in being a mentor?
 - (ii) At what age or stage of your career did you see it as more important to be a mentor than a performer?
12. What are the benefits to you in being a mentor?

13. In your experience are there any specific gender differences in the mentor relationships you have with students? Is power an issue in mentor relationships?
14. Can you describe some of the relationships that you think have failed or terminated? Why was this so?
15.
 - (i) Does the institution you work for recognise and actively reward mentoring as part of your appointment?
 - (ii) How does your work context shape this relationship?
 - (iii) What do you see are the benefits of mentoring to the institution?