

LECTORATE

**LIFELONG LEARNING IN MUSIC
& THE ARTS**

**LIFELONG LEARNING FOR MUSICIANS
THE PLACE OF MENTORING**

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LIFELONG LEARNING FOR MUSICIANS

The place of Mentoring

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LIFELONG LEARNING FOR MUSICIANS

THE PLACE OF MENTORING

Introduction

The social and cultural landscape in which professional musicians work has radically changed over the last decade. Musicians are now expected to have the knowledge, skills and attitudes to engage effectively and creatively in a number of related roles – e.g., performer, composer, teacher, instrumental tutor, workshop leader, mentor and creative producer. Increasingly they have to work collaboratively across art forms, disciplines, cultures, music genres and different sectors within a wide variety of networks. Any creative response to such changes necessitates the development of new working processes, new modes of learning, new connections and new organisational models. The implications for the training sector are enormous and these are now being addressed by institutions across Europe with the support of networks like the European Association of Conservatoires (AEC) and the ERASMUS Thematic Network for Music ‘Polifonia’.

The challenge to those organisations responsible for training and development is how to create and sustain a culture of reflective and reflexive practice so that musicians can learn to respond to this changing workplace with confidence, flexibility, imagination and vision. It is now widely acknowledged that this challenge has to be met partly by a serious commitment to lifelong learning. It is this principle that underpins the research project *Lifelong Learning in Music* which is being conducted in The Netherlands, led by Rineke Smilde.

The project takes the view that if lifelong learning is to become a dynamic and relevant force in the lives of both young and experienced musicians, a process of mentoring must be pivotal at those critical stages of an individual’s personal, artistic and professional development. Recognising that mentoring can be interpreted in many different ways, this particular study sets out to examine those approaches to learning that could be seen as fundamental in any mentoring process for musicians.

The proposed framework for mentoring draws on those forms of learning that are central to reflective practice in the areas of continuing professional development, informal learning and adult education. The principles that help to shape the study are rooted in a body of knowledge that is shared by such disparate areas of professional practice as nursing, general practice, social work, education and the visual and performing arts.

Such a shared philosophy of practice can only strengthen the work of those conservatoires and training organisations that are beginning to realign their priorities within a culture of reflection and responsiveness. Within this context of renewal and development, mentoring is just one of several processes that can be used to help professional musicians engage in their own lifelong learning. It is incumbent on the training sector to provide the necessary structures and resources to ensure that this happens in practice.

This new edition of the Mentoring Report contains a new foreword in three languages, English, French and German. In addition, a new Framework for Mentoring has been modified from *The Place of Mentoring*, which was first published in May 2006. The Framework has been further adapted in the light of Peter Renshaw's role as evaluator of REFLECT, the Creative Partnerships National Co-mentoring Programme for creative practitioners and teachers. This programme was led by The Sage Gateshead.

FORMATION TOUT AU LONG DE LA VIE POUR LES MUSICIENS

LA PLACE DU CONSEIL PROFESSIONNEL

Introduction

L'environnement social et culturel dans lequel travaillent les musiciens professionnels a radicalement changé durant la dernière décennie. On attend désormais des musiciens les connaissances, les compétences et les attitudes nécessaires pour assumer de façon effective et créative dans un certain nombre de rôles connexes – par exemple concertiste, compositeur, enseignant, professeur particulier d'instrument, animateur d'atelier, conseiller d'orientation et producteur créatif. Ils doivent de plus en plus travailler en collaboration à travers des formes artistiques, des disciplines, des cultures, des genres musicaux et différents secteurs dans des réseaux nombreux et variés. Toute réponse créative à de tels changements impose de développer de nouveaux processus de travail, de nouveaux modes d'apprentissage, de nouvelles relations et de nouveaux modèles organisationnels. Les implications pour le secteur de la formation sont énormes ; elles sont abordées actuellement par des établissements dans toute l'Europe, grâce à des réseaux de soutien tels que l'Association Européenne des Conservatoires (AEC) et le réseau thématique ERASMUS pour la musique « Polifonia ».

Le défi qu'affrontent ces organismes responsables de la formation et du développement est de créer et de maintenir une culture de la pratique réfléchie et réflexive, afin que les musiciens apprennent à faire face à ce milieu professionnel sans cesse changeant avec confiance, flexibilité, imagination et clairvoyance. Il est maintenant largement reconnu que ce défi doit être en partie relevé grâce à un engagement sérieux pour la formation tout au long de la vie. C'est ce principe qui sous-tend la recherche du projet *Formation tout au long de la vie en musique*, actuellement conduit aux Pays-Bas, sous la direction de Rineke Smilde.

Ce projet part du principe que si la formation tout au long de la vie doit devenir une force dynamique et judicieuse dans la vie des musiciens jeunes ou expérimentés, un processus de conseil professionnel est essentiel dans les étapes cruciales du développement personnel, artistique et professionnel de l'individu. Reconnaissant que le conseil professionnel

peut être interprété de nombreuses manières différentes, la présente étude se propose d'examiner les approches de l'apprentissage que l'on pourrait considérer comme fondamentales dans tout processus de conseil professionnel des musiciens.

Le cadre de travail proposé pour le conseil professionnel fait appel à des formes d'apprentissage essentielles à une pratique réfléchie dans les domaines du développement professionnel continu, de l'apprentissage informel et de l'enseignement des adultes. Les principes qui ont guidé l'élaboration de cette étude sont ancrés dans un ensemble de connaissances faisant appel à des domaines professionnels aussi disparates que l'infirmierie, la pratique générale, le travail social, l'éducation et les arts visuels et du spectacle.

Une philosophie de la pratique aussi diverse ne peut que renforcer le travail des conservatoires et des établissements de formation qui commencent à ré-aligner leurs priorités au sein d'une culture de la réflexion et de la réactivité. Dans ce contexte de renouveau et de développement, le conseil professionnel est seulement l'un des processus capables d'aider les musiciens professionnels à s'engager dans leur propre apprentissage tout au long de la vie. Il incombe au secteur de la formation de fournir les structures et les ressources nécessaires pour assurer la mise en pratique de ceci.

LEBENSLANGES LERNEN FÜR MUSIKER

DER ORT FÜR BERATUNG

Einführung

Die gesellschaftliche und kulturelle Landschaft, in der professionelle Musiker tätig sind, hat sich innerhalb des letzten Jahrzehnts radikal verändert. Von Musikern wird heute erwartet, dass sie über das Wissen, die Fähigkeiten und die entsprechende Einstellung verfügen, um sich effektiv und kreativ in unterschiedlichen Rollen einzusetzen - z.B. als Konzertmusiker, Komponist, Lehrer, Instrumentaltutor, Workshop-Leiter, Mentor und kreativer Produzent. Sie müssen zunehmend gemeinschaftlich in allen möglichen Kunstformen, Lehrfächern, Kulturen, Musikgenres und unterschiedlichen Sektoren innerhalb breitgefächerter Netzwerke arbeiten. Jegliche kreative Antwort auf solche Veränderungen erfordert die Entwicklung neuer Arbeitsverfahren, neuer Lernarten, neuer Verbindungen und neuer Organisationsmodelle. Die Auswirkungen auf den Ausbildungssektor sind enorm, und so setzen sich Institutionen in ganz Europa mithilfe von Netzwerken wie dem Europäischen Musikhochschulverband (AEC) und dem ERASMUS-Themennetz für Musik „Polifonia“ damit auseinander.

Die Herausforderung, der sich die für Ausbildung und Entwicklung zuständigen Organisationen stellen, besteht darin, wie man eine Kultur reflektierender und reflexiver Praxis schaffen und erhalten kann, damit Musiker lernen können, auf diesen sich verändernden Arbeitsplatz mit Vertrauen, Flexibilität, Phantasie und Visionen zu reagieren. Es ist heute weithin anerkannt, dass diese Herausforderung zum Teil durch ein ernsthaftes Engagement für lebenslanges Lernen erfüllt werden muss. Dieser Grundsatz untermauert auch das Forschungsprojekt *Lebenslanges Lernen in Musik*, das in den Niederlanden unter der Leitung von Rineke Smilde durchgeführt wird.

Das Projekt vertritt die Ansicht, dass, wenn lebenslanges Lernen eine dynamische und relevante Kraft im Leben junger wie auch erfahrener Musiker werden soll, ein Beratungsprozess in den entscheidenden Phasen der persönlichen, künstlerischen und beruflichen Entwicklung eines Einzelnen einen zentralen Platz einnehmen sollte. Da Beratung sehr unterschiedlich interpretiert werden kann, beabsichtigt diese besondere

Studie, Lernansätze zu untersuchen, die in jeglichem Beratungsprozess für Musiker als fundamental betrachtet werden könnten.

Der vorgeschlagene Beratungsrahmen stützt sich auf Lernformen, die für eine besonnene Verfahrensweise im Bereich der beruflichen Fortbildung, des informellen Lernens und der Erwachsenenbildung von zentraler Bedeutung sind. Die Grundsätze, die helfen sollen, diese Studie zu gestalten, wurzeln in gesammeltem Wissen, das von so ungleichen Bereichen beruflicher Tätigkeiten wie der Krankenpflege, Sozialarbeit, Erziehung sowie Bildende und Darstellender Künste geteilt wird.

So eine gemeinsame Vorgehensphilosophie kann die Arbeit von Musikhochschulen und Ausbildungsorganisationen, die anfangen, ihre Prioritäten innerhalb einer Kultur des Reflektierens und Ansprechens neu zu orientieren, nur stärken. In diesem Kontext der Erneuerung und Entwicklung ist Beratung nur einer von mehreren Prozessen, der eingesetzt werden kann, um professionellen Musikern dabei zu helfen, sich für ihr eigenes lebenslanges Lernen zu engagieren. Der Ausbildungssektor ist dazu verpflichtet, für die erforderlichen Strukturen und Ressourcen zu sorgen, damit sichergestellt ist, dass dies in die Praxis umgesetzt wird.

Foreword

In May 2005 Rineke Smilde, Lector of the research project in *Lifelong Learning in Music*, at the Prince Claus Conservatoire, Groningen and the Royal Conservatoire, The Hague, invited me to conduct a study on Mentoring. It was considered that in the context of lifelong learning, mentoring should play a central part in the personal, artistic and professional development of all musicians. As such, this research on mentoring was seen as an important aspect of the lectorate. But because of the myriad approaches to mentoring now being advocated in different professions, it was felt that there had to be clarification as to what might constitute appropriate forms of mentoring for this study. The research took as its guiding principle the lectorate's commitment to reflective and reflexive practice.

As a starting point I conducted interviews with ten people who were regarded as experienced and effective mentors in the fields of music, visual arts, education and business. In the light of these discussions I drew up *A Framework for Mentoring Musicians*, different versions of which have been used in a number of training contexts throughout the research. In this sense it has become a well-tested document in different arenas. The final version appears in Part 2 of this report.

The literature review focused largely on examining those forms of learning connected to reflective practice in the areas of continuing professional development, informal learning and adult education: e.g., experiential learning, self-initiated learning, context-based learning, work-based learning, communities of practice, transformative learning, action learning, critical dialogue and reflexive practice. There was a consistent thread running through the literature and it was interesting to note that a shared core body of knowledge underpins the philosophy and practice of areas as diverse as nursing, general practice, social work, education, visual arts and music.

Different perspectives on mentoring were then examined to illustrate some of the approaches that can be taken as forms of support for practitioners in various contexts. Finally, the possible implications for the continuing training and development of musicians were explored, drawing especially on mentoring training sessions at the Prince Claus Conservatoire and The Sage Gateshead in North East England.

What became clear from this practical experience was that the forms of mentoring being advocated in this report can only be nurtured in an environment committed to reflective learning. This principle is firmly embedded in the thinking underlying the lectorate but it remains a challenge for institutions in the training sector to create a culture that is wedded to reflective and reflexive practice. Without this it is going to be increasingly difficult for musicians to respond to the demands of the changing workplace with confidence, flexibility, imagination and vision. It is hoped that this report clarifies some of the ways that might help professional musicians engage in their own lifelong learning.

Part I Theoretical & Conceptual Framework

Introduction: Lifelong Learning in Music

The challenge of lifelong learning

Today change is one of the few certainties that challenge individuals and institutions in their professional and personal lives. Being able to understand and adapt to our continuously changing political, economic, technological, social and cultural landscape is absolutely essential in any creative response to the modern world. We can no longer stand still; we have to move on. But this confronts each one of us with the need to assume new roles and responsibilities as we try to redefine our place within increasingly complex and challenging circumstances.

The distinguished sociologist, Zygmunt Bauman (2005), sees our modern society in terms of a 'liquid life' that is continuously on the move and unable to keep its shape for long.

Liquid life is a precarious life, lived under conditions of constant uncertainty. The most acute and stubborn worries that haunt such a life are the fears of being caught napping, of failing to catch up with fast-moving events, of being left behind, of overlooking 'use by' dates, of being saddled with possessions that are no longer desirable, of missing the moment that calls for a change of tack before crossing the point of no return (p.2).

For Bauman "liquid life is a succession of new beginnings" and he feels that we all need to be 'empowered' or 'enabled' through continuous forms of lifelong learning if we are to make informed choices and engage effectively and creatively within our professional and personal lives.

In the liquid modern setting, education and learning, to be of any use, must be continuous and indeed lifelong. Perhaps the decisive reason why it must be continuous and lifelong is the nature of the task we confront on the shared road to 'empowerment' – a task which is exactly as education should be: continuous, never ending, lifelong (p.125).

Lifelong learning for musicians

The main thrust of Bauman's position lies at the heart of a four-year research project in The Netherlands which is examining the concept of lifelong learning and its likely consequences for professional musicians. This project or lectorate, *Lifelong Learning in Music*, is based in the Prince Conservatoire, Groningen and the Royal Conservatoire, The Hague. (For details of the research approach see Smilde, 2004.) The research is addressing the challenges resulting from those changes in the workplace that are requiring musicians to shape their own flexible portfolio career in response to new creative and performing contexts and to new opportunities provided by cross-arts, cross-cultural and cross-sector work.

The aim of the project is "to create adaptive learning environments in which conservatoire students can be trained to function effectively in a continuously changing professional practice" (Smilde, 2004, p.5). The central research questions comprise (see Smilde, 2005, pp.1-2):

- How do musicians actually learn?
- What generic skills are needed to function effectively as a contemporary musician committed to self-management?
- What knowledge, attitudes, values, and artistic/creative skills are of importance?
- What are the changes in the music profession and what are the implications for graduates?
- How can their training and environment enable graduates to anticipate and respond to changes and what core competences do they need?
- What is the meaning of the concept of Lifelong Learning for the content and design of education for students and graduates?

Guided by these questions, the project is exploring the ways in which several key characteristics of lifelong learning can be applied to conservatoire training. For example:

- formal and informal learning in non-formal music contexts;
- an emphasis on 'learning' rather than on 'training';
- different approaches to learning, including 'on-the-job' and 'context-based' learning;
- the relationship between professional and personal development;
- different forms of work-related and context-based assessment.

Lifelong learning is seen as a dynamic concept centrally concerned with establishing different ways of responding to change (Smilde, 2004, p.7). The implications for a conservatoire are far-reaching and they open up new opportunities for development in such areas as the curriculum, modes of learning, forms of assessment, approaches to research and the formation of context-related partnerships. In her address to the Annual Conference of the National Association of Schools of Music in the USA, Rineke Smilde (2005, p.8) identifies eight important outcomes that, if implemented, would lead to new educational approaches and new learning environments in conservatoires and partner organisations:

- collaboration with shared responsibility;
- cross-over within music disciplines using adaptive attitudes and communication skills;
- exploring and risk-taking in a safe environment;
- the conservatoire as an artistic laboratory;
- entrepreneurship as an essential skill for musicians;
- personal development emerging from an awareness of one's identity as a musician;
- strategies for motivation;
- establishing a culture which acknowledges the centrality of continuing professional development.

This shift in emphasis is recognised in some conservatoires as they begin to redefine their priorities and build up 'communities of practice' (see Wenger, 1998) that place 'reflective practice' at the heart of lifelong learning for musicians. Drawing on the work of Donald Schön (1987, pp. 26-31), Rineke Smilde (2005, p.7) highlights the importance of strengthening the reciprocal relationship between 'reflection-on-action' and 'reflection-in-action' in the personal, artistic and professional development of musicians. The main aim of this research report is to explore further the parameters of reflective and reflexive practice and to identify those processes that can best facilitate the development of the knowledge, skills, attitudes and perspectives required to function with confidence and understanding in an ever-changing workplace. It is in this context that the role of mentoring will be examined.

Reflective and Reflexive Practice in the Context of Lifelong Learning

The background to reflective practice

The view of mentoring presented in Rineke Smilde's research study on Lifelong Learning is rooted in a notion of reflective practice that has a long lineage dating back to John Dewey in the early half of the 20th century. Within the areas of continuing professional development, informal learning and adult education, there has been a strong interest in developing modes of learning that are closely connected to reflective practice: e.g., experiential learning; action learning; situated learning; work-based learning; problem-based learning; collaborative learning; transformative learning; learning through self-assessment; learning through reflective conversation and dialogue; learning within communities of practice; reflexive learning and tacit knowledge (see Tavistock Institute, 2002, for a *Review of Current Pedagogic Research and Practice in the Fields of Post-Compulsory Education and Lifelong Learning*).

All these processes constitute an approach to individual and collective learning that generates a strong form of engagement and understanding as the learning arises from and is connected to the context and experience of the participants. Basically, the learning makes sense as it relates to the world as perceived by the learner.

John Dewey (1859-1952) adopted a philosophical pragmatism that focused on creating a learning environment committed to fostering interaction, experience, reflection, democracy and community (see Smith, 2001a, p.2). In the area of informal education Dewey's thinking was developed further by such influential writers as Carl Rogers (1902-1987), Paulo Freire (1921-1997) and more recently by David Kolb, David Boud, Jean Lave, Etienne Wenger and Donald Schön.

In his seminal work *Democracy and Education*, Dewey (1916) extols the strengths of learning through experience and reflection in experience. He bluntly asserts that "an ounce of experience is better than a ton of theory simply because it is only in experience that any theory has vital and verifiable significance" (Chapter 11, p.5). Expanding on this view Dewey claims that:

An experience... is capable of generating and carrying any amount of theory (or intellectual content), but a theory apart from an experience cannot be definitely grasped even as theory. It tends to become a mere verbal formula, a set of catchwords used to render thinking, or genuine theorizing, as unnecessary and impossible (p.5).

In his analysis of reflection in experience Dewey (1916) stresses the importance of the relationship between what we try to do and the likely consequences of our actions. The connection between intention and consequences lies at the heart of reflective experience. The thinking or reflection that underpins this relationship “makes it possible to act with an end in view. It is the condition of our having aims” (p.6).

Dewey’s contribution to thinking about ‘reflective practice’ is further strengthened in his later work, *Education and Experience* (1938). Commenting on the nature of experiential learning he states that:

The method of intelligence manifested in the experimental method demands keeping track of ideas, activities and observed consequences. Keeping track is a matter of reflective review and summarizing, in which there is both discrimination and record of the significant features of a developing experience. To reflect is to look back over what has been done so as to extract the net meanings which are the capital stock for intelligent dealing with further experiences (p.87).

Reflection, then, is critical to Dewey’s view of learning as “a continuous process of reconstruction of experience” (p.87).

Self-initiated and experiential learning

Building on the work of Dewey, Carl Rogers (1961 and 1969; 1983) adopted a holistic approach to learning that was highly influential in the fields of education, counselling and psychotherapy. For Rogers experiential learning, with its commitment to person-centred learning, self-initiated learning and student self-evaluation, was the most effective way of addressing the needs and interests of the learner, leading to personal change and development. Believing that all human beings have a natural propensity to learn, Rogers (see Briner, 1999, p.2) felt it was the role of the teacher to facilitate such learning by:

- setting a positive climate for learning;
- clarifying the purposes of the learning;
- organizing and making available learning resources;
- balancing intellectual and emotional components of learning;
- sharing feelings and thoughts with learners but not dominating.

By emphasising the principle of ‘learning to learn’ and the importance of being open to change, Rogers considered that learning is best facilitated when:

- the student participates completely in the learning process and has control over its nature and direction;
- it is based on practical, social, personal or research problems of interest to the learner;
- self-evaluation is the principal method of assessing progress.

Through his work in ‘client-centred’ or ‘non-directive’ therapy, Rogers’ perspective on the place of the interpersonal relationship in the facilitation of learning has particular relevance to any study of mentoring. For Rogers (1967) three core conditions characterised ‘facilitative practice’ in both counselling and education:

Realness in the facilitator of learning

When the facilitator is a real person, being what she is, entering into a relationship with the learner without presenting a front or a façade, she is much more likely to be effective....It means coming into a direct personal encounter with the learner, meeting her on a person-to-person basis.

Prizing, acceptance, trust

There is another attitude that stands out in those who are successful in facilitating learning....I think of it as prizing the learner, prizing her feelings, her opinions, her person. It is a caring for the learner, but a non-possessive caring. It is acceptance of this other individual as a separate person, having worth in her own right. It is a basic trust – a belief that this other person is somehow fundamentally trustworthy.

Empathetic understanding

A further element that establishes a climate for self-initiated experiential learning is empathetic understanding. When the teacher has the ability to understand the student’s reactions from the inside, has a sensitive awareness of the way the process of

education and learning seems *to the student*, then again the likelihood of significant learning is increased...(Students feel deeply appreciative) when they are simply *understood* – not evaluated, not judged, simply understood from their *own* point of view, not the teacher's. (Reprinted in H. Kirschenbaum and V.L. Henderson, eds., 1990, pp. 304-311).

Part of Carl Rogers' legacy lies in his advocacy of some of the qualities now seen as central to the kind of facilitatory processes used in mentoring. These will be discussed further in Part 2 of this report. Examples include:

- letting go of one's own ego, status and authority in order to project into the life of the learner and adopt a listening, supportive role;
- using non-directive ways of generating a reflective conversation;
- empowering a person(s) to take responsibility for their own learning;
- respecting, valuing and accepting both the individual person and their views and opinions;
- building up a non-judgemental, non-threatening working relationship based on empathy and mutual trust;
- enabling a person(s) to clarify their motivation, to find their own voice and to deepen their understanding of who they are;
- being self-reflective and self-aware in order to nurture these qualities in others.

Experiential learning and reflective practice

Mentoring is only one of several processes designed to enable individual learners to reflect on and make sense of their experience in different contexts. A key element in experiential learning is that "learners analyse their experience by reflecting, evaluating and reconstructing it... in order to draw meaning from it in the light of prior experience. This review of their experience may lead to further action" (Andresen, Boud and Cohen, 2000, p. 1).

This reciprocal relationship between action and reflection was examined by David Kolb (1984) in his foundational work on modern experiential education theory. His experiential learning cycle, based on a continuous spiral of learning, comprised: concrete experience – observation and reflection – forming abstract concepts – testing in new situations (see

Smith, 2001b, pp. 2-3). For Kolb (1984) “knowledge is continuously derived from and tested out in the experiences of the learner” (p. 27).

This perspective grows out of Dewey’s principle that:

continuity of experience means that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after (Dewey, 1938, p. 35).

Kolb’s view of learning as a continuous process grounded in experience entails developing “a holistic, integrative perspective on learning that combines experience, perception, cognition and action” (Andresen, Boud and Cohen, 2000, p. 6). In their work, Boud, Cohen and Walker (1993) articulate the assumptions underlying experiential learning:

- experience is the foundation of, and the stimulus for, learning;
- learners actively construct their own experience;
- learning is a holistic process;
- learning is socially and culturally constructed;
- learning is influenced by the socio-emotional context in which it occurs (in Andresen et al, 2000, p. 1).

They also further clarified the central characteristics of experiential learning, acknowledging that it cannot be reduced to a set of strategies, methods, formulae or recipes – an important point in our current performance driven environment that favours packaging learning strategies into simplistic ‘toolkits’. The distinguishing features of experiential learning outlined by Andresen, Boud and Cohen (2000, pp. 1-2) comprise:

- Involvement of the whole person, including intellect, feelings and senses. For example, all three elements are involved in learning through role-play and games.
- Drawing on relevant individual learning experiences so that new learning can be more effectively integrated into a person’s understanding.
- Continued reflection upon earlier experiences in order to add to and transform them into deeper understanding.

- Intentionally designed learning through structured activities. For example, simulations, games, role play, visualisations, focus groups and socio-drama.
- Forms of facilitation (through teachers, leaders, coaches, mentors, therapists) that generally imply a relatively equal partnership between facilitator and learner, thus respecting the autonomy of the learner.
- Modes of assessment that are congruent with experientially-based learning processes. For example, self-assessment and peer assessment, using learning journals, personal diaries, reading logs, negotiated learning contracts and forms of presentation other than writing.

The key criteria that help to delineate experientially-based learning activities include:

- The learning is personally significant and meaningful, resulting in a strong sense of ownership.
- The primary focus is on deepening the learner's personal engagement with what is being learnt.
- Critical reflection is central to the learning process.
- Learning involves the whole person, thus recognising the integral relationship between perceptions, awareness, sensibilities, values and cognitive forms of understanding.
- Recognition of what learners bring to the learning process.
- Valuing the self-directive potential of the learner entails teachers, trainers, leaders and facilitators demonstrating respect, trust, openness and concern for the well-being of the learner (see Andresen et al, 2000, pp. 2-3).

Context-based learning and communities of practice

Current learning theories, although acknowledging the strength of experiential learning, have also begun to recognise the significance of connecting individual and collective learning to the context in which it is taking place. A variety of related context-based learning processes are now increasingly being used in the workplace and in approaches to lifelong learning, informal learning and adult education: for example, in situated learning, work-based learning, transformative learning, action learning and reflective conversation within communities of practice.

Within these processes mentoring is often seen as an effective way of enabling individuals to understand and to engage more fully with the context in which they are working. The reflective approaches used in mentoring help to foster a deeper awareness of context and place thereby strengthening a person's conviction and understanding of what they are doing. They provide opportunities for individuals to step outside their immediate situation and become detached spectators on their own practice and learning. Connecting to their context in this way helps to broaden people's perspective and invites them to ask fundamental questions regarding their motivation, purpose and future direction. For example:

- How do I perceive my identity within the changing landscape?
- In what ways does this impact on my professional life and work?
- Why am I doing what I do?
- Where am I going?
- What determines my long-term goals?

Appropriate forms of mentoring become critical to facilitating this kind of questioning and reflection.

In its discussion of context-based learning, the Tavistock Institute Report (2002) highlights the importance of situated learning, which is based on the notion that "the context in which learning takes place is an integral part of what is learned" (p.126). That is, the process of knowledge and skill acquisition is rooted in a communal or collaborative setting that helps to generate a shared sense of belonging and knowing within a particular context. Meaning is socially constructed with learning arising from active engagement in a 'community of practice' (see Lave and Wenger, 1991; and Wenger, 1998). In their development of a social theory of learning, Lave and Wenger (1991) argue that:

Learners inevitably participate in communities of practitioners and... the mastery of knowledge and skill requires newcomers to move toward full participation in the social practices of a community. 'Legitimate peripheral participation' provides a way to speak about the relations between newcomers and old-timers, and about activities, identities, artefacts, and communities of knowledge and practice. A person's intentions to learn are engaged and the meaning of learning is configured through the process of becoming a full participant in a socio-cultural practice. This social process includes, indeed it subsumes, the learning of knowledgeable skills (p. 29). (Quoted in Smith, 1999, p. 3)

As Wenger (1998) points out in his later book, the primary focus of this theory is on 'learning as social participation'; that is, "a process of being active participants in the *practices* of social communities and constructing *identities* in relation to these communities" (p. 4). This process of learning and knowing comprises four deeply interconnected elements:

- Meaning through learning as experience
- Practice through learning as doing
- Community through learning as belonging
- Identity through learning as becoming (Wenger, 1998, p.5, fig.0.1).

Both in the workplace and in our personal lives, we all belong to several communities of practice at any one time. For Wenger (1998, p. 6) the most powerful, transformative kind of learning arises from our involvement in these coherent communities, each one of which can be defined in relation to three dimensions:

- Mutual engagement that binds participants together into a social entity through shared actions and meanings within the group.
- A joint enterprise of collective experience and understandings that are continually being renegotiated by its members, helping to create a strong sense of ownership, identity and shared accountability.
- A shared repertoire of communal resources such as routines, vocabulary, gestures, stories, genres, artefacts, actions and concepts that members have developed over time. This repertoire of practice carries the accumulated knowledge of the specific community, reflecting a history of mutual engagement that acts as

a resource for negotiated meaning within the group. (See Wenger, 1998, pp. 73-84; also Smith, 2003, pp. 2-3).

The theoretical perspective developed by Lave and Wenger provides strong foundations for understanding the fundamental principle of connecting to context in a practice of collaborative learning. It helps to broaden traditional notions of ‘apprenticeship’ from a master/student or mentor/mentee relationship to one of “changing participation and identity transformation in a community of practice” (Wenger, 1998, p. 11). Instead of seeing knowledge as an object to be handed down from one generation to another through apprenticeship, collaborative practice is rooted in a history of shared learning in which there is a coherent connection between knowing and learning, and between the ways in which knowledge is acquired, shared and developed. Wenger (1998) emphasises that:

Practice is an ongoing, social, interactional process, and the introduction of newcomers is merely a version of what practice already is. That members interact, do things together, negotiate new meanings, and learn from each other is already inherent in practice – that is how practices evolve. In other words, communities of practice reproduce their membership in the same way that they come about in the first place (p. 102).

By positioning learning and knowing in the context of active participation in social communities, students are far more likely to deepen their understanding, engagement and commitment to what they are doing. Wenger (1998) sees this as an effective way of “engaging students in meaningful practices, of providing access to resources that enhance their participation, of opening their horizons so they can put themselves on learning trajectories they can identify with, and of involving them in actions, discussions, and reflections that make a difference to the communities that they value” (p. 10).

Transformative learning, action learning and reflective conversation

The transformative kind of learning instanced by Wenger is seen as central to the work of Jack Mezirow (1990; 1991), who argues that individual and social empowerment grows out of working in social contexts that encourage collaborative dialogue, critical reflection and participation in social action. In such cases Mezirow (1990) maintains

that by reflecting critically on our assumptions and presuppositions individual learning can be transformed.

Perspective transformation is the process of becoming critically aware of how and why our presuppositions have come to constrain the way we perceive, understand, and feel about our world; of reformulating these assumptions to permit a more inclusive, discriminating, permeable and integrative perspective; and of making decisions or otherwise acting on these new understandings (p. 14).

For effective transformative learning to take place, the leaders responsible for facilitating this dialogue – teachers, tutors, mentors – need to focus on enabling the learner:

- to question the assumptions that underlie their beliefs, feelings and actions;
- to assess the likely consequences of their assumptions;
- to identify and explore alternative assumptions;
- to test the validity of these assumptions through participating in reflective dialogue.

By engaging in this transformative process the learner has the opportunity of becoming more reflective and critically engaged, of being more open to different perspectives, of being less defensive and more receptive to new ideas (see Mezirow, 1991). Mentoring can play a major role in this kind of learning process.

Another mode of learning that also uses critical dialogue and reflective conversation for fostering development and change in the workplace is action learning. As indicated in the Tavistock Institute Report (2002):

The process takes the form of a reflective conversation in which the practitioner, with the support of colleagues, draws on his or her experiences to understand the situation, attempt to frame the problem, suggest action, and then reinterpret the situation in light of the consequences of action (p. 100).

Examples of participative methods for continuous learning arising from action include: quality circles, focus groups, work group discussions, research corners and article clubs in which new findings and issues are raised and analysed. If this approach to reflective practice is built into the culture of an organisation, it can become an effective means of generating change. The Tavistock Institute Report (2002) emphasises that:

At the heart of these models based on action-reflection learning and learning from experience are new ways of thinking about feedback, questioning, talking, reflecting and making sense of experience – for individuals to learn but also for that learning to be shared with others in teams and used to make changes in the organisation (p. 100).

However, these developing forms of learning place new demands and responsibilities on those institutions aiming at becoming ‘learning organisations’. The effectiveness of these approaches very much depends on the support given to all participants by such people as mentors, coaches, trainers, line managers and team leaders. Ideally, anyone in a position of responsibility has an obligation to create a learning environment that pays due attention to the support and development of the workforce.

The Tavistock Institute Report (2002) recognises the limitations of those organisational learning theories that have concentrated on “formalised and prescriptive development and training needs, generic sets of competences and the adoption of universalistic assessment” (p. 103). The shift towards facilitating different approaches to learning within the workplace has opened up a debate that is focusing on a growing acknowledgement that “learning is also acquired through emotion, attitudes, communication and habit mediated through imitation of role models, the forging of meaningful relationships, experience and memory and developing a sense of self and values” (p. 103).

Critical dialogue and reflective conversation

Those organisations committed to change and development are now beginning to emphasise the importance of reflective conversation and critical dialogue within a shared process of collaborative learning. The roots underlying the notion of ‘dialogue’ go back to the form of ‘conversation’ used by Socrates in his philosophical discussions. More recently, the nature of dialogue has been developed further by a number of influential thinkers. For example, in *Pedagogy of the Oppressed*, Paulo Freire (1972) made explicit that the legitimacy of dialogue is dependent on the interaction between reflection and action (p. 60). He claimed that six conditions have to be met for dialogue to take place:

- Love or respect for persons. Writing in the context of the liberation of man from domination and oppression, Freire felt that “if I do not love the world – if I do not love life – if I do not love men – I cannot enter into dialogue” (p. 62).
- Humility. “Dialogue, as the encounter of men addressed to the common task of learning and acting, is broken if the parties (or one of them) lack humility” (p. 63).
- Faith in man. “Faith in his power to make and remake, to create and re-create, faith in his vocation to be more fully human... Without this faith in man, dialogue is a farce which inevitably degenerates into paternalistic manipulation” (pp. 63-64).
- Mutual trust. Trust is established through dialogue in which words have to relate to a person’s actions. “To say one thing and do another – to take one’s own word lightly – cannot inspire trust” (p. 64).
- Hope. Dialogue cannot exist without hope. “As the encounter of men seeking to be more fully human, dialogue cannot be carried on in a climate of hopelessness” (p. 64).
- Critical thinking and risk taking. That is “thinking which perceives reality as process and transformation... thinking which does not separate itself from action, but constantly immerses itself in temporality without fear of the risks involved” (p. 64-65).

Not surprisingly, Freire’s position has been widely supported in the world of non-formal and informal education, and his principles are equally valid in the whole area of reflective practice. His views also resonate with the thinking of David Bohm, the distinguished physicist, who became especially known through his thirteen dialogues with Krishnamurti (1985).

A clear analysis of the nature of ‘dialogue’ can be found in an influential paper written by Bohm (1991) and his colleagues, Donald Factor and Peter Garrett, all of whom feel that it is through engaging in critical dialogue that individuals, groups and organisations can begin to learn from each other and transform their ways of thinking and acting. For example:

In Dialogue, a group of people can explore the individual and collective presuppositions, ideas, beliefs and feelings that subtly control their interactions. It provides an opportunity to participate in a process that displays communication successes and failures. It can reveal the often puzzling patterns of incoherence that lead the group to avoid certain issues or, on the other hand, to insist, against all reason, on standing and defending opinions about particular issues.

Dialogue is a way of observing, collectively, how hidden values and intentions can control our behaviour, and how unnoticed cultural differences can clash without our realising what is occurring. It can therefore be seen as an arena in which collective learning takes place and out of which a sense of increased harmony, fellowship and creativity can arise.

Because the nature of Dialogue is exploratory, its meaning and its methods continue to unfold. No firm rules can be laid down for conducting a Dialogue because its essence is learning – not as the result of consuming a body of information or doctrine imparted by an authority, nor as a means of examining or criticising a particular theory or programme, but rather as part of an unfolding process of creative participation between peers (p. 2).

Bohm's observations are very relevant to those institutions committed to generating change and development through reflective practice and the interactive process of dialogue. Bohm (1991) identifies several key elements that are central both to critical dialogue in a group and to the facilitation processes used by mentors, coaches, trainers, line managers and team leaders in organisations:

- It provides space to reflect on the thoughts and views of each participant.
- It creates opportunities for each person to examine the assumptions and prejudices that underlie their opinions, beliefs and feelings.
- It raises questions connected to furthering understanding about the dynamics of power and control within groups and social systems.
- It fosters a spirit of mutual trust and openness leading to a shared exploration of meaning that is constantly responsive to change (pp. 4-6).

These points, together with those raised by Paulo Freire earlier, lie at the heart of the conversation and dialogue embedded in reflective practice. By exposing people to different perspectives and frames of reference, this allows them to open up to a wider range of possibilities in their practice. It also enables them to place their own immediate local experiences in a broader context, thus providing a basis for qualitatively different forms of action (see Tavistock Institute Report, 2002, p. 124).

Reflecting on the changing context of conservatoire training, I have used the metaphor of 'conversation' as one possible way of shifting the culture of these organisations (Renshaw, 2005a).

It is partly through this kind of sustained dialogue that cultural change evolves in an institution. Through respecting and listening to different points of view, people should gradually let go of cherished assumptions and begin to see themselves and their world in a different way. They might begin to tell a different story. For this process to work in practice there has to be a sensitive awareness of the different levels of language used by groups when describing their experience and shaping their stories. Discussions also have to be grounded in where people perceive themselves coming from. The psychological climate in which these conversations take place is absolutely crucial to any likely shift in future action.

...The key to ensuring that honest conversation takes place throughout any institution lies in adopting a style of leadership which is genuinely open and facilitatory... This involves a broad range of skills and attitudes, such as active listening, empathy, the ability to ask appropriate questions, the capacity to let go and most importantly, the ability to make connections. Such a collective approach inevitably invites an institution to reappraise its distribution of knowledge and power, shifting from mechanistic management structures to greater opportunities for shared leadership and shared responsibility. Effectively, it makes the processes and procedures in any institution more accountable and transparent, and it enables all staff and students to have a voice in shaping their own future. This can only be healthy for the life and work of an institution (pp. 114-115).

The Tavistock Institute Report (2002) grasps the key role that facilitators play in generating this kind of dynamic conversation in changing

organisations. By challenging learners with alternative ways of viewing their experience and by presenting them with different approaches and models, they begin to adopt a more critical perspective regarding their own values, attitudes and ways of acting. The mentor becomes a major figure in this facilitation process.

A crucial component of the learning/developmental process or 'journey' is the mentor or guide, adviser, coach who assists the learner along the way. Mentors both support and challenge. In supporting the learner, the mentor affirms the validity of the student's present experience and provides a safe environment where trust can be developed. Support is most easily effected by working with and from the learner's experience base...

A further function of mentors is one of providing vision. The vision can be in the form of modelling some aspect of what the learner wants to become, of offering the 'map' of the new territory, or suggesting new language, new metaphors, new frames of reference for thinking about the world (p. 125).

These aspects of mentoring will be returned to in Part 2 of this report.

Reflective and reflexive practice

Throughout this discussion it can be seen that a whole family of inter-related modes of learning are central to the development of reflective practice. Fundamental to this view is the importance of nurturing and maintaining a reciprocal relationship between 'reflection-on-action' and reflection-in-action' (see Schön, 1987, pp. 26-31), or in other words, a balance between critical reflection and reflexive practice. Mentoring is just one of several ways of facilitating the inner and outer dialogue between these two interconnected forms of reflection.

'Reflection-on-action' and reflective intelligence

As was indicated earlier in this report, 'reflection-on-action' entails adopting a critical perspective about the reasons and consequences of what we do in different contexts. By focusing on the why rather than the how, this process becomes fundamental to the evaluation of what we do and helps to inform our subsequent action. Critical reflection helps to transform our learning and change the way we make sense of our experience, our world view, our understanding of people and knowledge

of ourselves. This perspective becomes integral to our conception, planning, delivery and evaluation of any activity or project.

Many organisations responsible for professional development now recognise the need for all practitioners to adopt a more critically reflective approach if quality practice is to be achieved in an ever-changing workplace. One example can be taken to illustrate this. At La Trobe University, Australia, its Centre for Professional Development (see Fook, 2004) bases its Critical Reflection Training on the work of Donald Schön. It sees its approach to fostering critical reflection as:

a way of improving practice, by exposing it to ongoing scrutiny and development. It is critical in that it provides the potential to delve quite deeply into previously unexamined areas of our thinking and practice. In this sense it potentially provides a different capacity for change than more 'objective' evaluation measures... Whilst all types of evaluation are necessary, the critical reflection process can have success in bringing about different kinds of changes... Firstly, it has the capacity to take us beyond our 'comfort zones', and is therefore particularly useful for long experienced practitioners who may feel they have little left to learn. Secondly, it creates the capacity for self-evaluation. People are in some ways more likely to accept and integrate the insights developed through this process precisely because they are not imposed externally.

The reflective process essentially involves open discussion of the hidden decisions involved in our practice, examining these for their congruence with our stated beliefs about best practice; and then redeveloping ideas and revisiting decisions in the light of this reflection so as to integrate our changed thinking and practices. It thus functions to help practitioners evaluate, research, and improve practice at the same time (pp. 1-2).

This mode of training can be used for teaching new supervision methods (as in social work, counselling, education and the health professions), examining different ways of evaluating and improving practice, re-energising staff in their professional roles and reviewing ways of working in a team.

Underpinning this view of critical reflection is the notion of 'reflective intelligence' developed by the Harvard psychologist, David Perkins

(1995). Extending the work of Howard Gardner (1983) on multiple intelligences, Perkins maintains that:

Reflective intelligence derives from our capacity to take a mental step back and observe our own efforts to solve a problem or achieve a goal... It effectively constitutes a control system, which can be greatly developed by learning, acting upon our thinking and doing. It involves critical self-review, the cultivation of dispositions which support intelligent behaviour, and the use of mental *strategies* to solve unfamiliar problems or get round obstacles... Reflective intelligence gives us a bird's eye view of our own learning, allowing us to question our own approach to a situation, helping us to cope with novelty and to be aware of our own natural biases of thought and action (see Bentley, 1998, p. 27).

Tom Bentley, Director of the think-tank Demos, although valuing the power of our reflective capacity, also sees the importance of learning to use this metacognitive ability in the context of practical experience. Bentley (1998) suggests that:

Mental strategies are valuable in all sorts of situations, but they cannot ultimately substitute for understanding derived from experience. If we focus too hard on the strength of general principles and strategies, we soon fall down in the face of problems which demand context-specific, experiential knowledge (p. 136).

Again this helps to demonstrate the need to achieve a balance between 'reflection-on-action,' by using critical reflection and reflective intelligence, and 'reflection-in-action', where the emphasis is more on reflexive practice and emotional intelligence (see Goleman, 1996).

'Reflection-in-action' and reflexivity

According to Schön (1987) both the processes of 'reflection-on-action' and 'reflection-in-action' are integral to the dialogue and conversation embedded in reflective practice. 'Reflection-in-action' focuses on the quality of listening, attention and awareness that enables processes and performance to be monitored and modified from the inside in the moment of action. "Our thinking serves to reshape what we are doing while we are doing it" (p. 26). Often this knowledge cannot be put into words – it remains tacit in the form of implicit understanding. "Like knowing-in-action, reflection-in-action is a process we can deliver without being able to say what we are doing" (p. 31).

Schön (1987) points out the centrality of knowing-in-action and reflection-in-action in any kind of performance and he illustrates this through examining how jazz improvisation is dependent on fostering a ‘musical conversation’.

When good jazz musicians improvise together, they... display reflection-in-action smoothly integrated into ongoing performance. Listening to one another, listening to themselves, they ‘feel’ where the music is going and adjust their playing accordingly... Improvisation consists in varying, combining and recombining a set of figures within a schema that gives coherence to the whole piece. As the musicians feel the directions in which the music is developing, they make new sense of it. They reflect-in-action on the music they are collectively making – though not, of course, in the medium of words.

Their process resembles the familiar patterns of everyday conversation. In a good conversation... participants pick up and develop themes of talk, each spinning out variations on her repertoire of things to say. Conversation is collective verbal improvisation... In such examples, the participants are *making* something. Out of musical materials or themes of talk, they make a piece of music or a conversation, an artefact with its own meaning and coherence. Their reflection-in-action is a reflective conversation with the materials of a situation – ‘conversation’, now, in a metaphorical sense (pp. 30-31).

At the heart of reflection-in-action, then, lies the development of reflexivity and tacit knowledge, an understanding of which can help to shape our view of mentoring. The notion of reflexivity is fundamental in the influential work of Anthony Giddens (1984). In his analysis he suggests that:

The reflexive capacities of the human actor are characteristically involved in a continuous manner with the flow of day-to-day conduct in the contexts of social activity. But reflexivity operates only partly on a discursive level. What agents know about what they do, and why they do it – their knowledgeability as agents – is largely carried in practical consciousness. Practical consciousness consists of all the things which actors know tacitly about how to ‘go on’ in the contexts of social life without being able to give them direct discursive expression (p. 1).

Recognising the dynamic, reflexive nature of human action and the importance of making constant mutual connections in social interaction, Giddens emphasises three key elements:

- We can only give a partial description of our actions and social conditions in words and verbal language – i.e., discursively.
- The knowledge we hold about any particular action includes everything we know, both tacitly and explicitly, about the specific circumstances and the people involved in our actions – i.e., knowledgeability.
- We hold much of this knowledge about our actions and social conditions in our ‘practical consciousness’ and this cannot be expressed discursively.

The implications of reflexivity for lifelong learning are explored by Edwards, Ranson and Strain (2002) who also draw on the seminal work of Giddens (1991), Eraut (2000), Argyris and Schön (1978). Richard Edwards and his colleagues are concerned that “the reflexivity associated with contemporary change processes entails forms of learning that develop a capacity for questioning one’s self and the historical and social circumstances from which action to accomplish change may be envisioned and resourced” (p. 531). They see that through reflexive practice people begin to become more self-questioning and more critically aware of the assumptions underlying the social practices they are engaged in. They advocate “a critical form of lifelong learning (that) entails the capacity to develop and sustain reflexivity” (p. 533).

What is clear from this brief discussion of reflexivity and reflection-in-action is that any effective mentoring process within the context of lifelong learning has to take account of key issues arising from reflexive practice. For example:

- Helping a person to connect their self-awareness and sense of identity to their outer world – i.e., to the context in which they work and live.
- Enabling a person to relate their own specific context to a wider global perspective.

- Facilitating a conversation that enables an individual to examine the realities of their world, making explicit the process used by the person in building up this world view.
- Helping a person to see, recognise and become responsible for the possibilities arising from their actions.
- Creating conditions in which a person can feel free to be self-questioning and self-critical, understanding the historical and social roots of their circumstances.
- Encouraging a person to reflect on their own story, their own biography, as a means of clarifying and deepening their understanding of themselves, their history and their personal and professional journey.
- Developing reflective conversations that enable a person to connect their tacit knowing with the explicit knowledge of their particular situation.
- Creating the possibility for a person to engage with their emotional intelligence by:
 - becoming emotionally self-aware;
 - developing the ability to manage their emotions and feelings;
 - understanding how to use emotions for the benefit of self-motivation;
 - recognising emotions in others through empathy;
 - strengthening their interpersonal skills and understanding.
 (See Goleman, 1996, p. 43; Salovey and Mayer, 1990, p. 189)

Reflexive practice and tacit knowledge

Central to Giddens's analysis of reflexivity is the pivotal position of tacit ways of knowing within the whole area of 'practical consciousness' (Giddens, 1984, p. 1). Tacit knowledge lies at the heart of human relationships and experiential learning. Like practical knowledge, it is rooted in action, and in commitment and involvement in a specific context. Although it is often embedded in collaborative work that enjoys a shared history, values and forms of understanding, tacit knowledge has a personal quality that makes it impossible to formalise and describe discursively.

Perhaps one of the earliest exponents of tacit knowledge was the philosopher Michael Polanyi (1966) who, in his book *The Tacit Dimension*, opens his analysis of knowledge by claiming that “we can know more than we can tell” (p. 4). He highlights the point that practical knowledge relies on “the pupil’s intelligent co-operation for catching the meaning of the demonstration” (p. 5). Basically, some knowledge cannot be put into words. Tacit knowledge, that is hidden or latent knowledge, is central to the whole process of coming to know experientially within any practical context. Echoing Polanyi, the creative energy or spirit embedded in tacit knowledge can only be caught and not taught.

In a recent study of the Guildhall *Connect* Project I examined the place of tacit knowledge in musical leadership (see Renshaw, 2005b). The observations are applicable in any other practical context.

In effective workshop practice the leader creates space in which all the musicians become totally engaged in the spirit of the music in the moment. This is caught through the act of doing and it remains unspoken.

Although Polanyi (1966) is not writing in the context of music and the performing arts, he observes that in the area of tacit knowing “we incorporate it in our body – or extend our body to include it – so that we come to dwell in it” (p. 16). Without this enriched feeling of tacit knowledge, the musician is disconnected from his or her creative source and has little to say to an audience or to fellow musicians.

Experienced music leaders are well aware that they have to create an environment that is conducive to fostering tacit forms of learning. Leading by example between people at all levels of experience, becomes critical in an effective learning process. Learning will then take place through watching, listening, imitating, responding, absorbing, reflecting and connecting with that particular musical context... It is clear that (this process) results in a strong form of knowing and understanding (ibid. pp. 19-20).

The report on *Connect* demonstrates that music leaders engaged in workshop practice attach considerable importance to fostering tacit ways of knowing. They also understand the critical relationship between explicit knowledge, in which targets can be measured in quantifiable, mechanistic terms, and tacit knowledge, which is more intuitive, reflexive

and learned in very particular situations. Explicit knowledge can be clearly articulated, codified, quantified, replicated and transferred from one context to another. Tacit knowledge, on the other hand, is intangible, less observable, more complex and more difficult to detach from the person who created it or from the context in which it is located. As indicated earlier, the subtle nuances connected to tacit knowledge are more often caught and learned through a process of apprenticeship, through conversation, and are not readily transferable (see Renshaw, 2005a, p. 111-112).

Part II Practice

Mentoring within a Reflective and Reflexive Learning Environment

It is clear that many professional groups are now aiming to create an organisational climate that fosters a reflective and reflexive learning environment. Increasingly, they recognise the interconnection between critical reflection, personal and professional renewal, and organisational change. Areas as diverse as nursing, general practice, social work, counselling, education and the arts are seeking ways of building up more effective forms of leadership and management, as well as strengthening the quality of personal and professional development throughout their organisations. Part of the support structure for facilitating this development lies in establishing an effective system of mentoring or clinical supervision that is committed to engaging in reflective and reflexive practice. To illustrate this, a few examples will be taken from nursing, general practice, social work and the arts.

Nursing

In 2005 an international professional body for nursing based in Indianapolis, the Honor Society of Nursing, Sigma Theta Tau International, commissioned a substantial resource paper on reflective practice in nursing. Drawing on the influential work of Argyris and Schön (1974), Schön (1983), Schön (1987), Mezirow (1981), Boud et al (1985) and Boud (1995), the report makes several recommendations regarding reflective processes in nursing practice, clinical supervision, education, research and leadership.

- Nursing education should incorporate reflective models, theories, processes and methods so that nurses will be able to utilise and integrate reflective practice in their work and in clinical supervision, research, education and leadership.
- Reflective processes should be adopted in clinical supervision to enable nurses to become self-reflective in their work, in order to enhance their professional knowledge, skills and humanity when relating to people in their care, families, communities, other members of the health care team and themselves.

- Nursing practice should be augmented by systematic reflective processes that create ongoing improvements in the provision of care and the development of nursing as a professional practice.
- Reflective models, theories, processes and methods should be used in order to encourage deeper levels of analysis and interpretation of nursing issues relating to practice, clinical supervision, education and leadership.
- Reflective models, theories, processes and methods should be used to guide and enhance the education, practice and development of self-reflective nursing leaders, who can act as stabilisers and change agents in the dynamic contexts of nursing and health (see Sigma Theta Tau International, 2005, p. 3).

Within such related professions as general practice, social work, psychotherapy and counselling, one of the key strategies used for promoting reflection is clinical supervision. With its emphasis on developing a critically reflective perspective on practice, supervision could be regarded as a form of mentoring. Clinical supervision provides a safe space in which two or more people examine a clinical situation, using structured conversation or dialogue to reflect on what has happened, why and how. Such a reflective process inevitably raises questions concerning the beliefs, values and assumptions that underpin nursing practice. It is especially effective when supervisors are equally reflective about their own roles as this can help to deepen the insights of all participants. Models of supervision can derive from psychoanalytic, humanistic or cognitive behavioural schools of thought, but no one model or structure should be imposed as the main aim is to concentrate on the needs of the individuals involved in the process (see Sigma Theta Tau International, 2005, pp. 10, 16-17).

It is hardly surprising that in such a patient-centred profession as nursing, the synergy between reflective and reflexive practice is seen as critical to personal and professional transformation. Considerable emphasis is placed on developing emotional intelligence through focusing on self-discovery, self-awareness, self-management, inner motivation and empathy (ibid. p. 8). With this end in view, special attention is given to the place of 'mindfulness' through which nurses can connect their 'being, thinking and doing' simultaneously in the moment of practice. This touches the core of reflection-in-action and enables people to respond rather than react to the pressures of their current situation. The report points out that:

Mindfulness, sometimes referred to as awareness or insight, is a state of being purposefully attentive to one's moment-to-moment experience. It is closely associated to 'reflection-in-action', as it involves purposefully paying attention to one's own thoughts, feelings, bodily sensations and judgements. Using these metacognitive processes helps nurses to be more aware of themselves in their interactions with others, develop insight into how their perceptions shape their actions, identify and understand where others are coming from and make use of this information to respond effectively (Sigma Theta Tau International, 2005, p. 13).

The mentoring processes used in clinical supervision have to be sensitive to this more affective and intuitive aspect of a nurse's personal and professional development.

General practice

The notion of reflexivity, so central to nursing, is also seen as fundamental to a patient-centred approach in general practice. In a paper published by three doctors from the Department of General Practice at the University of Copenhagen (Baarts, et al, 2000), a strong case is made for the quality of the doctor-patient relationship being enhanced by the doctor's ability to use reflexivity as a strategy in the consultation process (p. 2). Similarities are drawn between the ways in which anthropologists attain knowledge in the field and the production of knowledge by doctors during their consultation with a patient.

Working as a GP implies on the one hand acquiring knowledge of the patient's perspective on illness and their understanding of the social world in which they participate and on the other hand communicating treatment and solutions to the patient. A common understanding between GP and patient is negotiated in the communication and interaction in the consultation. At this point, we believe that the GP can benefit from the anthropological notion of reflexivity as an analytical contribution to a patient-centred approach in the consultation in general practice... All clinical practice has an interpretative dimension... The interpretative process of knowledge production in general practice should include the influence of the GP's own perspective and interests on the encounter with the patients. This is the role of reflexivity (Baarts, et al, 2000, p. 3).

Echoing the views expressed earlier about the place of tacit knowledge in human interaction and experiential learning, Charlotte Baarts and her colleagues also emphasise that in the process of making sense of what happens in a GP-patient consultation, tacit forms of understanding are critical to the way in which knowledge is acquired and interpreted. Both GPs and patients need to be aware of what is said openly in their transaction and also what remains implicit. Baarts (2000) points out that “GPs need to be aware of the encounter with the patients as a frame of reference of the spoken and unspoken, the action and non-action. Knowledge production in... the consultation implies reflecting upon the relationships and contexts in which knowledge is generated” (p. 3).

Reflexive practice, then, is seen as critical to the consultation process as it is to clinical supervision and different forms of mentoring. Within the interaction between the doctor and the patient, the initial focus is on the patient.

The patient tells the story and the GP listens and observes. Then the GP begins asking questions and examines the patient in order to focus on the problem the patient has presented. Finally, the GP and the patient negotiate about finding a common understanding of the problem. The GP uses experience from former cases with the patient and other patients as well as his/her personal experiences in general (Baarts, 2000, p. 4).

For these reflexive approaches to be effective in practice, the GP has to pay due attention to three key elements:

- identifying with the patient’s situation through empathy;
- drawing on the doctor’s own personal experience;
- using this experience to inform the doctor’s self-knowledge, which in turn can contribute to an understanding of the consultation process (Baarts, 2000, pp. 5-7).

The quality of this reciprocal relationship is fundamental to reflexive practice and is pivotal to any mentoring process.

Social work

Social work is another field addressing the challenge of producing and reframing knowledge in ways that further understanding of the

complexity of the professional workplace. There is a growing interest in creating learning environments that include new structures and mechanisms for supporting reflexive practice. As in nursing, supervision assumes a major role in the professional and institutional development of social work.

One example of this kind of development will be taken from a paper examining the principles underlying social work supervision in Finland (see Karvinen, 2004).

In social work, supervision carries traditions of reflexive knowledge creation and learning. Coping with uncertainty and ambiguity is 'baked' into the very essence of social work as a professional practice dealing with social problems and people's everyday life... Today, supervision and other reflective methods of supporting individual and organisational reflection and learning are becoming important to organisational development (p. 1).

For many years social work has used different forms of supervision for enabling practitioners to reflect on and learn from their experience. Supervision, as with mentoring in other contexts, has been closely associated with the professional development of social workers. Increasingly, opportunities are given to support individuals gaining greater autonomy in their own practice. Karvinen (2004, p. 7) gives examples of the kinds of questions that might arise during supervision:

- What guides the social worker in making her choices?
- What makes the social worker do what she does?
- How can supervision help to inform the making of choices?
- In what ways can the social worker develop professionally and ethically sustainable practices?
- How can the autonomy of social workers be supported?

As in earlier discussions of mentoring and reflexive practice, it can be seen that these questions are fundamental in any organisation committed to fostering personal and professional development. As Karvinen (2004) indicates, "developmental supervision theory must address professional action in a holistic way" (p. 7). He argues for a model that supports the development of the "critical, reflexive practitioner" (p. 8). Supervision can be regarded as an opportunity for social workers to reflect on their experiences and their emotional responses, thereby enabling them to deepen their self-knowledge and understanding of the wider context in which they work (p. 8). This is a demanding process that confronts the

social worker with his or her own personal challenges, as well as meeting the paradoxes and dilemmas of contemporary practice.

Innovative forms of supervision in social work are informed by similar learning theories to those underpinning clinical supervision in nursing: for example, experiential learning, reflective learning, transformative learning and organisational learning. They are rooted in the context of reflective and reflexive practice and respect the critical role played by tacit and experiential knowledge in the supervisory process.

In his conclusion Karvinen (2004) claims that:

The importance of supervision in organisational learning can be seen in the emphases on experiential and tacit knowledge and the opportunity to learn from this knowledge through reflection, but also in the functions of supervision in looking after the well-being of practitioners in stressful work contexts. One could even speak about a new kind of empowering and collaborative leadership. There seem to be emerging several approaches for organisational learning and knowledge creation or innovative developmental work with an emphasis on supervisory methods and mentoring. Here supervision could be used in a more comprehensive way in the creation of knowledge, expertise and innovations. A reflexive and developmental supervision theory must address professional action in a holistic way (p. 13).

This holistic and developmental perspective is fundamental to any system of mentoring and supervision aimed at supporting a culture of reflective and reflexive practice. It becomes a crucial means of building up a flourishing community of practice in any professional group.

Visual arts

An especially successful mentoring programme that is committed to working with visual artists in a reflective and reflexive learning environment is *eta*. (empowering the artist), which is located in East Sussex, England. Building on an earlier pilot project that formed part of an Artists Professional Development Scheme (funded by the Arts Council and South East Arts Board), *eta*. was founded in 1998 as a limited company by its Director, Deborah Rawson (see Rawson and Wheatley, 2000).

From its inception, mentoring was seen as an integral part of *eta.*'s professional development scheme and its rationale was premised on three key principles:

- critical debate is at the heart of its mentoring activity;
- the art practice itself, rather than the person, is the main focus of the mentoring, recognising the reciprocal relationship between artistic and personal development;
- regional artists need help in positioning themselves within contemporary arts practice, which is increasingly driven by markets and individual critics, curators, writers and collectors, rather than by institutions (Rawson, 2004a p. 1).

One of the strengths of *eta.* is that there is coherence between the principles underlying its Artists' Mentoring Scheme and the culture of the organisation, which sets out to:

- be reflexive, responding to individual artists and their art;
- foster equitable relationships, between *eta.*, its artists and mentors, so that meaningful exchange can take place;
- place critical development and investigation of meaning as a high priority;
- recognise the idiosyncrasies of individual practices and to work within different artists' timescales, means of production and presentation;
- invest in the creative and intellectual processes which (eventually) result in art, good art;
- take a realistic and progressive approach to working with artists which, in turn, reflects the behaviour of art practice itself (Rawson, 2004a, p. 1).

For *eta.* the interconnection between critical reflection and reflexivity is built into its definition of 'mentoring', in which a mentor is seen as "someone who enters into a collaborative, equitable relationship with an artist over a (sustained) period of time. The success of the relationship depends on the reflexivity of both parties and the degree to which the artist is prepared to assimilate and articulate responses to enquiries, questions and proposals by the mentor – with the intention of bringing about reflection and the artists' altered perception of their work" (Rawson, 2004a, p. 2).

As ongoing critical dialogue is seen as central to enhancing the quality of professional practice, both artists and mentors must be open and willing to engage in this challenging form of reflective conversation. Deborah Rawson (2003) is sensitive to the dynamic relationship between reflection and reflexivity, between our inner and outer thought processes, in this 'conversation'. Quoting Wittgenstein (1953), she says that:

Wittgenstein talks about "an 'inner process' stands in need of outward criteria" (p. 153, No. 580). (In *eta.*) we are attempting to help artists marry the intuitive, inspirational side of their work to the intelligent and practical application of it to contemporary and historical contexts. The test of whether or not we have been successful in this venture lies in the demonstrable shift in artists' thinking: if they have reached a better understanding of the 'outward criteria' or the social and cultural factors which have a bearing on how their work has come to exist and how others might receive it; or if they feel *energised* in their thinking and doing by the mentoring experience (Rawson, 2003, p. 2).

Commenting on the progress of the Artists' Mentoring Scheme, Rawson (2004b) discusses the way in which the mentoring process allows the artists to address such fundamental questions as:

- how to develop a critical context, dialogue or understanding of the practice;
- to what spheres of interest, abstract or practical, theoretical and visual do they react and relate to;
- where is the work located critically and contextually within the social and artistic field of professional endeavour and what is the artists relationship to this;
- how can work that is latent or 'hidden' be resolved or brought into a public domain (p. 3).

The potential and richness of this reflection enables each artist to "rehearse the kind of dialogues they may have in future with others in the profession" (*ibid.* p. 3).

Following this programme for artists, *eta.* initiated a Makers' Mentoring Scheme (2004-2006) in which each person wrote a report based on their reflective diaries compiled during the mentoring process. Again, the questions that frame each report illustrate the nature of the terrain that can be covered in mentoring.

- Statistical information: nature, frequency and duration of direct contact with the mentor.
- What have been the key developments over the past six months? What issues or questions have you explored with the mentor?
- What actions are you taking as a result of the conversations with the mentor? What changes are you making with your practice?
- What value do you place on the work so far? Has the mentoring experience opened up new avenues of thinking or changes to the way in which you are approaching your practice? Have your original aims for taking part in the scheme changed?
- What are your objectives for the final six months of the Scheme? What are you planning to do? What does the practice need in order to progress? (See Rawson, 2006, pp. 6-7.)

The final example drawn from the work of *eta.* is the mentoring sessions facilitated by Deborah Rawson for the Claremont Studio Group, Hastings, whose aim was:

To arrive at a vision which expresses the collective identity of the Group based on a thorough exploration of the individual artist's practices. By exploring the work itself, we will find a sense of shared intention, and explore the relationships the Group wants with its audiences (Rawson, 2005, p. 3).

Consistent with *eta.*'s philosophy, the mentoring process focused on exploring the art practice itself and the questions for each of the seven sessions were negotiated in advance with all participants. Rawson (2005) gives several reasons for adopting this approach:

- The Group had a strong sense of themselves as practising artists and were clearly committed to exploring their practices collectively.
- Critical debate was a high priority for the Group, so we needed to explore common values, beliefs and meaning in their work.
- The Group also expressed their wish to incorporate their own professional development in any activities. We therefore needed to incorporate elements of learning and, most importantly, reflexivity in the sessions.

- The Group expressed concerns about the necessity of ‘fitting in’ to others’ criteria if they were to attract funding – this suggested... that they needed to increase their confidence as artists and thus arrive at a clearer sense of their identity as artists and make arguments (for funding or other purposes) on their own terms.
- The issue of the Group’s relationships to audiences needed to be fully explored before we could start to put together ideas for a programme of activities that would be relevant to both the Group’s practices and the potential audiences/collaborators.
- *eta.*’s ten years of experience in providing mentoring for artists has convinced us that serious professional development has to start with consideration of the art practice itself if it is to be meaningful (p. 4).

There is no doubt that the *eta.* mentoring programme has evolved a coherent philosophy and practice in which the artistic, personal and professional development of the artist is seen as closely interconnected. By ensuring that the mentoring scheme is artistically driven, fundamental questions regarding identity, motivation, meaning and personal creativity constitute the core of an ongoing reflective and reflexive conversation. The new perspectives arising from such critical reflection then help to inform the future actions of the artist within a changing professional world.

Music

As was indicated at the beginning of this research report, one of the underlying reasons for initiating this lectorate in *Lifelong Learning in Music* is to address the challenges arising from the demands of a portfolio career. It is now widely acknowledged that “being a musician today involves having the opportunity to take on a series of roles, different from and broader than the act of performing or composing. Most musicians have a portfolio career, carrying out tasks and engaging in activities which are music-related but other than the conventional act of performing” (Youth Music, 2002, p. 4, para. 2.3). In this report for Youth Music, *Creating a Land with Music* (2002), it is contended that professional musicians increasingly have to embrace the four roles of composer, performer, leader and teacher (p. 5. para. 2.12). It further suggests that the notion of performance has been extended to include:

- the concert or gig;
- the technical or production element of performance;
- any music-related situation in which the musician engages with other people, including teaching, mentoring and leading workshops (Youth Music, 2002, pp. 5-6, para 2.14).

The demands arising from this redefinition of role inevitably necessitate a radical reappraisal of the professional development of musicians. The seriousness of this challenge is now being articulated in many countries.*

One organisation that has responded to the challenge of providing a substantial continuing professional development (CPD) programme for music workshop leaders is the Firebird Trust, which is based in Lincolnshire and operates across the East Midlands region and Yorkshire, England. Rather like etc., the Firebird Trust is committed to artistic excellence and is founded on the principle of inspiring and empowering people through a creative involvement in making music. Its aim is:

to develop its position as a leader in the field of collaborative music making, artform development and artistic excellence through the development and support of creative and dynamic relationships between artists and communities of interest (Parker, 2005, p. 2).

The pilot CPD programme took place during 2003-2005. The initial proposal was for a 12-month programme, offering up to 18 places for musicians, each of whom was allocated a coach-mentor whose role was to enable the musicians to:

- reflect on their professional practice;
- explore ideas for testing out and developing new approaches in their work;
- develop their skills and approach as workshop leaders and facilitators;
- develop their skills in learning (ibid. p. 3).

* In the UK, for example, references can be found in DfES & DCMS, 2005, *Music Manifesto*, pp. 72-89; David Price, 2005, *Transforming Musical Leadership*, pp. 17-18; Peter Renshaw, 2005b, *Simply Connect*, pp. 23-24; Sound Sense, 2003, *Towards a Youth Music Makers' Network*; Claire Mera-Nelson, 2006, *Interfacing the Profession: Mentoring in Music*, pp. 9-10; Royal Northern College of Music, 2005, *Centre for Excellence in Dynamic Career Building for Tomorrow's Musician*.

As the focus was on ‘learning how to learn’ the role of the coach-mentor was seen as an enabler or facilitator of learning. These coach-mentors were guided by Sibyl Burgess, former Director of the Firebird Trust, and Edwina Parker, an independent learning and development consultant of

Development Partnerships. Edwina Parker was responsible for writing the Evaluation Report of the programme.

The definitions of ‘coaching’ and ‘mentoring’ in the Report give some insight into the thinking underlying the programme. For instance:

Coaching is a process whose focus is on supporting and enabling learning. Successful learning enables performance to improve. Coaching is therefore ultimately about improving performance... Mentoring has some similarities with coaching but also key differences. Mentoring includes elements of coaching, facilitating and counselling and also includes the sharing of knowledge, a medium to long-term focus and the ability to encourage an individual in his/her development.

Coaching can be described as having a short-term focus and emphasis on micro issues whilst mentoring has a longer-term focus and emphasis on macro issues. The Firebird CPD programme was deliberately designed to provide an opportunity for participating musicians to be supported in their exploration of both short-term, immediate issues as well as the longer-term, ‘big picture’ issues.

Coach-mentoring was therefore seen as a continuum with the coach-mentor able and willing to move between the micro and macro issues. However, the focus throughout the process was to be on coach-mentors supporting the musicians in the development of their *learning skills*, using a process of critical self-reflection based on the learning cycle. This approach requires a high degree of awareness and self-control by the coach-mentor to ensure a ‘hands-off’ approach.

Underpinning the coach-mentoring process would be the development of diagnostic materials in the form of a self-assessment toolkit, aimed at encouraging musicians to identify existing areas of strength in learning, workshop facilitation and professional practice as well as highlighting and prioritising areas for further development (Parker, 2005, p. 4).

The Evaluation Report is very comprehensive and many of its observations illustrate the importance of those generic skills and attitudes that are central to a reflective and reflexive learning environment. For example:

- Fostering self-directed learning.
- Developing greater awareness and confidence in the processes of critical self-reflection.
- Strengthening a sense of self-knowledge and self-awareness.
- Enhancing learning skills.
- Exploring different forms of collaborative learning.
- Developing empathy and awareness of how to work effectively with learners.
- Providing the opportunity for self-assessment.
- Focusing on personal development through the use of Personal Development Plans.
- Creating conditions that encourage openness, honesty, informality, discovery and risk-taking.
- Deepening quality of engagement that leads to ongoing learning and development.

The Report also identifies the key skills and attributes for coach-mentoring used in the programme:

- Listens actively
- Learner focused
- Draws out understanding
- Questions effectively
- Challenges
- Maintains confidentiality
- Empathetic
- Seeks feedback
- Maintains focus
- Gives feedback (Parker, 2005, p. 28)

The over-riding conclusion is that the Firebird programme demonstrated the fundamental importance of developing “the ability to learn how to learn and to keep on discovering how to learn” (ibid. p. 56). In the words of one of the participating musicians:

The CPD programme is a fantastic opportunity to focus on self-development and learning as it is flexible enough to work around the limitations of freelance work, but structured enough to provide focus and discipline to follow up and prioritise ones own artistic goals. The programme is ideal for someone at mid-artistic career or at a crossroads of artistic development. There are no answers and it is not skills-based but the learning to learn is the tool for self-development (ibid. p. 40).

Dance

One final example will be taken from a dance initiative that focused on an enterprising co-mentoring project involving disabled and non-disabled dancers. In 2002 the Foundation for Community Dance (FCD), the UK development agency for community dance, established *Potential* as its strategic programme dedicated to dance and disabled people (see Scott, 2005). Building on the findings of a research report, *Do Dancing* (Delin, 1999), the Foundation for Community Dance decided to explore “the value of peer-learning opportunities and ‘exchange’, in supporting both disabled and non-disabled dancers with artistic and creative development, exchange of expertise, and knowledge and understanding of context” (Scott, 2005, p. 3). It set up a co-mentoring scheme for five disabled and five non-disabled dance practitioners to work together as part of *Potential’s* professional development programme.

As in the other examples examined in this research report, the *Potential* co-mentoring scheme was premised on the strength of collaborative ways of learning within the context of reflective dialogue and reflective practice.

Continuing professional development is thinking about yourself and your professional growth. It’s about enabling you to become more effective, articulate and successful wherever you work in dance. It is based on the principle of valuing yourself as an individual and finding the right learning experience, identifying what you need for your progression, why you need it and in what way, where to get it and what to look for.

Co-mentoring, as a form of continuing professional development, is a collaborative way of learning. It moves away from the traditional relationship of mentor (teacher) and mentee (learner) to become an equal exchange between two practitioners. Both

individuals develop through a dialogue of ideas, questions and thoughts, thereby gaining, as well as offering, knowledge, skills and experience (ibid. p. 4).

In *Reflectors*, the report on the co-mentoring scheme, Sarah Scott (2005) makes many pertinent observations that are equally relevant in other contexts. For instance, developing a shared awareness of different levels of need through a mutually supportive relationship was seen as critical. One pair of dancers commented that “as we worked together finding creative solutions, listening and not judging each other, we found a settling place” (ibid. p. 14). Another person observed that “it made me realise that we don’t always know what someone needs and reminded me to be open to what different people need” (ibid. p. 16).

Any exchange that explores different perceptions and points of view can be challenging. The process of co-mentoring certainly shifted some expectations. One dancer illustrated this well when discussing ‘inclusivity’:

My co-mentor has got very sharp ideas of inclusivity. I would have said that my ideas are inclusive and embrace diversity and that is housed in my vocabulary. It is helpful to use the whole body, identify with it. She gave me alternative routes. I thought in my experience at the time, that I was (embracing diversity), but it’s beneficial to move your range of experience and areas. We were both challenging current ideas. We were both challenging one another’s point of view. Trusting where we are both coming from – to maybe dissolve old ideas and bring new ones through (ibid. p. 17).

From the comments of the co-mentors it would seem that the scheme was beneficial professionally, but it was also effective in transforming attitudes and shifting perspectives. Future practice might never be quite the same again. For example:

This co-mentoring experience has been very relevant to my professional development, as my main thrust of work is with mature students professionally and in the community, and with that comes a changed physicality, which provides the opportunity for different approaches to dance. (The) chances are I’ll employ a disabled dancer in the future (ibid. p. 18).

We had good communication based on respect for each other's work and experience and we definitely connect creatively. He gave me a lot – I learnt a lot, he's an excellent teacher. I have some understanding of how to transfer ballet technique to a disabled dancer, to implement the technical principles and to adapt – I have a different approach (ibid. p. 18).

I've learnt about leading a class or workshop, delivering to a group, getting into the mind of a non-disabled artist to identify their fears in teaching disabled people; and it has opened my awareness and understanding of ballet (ibid. p. 18).

Prior to this I had made the decision to leave the dance world, to stop dancing, so it felt particularly meaningful for me now to have been able to share and pass on my knowledge and experience to my partner. Also, from a choreographer's point of view, I have come to realise how clear you have to be if you are a disabled choreographer. There is a very real need to be very focused and sure of one's instructions (ibid. p. 19).

The whole experience gave me confidence because it has made me look at things a different way... (ibid. p. 19).

Different Perspectives on Mentoring

Although mentoring and coaching are now part of a global business, the way in which they function depends largely on context and purpose. As has been reiterated, mentoring in this research report is firmly rooted in the context of reflective and reflexive practice, which enjoys a long history informed by many related modes of learning from the areas of adult education, informal learning and continuing professional development (CPD). Other UK models will now be examined, recognising that their basic principles are transferable to an international context.

Continuing professional development in English secondary schools

In an influential handbook issued by the Department for Education and Skills (DfES, 2005), a clear connection is made between CPD, school improvement and a school having a culture based on openness, trust, mutual respect and collective responsibility. CPD is seen as most

effective when a school is managed as a professional learning community or a 'community of shared practice'. The DfES (2005) propose that three conditions have to be met if a learning community is to be created:

- Developing sustained professional relationships, with high levels of trust, mutual self-awareness, and a shared and negotiated set of purposes.
- Ensuring leaders are committed to trying to understand themselves and their impact on staff, and to lead by example – that is as a lead learner.
- Recognising individual and group needs, emotional as well as cognitive responses, and the importance of integrating the group's learning into the main body of work in the school. This approach to leading can help to develop leadership throughout the school (p. 13).

Within this school context mentoring and coaching can play a significant role in supporting the professional development of teachers. Mentoring, through a respected and experienced adviser, can be especially suitable for inducting colleagues into institutions, departments or leadership roles, or into the profession itself. Both mentoring and coaching can be used to connect specialist support with day-to-day practice and sustained learning over time. Whilst mentoring and coaching have some skills in common, there are also important differences:

- Mentoring is used to support teachers when they make a significant career transition. It takes into consideration the whole of a person's professional identity and all aspects of their role. Mentoring is most commonly used in initial teacher training, induction for newly qualified teachers and when teachers move into leadership roles. Mentoring might well include coaching but will extend beyond it.
- Coaching is primarily concerned with developing a specific aspect of practice. It may be provided by specialists or peers, and can occur in different forms and contexts. It offers a structured and supportive form of on-the-job support, especially when building on specialist external advice. It can help to develop a positive climate for adult learning across the whole school (ibid. p. 21).

Although mentoring and coaching both aim at raising awareness and practising active listening, their purpose is different in a school setting. The primary focus of mentoring is generally on:

- identifying learning goals and supporting progression;
- modelling, observing, articulating and discussing emerging practice;
- providing guidance, feedback and direction;
- assessing, appraising and accrediting emerging practice;
- supporting review and action planning (ibid. p. 23).

Mentoring and coaching for new leaders in education

In 2003 the National College for School Leadership in England published a review of the literature on mentoring and coaching for new leaders. The review was carried out by Andy Hobson of the National Foundation for Educational Research. Hobson (2003) makes explicit that the terms ‘mentoring’ and ‘coaching’ have different connotations depending on the person using them. He states that:

Whilst some authors use the terms interchangeably, ‘mentoring’ is more generally used to refer to a process whereby a more experienced individual seeks to assist someone less experienced, and ‘coaching’ is used to refer to forms of assistance relating more specifically to an individual’s job-specific tasks, skills or capabilities, such as feedback on performance (p. 2).

The mentoring of new headteachers is generally carried out by more experienced heads, inspectors, advisors or consultants. The main roles adopted by mentors include:

- assisting new heads to solve their own problems;
- acting as a catalyst or sounding board;
- providing linkage to people or resources;
- discussing various topics relating to school management;
- offering solutions to the new head’s problems (ibid. p. 2).

The literature review shows that the benefits of mentoring are not just for the new headteachers but they also extend to the mentors, schools and the wider educational system. The benefits for the heads include:

- reduced feelings of isolation;
- reduced stress and frustration - therapeutic benefits;
- increased confidence and self-esteem;
- the opportunity to reflect on the new role;

- an accelerated rate of learning;
- improved personal skills, including communication and political skills;
- improved technical expertise and problem analysis;
- friendship (ibid. p. 13).

The new heads who had been mentored especially valued:

- mentors who provided practical advice and assisted them in solving problems;
- mentors who served as a constant resource;
- mentors who brokered linkage with resources or people;
- mentors who acted as a sounding board and provided opportunities to share ideas and discuss concerns and uncertainties;
- mentors who provided emotional support and reassurance within an informal and friendly relationship;
- mentors who possessed sensitivity and good communication skills;
- mentors who had administrative expertise;
- mentors who had a good knowledge of the school system;
- the opportunity to arrive at considered rather than precipitate action;
- opportunities to let off steam;
- opportunities to share resources and materials;
- opportunities to undertake site visits (ibid. p. 13).

This helps to illustrate the qualities expected of a successful mentor: for example, possessing listening skills, being knowledgeable, experienced, supportive, reliable, flexible, accessible and trustworthy (ibid. p. 16).

Finally, gains were also reported for the mentors themselves, who saw this process as a means of enhancing their own professional development and performance as a leader. They gained further insights into current practice and different approaches to leadership. Most importantly it strengthened their self-esteem and their ability to engage in reflective practice (ibid. p. 14).

The National Mentoring Network

The National Mentoring Network (NMN, 2002) helps to support the growth of mentoring in its various forms and currently it comprises over 1600 member organisations in the UK, including the Department for

Education and Skills, the Home Office, Youth Offending Teams, schools, universities and education business partnerships. The Network promotes mentoring in a wide range of settings. For example:

- in schools and other educational institutions, to raise achievement, self confidence, personal and social skills;
- in business, to support human resource strategies, personal development and business development;
- in support of young people who are at risk of disaffection or exclusion from society.

With such a broad constituency the Network draws on a variety of definitions of ‘mentoring’. An important one used in the voluntary sector is taken from the Active Community Unit of the Home Office:

Mentoring is a one-to-one, non-judgemental relationship in which an individual voluntarily gives time to support and encourage another. This relationship is typically developed at a time of transition in the mentee’s life and lasts for a significant and sustained period of time.

In the Network’s discussion of mentoring, together with that of the Leicestershire Mentor Point (Mullen, 2006), several key points are made that have already been raised in this research report. For example:

Mentoring involves:

Creating a climate of trust and mutual respect; establishing a safe learning environment; enthusing and supporting; questioning and listening; motivating, challenging and facilitating; empathising and counselling; enabling the mentee to set their own agenda; exploring the mentee’s world; managing the relationship; building rapport and a clear understanding of who does what and why; defining boundaries and ground rules; maintaining confidentiality.

Skills and qualities needed to be a mentor:

- positive attitude, approachable, flexible, open-minded and non-judgemental;
- genuine interest in sharing knowledge, skills and life experiences;
- ability to talk ‘with’ rather than ‘at’ people;
- questioning and active listening;
- communication and interpersonal skills;
- sensitive to the needs of others;
- ability to diagnose the ‘real’ problem;
- a sense of humour and enthusiasm.

An approach to working as a mentor:

- Exploring the issues
 - Agreeing an agenda – ‘what do you want to get out of this meeting?’
 - Asking open questions, for example:
 - ‘What would you like to talk about?’
 - ‘How do you feel about that?’
 - ‘Why do you think they did that?’
 - ‘Tell me more about your experience’.
 - ‘What has happened before?’
 - ‘What did you do?’
 - Active listening
 - Maintain good eye contact, as it shows you are interested;
 - Reflect back what has been said, as it shows you are taking time to understand;
 - Don’t make assumptions or jump to conclusions;
 - Watch their body language – are they relaxed or agitated?

- Building up a new understanding of the issues
 - Share experiences and stories – ‘that reminds me of...’
 - Give advice – ‘have you thought of...?’
 - Ask closed questions – ‘do you think that was a good idea?’ (This is a more focused approach than asking open question.)
 - Challenge – but challenge ideas, not the person. ‘How do you think you would react if someone said that?’ Always be positive and supportive in ones responses.

- Action planning
 - Possible courses of action
 - Consequences of that action
 - Alternatives
 - Time frame

This is about exploring likely options, how realistic they are, who else they might affect, what other options might be available, proposing a time frame and examining how we know when we have achieved our objectives.

The Coaching & Mentoring Network

In the earlier discussion of the positioning of CPD in English secondary schools reference was made to the importance of ensuring that there is coherence between the evolving CPD programme and the culture of the school. To be effective, mentoring and coaching have to be rooted in a professional learning environment where all staff are encouraged to keep learning and developing.

This principle is emphasised by Anna Britnor Guest (2006), Co-Founder and Director of the Coaching & Mentoring Network, which specialises in designing and delivering corporate coaching and mentoring programmes. She maintains that the success of any such programme depends partly on the organisation taking ownership for:

- Developing the culture, processes and procedures to support such programmes.
- Redesigning jobs so that the coaching and mentoring function is integrated into the individual's role and awarded sufficient time and priority.
- Undertaking skills assessment of their coaches, mentors and buddies and for providing these individuals with appropriate ongoing training and development.
- Ensuring that these staff appreciate the responsibility they are assuming for their colleague's professional development, and that they are suited to this role in terms of attitude, emotional maturity and motivation.
- Defining the scope of the relationship and where it fits in within a broader development programme. This may include defining boundaries, objectives and key performance indicators as well as offering guidelines for how the programme should be delivered.
- Monitoring, measuring and recording effectiveness at both individual relationship and programme-wide levels, through implementing comprehensive feedback and review procedures (p. 2).

The Coaching & Mentoring Network (2006) considers that there is a common thread uniting all types of coaching and mentoring: “these services offer a vehicle for analysis, reflection and action that ultimately enable the client to achieve success in one or more areas of their life or work” (p. 2). The main common elements include:

- Facilitating the exploration of needs, motivations, desires, skills and thought processes to assist the individual in making real, lasting change.
- Using questioning techniques to facilitate a client’s own thought processes in order to identify solutions and actions rather than take a wholly directive approach.
- Supporting the client in setting appropriate goals and methods of assessing progress in relation to these goals.
- Observing, listening and asking questions to understand the client’s situation.
- Creatively applying tools and techniques which may include one-to-one training, facilitating, counselling and networking.
- Encouraging a commitment to action and the development of lasting personal growth and change.
- Maintaining unconditional positive regard for the client, which means that the coach (or mentor) is at all times supportive and non-judgemental.
- Ensuring that clients develop personal competencies and do not develop unhealthy dependencies on the coaching or mentoring relationship.
- Evaluating the outcomes of the process, using objective measures wherever possible to ensure the relationship is successful and the client is achieving their personal goals.
- Encouraging clients to continually improve competencies and to develop new alliances where necessary to achieve their goals.

- Managing the relationship to ensure the client receives the appropriate level of service (Coaching & Mentoring Network, 2006, p. 2).

Although the similarities between coaching and mentoring are marked, there are also significant differences. For example, “mentoring, especially in its traditional sense, enables an individual to follow in the path of an older and wiser colleague who can pass on knowledge, experience and open doors to otherwise out-of-reach opportunities. Coaching, on the other hand, is not generally performed on the basis that the coach has direct experience of their client’s formal occupational role unless the coaching is specific and skills focused” (ibid. p. 3). The definition of ‘mentoring’ favoured by the Coaching & Mentoring Network is taken from Clutterbuck and Megginson (1999), who are both directors of the European Mentoring Centre:

Mentoring is off-line help by one person to another in making significant transitions in knowledge, work or thinking (p. 3).

A Framework for Mentoring Musicians

This proposed framework for mentoring musicians is intended to act as a guide for those individuals and organisations seeking to develop forms of lifelong learning that are rooted in a culture of reflective and reflexive practice. The principles underpinning the framework can only have resonance when applied to specific contexts. The substance of any mentoring scheme will vary depending on the purpose of the programme but the form of the mentoring process will embody the approaches to learning that are central to reflective and reflexive practice.

Definitions

Throughout this report it can be seen that the term ‘mentoring’ and the ways of approaching the process vary enormously. Much depends on the purpose and context in which mentoring is taking place. For the purpose of this study the following definitions will be used, thereby providing a spectrum of related but distinct roles:

Buddying

Buddying is an informal, friendly ‘confessional’ process in which experiences and insights are shared. It offers low-level support with little sense of progression and is generally only short-term, assisting a transition to a new job or new role.

Shadowing

A job role can be ‘shadowed’ by a musician with an interest in learning about the role, without necessarily aspiring to do that particular job. The reasons for wishing to gain experience through shadowing and observation need to be clear and understood prior to the activity taking place. Shadowing might take the form of peer-to-peer ‘conversation’ about their shared observation of practice. This could develop into a continuing professional peer relationship – i.e., peer mentoring.

Counselling

At the centre of counselling lies a conversation about personal development issues that arise from professional practice.

Advising

Advising constitutes a conversation about professional issues that arise from practice in a specific context (e.g., career orientation; possible new directions for the future; professional development opportunities; new networks and partnerships; marketing; budgeting).

Tutoring

Tutoring is an intentional, goal-oriented activity aimed at fostering the understanding and learning of knowledge through the process of questioning, critical dialogue.

Instructing

Instructing comprises a didactic form of imparting and passing on specialist knowledge and skills with little scope for dialogue – i.e., a mechanistic model of transmitting knowledge.

Facilitating

Facilitating is a dynamic, non-directive way of generating a conversation aimed at enabling or empowering a person(s) to take responsibility for their own learning and practice.

Coaching

Coaching is an enabling process aimed at enhancing learning and development with the intention of improving performance in a specific

aspect of practice. It has a short-term focus with an emphasis on immediate micro issues. (E.g., how can I improve my performance in this particular area? How can I strengthen my workshop practice? What are the most appropriate ways of making my team work together more effectively?)

Mentoring

Mentoring is a more developmental process, including elements of coaching, facilitating and counselling, aimed at sharing knowledge and encouraging individual development. It has a longer-term focus designed to foster personal growth and to help an individual place their artistic, personal and professional development in a wider cultural, social and educational context (e.g., why am I doing what I do? How do I perceive my musical identity? In what ways does this impact on my professional life and work? Where am I going? What determines my long-term goals?).

The process of mentoring

Drawing on both the theoretical framework discussed in Part 1 of this report and on the various approaches to mentoring in practice, this section proposes to identify the main elements of a mentoring process for musicians within the context of reflective and reflexive practice.

Quality of the learning environment

- Developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect.
- Establishing a safe, supportive learning environment.
- Creating conditions that encourage openness, honesty, informality and risk-taking.
- Defining boundaries and ground rules before commencing the process.
- Building rapport and a clear understanding of who does what and why.
- Allowing the musician being mentored to determine their own agenda.

Facilitating a reflective conversation that focuses on:

- Asking open questions – active listening – absorbing – rephrasing – reflecting – mirroring back – responding by leading and challenging the musician or student (i.e., the ‘mentee’) in a non-directive way.

- Drawing out and enabling the musician to step outside and become a detached spectator on their own practice and on their own learning.
- Empowering the musician to take responsibility for their own learning.
- Encouraging the musician to develop listening and analytical skills that help them to build up a strong sense of ownership of their practice in different contexts.
- Deepening the musician's awareness and conviction in what they are doing by fostering a greater understanding of context and place.
- Strengthening the musician's ability to challenge their preconceived views, to take risks, to make new connections and to shift their perspective.
- Enabling the musician to clarify the principles underpinning their work, thereby strengthening their sense of critical engagement.
- Empowering the musician by asking neutral, open questions that encourage critical self-reflection and a sense of curiosity. This non-judgemental process, starting from where the musician is in practice, helps to shift their inner dialogue in a search for greater understanding of broader conceptual issues.
- Enabling the musician to examine the realities of their world, making explicit the process used by the person in building up this world view.
- Helping the musician to 'map' out their future vision, suggesting new frames of reference for thinking about their practice in a wider cultural context.
- Encouraging the musician to adopt a critical perspective about the reasons and consequences of their practice. By focusing on the why rather than the how, this process is fundamental to our evaluation of what we do and helps to inform subsequent action.

Facilitating a reflexive conversation that focuses on:

- Helping the musician to clarify their motivation, to identify their core purpose, and to articulate and come to know their own central question.
- Enabling the musician to find their own voice and to deepen their understanding of who they are.
- Encouraging the musician to explore and verbally articulate the emotional interconnections between their artistic identity, motivation and professional practice.
- Assisting the musician to develop an understanding of their relationship with their own music-making (e.g., what does it mean for you? Why do you do what you do? What do you care about in your music-making? What function does music-making play in your life?).
- Helping the musician to connect their self-awareness and sense of identity to their outer world – i.e., to the context in which they work and live.
- Encouraging the musician to reflect on their own story, their own biography, as a means of clarifying and deepening their understanding of themselves, their history and their personal and professional journey.
- Connecting the musician's tacit knowledge with their explicit knowledge and understanding of their particular situation.
- Creating the possibility for the musician to engage with their emotional intelligence by:
 - becoming emotionally self-aware;
 - developing the ability to manage their emotions and feelings;
 - understanding how to use emotions for the benefit of their self-motivation;
 - recognising and responding to emotions in others through the use of empathy;
 - strengthening their interpersonal skills and understanding.

This brief analysis illustrates that effective mentoring conversations have to understand the importance of the dynamic relationship between reflection and reflexivity, between the inner and outer thought processes of the musician being mentored. By drawing out the interconnections between the musician's artistic, personal and professional development, fundamental questions regarding identity, motivation, meaning and personal creativity become the heart of a continuing reflective and reflexive dialogue.

Key qualities of a mentor

- Credibility and experience in the particular field. Breadth of knowledge and skills to be able to make personal, artistic and professional connections.
- Having the ability to let go of one's own ego, status and authority in order to project into the life of the musician and adopt a listening, supportive role. The mentor must feel comfortable in this role.
- Empathy and interpersonal skills in order to ask appropriate questions regarding the personal development of the musician.
- Understanding what it is to be a musician – what makes musicians 'tick'. A person's inner musical voice can sometimes best be illuminated by listening to how they play and improvise.
- Having the skills and insight to act as a professional and artistic 'sounding board' for the musician. This is central to any developmental process aimed at enabling a person to clarify their sense of direction, to identify their strengths and realise their potential.
- Having a wide repertoire of language skills in order to frame appropriate questions, respond to different personal narratives and communicate meaningfully, understanding where the musician is coming from.
- Having the ability to be self-reflective and self-aware in order to nurture these qualities in others (e.g., questioning motivation; separating out professional from personal issues).
- Being open and non-judgemental in relation to the musician's individual and professional context.

Relationship between the mentor and the musician

- A one-to-one relationship in which the mentor has the knowledge and skills to empathise and understand the position of the musician. Mentoring musicians, whether they are professionals, students or young people, has to be approached with understanding and sensitivity. Most musicians have chosen music as their primary means of communication. In general, they connect with each other as peers through making music together, less through verbal, analytical, reflective processes. This can affect the dynamics of the mentoring relationship.
- A reciprocal relationship in which the mentor respects the musician's potential for professional and personal development, and acknowledges the individual's motivation for extending themselves and questioning their work.
- A confidential relationship based on trust and parity of respect. Details held in confidence cannot be divulged to other individuals or organisations.
- An effective relationship depends in part on the strength and integrity of a working partnership that is sometimes bound by an unwritten contract where mutual roles, responsibilities and expectations are made explicit.
- Clear boundaries have to be established within the personal, artistic and professional domains if the relationship is to work. For example:
 - A mentor acts primarily as a facilitator enabling the musician to make their own informed judgements. Advice is most appropriately offered about those professional issues that might arise from practice in a specific context.
 - In the personal domain a clear distinction has to be maintained between the roles of coach, mentor and counsellor.
 - In the artistic domain the focal point of the mentoring has to be the music practice itself (e.g., performing, composing, leading and teaching). The distinct roles of mentoring, counselling and advising have to be understood and respected.

- The mentoring relationship should be time-based with a beginning and an end. It should not be ongoing as compared with peer professional relationships or peer mentoring.

Implications for Training and Development

Mentoring within a reflective learning environment

The form of mentoring examined in this research report can only be nurtured in an environment committed to reflective learning. This principle is unashamedly fundamental to the philosophy and practice embedded in the lectorate, *Lifelong Learning in Music*. The challenge to those institutions and organisations responsible for training and development is how to create and sustain a culture of reflective and reflexive practice so that musicians can learn to respond to their changing workplace with confidence, flexibility, imagination and vision.

Within the training sector some conservatoires have developed innovative approaches towards creating, making, performing and teaching music. Many of these initiatives take into account the changing social and cultural context, acknowledging the new demands this makes on the profession. But for the most part such developments remain in the margins; they rarely constitute part of 'core business'. In recent years the Association of European Conservatoires (AEC) has been active in generating a debate about the future direction of conservatoires. Perhaps a shift in perspective is now accelerating as there is growing international recognition from professional bodies in many countries that our training institutions need to realign their priorities within a culture of reflection and responsiveness.

In February 2006, for example, the Guildhall School of Music & Drama, in association with the Society for Education, Music and Psychology Research, hosted an international conference on *The Reflective Conservatoire*. Its brief was to 'explore key issues in the nature of teaching, training and preparation for the professional world in the Conservatoire of the 21st century'. Some of the ideas underpinning this conference had their genesis in developments promoted by the Guildhall's Research Centre in Teaching and Learning, as can be seen from its recent publication, also entitled *The Reflective Conservatoire* (Odam & Bannan, eds., 2005).

For the last three years the Royal College of Music in London has also been fostering a reflective approach to learning and teaching through international research seminars designed to help integrate research, policy and practice in music education. Topics have been wide-ranging and have included Music Education for All; Working in Music; Making Music Musical; Making Progress in Music; Learning to Play an Instrument; Learning from One's Peers; Whose Music? Whose Education?; Lifelong Music; Can Music Help You Learn?; What is a National Curriculum for Music?

This is not the forum for analysing the changing nature of conservatoires. But the point being emphasised is that the rich possibilities accruing from 'informal' modes of learning that are so critical to lifelong learning, have yet to be fully acknowledged in the more 'formal' institutionalised world of conservatoires. In many cases there is a significant gap between the rhetoric of institutional change and practical action at grassroots level.

Despite those developments that are engaging effectively with the changing workplace (often linked to departments of pedagogy rather than performance), insufficient attention is being paid to those forms of learning that are central to creating a dynamic culture of reflective practice – e.g., experiential learning; self-initiated learning; context-based learning; work-based learning; learning within communities of practice; collaborative learning; action learning; transformative learning; learning through critical dialogue; learning through self-assessment. It is in this kind of learning environment that mentoring finds its natural home.

Mentoring in conservatoires

Three examples will be taken to illustrate different mentoring schemes in UK conservatoires. They are drawn from ongoing work at Trinity College of Music, Guildhall School of Music & Drama and the Royal Northern College of Music. In each case there is a clear commitment to the importance of reflective training but further time and resources would be necessary for developing more substantial mentoring training programmes.

Trinity College of Music

In 2004/05 Trinity College of Music in London launched a pilot project for a postgraduate mentoring scheme entitled 'Preparing for the Profession' (for full details see Mera-Nelson, 2006b). The scheme sought to address the challenge of employability for students of musical

performance by providing them with professional experience directly related to their chosen career pathway. This was an example of work-based learning under the guidance of a mentor.

The distinctive feature of this scheme is that Trinity College adopted a 'learner-centred mentoring paradigm' (see Zachary, 2000) in which each mentor and their corresponding student had a shared responsibility for assuming an 'active' role in a 'learning partnership'.

Five organisations were involved in the pilot project: the BBC Concert Orchestra; City of London Sinfonia; The English Concert; Royal Artillery Band and The Sixteen. Each group represented a different aspect of the music profession regarding repertoire, working process, size and mission. This range was useful for meeting diverse student interests.

Training was an integral part of the scheme and each mentor participated in a 3-hour training event in which they received a Handbook. Areas covered during the training process included:

- Introduction: The Purpose of the Mentor Scheme
- What is professionalism/self-management for performers?
- Managing the mentor/mentee relationship
- Criticism versus advice: methods for effective communication
- Active listening
- Possible mentoring activities
- Mentor Scheme Portfolio
- Value and purpose of feedback

Although the mentoring activities varied depending on the particular ensemble, in general students were offered the following opportunities:

- Audition
- 'Behind the scenes'
- Ensemble participation
- Supporting activities
- Education events
- Performance opportunities
- Reflection
- Feedback

In her discussion of the project Claire Mera-Nelson (2006b) points out that “the advantage of developing such a scheme with an ensemble rather than an individual is that students are able to gain a more holistic vision of the life of that ensemble, whether that is its administrative functions or its day-to-day schedule of rehearsal, recording, performance and/or outreach activities” (p. 3). Each student was allocated a mentor who matched their instrument or voice from within the selected ensemble. The mentor then became the main link during the student’s attachment, undertaking a range of responsibilities that included a consultation lesson and professional advice. In exceptional circumstances some students were given the opportunity to perform in one or more of the ensemble’s rehearsals or performances.

At the end of the scheme each student was expected to present a portfolio that included:

- an outline of the reasons for their choice of ensemble, the nature and objectives of the activities undertaken, their benefit and any outcomes;
- one or more pieces of critical writing which analyse recordings/broadcasts/concert performances given by the ensemble;
- a completed feedback form.

Portfolios were assessed by Trinity College staff, in addition to which each ensemble submitted a report detailing their experience of the student and the scheme.

In her concluding observations on the benefits of the scheme Claire Mera-Nelson (2006b) maintains that:

Empowering student musicians and established professionals alike, through the training and reflection associated with a mentoring scheme such as this, allows each to gain an enhanced view of their chosen profession, to recognise value, and to facilitate an awareness of new horizons in ways that would not otherwise be possible. It draws established professionals back into the educational environment, and opens doors that might otherwise be closed. But most of all, it proves the great value of opening channels between higher education and professional environments for all who are involved (p. 5).

Guildhall School of Music & Drama

Reference was made earlier to the Guildhall *Connect* Project which, when it commenced in 2002, built mentoring into its framework of multi-faceted ensembles, clinics for instrumental learning and creative skills, and apprenticeships (see Renshaw, 2005b, p. 10). In his introduction to the *Connect* Report David Price, Project Leader of Paul Hamlyn Foundation's Musical Futures, gives his reasons why *Connect* is seen as a practical model for 'next practice' in group music making and musical leadership:

- It has been widely acknowledged as an innovative, progressive model in non-formal learning.
- Its 'connections' incorporate schools, local authority provision, a conservatoire (Guildhall School of Music & Drama), and freelance practitioners. They work across a multi-genre spectrum of instrumental tuition, group composition and improvisation with participants widely representative of social, age and cultural backgrounds.
- It is currently inspiring a number of similar models elsewhere in the UK. (See Renshaw, 2005b, p. 6)

Mentoring is linked to both apprenticeship schemes – one for Professional Apprentices and the other for Young Apprentices:

Professional Apprentices

The Professional Apprenticeship scheme aims to create a new generation of trained music leaders, confident about using different musical languages in various educational and community settings. Each apprentice designs their own individual Learning Package with the guidance of a *Connect* mentor. The programme focuses on several themes considered central to *Connect* practices: collaboration, negotiation, facilitation, new music creation and evaluation. These themes are explored through:

- practical training sessions;
- projects led by the Professional Apprentices and mentored by *Connect* tutors;
- independent practice enquiry based around each Apprentice's aspirations;
- mentoring circles involving the Professional Apprentice, a Young Apprentice for whom they are partially responsible and their own mentor.

Young Apprentices

The scheme for Young Apprentices is aimed at instrumentalists, singers and composers from existing *Connect* ensembles who are interested in further developing their skills and creative approaches to performance and communication, across all music genres, perhaps with a view to continuing their music making at higher education level. Like the Professional Apprentices, with whom they are partnered, these younger musicians help to map out their own individual Learning Package. Their programme consists of:

- Foundation Ensemble workshops and performances in which the Young Apprentices are given the opportunity to compose and lead;
- practical training sessions;
- projects mentored by Professional Apprentices and *Connect* tutors;
- mentoring circles involving the Young Apprentice, their Professional Apprentice and their mentor.

The *Connect* Project has succeeded in creating a ‘community of practice’ that is inclusive and committed to sustaining a high quality of musical engagement. Through various collaborative approaches to learning it effectively brings together different levels of practical experience within a context that makes sense to all participants. But the complexity of the *Connect* experience throws up its own challenges and responsibilities, some of which have to be responded to through the mentoring process. This in itself is equally complex because the mentoring circles also reflect the multi-layered nature of *Connect*.

Without doubt the activities of *Connect* flourish within a reflective learning environment, but its leaders also recognise that the quality of mentoring, so necessary for the artistic, personal and professional development of all participants, would be strengthened by opening up opportunities for further mentor training. Inevitably, this takes time, money and resources, but the future sustainability of *Connect* is partly dependent on developing this aspect of its programme.

The Royal Northern College of Music

In 2005 the Royal Northern College of Music (RNCM), Manchester, was recognised by the Higher Education Funding Council for England as a Centre for Excellence in Teaching and Learning. The funding will enable the RNCM to establish a Centre for Excellence in Dynamic Career

Building for Tomorrow's Musician. Its aim is "to make a major impact on teaching and learning by fostering pedagogical research and providing an infrastructure to share and embed innovative practice across the HE sector and beyond" (see RNCM, 2005, p. 2).

It is intended that "the Centre for Excellence will enhance employability for music students, preparing them for a portfolio career, which typically combines performance/composition, teaching, music management, arts administration and other related activities. It will nurture highly skilled, independent and self-reflective practitioners, poised to become the music leaders of tomorrow" (ibid. p. 2).

One aspect of the Centre that is especially pertinent to this study on mentoring is that it aims to create opportunities for students "to engage in mentored work experience across the music industry... encouraging them to explore a wide range of career paths in music. In short, it will prepare students for employment in an increasingly diverse and competitive business" (ibid. p.3).

Initially the RNCM is in the process of recruiting up to 40 experienced instrumental, vocal or class teachers to act as mentors to students. The vision is to embrace these teachers into the college community and to plan projects, events, concerts and training opportunities specifically aimed at them, which will also benefit the college and extend the student learning experience (from email correspondence of 3 March 2006 with the Director of Supporting Professional Studies and from document 'An Opportunity to work in Partnership with the RNCM').

The role of the mentor will include:

- Negotiating opportunities for pairs of students to observe a range of teaching situations for about 6 to 12 hours. Contexts will include instrumental/vocal teaching, band/choir/ensemble rehearsals, class teaching and whole group instrumental teaching.
- Arranging briefing sessions for students that might cover a number of useful topics: for example, the musical opportunities available in a particular area or in the schools/ colleges where the mentor works; the age and level of pupils; lesson type – class, small group; how it fits in to other music learning; other issues such as Wider Opportunities, Music Services and parental support.

- Arranging planning sessions to discuss the possible role the student could play in assisting, contributing to and/or teaching an element within a particular session.
- Arranging a de-briefing session for students to give feedback about the planning and delivery of an element of the session.
- Completing short written pro-forma feedback sheets.

At the moment it is intended that mentors will receive 1 ½ days training to prepare for carrying out this role. The mentoring experience could act as a contribution to the continuing professional development of the teachers and it could be used towards a qualification in mentoring.

For those students who see teaching as an important element in their future career, the benefits of such a programme could be considerable. For instance, they will experience a range of teaching situations; they will receive some basic vocational training; they will acquire transferable skills in such areas as communication, negotiation, organisation and teamwork; and they will establish contacts and links with future possible employers. This is all invaluable practical experience gained in the workplace under the guidance of a mentor.

A reflective approach towards mentoring training

The final two examples are taken from work I have been engaged in at the Prince Claus Conservatoire, Groningen, as part of the lectorate *Lifelong Learning in Music & the Arts*, and at The Sage Gateshead in North East England. In both cases mentoring schemes have been established and there is a serious commitment to developing mentoring training that is reflective in its approach. At the moment the training programmes are in a developmental stage and so these concluding observations can only give a snapshot of what might be possible in the future.

Prince Claus Conservatoire, Groningen and the Royal Conservatoire, The Hague

The sessions on mentoring that took place at the Prince Claus Conservatoire formed part of a comprehensive programme of Study Career Supervision, which acts as a thread throughout the whole curriculum for all students. Within a competency-based curriculum students are expected to reflect on both the development of their personal

competences and on the breadth of their professional knowledge in the changing workplace. Mentoring plays an important role in guiding students through their individual study pathway, their personal development plan and their career choices. For the academic year 2005 – 2006 the structure of the mentoring training programme included the following elements:

Timescale

4 sessions in September, October, December 2005 and in May 2006 – 14 hours

Mentors (Study Career Supervisors)

2 from Jazz Department

2 from Classical Department

2 participant observers from Instrumental and Vocal Methodology Department and Teacher Training Programme

The Lector

Responsibilities of the mentors

To guide students in such areas as:

- Personal Development Plan
- Individual study pathway
- Portfolio – the making of music; teaching; entrepreneurship
- Developing key competences – learning to learn; self-management; reflective thinking and action
- Self-assessment profiles
- Career choices

Structure of training sessions for mentors

SESSION 1

Aims

- To use a process of questioning, listening and facilitation that mirrors the mentoring process itself.
- To reflect on the central issues arising from an earlier version of the background paper *A Framework for Mentoring Musicians* that appears in the previous chapter of this report (see p. 60).
- To bind the group of mentors into a supportive team.

Process

The process was designed to be very open and to encourage inner listening as well as active listening to the others in the group. The whole

approach was guided by the principles underpinning the *Framework for Mentoring*. The initial emphasis was on facilitating a reflexive conversation rather than on an analysis of issues or the transmission of information. In fact the challenge in mentoring is to maintain a delicate balance between reflection and reflexivity.

With this in mind, each person in the group, including the facilitator, was asked the same question – ‘why do you do what you do?’ This immediately invites the musicians to clarify the source of their motivation and encourages them to reflect on their values and beliefs. In order for people to feel comfortable engaging with such fundamental personal questions the facilitator has to create an atmosphere that is trusting, non-judgemental and non-threatening. The process must not be seen as an invasion of individual privacy and each response has to be valued by the group.

Further questions were then asked both individually and then to the whole group. For example:

- What matters to you most in your music-making?
- How do you perceive your musical identity?
- In what ways does this impact on your professional life and work?
- What determines your long-term goals?

Having established this open approach to learning, in which each individual voice was listened to and acknowledged, it was possible to move on and place the mentoring process in a wider context. The ensuing framework for discussion raised those issues that would provide the background for the mentoring of the students. For example:

- The changing cultural, social and educational landscape
- The nature of a portfolio career – e.g., composer, performer, leader, teacher
- The diverse roles of a multi-skilled musician – e.g., composer, improviser, arranger, facilitator, catalyst, performer, conductor, workshop leader, teacher, entrepreneur, administrator, project manager, networker and fund-raiser
- Implications for lifelong learning

The final part of the first session paid special attention to the detailed role of the mentor in the Conservatoire:

- The place of reflection in personal, artistic and professional development
- Formulating personal aims for the Supervisor's mentoring role
- Guiding students in their practice: e.g.,
 - Supervising First Year students in maintaining their portfolio, and in preparing and carrying out their different activities;
 - Helping students with their studies and in developing the skill of critical reflection;
 - Informing students on the contexts for their professional orientation project.
- The place of counselling, especially in dealing with specific study problems
- Liaison role with other teachers in the Conservatoire

SESSION 2

Aims

- To continue exploring questions arising from the paper *A Framework for Mentoring*.
- To reflect on any significant points or issues relating to their own role as a mentor.
- To examine 'The Place of Questioning and Listening in the Mentoring Process' with reference to a specific conservatoire scenario.

Process

In the light of reading the paper on mentoring the teachers were asked three questions (This process was documented by the Lector):

- In your view what are your strong points and those that might need improving in relation to your role as mentor?
- What further knowledge and understanding do you need in order to strengthen you in your role?
- How can you support each other as a group?

The following main points arose from the discussion:

Strong points:

'I am open-minded and can allow myself to be vulnerable'

'I am aware of the implicit in people's knowledge and understanding'

'I understand what it is to be a musician'

'I like and value people'

'I can enable students to feel secure in a group'

Weak points:

‘I feel vulnerable as a mentor as I have not had experience of this role in practice’

‘I can over empathise’

‘I need to learn to be open and non-judgemental’

‘I tend not to make my own points’

‘I might not feel safe mentoring Jazz students as I am a Classical musician’

‘Being self-reflective often results in my feeling insecure about my abilities’

Needs:

‘Teamwork, where you can have your own role’

‘A ‘light touch’, not always trying to be explicit and addressing everything verbally’

‘Practice in non-directive questioning’

‘Opportunities for peer-learning through sharing with the group of mentors’

‘Experience in creating the appropriate preconditions for an open form of questioning – e.g., feeling comfortable; creating a personal atmosphere; establishing supportive eye contact; developing trust; releasing cynicism; recognising that honesty is caught, not taught; showing a genuine interest’

‘Learning to ask the right questions’

‘Listening to yourself and trusting yourself’

‘Becoming experienced as a mentor through learning by doing’

During the session the mentors recognised that mentoring is a developmental process in which some students might not feel comfortable having to express themselves verbally about sensitive areas connected to their personal and musical development. Several important observations were made regarding ways of drawing students into the process. For example:

Mentor A – After talking to his new student he would then improvise with him/her. Making music together would help them to know each other better.

Mentor B – Does not recognise this as a problem but feels that some students are naturally quiet and are not used to asking and reflecting on questions.

Mentor C – Believes that improvisation is a valuable way of drawing out a student, because by sharing their vulnerability they begin to build up a trusting relationship.

Mentor D – Stresses the importance of adopting a holistic view in ones approach to the student. As in one-to-one instrumental/vocal teaching, mentoring can become personal and it is crucial to build up an atmosphere of trust. This raises the question as to “who mentors the mentor?” if the mentor begins to feel vulnerable.

One mentor was especially concerned about the danger of over empathising with students. This opened up a discussion about the kind of mental energy and mental space that can be created in ones contact with students. It was considered important to make this issue explicit with students by raising it in the student group.

A Jazz teacher felt that every effort should be made to encourage mentors (and teachers) to play and ‘jam’ with their students in the evening and to talk with them. This is another way of building up trust within a musical family or ‘community of practice’.

Another mentor raised the challenge of how to open up the minds of those students whose approach to music making is narrow, utilitarian and excessively goal-directed.

When discussing the ways in which student mentoring groups should be arranged, the mentors unanimously favoured mixed groups of Jazz and Classical musicians. This could help to bring a fresh perspective and an open mind for both mentors and students.

There were three important conclusions to the discussion:

- An open approach is central to the mentoring process. The point of departure has to be the student – how they feel and where they are coming from.
- Peer learning between the mentors is regarded as a vital part of the mentoring programme.
- Mentors need to be allowed to function to the best of their ability. They must never be placed in compromising circumstances that might make them feel dysfunctional.

Scenario:

Questioning and Listening in the Mentoring Process

The following scenario was presented to the mentors:

Context

First Year violin student who has aspirations to play in an orchestra and who cannot see the point of participating in a creative project with 14-year old children in a multi-ethnic school. This negative attitude is reinforced by the student's violin teacher and the main ethos of the training institution.

Issues raised by the student with the mentor having completed the project:

- What is the point of being involved in a project that has little relevance to a career of performing in an orchestra?
- Why should I participate in group exercises and activities aimed at developing team-building, shared problem-solving and collective decision-making?
- What is the relevance of improvisation and creative work to becoming a professional musician?
- Why can't I be allowed to focus on practising the violin and pursuing my primary goal?

Exercise

Working in pairs, identify the central questions that a mentor might ask in such a situation.

Outcomes of the group discussions

Group 1

- Issues: motivation and emotion in music
 - Raising awareness of creativity:
 - When was the last time you went to a concert and felt really touched? Why? How did you feel?
 - When was the last time you experienced this flow performing yourself? Why? How did you feel?
 - Working on your own musical voice
- Exercise: improvise – play music together

Group 2

- Issues: interest in students and own experiences in the project
- Do not enter into a debate, which is not the role of the mentor
 - Raising questions without making value judgements
 - Developing conversation

SESSION 3

The agenda for the third session was determined in part by the mentors' involvement in the week-long professional orientation project for First Year students. The aim of the project was for four mixed ensembles to create a piece that would be performed in two community contexts – a prison for young offenders and a centre for people with physical disabilities and severe learning difficulties. The mentors participated in the project which was led by Sean Gregory, Head of Professional Development at the Guildhall School of Music & Drama, together with Guildhall postgraduate students on the Leadership programme. The idea was for the mentors to engage in a shared process of mentoring with the workshop leaders with the aim of encouraging the students to reflect on the creative process and ways of working collaboratively.

The agenda for the session was drawn up by the Lector and comprised:

- Reflection on the artistic-reflective process, including artistic development and shared mentoring.
- Portfolio and personal development plan with special attention to longer term planning of the students' personal development.
- How could mentors foster the development of entrepreneurship in students? (To be seen in the context of the Performing-Teaching-Entrepreneurship circle that connects the curriculum)
- Discussion about peer learning and how this might be developed in the future.

In practice, the complexities of the project raised many issues connected to the process of shared mentoring and this formed the basis of much of the discussion. It was recognised that in future the roles and responsibilities of mentors and workshop leaders have to be clearly defined.

In conclusion, the mentors made some useful observations about their role during the project:

Mentor A – I wanted to participate in the group as a musician and mentor in an equal way as possible because this is the best approach for making contact with the students. My role was not that of a teacher. My aim was to speak personally and informally to everyone in the group by the end of the week. I was interested in how they feel, how things are going and whether there are any problems, especially regarding motivation, fear, etc. The group evaluations moved in an organic way, always starting with simple open questions like ‘what do you think of this week?’

Mentor B – At the beginning of the project I kept a low profile because I wanted to create maximum space for the workshop leaders and also due to the unknown factors in the situation (e.g., little prior contact with the workshop leaders; no knowledge of the students in the group; no experience of the creative workshop process). During the week I gradually got more involved both musically and with some of the students. I feel I could have played a more positive role if I had been given the opportunity to establish a good working relationship with the workshop leaders before the project. This would have created a better flow at the beginning of the week which might have helped in dealing with a lack of initiative and commitment from some students.

Mentor C – I chose a proactive approach to my role, not sitting back and responding to what happened, but thinking about what *might* happen and what I would like the students to reflect on during the week. It meant that I sometimes interrupted the flow of the workshop process by guiding the students’ reflection. The workshop leaders had never chosen this way of working before but they could see that it speeded up both the learning process and the creative process towards the final composition. I also saw my role as getting to know the students and building up a relationship with them for the coming years. I tried to do this in the limited time by making music with them and talking to them as much as possible.

SESSION 4

In the time available the first two sessions of this training programme acted as little more than a preliminary preparation for carrying out a mentoring role in the Conservatoire. Nevertheless, both sessions generated an informed discussion about the place of reflection and reflexivity in the mentoring process. As the third session was linked to the professional orientation project at the beginning of December 2005,

the discussion focused more on issues arising from confusion about roles and responsibilities. Less time was spent on deepening an understanding of mentoring.

During the period between January and May 2006 the mentors began to carry out their role as mentors. The fourth session (which at the time of writing has yet to take place) is to take the form of an evaluation of the mentoring programme throughout the year.

The Sage Gateshead

The final example is taken from the inspiring vision of The Sage Gateshead which, as a vibrant music centre, gives equal weight to performance and to learning and participation. Both these dimensions are central to its corporate goals. Although The Sage Gateshead only opened in December 2004, much of its work, especially that in Learning and Participation, has its practical roots in a rich tradition of music making in the North East of England. As was indicated in a recent report on *Learning and Participation at The Sage Gateshead*, “from the earliest stages of the evolution of The Sage Gateshead idea, a desire to build a new home for the Northern Sinfonia and for Folkworks was allied to a concern for learning and community” (Holden and Jones, 2005, p. 6). When illustrating the symbiosis between performance programming and learning and participation Holden and Jones (2005) state that:

The evidence of equality and integration running through the DNA of the organisation finds expression in corporate statements, resource allocation, daily practices and the observed ease of communication flow among The Sage Gateshead’s staff (p. 7).

Structure of professional development at The Sage Gateshead

In order to sustain and develop the learning programme at The Sage Gateshead a system of professional development has been introduced (see Holden and Jones, 2005, p. 24). The basic structure comprises:

- Introductory course (10 weeks)
- Trainee programme (6 months part-time; 2 intakes a year; 8 trainees)
Content includes:
 - Child protection issues
 - Personal organisation and time management
 - How to teach music: repertoire, rhythm, percussion, singing

- Group working
- Report writing
- Reflective practice
- Logistics of working with schools and young people
- Social benefits of community music
- Understanding partner needs and professional boundaries
- Collaborations with other art forms
- The difference between community music and music therapy

Activities include:

- 6 days of intensive training
- Learning on the job
- Shadowing and helping existing music leaders
- Visiting projects
- Observing partner organisations
- Sessions with their mentor

Workload:

- 15 hours a week; trainees paid a modest wage

- Apprenticeship programme (1 year half-time; 2 intakes a year; currently 12 apprentices)

Apprenticeships are only awarded to musicians who have been trainees. They involve a higher level of professionalism and a more informed awareness of what the job of music leader entails. There is a range of generic training, together with training in music leadership, musicianship, project leadership and management, and in specific areas identified by the apprentice. Opportunities are given to assume increasing levels of responsibility. Apprentices work 18 hours a week at a higher level of pay than trainees.

Apprentices come from all types of backgrounds. Some have a Masters degree in music, whilst others have no academic or music qualifications at all. It is important that they have a strong commitment to community music and share the values underpinning the ethos of The Sage Gateshead, combined with a high level of musicality and the ability to reflect on practice and development.

Each apprentice is supported by a mentor. Apprentices are expected to complete a monthly report and each meeting with their mentor is recorded as a way of helping them build up their

portfolio of work. This is consistent with the structured learning environment of The Sage Gateshead, with its strong belief in the importance of reflective practice in the professional development of musicians.

Structure of mentoring programme

Within Learning and Participation at The Sage Gateshead there is a strong team responsible for Practitioner Development, headed by Wendy Smith and supported by Strand Leaders for both the Trainees and Apprentices. As was indicated earlier, each trainee and apprentice has a mentor and at present there are about 20 people carrying out that role.

The preparation of the mentors is led by programme leaders from The Sage Gateshead, with backgrounds in teaching, education and community music and experience in mentoring. In addition, there is some input from the Northern Cultural Skills Partnership, which provides generic training for the Creative and Cultural Sector. After an initial introduction to the mentoring process (from 3 hours to a full day), the training programme is ongoing through different professional development opportunities, including practical sessions.

A training session illustrating a reflective approach to mentoring

Building on the considerable collective experience of the mentors involved in Practitioner Development, I was invited to lead a session on 'The Place of Questioning and Listening in the Mentoring Process'. The group comprised:

Head of Practitioner Development, The Sage Gateshead
Trainee Strand Leader
Apprentice Strand Leader
Head of Schools Programme, The Sage Gateshead
Mentors in different areas – e.g., Access to Excellence; Early Years Programme; Steel Pans
Project musicians
Manager, Learning and Participation, The Sage Gateshead
Programme Leader, Music Leader North East
Co-ordinator, Music Leader North East
Programme Leader, Creative Partnerships, North Tyneside
Head of Music Services, Northumberland

Aims

- To reinforce and extend the knowledge of the mentors about the mentoring process
- To reflect on the central issues arising from the background paper *A Framework for Mentoring Musicians*
- To examine 'The Place of Questioning and Listening in the Mentoring Process' with reference to several relevant scenarios

Structure of session

- Introduction to contextualise the *Framework for Mentoring Musicians*
- Initial exercise in pairs, asking each other 'why do you do what you do?'
- Discussion of process, raising the relationship between 'reflective' and 'reflexive' practice
- Main exercise (see below): 'The Place of Questioning and Listening in the Mentoring Process'
- Feedback to whole group
- Plenary discussion of issues arising from the Mentoring Framework paper and from the preceding process (e.g., asking open questions; active listening; relationship between personal and artistic principles and values implicit in mentoring)
- The way ahead

Proposed scenarios

(Compiled with guidance from Head of Practitioner Development)

- A. Having spent 10/15 years as a performer in an ensemble (e.g., Classical; Jazz; Rock etc), a musician has joined the traineeship scheme as he/she wishes to diversify and extend their skills in order to work as a music leader in educational and community contexts.
- B. A music leader, with 10 years experience of leading workshops in schools, wishes to move into other contexts and train to work with young offenders and in prisons.
- C. A class music teacher, with 10 years secondary experience, is seeking a change of direction and wants to train to be a workshop leader in the wider community.

- D.** A freelance instrumental teacher, working predominantly in the classical field, wishes to broaden their portfolio and train to be a music leader in different educational and community settings.
- E.** The apprentice you are mentoring is trying to set up their individual music project; he/she is reliant on answers and decisions from several other people in the organisation who are all very busy. The apprentice is finding it difficult to get the relevant people to agree to make time to discuss the project. The apprentice is feeling very frustrated and is thinking about giving up on the project idea.
- F.** A young trainee, four months into the traineeship, is working on a CoMusica band project with a small group of young people. One person who has always expressed a strong interest in singing and songwriting and is the lead singer of the band, has regularly attended the sessions but over the last few weeks has avoided joining in and now wants to leave the project. The trainee needs support with finding ways of including this person and encouraging participation without crossing the boundaries between the personal and professional.
- G.** You have had feedback from the Apprentice Strand Leader and project leaders that the apprentice you are mentoring has not been completing tasks which he/she has been asked to do. You have also heard that the apprentice is regularly late for sessions and meetings, and on occasion has not turned up at all, without informing the project leader in advance of his/her absence. Most recently the apprentice turned up to co-lead a session and had been on a 'big night out' the night before and was not in an appropriate state to co-lead the group.

Exercise

Divide into four groups with one person acting as facilitator and scribe. Each group is to examine one scenario with the key points raised fed back to the whole group at the end of the process. Guiding questions:

- What are the central questions that might be asked in such a situation by a mentor? (Focus especially on 'open' questions)
- What are the likely issues that will be raised during the mentoring process?
- What kinds of constraints might militate against the effective development of the musician? In what ways might the mentor facilitate this process?

Outcomes of the group discussions

Group 1 – Scenario A

Examples of questions:

- What has been your experience so far in mapping your journey? How do you see your timeline? What are the high points of your journey?
- What experiences have helped to create how you see your musical identity?
- What has helped to give you a sense of value and self-worth?
- Do you feel you are beginning to discover hidden skills and leadership qualities?
- What learning experiences have inspired you and acted as a turning point on your journey?
- Have you had any experience of teaching?
- What do you think you need to do now? What context do you want to work in? What skills might you need to be a music leader in this context?

Examples of discussion points:

- Explore possible barriers.
- Identify challenges.
- Describe experiences that inspire feelings.
- Raise questions connected to identity and personal values.

Group 2 – Scenario D

Examples of questions:

- What has brought you to this point in your musical life?
- What direction would you now like to take and why?
- What could you imagine yourself doing?
- What skills do you feel you need in order to approach this new area of work with confidence?
- What is it about this new direction that attracts you?
- How have you come to make your decision to move into this area of improvisation and collaborative work?

Examples of discussion points:

- Explore the differences between a community and educational setting, illuminating different needs.
- Examine the preconceptions lying behind different styles of music.
- Highlight the differences between tutoring and workshop leading.

- Identify key features of a process-oriented approach to leading a workshop – e.g., rapport, empathy, compassion and placing the person at the centre.
- Explore possible organisational constraints – e.g., the perceived gap between the rhetoric and reality of an organisation. How does one change the culture of an organisation so that it becomes more open to process and shared conversation?

Group 3 – Scenario E

Examples of questions:

- How are you feeling about this frustration?
- What would you like to achieve assuming all circumstances were fine?
- What are the key issues and frustrations – from staff being very busy to thoughts on how to deal with people?
- What has your induction been into systems that might provide you with the skills to approach people? How are you approaching people to make time?
- Do you think people are interested in your project? Have people shown an interest in the project?
- Could you vary your approaches to encourage them to want to respond to you?
- Do you think these busy people have been given enough information to make them respond?
- Do you feel you have been given the skills and training to address the difficulties that are arising?

Examples of discussion points:

- Create an open, friendly environment that gives time and space to share the problem and begin to see it in a different perspective. Important to show that you are listening and value the responses to the questions.
- Explore ways that the mentor can support the apprentice by taking the matter to the line manager.
- Generate a wider conversation that makes explicit ground rules, expectations and boundaries – e.g., role of the mentor compared with the advice and technical guidance of the line manager.
- Raises questions to do with leadership and priorities – it is not just an issue about time and space management.
- Raises further questions about contracts, burn out and lack of training, funding, time and resources.

Group 4 – Scenario G

Prior to identifying questions, several key points were made regarding the role of a mentor in this kind of scenario:

- The importance of withholding judgement – open up conversation and find out where the person is at – allow space to identify their feelings about the situation.
- Waiting to see if the person raises the difficulties and discusses the project, but it is not the job of the mentor to raise the difficulties.
- Perhaps the mentors, as representatives of the organisation, might have an implicit agenda, but it is not so important to get a confession from the apprentice than to discover whether they are aware of the problem – whether they think it even matters. The challenge is to get the apprentice to reflect on the issues arising from the situation.

Examples of questions:

- How do you see your role as a music leader?
- How do you think you are progressing in this role?
- Why did you want to do this in the first place?
- What is this all about?
- How do you feel your ‘state’ affected your ability to co-lead the session? What can we learn from this situation?

Examples of discussion points:

- Raises issues about making assumptions and value judgements.
- Questions problems arising from personal difficulties and motivation of the apprentice.
- Explore issues connected with work/life balance.
- Examine ways of strengthening communication between colleagues.
- Address possible constraints – e.g., fear of how you are perceived when you make an observation that might be interpreted as ‘wrong’; being on the defensive; the problem of judgement and how it is reflected in body language; the implicit constraints of having an agenda.
- Foster ways of encouraging different forms of learning, improving and striving to be the best one can.

Conclusion of training session

All participants appreciated having the opportunity to reflect on their mentoring experience with their colleagues in a focused but spacious way. Through being given time to pause and reflect, the mentors identified those areas that they need to address both individually and collectively as part of their continuing personal and professional development. To support them they felt they would benefit from having an external sounding board who could provide an objective listening ear, help them to keep reflecting on the mentoring process, remind them of their boundaries and reinforce their best practices. They saw this as an opportunity to continue a shared dialogue about fundamental aspects of their practice – e.g., the importance of conversation, communication, contact, context, connections, creativity, commitment, courage, care, compassion, coping with cynicism.

Final Reflections

Although a body of theory about different modes of learning underpins this report, what stands out is the quality, integrity and concern of the conversations held with mentors, tutors, students and young people. Despite the pressures of our utilitarian, target-driven world there are many musicians and artists who approach their varied work in a spirit of care and reflection. A quality of engagement marks their practice as they strive to generate forms of learning and experiences that make sense to people. Such commitment and creative energy need to be continually nurtured and this is one of the reasons why opportunities to be involved in lifelong learning are so important.

At the beginning of this report reference was made to one of the few certainties that each one of us is confronted with daily – that is how to cope with constant change and uncertainty. Professor Bauman (2005) puts it well with his view of modern society as a form of ‘liquid life’ that is continuously on the move, unable to keep its shape for long with “a succession of new beginnings” (p. 2).

This perspective brings with it an urgency that makes lifelong learning an imperative if we are to engage effectively and creatively in our modern world. Constant renewal is necessary and this is sometimes best done in an environment that encourages dialogue with peers and colleagues who share similar experiences. This report shows that mentoring can play an important role in facilitating these conversations but there is still a long way to go before institutions create the ethos for sustaining a culture of reflective and reflexive practice.

LIFELONG LEARNING

A FRAMEWORK FOR MENTORING

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April 2009

This Framework for Mentoring has been modified from a Research Report by Peter Renshaw on *Lifelong Learning for Musicians: The Place of Mentoring*, published in May 2006 for the Lectorate Lifelong Learning in Music & the Arts at the Prince Claus Conservatoire, Groningen and the Royal Conservatoire, The Hague, The Netherlands (Lector Rineke Smilde). Full details of the Report (ISBN 978-90-811273-9-4) and the research project, Lifelong Learning in Music, can be found on the website www.lifelonglearninginmusic.org

The Framework has been further adapted in the light of Peter Renshaw's role as Evaluator of REFLECT, the Creative Partnerships National Co-mentoring Programme, led by The Sage Gateshead. This programme was designed for creative practitioners and teachers. See www.thesagegateshead.org/reflect and www.reflectco-mentoring.com

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A FRAMEWORK FOR MENTORING

This Framework is intended to act as a guide for those individuals and organisations seeking to develop forms of lifelong learning and professional development that are rooted in a culture of reflective and reflexive practice.

Definitions

The term ‘mentoring’ and the ways in which this process of learning is approached depend on the purpose and context in which the mentoring takes place. In this framework the following definitions are used, thereby providing a spectrum of related but distinct roles:

Buddying

Buddying is an informal, friendly ‘confessional’ process in which experiences and insights are shared. It offers low-level support with little sense of progression and is generally only short-term, assisting a transition to a new job or new role.

Shadowing

A job role can be shadowed by an individual teacher or creative practitioner with an interest in learning about the role, without necessarily aspiring to do that particular job. The reasons for wishing to gain experience through shadowing and observation need to be clear and understood prior to the activity taking place. Shadowing might take the form of peer-to-peer conversation about their shared observation of practice. This could develop into a continuing professional peer relationship – i.e., peer mentoring.

Counselling

At the centre of counselling lies a conversation about personal development issues that might arise from professional practice.

Advising

Advising constitutes a conversation about professional issues that arise from practice in a specific context (e.g., career orientation; possible new directions for the future; professional development opportunities; new networks and partnerships; marketing; budgeting).

Tutoring

Tutoring is an intentional, goal-oriented activity aimed at fostering the understanding and learning of knowledge through the process of questioning, critical dialogue.

Instructing

Instructing comprises a didactic form of imparting and passing on specialist knowledge and skills with little scope for dialogue – i.e., a mechanistic model of transmitting knowledge.

Facilitating

Facilitating is a dynamic, non-directive way of generating a conversation aimed at enabling or empowering a person(s) to take responsibility for their own learning and practice.

Coaching

Coaching is an enabling process aimed at enhancing learning and development with the intention of improving performance in a specific aspect of practice. It has a short-term focus with an emphasis on immediate micro issues. (e.g., How can I improve my performance in this particular area? How can I strengthen my workshop practice? What are the most appropriate ways of making my team work together more effectively?)

Mentoring

Mentoring is a more developmental process, including elements of coaching, facilitating and counselling, aimed at sharing knowledge and encouraging individual development. It has a longer-term focus designed to foster personal growth and to help an individual place their creative, personal and professional development in a wider cultural, social and educational context (e.g., Why am I doing what I do? How do I perceive my identity? In what ways does this impact on my professional life and work? Where am I going? What determines my long-term goals?).

Co-mentoring (Used by the REFLECT Co-mentoring Programme)

Co-mentoring offers a dynamic, collaborative learning process for creative and cultural practitioners and emerging leaders in schools to engage in an equal exchange of knowledge, skills and experience with the aim of developing and sustaining innovative partnership practice and embedding creativity and creative learning in the heart of their organisations. It is a time limited relationship with a clear, agreed focus.

Main elements of a mentoring process

Quality of the learning environment

- Developing a non-judgemental, non-threatening working relationship based on empathy, trust and mutual respect.
- Establishing a safe, supportive learning environment.
- Creating conditions that encourage openness, honesty, informality and risk-taking.
- Defining boundaries and ground rules before commencing the process, by drawing up a mentoring or learning agreement.
- Building rapport and a clear understanding of who does what and why.
- Allowing the person being mentored (the mentee) to determine their own agenda, to select their shared focus and shape their process of learning.

Relationship between the mentor and mentee

- A one-to-one relationship in which the mentor has the knowledge and skills to empathise and understand the position of their mentee. This relationship has to be approached with understanding and sensitivity.
- When mentoring creative practitioners it might be more appropriate to include non-verbal dialogue or exchange. Most artists have chosen their art form as their primary means of communication. In general, they connect with each other through engaging in individual or shared creative practice and less through verbal, analytical, reflective processes. This could affect the dynamics of the mentoring relationship.

For example, most musicians connect with each other through making music together. The mentoring process might include a 'musical conversation' that encourages the musician to be reflective about their music-making or improvising in the moment of action. This can help to capture those subtle nuances and implicit understandings that are caught in the moment but are not easily put into words.

- A reciprocal relationship in which the mentor respects their mentee's potential for professional and personal development, and acknowledges their motivation for engaging in critical self-review and further learning rooted in practice-based evidence and experience.
- A confidential relationship based on trust and parity of respect. Details held in confidence cannot be divulged to other individuals or organisations.
- An effective relationship depends in part on the strength and integrity of a working partnership that is bound by a mentoring or learning agreement in which mutual roles, responsibilities and expectations are made explicit.
- Clear boundaries have to be established within personal and professional domains if the relationship is to work effectively.
- The mentoring relationship should be time-based with a beginning and an end. It should not be ongoing as compared with peer professional relationships or peer mentoring.

Reflective practice

Reflective practice or 'reflection-on-action' entails adopting a critical perspective about the reasons and consequences of what we do in different contexts. By focusing on the why rather than the how, this process of self-observation and self-review, rooted in evidence and experience drawn from their practice, enables a person to evaluate their starting point and to redefine their future actions. A reflective conversation helps a person to shift their perspective, change their behaviour and develop a sense of responsibility and ownership of their professional practice in a wide range of social and cultural contexts.

Facilitating a reflective conversation that focuses on:

- Making connections – asking open questions – active listening – absorbing – rephrasing – reflecting – mirroring back – responding by leading and challenging mentee in a non-directive way.

- Drawing out and enabling the mentee to step outside and become a detached spectator on their own practice and on their own learning.
- Empowering the mentee to take responsibility for their own learning and to seek out direct evidence from their practice and experience.
- Encouraging the mentee to develop listening and analytical skills that help them to build up a strong sense of ownership of their practice in different contexts.
- Deepening the mentee's awareness and conviction in what they are doing by fostering a greater understanding of context and place.
- Strengthening the mentee's ability to challenge their preconceived views, to take risks, to make new connections and to shift their perspective.
- Enabling the mentee to clarify the principles underpinning their work, thereby strengthening a sense of critical engagement based on a continuing review of evidence and experience.
- Empowering the mentee by asking neutral, open questions that encourage critical self-reflection, curiosity and a sense of enquiry.
- Helping the mentee to map out a future vision that is sustainable and rooted in practice-based evidence and experience.
- Encouraging the mentee to adopt a critical perspective about the reasons and consequences of their practice. By focusing on the why rather than the how, this learning process is fundamental to their evaluation of what they do and helps to inform subsequent action.

Reflexive practice

Reflexive practice or 'reflection-in-action' focuses on how the quality of a person's inner listening, attention and awareness can help them clarify their purpose and motivation. Using empathy and being reflexive in a conversation can strengthen a person's sense of identity, deepen their

self-awareness and enable them to understand how their personal motivation, values and emotions can affect their professional practice and learning. Being able to connect ones own inner listening to that of others is central to a sensitive mentoring relationship.

Facilitating a reflexive conversation that focuses on:

- Helping the mentee to clarify their motivation and to identify their core purpose.
- Enabling the mentee to find their own voice and to deepen their understanding of who they are.
- Encouraging the mentee to explore and verbally articulate the emotional interconnections between their identity (e.g., artistic, creative, cultural, educational identity), motivation and professional practice.
- Assisting the mentee to develop an understanding of their relationship with their own creativity and creative learning (e.g., What does it mean for you? Why do you do what you do? What do you care about in your creative learning? What function does creativity play in your life?).
- Helping the mentee to connect their self-awareness and sense of identity to their outer world – i.e., to the context in which they work and live.
- Encouraging the mentee to reflect on their own story, their own biography, as a means of clarifying and deepening their understanding of themselves, their history and their personal and professional journey.
- Connecting the mentee’s tacit or implicit understanding with their explicit knowledge of their particular situation.
- Creating the possibility for the mentee to engage with their emotional intelligence by:
 - becoming emotionally self-aware;
 - developing the ability to manage their emotions and feelings;
 - understanding how to use emotions for the benefit of their self-motivation;

- recognising and responding to emotions in others through the use of empathy;
- strengthening their interpersonal skills and understanding.

Effective mentoring conversations have to take into account the importance of the dynamic relationship between reflection and reflexivity, between the outer and inner thought processes of the person being mentored. By drawing out the interconnections between the mentee's creative, personal and professional development, fundamental questions regarding identity, motivation, meaning and personal creativity become the heart of a continuing reflective and reflexive dialogue.

Characteristics of effective mentors

- Credibility and experience in the particular field. Breadth of knowledge and skills to be able to make personal, creative and professional connections.
- Being willing to let go of ego, status and authority in order to understand the work of your mentee and to adopt a listening, supportive role. The mentor must feel comfortable in this role.
- Using your empathy and interpersonal skills in order to ask appropriate questions regarding the personal development of your mentee.
- Having the skills and insight to act as a sounding board for your mentee. This is central to any learning or developmental process aimed at enabling a person to clarify their sense of direction, to identify their strengths and realise their potential.
- In the area of creativity, understanding what it is to be a creative person. Their inner creative voice can sometimes best be illuminated by observing or listening to how they engage in creative practice, rather than just talking about it.
- Aiming to develop a flexible range of language registers in order to frame appropriate questions, respond to different personal narratives and communicate meaningfully, understanding where your mentee is coming from.

- Learning to listen actively, including respecting silence, reading body language, focusing on the substance of the conversation and, where necessary, reframing and reinforcing what has been said.
- Developing the ability to be self-reflective and self-aware in order to nurture these qualities in others (e.g., questioning motivation; separating out professional from personal issues).
- Being open and non-judgemental in relation to your mentee's individual and professional context.

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