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An aleatoric Odyssey: exploring mentoring practices in the Florida Bandmasters Association

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

**AN ALEATORIC ODYSSEY:
EXPLORING MENTORING PRACTICES
IN THE FLORIDA BANDMASTERS ASSOCIATION**

by

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Dedication

This work is dedicated to my mentors, to each of the professional men and women in my life who have helped me to grow as a music educator. This work is especially dedicated to Howard Lerner, who is a tremendous mentor and friend, and who has been the greatest influence in my professional life. Howard often guided me to, or simply gave me, the tools that I needed to fulfill my passions as an educator and musician. He modeled best practices for instrumental music educators, demonstrated the importance of achieving a work-life balance and maintaining one's personal and professional integrity. He cultivated in me the understanding of the importance of high standards for one's self and for one's students. More importantly, however, he taught me how to reach those professional standards and how to help my students meet the high standards I set for them as musicians and citizens. I know I would not be the band director I am today, or the woman I am, without his guidance and the support of both he and his wife, Debbie. This work is dedicated to Howard and each of my mentors in the hope of paying it forward to future generations of music educators.

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ABSTRACT

Mentoring first-year teachers has become a standard induction practice in most public school systems. To enhance this practice, in 2005 the Florida Bandmasters Association established a mentoring committee to oversee district sponsored mentoring programs. Unfortunately, since that time, mentoring among secondary band directors in the state of Florida has not made much progress. The FBA program did not have guidelines for the mentor or mentee, or a system of evaluation to monitor or assess the benefits and quality of the program. This study used a phenomenographic lens and case study approach to view the lived experiences of mentors and protégés in the Florida Bandmasters Association. Suggestions and guidelines are also offered to improve the quality of mentoring among mentors and novice directors.

The comprehensive goal of this study was to illuminate issues, practices, and relationships in mentoring among secondary band directors. The study specifically explored: In what ways do mentors and protégés describe their lived experience and perceived roles in mentor-protégé pairings?; In what ways do mentors and protégés value mentoring as a component of a novice director's induction into the music education

profession?; How do mentors and protégés perceive and describe the collective mentoring relationship? This study adds to the evidence on effective mentoring and effective mentors. Mentoring among secondary band directors in the state of Florida is, at the very least, moderately effective. However, moderately effective mentors will not be the transformational leaders that can prepare novice music educators for success in the future. The Florida Bandmasters Association must take a comprehensive look at the needs of its novice educators and the needs of the career educators expected to guide them.

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CHAPTER 1

INTRODUCTION: WHY MENTORING?

Mentoring

In Homer's *Odyssey*, Odysseus entrusted the care of his son, Telemachus, to a wise teacher, Mentor, before he left on his long voyage (Homer & Fitzgerald, 1990). Mentor gives Telemachus love, guidance, support, and protection until his father returns (Al Huang & Lynch, 1995). In the ancient account, Mentor accepted the responsibility bestowed upon him by Odysseus and developed a relationship with his protégé. After centuries of mentoring in one form or another, a clear consensus on the definition or components of mentoring has not been reached in any profession (Zimpher & Rieger, 1988). In Western culture, rather than a mutual bond between two interested people, the relationship of mentoring has been altered to develop an apprentice practice, where an old master is charged with passing on a craft or a skill to a new tradesman (Bright, 2005). For music educators and other classroom teachers participating in a mentor-protégé pairing, each individual must decide: is the mentoring relationship between two people intended to be equally fulfilling, or is it a relationship where one teacher successfully passes on the skills of the craft to the next generation?

Even though mentoring is often one component of a beginning teacher's induction program, this element is absent from many publications and research studies (Feiman-Nemser, 1996). When the mentor-protégé cycle exists in a positive environment, it can stimulate self-expression and growth for each person in the relationship (Al Huang, 1995), and effective mentoring programs can contribute to teacher retention and a

beginning teacher's success (Conway, 2007). Feiman-Nemser (1996) recognized, however, that the components that lead to a positive mentoring experience are difficult to predict and question whether something as personal as mentoring can be attained through a formalized program. Feiman-Nemser explained that assigned mentoring experiences are bound to be unpredictable. They suggest that because of the unpredictability of personalities, it may be better for organizations to concentrate on creating better conditions for mentoring than to focus on making ideal matches (Feiman-Nemser, 1996).

Many states and school districts conduct mentoring programs; however, these programs often lack the definition, focus, and necessary conditions for relationship building (Zimpher & Rieger, 1988) and the time required for mentors to develop proper mentoring skills (Feiman-Nemser, 1996). Whereas relationships between the mentor and protégé can be transformational (Sosik, 2000), to be an agent of transformation music educators must understand their role and develop fundamental mentoring skills. This includes how to serve their protégé and how to facilitate an effective relationship. Numerous obstacles exist that impede the building of an effective mentor–protégé relationship. According to Zimpher and Rieger (1988), many mentoring activities are coordinated to occur outside of the school day, this can leave music educators who have rehearsals, lessons, and performances outside of the school day without enough time to spend with a mentor.

As an induction practice, mentoring should be a positive experience and benefit the mentor, protégé, and ultimately music students. Beginning music teachers, however, are sometimes the only music teacher in the school or district, so standard mentoring

programs do not provide the support they need. The lack of understanding from non-music educators and inconsistency in mentoring programs can lead to teacher frustration (Conway, 2003). Professional music organizations, including the Florida Music Educators Association (FMEA) and its component organization, the Florida Bandmasters Association (FBA), recognize the shortcomings of school district programs and have formed mentoring committees in their organizations.

Purpose and Problems

This research was born out of my respect and gratitude for the men and women in my life who have served as my mentors, and the realization that novice band directors that I have met over the past several years were not having the same positive experience with their assigned mentors from the FBA. As a band director, while receiving a fine undergraduate education, I did not begin to learn what it meant or how to effectively approach being a band director until I met my most influential mentor, Howard, in my fifth year of teaching. After meeting Howard and being introduced to other successful band directors, seeking out mentors on my own, and serving as a mentor, I came to realize that mentoring was certainly a pillar in my success and fulfillment as a band director. With mentoring as an identified component of new band director induction, I thought it was important to find out what kind of experiences novice directors and the career band directors who were serving as mentors were experiencing and plan a course of action to improve mentoring among band directors.

Although music education researchers, such as DeLorenzo (1992), Krueger (2003), Conway (2003), Conway & Zerman (2003), Smith (2004), and Conway and

Holcomb (2008), have looked at mentoring relationships among novice educators, research offers little guidance specifically directed at the practice or act of mentoring and relationships among secondary band directors. Additionally, there is limited research into the practices and philosophies of mentoring among secondary band directors. The experiences of band directors participating in mentoring relationships through the Florida Bandmasters Association have not been evaluated even though in 2007, the Florida Music Educators' Association's (FMEA) strategic plan, "Transforming Music Education 2007–2009," listed mentoring as one method to retain music educators. According to the Florida Music Educators' Association, 30 to 50 percent of new music educators in the state of Florida leave the field in their first three years and more experienced teachers are retiring (Florida Music Education Association, 2007). To address this issue, component organizations of the FMEA, including the FBA, have implemented mentoring programs as part of their induction practice for new members.

There are twenty-one districts in the Florida Bandmasters Association. Currently, however, the FBA does not offer mentors or protégés definitions, guidelines, or instruction regarding their roles. In addition, neither mentors nor protégés participate in an exit interview to assess their experiences in the mentoring program. This study was designed with the ultimate goal of improving the mentor-protégé relationship. An evaluation of the mentoring experiences from the perspective of the mentors and protégés is needed to determine the areas of strength and deficiency, and ultimately offer suggestions for improvement. Using literature found in other music education areas to frame this study, I focused on the lived experiences of mentors and protégés in the FBA

to gain an understanding of mentoring among secondary band directors in the state of Florida.

Colleen Conway asserts that teachers who participate in the mentoring process are assumed to receive higher levels of support within their early years of teaching (Conway, 2003). In 2007, the FMEA published the following strategies for mentoring in its publication, “Transforming Music Education,” (Florida Music Education Association, 2007):

B.1 Continue to develop a comprehensive mentor program for new teachers, new teachers to Florida, and experienced teachers in need of improving expertise and changing focus or levels.

B.1.1 Identify and provide professional development training for mentors.

B.1.2 Coordinate mentor resources with component organizations to identify and assist teachers through the organization of seminars at the state conference, summer conferences, and district meetings for teachers.

B.1.3 Identify early career teachers and offer assistance.

B.1.4 Identify alternative certified teachers and offer assistance.

This study will consider these strategies, as outlined by the state’s professional organization, when evaluating the experiences of mentors and protégés.

NEED FOR THIS STUDY

Mentoring in Florida K–12 Schools

The Clinical Educators (CE) program was established under The Teacher Education Internship Project and was developed through grants funded through the Florida legislature beginning in 1983. The objectives of this program were to develop training materials and data-collection tools, and to determine the effectiveness of this training for clinical supervision of pre-service teachers. This training series was field tested in schools, districts, and with university-based educators throughout Florida. It evolved into the Clinical Educator's Training Program (CET). CET is meant to prepare educators in their role in support of school improvement. The provision of clinical education certified teachers for all who supervise teacher preparation students is supported in Florida statute F. S. 1004.04 (Florida, 2013). Across the state of Florida, veteran band directors are serving as mentors for novice band directors, but because most mentoring activities among band directors are not formal pairings, their service and training does not fall under the above listed Florida statute. Therefore, mentor band directors do not receive training or support from the state on the skills most needed to effectively mentor novice band directors.

There are studies that focus on the preparation and needs of pre-service teachers and music educators: Sussbauer (2103), Swisher (2011), Valero and Freeman (2013), and Campbell and Thompson (2007), just to name a few. There are also studies that explore the first year experiences and transitions from pre-service to first year teachers: Robinson (2012) and Hancock (2003). This study focused on the population of working,

active band directors, who appear to be neglected in the current body of literature. Synthesis of the findings from this study may be used to improve statewide mentoring practices, program design, support for mentors and novice music educators with the purpose of increasing the quality of mentoring relationships within the Florida Bandmasters Association, and ultimately instrumental music education in the state of Florida.

The findings of this study provide an in-depth perspective of the perceptions and experiences of mentors and protégés in the FBA. The study also describes how participating mentors and protégés perceive mentoring within the FBA's impact on teacher induction. The stated intent of the mentoring program is: to identify career teachers who can assist new teachers and to identify and provide professional development training for mentors (Florida Music Education Association, 2007). Therefore, the quality and impact of the mentoring experience among members of the Florida Bandmasters Association and the mentoring process must be evaluated for effectiveness. So far, there has been no such evaluation.

Purpose of this Study

The purpose of this study was to examine mentoring experiences of protégé and mentors within the Florida Bandmasters Association. This study was designed to understand the lived experiences of secondary novice band directors and mentors engaged in mentoring pairs and the processes they undertook to engage in a mentoring relationship. The study of these educators illuminated issues, practices, and relationships in mentoring among music educators. The study specifically explored:

1. In what ways do mentors and protégés describe their lived experience and perceived roles in mentor-protégé pairings?
2. In what ways do mentors and protégés value mentoring as a component of a novice director's induction into the music education profession?
3. How do mentors and protégés perceive and describe the collective mentoring relationship?

Phenomenography

I chose Phenomenography as the conceptual framework for my study because it provided the best lens to answer my key research questions. Phenomenography is the study of the different ways in which people perceive a shared or common experience in their world. Its purpose is to discover and explore the array experiences, concepts, and perceptions different people experience as part of phenomena in the world around them (Marton et al., 1992). The phenomenographic researcher studies how people experience a given phenomenon, not explicitly the phenomenon itself. A core premise of phenomenography is the assumption that different categories of description or ways of experiencing a phenomenon are logically related to one another (Marton & Booth, 1997). It takes a non-dualistic ontological perspective: the object and subject are not separate and independent from each other (Marton, 1981).

Phenomenography is the appropriate framework for this study because the focus of this study is the experiences and perceptions of secondary band directors as mentors and protégés. In this study, I sought to understand the mentors' and protégés' ways of experiencing mentoring relationships. According to Morton (1986) and Booth (1997), a

way of experiencing is twofold: one way is that in which the phenomenon is distinguished from its context, and the other way in that in which the phenomenon and its components are related to each other. In this study, the phenomenographic approach was used to focus not only the participants' experiences of mentoring, but also their understanding, perception, conceptualization, and interpretation of it (Holloway, 1997; Marton, 1981). Phenomenographic research generally aims to "describe, analyze, and understand experiences from the second-order perspective... it aims at describing people's experience of various aspects of the world" (Marton, 1981, p. 177). These objectives were completely suitable to the main purpose of this study, which was to understand and interpret the experiences of mentor and protégé secondary band directors.

Phenomenography focuses on the conceptions of a specific group of people about a given phenomenon, rather than on whether those conceptions are considered correct or incorrect by existing standards. The goal of phenomenography is to represent "the qualitatively different ways in which people experience, conceptualize, perceive, and understand various aspects of, and phenomena in, the world around them" (Marton, 1986, 31), to capture the "richness of experience" with respect to a particular phenomenon (Marton & Booth, 1997, p. 117). Marton and Booth (1997) described an experience as "discerning aspects of it and being focally and simultaneously aware of them [the aspects]" (p. 136). Primarily through interviews, phenomenographers attempt to understand key variations in meaning among subjects concerning a phenomenon (Marton & Booth, 1997). They do not attempt to separate the phenomenon from related experiences described by the subjects (Marton & Booth, 1997). Phenomenography does

not simply concentrate on the essence of people's experiences about a phenomenon (Creswell, 1998), or their "conscious experience of their life-world" (Merriam, 2009, p. 25), which is the primary focus of phenomenology. Phenomenography takes into account the individuals' connections within their lived environment and social context (Marton, 1981). Phenomenographic studies are usually qualitative investigations that examine the different ways in which people experience something or think about something. Phenomenographic data collection involves individual description of understanding, often through interview. Marton (1981) also explains that phenomenological research is concerned with "immediate experience," rather than with conceptual thought, and phenomenography deals with "both the conceptual and the experiential, as well with what is thought of as that which is lived" (Marton, 1981, p. 181). These factors were important in choosing phenomenography as the framework for this study.

As a research framework, phenomenography enhances the possibility of studying participants' personal awareness and reflection (Marton, 1994). Marton (1994) defined awareness in phenomenographic studies as, "a person's total experience of the world at a given point in time" (p. 4424). Using a phenomenographic lens, I could understand, from their perspective, how mentors and protégés perceived and understood different aspects of their professional lives and mentoring relationships.

Setting and Participants

The context for this investigation is the state of Florida, more particularly, the Florida Bandmasters Association. The Florida Bandmasters Association is a professional association of music educators that is in existence "to promote and support band

programs in the state of Florida by providing opportunities for in-service growth, program evaluation, and student performance” (Florida Bandmasters Association, 2012). This professional group provided an intact pool of potential survey and interview participants. The Executive Director offered direct contact to districts and support by writing a letter of introduction to the membership. Access to the association was gained after a short presentation to the executive board at the spring meeting of 2010. The case was made that this study would provide evidence of current perspectives on mentoring practices in the FBA and the results of this study would be made available to interested members.

Definition of Relevant Terms

Below is a list of relevant terms used through this study. Definitions and descriptions are credited to authors as noted. I defined other terms in a manner that would best help the reader have a useable understanding of the term as it was applied in this study.

FBA Protégé – A member of the Florida Bandmasters Association (FBA) with fewer than five years of teaching experience.

FBA Mentor - A member of the FBA with more than five years of teaching experience.

Mentor – a teacher or trusted counselor (Shea, 2001); In this study an educator with more than five years teaching experience engaged in a mentor-protégé relationship with an educator with less than three years teaching experience.

Protégé / Mentee – A less experienced person who receives support and guidance

from a more experienced person (Shea, 2001); The terms protégé, and mentee are used interchangeably.

Mentoring program – A recognized or assigned relationship between a mentor and mentee; terms of the relationship vary between pairs.

Novice - An educator with less than five years teaching experience

Pre-service Teacher – A college student who is in his/her final term(s) of an education degree program, usually in their student teaching semester.

Limitations

This study is limited to the members of the Florida Bandmasters Association and to the relationships between mentor and protégé as professionals and colleagues. The issues of relationship success or struggle as a product of age, race, socio-economic and/or gender differences were not measured in this study.

Summary

The state of Florida and the Florida Bandmasters Association have made commitments to mentoring as integral part of a new teacher's induction into the education profession. Mentoring research supports the potential for benefits in mentor-protégé pairings among educators. However, uncertainty exists about the experiences, nature, and extent of relationships between mentor and protégé among secondary band directors in the state of Florida. Phenomenography can be used to investigate learners' perspectives of the world around them and to make judgments about the quality of those experiences. In this study, by examining the perceptions of secondary band directors who participated in a mentor-protégé pairing, I investigated the nature of the mentor-protégé

relationships. Through the lens of phenomenography I analyzed the variation, differences in responses, attitudes, concepts, and approaches the participants experienced.

Phenomenography provided a lens through which I identified and interpreted evidence of mentoring experiences among secondary band directors in the state of Florida.

Ultimately, this study explored the lived experiences of novice band directors and band directors serving as mentors, to provide insight into mentoring practices from the perspective of participants. The results of this study may enlighten future mentors and protégés as well as the state's professional organizations that sponsor mentoring programs. The implications for successful mentoring experiences among secondary band directors is to improve the quality of band directors, which in turn will improve the quality of instrumental music instruction in secondary bands.

Chapter 2

REVIEW OF LITERATURE

The purpose of this study was to examine mentoring experiences of novice teachers and mentors within the Florida Bandmasters Association. To understand successful models of mentoring and pitfalls of other mentoring programs, I thought it was important to examine research in the fields of business and education, as well as music education. This chapter presents findings from mentoring research in several different fields, including business and education. These studies provide general information such as mentoring characteristics, mentoring behaviors, psychosocial implications, and various mentoring programs. Along with these more general findings, I will present studies on the challenges facing novice music educators, and mentoring research specifically related to music education.

Mentoring

Researchers submit that mentors possess a wide array of characteristics: the mentor serving as a coach or counselor (Ahern, 2003), providing professional growth opportunities for their mentees (Conway, et al., 2002), and mentors providing encouragement to their mentees (Crane & Kelly, 2005). Sosik and Godshalk (2000) added to the literature on mentoring by examining the relationship between three mentoring behaviors; *laissez-faire*, *transactional contingent reward*, and *transformational*, and the protégé's perception of mentoring functions as related to career development, psychosocial support, and job-related stress. Sosik and Godshalk (2000) formulated their definition of mentoring using various sources. These sources included:

House (1981), Murray (1991), Kram (1985), and Noe (1988). House (1981) described mentoring as a form of social support, which may alleviate job-related stress of organizational members. Murray (1991), defined mentoring as a deliberate pairing of a more skilled or experienced person with a lesser skilled or experienced one, with the agreed-upon goal of having the lesser skilled person grow and develop specific competencies. Kram (1985) explained that mentors provide both career development and psychosocial support functions to protégés. Finally, Noe (1988) described psychosocial support as a function of mentoring. These functions included acceptance, role modeling, coaching, and counseling.

The focus of Sosik and Gosik's (2000) study was to determine which leadership behaviors distinguished between mentors who are effective in alleviating job related stress in protégés and those who were not. They asserted that if one could understand these behaviors, this understanding would have a direct impact on recruitment, selection, and training of mentors. Sosik and Godshalk's study examined the conceptual similarities and differences between leadership and mentoring. They presented a theoretical model, which integrates aspects of leadership, mentoring, and occupational stress literature. They also examined whether transformational leadership had a more favorable effect on job-related stress, directly and via mentoring functions, as compared to laissez-faire, transactional, and contingent reward leadership styles. It is important to note that the focus of this study implies that Sosik and Godshalk view mentoring as a form of leadership.

Sosik and Godshalk (2000) defined their mentoring styles based largely on the

works of Burns (1985) and Bass (1978). Burns defined transformational leadership as a process where leaders and followers engage in a mutual process of raising one another to higher levels of morality and motivation. Burns asserted that transformational leaders raise the bar by appealing to higher ideals and values of followers. Transformational leaders model the values they espouse and their charisma attracts people to their values. Burns believes that transformational leadership is an on going process that appeals to social values, thus encouraging people to collaborate (Straker, 2010). Burns suggested that these leaders transform followers by: increasing their awareness of task importance and value; getting followers to focus first on organizational goals, and by activating their higher-order needs. Burns also believes there are two key charismatic effects that transformational leaders achieve: evoking strong emotions and creating strong identification of the followers with the leader (Straker, 2010). Bass (1978) defined transformational leadership in terms of how the leader effects followers who are intended to trust, admire, and respect the transformational leader.

Sosik and Godshalk (2000) examined another form of mentoring or leadership, laissez-fair leadership. Based largely on Burns (1985) and Bass (1978), Sosik and Godshalk defined laissez-faire leadership as delays of action, absence, and indifference. They also indicated that this is the most ineffective mode of leadership or mentoring. The last form of leadership Sosik and Godshalk identified is transactional leadership. They concluded that transactional leadership, which involves leading followers with the intent of exchanging one thing for another is an effective leadership style. They indicated that the most successful form of transactional leadership is a contingent reward leadership,

where leaders provide goals, clarify desired outcomes, provide both positive and negative feedback, and exchange rewards and recognition for accomplishments when appropriate.

In their study, Sosik and Godshalk (2000) acknowledged similarities between the leadership and mentoring literature constructs. Based on the work of Yuk (1990) and Noe (1988), Sosik and Godshalk developed the chart below (Table 1) to demonstrate shared and contrasting roles between leadership behavior, primary behavior orientations, and mentoring functions. Sosik and Godshalk sampled 230 adult students enrolled in a Masters of Management program in a large public university in the Northeast. Data was collected through two questionnaires, which were distributed to participants in class, completed outside of class, and returned directly to the researchers. The first questionnaire was completed by the protégé and measured mentoring functions received, perceived job-related stress, and demographic information. The second questionnaire included items measuring leadership behaviors and was completed by the protégé's mentor. Responding mentors mailed the completed questionnaire to the researcher using a pre-addressed, stamped, return envelope. A total of 204 usable responses, representing 88% of all participant cases, were used in the data analysis. Data analysis tested the researchers' hypotheses using Partial Least Squares regression. Partial Least Squares (PLS) regression is a multivariate data analysis technique, which can be used to relate several response variables to several explanatory variables (Sosik and Godshalk, 2000).

Sosik and Godshalk (2000) determined that various leadership behaviors displayed by mentors could have different associations with protégé perceptions of both mentoring functions received and job related stress. Findings revealed that mentors using

transformational leadership style produced the greatest perceived reduction in protégés job-related stress. Transactional contingent reward leadership also was found to be associated with increased protégé receipt of mentoring functions, but was not as strong as transformational. Laissez-faire leadership was negatively related to protégé receipt of mentoring functions. According to Sosik and Godshalk, this pattern supports prior research, which emphasizes the value of transformational leadership in developing subordinates. Sosik and Godshalk's study implied that in order to enhance protégé receipt of mentoring functions, mentors should be trained to avoid laissez-faire behaviors and to exhibit transformational leadership behaviors. Sosik and Godshalk argued that because management encourages providing autonomy to subordinates, mentors might not distinguish the differences between empowerment with laissez-faire behaviors. To avoid this confusion, mentors should be trained to understand that empowerment encompasses psychological support and tangible resources to bolster autonomy, whereas laissez-faire is the absence or abandonment of mentor involvement in the mentor-protégé relationship. Because this study focuses on mentoring behaviors and mentor-protégé relationships, its implications are not confined to the business world. The relationship that promotes the efficacy of the protégé has the potential to be as helpful to the novice band director as the business students in this study. Mentors who understand the implications of this study can better serve their protégés, regardless of the field of expertise.

Ahern (2003) explored specific mentoring tools and competencies introduced to potential mentors in a large UK Human Resources firm. The researcher examined the benefits of having self-assessed competencies for coaching/mentoring. In this article,

Ahern used the term coach and mentor interchangeably. Ahern's study explored and reported on the processes of designing and implementing mentoring competencies and of how the competency level of each coach is established. Ahern provided the full details of competencies and identifies critical factors for success. He divided mentoring/coaching competencies into two specific areas, 'Business and Organizational Competencies' and 'Coaching and Counseling Competencies' (p. 376). Business and Organizational Competencies included understanding operations, fundamental business principles, as well as the uniqueness of each situation, planning, and group or team behavior (Ahern, 2003, p. 377). Coaching and Counseling Competencies centered on the mentor's ability to facilitate a client/mentee's self and time management and to be able to distinguish coaching from accountability when giving advice (Ahern, 2003, p. 377). As an executive coach and consultant, Ahern's study focused on professional coaches and the human resources industry; however, the principles of self-assessment for mentors and competency-based criteria should not be overlooked in music education.

Ahern (2003) acknowledged that there are a few potential disadvantages to having competencies for coaching. He suggested that competencies may be based on narrow, inflexible approaches, and may exclude qualified individuals. Even considering the disadvantages, Ahern explained that since coaching is always done by eligible people, it is imperative to have a competency system to promote quality coaching. Competency assessments, however, should be devised and implemented in a manner that does not kill the spirit of enthusiasm, cooperation, and growth. Ahern also addressed how competency assessments promote better matching between mentors and protégés. Competency

assessment helps those who assign mentors become clearer about the skill levels of its coaches. This understanding can reduce the risk of poor matches between mentor and protégé. In the FBA mentoring program, most mentors and protégés are matched via district chairman. Based on Ahern's research, chairmen who have a better understanding of the novice director's needs and the mentor's strengths will have a greater chance of making good pairings.

In addition to better matching, Ahern (2003) wrote that having a system for assessing coaching competencies could also be used to build a variety of coaching approaches and a positive matching value system. Understanding the values of the provider, in this case the Florida Bandmasters Association is important to coaching success. Ahern (2003) stated: "Optimum client delivery and protection require the provider to be explicit about values and technical skills" (p. 374). These terms are not heard frequently in music education; but to apply these ideas to instrumental music education, it would mean that for a mentor to provide the optimum experience for a novice director, the mentor must have an explicit understanding of his or her role. Ahern suggests that clarity is best achieved by writing down coaching competencies. Having clear goals and explicit competencies can be a benefit to the mentor through creating greater trust in the organization and his or her abilities.

Ahern (2003) explained the benefits of establishing a competency system based on input from the coaches or mentors and the stakeholders. He believes this can minimize the feelings of threats or bad feelings on everyone's part. Ahern suggested, through a transparent process of self-evaluation encourages the valuing of every individual

involved in the coaching process, and helps secure a commitment to the process. This would suggest that mentors that can establish themselves as non-threatening, early in the relationship, have the potential to establish better coaching relationships. Self-assessment used in this fashion has the potential to be effective in the FBA mentoring program, as well.

Mentoring in Education

In a review of the literature of formal mentoring programs in education and other professions, Ehrich, Tennent, and Harnsford (2000) used structural analysis to evaluate articles that related to mentoring in business and education. The researchers examined 159 Education studies and 151 Business studies, coding data in each of the studies according to positive and problematic outcomes of mentoring for the mentor, the mentee, and the organization. Then they recorded the frequency of occurrence of the predetermined coding categories. The tables below represent the “Positive” and “Problem” Outcomes from Ehrich’s meta-analysis:

Table 1.

Categories and Frequencies of Positive Mentee Outcomes (Ehrich, et al. (2000) p. 182)

Business	Positive Outcomes	Education	Positive Outcomes
Career Advancement/Satisfaction	56.9%	Counseling/Support	42.1%
Coaching/Ideas/Feedback	30.5%	Teaching Strategies	35.8%
Challenging Assignments	23.2%	Sharing Ideas	32.1%
Counseling/Support/Listening	21.9%	Feedback	27.7%
Access to Resources/People	16.6%	Self-Confidence	21.4%
Self-Confidence	15.2%	Career Affirmation	19.5%

Table 2.

Categories and Frequencies of Mentee Problems (Ehrich, et al. (2000) p. 183)

Business	Problem Outcomes	Education	Problem Outcomes
Mismatch gender/race	7.9%	Mentor lacks time	15.1%
Limited autonomy	7.3%	Mismatch professional personal	12.6%
Other's Negative Attitudes	6.0%	Mentor Critical/Defensive	10.7%
Mentor Ineffective	6.0%	Difficulty Meeting	9.4%
Mentor Competitive	5.3%	Mentor Unsupportive	8.8%
Mentor Unsupportive	4.0%	Mentor Untrained	6.9%
Mentor Blocked Career	4.0%		
Mentor Lacks Time	4.0%		

In the education studies that were reviewed, the most commonly cited positive mentoring outcomes were an increase in collegiality and networking, re-evaluation of beliefs, practices, ideas, the value of the mentoring experiences, and personal satisfaction. Mentoring was also said to add to the professional development of the veteran teacher. Almost half of the studies reviewed, however, indicated problematic outcomes for the mentors and mentees. The lack of mentor training, poor pairing of mentor to mentee, and a lack of time were all reported to have a negative impact for both mentor and mentee. Ehrich et al. (2000) suggested, however, that because the number of studies reporting mentoring benefits outweighs the number of studies reporting mentoring problems, mentoring should be considered a worthwhile pursuit. The researchers also acknowledged that educational administrators must make difficult decisions about who will mentor because some teachers who are not right for mentoring may volunteer.

Mentoring Programs and Practice

Even though mentors play many roles and provide a wide array of support for their protégés, emotional support and feedback seem to be the most important. In a study of teachers about to embark on their first year of teaching, Rippon and Martin indicated that emotional support and feedback on performance were the most important mentoring elements their mentors could provide (Rippon & Martin, 2006). In Rippon & Martin's study, 84% of all subjects indicated the importance finding someone to offer support and guidance for them at the beginning of their careers (Rippon & Martin, 2006). In 2002, as Scotland introduced its Teacher Induction Scheme (TIS) for all new teachers, Rippon and Martin (2006) conducted a survey via mailed questionnaire to all Scottish student teachers in a single year to determine the specific aspects of mentoring that the future teachers felt would be most beneficial for them. The student teachers indicated that "mentor support " (emotional support) and "feedback on performance" (Rippon & Martin, 2006 p.89) would be the most important mentoring elements to them as they prepared to embark on their professional careers. Eighty-four percent of all subjects indicated the importance of finding someone to offer support and guidance to them at the beginning of their careers (Rippon & Martin, 2006).

Rippon and Martin (2006) focused on the issue of time as an external constraint that interfered with quality mentoring. These authors conducted a qualitative study to determine how the TIS national program was being implemented on a local level at various schools and which elements, if any, were viewed as most beneficial to these new teachers. The theme of time for mentor-mentee interaction was an important finding of

these authors. The authors determined that those local schools that allocated time to facilitate opportunities for mentees and mentors to meet, including the provision of release time from teaching for one or both parties, created new teachers that felt the mentoring experience to be more beneficial. The authors recommended that mentors and mentees be granted a total of time equivalent to one half day per week to support the mentoring of the new teacher (Rippon & Martin, 2006). The authors noted that finding this time should be a "whole school responsibility" and could be feasible through a creative use of resources for even the most resource challenged schools. (Rippon & Martin, 2006, p. 91)

The concept of a mentoring program as a way of assisting and supporting beginning teachers is growing in popularity. State, district, and school-sponsored programs are now found in practically every state (Hoffman, et al., 1986). While there are numerous differences among these programs, the prolific presence of mentoring programs is a testament to the confidence educators place in mentoring. In an Educational Issues Policy Brief from 1998 published by the American Federation of Teachers, an organization that has long been committed to the improvement of teacher quality, the concept of beginning teacher induction is discussed. It was proposed in this brief that there are five principal characteristics of an effective induction program. Included was the idea that "all beginning teachers are assigned qualified mentors" (AFT, 1998 p. 3). The AFT continued: "Mentoring is a crucial component of any induction program. Beginning teachers need the support, advice, and guidance that only experienced teachers can provide" (AFT, 1998 p. 3). The AFT highlighted five characteristics of successful

mentoring programs: matching mentors and mentees by subject and grade level, providing training for mentors, setting qualifications and offering incentives for mentors. The AFT found that thirty states required that mentors be part of the induction programs, but only 21 of those states establish criteria for those mentors, and only 14 states provide funding for mentoring (AFT, 1998 p. 3).

Examining the quality of teaching and the effects of mentoring can be difficult and subjective. Research has shown that mentoring can be an important tool for improving teacher retention and increasing the quality of teaching, but there also must be consideration given to what makes mentoring effective. An important aspect of effective mentoring is the relationship between mentor and mentee (Smith, 2003). According to Beyene, et al. (2002), effective mentoring occurred when the process was humanistic rather than mechanical. They asserted that, "training in mentoring and the development of mentoring programs cannot disregard this relational grounding. Inattention to relational factors could potentially limit mentoring relationships..." (p. 100).

Building a positive relationship is an important component of successful mentoring. Successful mentoring is not only a benefit to the novice teacher; but, experienced teachers who engage in mentoring find ways to express who they are in their work and to develop responsive practices in the communities in which they work (Feiman-Nemser, 2001). In her 2001 case study, Feiman-Nemser emphasized that mentor-cultivated interactions with novices helped to create opportunities and conditions that supported meaningful teacher learning for both participants. Through a joint project with the University of New Mexico and the Albuquerque Public Schools, the study

participant, through what she called “co-thinking,” “noticing signs of growth,” and looking for opportunities to make meaningful connections between theory and practice, the teacher learned his role as a mentor. The program provided mentors with the same kind of backing and guidance offered to novice teachers. It released 15 teachers to work full time with pre-service and beginning teachers for two years. Mentor support included a weeklong orientation and 3-hour staff seminars that focused on ongoing conversations about how to help new teachers throughout the year. These sessions combined discussions of specific problems of learning to teach with theoretical discussions. Ultimately, the session helped the mentors to articulate their knowledge, clarify beliefs, develop shared language, and construct understanding of their new role.

Another program designed to support mentoring development as part of a professional practice is the Beginning Educator Support and Training (BEST) program in Connecticut. This program was highlighted in an evaluation of teacher professional development in this United States and abroad (Darling-Hammond, Wei, Andree, Richardson, & Orphanos, 2009). The purpose of the BEST program is to provide the foundation for a process of lifelong learning and professional growth. It is a two-year program, and 92% of all new teachers in Connecticut participate in BEST. Beginning teachers in the BEST program are assigned a mentor or mentor team during the first year. Additionally, two-thirds of beginning teachers have mentor support during the second year. Novice teachers are provided with on-going professional development opportunities through regional on-site seminars and online seminars to supplement mentor support. The unique aspect of the BEST program is that the mentors also participate in BEST Program

Support Teacher training which is based on Connecticut's Common Core teaching standards. At the end of the program, new teachers must submit a portfolio to receive a professional certificate. The reliability of the BEST portfolio assessment scoring process is examined every year (Natale & Lomask, 2004).

Mentoring as an Induction Practice

In 2004, Ingersoll and Smith further pursued Ingersoll's prior research specifically investigating induction practices in education. Ingersoll and Smith (2004) specifically focused on teacher induction programs, including mentoring, and whether there is a positive effect on teacher retention. Since the late twentieth century, teacher-mentoring programs have become the dominant form of teacher induction. They explained that the objective of a mentoring program is to provide new teachers with a local guide. They noted, however, that beyond that single objective, the programs themselves vary to a great degree. Some programs are designed primarily to foster growth in new teachers, others to assess and redirect those not properly suited for teaching. Another area of disparity Ingersoll and Smith noted, is in mentor preparation and time devoted to matching mentor and protégé. Over the past 30 years, studies have seemed to support the idea that mentoring programs, when well conceived and realized, are successful in the areas of teacher retention and job-satisfaction (Ingersoll and Smith, 2004). In this study, Smith and Ingersoll expanded on prior research by examining groups of teachers that were not mentored, thus adding a control prior research lacked. Smith and Ingersoll used nationally representative data to examine if induction programs had increased in the past decade, the kinds of activities, supports, and components the

induction programs included, and what were the effects of the various supports on teacher retention (Ingersoll and Smith, 2004).

Data for the Ingersoll and Smith study came from the National Center for Education Statistics' (NCES), Schools and Staffing Survey (SASS) and its supplement, the Teacher Follow-Up Survey (TFS) (Ingersoll and Smith, 2004). Data are based on four cycles of SASS that were completed between 1987 and 2000, and include questionnaires for administrators and random sample of teachers in public and private schools. TFS data include information on teacher departures, including teachers who have migrated and have left their jobs. The 1999–2000 SASS included general questions to obtain information about induction programs. 1) Was the mentor was in the same subject area? 2) What degree of helpfulness did the mentor provide? 3) Did the mentor participate in the seminars or classes for beginner teachers (Ingersoll and Smith, 2004)?

According to Smith and Ingersoll (2004), the number of teachers who received some kind of formal induction had increased from 40% to 80%, and the types of supports they received have changed. In the 1999–2000 academic year, 70% of the new teachers studied were matched with mentors in the same field. Ninety percent of those teachers found their mentors helpful. In addition to mentoring, 45% of beginning teacher said that they shared a common planning with teachers of the same subject and, 56% said they participated regularly in scheduled collaboration session on subject matter. Most beginning teachers, however, did not have a reduced teaching schedule, reduced number of preparations, or extra classroom assistance (Ingersoll and Smith, 2004).

Ingersoll and Smith (2004) applied a multinomial logistical regression analysis to

the association between the support that beginning teachers received and the likelihood that the teacher would leave at the end of their first year of teaching. The researchers controlled for race, gender, age, regular full-time teachers, subject area, and school related earnings. School characteristics were also included in the controls: grade level, community, school sector, and poverty level of the student population. Grade levels were defined as elementary, middle or high schools. Community was defined as urban, suburban, or rural. School sectors were defined as school public, charter, non-charter, or private); and the poverty level of students. Using these controls, Ingersoll and Smith found an association between mentoring support and their likelihood of turnover. The researchers determined that the strength of this association depended on the types and amount of support received. The strongest support factors were having a mentor from the same field, having common planning time with teacher of the same subject, and having regularly scheduled collaboration with other teachers (Ingersoll and Smith, 2004). The data also revealed that beginning teachers that received one kind of support usually also received several types of support. The final result of this study was that teachers who receive a variety of effective induction supports are fifty percent less likely to leave teaching after their first year than teachers who do not participate in induction activities.

Hoffman, et al. (1986) devised a large-scale investigation of two state-mandated beginning teacher programs. The primary goal of their research was to document the ways in which beginning teacher programs affect the transition from student of teaching to regular classroom teacher. Extensive data were collected on 16 beginning teachers in two states. Data analysis was focused on the areas of program implementation and

program effectiveness. Hoffman, et al. (1986) gathered data in the form participant interviews, journals, inventories, and surveys. Interviews were conducted throughout the year and covered a wide range of topics ranging from “conception of teaching, to problems and concerns about teaching, and the effect of participation in the beginning teacher program” (Hoffman, et al., 1986, p. 18). Extensive data was also collected from support team participants. The data collected from support team members focused on documentation of support activities, impressions and evaluations of beginning teachers, program features, and perceived impact on beginning teachers Hoffman, et al., 1986, p. 18).

Hoffman, et al. (1986) reported a majority of the beginning teachers felt the first year of teaching was challenging. They reported that beginning teachers perceived their peer or support teacher as highly influential, and becoming more influential later in the year. Peer teachers were regarded in a variety of roles, such as mentor, counselor, friend, or colleague. Participants also perceived their support teachers as a source of information and a morale booster. The researchers acknowledged, however, that not all beginning teachers had a high opinion of the program. Three of the four dissatisfied beginners had high teaching loads, and the other was trained for secondary education but teaching at the primary level (Hoffman, et al., 1986, p. 20).

Based on the collected data, Hoffman, et al. (1986) concluded that getting started and support team assignments were the most consistent problems for the participants. The researchers noted that most participants did comply with minimal state requirements, especially with regard to observing and reporting on the beginning teacher (Hoffman, et al., 1986, p. 19). Hoffman, et al., acknowledged, however, that their findings did not offer any

evidence of the effectiveness of support teams on the quality of instruction. They concluded that formal induction programs for beginning teachers have the potential to be valuable, but programs must be monitored closely to maximize benefits and minimize concerns.

Mentors

Ganser (1995) conducted a study to determine the questions and concerns of mentors of beginning teacher. Ganser collected the responses of ninety-two mentor teachers to a survey prompt; “As a mentor, I’m unsure about...” Among the respondents, thirty-eight participated in a school or district-based program, and thirty-seven served as mentors in a program affiliated with a university, and 17 respondents worked as full-time mentors in a large, urban school district program. Of the 210 different comments left by respondents, 103 focused on the role of mentoring and 107 focused on the problems mentors perceived as hindering their effectiveness.

Participants in Ganser’s (1995) study perceived time required, pairing beginner teacher and mentor, qualifications of beginning teachers, and support for mentoring and mentoring activities as the greatest obstacles to positive mentoring experiences. “Finding enough time to serve as a mentor is clearly the respondents biggest concern” (Ganser, 1995, p.86). Pairing posed two different major concerns for mentors: matching mentors and protégés with compatible personalities and teaching assignments. Mentors sometimes were concerned about being paired with protégés who had a different approach, philosophy, or ideology than their own or with others who their personalities just did not “jell” (Ganser, 1995, p. 86). The concern was not focused on their differences, but on the

willingness of the beginning teacher to listen to what they had to offer. Many respondents in Ganser's study included the beginning teachers as an obstacle. In addition to voicing concerns about a beginning teacher's overall preparedness for entry into their professional careers, mentors expressed concerns about a beginning teacher's interest in having a mentor. The following comments were given: "How my presence will alter the dynamics of the room," and "The comfort level a new teacher might have when a more experienced teacher watches or discusses classroom strategies" (Ganser, 1995, p. 87). Another mentor also noted that having a mentor can create extra work for an already overburdened beginning teacher.

Mentors also expressed concerns about the limited support they would receive as mentors from universities and local school districts. The commitment to district based mentoring was questioned based on the lack of budget dedicated to mentoring activities and the lack of "useful organized [mentoring] sessions by the district" (Ganser, 1995, p. 88). Mentors questioned the usefulness of district based in-service activities with regard to helping both, mentors and beginning teachers. Mentors expressed concerns over not having resources to help them become better mentors (Ganser, 1995). Respondents also expressed concerns about the conflict between mentoring and evaluation, explaining that there are "Principals who want mentors to evaluate a first year teacher" (Ganser, 1995, p. 88). Mentors expressed a variety of concerns, notably in addition to the four main concerns cited above, mentors were concerned about the numbers of protégés they may be assigned, their proximity to their protégés, and their ultimate effectiveness as a mentor (Ganser, 1995).

As stated earlier, mentoring can be beneficial for mentors and protégés: however, as Feiman-Nemser (1996) explained, a positive mentoring experience is strongly related to the quality of the mentor. Feiman-Nemser et al., (1999) also suggest that mentoring must be carried out with a vision and understanding of what good teaching is, and must develop ways to help new teachers learn to teach. In many cases, however, mandated mentoring programs are left open for interpretation, do not have guidelines or standards of what mentors should do, what they actually do, or what participants learn in the process (Feiman-Nemser, 1996). Therefore, current mentors and mentoring programs are often left without the support or research to guide effective practices.

Mentors must possess certain qualities in order to find success in their roles. To investigate this claim, Allen and Poteet (1999) investigated the mentor/mentee relationship from the mentor's point of view. The researchers conclude that superior content knowledge, pedagogical strategies, and knowledge of the school, as well as a commitment to improving the academic achievement for all, to be the most important mentor qualities. They also reported that mentors needed strong communication and interpersonal skills and an ability to respect the viewpoint of others.

As suggested, providing an opportunity to mentor or finding willing volunteers does not automatically prepare one to be a mentor. Moir and Bloom (2003) indicated that professional preparation and competence to assist other teachers might come from participation in professional development experiences that provide an educative function. Mentors and mentees must be equipped with skills needed to become members of a community of learners who are engaged in co-planning, co-teaching, collaborating, and

inquiry (Feiman-Nemser et al., 1999). Carver and Katz (2004) conducted a case study as part of a larger national study of teacher induction. The researchers called for mentors to have deliberate tools and strategies to foster new teacher development. Their study consisted of three formal interviews and observations, numerous casual conversations and informal observations, and mentor logs. Data was collected over a two-year period to determine how one male mentor fulfilled his role and determined elements that facilitated or constrained his mentoring approach. Interview data were coded with the research questions as a guide.

Although the mentor in the Carver and Katz's (2004) study revealed beliefs about mentoring that were grounded in the idea that it is important to understand and assist new teachers, the results highlighted ways the mentor consistently missed opportunities to step in when new teachers were struggling. Because evaluation is not usually a part of the mentoring relationship, some mentors struggled with the boundaries of teacher - mentor work. One mentor held the belief that new teachers could articulate what they need. In this study, the mentor saw his function as doing little more than asking his protégé if he needed anything on any given day. Although the mentor provided emotional support, he did not use tools or employ strategies that were endorsed in the school district's induction program. The mentor in the Carver and Katz (2004) study was part of the Beginning Teacher Program in California. This program promotes mentoring assistance through reflective conversations. To promote trust between participating teachers and encourage in-depth examination of practices, the relationships between the mentor and new teacher are non-evaluative. Carver and Katz (2004), however, speculated that mentors can and

should play a direct role in helping novices reach acceptable levels of performance, and that evaluation, to some degree is a component of reaching performance goals. The mentor in this study saw his role as nurturer and avoided conflicts and confrontations. He lacked the skills and the authority needed to encourage new teacher development including counseling teachers out of the profession if necessary. Had the mentor in this study been provided all the tools he needed to identify and name problem behavior, he might have been more successful in providing the novice teachers with the guidance they needed to be effective teachers. The researchers also suggested that if the mentor belonged to a professional community of mentors, he might have been more equipped to implement strategies and address problems as they arose rather than take on the role of nurturer and problem avoider. Carver and Katz (2004) concluded that in addition to preparation and ongoing professional development, mentors need practical strategies for assessing novices' practices in order to fulfill mentoring expectations.

Protégés

There have also been studies on mentoring from the protégé's perspective. Huffman and Leak (1986) conducted a study on beginning teachers' perceptions of their mentors. In a school system of approximately 4,000 teachers, Huffman and Leak invited 290 first year teachers to a forum to express their opinions regarding the Beginning Teacher Program. One hundred and eight first-year teachers attended the voluntary session that contained three parts including: “ (1) open-ended questions soliciting responses regarding the most beneficial aspects of having a mentor, (2) assessing the help they received from the mentor on each of six components of the performance appraisal

instrument, and (3) a series of five statements about the function of the mentor which the new teachers were to rank in order of most to least beneficial” (Huffman and Leak, 1986, p. 23). Participants also completed a questionnaire. Findings from the questionnaire indicated that 96% of the new teachers endorsed the mentor role as being important to the induction process. According to Huffman and Leak, respondents stated "mentors were able to provide assistance in addressing their needs by providing encouragement, collegiality, and specific helpful suggestions for the improvement of teaching" (p. 23). To the authors of this study, it was apparent that the mentor is significant in helping to improve the quality of teaching.

Problems Facing New Music Teachers

Prior examples and studies have illustrated the purpose or goals of mentoring among business and education professionals. However, before one can examine the influence of, and mentoring practices focused on new music educators, it is important to understand the challenges that face novice educators and specifically novice music educators. Weasmer and Woods (2000) described ways that schools can foster growth in new teachers. They note that new teachers are new at both teaching and at understanding the community, policies, the culture of the schools in which they work, and where friendships and social groups have already been formed. New teachers might fear being perceived as incompetent when asking for help or asking questions. Such behaviors may inhibit their integration into the school culture. Weasmer & Woods (2000) suggest that veteran teachers who invite the new teacher into a collegial relationship help the new teacher to feel less isolated. This may be particularly true with music teachers who are

often relegated to a separate wing or building on the campus. Physical, social, and professional isolation influences teacher turnover among all teachers. Retention efforts, supported by mentoring programs, should look for ways to avoid isolating new music teachers (Krueger, 2000).

Krueger (2000) found that isolation from other music teachers and from resource people was a frequent problem for many novice music teachers, and that networking with other music teachers could serve as a professional “lifeline” for novice music teachers. Music programs are often housed in separate buildings from other academic areas, causing a physical separation and a consequential social separation from more experienced teachers for much of the school day. Krueger (2000) interviewed thirty music teachers (N = 30) in the state of Washington and found that new teachers often do not display the initiative to find resource people and establish support networks. Krueger asked participants what the greatest challenges for new teachers were, what the most satisfying aspects of the first year of teaching were, what support system did they find in their building that promoted professional growth and development, what special challenges to the participant’s school present, and where did they see themselves in five to ten years (Krueger, 2000). The findings from Krueger’s inquiry suggest that new music teachers include positive administrative support, sufficient resources to do one’s job, and a support network of experienced music teachers as essential to their well-being. These were also the most cited factors that were lacking when beginning music teachers chose to leave a situation (Krueger, 2000).

Feelings of isolation, being overworked, and struggling to cope with student

evaluation are just a few of the challenges facing novice educator (Krueger, 2001). Regardless of their level of preparation for a career in education, the difficulties encountered by beginning teachers are many and varied. In her discussion of the transition from college student to education profession, Feiman-Nemser (2003), stated "we misrepresent the process of learning to teach when we consider new teachers as finished products, when we assume that they mostly need to refine existing skills..." (p. 26). The American Federation of Teachers (2001) stated, "among the most often-cited reasons young teachers leave teaching is lack of support" (pp. 1–2). For music educators, the challenges faced by the classroom teacher are compounded because they often teach multiple grade levels and possibly very diverse content areas (Conway, 2003). Music educators often face the additional challenges of communicating the value of music to colleagues and administrators (Conway, 2003), and the greater administrative responsibilities that comes with coordinating an instrumental or vocal music program that may not even be in the teacher's primary area of expertise (Krueger, 2000). Conway (2003) stated that the challenging teaching schedules and classroom-context issues facing many music educators often lead to teacher burnout and teacher attrition.

In their study of novice, instrumental music teacher's perceptions of mentoring, induction, and the first year of teaching, Conway & Zerman (2003), found that their participants quickly became overwhelmed with her job as the school year progressed. "It is now 6:00 and I just got home," and "Yesterday I was in tears thinking I just want out now and [I] never [want to] teach again. Today, I just don't know," are just a few of the comments that illustrated how difficult her job was as a beginning music teacher

(Conway & Zerman 2003, p. 10). It is important to note that the researchers identified this teacher as being "extremely prepared for teaching" (p. 12). The distress and negative thoughts and opinions expressed by the teacher in this study may be even more pronounced and disconcerting with a beginning music teacher who was not nearly as well prepared.

Further investigating the problems of beginning music teachers, DeLorenzo's (1992) study focused on a survey sent to beginning music teachers from elementary through high school in both Pennsylvania (N=288) and New Jersey (N=219). Beginning music teachers were asked to rate the level of difficulty encountered with 22 items related to music teaching skills in their first year of teaching. Analysis revealed that music teachers in the present study felt reasonably comfortable with most of the teaching skills and responsibilities identified on the questionnaire: relating to personnel, recruiting students for music programs, knowing what to teach, sequencing teaching materials. The areas participants were least comfortable with, were preparing a budget and continuing musical growth. DeLorenzo also noted that secondary teachers identified recruitment as a concern, whereas general music teachers as well as those with combined areas of responsibility identified content and curriculum issues as problematic. With regard to mentoring, beginning music teachers felt that mentor teachers and discussions with experienced colleagues provided the greatest support during the first year of teaching. Results from the DeLorenzo survey were similar to the findings of Smith (1994). In Smith's study, items that the beginning teachers found difficult included "finding time to continue own musical growth, preparing a budget for the music program, and adapting

lesson material to children with special needs" (Smith, 2004 p. 14). Items with which beginning teachers were most comfortable included, "developing effective working relationships with other colleagues, developing an effective working relationship with administrators, and working effectively with different grade/ability levels" (Smith, 2004 p. 14).

Mentoring Among Music Educators

Beginning music teachers share many of the challenges of all new teachers, and as previously stated, have challenges specific to their subject area. New music teacher induction, including mentoring, however, does not often look much different from that of regular classroom teachers. Conway and Holcomb (2008) implemented a two-year study that examined the perceptions of experienced music teachers regarding their preparation for and experience of mentoring in a 2-year mentor project focusing on the support of teachers in Title I schools in Orlando, Florida. The mentor project was created as part of a federally funded professional development program for music teachers working in Title I schools where 75% of the students qualified for the free or reduced-price lunch program. The mentoring program was designed to engage participants in a comprehensive program of seminars, assignments, reflective practice, collaboration, technology training, and mentoring. The premise was that teachers receiving this support would be better equipped to address the challenges of teaching a highly diverse student population. Mentors were asked to provide support for two to five mentees in an assigned cohort group, through regular phone calls, e-mail, and meetings, as well as assisting mentees in developing and demonstrating practices related to planning, teaching, assessing, and reflecting on music

teaching.

Conway and Holcomb (2008) conducted a federally funded mentor initiative that included mentor professional development and music teacher development experiences for their mentees. The researchers used case study and phenomenology as the foundations of their researcher methodology. The study was approached from a heuristic, perspective, which allowed the researchers to be involved with the participants as program coordinator and professional development provider (Holcomb) and mentor development presenter (Conway). During mentor development workshops, Conway worked as participant while Holcomb worked as the researcher taking field notes. The participants (N = 11) and mentor program being studied were selected through critical case sampling. Conway and Holcomb considered the group a critical case because its members were all experienced music teachers, who had been deemed successful music teachers. The research questions for this study were as follows: how do mentors discuss issues of the preparation for and experiences of mentoring; what are mentor reactions to various mentor development activities in the following categories: mentors need mentors, time management, challenge of communication with mentee, observations are important but difficult, technology can be a positive resource for mentor and mentee interaction, and support by mentors, not evaluation; what suggestions do music mentors have regarding their preparation for work as a music mentor (Conway and Holcomb, 2008).

The researchers observed that all the mentors expressed the importance of mentor interaction. Mentors were interested in knowing how to evaluate their success in ways other than their mentees returning to teaching in the second year. Conway and Holcomb

noted that even though this study provided an opportunity for mentees and mentors to meet regularly, they still expressed a desire for more time to meet with one another. Time management was noted as a significant challenge throughout the project. Mentors regularly expressed concerns about mentoring activities that caused them to be away from their duties and classes. Conway and Holcomb referred to Conway's 2003 study that explored in greater detail that time for mentoring is a key concern from the mentee perspective as well. In Conway's 2003 study, beginning teachers were often unable to attend mentor activities that took place outside the school day. The challenges of communicating with the mentee were a consistent theme in this study. Participants suggested that workshops focusing on strategies for communication are important before the start of the mentor work (Conway and Holcomb, 2008).

All the mentors agreed that it is essential that the mentor observe the mentee. Mentors in this study seemed to feel that over time they got better at observing, but admitted it was a constant challenge. Participants expressed that technology can be a positive resource for mentor and mentee interactions, as well as a productive way to compensate for time not spent together. As a part of their professional development, both mentors and mentees received technology training. Training and applications served as positive resources for mentors and mentees, specifically with regard to creating teaching resources using music software, creating web pages and video excerpts of classroom events, and constructing electronic portfolios. Conway and Holcomb noted the discussions between participants in this study regarding the need for support by mentors, not evaluation. In mentor development sessions, the fine line between supporting and

evaluating mentees was discussed. The researchers, however, also stated that mentoring literature includes considerable discussion of the balance between support and evaluation in the work of mentors, citing Feiman-Nemser, (1993) and Robinson, (2003) and the controversy of this issue in music education (Conway and Holcomb, 2008).

The participants in this study had many suggestions for other music mentors regarding their preparation for work as music mentors. Participant comments included: “make it impossible to get blown off; sometimes it is good to show them that it can be done with these kids ask to model with their kids; find balance; know when to listen and when to help problem solve; build trust; sit together at lunch during seminars; model that ‘We are all learners here;’ E-mail mentees with three reflective questions each week; and, look to what a mentee can teach you” (Conway and Holcomb, 2008, p. 60–62). Conway and Holcomb concluded that mentoring could be a valuable professional development tool for mentors.

Conway (2003) studied mentoring practices directly relating to music teachers in their induction year. Conway (2003, p. 15) studied 13 first-year novice teachers who indicated that being mentored by another music teacher was “somewhat of a valuable experience to a valuable experience.” Conway (2003) revealed that a lack of consistency in the types of music mentoring programs and varying degrees of teacher contact influenced the participant’s satisfaction with the programs. Conway’s study further indicates that variations in mentoring programs seem to be connected to the type of school, the teaching responsibility and classroom setting, the type of mentor assigned, and the degree to which that mentor was paid or trained. Yet, teacher perceptions of the

value of the program appear to be more strongly connected to the degree and type of contact with the assigned mentor than any other factor. The value of quality mentoring experiences is apparent, but facilitating a quality experience in public education is wrought with problems. Conway looked at the implications and impact of mentoring on first year and novice teachers in formalized programs. Conway identified the negative issues with mentoring programs, and describes issues specific to music educators. In addition to the prior listed pitfalls, beginning music teachers and their mentors have the added burden of more difficult teaching loads, sometimes being the only music teacher in the school or district, and administrators that may not understand the intricacies of music instruction and the importance of an appropriate music mentor. Conway (2003) called for additional and better research dealing with the needs of beginning music teachers. These findings could serve as evidence to administrators and education policy makers of the needs of music teachers.

In concluding her research of district sponsored beginner teacher mentoring programs Conway stated, “The profession must work to provide support for teachers once they are employed. Support for beginning teachers is not just a technique for addressing first-year survival and retention” (Conway, 2003). Defining the role of mentor and the characteristics of a positive mentor-protégé relationship, within music education, could help serve the need for gaining support and fostering strong professional relationships. Building a strong and lasting relationship is valuable to both, the mentor and the protégé. Gehrke (1988) referred to the mentor-protégé relationship as a cycle of gift giving and receiving that extends as long as those involved have something to

exchange. To participate in a relationship based on giving and receiving, mentors and novice teachers need to look beyond currently defined roles and the limits of formalized mentoring program and enter into a mutual relationship.

The importance of pairing as an essential component of a mentoring relationship has been established in music education research. Smith (1994), in his descriptive study of a mentoring program in Minnesota, found that "the most successful [mentoring dyad] matches seemed to be made between individuals who shared similar types of teaching assignments in regard to both specific area and level of instruction" (p. 194). The concept of matching mentor and mentee is reaffirmed in Smith's (2003) article on making mentoring work. Additionally, Healy and Welchert (1990) found that the mentor and protégé personalities, shared history, and mutual and separate contexts were all variables that would affect the mentor-protégé relationship.

Conway, Kruger, Robinson, Haack, & Smith (2002) noted an additional barrier to effective mentoring within education: lack of financial resources. In their study, the authors examined the requirements of each state and how each state supported or failed to support its mandates. In 2002, only 12 of 33 states that require mentoring for new teachers stipulated that mentors receive stipends for the added workload that accompanies mentoring. This means that districts that do not offer stipends or other incentives to mentors might not be able to recruit an appropriate number or, obtain the high qualities in mentors needed to provide adequate support for all new teachers.

Benson (2008) published a study examining the effectiveness of mentoring programs as a part of music educator induction. Benson stated that the literature

examined found that new music educators perceived most mentoring programs as ineffective. New music educators described standards that were inconsistent and mentoring programs did not often quell the feeling of isolation. Benson examined the shortcomings of mentoring programs in music education, specifically in regard to: consistent standards for implementing mentoring programs and selecting mentors, the unique dynamics of a music classroom, the feelings of isolation among new music teachers, perceived benefit of induction practices by music teachers, and the emotional support provided for new music teachers in a mentoring program.

Benson (2008) reviewed studies published between 1982 and 2003 and concluded that the mentoring of new music teachers is an area that needs attention by the educational community. She stated that it is apparent that mentoring programs, even if mandated from that state, are not as beneficial for new music teachers as it is for beginning teachers in other subject areas. Benson (2008) attributes hectic schedules as a key factor keeping new music teachers from being exposed to beneficial, effective mentoring opportunities and combating frustration and attrition. New music teachers must have regular access to musical colleagues and it is incumbent on school administrators and school districts to take necessary steps to ensure that new music teachers perceive themselves as essential members of the school's instructional staff and that their transition into the teaching profession is successful. Benson concluded that without the guidance of successful mentoring programs many new music educators might suffer from frustration, burnout, and attrition.

A final case focusing on novice music educators and mentoring is Margaret

Schmidt 2008 study. In 2008, Margaret Schmidt conducted a qualitative study that examined the growth of a failing novice teacher who successfully received tenure following his third year of teaching. Schmidt's study explored a third year teacher's experience. The participant worked with formal and informal mentors to improve his own teaching as he simultaneously served as a mentor for two pre-service teachers (Schmidt, 2008). Schmidt reported working with the novice teacher in his school settings and in the String Project occurring at the university where Schmidt worked. Schmidt met with the teacher four times during the summer preceding his third year of teaching, transcribing the audio recordings of their two-hour sessions, conducted monthly observations of his work in his assigned elementary schools, making notes, video and audiotapes of both his teaching and their discussions (Schmidt, 2008).

Schmidt's study focused on the factors that contributed to the novice educator's growth and ultimate retention as a teacher. The participant and his supervisor expressed to Schmidt that there was a definite turning point in the participant's development. During a rehearsal, while the novice teacher was playing on a secondary instrument, at his supervisor's school, he finally began to understand how to choose music that was pedagogically appropriate for his students. The supervising teacher recognized that day as a breakthrough because it was the day he identified a large gap in the participant's understanding. Schmidt attributes the participant's earning a tenured position in the district to mentoring style, integrating multiple resources and models, and the gradual alignment of the participant's expressed verbal knowledge and his teaching practices (Schmidt, 2008). Schmidt, however, calls attention to the fact that the participant's

formally assigned district mentor played a minimal role in his growth. The assigned mentor's schools were far from the participant's schools, so she phoned occasionally to check in, but had no opportunities to observe the teacher's classroom.

Schmidt (2008) concluded that formal and informal mentoring experiences were responsible for the participant's early failure, but also his ultimate success. The greatest growth occurred because of the novice teacher's relationship with a mentor that regularly observed and persisted in asking questions until he targeted the core issues for the participant. Following the adoption of a few key pedagogical principles, the participant benefited from very specific suggestions and multiple sources of teaching models and ideas. Schmidt also noted that the opportunity to mentor the pre-service teachers, even as he was struggling with his own professional issues, contributed to his eventual growth and greater skills. The findings suggested the need for mentors, whether formally assigned or informally arranged, to invest time in observing and listening very carefully to beginning teachers and in comparing what novices say with their observed teaching practices. Schmidt also urged caution in assuming mentoring programs are unquestionably valuable. Appropriate mentor assignment and the protégé's perception of the mentor's support are each vital in the ultimate success of the novice music educator.

Summary

There is a body of research regarding mentoring practices in business, education, and music education. Research indicates that there are many ways mentors can provide support and assist their protégés (Conway et al., 2003, Ahern, 2003). Even though there are many obstacles inhibiting a positive mentoring experience for mentors and protégés

(Kram, 1985), researchers have established that there are several things that can be done to improve the quality of mentoring. These practices include: providing specific training to mentors (Kram, 1985); pairing novice music educators with experienced music educators (Conway et al., 2003); allotting time for mentors and protégés to observe each other in the classroom during the school day (Schmidt, 2008); providing guidance that will encourage novice teachers to examine; and developing a system of matching and evaluating mentor- protégé pairings (Ahern, 2003). While relying on the body of prior research to investigate the lived experiences of mentor and protégé band directors, the present study contributes to mentoring research in music education by focusing on secondary band directors through a phenomenographic lens.

CHAPTER 3

UNDERSTANDING THE LIVED EXPERIENCE: METHODOLOGY

Introduction

As an active band director, mentor, and protégé, I was more interested in how mentors and protégés experienced mentoring rather than the practice of mentoring. I was also interested in the perceptions of mentors and protégés with regard to the level of support and guidance from the FBA. To keep the focus on the lived experiences novice and mentor band directors within the Florida Bandmasters Association, I chose phenomenography as the guiding conceptual framework for this study. This study was organized using a phenomenographic lens and qualitative descriptive design as Marton (1981) describes:

In phenomenography, we suggest, we would deal with both the conceptual and the experiential as well, with what is thought of as that which is lived. We would also deal with what is culturally learned and with what are individually developed ways of relating ourselves to the world around us. (p. 181)

The focus of this phenomenographic study is to capture the qualitative differences in the ways in which band directors experienced and understand mentoring as they experienced it. This study emphasizes the second order perspective; it avoids descriptions of what mentoring is and focuses on the ways in which participants experienced it. The experiences of participants are supported by data collected from semi-structured interviews.

I collected qualitative data in the form of semi-structured interviews to investigate the lived experiences of protégé and mentor band directors. Phenomenography was the

most appropriate method to answer my key research question, although phenomenology seemed to be an applicable approach as well. As Richardson (1999) notes, there are some similarities and overlaps between phenomenography and phenomenology, “it is clear that Marton (1981) was instead seeking to exploit the association between phenomenography and the long-established tradition of phenomenology” (p. 59). Marton agreed that there are similarities between the two approaches, however, he was explicit in the differences between the two. Marton (1981) described the goal of phenomenology as trying to describe the world based on one’s immediate experience rather than conceptual thought. In contrast, phenomenography focuses on the conceptual as well as the experiential, or that which is lived (Marton, 1981, p. 181). The most striking characteristic difference between phenomenology and phenomenography as noted by Marton is:

“[Phenomenographic researchers] try instead to describe relations between the individual and various aspects of the world around them, regardless of whether those relationships are manifested in the forms of immediate experience, conceptual thought, or physical behavior” (Marton 1986, pp. 41–42).

In this study, I used a phenomenographic lens to understand and describe the mentoring relationship as experienced by secondary band directors.

Case Study and Phenomenography

In this study, I explored the perceptions and experiences of band directors who were mentors or protégés. Conducting interviews and recording participant responses provided fundamental information on the specifics of each individual’s experiences (Merriam, 1998; Yin, 2009). Interview transcript analysis provided detailed information;

participants' responses to interview questions allowed a closer look into the personal experience of the mentoring relationship, and the perceived benefits or drawbacks of mentoring (Yin, 2009), and the variation among participant perceptions and experiences (Marton, 1986). Participants were selected to maximize the variation in interesting dimensions (Green 2005), which will be outlined later in this chapter. The interviews were then reviewed as collections of meanings that related to mentoring, as closely as it could be to the ways in which it was experienced (Marton and Booth, 1997). The principle for analysis is to address the data from different perspectives and to focus on both the differences and similarities that are revealed (Akerlind, 2005).

I chose case study as an approach because it allowed me, as a researcher, to conduct a phenomenographic investigation that illuminated detailed and pedagogically meaningful insights into how band directors relate to and experience mentoring as a component of their professional reality. According to Yin (2009), case study research is a distinctive form of empirical inquiry that examines existing phenomenon in depth and within its genuine context, especially when the borders between the phenomenon being studied and its context are not obvious. Stake (1995) explains that when placed among previous understandings, case studies help researchers gain a fresh insight into phenomena. Additionally, case study research enables new understandings to emerge gradually from additional and related cases. Interviews, as a component of qualitative research, generate results and interpretations that can be presented in multiple formats for other interested populations, such as other academic researchers, educational policy makers in local, state and national governments, teacher educators, administrators, and

music educators (Merriam, 1998).

Interviews are an essential component of case study research and phenomenographic inquiry. (Yin, 2009; Marton, 1994). In case study research, interviews may be analyzed at a variety of units, individuals, groups, or large organizations (Yin, 2009). In phenomenography, the researcher's data interpretations are made on a collective, not an individual interview basis (Akerlind, et al., 2005). The account that results from this investigation and analysis can offer a rich description that other populations can use to study their specific situations with regard to mentoring among secondary band directors. To maintain the fullest understanding of the individuals, I conducted the research as a phenomenographer in the manner suggested by Martin and Booth (1997):

“[Phenomenographers] seek the totality of ways in which people experience, or are capable of experiencing, the object of interest and interpret it in terms of distinctly different categories that capture the essence of the variation, a set of categories of description from the second-order perspectives” (Marton & Booth, 1997, pp. 121–122).

In seeking our first order perspectives, the researcher is interested in how something “really is,” but in second order perspectives, the researcher is predominantly interested in how phenomena are conceived of by study participants. Thus, the aim of phenomenography is to understand and describe different ways of experiencing phenomena in the surrounding world.

Statement of Purpose and Research Question

The purpose of this study was to examine mentoring experiences of protégés and mentors within the Florida Bandmasters Association. This study was designed to

understand the lived experiences of secondary novice band directors and mentors engaged in mentoring pairs. The study of these educators illuminated issues and experiences of mentoring among music educators. The study specifically explored:

1. In what ways do mentors and protégés describe their lived experience and perceived roles in mentor-protégé pairings?
2. In what ways do mentors and protégés value mentoring as a component of a novice director's induction into the music education profession?
3. How do mentors and protégés perceive and describe the collective mentoring relationship?

Data Collection

Procedure

To gain access to the study population, I requested a hearing at the May 2010 Executive Board Meeting of the Florida Bandmasters Association. Following a presentation outlining my study, the board approved and the Executive Director sent each FBA district chairperson an electronic letter introducing me, my study, and promoting participation among the FBA membership. After receiving IRB approval, I sent each chairperson a brief description of the study and a recruitment email, to forward to all district members. The cover letter requested that novice band directors, band directors with fewer than five years teaching experience as a band director, proceed to the online survey. In the same cover letter, career band directors, band directors with more than five years of experience, were directed to a different online survey.

In the recruitment email, Appendix A, there was a link to the survey; mentors and protégés accepted the terms of the approved participant agreement to proceed. (Appendix B) Ultimately, the data collected on the Protégé Questionnaire was used only for participant selection. Following survey analysis, participants were selected for the interviews. I contacted each via email and attached the informed consent for review. Before each interview, participants were asked to sign two copies of the informed consent. The participants and I each kept a copy. The participant's right to withdraw from the study was contained within the informed consent letter, as were the criteria for the prospective participants (Appendix C).

Administering the Questionnaire

I administered the questionnaire through the online survey service, SurveyMonkey. Respondents had two weeks to respond to the initial survey. After two weeks, I sent a reminder email to the FBA district chairpersons that asked them to send the initial email again to the district. Also, respondent replies were being screened for county email addresses. To compensate for error or neglect on the part of a district chairperson, if a county or FBA district was not represented, an email was sent to the school district's music supervisor. If the supervisor was an FBA member, I asked the individual if he had seen the survey recruitment email. If the music supervisor had not, a copy of the recruitment email was sent to the supervisor, and he was asked to send it to band directors in the district. Two weeks following the first reminder, I sent a second reminder to all district chairman and FBA affiliated county/school district music supervisors. To the best of my knowledge, every district did receive the email and

forwarded it to the membership.

After analyzing data from the online questionnaire, I contacted potential participants first by email then by telephone, to participate in the interview portion of the survey. I used a stratified random sampling technique in order to select potential participants and continued to contact respondents until two respondents from each level, low, middle, and high mentor satisfaction, were secured. Mentors who responded positively to the criteria and agreed to participate were contacted at random until six participants were secured. (Appendix E)

Setting

The setting for this research study was the Florida Bandmasters Association. The mission of the Florida Bandmasters Association is to, “promote and support band programs in the state of Florida by providing opportunities for in-service growth, program evaluation, and student performance” (<http://flmusiced.org/fba>. Retrieved January 24, 2014). Interviews in this study took place at the annual FMEA All-State Clinic, at restaurants, or at the participants’ school at a time convenient for the participants.

Participants

As explained above, participants for this study were recruited from the Florida Bandmasters Association. Purposeful sampling strategies were used to select participants. According to Patton (1990), criterion sampling is a kind of purposeful sampling of cases on preconceived criteria, such as scores on a survey. Cases may be chosen because they represent an average score or because they exemplify extreme scores. Stake (1995)

explains that individuals can be studied as a unit of analysis for an organization.

Members of the Florida Bandmasters Association were solicited to participate in this study. All participants were initially self-identifying on meeting the participation criteria. Four emails were received from FBA members requesting clarity on the term “FBA Mentor.” Members wanted to know if the requirement was that their mentor had to be an officially assigned mentor, meaning paired by the FBA, or could their mentor be an FBA member who served as their mentor, even though not formally assigned to them in that role. As several district chairpersons at the Executive Board meeting stated their district did not have “official” FBA mentoring programs, the definition of FBA mentor was determined to mean a mentor who was an FBA member.

Twelve participants were selected for the study: six protégés and six mentors. In this study, I defined protégés as novice directors who identified themselves as the protégé or mentee in a mentor-protégé pairing. A novice band director was defined as a director with less than five years of teaching experience. The five-year cut-off date was selected based on data gathered by Madsen and Hancock (2002), and Conway (2006). Madsen and Hancock reported that the 1999 Education Week survey showed that about 20% of all new teachers leave the classroom after just 3 years, while 50% quit teaching after 5 years. Their study among music educators supported the same premise. Conway (2006) stated that many teachers leave the profession in the first five years, and suggested if the profession supported teachers through this five-year period, retention would increase. Based on information gathered from FBA district chairpersons and school district music supervisors, there were approximately 145 band directors in the state of Florida that met

the novice director criteria. Protégé participants were selected from FBA respondents who met the novice band director criteria, completed the online questionnaire, and indicated willingness to participate in a follow-up interview on the Protégé Electronic Questionnaire. One hundred and nineteen directors logged into the survey. Ninety-eight respondents completed the fifty-five-item questionnaire. Data were checked to determine that it was complete. Questionnaires that were not perceived as complete at first glance were not analyzed, i.e. if many items in a row or if half or more of the questionnaire was not answered, it was not included in the analysis. Two respondents each with scale scores from the lower, middle, and high end of the mentor effectiveness portion of the questionnaire were randomly contacted, until six protégé respondents were secured.

Participating mentors were self-identified directors who believed that they had served in the role of mentor over the past five years and were active members of the FBA. Six mentor participants were selected based on their positive response to a single statement survey. Mentors identified themselves as members of the FBA with more than five years of teaching experience who considered him/herself to have served as a mentor in the past five years and was still working as a full-time band director. All participants who gave positive responses were asked to participate in an interview regarding his/her mentoring experiences. Sixty-six FBA members responded to the survey, sixty-five agreed to participate in the survey and left contact information. Six respondents were randomly selected from the sixty-five positive responses.

Semi-structured Interviews

Interviews are cited by Yin (2009) and Creswell (2007) as one of the major

sources of evidence in qualitative research. Furthermore, Creswell (2007) describes interviews as the most used tool available to the qualitative researcher. Each interview conducted for this study was face-to-face. According to Merriam (1998), face-to-face interviews provide the researcher with immediate reactions, responses, and unguarded expressions that are sometimes lost through other interview mediums. Each interview was semi-structured because the semi-structured interviews allowed for slight departures from standard interview questions and permitted the interviewee to act as an informant by identifying other corroborating or contrary sources of evidence (Yin, 2009). A standardized list of questions (Appendices E and F) was used as the starting point for each interview. Probing questions were used at times for clarification or to gain further insight into a particular response. This semi-structured approach allowed the researcher to explore the same topics in each interview while also allowing the researcher to take advantage of the unique perceptions and experiences of each participant.

Interview participants were identified in two ways. First, novice band directors who responded to the quantitative survey were asked to volunteer for participation. Of the respondents who self-identified through the survey, all were FBA members who met the novice band director criteria, completed the online questionnaire and indicated a willingness to participate in a follow-up interview on the administered questionnaire. Two respondents each with scale scores from the lower, middle, and high end of the mentor effectiveness portion of the survey were randomly selected, for six novice/protégé respondents. Participating mentors were self-reporting. Participating mentors identified themselves as directors and active FBA member who had served or were serving in the

role of mentor over the past five years. Yin (2009) also explained that it is important in case study research to examine “rival explanations” (Kindle Location 943 - 945) as part of the research design. Mentors were a part of this study to provide a rival perspective. Mentors were asked to leave their contact information for the researcher if they were interested in participating in the study. Six mentors were randomly selected to participate. Each potential participant agreed to be interviewed on first contact, eliminating the need for alternate respondents.

Participant Interviews

Participant interviews were the most important component of this study, since their direct responses provided the largest data source to explore how mentors and protégés in the FBA experience and describe mentoring. Interviews followed a semi-structured interview protocol, which facilitated free conversation, yet followed a set format of interview questions (Appendix E & F). To maintain a phenomenographic perspective for each interview, I strove to follow recommended methods of inquiry and discussion as described by Barnard, McCosker & Gerber (1999): To achieve the goal of a phenomenographic interview, the interviewer is required to adopt an accepting attitude, a relaxed (friendly) interview style, and a genuine interest in what the person has to say (p. 222). Yin (2003) identifies key aspects of conducting case study research in which the researcher operates at two levels at the same time: satisfying the needs of inquiry while simultaneously putting forth “friendly” and “non-threatening” questions in open-ended interviews. I made every effort while conducting interviews to use my experience as a teacher to appear friendly and non-threatening. Following Yin’s (2003) suggestions,

interviews flowed freely and were conversational. In some interviews, the participants spoke at length answering most of the questions within my protocols. When participants elaborated beyond the scope of my questions, I pursued their open line of information to extend my data sources.

Each participant was interviewed one time with durations lasting 45 – 90 minutes. Each participant was asked questions to gather demographic information specifically regarding their years of experience, subjects and grade levels taught, schools where they worked, mentor or protégé counterparts' teaching assignment and years of experience. Interviews were informal even though there was an arranged sequence of questioning. Each interview question was a guide to focus the participants thought and my own, but also regarded as tool for data gathering. As the researcher, and therefore a research tool for this study, I pursued participant answers with more questions or comment to explore the complexities of the perceptions held by the participants as they discussed the phenomenon of mentoring between secondary band directors.

An Olympus WS-400 S digital recorder was used to record the interviews. At the conclusion of each interview, I recorded notes by hand of my interpretations of the participant's answers to questions. My notes also consisted of recording all questions posed to a participant that were not specifically identified within my interview protocol. This provided me with more evidence to pursue a line of information that was available outside my original path of inquiry. Interviews were transferred from speech to text using MacSpeech Dictate. In addition to initial transcription being assisted by technology, because of the voice recognition issues within the software, the researcher also listened to

each interview and corrected the MacSpeech transcriptions for accuracy and added information from scratch and field notes. Interviews were checked one phrase at a time. Interviews were transcribed and sent to the participants for a member check within 72 hours of the interview. These interviews and scratch and field notes became the seed for the cases presented in chapter four.

Document Review

In addition to semi-structured interviews, review of documents pertaining to mentoring within the Florida Bandmasters Association and The Florida Music Educators Association contributed to the results of this study. Both Yin (2009) and Creswell (2007) list documents as primary sources of information in qualitative studies. Yin (2009) maintains that the primary use for document review in case study research was to substantiate and augment evidence from other sources. Additionally, the use of documents as an additional source of data helps to support the strategy of triangulation (Stake, 1995). Creswell (2007) identifies public documents as one of the types of documents that may be reviewed in a qualitative study. I determined that the minutes from the executive board meetings of the Florida Bandmasters Association and Florida Music Educators Association, where the mentoring committee issued its reports or when mentoring was discussed, were relevant to the purpose and research question of this study: “What challenges and benefits does mentoring present as an induction practice?” The minutes from each executive board meeting from both associations between 2005 and 2012 were examined to provide the researcher with an environmental context for mentoring within the Florida Bandmasters Association and Florida Music Educators

Association as professional organizations. For instance, information regarding mentoring practices, training for mentors, and membership concerns, and motions to the executive board helped to provide insight into the values, factors, and strategies that may influence mentoring among secondary band directors in the state of Florida.

Data Analysis

Questionnaire

The first phase of this study consisted of collecting information via an online electronic survey. The survey was designed to collect data from novice band directors, directors with less than five years of band directing experience, who had participated in a mentor-protégé pairing. The survey was ultimately used to stratify the population for sampling. Survey data were collected and stored online through Survey Monkey. Following completion of the survey period, survey data was exported using Microsoft Excel® and SPSS® software programs. Ninety-eight respondents completed the fifty-five-item questionnaire. Questionnaires were checked to determine if most items were answered. Surveys with fifty-percent or more unanswered questions were not included in analysis. Once I was aware of the wide scope and extraordinary amount of data collected through the online questionnaire, the results from this survey served as criteria for sampling for interviews. The mean response score on the mentor effectiveness portion of the survey was $\mu = 4.05$; the standard deviation for responses was $SD = 1.41$. Scores were grouped into low (1.00–2.64), middle (2.65–4.05), and high (4.06–6.00) based on their distance from the mean response scores.

Interview Data

Merriam (1998) postulates that data analysis and data collection should be done simultaneously and suggests using a systematic process allowing the construction of categories from the data collected. It is important that categories reflect the research purpose and allow answers to the research questions. As a result, I used systematic data analysis throughout the study. Qualitative data coding and analysis allows the researcher to move deeper into understanding the data, deciding how to present the data, and interpreting the larger meaning of the data (Creswell, 2007). Transcript review generated data that consisted of lists of concepts that resulted from multiple readings of participant responses. Purposeful sampling, as described earlier, was used so that individuals whose responses were believed to inform the development of core experiences of the mentoring experience among secondary band directors were represented (Bogdan and Bilken 1998).

Open-ended responses were first analyzed in their transcription form, then later exported as text, and uploaded into HyperRESEARCH® for coding and further analysis. All interviews, after transcribed and checked by the participants for accuracy, were coded using best practices recommendations according to Creswell (2007) and analyzed using HyperRESEARCH® software. First, I organized raw survey data according to each participant group, protégés and mentors, then by mean scores for protégés on the questionnaire. Second, I read through the data to gain an overall sense of the information. General thoughts and ideas about what the data represented were recorded in margins. The third step was to code the data according to contexts, processes, activities, and relationship/social structure (Bogdan & Biklen, 1992). Step three was done in multiple

rounds until I was comfortable with the richness of the descriptions. Fourth, a description of themes was generated based on other studies found in the literature, the nature and frequency of data codes, researcher notes, and surprising or unsuspected information that kept reappearing. Passages expressing the experiences of the participants were used to convey findings. The data analysis was not a linear process but rather flexible and fluid, as each stage was interrelated to the other (Creswell, 2007). For example, analysis occurred even during the data collection process. During interviews, it was important to be flexible and “in the moment” analyze the importance of what the participant was offering to pursue an effective line of questioning outside of the initial protocol.

Transcript coding consisted of identifying key features within each interview that identified statements belonging to two main categories, skill development and psychosocial support. When it appeared that development and psychosocial support were associated with the participants’ description, the passage was marked in each category. After several passes a third category, Other Codes, was added. To enhance the richness of the data and increase trustworthiness, two additional readers were sought to read and code the interviews. Both additional readers were Doctors of Philosophy in their respective areas, Sociology and Education. Codes that were defined at that point in analysis were given to each reviewer. They were instructed to apply, alter, or add to the codes, as they deemed appropriate. After each reader felt comfortable with the transcripts and coding, we held a meeting to finalize codes.

Table 3 depicts the codes agreed upon by the readers. Each transcript was analyzed within HyperRESEARCH® software by selecting specific text then categorizing the

statements using these codes. To identify a meaningful unit of data, statements were coded within the context of a complete statement during the interview. In several instances, a meaningful unit may have been a phrase, sentence, or complete paragraph within the transcript. By recognizing larger tracts of transcript data within codes, there were instances where some data held multiple codes. For example if a participant made the following statement: "... and she just calls me 'Mamma Hen.' Just because it's not about the music; it's about her personal life and how to focus on her job and her personal stuff." This sample would be coded under *relationship*, *organizational skills*, and *psychosocial support*, because each nuance pertains to that statement. By entering and storing all coding information within HyperRESEARCH®, all transcript data were available for analysis.

TABLE 3

Final Coding Matrix

SKILL DEVELOPMENT	PSYCHOSOCIAL SUPPORT	OTHER CODES
Clarifying Roles	Clarifying Roles	Anticipated Longevity
Classroom Practice / Pedagogy	Communication	Pairing
Communication	Confidence	Proactive Protégé
Networking	Friendship	Mentor Support
Organizational Skills	Organizational Skills	Relationships
Problem Solving	Role Modeling / Influence	
Role Modeling / Influence	Support	

Even though superficial analysis may have begun during each interview, formal analysis of each participant interview began within 24 hours of completing an interview during transcription. Following protocols recommended by Patton (2003), I recorded my

interpretations and impressions of the responses and discussion with each participant in a narrative form. Following protocols put forth by Yin (2003) and Merriam (1998), I began developing a case description for each participant, to understand his or her lived experienced and to search for evidence that helped in understanding answers to my three main research questions. As a response to the interview questions, and the nature of the study, most participants spoke directly about the quality or characteristics of their relationships with their mentor or protégé. Within each narrative, I explored responses that described general positive or negative attitudes towards the mentoring experience and responses that specifically addressed my three main research questions:

1. In what ways do mentors and protégés describe their lived experience and perceived roles in mentor-protégé pairings?
2. In what ways do mentors and protégés value mentoring as a component of a novice director's induction into the music education profession?
3. How do mentors and protégés perceive and describe the collective mentoring relationship?

After a member check and careful examination of verbatim transcripts of participant interviews, I tried to find confirming patterns or conflicting data between my narrative and the transcripts. After I had completed my initial analysis and began developing a case description for each participant, I attempted to understand his or her lived experienced.

This investigation followed qualitative research procedures based in phenomenography, so the progress of data analysis is open and followed whatever

direction the participant responses led. Synthesis of data, as described in the narrative style, attempted to weave each component of the life experiences together to show how mentors and protégés perceived the mentor-protégé relationship. As Merriam (1998) described:

The aim is to arrive at structural descriptions of an experience, the underlying and precipitating factors that account for what is being experienced...how did the experience of the phenomenon come to be what it is? (p. 159)

Coded transcripts were analyzed and compared to determine patterns, similarities, and differences. Each protégé and mentor case was investigated and interpreted to create a rich account of the participants' mentoring experience. I focused my data analysis utilizing code frequencies generated from the statistical tools within the software HyperRESEARCH®. Frequency counts and tabulations consisted of calculating the number of instances data points were coded within transcripts uploaded into the software. In order to provide consistency for analysis, data frequency was chosen for all comparisons between protégé cases. Comparisons were made between protégés with the same perceived level of mentor effectiveness and then among those with different perceived levels of mentor effectiveness. I also examined similarities and differences among the mentors. Finally, comparisons were made between mentors and protégés. A frequency table of codes was generated for a side-by-side comparison, but information was reported in prose. Information derived through this analysis technique exposed similarities and differences among and between the mentors and protégés; however, no new patterns emerged for understanding of the lived experience of mentors.

Validity and Trustworthiness

Validity and reliability are terms from which many qualitative researchers shy away (Given, 2008). There is, however, a growing movement among qualitative researchers that assert qualitative research benchmarks for validity and reliability should simply be different from that of quantitative research (Given, 2008). Some researchers prefer the term trustworthiness to describe the credibility of the study, applicability to describe the transferability of the results, and consistency to label dependability of the results (Richards and Morse, 2012). I will address this study's credibility using the terms validity and trustworthiness. I did not pursue reliability, understood as the same results being obtained if the study were replicated, because of the phenomenographic nature of this study and because replicating a qualitative study may be impossible due to the data are richly rooted within the particular context (Richards and Morse, 2012). Reliability, however, was a constraint of the coding process. During the analysis phase of the study, descriptions of the developing codes were discussed on a number of occasions with my adviser and with the other readers. These discussions continued until the definition of the code and the label were decided. Since the codes represent critical differences between conceptions, it was our goal to present codes that other researchers would be able to recognize in the original data.

The phenomenographic research framework presents two broad threats to validity. One, due to the subjectivity of the researcher, is bias. In the presence of researcher bias, data are selected that fit existing theory or preconceptions (Maxwell, 2005). The second threat is described by Maxwell (2005) as reactivity. Reactivity is the influence that the

researcher has on the setting and participants being studied. Neither bias nor reactivity can be eliminated, so it is important in qualitative research to understand how the researcher might be influencing the participants' responses (Maxwell, 2005). As I am a band director, like all of my participants, and an adjudicator, which may prejudice responses participants, it is not possible to control the effect of my presence on the participants.

The findings of this research were validated through the careful implementation of the following strategies as outlined by Bryman (1988): analyzing responses with a sensitivity to individual conceptions of the phenomenon, mentoring; bracketing my own preconceived ideas; utilizing an iterative coding process developed through discussion between multiple researchers; using additional reviewers during critical stages of the coding process; resolving conflicting items through a collaboration process with participants and other reviewers; using purposeful sampling of secondary band directors; through the process of member checks, the researcher solicits feedback about the data from the research participants; providing detailed written instructions to all reviewers of the data; using of the specific guiding question; "what does this participant's response tell me about their conceptions of mentoring" consistently during the analysis phase.

Trustworthiness in this study was enhanced by the deliberate preparation of the researcher, as a research tool (Creswell, 2005). As the researcher, I was well versed in interview protocol and qualitative research methods prior to beginning research. Rigor, as suggested by Richards and Morse (2013), was preserved in this study by using purposeful sampling, abandoning strategies that were not working, and pacing the study for in-depth

time spent with participants and data. The use of HyperResearch® assisted with rigors of coding and to explore themes and identify patterns within the data. Final codes were the result of collaborations and the researcher's work on identifying, formulating, and describing the critical features of the meaning and ways of experiencing mentoring among participants, as well as the relationship between the categories, which together form an outcome.

Piloting

Even though the Electronic Questionnaire was ultimately used only for generating a protégé sample, the instrument was piloted for content validity. After reviewing a number of potential quantitative and qualitative instruments that were to be used to gather the data needed to answer the research questions, I developed a series of questions based on the literature surrounding effective mentoring and developed a pilot study including an expert review for the questionnaire (Appendix D). To establish content validity of the questionnaire, a pilot study in which the questions were field-tested (Gay & Airasian, 2009), was conducted. To this purpose a group of expert music educators was assembled who were pursuing or had attained doctorates in music education. The expert panel reviewed all the questions for clarity, pertinence of topic, and relevance to research questions, and the researcher altered questions as suggested. After the expert review and modification of initial questions, a group of five educators examined the survey questions for clarity, pertinence of topic, and relevance to research questions. Finally, a focus group was convened for piloting the instrument. The instrument was piloted in the researcher's school district among volunteer novice music educators who did not teach band, and two

novice educators who did not teach music. The participants who did not teach music had degrees in music education but were working at the time as full-time substitute teachers. The purpose of the focus group was to establish the validity and clarity of the instrument. (Hesse-Biber, Nagy, 2010). Following the pilot and focus group adjustments to questions for clarity and corrections in alignment and print errors were made.

Limitations

The results of case study research can be invaluable in the information created from a very focused examination of a specific bounded unit, but the breadth of applicability of this information is limited (Yin, 2003). Utilizing secondary band directors from one state and professional organization as a bounded unit reduces the generalizability of information created this phenomenographic study. The results from this study are thus limited to other specialized populations that share similarities.

A researcher conducting case study research must always consider his or her personal value premise and operating assumptions when exploring and conducting an investigation, the interpretation of the results of this data collection, and the narrative written to portray the story the research has unearthed (Stake, 1995). In case study research, the researcher is the primary investigative tool (Merriam, 1998.) Therefore, I must identify myself as a career band director who serves as a mentor, but who also feels indebted to my mentors. Even though I took great care in selecting study participants to minimize bias, my personal experiences inevitably create bias, which influences the focus of my inquiry, narrative, and conclusions.

The generalized limitations of research interviews are also pertinent to this study.

Interviews are necessary for understanding the subjective nature of survey results, for understanding what one perceives or experiences in one's mind, and for hearing what is not necessarily being said (Merriam, 1998). There are limitations, however, when interview participants are volunteers. Volunteers are not a true random sample of the population and therefore this may create polarized perception bias towards those individuals interested in sharing strong opinions one way or another (Merriam, 1998; Patton, 2003). Randomized sampling for interviews would provide a more accurate distribution of experience among the secondary band directors in the state of Florida and with unlimited time would be a preferred method of data collection. Interviews also were recorded digitally; however hand recording of interview responses, in the case of scratch and field notes, is also an important method of data collection and can influence the validity of the transcription analysis (Yin, 2003).

As discussed in the earlier, transcript analysis, coding, and interpretation of responses are directly influenced by researcher bias. In completing a thorough case study, the researcher, as the investigative tool, must select the most important components of the data to interpret, creating a bias not only of what is chosen to be discussed, but also what information is culled from the final narrative (Merriam, 1998; Yin, 2003). Recognizing these pitfalls, however, I was self-aware and tried to avoid bias if I recognized it creeping into my approach.

Summary

This chapter described the research methods used for this study, case study technique and phenomenographic inquiry. Important matters were addressed including

discussions of the role of the researcher, ethical issues in data collection, and questions of validity and trustworthiness. Phenomenography was chosen for this study due to its ability to reveal the diversity of ways in which band directors experience mentoring. The phenomenographic lens focused on this study required ongoing and multiple episodes of analysis to extract the similarities and differences in the lived experiences of mentor and protégé band directors.

CHAPTER 4

FINDINGS

In this chapter, I will present findings based on semi-structured interviews and a review of documents pertaining to mentoring within the Florida Bandmasters Association. As cited by Yin (2008) and Creswell (2007) interviews and documents are a major source of evidence in qualitative research.

Review of Study Questions

The purpose of this study was to examine the mentoring experiences of protégé and mentors within the Florida Bandmasters Association. More specifically, this study was designed to understand the lived experiences of secondary novice and career band directors engaged as protégés or mentors and the practices that are a part of the mentoring relationship. The study of these educators illuminates issues, processes, benefits, and challenges of mentoring among music educators. The study specifically explored:

1. In what ways do mentors and protégés describe their lived experience and perceived roles in mentor-protégé pairings?
2. How do mentors and protégés perceive mentoring as a component of a novice director's induction into the music education profession?
3. How do mentors and protégés perceive and describe the collective mentoring relationship?

Document Review

Yin (2008) contends that the primary use for document review in case study

research is to “corroborate and augment evidence from other sources” (p. 87).

Furthermore, the use of documents as an additional source of data helps to support the strategy of triangulation, the demonstration of internal validity using multiple data sources to develop common themes. Public documents are identified by Creswell (2007) as one of the types of documents that may be reviewed in a qualitative study. In this case, I thought document review would be exceptionally important because of the reaction of the FBA Executive Board when I made my presentation in May of 2010. In my original request to gain access to the FBA, I presented my study as an investigation of the FBA Mentoring Program. Several chairpersons at the meeting appeared confused by my request because they were not aware of an FBA Mentoring Program. While some of the chairpersons stated they did pair older and younger directors, they were not aware of an FBA program. Having read years of prior FBA minutes for my presentation, I was aware to a small degree of the existence of a mentoring committee, but was not aware of its function within the organization, statewide. The confusion at this meeting presented a clear need for greater document review and to reevaluate the difference between and FBA Mentoring Program and mentoring practices within the FBA. Most chairpersons agreed that they were trying to facilitate mentoring, but were not at all in agreement about the existence of a mentoring program.

I determined that the executive board meeting minutes of the FBA were relevant to the purpose and research questions of this study: How do mentors and protégés describe the mentor-protégé experience as a component of a secondary band director’s induction into the music education profession? The minutes of the executive board

meetings between 2005 and 2012 were examined to provide an environmental context for mentoring within the professional organization, in which all participants belonged. For instance, information regarding mentor training, state or district-wide mentoring initiatives, and all other mentoring committee reports revealed goals and objectives that enabled me as a researcher to gain insight into ways in which the FBA was involved in mentoring among secondary band directors in the state of Florida. Finally, the Florida Bandmasters Association Handbook (Florida Bandmasters Association, 2012) was reviewed for information on the organization's support of mentoring and it was discovered that there was no mention of mentoring in the organization's handbook.

Review of the executive board minutes revealed that the mentoring committee was organized in 2005. In May of 2005, at an executive board meeting, a committee chairperson was appointed and it was suggested that mentoring clinics be a part of the summer convention. In August of 2005, at the organization's general business meeting, the committee was listed as comprising a chairperson, three high school members, three middle school members, two collegiate members, and one representative each from the Central, North, and South regions of the state. The committee was slated to meet two times a year at the organization's general business meetings. The description and duties were described as follows (FBA Minutes, August 2005):

The FBA Mentoring Committee shall serve as a special committee for the Florida Bandmasters Association. The committee's work shall include, but is not limited to the following:

1. Develop and institute a program that guides young directors in their first three years of teaching
2. Suggest clinic ideas/sessions designed to give young directors more insight into FBA and other facets of their professional development

3. Explore ways to encourage veteran educators to support and invest in the careers of younger directors
4. Formulate a list of experienced teachers who can serve as mentors in the FBA

The committee can receive motions from individual districts or from the FBA Executive Board for consideration.

With the exception of the January 2005 meeting, which included four participants, a committee report from the mentoring committee does not include any members present or any action taken on motions to the committee or suggestions regarding mentoring.

Between 2005 and August of 2012, mentoring was mentioned ten times in the minutes of the executive board meetings. Usually, mentoring was referred to as a solution to other issues within the FBA such as helping directors understand when and how to reclassify a band program, and to explain to band directors how marching bands can be part of a comprehensive band program for directors who participate in more than four marching competitions a year. The FBA also suggested joint mentoring efforts between the FMEA, FCMEA (Florida Collegiate Music Educators Association), and FBA.

In May of 2005, the FMEA included mentoring as part of their Emerging Leaders project. It was suggested that in the next iteration of the FMEA handbook a section on Emerging Leaders and Mentor be included. The FMEA handbook currently includes a description of the mentoring committee (FMEA Handbook, 2011):

The functions of this committee shall be:

1. To maintain a current list of FMEA approved mentors and review new applications.
2. To match mentor requests with approved mentors.
3. To develop, organize, and conduct training for mentors.

In May of 2006, the chairman gave a presentation on behalf of the Mentoring Committee.

The presentation included the vision statement, goal, objective, history, challenges, and progress of the committee. The following areas were identified as areas of progress, options, or recommendations (FMEA minutes, 2006):

Progress:

- Database purged, updated and expanded to include Retired Membership
- Component Chairs for mentoring identified and contacted.
- All Components have an updated copy of the mentor database

Options

- Identify Teachers in need of mentor process from district level
- Pair Mentor with Mentee at local level and record on spreadsheet.
- Create district level PLCs (Professional Learning Communities)

Recommendations:

- Local assignment of mentors is the key.
- PLCs will build relationships, which is what is missing today compared to the past.
- By implementing these strategies, we should see an increase in retention.
- Need to meet with component committee chairs to clarify process.
- Present refined process in a round table or small session at summer or January

Along with the recommendations above, in May 2007 the president of the FMEA reiterated that in addition to assessment, diverse and exceptional students, developing leadership and advocating for time and access to students, building a comprehensive teacher mentor program was part of the 2005–2007 FMEA strategic plan for music teacher recruitment and retention (FMEA, 2007). Mentoring was again discussed in May 2008 among executive board discussion groups. The minutes reported (FMEA minutes May 2008), that there was to be a focus on advocacy, mentoring and assessment. The consensus was that the created models must be clear and measurable; all component groups stated “yes” for advocacy, mentoring, and assessments. It was noted that there has not been a new plan rolled out as anticipated and it was suggested to use media more

effectively with regard to advocacy. In September of 2009, the president of the FMEA announced that the FMEA would enter into a partnership with the FDOE (Florida Department of Education), “to assist schools in trouble. We will be working with the mentoring and development pieces. DOE has approved this partnership” (FMEA Minutes, September, 2009). Mentoring also appeared in the May 2012 meeting as part of the association’s Strategic Directions. Mentoring for new and troubled teachers was considered an answer to the question “what can be done by the organization in the next year?”

The FMEA included mentoring as a part of its strategic plan. With regard to music teacher recruitment and retention, the FMEA stated in its strategic plan, “To assure continued quality music instruction, FMEA must work within its own programs and activities and in collaboration with others to recruit more teachers to music education, nurture new teachers, and continue to support and energize veteran teachers” (FMEA Strategic Plan 2011–2013). Strategies included developing a comprehensive mentor program for new teachers and teachers in need, identifying and providing professional development training for mentors, coordinating mentor resources with and between component organizations. In addition to the exploration of the minutes from the FMEA and FBA, both associations’ web sites were searched for information and resources for mentors. Direct links to resources for mentors did not exist on either site.

Summary

The documents provided evidence that the FBA and the FMEA had given some attention to the practice of mentoring. Viewing the documents in the light of the

interviews, it is regrettable that the suggestions and plans made, and presented in meeting minutes, were never implemented. In 2005, the FBA set forth that there should be Conference Sessions on “How to be a Mentor” at the Summer and Winter Conference. From its *Strategic Planning Questionnaire, Question 15*, the FBA acknowledged that mentoring is an area that it is “failing to meet the needs of its membership” and “mentoring of new (younger) band directors, and band directors who are in different and struggling locations, is an area that many FBA members feels need some serious attention (FBA Minutes, May, 2005, p. 22).” Between 2005 and 2013, the FBA Mentoring Committee presented reports, but did not list members of the committee or report on actions taken by the committee. The committee reports offered suggestions and plans of action to support mentoring, but evidence cannot be found of any of these plans being realized. Based on the evidence and the mentors’ and protégés’ agreement on the need for the FBA doing more for its young directors and mentoring, this would appear to be an accurate assessment. Although there are several good ideas and plans outlined in the minutes, they are not useful tools to working band directors unless they are implemented in a thorough and systematic manner.

PARTICIPANTS AND INTERVIEWS

In this chapter, I present the participants’ perceptions of their mentoring experiences. In order to provide a detailed account of their experiences as mentors and protégés, I will present their cases and analysis as close as possible to try to connect the participants’ lived experiences to its implications within the study. As suggested by Marton and Booth (1997), I presented the data in distinctive categories that are optimal

and concise, and the relationship to each category is stated. Each story is a description of mentors and protégés' experiences. I provided a story as it pertained to experiences, that can later be used to discover the manner in which mentors and protégés describe characteristics and roles, perceive mentoring as a component of a novice director's induction and skill development, and how mentors and protégés experience their role as mentor or protégé as a part of the collective mentoring relationship.

The interview findings were organized following the series of questions and answers from the face-to-face interviews. The content has been shortened for reporting purposes, but the format provides a comprehensive examination the participants' experiences as related to this study (Yin, 2008). After basic demographic information, results are presented as related to the phenomena: a) ways in which mentors and protégés describe characteristics and roles in mentor-protégé pairings; b) the perceptions of mentoring relationships and its importance in induction, skill development; classroom management, and pedagogy; c) the mentor protégé relationship; and d) other information directors thought important. During each interview, participants would express their perception of their mentoring experience. When possible, I would try to separate their perceptions of professional needs from personal needs or interests, but in some instances, it was not possible. Mentors and protégés view their roles and needs differently and I did not attempt to treat them equally within the narrative. Using their own words when possible, it was my intention to provide a narrative of the participants' life experience and their experiences as band directors, mentors, and protégés.

Semi-structured Interviews

Face-to-face interviews were conducted because they provided immediate reactions, responses, and unguarded expressions that can only be experienced when face to face (Merriam, 1998). A standardized list of questions (Appendices C and D) was used as the starting point for each interview.

There were two groups of participants in this study, novice and mentor band directors. Participants responded to a survey and were asked to volunteer for interviews at the end of the survey. All respondents were self-identifying and all were FBA members that met the prescribed criterion as outlined in Chapter Three. Following the completion of the questionnaire, six protégés were contacted to participate in the study. Two respondents each with scale scores from the lower, middle, and high end of the mentor effectiveness portion of the questionnaire were selected. The interview was designed to explore the lived experience of protégé, novice, band directors, and their mentoring experiences within the Florida Bandmasters Association. Protégés with varying perceptions of mentor effectiveness were sought to paint a more complete picture of mentoring. Randomization may have lead to skewed results by only interviewing very satisfied or unsatisfied novice directors. Mentors were a part of this study to provide important information from a different perspective. After attesting to their qualifications, as described in Chapter Three, mentors volunteered for this study and were selected at random. Each potential participant agreed to be interviewed on first contact; therefore, alternate respondents were not necessary.

Participant Profiles

Stake (2003) asserts that the main ethical consideration in case study research is protecting the confidentiality and anonymity of the participants. Stake further identifies the researcher as one in a privileged position and as a guest in the participants' private world. Therefore, it is imperative that researchers go beyond standard ethical requirements and exercise great caution to minimize risk for participants by maintaining an active dialogue, providing feedback, and listening for signs of concern (Stake, 2003). Because this study was conducted in one state and within one professional organization, to protect participants' anonymity, I did not seek out protégés and mentors in known pairs. I assured anonymity for participants in the IRB approved consent form as well as before beginning an interview. Interview data was reported using pseudonyms.

Tables 4 and 5 represent the participants' basic information. Table 4 represents the protégés' years of teaching experience, years of teaching experience during the mentor-protégé pairing, mentor and protégé teaching assignment during mentoring, the protégé's perceived level of mentoring during the mentor-protégé pairing and the participant's alias used throughout the chapter. Table 5 represents mentor participants' basic information, including years of teaching experience, other district or school roles, current teaching assignment, years in current assignment, years experience of current protégés and their teaching assignments.

Table 4**Protégé Participants**

Role	Years Teaching At time of Study	Years Teaching During Mentoring	Assignment During Mentor Pairing	Range of Mentor Satisfaction	Mentor's Assignment	Alias
Protégé	5	1	Middle School	Low	Middle School	Tamara
Protégé	2	1	6–12	Low	High School	Joanna
Protégé	4.5	1	Middle School	Middle	High School	Anthony
Protégé	3	1	High School	Middle	College & Middle School	Jonathan
Protégé	3	1	Middle School	High	Middle School & Retired	Matthew
Protégé	5	2	Middle School	High	Secondary & Retired	Larry

Table 5**Mentor Participants**

Role	Total Years Teaching	Other School /District or Roles	Current Teaching Assignment	Years in Current Assignment	Years of Experience for Current Protégés	Current Protégé Teaching Assignments	Alias
Mentor	29	Lead Music Teacher	Middle School	6	1 1	Middle School High School	Joe
Mentor	30	None	High School	4	10	High School	Jeff
Mentor	25	Several School/ District Positions	Middle School	11	4 @1 1 @2	Varied Secondary	Lisa
Mentor	23	Several School/ District Positions	Middle School	4	2 1	Middle School High School	Gloria
Mentor	7	None	Middle School	5	1	High School	Bryan
Mentor	25	District Mentor	Middle School	6	1	High School	Kevin

Following the administration of the electronic questionnaire and a superficial data analysis, I conducted in-depth interviews with the selected participants. Each participant was a part of the same pool of respondents that participated in the Electronic Protégé Questionnaire or a respondent to the Mentor Agreement Statement. Each interview began with a brief probe into demographic information; such as the participant's title, year's in that position, and courses taught. Probing or clarifying questions that would provide in-depth answers were asked as needed to provide greater insight into the participant's experience and perceptions. The interviews gave the participants the opportunity to communicate their thoughts and experiences in a comprehensive manner by allowing protégés the chance to elaborate on their responses to the questionnaire and mentors to share their experiences with mentoring. This detail combined with the body language and/or facial expressions of the participant allowed the researcher to gain more insight into the nuances and affect. The transcribed interviews along with notes from the observations made by the researcher became the data set. The data obtained from the interviews was compared with the body of literature and the findings from the quantitative research collected during this study.

Description of Participants

Protégés. Healy and Welchert (1990) explain that mentoring, as a dynamic and reciprocal relationship, is a relationship between an advanced career incumbent, a mentor, and a beginner, the protégé. The aim mentoring for the protégé is achieving an identity transformation from the status of understudy to that of self-directing colleague.

Tamara is a high school band director that has been in her current placement for

two years and has been teaching for five years. At the time of the interview, she was teaching at a full-service, traditional high school. During her mentoring experience, however, she was teaching middle school band and one period of middle school chorus. The middle school assignment was her first teaching job. Her mentor was a male middle school band director, who had previously taught high school band. Tamara scored her mentor experience as less effective on the Electronic Protégé Questionnaire.

Joanna is a secondary band director that has been in her current position for two years and has been teaching for four years. She taught for two years at a full-service high school and middle school. In Florida, teaching high school and middle school is not standard practice, but not uncommon in some rural areas. Joanna teaches concert and marching band, jazz band, music theory at the high school and beginning and advanced band at the middle school. Her mentor was a male, high school band director that had 20 – 25 years teaching experience. Joanna scored her mentor as less effective on the Electronic Protégé Questionnaire.

Anthony is a band director with four and one-half years of teaching experience. His first assignment was in a middle school. His current assignment is in a high school. He teaches band, chorus, and general music. Anthony's mentor was a female, high school band director who has been teaching for fourteen years. He was paired with his mentor before his first year of teaching; his mentor was also his supervising teacher. Anthony scored his mentor effectiveness as moderately effective on the Electronic Protégé Questionnaire.

Jonathan is a high school band director who had been teaching for three years and

in his current position for three years. He was also the Social Chairman of his school's activity committee and a member of the school's leadership team. His teaching assignment included one Chorus class in addition to Marching, Jazz, and Concert Bands, and a percussion class. Jonathan considered himself as having two mentors. One of his mentors was a twenty-year veteran band director and, was assigned by the FBA. This director was the middle school band director in Jonathan's feeder school. The other director Jonathan considered his mentor was his former supervising teaching, "turned mentor." This director was currently in graduate school but was a Florida band director for more than ten years. Anthony scored his mentor's effectiveness as moderately effective on the Electronic Protégé Questionnaire.

Matthew is a middle school band director who had been in his current assignment for three years and had been teaching for three years. Matthew taught Beginning, Intermediate, and Advanced Concert Bands, as well as a guitar class and conducted a Jazz Band after school. Matthew's FBA mentor had been teaching for twelve years and was also a middle school band director, whom he has been paired with since the beginning of his professional career. Matthew also considered two other directors, one a twenty-year veteran, and one a retired director, to be mentors, as well. Matthew scored his mentor as highly effective on the Electronic Protégé Questionnaire.

Larry is a middle school band director who has been teaching for five years. He was in his second teaching assignment, where he had been teaching for three years. He taught beginning, intermediate, and advanced bands. In addition, he conducted a jazz band and led chamber groups after school. Larry had several directors in his life that he

considered his mentors. Each of his mentors had been teaching between twenty and thirty years. All of his mentors taught secondary music; one of his mentors is a former high school band director who is now retired. He has known two of his mentors since he was in middle school, so he dates that relationship back fifteen years. His other mentors he has known for three to five years.

Mentors. Murray (1991) defined mentoring as a deliberate pairing of a more skilled or experienced person with a lesser skilled or experienced one, with the agreed-upon goal of having the lesser skilled person grow and develop specific competencies. It was important to understand the pairing process from the mentor's perspective, to assess their perceived value of the process, and to explore to what degree mentoring in the FBA fulfills Murray's definition of mentoring. The mentor were asked a series of question to solicit information from them regarding the basic structure of their interaction, relationship, communication, and the process used to match them with their protégés.

(See Appendix G)

Joe had two protégés, whom he chose himself. Joe remarked that in the past his FBA district chairman would usually assign his protégés to him. Over the years, however, he has seemed to meet more novice directors before the first FBA meeting of the year. He clarified that while his chairman always asked him to take on a protégé; it was not a directive, but he never refused when he was asked. Since Joe already had started to build a relationship with the novice directors in his school district, he simply informed the FBA chairman about which directors he would be mentoring.

Jeff described his mentoring relationships as more of an outgrowth from being

acquainted with other directors rather than the result of being a part of a formal mentoring program. He explained that he would not describe his protégés as people he had been paired with; but more like, “in just different ways, we wandered into each other’s lives.” He stated, like most cases, he usually met his mentees through a friend or colleague who had asked him to look in on a novice director. He continued, “...and we just, you know, do what band directors do. We start talking shop and working in each other’s band room.”

Lisa was paired with her mentees through her school district’s in-service program at the beginning of the year. As she is in charge of her school district’s in-service activities, she is responsible for the pairings. She explained that new directors are paired with mature directors at the beginning of the school year the “mature directors” (Lisa preferred this euphemism to “old directors”) volunteer to take on new directors, so sometimes volunteers are asked to take on more than one mentee. Because of the many new directors in her area, Lisa has five mentees. With the exception of one director, who is not a band director, all mentees are members of the FBA.

Gloria did not meet her protégés through the FBA. Gloria explained that she and both of her protégés are members of the FBA, but, “other than the fact that we’re each FBA members, the FBA has nothing to do with my being a mentor.” She continued by explaining, “We discuss a lot of FBA issues...FBA festivals and preparing for MPA...paperwork...how judges’ sheets work, etc. What I meant was, that the FBA had nothing to do with assigning me to my directors or they don’t do anything to support our relationship.” Gloria met her current middle school protégé at a county band activity, “we

got talking at the middle school band night. I could just tell she was struggling so I invited her to come to my school to see what I was doing. I started calling and emailing, and now I would say we definitely have a relationship that would be considered mentor and protégé.” Her high school protégé, who was acquainted with her middle school protégé, “kind of just fell into asking me questions and coming a long when [the middle school protégé] and I would meet after county meetings.”

Bryan was paired with his mentee at the first FBA meeting of the year, but did not consider himself a participant in a formal mentoring program. He recalled, at the first FBA meeting of the year the chairman asked for volunteers to mentor first year directors. At the end of the meeting, the district secretary assigned Bryan his mentee. He surmised he was paired with this particular director because their schools were close.

Kevin was paired with his protégé in the same fashion as most participating mentors, at the first FBA meeting of the year. He volunteered for the role and thought he was paired with his particular mentee because their schools are in proximity of each other. He did not consider his mentoring experience to be a formal mentoring experience because, “Unlike the school districts’ programs, there was no paperwork, which I thought was a good thing; but, there also wasn’t a regular time to meet.” Kevin thought this mentoring relationship had the potential to be helpful, but perceived his protégé to be, “so far in over his head [that he] wouldn’t come up for air,” when Kevin offered help. He elaborated by saying his protégé always seemed overwhelmed, to the point of appearing physically nervous. Kevin viewed his protégé as a contradiction; his protégé frequently appeared panicked and troubled by what he was not able to accomplish; but he also never

seemed to think any of the suggestions Kevin offered would work. Kevin summarized, “It was like he did and didn’t want help at the same time.”

Interview Findings

After analysis in the transcript form, I exported the transcripts as text, and uploaded the information into HyperRESEARCH® for coding and further analysis. All interviews, after transcribed and checked by the participants for accuracy, were coded using best practices as recommended by Creswell (2007) and analyzed using HyperRESEARCH® software. HyperRESEARCH® is a software program designed to work with any research project involving analysis of qualitative data. Transcript codes were divided into three final categories. Codes were finalized and agreed upon by two outside readers and me. Table 6 lists and lists the three general categories, final codes, and the definitions and terms that applied to each code. As stated earlier, one statement could be coded within multiple categories.

While exploring data generated by HyperRESEARCH®, as suggested by Bryman (1988), a single guiding question remained at the forefront of data analysis: “what does this participant’s response tell me about their conceptions of mentoring.” To portray a collective portrait of the participants’ mentoring experiences, the total number of responses for each code was collected and will be reported at the end of each pertinent section.

Categories and Themes

All of the participants appeared to have a strong drive and desire to do well at their job and to make a difference in their students’ musical and educational lives. The

protégés and mentors in this study presented themselves as confident and interested music educators. Several recurrent themes were prevalent in each of the participant's comments. From the analysis, three major categories that supported the research questions were discerned as themes emerged from the interview data and exploring the mentor and protégé perspectives. I used the research questions as my guide and a phenomenographic lens to look for patterns, categories, and themes. I also used the research questions to separate raw data that, while potentially interesting from a research standpoint, was not relevant to answering the research questions in this study.

To investigate how mentors and protégés describe characteristics and roles, several experiences were coded under the category of psychosocial support. Under this category, pairing and the issues associated with pairing were given a tremendous amount of attention by protégé and mentor participants, as did role modeling and influence. Codes that were used to label interview transcripts included clarifying roles, confidence, support, the role of mentor, organizing and personal skills. Relationships were also discussed as part of the psychosocial support aspect of mentoring. Communication and friendship were coded as part of that Category.

Table 6.
Categories and Final Codes

Category	Code	Description
Psychosocial Support	Clarifying Roles	Understanding / differentiating professional role from personal interest / investment; and understanding the roles of mentor - protégé as not related to direct skill development
Psychosocial Support	Communication	Communication on a personal, emotional, or social level beyond the realm of work and work-based functions
Psychosocial Support	Confidence	The feeling or belief that one can rely on someone or something; firm trust
Psychosocial Support	Friendship	Expressing the need for interest in, or experiencing the emotions or conduct of friends
Psychosocial Support	Organizational Skills	Skills needed for successful integration of personal and professional life
Psychosocial Support	Pairing	Comments regarding experiences or perceptions about the manner in which mentor-protégés were paired
Psychosocial Support	Role Modeling / Influence	An example to be imitated or NOT to be imitated in matters of personal integrity, social attitudes
Psychosocial Support	Support	Giving assistance with regard to functions or actions; feelings of shared empathy, not directly related to school based, daily functions or classroom management and pedagogy.
Skill Development	Clarifying Roles	Need for understanding of one's role in the classroom setting or as related most directly to school based performance and program stakeholders
Skill Development	Classroom Practice / Pedagogy	Items related to classroom management, instruction, rehearsal technique, performance practice
Skill Development	Communication	Facilitating, developing, having connection between school-based stakeholders, and other professionals. Communicating with mentor/protégé based on classroom / program needs
Skill Development	Mentoring Support	Support for mentoring functions from school, district or state sources or from district or state professional organizations.
Skill Development	Networking	Meeting other professionals to advance skill development and career
Skill Development	Organizational Skills	Skills needed for successful implementation of instruction, school based demands, related school functions
Skill Development	Problem Solving	Problem solving related to classroom, pedagogy, literature selection, stakeholders
Skill Development	Role Modeling / Influence	Actions or perceived professional attitudes that influenced professional actions, attitudes, or professional practice / Including Observation Time or LACK of Observation Time, pedagogy, rehearsal technique
Combined	Anticipated Longevity	Comments on one's anticipated longevity in the field

Combined	Proactive Protégé	Expectation that the protégé will initiate contact, actions, needs assessment; or is expected to advocate for him or her self.
Combined	Relationships	Comments about personal or professional relationships and expectations or experiences about components of mentor-protégé relationship

When expressing their concern and experiences or sharing comments about pairing, mentors and protégés agreed that there is a lack of attention given to pairing mentors with protégés. Protégés and mentors did not have as similar experiences or concerns with regard to role modeling, influence, and relationships. Both mentors and protégés valued communication and believe it is an important component of a successful mentoring relationship, but for each group it appeared that the lack of clarity of roles sometimes hindered their ability to communicate for different reasons. Protégés did not want to appear as if they could not manage their new jobs and very often did not realize they were in need of guidance until after the fact. Mentors often delayed or did not initiate communication when they thought it might be appropriate, in spite of fear that they may appear to be overstepping their bounds or look to demonstrative. Protégés and mentors seemed to have a difference of opinion on who was responsible for checking in with the other. Protégés seemed to be unsure, mentors thought it was more appropriate for their protégés to call if they needed help. For protégés, unfortunately, a lack of communication was also interpreted as a lack of interest on the part of their mentor.

When exploring mentoring as a component of a novice director's induction and skill development; classroom practice, observation time, influence of the FBA, and the mentor's influence on induction were themes that emerged from the interviews. Codes used to delineate experiences included clarifying roles, as related to the work

environment, classroom pedagogy, communication among professionals and stakeholders, mentoring support from the FBA, networking, organizational skills, and professional role modeling and influence. Four of the six protégés expressed that mentors were influential on their classroom practice, but could not offer many specific examples to support how this influence was demonstrated or shared. They believed they had integrated their mentor's lessons so fully that they could not delineate between their mentor's ideas and their own, or they believed the influence was present but so subtle they could not articulate examples. Each participant corroborated that there is very little time spent with his or her mentor during classroom instructional time. Most observing and team teaching was done in after school rehearsal situations. Protégés and mentors shared the opinion that their professional organization could do more to support novice and mentor directors. Mentor directors, however, had a different perspective on their influence on their protégé's skill development.

Participating mentors each believed they added something positive to their protégé's induction and skill development. Unlike the protégés, mentors could articulate specific skills, tasks, and processes they tried to impart to their protégé: inventory and repair, music selection, and appropriate social interaction were among the cited contributions. Mentors also shared that they did not have the opportunity to observe their protégé in the classroom frequently, if at all. They did try to attend an after school rehearsal at their protégé's school when possible and, would sometimes have their protégé come to their school. When mentors were asked if their protégés added anything to their professional life or skill set mentors, with the exception of one, replied in the

negative. However, when speaking about their mentoring experiences, each mentor expressed that they learned something from their protégé. Skills that were learned included using technology, a few exercise in pedagogy, and contemporary literature. Mentors also expressed that they learned more about their craft and themselves by being a mentor. Having a protégé encouraged mentors to maintain a practice of professional self-examination.

In addition to analyzing all data to examine the ways in which mentors and protégés experience the collective mentoring relationship, there was a category of labeled as “combined,” to help clarify experiences and thoughts that included both psychosocial support and skill development, as well as other themes. All participants were very consistent in referring to their mentor relationship as a both a professional and personal relationship. Each participant appeared to be aware of the professional nature of the pairing, but also understood that a personal connection was almost a necessity for a successful mentoring relationship. Protégés expressed positive and negative influences their mentors had on their anticipated longevity in the field. Pairing novice band directors with older professionals gave novice director a glimpse of what their future may hold. Finally, during the interviews I found several references to a theme that I labeled and coded as “proactive protégé.” Mentors and protégés expressed that at times there was a well-defined expectation that the protégé would initiate contact or ask for help. However, as I studied the transcripts closer, it appears that both groups also passively expected that there were times that the protégé would initiate contact or express his or her needs before the mentor was expected to act. There appeared to be a sense among mentors and

protégés that the protégé is expected to advocate for him or her self.

Mentoring Roles and Pairing

Pairing

Through a series of questions, protégés were to describe the basic structure of their interaction and relationship and the process used to match them with their mentors. (See Appendix F) Questions included: Did you participate in the FBA mentoring program? Were you assigned your mentor or did you seek out your mentor? What means of communication did you and your mentor use? How often did you meet? Did your mentor observe your teaching?

Protégés reported that in their FBA district there was very little attention given to them as individuals during the mentor-protégé pairing process. As presented by Ingersoll and Smith (2004), mentors were assigned without regard to the elements identified in the literature as being beneficial to a productive mentoring relationship. Ingersoll and Kralik (2004) also reported, in a study of induction program effectiveness that the manner in which mentors are selected varies greatly. From the participants' descriptions of the selection process, it appears to have been completed without collaboration or discussion.

Regardless of the level of satisfaction or perception of mentoring abilities, pairings in this fashion seemed standard. Tamara explained she and her mentor were paired at the first FBA meeting of the year, "...they recognized me as a new member and asked if anyone would be willing to be my mentor. A couple of people raised their hands, and the chairman paired me up." Matthew was assigned his mentor at an FBA meeting, because his mentor raised her hand when the chairman asked for mentor volunteers. Two

participants were paired with their mentors before their first job through pre-service relationships with their cooperating teachers. Jonathan and Anthony continued to have professional relationships with their cooperating teachers following the end of their internship. Jonathan described his mentoring relationship as forming naturally” from a professional relationship. Anthony recounts a combined, voluntary and previously arranged, mentor-protégé pairing; “They asked for volunteers to mentors new members at an FBA meeting and my mentor volunteered. But, it was kind of a set-up...my mentor was also my cooperating teacher and the FBA district chairman, so she knew she was going to be my mentor.” One participant was never offered nor received a mentor. Larry recounts, “The FBA District I was in when I started teaching did not offer me a mentor and made no efforts to explain to the organization anything about teaching band.”

Several of the participants identified “Other” directors as mentors aside from the mentors they were paired with at FBA meetings. Jonathan, believed he had the benefit of two mentors as well as other veteran teachers in his district whom he felt served in mentoring roles. Larry made connections with his mentors through personal initiative. Larry collected several collegial/mentoring relationships of more experienced professionals to improve his craft. He considers all of these directors to be his mentors. Larry believes that being involved with his mentors has been very helpful for his professional growth, and each mentor contributes to his development from their individual areas of strength. He found it helpful to have a variety of people working with his students and to have a variety of people to observe.

Each participating protégé had a building or school mentor. Joanna’s viewpoint

and experience represents a similar point of reference for every protégé participant.

Joanna's school based mentor was a history or social studies teacher, assigned to her as part of her district's beginner teacher program. She viewed this teacher, however, as more of a resource teacher for forms and procedural matters than one she could discuss "classroom issues or content area." Joanna would meet with her building mentor by stopping by her room and asking questions on an as needed basis.

Mentors and protégés communicated more frequently by email or phone than in person. As presented by Conway and Holcomb (2008) and Conway (2003), the challenges of communication between mentor and mentee are consistent throughout the music education profession. Tamara and her mentor communicated mostly by phone. Tamara stated, "If I needed something I'd usually pick up the phone and call." Anthony and his mentor met weekly at Starbuck's to discuss current issues. These meetings did not happen at a regularly assigned time, but did happen weekly. The remaining participants explained their communications practices in a similar fashion. Most protégés communicated with their mentors via phone, email, and face-to-face contact. Most communication was initiated by the protégé. There were no regularly scheduled meetings, and the frequency of communication depended on what was going on. Mentors corroborated protégé explanations of how they were usually paired with their protégés. Mentors, like protégés, also occasionally found themselves in mentoring relationships through the natural course of meeting young professionals through colleagues or friends.

Analysis - Pairing. Comments concerning the importance of pairing mentoring partners were the second highest in number coded in the study. Collectively, the

participants referred to pairing sixty times during their interviews, with the lowest frequency happening three times and the most appearing twelve times. Participants noted more than the importance of mentoring partners being in the same school district and sharing similar work assignments, they remarked that an effort should be made to partner directors who have at least made a slight personal connection. Mentors and protégés expressed the importance of each participant being a willing partner in a mentor-protégé pairing. Members of each groups also expressed the importance of mentors being qualified directors, acknowledging that not every successful band director has the interpersonal skills to be a successful mentor. Consistently, each participant expressed that the arbitrary method used in many FBA districts is not a satisfactory method of pairing.

Mentor and protégé interviews were coded for statements regarding pairing a total of sixty times; mentors making thirty-eight references and protégés making twenty-eight. Even though both, mentor and protégé participants, described pairings that they had made outside of their FBA assignments or connections, all participants agreed that the pairing of novice and experienced directors did not utilize an established methodology of pairing mentees with mentors. All participants agreed that pairing was a very important part of the mentoring process.

Clarifying Roles, Role Models, and Influence

Healy and Welchert (1990) explained that the role of mentor is often conflicted and inappropriately defined. Therefore, it was important in this study to understand how the mentor directors perceived their role, and how protégés understood the role of mentor

and protégé. Clarifying roles can also be viewed as a communication issue. When protégés and mentors do not adequately communicate expectations and roles the entire relationship can be at risk.

Protégé Perceptions. Protégés expressed that their mentors were a social role models or influential twelve times. They did discuss their professional influence almost three times more, but did not view their mentors as having a large psychosocial impact. Tamara and Joanna, who scored their mentors in the lower range on the mentor effectiveness portion of the questionnaire, commented most about influence and role modeling, but in a negative way. Both women recounted how their mentors were demonstrating characteristics and attitudes that they did not want to emulate themselves. Joanna describes herself as “doing OK” even though she feels she really did not have a mentor. She commented that the experience left her jaded and sometimes wondering how much easier her first two years may have been if she had had “a real mentor.” Joanna stated that she thought her mentor could have offered her some professional and moral support, but she was not interested in developing a relationship with someone who was not interested in developing a relationship with her. Tamara described her negative perception of her mentor, “He’s not very excited about what he does.... I don’t know that I want to be like that when I’ve been doing this for 20 years or so.” Larry described the most positive psychosocial influence or role for his mentors. He described how his mentors influenced him in a manner similar to how family influences him. He explained that his mentors are such a central part of who he is.

Mentors Perceptions. Mentors were asked if their role had ever been defined for

them by the FBA. Without exception, their role had never been defined for them, nor had they been given much direction or assistance from the FBA. Even so, mentors had a sense of what they should do for novice directors mostly based on what had been done for them when they were new to the profession.

Joe never had his role as mentor defined for him by the FBA, nor did he think that that would be an easy thing to do. He conceded that there could be some minimum guidelines that could lead participants to fuller mentoring experiences, but any documentation would certainly only be able to describe minimum expectations or standards. He also added that he did not think it would be easy to coach someone on being a mentor. Even though Joe never had his role defined for him, he viewed his role clearly. He described his role to include a variety of tasks and responsibilities. He stated that it was necessary to impress upon new directors the importance of deadlines, other FBA requirements, and the state music lists. He explained that he tries to mentally prepare his protégés for the process of moving through a school year in the FBA. He mentally walks his protégés through a year, and tries to make them aware of potential problems or answer their questions before there is a problem. He stated, “After a while, it’s not just about the FBA, it’s about teaching in general.” Joe believes organization is a crucial skill that all good band directors must possess. He asserted that the key to helping novice directors is to help them realize that they must be prepared for the tasks ahead of them, and that they must do what is necessary in a timely fashion. He shared an anecdote about having to teach one of his protégés how to evaluate instruments for repair; to decide what needed to go into the shop and what were minor repairs and how to repair

them. Joe saw this as reaffirming that his mentoring relationships extends beyond the FBA, and are about being a band director and a teacher.

Jeff is a member of the FBA and considers himself a mentor, but did not consider himself part of an FBA mentoring program. Jeff explained that he had not been trained by the FBA to be a mentor, and does not call himself an FBA mentor because he does not follow, if they exist, any FBA policies or procedures on mentoring. He expressed that if he were following a program or plan outlined by the FBA, maybe he would consider himself an FBA mentor. He added however, that he thought a mentor-protégé relationship is so individualized that perhaps it was something that could not be “mapped out.” He stated that a natural development to a mentor-protégé relationship was best, but it would be nice if the FBA had some guidelines for both the mentor and the mentee. In summarizing his thoughts about his role as a member, He stated, “I prefer to view myself as a resource for the novice directors.”

Lisa is a member of the FBA and volunteered to be a part of the FBA mentoring program when they asked for volunteers a few years ago, but she never received a reply from the committee. Therefore, she did not consider herself an FBA mentor, and it sounded as if Lisa was annoyed or disappointed. Lisa emphatically stated that she believes it is important for directors “who have been around a while,” and have had success in their own programs to pass on knowledge to and spend time with novice directors. Lisa explained that in her career mentoring was an extraordinarily significant part of her professional growth and success. She still views the knowledge she gained from her mentors and other directors as important. She declared, “it truly is continuing

education, and I think that mentoring is a great way to pass on knowledge.” She stressed that for novice directors, mentoring is the best way for them to be taught what they did not learn in college. She is adamant in her belief that it is the responsibility of successful directors to pass on what they know.

Lisa explained that her caring, mothering, and nurturing traits have certainly influenced how she interacts with her protégés. Lisa described her role as mentor as including more than helping her protégés understand their professional duties, “It’s about [their] personal life and how to focus on [their] jobs and other personal stuff.” She admitted, however, with a few of her protégés it was, “strictly professional. It stays within the school day.” She explained that for some of her protégés she tries to guide them out of the band room, “I try to show them that there are things that they can do at home. They don’t need to be in their band rooms until 10 o’clock every night.” She was adamant in her support for and belief in the FBA, and it is important to her that her protégés share her beliefs. Lisa explained that she mentors because, “I go into work everyday with a smile on my face and eager to get to work. I just want everyone else to have that same positive experience and enthusiasm.”

Gloria expressed that she does not think about being a mentor in a formal sense. She explained, “I usually just see somebody who needs help and ask if they need a hand.” When trying to decide how someone looked as if they need help, she said she looks at the expressions on novice directors’ faces, “after I kind of got along in my career and had some success and wasn’t the youngest director in the district or county anymore, I would notice that same frightened look, the deer in the headlights look, that I must have had

when I was young.” She also described how she has developed mentoring relationships in the past by introducing herself to a director and offering help. She added that when she was a high school director she would always offer help to her feeder directors, when they arrived. Gloria shared a story about how she found a young protégé whom she still considers her friend:

This young director just lost his cool at a meeting. I mean really lost it, very inappropriate for a professional meeting. So, after all of the dust settled, I gave him a call and asked if we could meet. I explained to him a little bit about the politics and personalities of our FBA district and told him he needed to go about things differently. I could just see this kid totally losing it in the band room, so I got involved with him because I just saw a headline waiting to happen! As it turned out, he just needed a friend and someone to turn to. He is now a fine band director.

Gloria considers this story to be one of her best, regarding how she met her protégés. She admitted, however, that there have been more than a few directors who did not respond to her offers to help.

Bryan explained that he was a mentor for the first time. He volunteered to be a mentor because he remembered what it was like to be a first year teacher and believed he had something to offer a new director. He explained that he had grown up in Florida, so he has been active in the FBA as a student and as a director. He was confident that having been in both roles, he had insights that he could pass along to a new director who may not have had particular experiences. He also thought that at this stage in his career, things

were going well enough in his own program that he was able to offer something to another director.

As with other mentors, the FBA did not define Kevin's mentoring role for him. Kevin explained that he does what he thinks is necessary for his protégés, and what they are willing to accept from him. He described what he thought were mistakes novice band directors commit that make mentoring important, "like tangling with band parents in the wrong way, what is OK and NOT OK to say and do in front of kids, not keeping their mouths shut at the right time, and how to run their money and their boosters. In this case, the principal over there is pretty cool, so I don't need to teach him much about dealing with administration." As a mentor, Kevin articulated that it was most important to help novice directors avoid the mistakes they often make.

Analysis - Roles, Role Models, and Influence. Ahern (2003) described the ability to form a relationship as a mentoring competency. He defined relationships in the coaching/mentoring context as the "Ability to form a trustful, respectful, warm and positive working alliance and be a stable and continuing presence. Ability to work appropriately with issues of self-disclosure (Ahern 2003)." Protégés mentioned a few positive things about their mentors and their positive social influence. Tamara and Joanna, combined, made seven negative comments, while the remaining three protégés made five comments. One protégé did not mention role modeling in a psychosocial context at all. Mentors spoke of their psychosocial influence over their protégés, the potential mutual influence, and the expressed clarity of their roles twenty-four times. Mentors unanimously agreed that they did not receive guidance on their roles from the

FBA, and they thought such guidance would be helpful. Interestingly, when mentors were directly asked if their protégés had any influence on them or their practice they said “no.” When prompted to consider the question a little deeper, however, three of the participating mentors did state that having protégés kept them in a greater state of self-reflection than they would have otherwise been.

Induction and Skill Development

Time, Professional Influence, and Classroom Practice

Conway, et al. (2002) noted that release time for novice teachers and their mentors to observe each other's classrooms was an effective practice, but one that is often elusive. Providing release time for the mentors and protégés to observe each other helps the novice teacher become acclimated to classroom teaching. Participating protégés, however, recounted that there was little if any, time spent with their mentors during the school day. Mentoring is used as a strategy to increase employee recruitment and retention, and to develop the potential of novice employees (Bright, 2005). In music education, better recruitment and teacher retention could lead to better music educators and ultimately better-educated music students. To understand the mentors' perception of their influence on their protégés' classroom practice, mentors were asked about the quality of the experience they gave to their protégés. Also, to further understand the mentor's role, mentors were asked if they, the mentor, perceived any benefit from their relationships with their protégés.

Protégé Perceptions. Tamara and Joanna, who were not very satisfied with their mentoring experience, did not spend much time with their mentor outside FBA events.

Tamara recounted, “There was very little interaction outside of other band activities or FBA meetings.” Her mentor came to her school to conduct her band on one occasion, but she pointed out he never observed her in her classroom. Tamara went to her FBA mentor’s school one day to observe his classes and watch him teach, but she did not teach while at his school. Joanna poignantly expressed that she did not have any interaction with her FBA mentor, “after the first meeting, I did not speak to my mentor again.” Joanna elaborated by explaining that her mentor was not in her school district and their paths “never really crossed” again. She continued, “I mean we didn’t avoid each other at meetings, but we didn’t talk FBA or band stuff independently of meetings, either.” Anthony’s experience, with regard to team teaching and observations, are more typical of the study’s participants. Anthony and his mentor observed each other teaching at after school rehearsals, but not during the school day. His mentor did rehearse his band on occasion, but with the exception of running a few sectional rehearsals, Anthony did not rehearse his mentor’s band.

Joanna and Tamara, who both scored mentor effectiveness as low, also stated that their mentors had little to no effect on their classroom practice. Tamara found her mentoring experience wanting because she felt she was not made aware of many of the things she did not know she needed to know. She felt she and her mentor did not spend enough time together for her mentor to influence her classroom practice. As she has grown in experience, she feels more strongly that her FBA mentor could have done a lot more for her as a novice director. Tamara felt competent regarding the musical challenges of her job, but felt she could have benefitted from guidance with regard to dealing with

the population of her school, which was more than seventy percent free and reduced lunch. She did not think she had a school-based mentor, but she could go to her department chairman and other colleagues for insight into dealing with the discipline and other management issues. Joanna did not consider her FBA mentor to have a part in her professional life. She did not discuss any component of her program, classroom practice, or professional development with her FBA mentor. She explained, however, that she had a lot of contact with other directors in her school district and the adjoining district. While Joanna turned to other directors for help and support, she did not consider these other directors mentors because, as she stated, “we are all in the same boat.” She explained that each director was doing his/her best to give the students in his/her program the best musical experience available, but because all were struggling or novice directors, she did not see that any took on the role of mentor.

The remaining protégés expressed that their mentors did discuss classroom practice with them and recognized mentor influences in their decision process. They, however, did not often cite specific examples outside of “classroom management” where their mentor contributed to their daily classroom practice. Matthew stated that his mentors have influenced his classroom practice, “in every way.” He was careful to explain that he thought he had a successful college experience, but he was aware of how much he had learned in his first three years of teaching. Anthony offered a bit more detail about the ways in which his mentor influenced his classroom practice. Anthony’s mentor helped him develop a professional network of colleagues, discussed operating issues dealing with classroom management, lesson plans, parents, administration, and anything

that occurred for a first year teacher. He valued her input on how to teach the 6th Grade Exploratory Wheel, and together they developed a plan for effective recruitment and classroom procedures. With the exception of Joanna and Tamara, the participating protégés asserted that their mentors were helpful in their daily classroom practice and stated that their mentors discussed issues they would bring to them, but the protégés did not offer many specific changes or enhancements made to their teaching practice because of their mentors.

Mentor Perceptions. Even though mentors and protégés in this study were not necessarily paired, they expressed similar situations with the availability of time for classroom observation. Both of Joe's protégés have observed him teaching, and he has been to a few after-school rehearsals, but he has not had a chance to observe them in the classroom setting. While Joe is interested in observing his protégés in their respective classrooms, he cites money for a substitute as the reason for not getting to observe his protégés during the school day. Joe believes he contributed in a positive manner to his protégés' work experience by helping them with classroom and parent management issues and teaching them how to pick the best literature for their bands. Joe stated that he feels his protégés contribute in little ways to help him to have a more successful work experience, but he did think that they contributed significantly to his classroom practice. Joe stated that his protégés help him stay connected to what is "hip with the kids." After careful consideration, Joe stated that outside of keeping up with new fads, he could not recall any information or techniques that he has learned from his protégés. He explained that he and his protégés exchange a few favors from time to time, but Joe does not see a

significant benefit for himself in the mentoring relationships.

Jeff explained that over the years, he has had varied experiences with his protégés when it comes to discussing music pedagogy. He explained that some novice directors were very interested in learning new techniques while some were not. Jeff is a low brass player, and confided that some novice directors sought out his help to improve their band's low brass sound. He also mentioned that there had been occasions when neither he nor his protégé had the answers, so they looked for them together.

Jeff also noted that he likes to watch novice directors work with their bands because he learns terms that are familiar to high school students, like “dope” and “bad.” He thinks learning these terms is an excellent tool for working with his own band students; because it is out of character for him to use “those kind of terms,” he thinks it helps his students to remember his point. Jeff commented that it was “pretty cool” to learn what was going on in collegiate music education and with young adults, from his protégés.

Jeff described his protégés as influencing his teaching by presenting a new band setup or new literature, but not in any “drastic” manner. He also stated that he likes having young directors in his district, but does not feel that they make his work experience any better for him. He would like to think that he has made his protégés' work experience better through sound advice and by letting them know that they are not alone.

In general, Lisa thought the mentoring relationship was helpful to her protégés, but she acknowledged that she has to “do a lot of prodding” to get them interested. She explained that she will call novice directors several times to check on them and they will

repeatedly tell her that everything is OK. Lisa spoke of how it took time for protégés to finally admit that they were having difficulty. Sometimes with multiple issues ranging from student management to caring for equipment, Lisa believes that her protégés are not willing to freely share their problems because they do not want to appear as if they cannot handle their jobs. She stated that she can usually put their fears to rest with stories of her own struggles as a novice director. Lisa and her protégés have the opportunity to share and observe techniques by spending time in each other's classrooms. She explained, however, that she thought many of the first year directors she mentors come to their first job deficient in time management, lacking understanding of how to pick music for an ensemble, and unable to communicate with parents. She explained that in her opinion, her greatest contribution to a positive work experience for her protégés is to teach them how to develop these skills.

Lisa stated that she has used several techniques in her classroom that she learned from her protégés. She recalled a particular method for teaching rhythms using students and chairs, which she had thought was original and an accurate visualization of notes within a measure. She believes her protégés have helped contributed positively to her work experience by acquainting her with technology. Her protégés showed her how to convert technique exercises and other drills into electronic formats, as well as how to make web-accessible worksheets and how to build a website. She added that she usually barter with her protégés when it comes to them teaching her how to do something with technology. She would teach or do something for them in return for them teaching something to her.

Lisa stated she has utilized many approaches to discuss pedagogy with her mentees. While she cannot recall any specific ways her protégés have influenced her daily music teaching, she knows they do in general terms. She might pick up a technique or some verbiage, but she does not think they have a large impact on how she manages her classroom.

Gloria has observed both of her protégés teaching. She has seen her middle school mentee teach during the day, and has observed her high school mentee during a few marching band rehearsals after school. Neither of her mentees has taught her classes, but she has taught the middle school director's classes.

Gloria expressed that she felt her protégés have been very beneficial to her with regard to technology. She credits them with helping her to become comfortable with using technology to help streamline her record keeping, inventory, and student and parent communication. She also believes she is a better teacher because she mentors young directors: "I definitely think I'm a better teacher because I mentor younger teachers. I think I'm better because when I'm checking them on something musical or an administrative issue or how they're dealing with kids, I have to check myself on the same thing. Having young directors in my professional life makes me think about my professional life more." Gloria was confident that she has helped her middle school protégé to have a more successful work experience, but she is not a sure about her high school protégé. She explained that the middle school director often expressed how grateful she was to have Gloria as a mentor. Gloria also mentioned the physical difference in her middle school director's appearance, "... [To] have just seen the stress

on this poor girl's face the first time I saw her and to see her with her students now, it is night and day, that's how I know I've helped her." She added that she knows it takes time to build a music program, but was confident that her protégé was building the skills required.

Gloria frequently discusses teaching and pedagogy with her middle school mentee, but "never really discussed it" with her high school mentee. She commented, however, that she plans to take a new approach with her high school director to see if he would be more receptive to a conversation about music teaching. Gloria does not feel that her current mentoring relationships have influenced her teaching; but she added, she would perhaps use a few marching techniques she has observed her protégé using with his band.

Bryan thought his mentoring relationship had the potential to be beneficial, but he did not see the relationship meeting its potential. Bryan and his protégé have not observed each other teaching nor have they taught each other's classes. He noted that observing each other's classes has never been suggested. As a mentor, Bryan thought he could have done more to help his protégé transition from student to professional by helping him maneuver rules and paperwork in the FBA, as well as deal with all of the issues that can arise for a first year teacher. Bryan did not think he made a positive contribution to his protégé's work experience nor did he influence his protégé in any manner.

Kevin observed his protégé at after school rehearsals and at a concert but did not observe him in the classroom setting during the day. His protégé came to his classroom to

recruit students, but not specifically to watch Kevin teach. Kevin told his protégé that he was always welcome in his room, but he admitted that he never invited his protégé to his class for the expressed purpose of watching him teach. Kevin thought he had the potential to be very helpful to his protégé. In this particular relationship, however, the best he could hope for was not to have made it worse. He would, on occasion, share ideas about what he heard during a band rehearsal, but there was no follow-up or discussion. He believes he could have done more for his protégé, but described his protégé as “not interested in what an old man has to say.” Kevin felt as if his protégé made his work experience less successful. He explained:

He makes me a little nervous. I see him doing some things that I don't think he should be doing, but I don't think he wants to hear it from me. So, it's almost like I have another person to worry about. ... I send most of my kids to him, so I want him to be successful, but I'm not sure that he really wants my help. So I'm worried about kids who are already [at the high school] quitting and my current kids not wanting to go there.

This makes Kevin's job more stressful for him. Kevin stated that he learned a few marching band techniques from his protégé and has learned a few tricks from past protégés, but other than that, he does not think he has been strongly influenced by any of his mentees.

Analysis - Time, Professional Influence, and Classroom Practice . Interview participants who scored their mentors in the moderate or higher on the mentor effectiveness portion of the recruitment survey expressed that their mentors were

influential in helping them understand classroom management and organizational skills. Additionally, even though protégés stated that their mentors were influential in their classroom practice and would discuss issues with them, they could not offer specific examples of techniques used in their classrooms. Mentors, with the exception of one, could not offer specific techniques they had learned from their protégés. Several attested that they learned new, popular slang and were introduced to new band literature from their protégés, but did not otherwise see much of an influence on their daily teaching. Both, protégés and mentors could not give specific examples of where or how their mentor-protégé pairings influenced classroom practice.

Perhaps lack of specific influence over classroom practice was related to another common theme, lack of classroom or observation time. There was very little time spent by mentors or protégés in each other's classrooms. Two participating mentors had never seen their protégés teach, nor had their protégés seen them. Two other mentors had their protégés come to their school to observe them, but they had not seen their protégés teach. One mentor and his protégé had seen each other teach in after school rehearsals and one mentor said her district paid for her to spend a day with each of her protégés and each of her protégés with her, during the school day. Only one protégé commented that there was not any visiting between directors. Four of the participating protégés stated that their time spent with their mentor, either observing or being observed, was done at after school rehearsals. One protégé stated that he and his mentor taught each other's classes for a day. They switched on the same day, however, so they did not get to see what the other did. Those who did see their mentoring partner during the school did so two times at the

most, usually only once.

Philosophy of Music Education

Webster (1999) explained that developing a philosophy or belief system for music education could help guide music educators through these drifting times. He explains that a having a clear understanding of philosophy can help guide music educators when they are under pressure to create and perform music at the highest level while dealing with the practical elements of every day work, such as planning lesson, discipline, assessment, etc.

Elliot (1995) stated that a teacher's philosophy of music and a music educator's modeling of musicianship is imperative for the success of the students they are training in music. For these reasons, it was important to investigate whether or not mentors and protégés discussed or explored music education philosophy. According to Austin and Reinhardt (1999), pre-service music educators' philosophy of music education was very stable during their undergraduate training. Austin and Reinhardt suggested, however, that as young professionals they should rethink their philosophy as they engage in activities and the contextual realities of music educators. I was interested therefore, to examine the importance the mentors placed on their own music education philosophy and how important they felt their music education philosophy was to their classroom practice.

Protégé Perceptions - Philosophy. Tamara believes that music education teaches much more than music; "music programs teach students' about being a part of a community...responsibility and commitment..." She believes her philosophy of music education influenced her teaching by trying to engage every student and having them become responsible members of the group. She did not discuss music education

philosophy with her mentor; nor does she feel that her mentor influenced her philosophy of music education or music teaching. Joanna echoes Tamara's beliefs. She stated, "Music education is essential to building every part of a complete child...it is so much more than music!" She believes music education "should contribute to every aspect of each child becoming a complete being. That includes responsibility, commitment to a group, time management, learning how to socialize, leadership, and all of those extra-musical things kids get out of band, especially in the high school." Joanna also believes, because of the rural location of the school, that it is necessary for students to be independent. She knows that helping students develop responsibility in all areas is part of the process of developing musically. Joanna reiterates that her FBA mentor did not have any influence on her philosophy of music education or teaching practices.

Anthony and his mentor did a lot of talking about music education philosophy with regard to beliefs behind curriculum and classroom management. He expresses that his mentoring relationship has helped shape his philosophy of music education through discussions of professionalism, curriculum, and assessment influences the choices he makes in the classroom. Anthony described the impact this growth in his philosophy had upon his teaching strategies and approach to students. He now incorporates and attempts to share his love of "making quality music" with students with the hope of infusing a greater appreciation of music. He shared that he and his mentor discussed how a personal music education philosophy was something that is constantly developing. He also recognized that having started a relationship with his mentor as a student teacher, they had an exceptional opportunity to discuss philosophy. He believes his relationship with

his mentor has helped him to be “far less competitive” than he probably would have been, and he thinks that is a good change. Without his mentor Jonathan fears he could have become very competitive with his colleagues instead developing the friendly professional relationship he has with most. He feels that he can discuss things he sees his mentor do and express what he likes or does not like about what he sees or hears. Their relationship has developed to a point of open and honest discussion. Anthony explained that his mentor is not someone who just tells him what to do. His mentor gives him room to make errors and space to try or adapt strategies that work for him and his program.

Until his relationship with his mentors, however, Jonathan’s biggest philosophical influence or model of what a band director should be was based on his high school band experience. He expresses how “twisted” this view was because it was from the perspective of a 14–18 year old student. His mentors helped to change his perspectives because of their thoughts on music education, but he acknowledges that part of this occurred because he was more mature and open to other perspectives. Jonathan believes that music education is crucial in developing a well-rounded student in today’s society. He is certain that music education teaches students so much about fitting into society that students do not get anywhere else in the public education system. Music education goes far beyond teaching students about their instruments. Jonathan stated that he created a philosophy because he “needed to.” He explained that he incorporated thoughts and experiences of those he was looking to for assistance into his own beliefs. He described his philosophy of music education as directly influencing his teaching methods “in every single way.” He believes that his philosophy and practice constantly influence each other.

He did not, however, specifically discuss philosophy with his mentors. He however recognizes that his mentors' perspectives have influenced his entire approach to music education.

Matthew was not able to commit to the notion that he and his mentor discussed philosophy of music education. He perceived their discussions about music education to be more about an educational approach than a discussion about music education philosophy. While Matthew and his mentor did have a few brief discussions on formal philosophical principals, discussing Elliot and Reimer, he explained that there were times that his mentor thought he needed "to get a better idea in [his] head of what [he] wanted." Matthew believes "Music is an art form and discipline worthy of being studied by every human being." He believes that his mentors have influenced everything he does a "great deal," but could not clearly express in what way he thinks they have influenced his philosophy of music education and his music teaching. Matthew explained that his mentors influence him much the same way his family influences him. He reflected, they are "such a central part of who you are you almost can't describe how you got there." He continued, "I have so much respect for these directors, and I have integrated so many of their thoughts and ideas into my beliefs and practices, it's hard to remember what's mine and what's theirs." Matthew stated that he does not want to appear "mindless." He does think for himself and has his own opinions regarding how he runs his programs and what he hears; but, he recognizes his growth from when he started teaching until now and credits his mentors having been an integral part of changing his perceptions and expectations of all that he values in his job. Matthew asserts that his philosophy of music

education influences his teaching by wanting to integrate every student in the school into a music class.

Larry briefly described his philosophy of music education as, “Every student who wants to learn an instrument is able to become a successful student musician.” He stated that his mentors have influenced his teaching philosophy a great deal because when he first started teaching, he believed, “only certain students were capable of playing in band,” his mentors have helped him to see beyond that limited view. Larry sees his philosophy influencing his teaching in the way he operates his band program; so that every student can have the experience they need to be successful. He is not sure how his mentors have influenced his philosophy of music education, but he knows he has grown. He does know, however, that their input has very much influenced “every aspect” of his music program.

Mentor Perceptions - Philosophy. Joe described his philosophy of music education, “... music is for everyone. That music is one of the most fundamental things that everyone needs, to be complete as a person.” He practices inclusion, reaching as many students as possible and sees this as an important part of his work. He values music education for what it can do for a student socially as well as musically. He suggested that the benefits for students are so large, that it might not be possible to measure their contribution. Joe discussed his philosophy of music education with his protégés in general terms. Joe asserted that his philosophy of music education had not been influenced through his relationships with mentees, but the mentor-protégé relationships have encouraged him to constantly reexamine his philosophy. He is comfortable in his

views but sees self-examination as part of a strong professional practice. He noted that he shares his thoughts about the importance of self-examination with his protégés.

Joe articulated that his philosophy of music education is expressed through his teaching every day. He works to include every student he sees to be musically literate and creative; he wants his students to be able to create music without him. He added that these same sensibilities apply to his protégés; he wants them to be able to grow and problem solve without him. Joe and his protégés discussed pedagogy and personal philosophy of music education, but he does not feel that his protégés had much of an influence on him.

Jeff described music education as an integral part of every student's education. He also said that it was his mission to ensure that each student was the best technician he or she could be on his or her instrument. He believes it is essential for young musicians to have good technique so they have the tools to express themselves musically. Jeff believed that his intense focusing on fundamentals and producing exceptionally good technicians demonstrated his philosophy of music education. Jeff explained that he sometimes discussed music education philosophy with his protégés. He clarified his thoughts by stating, "some young directors really get into the why, some just struggle with the how. So, I'd say that depends on the individual." Jeff thinks that being involved with novice directors keeps philosophy closer to the front of his thoughts than it would be otherwise, but he does not recall any pivotal moment that he has shared with a novice director that has influenced his philosophy of music education.

Regarding her philosophy of music education, Lisa believes that all children

should have music as part of their educational curriculum. Having autistic students in her classes, and seeing how much music positively influenced them has caused her to rethink her ideas about music education. Lisa discussed basic philosophy with her protégés because she believes directors need to understand the importance of a philosophy of music that supports their practices. She tries to bring novice directors to a better understanding of their own beliefs: without imparting her belief system on them.

Lisa thought that her philosophy of music education had evolved because of her relationships with her protégés. She admitted that her teaching style has changed almost 180 degrees since her early years, due in part to her work with her mentees. She used to view her role with her students and protégés as a dictatorship, but now, she subscribes to personal ownership. She now believes it is important for her students to feel invested in their own music education and the band program. She explained that she still maintains high musical standards, but allows students to have more input on small musical matters and many non-musical matters. Her change in philosophy has also changed her teaching practices by better engaging students in every rehearsal.

Even though Gloria had not thought about her philosophy of music education in quite some time, she conveyed that she believed every student should have access to music education. She also commented that students who are in the band should have fun in class, but should also learn how to play their instrument. While she believes in the creative art of music, she feels that as a band director, the best thing she can do for her students is to teach them how to play their instruments exceptionally well. Gloria did not discuss music education philosophy with her protégés and does not believe that being a

mentor influences her own philosophy. Gloria offers that her teaching practices reflect her beliefs about music education in their direct, consistent approach.

Bryan also believes that, “music education is part of a complete student education ... and every student should have access to music.” Because of the limited relationship with his protégé Bryan did not discuss music education philosophy with this protégé. Bryan suggested that by taking his general music and guitar classes “seriously,” he puts his philosophy into practice. He stated, “I know a lot of other band directors in my district really complain about teaching those classes or don’t do a very good job. They are only band focused. To listen to them talk, you would think their guitar and general music students are second-class citizens ... but I prepare as much for my guitar and general music classes as I do band, and I think the kids really appreciate it.”

Kevin originally stated that he does not think about philosophy of music education often, but he continued to say that music education, especially band, is important because it makes students better adults. He and his protégé never discussed music education philosophy or their ideas on the subject. In the past, however, Kevin explained that there had been novice directors who made him think more about his teaching philosophy. They appeared interested in what he was doing as a director, and when asked why he did something, he would have to think about it. He did not think he necessarily changed anything because of their interest and questions, but he recalled that it made him think more about why he did things in a certain way. Kevin believes his philosophy of music education influences his teaching because he focuses on developing good people, as well as accomplished musicians. He puts his philosophy into practice by

keeping his classroom organized, treating his students with respect, and insisting that they treat each other with respect, teaching students how to dress appropriately for concerts and trips, and how to behave appropriately in a variety of situations. He summarized his thoughts, “ You know all of those things that don’t seem important to playing an instrument but, really are important to developing a successful adult.” They “really do help to create a disciplined person in mind, which in turn, helps to create a disciplined musician. I know it seems like a long way to get there, but I think it’s all connected.” Kevin did not share much with his current protégé with regard to philosophy or pedagogy. It is worth noting that, while Kevin claims lack of interest or focus on philosophical approach to music education, he waxed on for quite some time about his belief system and the value he believed music education has for students.

Analysis - Philosophy of Music Education. To novice directors and mentors, the term philosophy meant more of a personal and professional belief system than a formal system of thought. Mentors were asked to describe their philosophy of music education and how it influenced their daily teaching practice. Participants described how they believed their philosophy of music education influenced their daily classroom practice regardless of the influence their mentor or other practitioners influenced their philosophy. Protégé interviews were coded twenty times for statements that referred to classroom practice. It should be noted, however, that each statement was not necessarily a positive statement about classroom practice. Protégés who did not find their mentors to be effective commented on how they were not influenced by their mentors. As it was when discussing psychosocial influence, when directly asked, mentors did not believe their

protégés had much if any influence on their classroom practice or philosophy of music education. Yet, when encouraged to talk on the subject, with the exception of one director, mentors did mention at least one way in which their classroom practice, literature selection, or use of equipment was influenced by a protégé. Mentors talked largely about their professional influence on their protégé; thirty-four instances. Mentors did make nineteen mentions of classroom influence.

Mentoring as an Induction Practice

Mentoring literature in education and music education explores the challenges and benefits of mentor-protégé pairings. The participants in this study were asked, based on their experience, if they would encourage other novice band directors to participate in a mentoring program, to describe what they would do differently as mentor, and what a mentoring program would look like if they were designing it. They were also asked to speculate whether or not they thought a mentoring relationship would help improve new teacher retention.

Protégé Perceptions of Induction Practice. In spite of what appeared to have been a less than adequate mentoring experience, Tamara would encourage other novice band directors to participate in a mentoring relationship with a career band director. She asserts that a mentoring relationship “could be an effective relationship - if the people involved were on the same page,” and that could help with band director retention. Tamara suggested regularly scheduled appointments or meetings between mentor and protégé. Based on her experience, she thought the mentor should “[be] a little more involved with the mentee.” In Tamara’s opinion, it is important that the protégé and

mentor spend more time together, She also thought that switching classes with her mentor for a day may help establish a better understanding of each other's needs. She also suggested that a guide for the mentor and protégé, explaining expectations would be extremely helpful.

Joanna was hesitant when asked if she would encourage other novice directors to enter a mentor-protégé relationship. Joanna viewed herself as “doing OK” not having had a mentor, but sometimes wondered how much easier her first two years may have been if she had “a real mentor.” Ultimately, she conceded that she would recommend a mentor, but she could not be overly emphatic, “The mentoring thing might not be for everyone.” Joanna stated that if she were a mentor she would make contact by phone or email and “check-in every now and then.” She implied that checking in was a simple “act of kindness” that should be extended to new directors. Based on her experience, Joanna believes that a negative mentoring experience could make teacher retention worse. She felt a little more “jaded” about the professionalism of band directors because of her mentoring experience. She admitted that her “jaded” attitude is what led her to take the survey: “I think that I might be a little more bitter now, knowing that a mentor should have been doing something for me and wasn't. I mean it's not going to push me out of the profession, but it hasn't done anything to make me feel great about what I do.”

Anthony would “absolutely” encourage other novice band directors to participate in a mentoring relationship with a career FBA director. He thinks, in addition to having an established member of the FBA as a mentor to help one “climb a ladder” professionally, it is much more of a benefit to have the guidance for development in the

classroom and as a teacher. Anthony thinks he would be a little more formal as a mentor. He would keep track of the process a little more and send email more frequently, even though he feels he was “treated pretty well.” When asked to elaborate on “formality,” Anthony stated he would like there to be more email communication and things documented for later use. He reasons that a tangible collection of items and resources from a mentor would be helpful for a novice director. He suggested a notebook could also provide an excellent starting place for future mentors to begin and possibly build a strong mentoring resource. He would also try to get into the classroom more during the day to get a better of idea of what was going on, rather than relying on the novice teacher’s interpretation. Based on personal experience, Anthony is confident that a mentoring relationship could help improve teacher retention. In his case, changes in administration led him to seriously consider leaving his position, but his mentor’s support and reassurance helped him to recognize his own potential and “stick it out.”

If designing a mentoring program, Anthony would be certain to make the initial pairing “a lot less of an auction.” He continues, “...that especially in a profession with such strong personalities, I would say there should be some form of a personality survey. Because, you can’t just stick two people together; you can’t just say OK, this person knows what they’re doing, and this person doesn’t so let’s stick them together.” In his case, he thinks this method worked out, but he has seen it “go awry” for others. Even though he realizes that it might be beyond the ability of the organization, he thinks a committee with appointed or elected members to set up a system and offer resources and training for mentors and novices throughout the state would be beneficial. He also

mentioned that a lot of learning goes on between band directors in social settings, so he summarizes his two most significant points as “Match personalities and make it more social.”

When asked if he would recommend a mentoring relationship with a career band director to a novice FBA member, Jonathan asked to have the term “career” defined. When the question was placed back on him, he defined a “career band director” as someone with years of experience and consistent, successful evaluations. He also thought that it was important the mentor be a successful career band director. Jonathan described successful as “recruiting kids to reach 10% of the school’s population in your program,” and maintaining “a balanced program that includes successful marching, jazz, concert, chamber groups, and guard.” Jonathan elaborated on the characteristics of a successful band: “in addition to being master musicians, it is made up of respectful students, the band room is organized, there is a sense of order and calm to the organization, and they represent the best of what one has to offer.”

Jonathan explained that if he were a mentor, he would be more proactive and seek out novice directors. He believes a mentoring relationship would only help retention if the mentoring director were successful and “has something to offer,” and if the new director is open to guidance. Jonathan offered the suggestion that a mentor have a checklist of things that need to be done for a protégé. He thought that a committee of collegiate educators, mentor directors, and “young directors who have passed the ‘I didn’t quit mark’ but are still young enough to know what young directors need,” would be the best group to develop such a tool.

Matthew believes it is essential for young directors to have mentors who are successful directors. Matthew explained that his mentor and other experienced directors have played a “huge” role in his professional life, and he knows because of the “several older directors who [collectively] have taken [him] under their wing,” that he is now much more confident and successful.

Matthew believes the most important trait a mentor must have is tenacity. If he were a mentor he would use many of his mentors’ techniques, but notes that not being afraid to engage with a protégé is probably a mentor’s most important trait. He also commented on the mentoring relationships of other directors in his district and how he believes that his mentors have done more for him than other mentors have done for his colleagues. Even though Matthew is grateful and respects each of his mentors, if he had a protégé, he would not recommend that they have more than one mentor. He elaborated, “Sometimes having more than one person to go to for advice creates its own challenges. I think I came into my many mentors gradually, and that has worked for me, mostly; but I think if I had been as involved with these two or three directors as closely as I am now during my first year of teaching, I would have cracked.” He clarified that his is not interested in having sole authority over his protégé, but he thinks too many opinions for a novice director could be paralyzing.

Matthew is certain that a mentoring relationship could help improve new teacher retention because recent college graduates need help to understand the professional world. He explained that there is not a way to create in the college environment a true “real world” experience, and without experience and guidance, he understands why many

people would not continue to be band directors. Matthew suggested putting more effort into pairing young and experienced directors.

Larry thinks all novice band directors should be encouraged to “have mentors and utilize them.” He believes his experiences with his mentors have been “incredible,” and he does not think he would treat a protégé differently. He thinks mentoring can help teacher retention by helping young teachers be effective and feel successful. He also mentions that it brings novice directors into the music education community and helps to build relationships between “like-minded” individuals. Larry would like to see new FBA members have a mentor for their first three years. He supposes this would help novice directors learn how the FBA works and how to work within the FBA, but beyond that he thinks mentor-protégé relationships really depend on the individual.

Mentor Perceptions of Induction Practice. Joe stated that, “mentoring is a vital activity to the preservation of the professional bandmaster community.” He exclaimed, “It’s an obligation!” He understands mentoring to be part of what older band directors do for younger band directors because that is how the profession is perpetuated. He explained that, “there were people all through my career that brought me along, that taught me and helped me examine myself.” He is adamant that mentoring should be taken seriously and it is an important component to developing confident, successful band directors. Joe said that he would continue to mentor young directors, but did not think there was much he could add to his current methods of communication. He reiterated that communication, comfort, and desire are key traits in a mentoring relationship and that appropriate pairing can help facilitate those traits.

Based on his experience, Joe believes that a mentoring program will help improve new teacher retention. He recounted that the worst part of his early years as a band director was his feeling of isolation. He is confident that if he had had a mentor he would have felt better about his situation and would have progressed faster as a professional. He explained that he did talk to other novice directors in his early years, but “They were at the same level I was. I wasn’t getting the experienced person who could really create solutions for me that I need[ed] at that point in time.” Joe suggested that if he were to design a mentoring program, it would look very much like what he does with his protégés, namely a lot of conversation, personal time, and observations, as the key components to a successful mentoring program. He admitted it is a lot of work and not easy, but is confident that each component is necessary. He also thought if other directors understood the importance of being a mentor, they would be willing to dedicate the time and energy to a young director. Joe mentioned that he knew people that called themselves mentors, but all they did was tell people what to do. He emphasized that mentoring is much more about listening, being available, and guidance, and thinks that directors who are mentors need to understand that.

When asked if he would recommend being a mentor to other career band directors, Jeff replied, “I don’t know that I’d encourage just any band director to be a mentor. I think you have to have an interest and the temperament to be a mentor.” He would not recommend it to anyone that was not willing to put in the time and energy mentoring requires. He admitted there were times he had to give up something he wanted to do for his band to help a young director. He could not quantify how much time he

thought he gave up, but did notice the time he committed to his protégés was sometimes time lost from his own band. He also expressed that some directors were more “needy” than others were. He explained that he has had protégés that have been on both ends of the spectrum, some who would almost not make a move without advice, and others that would not listen to any advice. Jeff would mentor a young director again if he were asked, even though he cannot recall if he has ever officially been asked to be a mentor. He again described how he usually meets his protégés through another director and jumps into the role of helper or advisor. He reiterated that no matter the case, as a mentor he recognizes that each young director is different and that he would always try to meet his or her needs as individuals.

Jeff stated that, “Any GOOD mentoring relationships between band directors can help with new teacher retention.” He also qualified that he was not confident that the FBA is setting up good mentoring relationships and that he did not think school districts were doing much better, “I know in our school district every new teacher is assigned a mentor. Well, an English teacher isn’t going to do much for a young band director.” He was sure not to disparage English teachers, but he explained that in his opinion, there are few English teachers who understand how to run a band program.

Lisa thinks all active, successful band directors should mentor young directors. Lisa defined successful directors as those “who have earned Superior and Excellent ratings with their bands and are also participating members of the FBA.” Lisa enthusiastically stated that she would mentor novice band directors in the future and would continue to base her mentoring techniques on the individual she is mentoring. She

believes mentoring can influence new teacher retention. She thinks the success of a mentoring relationship ultimately depends on the new teacher. Lisa clarified, “If a teacher is open, yes it can help - I have seen this work and not work in my district.”

Gloria stated that mentoring was important to young directors, “It’s a worthwhile cause...[new directors] seem to know a lot about music, but, not a lot about running a band program.” She added that being a band director is something that band directors need to teach other band directors. Gloria would mentor another novice director should she be asked, but she would not take a protégé who was affiliated with a prior program of hers. Gloria is not convinced that a positive mentoring relationship could do much to influence new teacher retention. She expressed that a significant relationship could help novice directors to feel more confident and enjoy what they do, but she is not convinced, however, that it would be enough to overcome other deterrents. She listed low salaries as a large deterrent and stated, “I’m not sure why anyone gets into teaching.” Gloria admitted that she regrets, at times, not having more money, but liked being a band director.

Bryan recognized that his current experience with his protégé was “not typical,” and he would encourage other directors to be mentors. He would mentor again if asked, but he asserted that he would like to spend some time with his potential protégé before they were paired. He thought it was important for him to know if he had something to offer the new director and if they were open to help. He explained how he would begin with his next protégé, “I would want to have a better connection on a personal level before I was assigned to a particular person as a mentor. It’s not that I feel that I have to

be able to best friends with a protégé, but I feel there has to be a certain rapport for the mentoring relationship to work.” He thinks mentoring relationships can be helpful to teacher retention, but does not think the FBA is currently running an effective mentoring program. He admitted however, that he is basing his opinion on how he sees things in his district, and he is not familiar with how mentoring happens throughout the state.

If asked, Kevin is not sure if he would mentor another novice director. He says he would encourage some directors to be mentors, but does not think mentoring is for everyone. He thinks that one must enjoy being with and engaging other people to be a mentor, as well as being good at his craft and organized enough to another. Kevin explained that he is hesitant about taking on another protégé because he was frustrated by “the whole attitude and process.” He was frustrated because he knew he could do more for his protégé than he did and he would have liked to have been encouraged more by the FBA to support his mentee. He stated, “I don’t feel like the FBA has done much, ever, to encourage or support mentoring.” He also commented that he would not refer to his current mentee as a protégé because, “a protégé is someone that continues along the same line as the mentor, spreads a shared understanding.” If Kevin were to mentor again, he would want to know his mentee a little better before agreeing to be a mentor. Kevin speculated, “If a protégé is open to the relationship, a mentor-protégé relationship can help keep new teachers.”

The Perceived Impact of Mentoring on Anticipated Longevity

According to Ingersoll (2001), job dissatisfaction is a primary reason for teachers leaving the field. Ingersoll (2002) also reported that a critical component influencing a

teacher's decision to leave the profession is age. It has been consistently found that younger teachers have a higher attrition rate than their older peers. Based on this information, it was important to discern the general job satisfaction of protégé participants. Participants were asked if they felt successful in their job, if they were satisfied with their job, and if they felt their mentor contributed to their induction into the music education profession.

Protégé Perceptions of Mentoring's Impact on Anticipated Longevity. Tamara believed she was successful at her first job because of what she did for her students and the development of the program, but because of poor MPA (Music Performance Assessment) ratings, believes the FBA would not have considered her program or her to be successful. Tamara described her middle school band job as less than satisfying due to the challenges of the student population and her administration's lack of support for her program. She did not believe that a more effective mentoring relationship could have changed how she felt about her first teaching job. Tamara explained that her FBA mentor had a very limited role in her professional life. With the exception of a few classroom management pieces, Tamara believed she did not receive any practical information from her mentor and did not believe that her mentor helped her to have a more positive work experience. She did not discuss classroom management, day-to-day operations, parent issues, paperwork, or administrative problems with her mentor. Tamara questioned longevity as band director. She does not want to appear as if she is not interested in her current high school band assignment, but admits that it might be too demanding with regard to time commitments when she is ready to start a family. She ponders being an

elementary music teacher but is not very sure of her future.

Tamara mentioned, however, that she believed her mentor and other “older band directors,” could have helped her to feel more confident about her life-long career choice if they appeared more interested in what they were doing. Tamara described her mentor, “He’s not very excited about what he does or doesn’t share very much. I don’t know that I want to be like that when I’ve been doing this for 20 years or so ... it seems like going to the band room is like going to any other job...I just don’t want to ever feel that way about being a band director.” Observing older directors contributed to Tamara questioning if she could be a career band director.

Joanna is satisfied in her current position and believes the band is “moving in the right direction.” She also thinks she will be a band director for her entire career, even though it was hard for her to project thirty years into the future. She does not believe her mentor influenced her feelings about her satisfaction in her current job or her plans to be a career-long band director.

Anthony is generally satisfied and feels successful as a band director. Anthony believes his mentor has played a large role in his professional life. As she was a district officer in the FBA, she integrated him into district committees and responsibilities right away. Anthony is confident that the committee work helped him to develop the skills needed to deal on a professional level with other directors, without being too demanding for a first year director. The committee work his mentor offered him helped him to interact with other directors and to develop professional networks in a manner that would not have happened otherwise. Working in an exceptionally large school district, Anthony

felt that having a resource network of directors who have a variety of experiences and play a variety of instruments is important. Anthony considered his work experience to have been more successful because of his mentor; not only because of her technical contributions, but also because of the “emotional side.” Anthony felt it was important when he was feeling “worn down,” to have an experienced and knowledgeable person to affirm that he was good at his job, and it was just a bad day and he just had to move on. He would like to believe that he would be a band director for his entire career. He credits his mentor for helping him to feel positive about his job and potential longevity in the profession. He explained, “I know if it wasn’t for her, I wouldn’t have made it through some very dark times and wouldn’t feel as confident or as hopeful as I do now.”

Jonathan considered himself very successful in his teaching assignment. While he thought the program still had room for growth, he was satisfied with his and the band's progress. He “absolutely” believed his mentors contributed to how he felt about his position; because they were, and are, “always there” anytime he needed anything. They helped him to make tough decisions by providing him with the information he needed to make those decisions, and he stated that he went to them “constantly” for direction. His mentors were exceptionally helpful with “parent issues,” which were many of the issues for Jonathan. He believed his mentors were critical in helping him to understand the viewpoint of parents and how to “smooth out issues,” communicate, and resolve conflicts. He was confident that the skills he learned from his mentors and at that assignment will be beneficial for his entire career. He is confident in his career choice and is sure that he will be a career band director. Jonathan believed because he had excellent

mentors he is more confident about his chosen career path.

Matthew was mostly satisfied with his job, but wondered if he can stay for as long as he would like to stay, considering the administration. He believed that as long as he was contributing positive things to the band, being supported, and challenged, he would stay indefinitely. Matthew confidently stated that his mentors certainly contributed professionally, personally, and socially, to the way he felt about his position. Pondering his longevity in the profession, Matthew almost sadly wondered aloud if he could make being a band director his life-long career, “ I would like to say that I will be a band director for 30 years. I mean I really love what I do. But honestly, when I hear the older directors say how much worse [being a band director] has gotten since they started teaching and I’m having such issues now getting the support I need. I don’t know that I can last for 30 years.” Matthew reiterates that his mentors contributed to his feelings of success, but he was not sure that those feelings could buoy a career for 30 years. He explained that because of his mentors, he felt successful, but his mentors also led him to question what the next 30 years might hold for him if he remains a band director.

Larry considered himself successful in his teaching assignment and was satisfied in his job. He was confident that his mentors helped him to be a more successful band director, “The knowledge and time that my mentors gave to me has helped me be a much more successful director. I think feeling successful helps me to be proud and happy. These individuals helped me learn and continue to help me learn how to be a successful director. I have recordings of my ensembles prior to these individuals coming into my life and recordings of the ensembles after they began working with me. The difference is

quite remarkable.” Even though Larry stated that he did not get his mentors through the FBA, they all were or had been FBA members and each played a “huge” role in his professional life. He discussed practical day-to-day operating procedures, classroom management, and administrative issues with his mentors. He believed that he was much more effective in dealing with student behavior, working with parents, and understanding and working with school administration because of his mentors. Larry was confident that he would be a lifelong music educator. He included that he would like to conduct high school and possibly college bands as he grows in his profession. He also explained that since two of the people he considers his mentors were also his band directors when he was a student, they have been tremendously influential in his desire to be a career-long band director.

Mentor Perceptions of Mentoring’s Impact on Anticipated Longevity. In general mentors had very little to offer regarding a protégé’s anticipated longevity in the profession. Bryan offered that he though mentoring could be valuable, but thought pairing practices were a large obstacle in current practice. Gloria shared a similar response to Matthew with regard to mentoring and career longevity. She believes that good mentoring can certainly help support a young person in getting a good start on their career, but is concerned about other factors, such as salary and working conditions, leading band directors out of the profession. Joe was the most optimistic about mentoring improving teacher retention. Joe recounted that his first years of teaching were his worst in every respect. He knows that having a support system was the only thing that “got [him] over hump,” even though his support system was a group of peers, not experience

directors. Joe expressed that if young directors would have faith in their mentors and mentors would take the time needed work their protégés that most young directors would feel and be successful. He thinks that feeling of success would keep many band directors in the profession.

Analysis - Perceived Impact on Anticipated Longevity. Neither protégé nor mentor directors had much to say about the influence of mentoring on anticipated longevity in the field. Protégé interviews were coded for anticipated longevity six times, with two protégés making no comments. Only three mentors commented on anticipated longevity with regard to protégés, four times. However, every mentor recalled that they were interested in mentoring because they either thought a mentor was the reason they were successful and still in the program or realized having a mentor would have made their young professional life much better and wanted to provide that support for a young director.

Mentoring Support and the FBA

Ingersoll and Smith (2004) found an association between whether beginning teachers received induction and mentoring support and their likelihood of remaining in the field. Kram (1985) agreed that mentoring support can be beneficial to young employees but also remarks about the importance of qualified mentors being the most effective and employers making significant effort to support mentor development. Mentors and protégés were asked if they thought there was anything the FBA could do to support mentors and mentoring practices among its membership.

Protégé Perceptions of Support from the FBA. As did most participating novice

directors, Tamara suggested that pairing of mentor and mentee be given more attention. She acknowledged that personalities are a significant part of the success of a mentor/protégé pairing and reiterates that a guide for mentors and protégés would be “very important.” In her closing comments, Tamara stated that she has “seen mentors that think they don’t have to do anything. They sit there and wait to be asked questions.” Her contention is that first year directors do not know what they do not know, and mentors must engage them. She is sure that mentoring could be a very good thing for novice directors if both parties understood their responsibilities. Tamara also noted that she and her FBA mentor did not maintain contact beyond her first year of teaching.

When asked how a mentoring program should look, Joanna described a program that would first be identified as a program. She explained that instead of randomly assigning pairs, she would like to see young directors presented with a brief description of what a mentoring program could do for a young director and to then ask who would like to participate. She suggested that asking new directors if they would like to have a mentor and having potential mentors and protégés spend a few minutes together after the meeting to get acquainted would be a better way start, than what it currently going on in her district. When asked for additional comments about mentoring practices in the FBA, Joanna replied, “it’s sad.” She continued, “ It’s just sad that such little attention is given to mentoring. In undergrad we had discussions about how mentoring was great for kids, you know, peer mentoring. I am sure it could be a great thing for band directors, too. It’s just sad that the FBA doesn’t have the interest in young directors to do a better job.”

In his final thoughts regarding mentoring practice and the FBA, Anthony stated

that the FBA could do more to make the program a success. He thinks a statewide network of mentoring chairmen from within districts could develop ideas, tips, and procedure that could be used as a model for mentors and their protégés. He assumed that there are so many different things taking place right now throughout the state that few of the mentoring programs or pairings are particularly successful. He thinks the most urgent issue that needs to be addressed right now is to develop a mentoring plan and disperse information.

In Jonathan's final comments, he stated that mentoring is an ignored practice in the FBA. He clarified, "A lot of directors complain about what's happening or about what's not happening in the FBA, and they just need to get in there, when these guys are young to fix it." Jonathan believes it is the responsibility of veteran directors to teach the young directors and show them what they need to know if they want to influence the future of their organization.

He does not think, however, that just any career band director can or should be a mentor. He knows that there are directors who have been teaching for a long time, that in his opinion, are not good band directors. He is grateful that he was connected with a successful band director at his first FBA meeting because he thinks that some of the other directors who volunteered to mentor him are "barely hanging on themselves." He maintains that not everyone who wants to be a mentor should be a mentor. Jonathan thinks mentors should meet certain criteria, in the same manner that adjudicators for the FBA meet criteria. He asserted that his mentoring experience is more the exception than the rule. He continued, "I have friends from college who are SO JEALOUS of my

relationships with my mentors. As a matter of fact, my mentor has kind of taken on a few of my friends from college. Their FBA mentors were really non-existent.” He also, however, conceded that sometimes he sees young directors get upset when their mentors give advice. In summarizing his thoughts about mentoring practices in the FBA, Matthew expressed that mentors are valuable, but the process and quality of experiences seems to be inconsistent between districts.

Based on his experience, Larry perceives the FBA as lacking in its care of young directors. He explained that the process of pairing mentors and mentees seems inconsistent and that little effort is made to introduce young directors to experienced directors. He explained, “For example, the first district I taught in offered me no mentorship, while the district I am currently in makes sure all new directors to the district, regardless of experience are offered a mentor their first year.” He stated that in his current district, mentors and protégés volunteer and then are paired. He would like to see, however, a more dedicated effort by the chairman, or through a committee, to pair young and experienced directors.

Mentor Perceptions of Support from the FBA. Like the protégé participants, the mentor participants had several suggestions for the FBA on developing a successful mentoring program and support network for young directors and mentors. Perhaps because of their experience, mentor directors had more suggestions, comments, and concerns directed towards the FBA and their part in mentoring novice directors.

Joe would like to see the FBA take mentoring “more seriously.” He would like to see a cooperative mentoring program between universities and the FBA. In Joe’s opinion,

the link between universities and the professional organization is essential to getting young directors to embrace the concept of mentoring. He remarked that school districts spend a lot of money on mentoring programs for classroom teachers, and thinks that should be a cue to the FBA about how vital it is.

Jeff is skeptical about mentoring relationships being developed through the FBA. Even though he thinks mentoring could help with new teacher retention, he is not sure that the FBA is currently providing the assistance that is required. He explained that if he were to design a mentoring program it would not be overly formal. He would not want to see a program that involves a lot, if any, documentation, he feels band directors have too much paperwork to keep up with already. He would like to see, perhaps, a guidebook or suggestions on how to be a mentor and mentee. He thinks if each person in the relationship understood their role a bit better, young directors would be more willing to ask questions without fear of being stigmatized. Jeff was not aware of the FBA participating in the mentoring movement, but thinks that they should. He knows there are many talented directors in the state of Florida with a lot to offer young directors.

Lisa would like to see an organized mentoring program in the FBA. She is confident that mentoring is taking place among band directors, but would like the FBA to provide more support for mentors and protégés. Lisa explained that she thinks the ideal mentoring program should: have some structure, pair directors in close proximity, match teaching assignments if possible, include observation time for the pair, written information and examples of policies, letters, forms, and other documents new directors need to generate, and common meetings for all novice directors in a district. Lisa

elaborated on the common meeting, “There needs to be an experienced voice to guide them, but they talk so much more when there are others in their same boat. They don’t want to talk to somebody who is not one of them.” She suggested technology could be used to connect young directors if they are not close to other directors.

If designing a mentoring program, Gloria would spend more time pairing mentors and protégés. While not a fan of paperwork and rules, she would like to see a guide or set of expectations for participating members. She thinks this would help mentor and protégés better understand each other’s needs and roles, as well as, possibly helping young directors be more open to taking advice. Gloria would like to see the FBA take more interest in new directors. She noted that, sometimes, at the first meeting of the year, it is easy to spot the new directors because they are “wide-eyed.” She explained how the FBA has many policies, practices, and rules that need to be explained to new directors. In Gloria’s opinion, this should fall on the FBA district chairman. Even though Gloria does make sure her protégés tend to their FBA business, she feels, as a mentor, her job should focus more on helping her protégés deal with “other” issues that arise for novice directors.

Bryan would like to see some guidelines for the district chairmen on how to pair mentors and mentees. He cannot offer a suggestion for what those guidelines would be, but suggested a job description, at least for the mentor, would help choose the best mentoring candidates. He would like to see a greater effort made by district chairmen to pair mentors and protégés based on their personalities.

Kevin described mentoring as “a very personal dynamic between two people.”

He suggested that a successful mentoring program would give a lot more attention to appropriately pairing mentors and mentees. He expounded, "I know it sounds a little corny, but maybe there needs to be some sort of social mixer to see who naturally gets along and then assign or pair directors." He continued to describe other elements that would build an excellent mentoring program, "I also think having a few guidelines for both would be helpful. Something simple about what each one could do for the other. It could help both be more open to each other." Kevin would like to see the FBA have a better-organized mentoring program. He would like to see something that would help the mentor and the mentee better understand their roles. He recounted his first role as a mentor, "When I mentored my first young director, I think I had been teaching for about 10 years or so. I'm not so sure that I would have even noticed that my mentee wasn't interested in having my help." He suggested that if the FBA is going to provide mentors, the FBA needs to have more discussions about mentoring. He believes that having mentors is a good thing for the organization and does not know exactly how the organization could make improvements, but was sure "almost anything would be more helpful than what is happening now."

Analysis - Mentoring Support from the FBA. Mentoring support was coded under skill development because mentoring as a skill has received a lot attention in education and the business world (Conway et al., 2003), (Ahern, 2003). Protégés and mentors were not conclusive or specific in their recommendations to the FBA, however, every interview participant believed there was more the organization could do to support mentoring and mentors. Mentors and protégés made twenty specific mentions about what

could be done for mentors; including offering guidelines, training, or other resources. Support, roles, pairing, and support for mentor were codes that appeared in the text describing what the FBA could do to improve the current mentoring situation.

The Mentoring Relationship

Relationships

The mentoring relationship is important, because as Weasmer & Woods (2000) and Krueger (2000) explained, physical, social, and professional isolation contributes to attrition among all teachers and teacher retention may be enhanced through collegial relationship between teachers. Protégés and mentors, in this study, revealed a range of experiences and viewed the quality of their relationships in a variety of ways.

Protégé Perceptions. Protégés were asked to describe their relationships with their mentors and to assess the characteristics of their personalities and their circumstances that contributed to the quality of their relationship.

Tamara explained that initially, her FBA mentor was the only band director she knew in her school district so she called upon him all the time. As she grew to know more people in her area and had others to turn to, she stopped calling him, so communication outside of the meetings and activities stopped. She was sure that her efforts are the only reason there was ever any communication between herself and her mentor. Tamara thought that her personality helped her have the little bit of a relationship that existed with her mentor because she was not afraid to ask questions and is not shy. Also, because she was not shy, and deemed herself to be “musically independent” she found other educators to go to for assistance. Eventually, there was not a need to call on

her mentor. She also asserted that her mentor's "laid back" nature contributed to his laissez-fair approach to their relationship. Tamara did not have any expectations of an FBA mentor, so she did not feel let down by her mentor, but recalled thinking, "in college people who were in charge of you were a lot more hands on." Initially, Tamara felt her mentor did meet her needs as a director, but as she has matured as a professional, she feels he did not.

When asked what her part was in contributing to the kind of relationship she had with her mentor, Joanna admitted that her new job was so demanding that she did little to build the relationship with her FBA mentor. Joanna stated, "I am sure that there is more I could have done to develop a relationship with my assigned mentor, but the job was a total rebuild in the middle school and high school." Upon reflection and a year removed from her first days on the job, Joanna believes she could have used "anyone's advice or help." She stated, however, that she was too busy to call or ask, and by the time she was able to "come up for air," she had made it to April with her network, so she thought she was doing well. When asked to reconsider if there was nothing her FBA mentor could have offered her, she stated that her mentor's bands "were average or better, but nothing stellar." She continued by suggesting that because of his experience he could have offered some advice, but she was not interested in developing a relationship with someone who was not interested in developing a relationship with her. Joanna considers herself an independent person and did not consider it a "big deal" not to have a mentor. Joanna did not feel she knew her assigned FBA mentor well enough to guess what characteristics he possessed that lead to the demise of their relationship. However, she

guessed that he could be very independent as well. Since Joanna did not attend college in Florida, she was unaware of the FBA and its processes. Therefore, she had no expectations of her mentor or the organization.

Anthony is still in regular contact with his mentor and described his relationship as more friendly and collegial, now, which is more extensive than when he was a student teacher. Even though he and his mentor do go out socially on occasion, most of their discussions are about professional development and teaching. Anthony believes his strong personality, passion for his vocation, and frequent phone calls to his mentor helped him earn her respect and form a positive relationship with his mentor. Anthony views his pairing with his mentor as highly complimentary; they each bring different but complimentary things to their relationship. He also maintained that while they “are both on opposite ends sometimes,” his mentor is dedicated to his success and that of all young music educators. He stated that his mentor did not believe “we should have to figure it out on our own.” He admitted that both he and his mentor have “strong” personalities, but in his case, it has worked to their advantage. Because of his prior relationship as a student teacher, Anthony had certain expectations of his mentor, and they were met. He expected a mentor to be “someone who is going to steer you in the right direction, and that is what she’s done.”

Jonathan characterized his mentors as two “completely different people” who take “two totally different approaches.” The mentor who was his feeder director was much looser with the students and advocated for being “yourself” with the students and to “relax and have a good time.” Jonathan was careful to note that all interactions were

appropriate, just relaxed. His other mentor, his former cooperating teacher, is decidedly strict and promotes a very professional distance between students and the director. He conveyed this mentor's philosophy as being, "when you are a band director, you wear this mask of being a band director, and personal and home and all of that other stuff is separate. You don't share that with the kids. When you are there, you are there and focused, and just hammer it out."

Jonathan described the relationship with his feeder director as starting as a professional relationship that has turned into, "a true friendship." He described his relationship with his former cooperating teacher as a relationship that started out as an apprentice-master, but has evolved into something more, a friendship. Jonathan still views his relationship with his former cooperating teacher as apprentice/master and "wouldn't dare go beyond that." Jonathan asserted that he has influenced the relationship with his mentors by "always picking up the phone." He elaborated, that even though they did not call often to check on him, he was told to call whenever he needed anything, and he did. Jonathan partly attributed his outgoing personality as one characteristic that contributed to his successful mentoring relationships. He did not have an issue with picking up the phone and calling for help when he needed it. He and his feeder pattern mentor played the same instrument, so that was another area of almost instant bonding and a shared viewpoint on many musical areas. He and his cooperating teacher/mentor did not always share the same viewpoint, so he felt he learned a lot from him about how to see things in a different way. He also realized that his ability to work with anyone and to be humble in front of experienced directors was probably a beneficial trait.

Jonathan thinks that having two mentors on opposite ends of the spectrum gave him the opportunity to build his own model of the kind of band director he wanted to become. He is perplexed when trying to decide if his relationship with his mentors met his expectations or not. He reflects that, in some ways, his mentoring relationships were more than he could have ever expected in terms of knowledge. He conceded, however, at times, it was also less than what he had hoped for concerning help or advice. He explained that there were occasions when he felt he needed more time and attention than his mentors were willing to give.

Matthew declared that he has a “great” professional and personal relationship with his mentors. He described his FBA mentor as, “not quite old enough to be my mother, but she’s like a really cool Aunt that knows a lot about what I do.” In a light-hearted fashion, Matthew conveyed that he feels his contribution to his mentoring relationships was “comic relief.” He expressed that, in a good-hearted, yet supportive manner, his mentors found it a bit amusing that he did not know what he was doing when he started teaching. For example, he recounted, “I gave this student a French horn and he really couldn’t figure out which end to blow into. Well, when I told this to my mentor she thought it was hilarious. I was horrified and she’s laughing at me! That seems to be pretty typical of what goes on. It’s all in good fun – they just like teasing the new kid.” In a more serious tone, Matthew expressed that his being open to his mentors was a key factor in developing meaningful relationships. He commented that other young directors in his area were not as open as he was. From his perspective, he seemed to think that young middle school band directors were much more open to the advice and help of other

directors than were the young high school directors in his area.

Matthew thinks that his mentor may have been a better mentor, more nurturing, because she was a woman. He shared that even among the three directors he considered his mentors, his FBA, female mentor appeared more interested in his “vision” for himself, both personally and professionally. He added, “Don’t get me wrong, she’s a great trouble shooter. She can tell me how to fix or manage things immediately and precisely, but, when we’re talking about next year or five years from now, she is more likely to start with, ‘Well, what do you see for yourself as the director? What do you think is best for the kids? Are you willing to sacrifice that much time?’ You know more probing questions.” He stated that his other mentors are more direct and tell him what they think he should do. He also conceded that each of his mentors eventually is concerned about what he wants and his views, but he remarked that his FBA mentor usually starts there. Matthew believes that his mentoring relationships are much more than he could have expected and that his mentors will always be part of his personal and professional life.

Larry stated, “I have great professional and personal relationships with all of the individuals who mentor me. In addition to being respected colleagues, the time they have spent working with me and my ensembles has resulted in very important personal friendships.” He thinks that he has helped in forming these relationships by just being open to advice and willing to ask questions. He also suggested that his willingness to try techniques, report back, and discuss with his mentors what happened was helpful. Larry thinks with regard to his personality, his determination to get things right and to gain as

much knowledge as possible helped him to seek and develop mentoring relationships. Musically, he knew that each mentor had something to offer him, and he was willing to learn. Larry earned his bachelor's degree in music performance, not in music education. He believes this lack of pedagogical education drove him to want to do better and contributed to developing strong relationships with his mentors because he has helped each of his mentors with their low brass sections. He is convinced that since he was able to contribute something, as a professional, to his mentors, that the relationships developed in a professional manner.

Larry described his mentors as directors who “are very open and friendly individuals with a genuine interest in music and teaching. Their interest in teaching extends not only to students but also to other directors. I also believe that these people all genuinely care about what they are doing, and the people they are doing it with.” Larry described his mentoring relationships as being “far beyond” what he thought they ever would have been. He never thought his middle school and high school band directors would ever become “two very dear friends and trusted colleagues.” He never would have imagined that meeting for a cup of coffee, talking about tuba embouchures, or having a discussion with one's sight-reading judge would develop into close, personal, and mentoring relationships.

Mentor Perceptions. Mentors were asked to describe the relationships they had with their protégés. The following questions were addressed. Had the mentors felt they offered their protégés a valuable experience? How did the mentors perceive their personality or traits and their protégés personality or traits as influencing their

relationship? Did they perceive their relationship as mutually beneficial?

Joe stated that he strives for a collegial relationship with his mentees. He explained that he wants to be perceived as a helper, not supervisor. Joe thinks it is important that his protégés understand that he is their advisor not their supervisor. He clarified, “it’s important that they understand that I’m just an advisor and that they’re in the room everyday and that they have to make decisions based on their program.” As the district’s lead music teacher, he often participates in the interview and hiring process for new band directors, so he often begins to form relationships with mentees from the very beginning of their employment. As he has done with other protégés, as soon as his protégé was hired, he invited the director to his home to begin planning a successful start to the school year and to learn about his protégé. Joe believes his collegial approach is a successful approach for anyone who is interested in being mentored. He suggested, however, that if one does not respond to his approach he does not know how to go about mentoring in a different way. He does not think going to a young director’s principal or putting pressure on someone to talk to him is going to be a successful way to build a productive mentor-protégé relationship. He was confident that his current protégés were getting a lot of benefits from their relationship and were interested participants. He also admitted however, that he has worked with directors in the past who have not been so interested. Joe elaborated, “I’ve had directors in the past who are assigned to me and you never hear from them, or you’re constantly chasing after them to make them do something correctly; or you don’t hear from them until the house is on fire.” He reiterated, “This has to be a relationship that [the mentee] wants. They have to want to be

helped or advised. They have to want that kind of contact. Some really do, and some really don't care.”

Joe suggested that even with a vast sum of knowledge on the part of the mentor, that information is not valuable if the directors do not get along on some personal level. He believes that without the personal connection the protégé will not be open to the suggestions of his mentor. Joe believes the success or helpfulness of a mentoring relationship is dependent on the protégé and their openness to the experience. He explained that new directors could have a lot of fear about being judged by a mentor, and this compels Joe to be very accepting of the skill set of each director and to help him or her plan a course of action by suggesting, instead of telling the director what to do. Again, Joe explained that the protégé has to want the help; throughout his career Joe has had some remarkably successful mentor-protégé relationships and some not terribly successful. He elaborated, that it depends on their ability, their personality; it depends on their openness; “There's a lot of detail work in this kind of thing. You know, it's not predictable. It's like any endeavor with human beings. You know we look at things and say, ‘OK, this should be happening now, but it's not.’ OK, Why? You know sometimes it's real simple and sometimes it's real complex and sometimes it's just a matter of communication or a lack of communication. There's just a myriad of reasons and reasoning about why something is going the way it is.’ Joe viewed his current protégés as being particularly open to suggestions, ambitious, and possessing a desire to succeed. He acknowledges that it takes a lot of character for one professional to open oneself to scrutiny by another.

Joe believes experience is the greatest personal characteristic and openly shares it with his protégés. Joe emphasized that since he has taught in middle and high school, he has a great deal of information to share. He explained that most young directors are “green,” and continued, “ they are very eager and they have some real musical skills, but what they don’t know could fill volumes.” He was sure to clarify that he did not want to appear condescending. He recognized that this is a condition of their age and inexperience, not ability. In Joe’s opinion, he has contributed to a successful work experience for his protégés by helping them with classroom and parent management, being present at meetings and at concerts to bolster confidence, and offering suggestions on appropriate music for district assessments. He described how he helped his protégés select music that is appropriate for their ensembles, and how one of his protégés was impressed by his ability to pick out potential rehearsal problems in a score, but Joe admitted to the protégé, “it is not a skill as much as it is experience.” Joe also believes that his personality contributed to developing a successful mentoring relationship. He considers himself an outgoing and “not overtly intimidating” person, he tries to be a skilled listener, and is available to his protégés. Joe described how he thinks having a mentor can be intimidating for a new director. He does believe, however, that he has been a mentor for enough people that he can overcome these pitfalls.

Jeff described his relationship with his protégés as being the same as his relationships with each director in his district, professional, but friendly. He considers himself as a helpful mentor, but not overbearing. When meeting a mentee for the first time he tries to meet him or her in a casual environment, usually for coffee, but not in a

band room. In his opinion, meeting outside of the school is a much more cordial way to start a mentor-protégé relationship. Jeff believes that being a mentor is helpful in the same way being in any healthy relationship is helpful. "It makes me a better person which makes me a better director." Jeff admitted, however, that he has had two or three protégés that he considered not to be pleasant people in general, and, therefore, his experience with them was not particularly pleasant. He explained, "even though they weren't pleasant people or particularly professional, I learned about people from my interactions with them, and that's a positive thing." Jeff stated, that no matter the situation, he was always trying to do "God's work." He elaborated, "...everything I do stems from [God's work]. I know we can't talk about that in a public school, but that truly is the foundation for everything I do."

Jeff explained that he has had so many protégés over the years, that he could not describe each of them. In trying to expound on some general similarities among all of his protégés, he stated, "I would say it is their lack of fear and eagerness to learn... They can't be afraid to ask questions or be afraid to NOT know all the answers." Jeff expounded that even when he can see that novice directors need help, he does not rush in and fix things for them. To clarify, he described a situation with his current protégé, "So, we went out for coffee during a county in-service and talked about what's going on in her program. We've exchanged a few emails, and I ask questions to get her thinking about what's going on... But, I won't just call her up and say, I think things are going poorly, this is how you fix it." He explained that his current protégé had issues to overcome because she waited too long to ask for help. He continued to describe how he thought

some of the mistakes she made could have been avoided if someone would have given her the correct advice. Summarizing his relationships with his protégés, Jeff stated, “I never have any expectations about my relationship with young directors. I am just there to serve if they need me.”

Lisa described the characteristics of her protégés that most influence their relationship as “frustrating.” at times, some protégés seemed closed to her suggestions and advice, yet open at others. Some wait too long to try new techniques with their bands, and how some just turn off to mentoring for apparently no reason. She understands her frustration and realizes that most novice directors are trying to be independent but, “they need to know when they need some guidance.” She admitted that she is also a perfectionist and “can’t stand when things are - just good enough.” She has also noticed that novice directors who were educated outside the state of Florida appear to be more open to help. In generalizing what she has observed in her protégés over the years, Lisa explained, “It seems that if [protégés] are a more unassuming person by nature, they are more apt to ask questions or text or email me. If they are a little more arrogant or conceited they think they know everything.” Lisa summarized, “... the over-riding issue with many [novice directors], is they just have so many preps and so much going on, they don’t know where to turn.”

Considering the obstacles and individuals, Lisa stated that most of her relationships with her protégés are what she expected. She admitted that there is an occasional surprise, but usually her relationships are what she expects because she works to make them that way. Other than the intrinsic, altruistic feeling, and believing that she

is supporting her entire district by supporting novice directors, Lisa does not recognize other benefits, for herself, through mentoring. She also stated, however, that her mentor – protégé relationships are helpful to her by easing her frustration. She expounded, “I’m that type that gets very, extremely frustrated when I see that things aren’t going well for other people. Especially, when I know that I can help them! So I think it calms me down a little bit when I think about helping [novice directors] by giving them just a little bit of help or knowledge.” She also remarked, “Because when I came on, I had a science teacher. That’s what happened to me. I was so frustrated.” Lisa also pointed out that she thinks regular classroom teachers offer very little subject area support for new band directors.

Gloria described her mentoring relationships as extremely cordial and very professional but deeper with the middle school director than with the high school director. She explained that perhaps she felt like there was a deeper relationship with her middle school director because they are both women. She also stated that her middle school protégé asks more questions. She compared her two protégés: “I usually try to tell her [the middle school director] why I’m suggesting something, but if she doesn’t understand it, she’ll ask questions. Whereas with my high school guy ... I make a musical suggestion and he’ll say, ‘OK, I understand,’ and that’s usually about it.” She added that they do talk in greater detail on nonmusical issues, but in her opinion, her high school protégé never seemed as interested in her history, or the experience behind the decision making process as her middle school protégé. Gloria continued, “So, I feel like his interest is more superficial – just tell me how to fix it, but she is more interested in a

deeper understanding.”

With both protégés, Gloria presumed that her age and outgoing and nurturing character helped to form her relationships with her protégés. She amusingly added that she has been accused of being aggressive, but is confident that her being outgoing with young directors serves most novice directors well. She believed it was her aggressive nature that helped her form her current relationship with her middle school director. When elaborating on her protégés’ characteristics that contribute to their relationships, Gloria asserted that she and the middle school director were “two peas in a pod.” She described her relationship with her middle school mentee as “ideal,” and remarked, “Whenever I take on a young director, I would say the relationship that I have with her is the kind of relationship I’m shooting for; sometimes it happens, [and] sometimes it doesn’t.” Gloria emphasized that her relationship with her high school protégé is not an unhealthy relationship, just more distant than she would like.

Gloria surmised that perhaps the high school director appeared to not be interested in her opinion because he was not capable of doing the things she suggested or because of their gender difference, and because they teach at different levels. Because she and her middle school mentee dissolve from professional discussion into “girl talk,” that they were closer on a personal level. She thought gender could be an issue with her high school director because they do not have the opportunity to share “girl talk,” but she also thought it could really just be “snobbery” on the part of the high school director. She sometimes thought that her high school protégé felt, “How much could this middle school director know about music?” She formulated this view because he did not come to her

often with musical questions, but would ask about program and students issues. As she described her thoughts, “ If I offer something musically, he listens politely, but he doesn’t really seem to connect with me the same way as when we’re talking about other things.” She also offered that she could be “a little threatening to her high school protégé.” She recounted a conversation where she “went off” about how she did not like the type of marching band show he had chosen for his group, and after reflecting upon that, she acknowledged how that could have appeared aggressive towards him. Gloria did not want to appear unpleasant or condemning and offered that it could just be her perception. She admitted that after she shared her feelings about the style of marching band show her high school protégé had chosen she did not offer her musical concerns with him because he did not “seem open to it.” Ultimately, Gloria viewed her relationship with her protégés as “mutually beneficial.” She believes even though she has had different relationships with each of her protégés, she believes she has always had something positive to offer them, and she had benefited from working with novice directors because require her to frequently reflecting on what she does in her own band room.

Describing his relationship with his protégé Bryan stated quite simply, “I don’t feel like I have much of a relationship with my protégé.” He clarified by explaining that it was not antagonistic and they did talk to each other at FBA meetings or anything, but as he described it, “We just don’t have what I would consider a mentoring relationship. He doesn’t seem to want or need my input, and I see no need to force myself on him.” Bryan also made it clear that he did not see himself as his protégés boss and therefore saw no need to force the relationship. Bryan described how he tried to build the relationship with

his protégé: “I tried to offer help, but I didn’t push either. So, I would say that we might have a different relationship if I was more aggressive.” He described being more aggressive as, “if I just popped in more or was more insistent that we got together he might have been more open to my input.” Bryan stated that he was not more insistent on meeting with his protégé because he did not see their pairing as “official” and sensed a lack of interest from his protégé.

Bryan offered that his lack of relationship with his mentee could simply be that his mentee is quiet. Bryan is confident that he has had enough experience and success that he has advice to offer his protégé and he believes he could be a valuable resource. He had hoped for more from his first experience as a mentor, but is not blaming himself or his protégé for a relationship that is less than expected.

When Kevin was asked to describe his relationship with his protégé, he pondered a moment then replied, “Hmm, ... it doesn’t sound like we have much of a relationship.” He explained that he tried to offer help but was not persistent with regard to follow-up or helping his protégé see his potential problems. Kevin viewed his current relationship with his protégé as “strained but professional.” He shared that he has had other relationships that seemed to go far better than the relationship with his current protégé. He elaborated, “I’ve had people more interested in hearing what I had to say and interested in my opinion. Not that it’s all about me, but it seemed to be an easier relationship.” He felt there was a more authentic connection between himself and other protégés than with his current one. He stated, “I don’t really know why I work with some and not with others. I’m not shy, and I try not to be over bearing.” Kevin added that he and his protégé view

music very differently. He explained that he believes his approach to selecting music for his group is based on what he thinks his students can play, and in Kevin's opinion, his protégé prefers to select the music he wants to play without regard to its appropriateness for the group. He clarified, "I mean I don't think my mentee is terrible, but there is so much he doesn't know and so much that he doesn't want to hear about that I KNOW I could help him with, starting with understanding how to pick the best music for the group in front of you." Kevin explained that music selection is a common pitfall for novice directors, and he wished his protégé were open to his advice and experience. Kevin added that his protégé does not have many friends and suggested that perhaps he is "a loner." He explained that he is not interested in having another 23 year-old friend, but he is confident that he could help make his protégé's life a little easier and make his band a little better, too. Kevin, like Joe, believes his greatest contribution to his mentoring relationships is his experience.

Communication

Communication between mentors and protégés is challenging (Conway, 2003; Conway and Holcomb, 2008). As illustrated above, it is not easy to separate the thought or quality of communication with thought about the quality of the relationship. The mentors and protégés were asked to describe the types and quantity of contact they had with their protégés and to explain how they communicated with their protégés.

Protégé Perceptions of Communication. Protégés easily wove their descriptions and account of communication into other areas of discussion. For example, when protégés were asked how they communicated with their mentors they would answer by

what mode and how frequently, but they did not comment directly about the quality of communication at that time. In one instance, when discussing building a relationship, Tamara talked about how if she wanted something she would have to pick up the phone to ask a question. Anthony, who scored his mentor as moderately effective, also stated that he and his mentor tried to meet weekly. Larry, who considers his mentors to be his friends recounted that communication is open and free and he sees his mentors often for social gathering or meals. He also stated, though, that he is the one who usually initiates contact if he needs something. Regardless of the level of mentor satisfaction, protégés articulated that they felt they had to seek out the help they wanted and needed. Mentors also reported that most communication between mentors and protégés happened on an as needed basis, with the exception of a mentor who was also the district mentoring coordinator. Mentors, however, had a lot more to offer with regard to communication.

Mentor Perceptions of Communication. Joe usually communicated with his mentees by email for minor issues, otherwise by telephone. Joe and his protégés were usually in contact several times a week, but always at least weekly. He explained that there were times when he might talk to one every day if there is a need. Joe credited email and cell phones for his ability to have so much contact with his mentees. He described a practice of quickly checking email before he leaves for work or home and talking to his protégé on his ride to work or home. Joe admitted that a lot of contact with his protégés is not in person; he added that he would assume district administrators would not be able to fathom how much time he spends mentoring. Joe articulated that he encourages the use of email, but he tries to teach his protégés that tone of voice is an

extremely valuable communication tool, and he hopes that they take that lesson into their professional lives. The person generating the contact in Joe's relationships varied. He explained that communication depended on the issues more than the people involved. When he receives an email that he recognizes as a major problem, he will pick up the phone and call his protégé or ask them to call him, because there are some issues that are "too sensitive to print," another concept Joe hopes his protégés will take into their professional lives. Joe tries to see his protégés socially before FBA meetings or other events by meeting for dinner or coffee.

Jeff explained that he is not assertive when communicating with his protégés. With the exception of paperwork deadlines, Jeff does not initiate much contact with his protégés. He added that he is so insistent about paperwork deadlines that after a while, his protégés send him reminders about paperwork. Other than paperwork, Jeff tries to allow a novice director to work out things on his own. He mentioned a unique perspective regarding communication between a director and his student or parents, specifically, how he sees today's electronic communications, social networking, and texting, as a challenge for novice directors. He believes that novice directors are often lonely and not too much older than the students they teach, so connecting through all of the new social media is very tempting, but is not appropriate. With regard to communication, Jeff said he does remind novice directors about professional distance, like not going to movies or dinner with parents, and also about being very cautious about social networking and texting.

Lisa uses three means of communication. She explained, "I try to be in phone contact at least once a week. I try to meet for dinner biweekly or at least once a month,

and I'm in email contact with them two to three times a week." She understands that this is a lot of contact, but she feels it is important for them to know "they have back up." She does receive texts on occasion from mentees that feel comfortable enough to text her. If something urgent comes up during the school day they will text her so she can then call after a class. Lisa expressed that she was confident that because she initiated a lot of contact from the very beginning of their relationships her protégés feel comfortable calling her.

Gloria communicates with her protégés mostly by phone. She said that the protégés like to text as well, but she is not fond of it. The trio tries to get together on district workdays or at band events, her protégés see each other more frequently. Gloria described the frequency of contact with her protégés as happening "in spurts." She recounted how her high school protégé stopped contacting her a few weeks into marching band season, which she found surprising because of how overwhelming marching band can be for a new director. Finally, at one point, her middle school mentee called Gloria and asked her to call the high school mentee, because "He had some key issues that were not going well with his band." Gloria explained that she helped him deal with the issues at hand and asked him why he did not call sooner. She recalled his reply, "He said he didn't want to bother me and didn't want me to think he wasn't able to take care of things on his own." Following that incident, Gloria asked her high school protégé to email her every Monday or over the weekend. She explained that it was not a long communication, but at least he checked in once a week. She added that she would email him if she did not hear from him. Gloria was in more frequent contact with her middle school protégé. She

estimated that they exchange several emails a week when there is a need, but they almost always email or talk by phone once a week.

Bryan explained that he and his protégé did not have much contact at all, “Well, he doesn’t seem very interested in what I have to offer, or he doesn’t ask many questions...whenever I call to check in on him, he always says everything is OK, and he doesn’t need anything. So, we don’t have a lot of interaction.” Bryan clarified that he usually called his protégé and communicates with him by email. He called almost weekly at the beginning of the year, but when he did not receive returned phone calls he stopped calling as frequently. Bryan stated, however, he still called when the band switched from one activity to another, for example, from marching to holiday concert, or chamber groups to concert assessment.

Kevin’s communication with his protégé, like Bryan’s was minimal. Kevin stated that he would stop by his protégé’s band room on occasion, but most of their communication was by phone or email. His protégé would come over to recruit students or conduct business, but not to chat or “talk shop.” Kevin tried to call his protégé every Monday to enquire about how the football game or weekend activities went and sometimes he would call before a game to wish the band good luck. Kevin stated, however, “After marching season, I really didn’t talk to him except at district functions or meetings. Well, he did call a time or two to ask how to use the Online MPA program.” Kevin appeared disappointed that communication had stopped.

Analysis - Perceptions of Communication. Sharon Feiman-Nemser (1996) expressed her concern regarding whether something as personal as a mentoring

relationship can be formalized in a program. Interview participants in this study expressed a similar concern when discussing relationships, friendship, confidence, and support as part of their mentoring relationship.

Protégés talked specifically about relationships thirty-five times. Moderate to high scoring protégés talked more about their relationships more than protégés who scored their mentors as low on mentor effectiveness. Mentors spoke about their relationships and the importance of relationships forty-three times. Mentors expressed more frequently than protégés that they were not interested in mentoring to develop friendship, but also expressed an understanding that relationships were important if a novice director were to be interested in what a mentor had to offer. Mentors also spoke about not being interested in forcing their presence or opinions on novice directors. All interview participants agreed that developing relationships was important, but there was a difference of opinion on who was more responsible for establishing that relationship.

Protégé participants mentioned communication with regard to psychosocial report nine times, while mentors mentioned communication associated with psychosocial support seventeen times. While it appears that mentors would value communication more and understand its value to a successful pairing, all interview participants established that the burden of communication was usually left with the novice director.

SUMMARY

In this chapter, I presented the stated goals of FBA mentoring program, and the protégé and mentor perceptions of their mentoring experiences. There is little documentation of the FBA's active participation in mentoring activities. There is,

however, FBA documentation that clearly states the work of the mentoring committee, who should be served by this committee, who should serve as mentors, and how this committee should work as a part of the professional organization. Protégés and mentors recounted and offered a variety of experiences, opinions, and suggestions regarding mentoring practices within the Florida Bandmasters Association. Regardless of the perceived quality of their mentoring relationships, mentors and protégés agreed that mentoring has the potential to be a valuable tool. As an induction practice, protégés and mentors expressed varied opinions as to the value of mentoring.

Consistently, all participants agreed that the method of pairing protégés and mentors through the FBA is inadequate. Compatibility, personalities, and areas of professional strengths and interest are usually not considered when pairing mentors and protégés. Mentors and protégés both recognized that communication is key to a successful mentoring experience. In addition, a mutual understanding of the role of mentor is an important link in a successful mentoring relationship. All participants expressed that there was limited time spent with their mentoring partner during the school day. As noted in other studies mentioned in the literature review, this is a common problem in mentoring programs.

Even though mentors and protégés for the most part did not recall discussing music education philosophy, participants did recount how mentoring relationships influenced their thoughts on music education and their classroom practice. Protégés were more likely to recognize their mentors gave them valuable information and ideas on classroom practice than mentors were. Protégé participants, even though not specifically

speaking of mentors in this study, reported that their mentors had little influence on their projected longevity in as band directors. Although protégés did not express that their mentors were a large factor in their longevity in the profession, they believed their mentors influenced their perceived job satisfaction and in some cases bolstered their professional self-esteem. Novice directors associated other school related, fiscal, or personal reasons for potentially leaving the profession. Mentors did not claim that their protégés influenced their educational practice or approach in any significant manner. They did, however, frequently state that their protégés helped them to be reflective about their practice and philosophy.

Collectively, all participants agreed that the FBA could do more to support mentors and the mentor-protégé relationship among band directors. Participants acknowledged that support would not be easy nor could it be uniform. Band directors, novice and experienced, have a wide range of skill sets, interests, and personalities; it would be impossible to design a foolproof mentoring program. Yet, suggestions were made for several ways to increase understanding and support for interested participants.

CHAPTER 5

DISCUSSION AND IMPLICATIONS

Overview of Problem

The Florida Bandmasters Association encourages career band directors to mentor novice directors by pairing directors at its first meeting of the year. The FBA, however, did not support mentoring by providing definitions, guidelines, and instruction regarding their roles, or offering any other support to mentor-protégé pairs. Music education literature on mentoring supports the notion that mentoring in the early years of teaching is an effective form of support (Conway, 2003). Ahern (2003) adds that mentors must have clear goals and training in order to be effective mentors. Study participants appeared to want the mentoring relationships and experiences like those that I have had and wish for others, but the current educational climate at the district level and lack of guidance and support from the FBA have created a less than satisfying pairing for many mentoring participants. Neither mentors nor protégés believed the FBA was doing what it could for mentoring.

Summary of Findings

All protégé participants in this study cited issues and challenges at their current job that were perceived to be beyond the influence of their mentors. With the exception of one, each protégé participant responded that their mentor had influenced their current level of job satisfaction. Protégés who scored their mentors as low on the mentor effectiveness portion of the survey described their mentor as having no influence or a negative influence on their job satisfaction and interest in remaining in music education.

Novice directors who scored their mentors at a moderate to high level of effectiveness, indicated a positive influence on their level of job satisfaction through indirect benefits of their mentoring relationship. Protégés expressed that their mentors' attitude towards their work would be influential on their projected longevity in music education.

All participants, mentors and protégés, discussed challenges and benefits of being in mentor-protégé pairings. A recurring theme for discussion from both groups of participants was time to observe each other and work together. Very few were given time to observe each other during the workday. All participants acknowledged the desire for greater support from the FBA. The main areas where both groups of participants would like to see greater support is in the pairing process and providing manuals or support materials for mentors and protégés.

As an induction practice, mentor and protégé participants communicated the importance of a positive mentoring experience for novice band directors. Protégés and mentors articulated that it was not possible for pre-service music educators to be totally prepared for a real-world teaching situation while in college and therefore, mentoring was a form of continuing education for novice directors. Mentors and protégés were concerned about the current manner in which novice directors are paired with mentors.

IMPLICATIONS

This study adds to the current body of research that asserts that mentoring in music education is crucial for the support and success of novice educators. The FBA mentoring presented in this study is the only music mentoring many secondary band directors received. School district mentoring programs often pair music teachers with a

teacher of another discipline who can offer little insight into the intricacies of a band program in a middle or high school. However, since the inception of its mentoring initiatives the Florida Music Educators Association (FMEA), 2007, and the FBA, 2005, have done little to evaluate mentoring practices, implement effective procedures, or support participating directors.

This study developed a portrait of mentoring among secondary band directors in the Florida Bandmasters Association as an induction activity that is valued by participating mentors and protégés, but is perceived as being moderately effective, unorganized or unfocused, inconsistent across the state, and not valued by their professional organization. The lack of support for directors from the state's professional organization is recognized by its membership and perceived as a serious threat to the quality of the future of the organization and the quality of band programs in secondary schools in the state of Florida. The following is suggested to improve the understanding and quality of mentoring between band directors in the FBA.

The executive membership of the Florida Bandmasters Association and the Florida School Music Association/FMEA should be acquainted with the current state of mentoring in the FBA. Without awareness, there will not be motivation for change. Based on the information gathered from this study the following areas must be addressed to elevate the current mentoring practices in the FBA to effective and valuable experiences for protégés and mentors.

Conclusions

Conclusions from this study led to the prescribed strategies from improving

mentoring practices among secondary band directors and creating an effective mentoring program in the FBA. The initial survey helped provide a means to which collect information to select novice directors with varied mentoring experiences; as well as provide a large context in which to view interview data. Mentors and protégés represented varying perceptions and experiences. The multiple views provide understanding into the phenomenon of mentoring and allow the researcher to recast generalizations as described by Merriam (1998) and Stake (2000).

Protégés. The most memorable conclusion pertaining to protégé participants is that they do not know what they do not know, and were often not *clued in* by their mentors. This lack of communication or guidance can be attributed to lack of guidelines for mentors and protégés and perhaps due to roles of each mentoring participant not being clearly defined. Protégés that were proactive with their mentors had a much better experience with their mentors than those who were not. Every protégé, regardless of perceived level of mentor effectiveness, expressed turning to colleagues for support. Protégés who did not find their mentors effective turned to other directors for support and feedback. Half of the participating protégés stated they had more than one director who served in the role of mentor. Protégés who had multiple mentors met their additional mentors through other band directors or their mentor. Even though one protégé admitted that having more than one source for feedback could be frustrating at times, most agreed that multiple mentors were a benefit. With the exception of one mentor, all of the mentors had more than one protégé at the time of the study or had multiple protégés in the past. This could be evidence of the communal nature of music making and band directors

feeling comfortable working in communities. Regardless of the quality of one's mentoring relationship, mentors and protégés agreed the most salient factor was that participants in a mentor-protégé relationship must be interested and willing participants and that a mentor's attitude towards their work was influential on their projected longevity in music education.

Mentors. Each mentor spoke about literature selection as being a primary focus of their mentor pairing, while protégés did not mention literature selection as a component of their experience. When directly asked, mentors stated that their protégés did not have an impact on their professional lives. Each mentor, however, went on to describe areas of influence. I was surprised to hear mentors express that even though saw danger up ahead for their mentees they wait to be asked before they intervene. For me, this is contrary to my mentoring experiences on either side of the pairing and is contradictory to my understanding of the role of mentor. As noted by Conway and Holcomb (2008), however, the lack of intervening may be an indicator of the mentor's fear of being perceived as a boss or supervisor. Mentors varied in their perceptions of personal or professional benefits of being a mentor. Mentors cited self-examination, a way to give back to the profession, and being passionate about educating young band directors as positive reasons for mentoring.

Mentors and protégés agreed that the current form of mentor-protégé pairing, common among districts in the FBA, is inadequate. I have also observed the almost random pairing method in every FBA district where I have taught and share the concerns of mentors and protégés. It would be in the best interest of novice directors for a set of

competencies to be established for effective mentoring practices, even if not specifically for mentors. Several participants in this survey expressed the need for better pairing based on personality and interest, rather than volunteerism. Participants agreed that good mentoring could be a positive part of a young director's induction process, and that bad mentoring can have a negative effect on job satisfaction and longevity. Participants also seem to agree on the premise that good mentoring cannot save a disinterested band director.

Communication was a shared concern among participants. Mentors expressed concern over their inability to make contact with their protégés on a regular basis and their protégés' sometimes unwillingness to contact them early enough for them to help in a given situation. Protégés who scored their mentors as low in mentor effectiveness also cited lack of communication as their prime reason for feeling their mentors were disinterested or ineffective. Mentors who were not connected to the protégés acknowledged their understanding of the negative implications it had for their protégés. Some mentors worked to rectify the issue, some did not. When mentors did not connect with their protégés they classified the problem as a pairing issue or lack of interest on the part of the protégé. Isolation appeared to be a key factor among the dissatisfied protégés, but also among mentors. Several protégés explained that once they got over their fear of being judged by their mentor their relationships became much more productive and beneficial. Protégés also noted that their ability to take criticism and tenacious pursuit of excellence helped them to develop a positive mentor-protégé relationship. Mentors, conversely, stated that they felt their protégés were not as open to comment and criticism

as they would prefer.

Promoting Mentoring

An effective mentoring program requires participants that seek and understand the value of mentoring. Even though novice band directors are not aware of their inadequate preparation for entering the profession, the FBA can do more to promote the benefits of having a mentor and being a mentor. At the moment of their entry into the profession, or even prior to graduation, novice directors should be made aware through a speaker at their university or a flyer that they would receive up acceptance of their first job, that having a mentor can help them define their identity with the organization and profession. Having a mentor provides coaching, networking, a role model, counseling, and friendship. A mentor is someone who can offer some protection against calamities a novice director cannot predict. It is also important for the FBA to promote the benefits of mentoring to career band directors. Band directors who have had enough experience to serve as mentors should know that mentoring can provide career enhancement through reflection and monitoring of one's professional practices, learning about new technologies, new developments in literature and pedagogy and promotes keeping up with the next generation. Mentoring can also be a source of friendship for more experienced band directors.

Ultimately, to promote and implement an effective mentoring program, the members of the Florida Bandmasters Association must see the relationship between mentoring, their growth as a professional, and the growth and improvement of their students and bands. Based on the work of Jaasma and Koper (1999) it is recognized that

trust between teacher and student is a key component in student engagement and retention. The table below offers one map to show how the mentoring relationship can ultimately lead to better bands.

Table 7.

Promoting Mentoring – Protégés

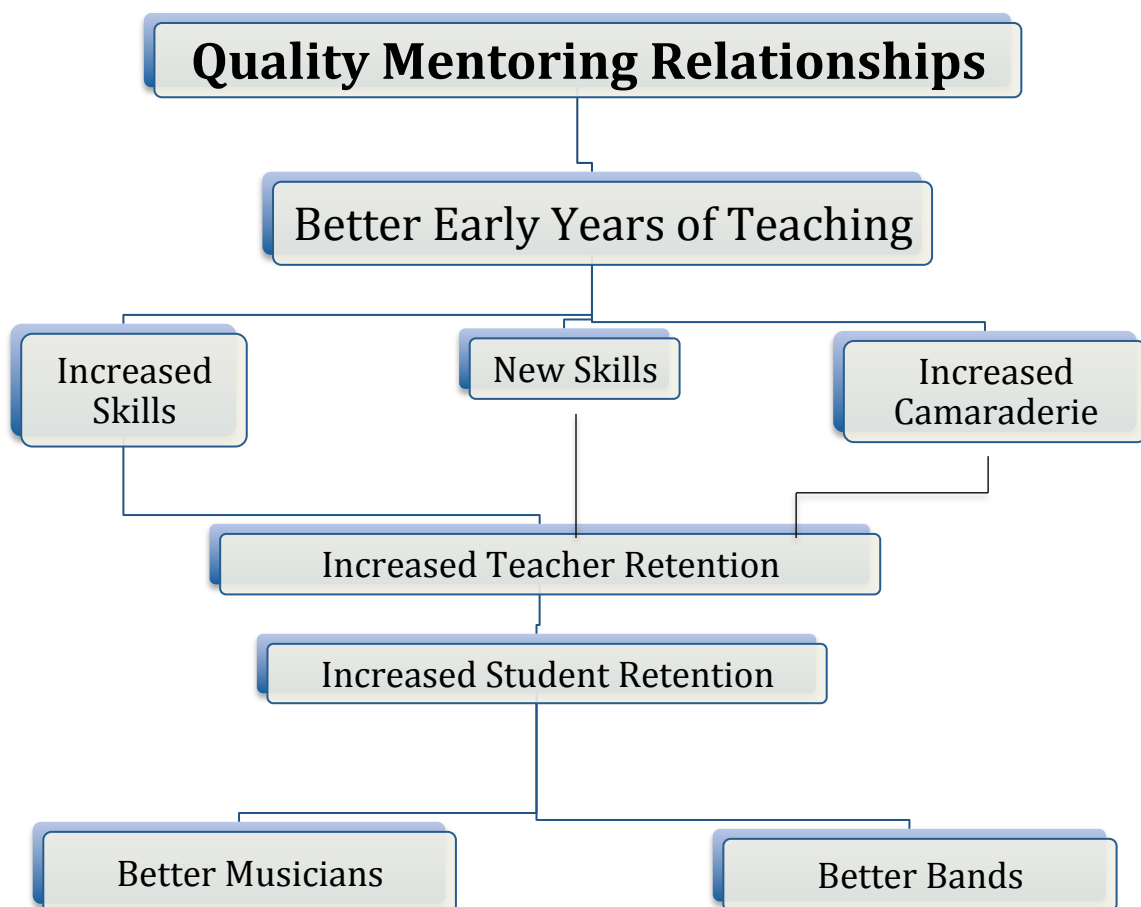
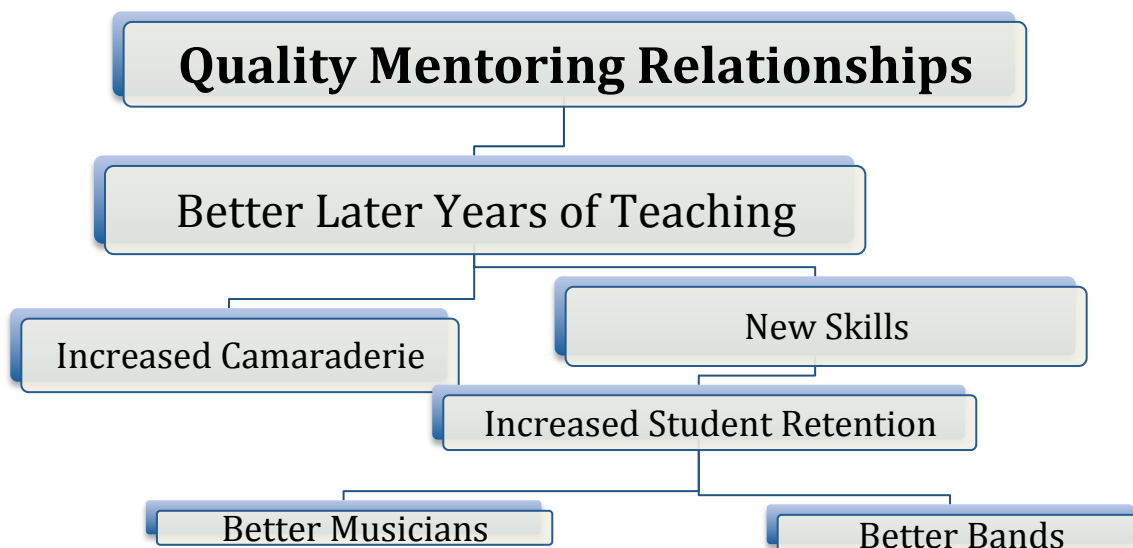


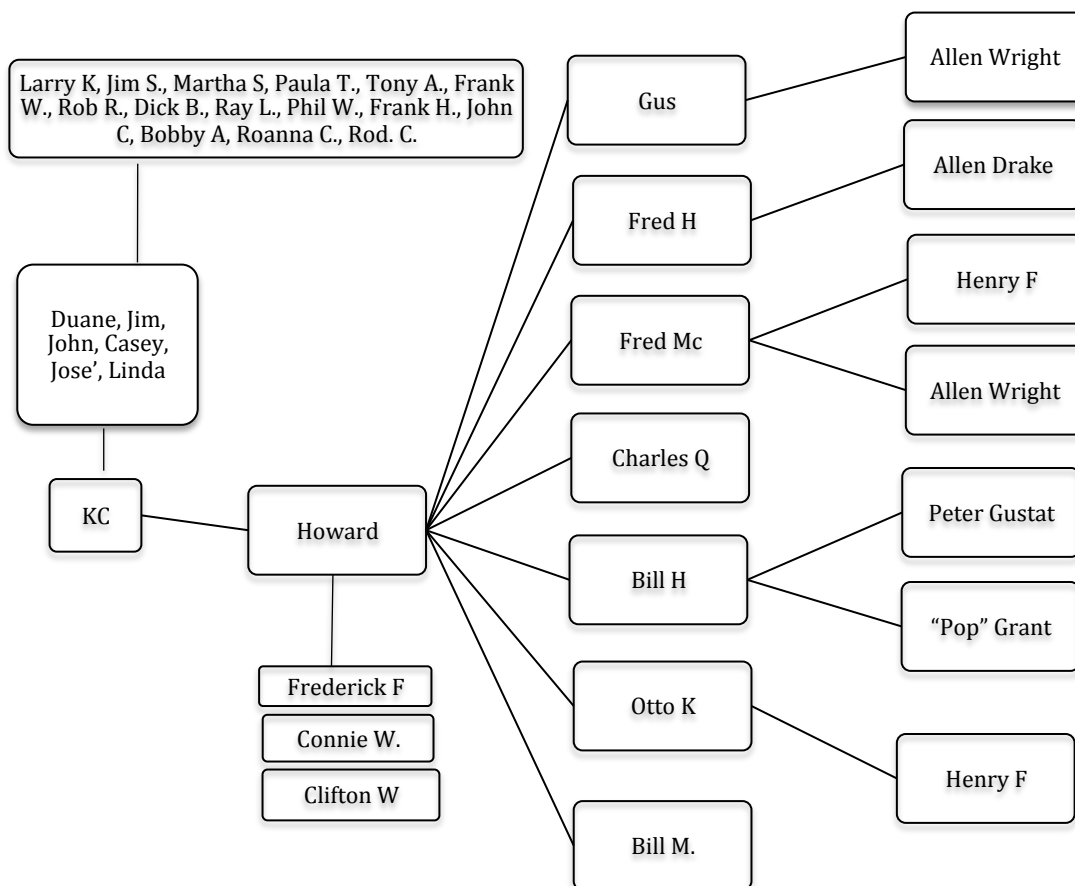
Table 8.**Promoting Mentoring – Mentors**

Another way for the FBA to promote mentoring relationships among band directors is to express how connecting to other band directors can bring the influence of many band directors into the band room. For example, if a mentor or protégé studied with a famous composer or conductor then that conductor or composer would have at least an indirect impact on the interpretation and practices of that band director and ultimately band students. Table 9 illustrates what I have come to call my *Band Director Family Tree*. This hierarchical tree demonstrates how my mentors have connected me to band history, practice, and knowledge, especially in the state Florida. In my “Family Tree,” I have thirteen FBA Hall of Fame Members, Thirteen FBA Past Presidents; 2 Members of the Roll of Distinction; 1 founding FBA Member, and renowned wind band conductors, and arrangers. It is important for protégés to understand that seeking out mentors who are

connected to very successful directors or who are themselves very successful directors will only serve to promote one’s own success.

Table 9.

“Band Director Family Tree”



Including Stakeholders

The FBA should select an interested and competent member to chair the statewide mentoring committee. That committee chair should build an active and reflective

committee to include other committees and personnel already in place. I would propose that the mentoring committee work closely with Legacy Committee and the Retired Members Committee. (The FBA Legacy Committee was created in 2013 to help preserve the history of retired FBA members. Outstanding retired band directors are interviewed about their careers, the secrets of their success, and more. Their stories are shared with the membership online (flmusiced.org, 2015).) The chairman and members of the Legacy Committee are outstanding sources of knowledge and experience that would make a fine complement to the mentoring committee. I would also recommend that the mentoring committee work closely with the retired members committee. Retired members would provide a valuable resource for working directors. Band directors who are retired may have time available to get into the classroom to observe and talk with novice directors more frequently than a working band director. Having experienced band directors in the classroom would address the time concerns that many of the study participants described. To reach more novice directors and to encourage serving as mentors among experienced directors, I would also recommend having a mentoring liaison in each FBA district.

District Liaisons. The district mentoring liaisons would comprise the mentoring committee, along with the committee chairperson and a legacy and retired member. To help mentors and novice directors feel included as members of the FBA and facilitate better pairing between members, I believe that it is important that the person that serves as the district liaison is social and good at his or her job, understands the needs of young directors and is experienced enough to connect them with other district members, and is willing to plan mentoring activities within the district. Liaisons would be responsible for

pairing mentors and protégés, contacting the committee to help find resources, including retired members, for mentors and protégés. The mentoring liaisons will also periodically check-in with mentors and protégés to assess needs offer assistance and re-direct as needed. Finally, to help bridge the gap between pre-service and professional educator, a university professor of music education who actively works with intern and pre-service music educator would be an invaluable resource for a committee focused on mentoring. The university instructor's perspective could help to bridge the gap between skills learned in college and skills needed to begin that first job, and to help career educators understand the experiences of the pre-service music education experiences of the novice band director.

Engage and Educate

Understanding the goal and the purpose of the mentoring relationship is paramount to the success of the FBA mentoring program. Mentors and protégés expressed their concern, even if not directly, over interfering in their counterpart's program. It is important to recall that the mentors and protégés in this study were not necessarily paired with each other, yet every participant mentioned that they were concerned, to some degree, about being a burden to or being intrusive on their paired mentor or protégé's professional presence. Once interested and competent mentors are engaged in the process it is paramount the mentoring committee educate participants on their roles and responsibilities as part of a mentoring pair. It is also important for novice directors to have an understanding of their role and the role of their mentor.

Guidelines. Preparing guidelines or expectations for mentors and protégés could be helpful in making mentors and protégés feel less apprehension about engaging with their counterpart. The connection between mentors and protégés is strongly related to their concept of mentoring as a mutual activity between to peers or a hierarchical activity between a junior – senior or employee – boss. Participants did not refer to their counterparts as boss or employee, junior or senior, but further investigation could expose the nature of hesitancy on the part of mentors and protégés to engage with their partner. Mentors did mention that they had no authority over their protégés and did not want to appear that they did. It is possible that mentors’ fears of appearing like a boss and protégés’ fears of looking like junior members could prevent mentors and protégés from being as engaged and as effective in possible. Further investigation would be required to address these suspicions, but based on prior research, it seems plausible.

Communication. Better communication between the FBA and its mentors and protégés could help all participants better understand and feel more comfortable in their roles. Mentors and protégés in the study suggested written guidelines for mentoring pairs. Mentors did suggest that requiring formal paperwork for documenting activities in a mentoring pair would not be a positive aspect to being a mentor, but suggested that having references and resources would be very valuable. Both groups of directors, mentors and protégés, expressed an interest in having the FBA provide support documents or guidelines outlining the expectations or roles of mentors and protégés. While participants recognized this would not be an easy task, and most could not codify what they expected to be in the document, they still thought something in writing or in a

workshop would be useful.

As the FBA is a professional organization, it does not employ band directors and it cannot require or mandate behaviors and interactions. It can, however, offer guidelines for expectations in the mentor-protégé pairing. Suggestions for interaction and topics of discussion and monitoring between mentors and protégés would include at a minimum:

- Regular check-ins: bi-weekly at a minimum
 - Check-ins can be electronic (email, phone, or text)
 - Face-to-face check-ins should happen at least quarterly
 - Check-ins can be group activities and do not necessarily have to be one on one meetings
- Curriculum Support / Classroom Management
 - Sharing ideas and concerns on instructional materials, literature, and student assessment
 - Sharing techniques and concerns regarding teacher assessments
 - Methods of engagement and management
 - Pedagogy
 - Instrument Specific
 - Small and Large Ensemble
 - Marching Band
 - Instrument Fittings for Beginners
 - Philosophy of Music Education and Music Teaching
 - What do you want your program to look like and why

- Are you student focused or music focused
 - What place does music education have in your students' complete education
- Program Support
 - Methods on inventory management, library resources, county documentation of all varieties
 - FBA Documentation and Calendars
 - Deadlines
 - MPA Online
 - FBA Handbook
 - Extra-Curricular Activities
 - Positives and Pitfalls
 - Required Documentation
 - Finance Management and Documentation
 - County Policies/Procedures
 - FBA Procedures
- Psychosocial Support
 - Is this a good Pairing/Check comfort level with each other
 - Work-life balance
 - Integrating into school community
 - Communication with administration
 - Communication with other teachers

- Finding meaning and reward in work

Guidelines should also include a statement that it is the mentor is considered the educational leader in the mentor-protégé pair, and while the relationship is mutual, the mentor should assume responsibility for engaging the protégé. Should the mentor feel he is not succeeding with his protégé he could turn to the district liaison for coaching or possibly reassigning the protégé. The burden of communication and mentoring falls on the mentors because novice directors' lack refined self-assessment skills. As one protégé stated, "I didn't know what I didn't know." Mentors must be engaged with their protégés to a degree that would offer the protégés enough information to assess their abilities and skills in the classroom. Mentors must also have the skills and desire to guide their protégés through their gaps in knowledge and other challenges of being a secondary band director. Should the novice director feel he or she is not receiving the attention or help he needs he could also approach the district liaison for alternatives.

Pairing. Pairing is the key to successful mentoring relationships. Participants in this study were all committed, interested, and articulate professionals with distinct interests, strengths, and ideas. It is important at the district level, where mentor pairings are initiated, that greater attention is given to the individuals and their personalities when pairing mentors and protégés. Geography is certainly a factor that must be considered, but personalities and the needs of each participant must also be considered. Participants suggested a social mixer or a short questionnaire be administered to help with appropriate pairings. In addition, one cannot overlook the comments and anecdotal evidence offered on group mentoring. Both protégés who reported high levels of mentor effectiveness had

more than one mentor. Perhaps one-on-one mentoring is not the best approach within districts that cover a large geographic area and are comprised of dozens of directors from a variety of backgrounds.

Pairing cannot be discussed without stating that mentoring is not for everyone. Even though effective mentoring can be a positive source of professional development for mentors and protégés, one must have the right personality and be open to the relationship for it to be successful. Mentors should be asked to reflect on their personalities before offering to mentor a novice director. They should ask themselves:

- Do I enjoy spending time with young educators?
- Am I interested in helping a novice director?
- Do I have / Am I willing to make the time to work with a novice director?
- Am I willing to share my techniques and secrets?
- What will I get out of being a mentor?

Because of their lack of awareness and experience, most young directors should be encouraged to have a mentor, even if they are interested in being social or learning from another band director. As described by all of the protégé participants in this study, however, novice directors who do not want a mentor probably do not understand how much they need one or how helpful a mentor can be. Novice directors should be encouraged to find a mentor in a way that best suits him. I would offer the following for finding a mentor:

- Seek out prior college instructors/cooperating teachers.
- Listen to Bands

- By watching and listening to other bands you will learn who is successful in your field. You can also check the FBA web page for MPA ratings.
 - Turn to SUCCESSFUL band directors for Pedagogy/ Classroom Management Techniques/Rehearsal Advice
- Don't be afraid of rejection
 - Ask to observe rehearsals / attend concerts.
 - Invite people over
 - A clinician is not always a mentor, but you will certainly learn something. A clinician, however, could also turn into a mentor.
- Attend FBA functions and meetings
 - Your mentor should be someone with whom you enjoy spending time and share mutual interests or find interesting outside of the band world.
 - Look for mentors who are not threatened by your or others' success.
 - Look for mentors who place the same value on competition and assessment as you.

Support and Resources

Having committed protégés and mentors is only a part of an effective mentoring relationship. The FBA must provide resource that engage and educate mentors and protégés. Resources for mentoring pairs and individuals can be provided through the FBA via the FSMA/FME. Based on a conversation with Josh Bula, Information Specialist Florida School Music Association and Florida Music Education Association (July, 2014) the FSMA/FMEA will soon have server space that will allow the FBA and

the Mentoring Committee to create interactive Internet based webinars, message boards, and information sharing portals for young directors and mentors. Webinars can be held and stored on FSMA servers. Message Boards will offer focus areas for webinars and information sharing. Message Boards will also serve as a fine place to collect information for live mentoring sessions to be presented at state conference, assessing the needs of the membership and as a support network for mentors and protégés.

Electronic and interactive support and education can focus on seasonal activities. For example, at the beginning of the school year webinars can focus on marching band, beginner instrument fittings, and establishing relationships with administrators and parents. Most secondary schools in Florida have school or district facilities that could record such sessions. This may encourage and facilitate successful directors from all over the state to contribute to the knowledge base. Webinars could be presented in lecture or interview format, and could include one or multiple panelists.

Conway and Holcomb (2008) claim that web based interaction does not replace the need for live interaction and observation between protégé and mentor, but it can provide a positive resource for collecting and sharing documents and information as well as a way to maintain a personal connection. While web based webinars and sharing can help to facilitate connection and sharing information, implementing an effective mentoring program should also include regular inclusion of mentoring seminars at state conferences and conventions.

Financial Commitment. Fiscal and apparent support for mentoring from the FBA is paramount for a mentoring program to succeed. A fiscal commitment from the FBA for

mentoring support in the school districts is unavoidable if mentoring among secondary band directors is to ever have the depth and effect of its potential. As reported at the very beginning of this paper, there are many reasons that first year and novice band directors are largely and un-served or under-served population in traditional, district mentoring programs. Possibly, only second to poor pairing, the most crucial component missing from current mentoring practices within the FBA is the opportunity for mentors and protégés to see each other in action. The FSMA or FBA could contribute a great deal to mentoring in the state by offering stipends to retired directors to cover expenses for travel to see and work with novice directors. As mentioned by mentor participants, not having funds available for substitutes is often the reason they do not have the opportunity to observe their protégés. If the FBA would fund one day of substitute teacher pay for each protégé and mentor, that would be a large improvement over the current state for most mentoring pairs and provide a much needed opportunity for mentors and protégés.

Evaluation. Continued evaluation of mentoring practices is also an important part of the FBA's support. It is important the committee and membership continually assess and reflect on the impact that mentoring is having on its novice directors. It is important, however, that the membership and novice directors are asked about their needs and the role that the FBA is playing in their professional development. Mentoring among secondary band directors in the state of Florida is, at the very least, moderately effective. However, with greater demands and requirements for accountability being placed on Florida's teachers, moderately effective mentors will not be the transformational leaders that can prepare novice music educators for success in the future. The Florida

Bandmasters Association and the FSMA/FMEA must take a comprehensive look at the needs of its novice educators and the needs of the career educators expected to guide them. The professional organizations must make a greater commitment of resources to mentoring if they hope to effectively guide their members to meet the ever-increasing demands placed upon public school educators.

If the Florida Bandmasters Association is going to make a commitment to mentoring as part of young director's induction into the profession of music education, the FBA must see mentoring as more than a professional relationship between two people. Mentoring is a commitment to the profession, the organization, and the band students of the state of Florida.

Recommendations for Future Research

This study yields information based on the lived experiences of twelve members of the Florida Bandmasters Association. It was limited in scope and breadth in order to provide depth on specific cases. Other studies, in other settings or including more participants, should be conducted to determine if there are similar results.

With specific regard to this study, it would be interesting to find out why more than half of those taking the survey were not interested in further discussing their mentoring experiences. It would also be interesting to do a follow-up study to determine if directors who were moderately to less than moderately satisfied with their jobs were still employed as band directors after five years.

There are substantial numbers of articles and books written on mentoring, and mentoring among music educators has had considerable attention in articles and journals.

There is still not a great deal of literature, however, on mentoring among band directors. Mentoring is often mentioned in effective first year practices for band directors and new music teachers, but there are limited dissertations and studies on mentoring among secondary band directors.

A few participants in this study suggested that they were so integrated into their mentor's philosophy and mode of operation that they could not dissect it from their own. It would be valuable to know how many band directors that attend state MPAs, the Midwest Band and Orchestra Clinic, or any nationally recognized band assessment place or give partial credit for their success to what they have learned from a mentor and perhaps to know what skills or approaches they credit to their mentors.

While conducting this research, there were hints of gender influencing mentoring interest and practice. There have been a few studies conducted and articles written regarding gender equality among collegiate band directors and the influence gender has on selecting musical instruments and performance choices, but I have not found literature reflecting the influence gender has on being a mentor or wanting a mentor. More research could increase awareness of gender issues with regard to mentoring.

Finally, this should not be the end of conducting research on the mentoring practices in the Florida Bandmasters Association. Ongoing exploration of the mentoring relationships between directors, and the practices and support of the FBA should be studied and evaluated on a regular basis to monitor progress and to contribute to the literature on exemplary mentoring practices among secondary band directors.

APPENDIX A
RECRUITMENT EMAIL

Dear FBA Member –

This e-mail is a letter of introduction for Ms. Karen (KC) Crocco. I have known Ms. Crocco for more than ten years. She has served on the Executive Committee of the FBA as a committee and district chairperson. I am pleased that a woman of this caliber is interested in conducting a study with direct benefit to the Florida Bandmasters Association, and am offering our cooperation as an organization.

As part of her doctoral studies through Boston University, Ms. Crocco is conducting research that will reveal the current state of the FBA mentoring program, and provide insight that will be beneficial to the FBA and the mentoring program's growth.

Please read the cover letter below for details on the scope of the study and target participants. I strongly encourage you to take 20 minutes to complete the survey for the benefit of the Florida Bandmasters Association and future band directors.

Sincerely,
Duane Hendon,
Executive Director,

Dear FBA Member –

I appreciate your time to read this information, and should you be a novice music educator, taking the time to complete this survey.

I am Karen Crocco, a middle school band director at Charles S. Rushe MS in Land O Lakes. I have been an active member of the FBA for over 20 years. I am in the final stages of earning a Doctorate in Music Education from Boston University. For my dissertation, I will be conducting a study that will hopefully benefit the Florida Bandmasters Association and secondary band directors. The title of my project is, *An Investigation of Mentoring Practices in the Florida Bandmasters Association*.

The findings of this study will provide an in-depth perspective of the effectiveness of the mentoring practices in the FBA and inform interested FBA members on how to: improve the mentoring program, determine the impact of mentoring on the development of a professional philosophy, to increase new band director retention by increasing job satisfaction, and improving the mentor-protégé relationship.

I am asking for two groups of people to participate in the study, novice band directors and mentors. Novice band directors are band directors with fewer than five years experience as a band director, and who have or have had an FBA mentor. Mentors are

active FBA members, with more than five years teaching experience, who feel they have been in a mentoring relationship with a novice band director within the last five years.

Novice band directors who are willing to volunteer to participate in this study to first take an online survey. The questionnaire consists of 55 questions on mentoring, philosophy of music education and music teaching, and job satisfaction. It should take you less than twenty minutes to complete the questionnaire. The 56th question asks if you are willing to participate in a follow-up interview, which will consist of questions on your teaching experience, your relationship with your FBA mentor, and your interest in remaining in the field of music education. The interview should last no longer than one hour and will take place at a location to be mutually decided upon. All surveys are anonymous and the interviews are confidential.

A **Mentor** is an FBA member with more than five years teaching experience, who is working full-time as a band director, and who has considered themselves to be a mentor to a novice FBA member within the last five years. If you are a mentor and are willing to discuss your mentoring experiences with your mentees/protégés, please click the link below to leave your contact information for Ms. Crocco. The interview should last no longer than one hour and will take place at a location to be mutually decided upon. All information obtained in the interviews is confidential.

I hope you will seriously consider participating in this study. I know your time is valuable, but 20 minutes of your time today could have a positive impact on the band directors of tomorrow.

If you have questions regarding this research, either now or at any time in the future, please feel free to ask me; Karen Crocco, the principal investigator. I can be reached at 561-632-4401 or at karen.crocco@yahoo.com. Questions may also be addressed to the faculty advisor – Dr. Diana Dansereau at drd1@bu.edu

Thank you for your time and interest in my study and the Florida Bandmasters Association.

Sincerely,
Karen Crocco

NOVICE DIRECTORS - If you are an FBA member with less than 5 years teaching experience who has had a mentor within the FBA and are willing to participate in this study please follow the link below.

<[Link to be inserted when created.](#)>

MENTORS - If you are an FBA member with more than 5 years teaching experience, who is working full-time as a band director, and who has considered themselves to be a mentor to a novice FBA member within the last five years, please follow the link below

<[Link to be inserted when created.](#)>

APPENDIX B

ELECTRONIC CONSENT

This statement will appear as the first statement linked to the questionnaire. To get to the complete questionnaire, participants must click a button that says “agree.”

The purpose of this research is to evaluate mentoring practices in the Florida Bandmasters Association. I am asking novice FBA members, less than 5 years teaching experience, to complete this electronic survey. More specifically, you will be asked to estimate your perceptions regarding mentoring practices, job satisfaction, and your philosophy of music education and music teaching.

The potential benefits of this study are to assess and improve the FBA mentoring program. The potential risks of participating in this survey are none. It will take about 20 minutes to complete the survey. Your responses will be automatically compiled in a spreadsheet and cannot be linked to you. All data will be stored in a password protected electronic format. The results of the study will be used for scholarly purposes only.

Your answers will be kept confidential and may not be disclosed, unless required by law or regulation. The information you provide will be published only in aggregated form (for example; tables of information or graphs). No identifiable information will be included in any presentation or publication. By clicking on the agree button you acknowledge that you have read this information and agree to participate in this research. You are free to withdraw your participation at any time without penalty.

You may direct any further questions to me, Karen Crocco, at 727-934-9576 or Karen.crocco@yahoo.com. You may also contact my adviser Diana Dansereau at

drd1@bu.edu. You may obtain further information about your rights as a research subject by calling the BU CRC IRB Office at 617-358-6115.

APPENDIX C

INFORMED CONSENT

Boston University College of Fine Arts

855 Commonwealth Avenue
Boston, Massachusetts 02215
T 617-353-3350 F 617-353-5331
www.bu.edu/cfa



INFORMED CONSENT FORM

Title of Project: An Investigation of the Florida Bandmasters Association mentoring program.

Purpose

I would like permission to enroll you as a participant in a research study. The purpose of the study is to determine the perceived effectiveness of the mentoring program organized through the Florida Bandmasters Association. The findings of this study will provide an in-depth perspective of the effectiveness of the FBA mentoring program and inform interested FBA members on how to: improve the mentoring program, determine the impact of mentoring on the development of a professional philosophy, to increase new band director retention by increasing job satisfaction, and improving the mentor-protégé relationship. The Principal Investigator, Karen Crocco, is a Doctoral student at Boston University and the project is being completed for her dissertation research.

Procedures

If you volunteer to participate in this study, I would ask you participate in an interview and complete a questionnaire. The interview will consist of questions on your teaching experience, your relationship with your FBA mentor, and your interest in remaining in the field of music education. The interview should last 1 hour and will take place at a location to be mutually decided on (or via the telephone). The interview will be audio recorded.

The questionnaire consists of thirty questions on mentoring and job satisfaction. It should take you no more than twenty minutes to complete the questionnaire.

Risks and Discomforts

There are no known risks associated with participation in the study. It is possible that you may experience some discomfort in discussing your relationship with your mentor. You are always free to skip a question, take a break, or stop the interview.

Benefits

This study will contribute toward the understanding of the Florida Bandmasters Association Mentoring Program. You will not receive any benefits from participating in this study.

Compensation

There will not be any compensation for participating in this study.

Confidentiality

Your answers will be kept confidential and may not be disclosed, unless required by law or regulation. The information you provide will be published only in aggregated form (for example, tables of information). No identifiable information will be included in any presentation or publication.

Data will be stored in locked files only accessible to the Principal Investigator and his dissertation advisor and destroyed at the end of the research. All research data will be assigned a code. The list that links the name of subjects to their code will be kept separately in a locked cabinet. The signed consent forms will be kept separate from the research data.

Audio recordings will be transcribed within three months. The audio tapes will then be erased.

Voluntary Participation

Your participation in this research is purely voluntary. Refusing to participate or discontinuing participation will involve no penalty or loss of benefits to which you are otherwise entitled. Should you discontinue participation, you can request that all data previously collected be destroyed. You may refuse to answer any question in the interview or on the questionnaire.

Contacts

If you have questions regarding this research, either now or at any time in the future, please feel free to ask them. The Principal Investigator – Karen Crocco can be reach at 561-632-4401 or at mscrocco@yahoo.com and will be happy to answer any questions you may have. Questions may also be addressed to the faculty advisor – Professor Andrew Goodrich at 617-555-1212 or at andrewg@bu.edu. You may obtain further information about your rights as a research subject by calling David Berndt, the coordinator of the Boston University Institutional Review Board for Human Subjects Research at 617-353-4365 or at dberndt@bu.edu.

Agreement to Participate

I have read this consent form. All my questions have been answered. I agree to participate in this study. I have been given a copy of this form

Name of Subject

Signature of Subject

Date

Permission to Audio Tape

Date

Person Obtaining Consent

Date

APPENDIX D

PROTÉGÉ QUESTIONNAIRE

Protégé Questionnaire**About you and your Mentor**

1) Your gender: _____ male _____ female

2) Your Mentor's Gender: _____ male _____ female

3) Your age: ___21 – 25 ___26 – 30 ___31 – 40 ___41 – 50 ___greater
than 50

4) Mentor's Age: ___21 – 25 ___26 – 30 ___31 – 40 ___41 – 50 ___greater
than 50

5) Your race:

_____ Black
 _____ White
 _____ Asian
 _____ Pacific Islander
 _____ Hispanic
 _____ Other

6) Your Mentor's Race

_____ Black
 _____ White
 _____ Asian
 _____ Pacific Islander
 _____ Hispanic
 _____ Other

7) What is the highest degree you have earned?

_____ Bachelors
 _____ Masters
 _____ Specialist
 _____ Doctorate

8) What is the highest degree your mentor has earned?

_____ Bachelors
 _____ Masters
 _____ Specialist
 _____ Doctorate
 _____ Do not know

9) Number of years you have taught (include this year) _____

10) Number of years your mentor has taught (including this year)_____

Circle the Number Response that Best Describes Your Response to Each Statement:

Job Satisfaction

A) Administrative Policies

11) My school/district has a well- defined code of conduct/policy manual.

Strongly Disagree 1 2 3 4 5 6 Strongly Agree

12) My School/District has policies that are easy to understand.

Strongly Disagree 1 2 3 4 5 6 Strongly Agree

B) Supervision

13) My immediate supervisor (e.g., Department Head, Assistant Principals, Principal) is an outstanding leader.

Strongly Disagree 1 2 3 4 5 6 Strongly Agree

14) My immediate supervisor treats individuals fairly.

Strongly Disagree 1 2 3 4 5 6 Strongly Agree

15) My immediate supervisor provides positive feedback to others and me.

Strongly Disagree 1 2 3 4 5 6 Strongly Agree

16) District / State required annual reviews are based on my individual performance.

Strongly Disagree 1 2 3 4 5 6 Strongly Agree

C) Salary

17) My salary and benefits are commensurate with others in my school/district.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

18) My salary is fair.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

D) Interpersonal Relations

19) I have opportunities to socialize with others during the workday.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

20) There is a tremendous sense of camaraderie and teamwork between my colleagues and me.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

E) Working Conditions

21) I have everything I need to do my job properly.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

22) My classroom is clean.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

23) My classroom is up-to-date.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

24) I have comfortable conditions for non-instructional work.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

F) The work itself

25) I perceive my work as being meaningful.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

26) My superiors and colleagues communicate to me that my work is meaningful.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

27) I am efficient in my work.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

G) Achievement

28) I have clear professional goals.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

29) My talents are being used to the best of my abilities.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

30) I am adequately challenged in my job.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

H) Recognition

31) I am recognized for my accomplishments.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

32) I am recognized for the accomplishments of my students

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

I) Advancement

33) I believe my accomplishments will help me advance my career.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

34) I feel supported in professional and personal growth.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

Mentoring Program**A) Mentoring Qualities or Characteristics**

35) My FBA mentor has an obvious purpose and a specific goal for our mentoring relationship in mind.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

36) My FBA mentor encourages my professional and personal growth.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

37) My FBA mentor allows me to try things that he/she may not necessarily agree with or do.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

38) My FBA mentor is not critical of my errors, but helps me learn from them.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

39) My FBA mentor and I have a mutually respectful relationship.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

40) My FBA mentor is someone I can look up to as a model band director.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

41) My FBA mentor provides me with a greater clarity of my professional goals and helps me to achieve my potential.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

B) Mentor Effectiveness

42) My FBA mentor assists me with classroom management and discipline.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

43) My FBA mentor helps me to improve my problem solving skills.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

44) My FBA mentor helps me to improve communication with school staff and administration.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

45) My FBA mentor helps me to improve communication with students.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

46) My FBA mentor helps me to improve communication with parents.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

47) My FBA mentor helps me to improve communication with other music educators.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

48) My FBA mentor is knowledgeable about FBA policies and procedures.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

49) My FBA mentor is knowledgeable about effective rehearsal techniques.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

50) My FBA mentor is knowledgeable about current band literature.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

51) My FBA mentor offers helpful information on curriculum design and development.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

52) My FBA mentor is fluent in and offers helpful information on student assessment.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

53) My FBA mentor is current in music education research and often discussed pertinent issues with me.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
----------------------	---	---	---	---	---	---	-------------------

54) My FBA mentor helps me to perceive my work as being meaningful.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

55) My FBA mentor makes our meetings a priority.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

56) My FBA mentor and I regularly discuss my progress and concerns.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

C) Philosophy of Music Education and Music Teaching

57) My FBA mentor and I often discuss teaching philosophy.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

58) I am aware of my mentor's philosophy on music education.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

59) My FBA mentor encourages me to explore different approaches to music teaching.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

60) My FBA mentor and I frequently discuss formal theories of music education philosophy such as MEAE or Praxial.

Strongly Disagree	1	2	3	4	5	6	Strongly Agree
-------------------	---	---	---	---	---	---	----------------

APPENDIX E**MENTOR QUESTIONNAIRE**

I am an FBA member with more than 5 years teaching experience, who is working full-time as a band director. I consider myself to be or have been a mentor to a novice FBA member within the last five years.

YES (Radio button will take to participation interest) NO (Radio button leaves survey)

APPENDIX F
PROTÉGÉ INTERVIEW QUESTIONS

Background Information

- Title:
- Years in the role:
- Years of Experience:
- Other roles served in the School District:
- What courses do you teach?

Mentoring Program Information (8)

- Do / Did you participate in the FBA mentoring program?
- Were you assigned your mentor or did you seek-out your mentor?
- Do / Did you find this program helpful or unnecessary? Why?
- What means of communication do / did you and your mentor use?
- How often do / did you meet?
- Does / did you mentor observe you teaching your classes?
- Do / did you observe your mentor and/or his classes?
- Do / did you and your mentor ever teach each other's classes?

Job Satisfaction / Retention (6)

- Describe your participation in the FBA Mentoring Program.
- Do / did you discuss practical day-to-day operating issues with your mentor?
(Classroom management, lesson plans, parent issues, administration issues,

paperwork, etc.)

- Can you discuss specific examples in which you utilize some information or techniques you learned from your mentor?
- Do you consider yourself successful in your current teaching assignment?
- Are you satisfied with your current job?
- Do you believe that your mentor contributed to how you feel about your current position? If so, how

Mentor – Protégé Relationship (5)

- Please describe the type of relationship you have with your mentor.
- How have you helped form this relationship?
- What personal, musical, educational, and professional characteristics of yours contributed to forming this type of relationship?
- What characteristics of your mentor contributed to forming this type of relationship?
- Is your relationship with your mentor what you had expected it to be? Why or Why not?

Teaching Philosophy (3)

- Can you briefly describe your philosophy of music education?
- Do / did you discuss music education philosophy with your mentor? (Beliefs behind curriculum, classroom management, etc.)
- Did participating the FBA mentoring program influence your teaching philosophy? If so, how?

Potential of the FBA Mentoring Program (5)

- Would you encourage other novice band directors to participate in this program?
- What would you do differently as a mentor?
- Do you think a mentoring relationship will help improve new teacher retention?
Why?
- If you were designing a mentoring program, what would it look like?
- Is there any other information or comments about the FBA Mentoring program or your experience that you would like to add?

APPENDIX G

MENTOR INTERVIEW QUESTIONS

Background Information

- Title:
- Years in the role:
- Years of Experience:
- Other roles served in the School District:
- What courses do you teach?

Mentoring Program Information

- Do / Did you participate in a formal FBA mentoring program?
- How were you and your protégé paired?
- Do / Did you perceive the mentoring relationship to be helpful to your protégé?
- What means of communication do / did you and your protégé use?
- How often do / did you have contact?
- Does / did you observe your protégé teaching his/her own classes?
- Do / did your protégé observe you teaching your classes?
- Do / did you and your protégé ever teach each other's classes?

Job Satisfaction / Retention

- Describe your role as an FBA mentor.
- Was your role as a mentor ever defined for you by another FBA member?
- Can you discuss specific examples in which you utilize some information or techniques that you learned from your protégé?

- Do you believe that your protégé helped you have a more successful work experience? If so, how?
- Do you believe you helped your protégé have a more successful work experience? If so, how?

Mentor – Protégé Relationship

- Please describe the type of relationship you have with your protégé? You can do this collectively or separately.
- How have you helped form this relationship?
- Was the mentoring relationship helpful to you? If so, how?
- What personal, musical, educational, and professional characteristics of yours contributed to forming this type of relationship?
- What characteristics of your protégé contributed to forming this type of relationship?
- Is your relationship with your protégés what you had expected it to be? Why or Why not?

Philosophy of Music Education and Music Teaching

- Can you briefly describe your philosophy of music education?
- Do / did you discuss music education philosophy with your protégé? (Beliefs behind curriculum, classroom management, etc.)
- Did participating in a mentoring relationship influence your philosophy of music teaching? If so, how?
- Can you briefly describe how your philosophy of music education influences your

music teaching?

- Do / did you discuss music teaching or pedagogy with your protégé?
- Did participating in a mentoring relationship influence your teaching practices or methods? If so, how?

Potential of the FBA Mentoring Program

- Would you encourage other career band directors to be mentors? If so, why?
- What will you do differently when you are asked to mentor again?
- Do you think participating in a mentoring program will help improve new teacher retention? Why?
- If you were designing a mentoring program, what would it look like?
- Is there any other information or comments about the mentoring practices in the FBA that you would like to add?

Protégé

- Can you tell me the grade level and subjects your protégé teaches?
- How many years has your protégé has been teaching?
- How many years in his/her current position?
- How long have you been in a mentoring – protégé relationship with this person?

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Professional Experience

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Professional Associations

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