



Youth Music Guidance on Music Mentoring

Introduction

Youth Music is delivering a national music mentoring programme called Youth Music Mentors on behalf of the Department of Culture Media and Sport (DCMS). The programme has enabled Youth Music to learn about what music mentoring is and how it can be effectively delivered. The following information is taken from the Youth Music Mentors Handbook for mentors which is currently being developed in order to create a high quality framework for the programme, including a robust package of training for mentors and project managers. This section of advice and guidance will therefore develop as that work continues.

Youth Music would like to see projects including music mentoring where relevant and appropriate for the participants. The following guidance sets out some key elements that should be considered when adopting music mentoring.

What does Music Mentoring mean?

Music mentoring is using music as a common ground and shared interest to develop a relationship with a mentee in order to support them in making significant changes in knowledge, behaviour and thinking.

Through this process the music mentor coaches the individual musically in order to achieve on a music as well as social level.

Role of the Music Mentor

The role of the mentor is to find out what the mentee wants to achieve musically and try to assess what they may want/need to achieve socially. It is important that a mentor's role is defined so that you are clear on your aims in the relationship. A mentor should;

- Build a constructive relationship with a young person
- Provide practical i/e signposting and emotional support to mentees
- Commit to regular meetings with a mentee
- Assist mentees in identifying and working towards achievable goals
- Meet with the mentee on a regular basis to build their confidence and move towards agreed goals
- Liaise with appropriate professionals alongside the programme to monitor progress of mentee ie any referral agencies
- Regularly update project manager on progress of the mentoring relationship
- Encourage mentees to explore routes to challenge themselves and develop potential
- To attend any relevant training and supervision required

- To be involved in reflecting on the mentoring process as part of monitoring and evaluation requirements

Role as a Music Coach

- Provide a structured process for enabling the development of the music skills of the mentee
- To set a specific goal in the young persons musical skills development
- To reflect and share music practices with the mentee
- To create opportunities where possible for the mentee to practice their musical skills in a professional environment

The mentoring relationship

Most mentoring relationships centre around one common interest that is often activity based such as football or fishing; in this case it is music. Whilst working with your mentee on the music it gives you an opportunity not only to increase their skills in this areas but it also gives you time to understand your mentee socially and help them develop in this way too.

What is the difference between a mentor and a friend?

Friendship or befriending is a process whereby two or more people come together with the aim of establishing and developing an informal and cosial relationship.

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

The difference is that mentoring tends to focus more on goal-setting and is time limited work. Befriending is more likely to be ongoing and is not focused on goal-setting.

Core principles for Music Mentoring

- A positive relationship should be established
- There should be social and personal development
- It should be linked to structured, progressive music making
- It should reach young people who need additional support – not extra one-to-one music tuition

Stage one

The first 3-4 meetings with a mentee are crucial to developing a relationship. Careful planning such as where and when the session will take place will have a dramatic impact on the success of the relationship. The mentor should prepare some open ended questions which will encouage the mentee to talk about their interests. Ensure that the mentor knows any relevant referral information about the young person and that the meeting takes place in a safe location. The mentee should be encouraged to explore what they hope to get out of the mentoring sessions and this should be documented. Gound rules and boundaries should be established early on so that the

mentee is clear. Please refer to the Music Mentors Code of Conduct.

TOP TIP

It is good practice to capture notes from the mentoring sessions and to adopt the use of an individual learning plan or action plan. This will help to focus the mentoring sessions and demonstrate progress against agreed goals and objectives. Goals are the big things that a young person may want to achieve such as 'have confidence to perform in front of friends' and the objectives are the smaller steps to help to get them there such as 'practice my guitar for 20 minutes a day to improve skill and confidence'.

Stage Two

Once a positive relationship has been established and goals identified it provides a framework against which to measure and review progress during the mentoring sessions. Remember that you are considering both musical and social development of the mentee.

Stage Three

Planning for and ending the mentoring relationship is extremely important. The mentee should already have known that the mentoring would be time limited and when the final session would be taking place. If the ending is not planned well it can potentially undo all the good work that has been achieved. The final session should include a positive summary of what has been achieved together. It might be a good idea to celebrate the achievements in some way, such as a performance or showcase. Ensure that notes are captured and that the mentee has the chance to reflect on their development and learning.

It is important to have some ideas about where to signpost the mentee after their engagement based on their interests. Progression routes may be something that is considered early on in the setting of goals, such as 'being accepted on a music production HND'.

Youth Music Mentors Code of Conduct

Important – please consult your own organisation's policies as well as using this code of conduct

The purpose of this code of conduct is to ensure that the relationship between the mentee and the mentor is as positive and successful as possible and that each partner is clear about their roles. Boundaries are essential for the safety of everyone involved.

1. Don't give cigarettes, alcohol or any illegal substance to your mentee
2. Don't buy gifts or give money to your mentee – you are not expected to spend money on your mentee and doing so could create an expectation or dependency
3. No smoking during a session

4. Ask the mentee not to bring any friends to a mentoring session
5. Don't flirt with your mentee or develop a sexual/intimate relationship with them
6. Don't accept/put up with any form of harassment/intimidation/violence from your mentee
7. Don't break the law e.g using property that you suspect to be stolen
8. Don't give your personal address to your mentee and never invite your mentee into your home
9. Negotiate contact times with your mentee
10. Always avoid lone working. Choose a public space where you are not on your own with the young person. If the nature of the project involves an element of unavoidable lone working, it is imperative that you inform the project manager/organisation you are working for.
11. Do not touch your mentee in a way that could be construed as inappropriate
12. Maintain confidentiality in accordance with the confidentiality policy ie What's said stays in the meeting, however confidentiality may be breached in the following instances;
 - It puts the young person at risk
 - It puts the mentor at risk
 - It puts other people at risk