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UNIVERSITY OF SOUTHAMPTON

FACULTY OF SOCIAL AND HUMAN SCIENCES

SCHOOL OF EDUCATION

Volume 1 of 1

Altered Positions

A Study on the Expectations and Experiences of
Career Mentoring in Higher Education

by

Kavita Hayton

Thesis for the degree of Doctor of Education

May 2014

UNIVERSITY OF SOUTHAMPTON
FACULTY OF SOCIAL AND HUMAN SCIENCES
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ABSTRACT

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Keywords: *career construction; career identity; readiness; mentoring; career envisioning; creative arts; higher education; employability; career planning; vocational identity; tacit knowledge; Design Buddy; concept mapping.*

This thesis investigates a specific instance of mentoring offered to final year HE design students in order to propose that 'readiness for mentoring' is a theory worthy of expansion and that this expansion can add to the field of knowledge on mentoring. The *Design Buddy* mentoring scheme, created by the South West Design Forum, uses local creative arts business volunteers as mentors who are paired with design students by course tutors. It is important to note that this thesis does not offer a critique of the *Design Buddy* scheme, but rather uses in-depth interviews with four participating students to interrogate their expectations and experiences of career mentoring.

In order to understand how the individual combines their expectations for the future with past experiences to develop an idea of career, the literature on career identity construction was interrogated. The literature and the findings of this thesis support the concept, that in shaping a career identity, the career holder also develops a parallel readiness for experiencing career events. The concept of readiness was developed further, in relation to creative arts career mentoring, specifically in order to understand how the experiences and expectations of the individual student impacted on mentoring. A qualitative research instrument, using semi-structured interviews and hand drawn concept mapping was deployed to enable a fluid and creative way of capturing students' views of career and of mentoring. An interpretative paradigm, able to accommodate multiple and divergent results, was systematically applied to code all the interview data. The aspiration of the research design was to bridge the tension between empiricist and interpretive approaches to research.

The findings of the thesis established several preconditions that contribute positively to an individual's readiness for mentoring. In brief, these preconditions address the appropriateness of the timing of mentoring and of the mentor, the need for realistic expectations on the part of the student and the student's previous experiences of mentoring as well as the level of their vocational connection. These preconditions are presented within a new mentoring readiness framework, designed as a qualitative tool, against which to measure a protégé's readiness for mentoring. Although these preconditions for mentoring evolved out of the unique circumstances surrounding creative arts students, it is proposed that the mentoring readiness tool is open to wider testing. Used more broadly the tool could enable an extension of knowledge in mentoring research projects or the design of mentoring schemes within other disciplines. More importantly, it may also give a means of assessing individual readiness so that a potential protégé can be given strategic and directed support to make the most of mentoring as a career intervention.

DECLARATION OF AUTHORSHIP

I, KAVITA HAYTON, declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

Altered Positions

A Study on the Expectations and Experiences of
Career Mentoring in Higher Education

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission.

Signed: KHayton

Date: May 2014

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Chapter 1

INTRODUCTION

To facilitate Pip's stepping into the shoes of a gentleman, his benefactor requires him to be tutored 'in accordance with [his] altered position' (Dickens, 1867:75).

1.0 The opening act

My interest in career mentoring stems from an existing concern of mine about the paucity of appropriate career role models for female HE students in male dominated industries. This specific issue led me to consider more broadly how students bring unique needs and aspirations to all career development experiences and how those needs and aspirations take them from one position (student) to an altered position (career holder).

I speculated on whether the body of research on career mentoring included an exploration of the impact of individual career expectation on career interventions such as role modelling or mentoring. It transpires that a small, but significant, portion of the literature points to the interesting concept of 'readiness' in connection with mentoring (Noe, 1988). A theory of readiness appeared to offer a framework for understanding how an individual might approach mentoring, and whether this would affect how they then experienced mentoring. Understanding this more fully in my own educational context (creative arts HE) became the driving force for the design and execution of the research project that forms the subject matter of this thesis.

Career mentoring has been used in UK creative arts HE courses for several years and with some success. This success is reported informally, but schemes appear to lack in-depth evaluation. Furthermore, when an evaluation is required it may be in the shape of a report to a committee rather than as a formally researched output (see, for example, the report on *Design Buddy* in Appendix A). I believe there is a valid concern that, without formal evaluation, the effective delivery of such career mentoring schemes is in danger of being too reliant on the existing knowledge, skills and proclivities of the hosting stakeholders (industrial or educational). Engagement with the key activities of a scheme, such as preparation for mentoring or protégé/mentor matching, may be at the mercy of the perceived importance of such activities by teachers and mentors.

For the purposes of this thesis, I intend to explore a specific instance of a mentoring scheme offered to final year design students on a selected three-year degree course. The scheme, called *Design Buddy* has been running for several years as a project created by the South West Design Forum in conjunction with Universities South West and supported by the European Regional Development Fund through the South West Competitiveness

Programme. University courses can choose to run the scheme as described in the booklet accompanying the scheme. *Design Buddy* uses local creative arts volunteers as mentors who are paired with final year students by the course tutors.

It is important to note from the outset that this thesis does not offer a critique of the *Design Buddy* scheme, but rather uses in-depth interviews with four participant students to interrogate their expectations and experiences of career mentoring. A key aim of this thesis is to provide an authentic vocalisation of the participants' experiences, supported by theory, in order to ascertain whether readiness for mentoring is a theory worthy of expansion and whether that expansion can add to the field of knowledge on mentoring readiness.

This thesis will hopefully support the premise that the effective evaluation of any career mentoring scheme is desirable. In creative arts higher education, where there is a strong practice in 'learning on the job' experiences, it may be particularly valuable to build a clearer picture of the career understanding of our students as they approach career interventions such as mentoring. This includes being able to better understand how those students visualise and prepare for their career and the extension of that visualisation into their expectations and experiences of mentoring.

I aim to begin by demonstrating, in this chapter and in the Literature Review, why readiness for mentoring might be an area of research worth pursuing in the context of UK creative arts Higher Education.

1.1 The Higher Education context in the UK

The motif of opportunity and choice permeates this thesis, not as an explicit theme, but often as an implied idea winding through the discussions on the impact of life experiences and readiness for mentoring. As shown later in the thesis, much work undertaken on mentoring in Higher Education in the United States is within the context of inclusivity and access to university education for minority students. There is no doubt that the motif of opportunity and choice in career outcomes talks to issues of access, currently labelled as widening participation, in UK Higher Education too. Bhagat & O'Neill (2011) trace a political history of widening participation understandings and initiatives in UK Higher Education that grows from the work on access started in the 1980s. They point to the momentum gathered under New Labour in the late 1990s as the beginning of the widening participation debate recognisable today. Bhagat & O'Neill (2011:26) refer explicitly to the Kennedy (1997) and Dearing (1997) reports as foundational for government policies devised to widen participation in Higher Education. Under the government in power at the time of writing (coalition government) this is no longer policy (Bhagat & O'Neill, 2011:26). However,

a HEFCE report of 2010 indicates that participation by young people from the most disadvantaged households increased by 30% in the previous five years.

Gorard *et al.* (2006:7) paint a less optimistic picture, they state that inequalities based on life experience are a barrier to Higher Education and that furthermore those inequalities are long term, familial and historical. Gorard *et al.* (2006) gather together a broad sweep of widening participation research that suggests that the individual *and* the system must be addressed in order to level the playing field of access to Higher Education. The following section will extend Gorard *et al.*'s (2011) concept of life patterning, beyond its impact on choosing higher education or not, into an understanding of the potential moderating affect of those patterns or factors on career opportunities such as mentoring.

The Concept of Readiness

Readiness for mentoring is conceptualised by Noe (1988) as being moderated by several factors: locus of control (described by Noe (1988:460) as 'a stable personality trait that may affect individuals' motivation to participate in developmental activities'), job involvement, career planning, self-assessment and a positive predisposition to the mentoring. Noe (1988) also asks whether individual personality traits, including the impact of self-efficacy, have a role to play. Zimmerman (1995: 203) offers a description of self-efficacy as a process that involves making judgements about one's 'capabilities to perform activities'. The theme of self-efficacy, along with some aspects of Noe's (1988) moderating factors above, has emerged as an important theme within this thesis too. Through my work with four student protégés participating in the *Design Buddy* scheme, I will attempt to sharpen and expand Noe's (1988) early proposal of the concept of readiness for mentoring. Noe (1988:475) used questionnaires to test the 'locus of control', 'job involvement' and 'career planning measures' in protégés before they participated in mentoring. In contrast I have used qualitative interviews to capture protégés' perceptions of their own readiness and attitudes to mentoring. Through this approach I aimed to discover not only if some protégés were more ready for mentoring than others, but in what way and why? This is the research purpose in its most basic form that underpins this thesis.

Mentoring as a trusted and established career intervention

At the opening of this chapter I made reference to the character of Pip from the well-known book *Great Expectations* (Dickens, 1867). Pip provides a timeless and powerful exemplar of a person who alters his social position, from blacksmith to gentleman, through mentoring. 146 years after *Great Expectations* was first published, we remain just as sensitive to the potential affordances of a career versus working for survival and to the opportunities brought by wealth versus the constraints of poverty. However, a significant

challenge to my enterprise was to avoid thinking in clichés about not being able to escape one's past and to deny the dreadful connotations of class and hierarchy that could be implied from a reductive and behaviouralist approach to mapping the impact of life experience on mentoring. Understanding that there may be affordances and disadvantages in the life experience of a mentored individual raises more questions than answers. It is in this spirit of enquiry that I approached the research project in this thesis.

The literature under review in Chapter 2 was selected to explore the various ways of theorising the individual career. Social learning is an important theory underpinning much of the vocational behaviour literature, and I have used it to develop an understanding of individual identity in the context of career learning. Understanding these interrelated factors is important when considering how a young person might be influenced in their developing appreciation of work and career, and understanding their appreciation of work and of career will assist in building a picture of the pre-mentored individual.

Mentoring is an undisputed tool in the career development portfolio. A significant amount of research literature on vocational behaviour has identified the important position of mentoring in career development and is described in key texts by Kram (1988); Ragins & Cotton (1991, 1999) and more recently by Allen & Eby (2010) amongst others. The influential mentoring theorist, Kram (1988) describes the two main functions of workplace mentoring as career development functions and psychosocial functions. In receiving career development functions the mentored individual (Kram uses the term *protégé* here) is assisted in understanding the work environment through sponsorship, coaching, protection, challenging assignments and exposure. The psychosocial functions of mentoring assist the protégé with acceptance and confirmation in the workplace. These mentoring functions have been elaborated over the years but remain fundamentally unchanged in the literature. Eby *et al.* (2010) provide an excellent brief history as well as describing some of the tensions and contradictions inherent in the many definitions of what mentoring is or can be. Eby *et al.* (2010) attribute some of these tensions to the nature of mentoring as a dyadic relationship with the attendant emotional and psychological nuance this implies.

Personal motivations

My motivation for undertaking research in the area of readiness and careers mentoring is also a personal one. I have worked as an academic in full time higher education for over twenty years in the area of the creative arts; following an educational experience as a creative arts student myself, tracking a journey from pre-degree through to postgraduate study. I had no contact with the industry for which I was being trained until undertaking Masters study in London. As the child of first generation immigrants, and as a first generation university student from a low participation neighbourhood (LPN), I was

acutely aware of the nature of the social tools I had available to me, both at university and then in my early work life in the late 1980s, (HEFCE, 2013).

I perceived this [restricted] tool kit as a personal (rather than social) confidence issue at a time when the idea of social capital was not in common use (Coleman, 1990). Seibert *et al.* (2001) describe social capital in connection with career development, as pertaining to the quality of one's network structure and to available social resources, such as relevant contacts. Mentoring, as a career development tool based on enhancing career networks and relevant contacts, can bring hitherto missing career connectivity to the kind of life I experienced described above (Kram & Hill, 1996; Tonidandel *et al.*, 2007 and Eby *et al.*, 2010). Mentoring is however, dependent on developing and sustaining a relationship with a superior and knowledgeable partner (the mentor) and this may require some reliance on the protégé's existing appropriate networks and resources. In order to achieve a closer understanding of this and of the other issues highlighted above, it was important to review the literature on career learning and on mentoring in general.

1.2 The wider disciplinary context

For the purposes of pursuing the deceptively simple idea - *are some protégés more ready for mentoring than others?* - a range of separate, but intersecting disciplines were appropriated. These disciplines can briefly be described thus: vocational behaviour; organisational behaviour; vocational psychology and social psychology. Mentoring features in all these broad areas.

The Literature Review also enabled me to engage in critical discussion of where students' perceptions of career, of work and of mentoring are derived from and how these perceptions are reinforced by family, friends, teachers and mentors. To further understand these perceptions of career and of mentoring, I analysed the nature of early career association and its link to career success. In particular: how the idea of career is conceived and nurtured in childhood; how individual personality and social circumstances may act on the progress of the career; how socialisation affects career development and how personal career plans may grow, bear fruit and become successful and how career planning intersects with mentoring.

The issue of *choice* also permeates the literature under review. I will hopefully show how making career choices invokes knowledge of the past projected into the future in order to precipitate action. Making effective career choices requires a memory-reserve of useful experiences and the ability to accurately guess what the future may bring. Useful experiences and intelligent guesswork are mediated by self-efficacy and this is why a significant part of the Literature Review will focus on self-efficacy and self-esteem as they

attend to socialisation and career learning. Self-efficacy is also highlighted by Noe (1988) as being of potential importance to the concept of readiness for mentoring. The literature shows that deliberate role-modelling, positive support and general confidence building has been proven to enhance performance in career learning in general.

There are other satellite areas of literature that I explored and these refer more specifically to higher education and employability practices, for example: work placement, peer mentoring and employability skills (Crebert *et al.*, 2004; Smith *et al.*, 2007; Butcher, 2008 and 2010; Andrews & Higson, 2008; Pegg *et al.*, 2011; Butcher & Schaber, 2012.) These texts were primarily explored to develop my understanding of the specific contexts of creative arts and higher education employability learning. Pegg *et al.* (2011) provide a short introduction to the national political scene in relation to graduate employability, citing the Browne Review (2010) and the white paper, 'Higher Education: Students at the heart of the system' (BIS 2011) as contextualising documents in the English setting. Pegg *et al.* (2011) also cite examples for Wales, Scotland and Northern Ireland, showing a wider UK interest in this subject. As such, all authors mentioned earlier refer to the political centrality of graduate employability although all offer different solutions and views of how this might be enhanced. For the purposes of this thesis I note that workplace learning has always been important in the creative arts. Butcher (2008) refers to the long history of creative arts pedagogy and to the influence of applied arts on industry, as well as the renewed interest in the co-delivery of industry-based learning.

The mentoring experiences covered in this thesis do not fall neatly into workplace learning despite the fact that some of the learning took place in the working environment. I have concentrated instead on the individual who is learning to be a professional through interaction with industry via a mentor.

The limits of the thesis

It became clear, whilst undertaking the reading on vocational behaviour, that the impact of career and of career interventions such as mentoring, can only be measured as self-recognised and self-reported changes in individual behaviour. In other words reporting by the subjective and relational self, (this will be discussed in more detail in Chapter 3 on Research Methodology later in this thesis.) Savickas (2004:44) writes of the importance in vocational psychology of using reflexive practices to capture participants 'subjective conceptions'. He refers to the research subject's ability to 'explain behavioral continuity, sustain identity coherence, and foresee future action' as an individual expression of 'purpose' and questions how one would capture such an expression (Savickas, 2004:44). Savickas (2004) makes a distinction between conceiving of career behaviour as a trait to be easily measured and career behaviour as an expression of purpose, a subjective conception that

struggles to be measured. The ability of an individual to explain behavioural continuity, sustain identity coherence and foresee their career future and purpose, may be constrained by any number of personal and social competencies. These are the same constraints that enable or disable self-efficacy and self-esteem and may also act as constraints on the individual's ability to express purpose. This complexity dominates the vocational behavior literature discussed in this thesis and the understanding that there is the potential for self-limited reporting on career envisioning, career enactment and mentoring by the individual, should be recognised as a potential modifier on research outcomes.

The literature on careers behaviour also foregrounds interesting questions about the scope of the careers that are traditionally the subject of vocational behaviour research. Researchers such as Sackivas (2004), Spokane & Cruza-Gruet (2004) and Hoekstra (2011) have drawn the individual into the centre of vocational investigation and so have increased the complexity in careers and vocational behaviour analysis. Furthermore, they pose a challenge to the research community regarding how life-course and vocational progress is conventionally conceived - is the data captured by researchers being tested for applicability, is it wide ranging enough, is it representative of all careers, is it sufficiently diverse? (Blustein, 2001; Sackivas, 2004; Spokane & Cruza-Gruet, 2004; Hoekstra, 2011). Blustein (2001) in particular refers to Savickas (2004) when he speaks of the need to capture increased pluralism in our research about careers, especially if one accepts Savickas' (2004) theory that the individual is strongly implicated in the construction of career meaning. Blustein (2001) argues for richer, wider research that acknowledges all kinds of careers. Currently, the way that career success is measured appears to be achieved through several common means of collecting data: salary, status and position on the one hand, and self-reported satisfaction and effectiveness on the other (Taylor & Betz, 1983). As stated above, there is some discussion in the literature about the difficulties of collecting meaningful and useful data and there is a developing sense (historically speaking) in the vocational behaviour research community that a combination of multiple research instruments needs to be considered (Blustein, 2001). These issues are explored further in the Research Methodology chapter.

1.3 The structure of the thesis

Chapters and specific research themes

The thesis consists of six chapters in total, Chapter 1 – 'Introduction'; Chapter 2 – 'Literature Review'; Chapter 3 – 'Research Methodology'; Chapter 4 – 'Findings and Emerging Themes'; Chapter 5 – 'Interpretations and Implications' and Chapter 6 – 'Summary and Conclusion'. These chapters map onto the order in which the thesis was developed, although there is considerable overlap and interplay between Chapters 4 and 5.

I developed three specific research themes in order to anchor my reading and to aid in the development of a consistent and coherent research design. These themes enabled me to delineate the limits of my Literature Review but more importantly enabled me to declare findings as they arose to be more or less relevant to my research focus. These themes were also crucial in establishing each student's individual career pathway and how mentoring affected them. The three themes were:

1. The individual attitudes and values brought by students to their career and to career mentoring.
2. Student experiences of a specific career mentoring opportunity.
3. How mentoring influences attitudes and values in relation to career envisioning and behavior.

As stated, the shaping research themes enabled the data and the interpretation of data to be tethered quite usefully, as I hope the 'Interpretations and Implications' chapter shall prove. Predominantly, the thesis structure reflects a logical and progressive narrative from the preparatory work of reviewing the literature and designing the research methods, through to the collection and interpretation of data and concluding proposals on contribution to knowledge. It is my hope that this logicity is reflected in the experience of reading the thesis too.

What is in the thesis and what is out?

The relatively concise requirements of the Education Doctorate thesis have proven to be a challenge, partly due to the task of handling over 100,000 words of data and coding (excluding the thesis itself), and partly due to the sheer pleasure of the act of writing, a task I have engaged with enthusiastically. As a result of the need to be succinct, there is a large amount of material in the appendices and this has been referred to whenever necessary, hopefully without breaking the flow of the narrative of the thesis. Thus all data collection, coding and analysis, in the form of all eight interview transcripts and related coding, plus concept maps and related coding can be found in the appendices.

I have also occasionally referred to external literary source material such as poetry throughout the thesis as a means of invigorating and lifting the text. In this way, I hope to draw attention to the essence of the thesis as a narrative in its own right and to the act of writing for somebody else as an expressive and performative undertaking. Just as I am situated as a researcher, teacher, student and mother, so this thesis is situated as a cultural artefact. I am particularly drawn to the opening of Van Maanen's (1988:1) book *Tales of the Field* and his description of research (in this case ethnographic research) as the 'written

representation of a culture'. In this phrase Van Maanen (1988) captures the essence of all research writing as culturally and politically situated.

1.4 Prefiguring the final act

The journey

This thesis is the culmination of a much longer process and brings together the players and props of a project in fulfillment of a script that started five years ago. In 2009 I began a learning journey that required me to engage with teachers, co-learners, students, colleagues and researchers. Despite this being a solitary journey at times, I have no doubt that this thesis is also the product of collaboration. Comparing the research process to putting on a theatre production feels intuitively apt. If research is performative and if the interview, as a 'socially situated interactive event' is the most performative of all research instruments, then a research project such as this one, based on interactions with others, can be confidently likened to theatre (Chase, 2008:65; Fontana & Frey, 2008). In fact, the thesis, like the living performance of a play, can be seen as the 'interpretative vocalisation' of a script (Blustein, 2001:178).

I would like to take the concept of vocalisation further by arguing that it is also necessary for the research writer to embrace the polyvocality of their own experiences. In other words, I believe that to produce an authentic thesis the writer should reflect on the multiple roles that they have played in designing, delivering, analysing and writing up the research. This reflective stance is referred to and problematised in the Research Methodology chapter. As implied above, the completion of this thesis has been dependent on a successful alliance with other people and hopefully this alliance has enabled an authentic vocalisation of ideas and experiences related to the topic of readiness for mentoring.

The destination

As with any play it would be frustrating to see the finale at the beginning, however, it is useful here, at least, to give a brief plot synopsis. It should be stated at this juncture, that the research themes have been used primarily to shape the research design, rather than to structure the chapters. The research themes are reiterated throughout the thesis when it is helpful to the narrative.

The following is a very brief summary of what I learned during the process of research and will be fleshed out and fully supported in the thesis. The protégés I worked with shared their experiences in an open and surprising way. I believe that the intensive nature of the interviews and accompanying concept mapping brought into sharper relief,

ideas and thoughts that had only been signposted by students before. Protégés had individual and often very personal expectations of what the future would bring. It appeared that mentoring was perceived as an important career intervention by the protégés and that they experienced the positive career functions of mentoring as described in the literature (Kram, 1988). There was evidence to support the idea that for the vocational context in question - that of the creative arts - shared subject passion and the acquisition of tacit knowledge, gave these mentoring experiences a significant nuance. In brief, the expectations and experiences of mentoring were found to be as individual as the career pathway itself.

The thesis concludes by supporting a theory of readiness for mentoring and presents a proposal for a new mentoring readiness framework that can be used as a practical or theoretical tool in the design or the analysis of similar mentoring schemes.

Chapter 2

LITERATURE REVIEW

2.0 Chapter introduction - the nature of the Literature Review

The scope of the Literature Review

A literature review is often described as a survey of the field in which a thesis is located. However, as humanities researchers and their research interests become increasingly multi and inter-disciplinary, the job of literature reviewing becomes more a task of mining than of surveying. As a result, a successful literature review may need to use tools and ideas arrogated from a range of disciplines, with all the caveats implied by such blatant borrowing from subjects in which I am not an expert. The disciplines surveyed for this thesis can briefly be described thus: vocational behaviour; organisational behaviour; vocational psychology and social psychology. Specific theories taken from these disciplines such as: readiness for mentoring, the function of role modelling, career learning, career envisioning and self-efficacy can be understood as the threads that weave these broader disciplines together. These threads have also become useful for tying together the personal and social aspects of the research themes. Their significance will be examined in this Literature Review.

Vocational behaviour is a well-established field of research, covering individual and organisational behaviour in the workplace. It is dominated by the US, where the key journals are published: *Journal of Vocational Behavior*, *Journal of Organizational Behavior*, *Academy of Management Journal*, *Career Development Quarterly*, and *Industrial and Organisational Psychology*. Other related journals such as *Social Psychology Quarterly*, *International Journal of Behavioral Development*, *Child Development*, *Journal of Counseling Psychology*, *Personnel Psychology* and *Journal of Leadership Studies* make significant contributions to the field of research into careers and mentoring. The US academy, through sheer numbers alone, makes a large contribution to the subject.

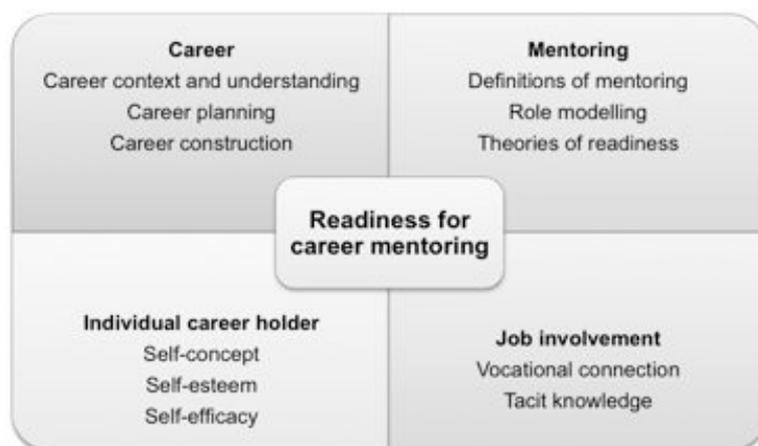
Key texts that have been used to explore mentoring and career identity are: Kram (1985) *Mentoring at Work*; Allen & Eby (2010) *Blackwell Handbook of Mentoring*; Murrell *et al.* (1999) *Mentoring Dilemmas*; Ragins & Kram (2007) *The Handbook of Mentoring at Work*; Brown *et al.* (2004) *Career Development and Counseling*; Roberts & Dutton (2009) *Exploring Positive Identities and Organisations*; Savickas (2011) *Career Counseling* and Edgar Schein (1978) *Career Dynamics: matching individual and organizational needs*. It should be noted that theories appear to develop very quickly in this field, so journal articles offered the most fruitful sources to explore.

Almost all articles, in all discipline areas under discussion, refer to the social learning theorist, Albert Bandura's (1986) seminal work: *Social foundations of thought and action: a social cognitive theory*. The groundbreaking work of Bandura, offers a critical framework for understanding the individual in a social context, (Bandura, 1986 and 1995). Bandura's influence permeates the entire field of vocational psychology and most current publications on career behaviour make references to Bandura's theories of 'multiple selves' in relation to work. Indeed there can be no reference to how an individual identifies with a career, without citing Bandura's work on personal identity and the 'self at work' (Caza & Wilson, 2009).

2.1 The structure of the Literature Review

The Literature Review is organised into broad thematic sections on Career, Mentoring, Individual career holder and Job involvement. These sections are further broken down as indicated in Figure 1.

Figure 1 Map of areas covered by Literature Review



These broad themes are influenced, but not restricted, by Noe's (1988) suggested protégé characteristics: career planning, locus of control, self assessment and job involvement. The fresh interpretation of Noe's (1988) characteristics is shaped by my understanding of the literature on career mentoring, as well as by specific areas that have been signposted as significant by my analysis of research data, for example, the introduction of the theme of tacit knowledge. Kram's (1988) research indicates that the themes of role modelling and self-concept are important to mentoring and that the significance to mentoring of self-concept plus self-efficacy is an appropriate theme that is further supported by Noe (1988); Rice & Brown (1990) (in Allen & Eby, 2010); Finkelstein & Poteet (2010); Allen & Poteet (2011) and Zoogah (2013). Self-efficacy is also strongly indicated in the literature on

vocational behaviour and mentoring (Zimmerman & Martinez-Pons, 1990; Bandura, 1995; Zimmerman, 1995; Hackett, 1995 and Mclellan *et al.*, 2011).

There can be no discussion of career planning or its relationship with self-efficacy, without first establishing how the individual builds an understanding of career and how they acquire self-efficacy in the first place. The Literature Review therefore opens with a discussion of career learning which is then linked to mentoring, followed by a brief review of the literature on the construction of self and identity. Finally job involvement including vocational connection and tacit knowledge is examined to complete the loop of areas identified as significant in understanding readiness for mentoring. It is my hope that these themes coalesce to form a coherent foundation for the research design and for the subsequent data collection, data coding and interpretation. Literature for the research methodology is embedded in the Research Methodology Chapter.

2.2 Career

The wider context

It can be argued that the idea of work and career is not socially or culturally fixed. Baumann (2000: 136) describes the traditional worldview as one in which work has been elevated to the most decisive social role, work is that which can subdue, harness and colonise the future, eliminate misery and enable us to take charge of our own destiny. In this traditional worldview, work is a 'natural condition' and the most important thing that we could do (Baumann, 2000:138). By contrast, Baumann (2000:139) argues that in a liquid future work is episodic, built of short-term objectives, is a 'bricoleur' of experiences and a 'trickster'. In short, in the 21st century, work cannot offer security, cannot be conceived of as the 'ethical foundation of society' and is not a means of ennoblement (Baumann, 2000:139).

Baumann's (2000) theories provide five key ideas about the modern conception of work: 1) real work can be separated from other things the individual will do, for example, walking will feel like work but a child will learn that walking is not work; 2) society holds on to some traditional ideas about work such as its natural and ennobling status, for example, following in a parent's footsteps; 3) people's actual work experiences may not always feel natural, ennobling, secure or long term; 4) people today expect work to offer them quick and easily consumed experiences that are gratifying in and of themselves (see for example, Foskett & Hemsley-Brown (1997) who found that enjoyment was stated as the main reason for career choice by young people) and 5) young people will receive contradictory information about work as delegated and derived images from the adults around them (Foskett & Hemsley-Brown, 1997).

Understanding work and career

Although ideas about work have been shown by Baumann (2000) to be extremely fluid, the literature concurs on how ideas about work are assimilated by children. The focus of the literature on career learning is mainly on how ideas of work develop through the child's relationships with significant others who provide the first glimpses of daily life to the child, including early views of work (Mayall, 2002; Berk, 2003; Lewis *et al.*, 2004; Harkness, 2004; Goncu *et al.*, 2004 and Hay & Nash, 2004). The role of the family is key here. I acknowledge that there are vast cultural and economic differences in what the word 'family' means and how a family is enacted, so for the purposes of this thesis I will assume that the family means those adults and other children who are in close proximity to the growing child.

Berk (2003:262) talks about young children being 'invited and encouraged' by more 'skilled' members of their immediate group, to participate in the 'social world around them.' This social world includes experiences of first watching, and then participating in, daily activities. In the northern hemisphere these experiences will rarely include watching or participating in activities where adults are being paid to work. This may not be the case in the southern hemisphere, where the developmental context of the child may consist of adults spending most of their time engaged in work for survival. This may be work for survival in which the child has to participate from very early on (Harkness, 2004). Thus, it is clear that two children on opposite sides of the world are socialised from an early age into extremely different expectations of what it means to be an adult and of what it means to work. My observations are made from the perspective of a northern, industrialised national context and I will not attempt to describe a situation outside this context.

Through these significant others the child understands and builds attitudes to altruism, self-esteem, learning, cultural identity and work (Berk, 2003). These external influences on the child are seen in relation to play; to eco cultural niches; to social understanding and to their social networks (Mayall, 2002; Lewis *et al.*, 2004; Harkness, 2004; Goncu *et al.*, 2004; Hay & Nash, 2004). This is not to suggest that the child is a blank sheet until it is exposed to external influences, but rather to demonstrate that these influences, enacted through relationships between the child and its significant others, are the manifestations of what Bandura (1986) calls the social, relational environment. The socialisation of the child - the growing and changing internal self - is utterly bound up with the growing and changing external self, who is constantly being tested by the outside world. Through this formation of a general identity, a sense of vocational identity is also formed (Berk, 2003; Cohen *et al.*, 2003).

Children in the UK exist mainly outside the world of work until they are teenagers and even then their primary understanding of work is as a means to make money as opposed to

having a sense of career (Mizen *et al.* cited in Mayall, 2002). Foskett & Hemsley-Brown (2001:177) state that conceptual development and choice in relation to vocational decision making occurs as early as upper primary, sometimes resulting in 'faulty, early perceptions of career'. As stated earlier, Foskett & Hemsley-Brown (1997) indicate that children are influenced by both delegated images of vocations received from adults around them and by derived images of work broadcast by the media. This network of images of work, employment, career and vocation, 'shapes the mental images and perceptions of work that children acquire', which in turn are mediated by their personal and particular social situation – their developmental niche (Foskett & Hemsley-Brown, 1997:185; Harkness, 2004).

Early career planning

Whether facing the future as a young child learning from those around, or managing the complexity of career choice on the point of entering the world of work, learning about work begins early in life and continues beyond retirement. These processes are subject to intrinsic interest by social and vocational psychologists, and the theories surrounding career learning and planning constitute a significant and large body of knowledge. Negotiating the idea of career is a maze for the careerist but also for the career researcher.

Adolescence, specifically year 10, has been identified by the UK government and educationalists as the biologically appropriate time to develop the idea of 'career' out of the more general concept of work and to introduce the young person to the world of paid work (Barnes *et al.*, 2011). Barnes *et al.* (2011:9) usefully describe the young individual's common sense understanding of the word 'career' as 'paid work entered after [the individual has] left education' and within which they stayed for a 'considerable length of time'. Barnes *et al.* (2011) go on to state that young people tend to relate career strongly to money and that a full understanding of the wider life benefits of career do not register until they are older. The issue of variability in maturity with regards to career understanding is confirmed by neuroscience (Blakemore & Frith, 2005). Barnes *et al.* (2011:12) discuss this variability specifically in relation to abstract thought and the 'capacity to evaluate' career decisions. They also predict that financial independence is likely to occur later in the lives of young people today than it did a generation ago (Barnes *et al.* (2011). The development of our understanding of the issues surrounding variable maturity in career learning, plus the volatility of the job market and the current legislation on school leaving age, requires fresh thinking from vocational behaviourists and could play significantly into the idea of readiness for career or mentoring (Bassot, 2009).

Foskett & Hemsley-Brown (2001) give evidence of statistical support for the positive impact of formal career guidance on career planning, particularly on those staying on to study at post-16. However, they go on to state that career guidance (at the time of writing)

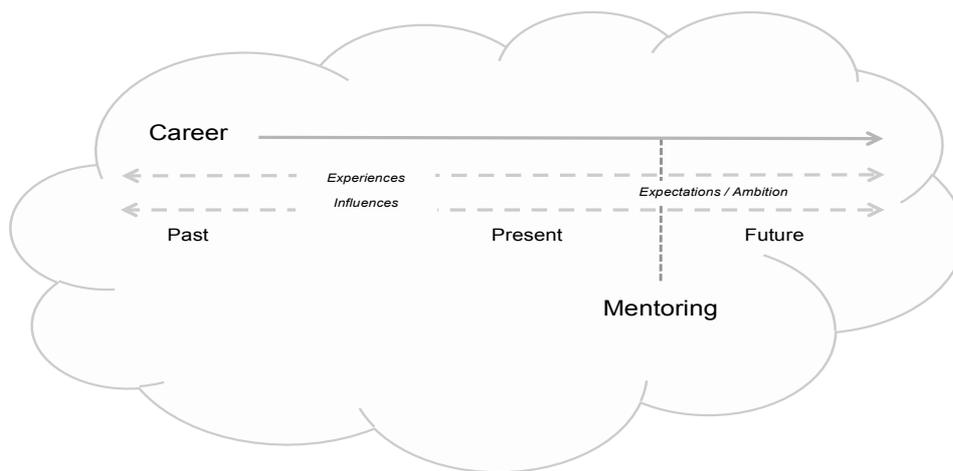
relies heavily on career matching processes (Foskett & Hemsley-Brown, 2001; Holland, 1985). Bassot (2009) makes the argument for a developmental model of careers learning using a social constructivist approach (see also Barnes, 2011). Career Learning and Development (CLD) is the favoured term for services and practices that aim to support and develop the lifelong learner. Previous iterations of careers services under the label *Information, Advice and Guidance* (IAG) were found to be too limiting, too narrow, too directional and too focused on the young. How CLD differs conceptually from IAG is very important to the discussion in this thesis. As a developmental model CLD recognises that people are not 'empty vessels' who can be filled with career information (Bassot, 2009:3). Bassot (2009) places emphasis on the individual and on the socialisation processes that can bring the individual into contact with career significant others (mentors for example). The idea that socialisation is important to how the individual approaches career learning, is also supported by Foskett & Hemsley (2001: 178) in citing Beven's (1995) theory of personal models of the world. They cite the relevance of the 'turning points and routines that make up the life course' and link them directly with individual decision making about career choices such as mentoring (Foskett & Hemsley, 2001:179).

Career construction

Hopefully, I have begun to demonstrate that understanding real work and the idea of work held by an individual, plus that individual's ability to imagine themselves doing a particular type of work, are all components of what the literature terms career construction (Savickas, 2004). I think it is important to further establish the idea of career construction in order to understand how an intervention like mentoring intersects and bonds with the career experiences and expectations of an individual. Figure 2 shows the career path as it might be conceived of in career construction, with travel to the past and to the future equally indicated. In other words the past and the future meet in the present and through this confluence the individual imposes career meaning on vocational behaviour (Savickas, 2004).

Hoekstra (2011:165) refers also to the construction of career *meaning* when he writes of the construed career identity and 'the contextual process of building career significance'. Hoekstra (2011:161) emphasises the need to envision career roles as 'enduring parts of a repertoire travelling with the individual'. He discusses adaptational and job crafting processes, and critiques the traditional ways of conceiving of careers as a 'voyage along stations of increasing status' or as the 'unfolding of inner talents' (Hoekstra (2011: 165). If the very idea and substance of career is subject to constant change, and the future in general is unknown and unknowable, Hoekstra's (2011) argument to conceive of work and career as a boundary-less network rather than as a linear journey from school to retirement is an attractive one.

Figure 2 Illustration showing how individual career is constructed



The conception of career as a boundary-less network enables a theory of career development that places individual circumstances at the heart of career thinking. The idea of creating and maintaining useful career networks as part of a purposeful exercise, could be significant to career learning. Mentoring, as indicated in the introduction, is a viable means of extending or even starting a career network. However, starting a useful career network from zero is unimaginable for those young people with few or no appropriate role models or appropriate external links. Recent research into young people not in education, employment or training (NEETs) found that young people need significant financial support to obtain career enhancing training and to travel to training and work experience opportunities (Elliot, 2010). The career limiting influence of financial constraints plus low or no access to networks or role models should not be underestimated.

Careers in an HE creative arts context

In a paper on opportunity and choice in higher education, published by the Higher Education Funding Council for England (HEFCE) in 2011, graduate employability is stated as a core priority for government institutions in the UK. The employment of graduates (as a result of their employability) is important because graduate employment is perceived as benefitting both the private and public sectors, as contributing to economic growth and as vital for the development of society and culture (HEFCE, 2011). The terms, graduate employability and graduate employment mask a range of inequalities in precisely how, and by whom, employability and employment is sought and gained. Pegg *et al* (2011) point to significant variance between graduates from different institutions, from different racial, gender and socio-economic backgrounds and in those who have studied different subjects.

Despite this elision of difference in how graduate employability is addressed by the UK government, this thesis suggests that there is no ideal graduate at whom career interventions and policy directives can easily be aimed. However, regardless of where students start from, the world of higher fees, higher loans and increased competition for jobs is a final destination for all graduates (Pegg *et al.*, 2011).

Nested inside these concerns about the lack of recognition of difference in graduate profiles, is the particularity of creative arts graduates within employability and employment discourses. In the UK creative arts education has long been seen as the reserve of the middle class talented or gifted student who does not carry with them the burden of current or future financial dependency. McManus (2011) drawing on her work with students exploring perceptions of art and design education makes the following observations: potential applicants for a prestigious university, saw the institution as being 'not for them' and those same students thought they would be 'setting their sights too high' in choosing to apply to such a well respected university (McManus, 2011: 54). Issues of elitism, the perceived need to have demonstrable talent and the lack of cultural capital are described by McManus (2011) as barriers to creative arts higher education and she cites Callendar (2003) who further complicates the university learning context with the additional burden of debt aversion.

As seen earlier Gorard *et al.* (2006:7) refer to people as being 'patterned' by their past and it follows that their career journey, including the ability to effectively exploit career opportunities and useful networks, may be similarly patterned. McManus & Burke (2011) are explicit in their critique of the bias of art and design institutions, calling them institutionally racist and classist in their admissions processes, a process in which qualities and talents were seen as intrinsic to individual applicants rather than as the products of 'patterning'. Within this context of exclusivity, creative arts higher education has striven to introduce new research based understanding to the academy in order to both enhance awareness and change practice. Since 2005, the National Arts Learning Network (NALN) has marshalled resources and people with the explicit remit of widening participation in creative arts higher education and has done some interesting work, on a small scale, across its affiliated colleges and universities. Whether it has changed policy in government or in its partner institutions has not been evidenced. In my view there are still too many colleagues who are not aware of its existence.

Opportunities for self-efficacy, career envisioning, mentoring, role modelling, access to careers information and to financial support, set within a psychosocial context, could also be understood as opportunities for building social capital. Seibert *et al.* (2001:5) uses Coleman's (1990) description of social capital 'as any aspect of social structure that creates value and facilitates the actions of the individuals within that social structure'. Seibert *et al.*

(2001) offer a useful tool for looking more closely at the relationship between social capital and career success. They focus on social networks in particular but integrate several theories on social capital in the process of their research. Their research established that the relations between social capital and career success were significantly mediated by access to information, resources, and in-career sponsorship like mentoring.

2.3 Mentoring

A viable career intervention

Careers literature concurs that exposure to the real world of work and career exploration is crucial to good quality career decision-making by young people (Barnes *et al.*, 2001). Law (2001:14) places career exploration within a framework of career learning that includes the questions 'what is out there' and 'what is available'? One of the most obvious means by which a young person finds out 'what is out there' is through engagement with the common career intervention of work related learning. Currently enshrined in law, work related learning, became a statutory requirement for year 10 in the curriculum from 2004 onwards and in 2009 was embedded in Personal, Social, Health and Economic education (PSHEe). Work related learning was highlighted as particularly effective in a 1996 review of several career intervention projects supported by government. Such initiatives, for example, *The Technical and Vocational Education Initiative* and the *Compacts and Education-Business Partnerships* model (cited in Saunders *et al.*, 1996) refer to mentoring throughout as a common career intervention tool. Bower (2011) cites the significance of mentoring in sports career mobility and Olsen & Jackson (2009) report on the belief that accelerated growth (in careers) can be achieved through mentoring. Mentoring is featured strongly in current employability ventures across education in the widest sense and mentoring networks have proliferated exponentially. This proliferation of mentoring schemes and services in the past 10 years is partly evidenced by the massive growth of web sites devoted to career and entrepreneurship mentoring, see, for example, Mentors Me; Dormen; The Association of Business Mentors Federation of Small Businesses and the Coaching network to name a few. For children and students, not for profit organisations such as *Young Enterprise* (YE) have been using volunteers to deliver career learning for over 50 years. Volunteering in this case, implies undertaking a clear mentoring role described by YE as 'developing the next generation of enterprising professionals through your own experience and wisdom' (YE website).

Definitions of mentoring

Mentoring is a complex, dyadic, subjective developmental relationship between two willing participants. No two relationships are the same, some can be life altering and some

superficial or worse, destructive (Eby *et al.*, 2010). Crosby (1999) provides a table of mentoring descriptions taken from the research literature at the time that shows a significant variety in the operational definitions of mentoring. Her critique is that in creating these definitions researchers did not distinguish between the emotional and the instrumental functions of mentoring, leaving mentors and protégés confused about appropriate responses to quantitative studies (Crosby, 1999). Kram (1988), and many others since, insisted on the separation of these stated functions of mentoring as well as making a clear distinction between formal and informal mentoring. Kram (1988) proposes five career development functions: sponsorship, exposure and visibility, coaching, protection and challenging assignments; and four psychosocial functions: role modelling, acceptance and confirmation, counselling, and friendship. Kram's (1988) model has been updated and modified but the essential nine features remain, although role modelling is sometimes drawn out as an additional function in its own right, alongside career (vocational) and psychosocial (social support) functions (Scandura, 1992; Fagenson-Eland *et al.*, 1997).

Eby *et al.* (2010) state that learning is a feature of nearly all mentoring relationships, whether the relationship lives up to expectations or not. They also state that the primary goal of mentoring is the acquisition of knowledge by the protégé (Eby *et al.*, 2010). Godshalk & Sosik (2007) assert that mentoring is strongly aligned with leadership learning. They define a mentor as an individual with 'advanced knowledge, committed to providing upward career mobility' (Godshalk & Sosik, 2007:150). It should be noted that in an earlier publication, Kram & Hill (1996) discuss less traditional conceptions of mentoring. They write of a mentor as a co-learner and of mentoring relationships as shared across a team. They propose that mentoring encounters can be shorter in nature without damage to the mentoring experience and that in 1996 there was an increased availability of coaching and counseling, and therefore more opportunities for mutual learning than ever before (Kram & Hill, 1996). It is interesting to note however, that traditional concepts of mentoring still persist (Godshalk & Sosik, 2007)

Carnell *et al.*, (2006) make a distinction between coaching and mentoring, although as shown above, Kram (1988) saw coaching as nested within the career function of mentoring. Carnell *et al.* (2006) see mentoring as a longer, more developmental relationship. They refer to Hay (1995) in calling mentoring a developmental alliance (Carnell *et al.*, 2006). In their view, coaching is shorter term and can be more focused. Mentoring relationships are also described as ranging from informal, where partners have had a choice in the mentoring pairing, to formally engineered partnerships related directly to a specific career. Ragins *et al.* (2000) have shown that for women informal or mutually chosen mentoring relationships are more successful. Other articles propose that formal mentoring has been more successful (Kram & Hill, 1996) and there is now some research assessing the quality of mentoring

relationships that asks directly whether poor mentoring experiences can be damaging (Ragins *et al.*, 2000). Ragins *et al.* (2000:1192) state that a mentoring program is 'only as good as the mentor it produces' and make a case for the recruitment of skilled and motivated mentors, trained participants and an appropriate organisational environment. For the purposes of this thesis, I accept the *Design Buddy* published definition of a mentor as an experienced and knowledgeable insider who knows what employers want and what a protégé can offer (*Design Buddy* booklet, 2012). Thus the *Design Buddy* scheme is explicitly offering both career (coaching) and psychosocial (role-modelling and counselling) functions.

Role modelling

A key aspect of mentoring theory is role model theory, which is well established in the field, although more contentious in how it is seen to function. Kram (1988) offers us the fundamental understanding of role modelling and links role modelling to psychosocial learning, building on the work of Bandura (1977a, 1986) and Schein (1978). Like mentoring, role model theory is explored most extensively in the subject areas of psychology, vocational behaviour, organisational management theory, human resources theory and leadership theory. The terms *role model* and *mentor* are often used interchangeably in the literature. Gibson (2004) argues strongly against this interchangeability and proposes that because role modeling happens in the mind of the individual as a cognitive construction, it is a work of the imagination rather than a reality. Gibson (2004) develops Kram's (1988) psychosocial model when he conceives of role modeling as an activity based more closely on the perceptions and ideas of an individual, rather than on real knowledge of the real person being modelled. Crucially, role models do not have to be real, mentors always do. Gibson (2004) also proposes that available role models are conceived of as a portfolio of possibilities and suggests that individuals use role models as much for negative examples of what 'not' to do, as for examples of positive behaviour. Hoekstra (2011) argues that individuals extract aspects of admired people to further their self-modelling (possible selves in possible futures) and in doing so self-regulate their behaviour. In the context of career behaviour, Hoekstra (2011:161) describes this as 'role learning' or 'role innovation'. Interventions in mentoring are often dependent on the latent good work that role modelling can achieve (Hoekstra, 2011).

Homophily and role modelling

Implicit in the traditional psychosocial mentoring contract between two people, is the idea that one person has something to give another and that one person sets an example to another, (for Pip to become a gentleman he must be trained by one who is already a gentleman, (Dickens, 1867)). This is particularly prevalent in early pre-career mentoring, where age difference also has a role to play. Within the field of mentoring theory, the

hierarchical, social, ethnic, gender and personality balance of the in-career mentoring relationship is well covered (Ragins & Cotton, 1991,1999; Ragins & Scandura, 1994; McKeen & Bujaki, 2007; Osula & Irvin, 2009; Olson & Jackson, 2009 and Bower, 2011). Workplace mentoring research has highlighted a phenomenon that permeates the psychosocial aspects of role modelling to its core, this is the concept of homophily: the inclination of people to mix with and unite with similar others. Gibson (2004:149) writes that 'women typically have fewer role models who match them in terms of gender, and thus they face an arduous cognitive task of translating male role model behaviour into behaviour that works for them'. There is further strong evidence for individuals choosing role models who are like themselves. Gibson (2004) cites social comparison theory when discussing this phenomenon. Bosma (2011) gives evidential examples of the presence of homophily in organisations and Ragins (1997) (cited in Ragins & Cotton, 1999), discusses the impact of same-gender on mentoring and role modelling. As shown, there is evidence for homophily in many aspects of career understanding and career development and it may be wise to assume that pre-career interventions such as mentoring would not be exempt from such a phenomenon.

Readiness for mentoring

In 1988 Noe published an article about a development program in US schools that utilised the mentoring of junior staff by senior staff as a career development tool. The article is important to this thesis, as it is one of the earliest studies to consider more fully, the attitudes and characteristics brought to mentoring by protégés and posits several hypotheses for testing (Noe, 1988). In brief, Noe (1988:470) found that older protégés and women reported more psychosocial benefits from mentoring; that job involvement, locus of control, relationship importance and career planning were not related to 'effective utilisation of the mentor or amount of time spent with the mentor'; that mentors reported more effective use of the mentoring by female protégés and that effective utilisation (as reported by mentors) was linked to the protégé's attainment of psychosocial functions but not to career functions. Noe (1988) proposed that further research was needed to study the impact of career attitudes and behaviour on the mentoring relationship and he expressed the hope that his research might lead to a readiness of mentoring measure.

Noe's (1988) research interests in mentoring readiness are developed by others such as Rice & Brown (1990) (cited by Allen & Eby, 2010); Finkelstein & Poteet (2010); Allen & Poteet, (2011) and more recently by Zoogah (2013). Zoogah (2013) proposes that willingness and intention to participate in mentoring can be used to measure readiness for mentoring. Zoogah (2013:21) proposes a readiness scale using the categories '*Relational capacity, Regulation and Proactivity*' to measure an individual's readiness. In citing

unpublished papers describing his research using the Mentoring Readiness Scale, Zoogah (2013:21) found that 'readiness is predicted by career motivation and moderated by emotional stability and openness to experience' personality characteristics. Zoogah's (2013) scale is populated using the self-reported responses to a questionnaire. Of concern, are several of the statements used in the scale, for example, 'sometimes I do not sacrifice myself for others' and 'generally I conduct myself appropriately' appear to be extremely context specific (imagine a soldier or a nurse answering these) (Zoogah's, 2013:25). There are further concerns with the way in which cultural difference is determined, in particular the nationalistic characteristics that Zoogah (2013) attributes to US and African citizens, but for the purposes of this thesis his research provides a direct link to Noe's (1988) request to develop his theory of protégé characteristics into a readiness measurement scale.

Savickas's (2004:46) also writes of readiness in relation to career development in general, in his words: the individual requires 'readiness and resources for coping with current and anticipated tasks of vocational development'. It can be argued that mentoring as a viable tool in vocational development requires such readiness and resources. I hope that this thesis will demonstrate that a theory of career readiness in general can be further extended to the theory of readiness for mentoring as outlined in the contexts above.

Mentoring in higher education and readiness

Mentoring in higher education is most commonly divided into academic counselling and career counselling and the research and practice of both is more developed in the US than in the UK and has been driven by the diversity agenda (Canton & James, 1999). Of particular value to this research project is the literature on mentoring for underrepresented racial and ethnic groups, as this research recognises from the outset that what is brought by the protégé to mentoring is very important (Canton & James, 1999). In such programmes academic mentoring is key and involves a measure of career mentoring in as far the protégés are asked to imagine where they might work in the future, (Canton & James, 1999). Similarly, an example of mentoring in the context of science education in the US, incorporates academic and professional aspects with the stated purpose of the 'perpetuation and transformation of the domain of professional knowledge' (Nakamura & Shernoff, 2009:16). Nakamura & Shernoff (2009) compare their experiences of facilitating graduate science mentoring to that of apprenticeships, drawing a clear link with the career functions of mentoring as described by Kram (1988).

O'Neil & Wrightsman (2001) have developed correlates of mentoring with matching behavioural descriptions and like Noe's (1988) readiness factors, these map out the criteria or properties with which to evaluate mentoring. The six correlates are: 'interpersonal respect; professionalism and collegiality; role fulfillment; power; control and competition'

(O'Neil & Wrightsman, 2001:120). These correlates assess the actuality of the mentoring relationship but contain within them some implicit qualities brought to the relationship by the protégés and mentors, for example, openness to influence, commitment to sharing knowledge and intellectual openness. (O'Neil & Wrightsman, 2001). These are not expressed as readiness but as behaviours or personal qualities.

An example of mentoring design advice from the Institute of Education (2006) uses what it describes as constructivist learning-centred approaches (Carnell *et al.*, 2006). The purpose of this handbook is to guide trainee or established teachers through higher education but provides guidance on expectations and mentoring or coaching design. The term readiness is not used, but again characteristics that protégés bring to mentoring are implicit, such as being open and trusting (Carnell *et al.*, 2006). There is very little explicit reflection on what a protégé brings to the mentoring.

2.4 The individual career holder

A concept of self

Although, it is not appropriate to develop a whole section on life course theory, it is both relevant and necessary to acknowledge that in discussing career development or the career pathway, conceiving of life as a journey or a course is inevitable. Theories such as social learning (Bandura, 1986; Law, 2001; Ragins, 2009); life course theory (Reynolds *et al.*, 2007) and career construction theory (Foskett & Hemsley-Brown; 2001) support the proposition that career cannot be separated from the life journey and that in order to understand a person's attitude and values in relation to career, one has to begin to understand their attitudes and value in general.

As has been demonstrated, career understanding revolves around the delicate and complex interplay between the personal and the social and although the individual career has been discussed, the literature demonstrates that in the context of vocational behaviour it is not possible to talk about a single self in relation to career. Coleman (1990) attempts to deconstruct the individual understanding of self as an amalgamation of parts, part receptor and part actor and proposes a theory of multiplicity of object selves and acting selves. To add complexity to the idea of a fragmented individual self, Bandura (1986) asks that we acknowledge the existence of additional career selves stating that the individual self (me-self) is linked to the subjective career; the relational self (I-self) to the vocational self and the collective self (also the I-self) to the organisational self. In a social learning theoretical framework the epistemic triangle of self, others and the world, is mapped on to a triad of personal, environment and behavioural influences (Bandura, 1986; Chapman, 1991 cited in Lewis & Carependale (2004);). Behaviour in relation to career is dependent on which self is

being enacted. Mentoring as a vocational development tool is capable of affecting this multiplicity of selves and it is possible to see how the career and psychosocial functions of mentoring as described by Kram (1988) and others, addresses both the subjective and vocational career.

Self-esteem

There are strong links in the literature reviewed between self-esteem and career choice, in particular in relation to aspiration and career or educational decision making (Bandura 1995; Foskett & Hemsley-Brown, 1997; Berk 2003). Opportunities to build self-esteem are crucial to psychological success and identity growth (Bandura, 1995). Through these opportunities, the individual develops a sense of their role and place in society. According to Berk (2003) a child internalizes an 'ideal self' and uses it to measure themselves against others. This developing self-concept is adapted as new relationships and new experiences are gathered and so the 'ideal self' is a flexible notion in the mind of the individual.

Self-esteem is related closely to a general sense of self. Self-esteem originates early in child development and it is related strongly in early life to developing language skills and to growing confidence through socialisation (Trevarthen, 1998; Berk, 2003). Berk (2003:449) states 'self-esteem ranks among the most important aspects of self-development'. Berk (2003) goes on to discuss the crucial role of self-esteem in evaluating and affecting our behaviour and our psychological well-being. The impact of low esteem can be devastating and children internalise poor adult evaluations to 'bad effect' (Berk, 2003:450). An individual's perception of their social status may also have a role to play in building self-esteem and the literature states that poor peer evaluation has been linked to maladapted behaviour (Cowen *et al.*, 1973 cited in Kantor *et al.*, 1999). This is not to suggest that poor evaluations have caused the maladapted behaviour but to illustrate that children carry problems with them from childhood into adulthood, problems that without intervention may seriously disadvantage them from early on in their life journeys.

Foskett & Hemsley-Brown (1997:37) describe self-esteem in young people as the feelings they have about themselves 'in relation to the choices they make and the situations they find themselves in'. Self-esteem may be something that a young person would wish to protect by making self-interested choices, for example choosing a course of action that fits with a person's perception of what is expected from a particular lifestyle (Foskett & Hemsley-Brown, 1997).

Self-efficacy

Self-efficacy, according to Bandura (1995:5), 'moderates cognitive, motivational, affective and selection processes', all of which impact on career envisioning and development. Bandura (1995:3) describes self-efficacy as the effectiveness with which people can exert influence in 'spheres over which they can command some control'. Bandura (1995) argues that opportunities to reinforce self-efficacy (for example, practicing a particular skill) are key in regulating human functioning. Bandura (1995) links poor self-efficacy directly to lower aspirations and identifies strong self-efficacy as having transformative possibilities. As self-efficacy is a self-reinforcing theory, how self-efficacy experiences are interpreted is crucial, as they can reinforce or destroy self-efficacy. For Bandura (1995), self-efficacy affects, and is affected by, the individual's ability to manage a difficult situation (such as coping with discomfort for the very young child, or managing a career for the young adult).

Research into self-efficacy in young people has been dominated, not surprisingly, by investigation of academic achievement (Hackett, 1995; Zimmerman 1995). Several key ideas emerge from the literature on self-efficacy and academic achievement that are of interest to this thesis. Firstly, self-efficacy, as a multidimensional concept ties together motivation and self-regulation (Bandura 1993). According to Zimmerman (1995) self-regulation involves self-monitoring; the application of personal standards; self-reaction and strategies for judging and directing one's outward behaviour. Self-regulation is strongly implicated in the idea of stepping outside oneself and so relates to Bandura's (1986) concepts of the relational and vocational self. Motivation provides the 'why' for self-regulatory behaviour and self-efficacy mediates this motivation. The mediating effect of self-efficacy mitigates against making simplistic judgements about the influences acting upon the individual in an affective way. Secondly, self-efficacy can be separated from ability as a predictor of outcomes. For the child, ability is a weaker predictor of achievement in school for example, than self-efficacy (Zimmerman, 1995). Thirdly, self-efficacy is strongly linked to persistence. Children who have an efficacious belief in their ability to succeed in a task will demonstrate higher levels of persistence in trying to complete that task than children who have lower self-efficacy. Fourthly, and most significant to the context of a career development tool such as mentoring, is the impact of self-efficacy on choice. Children whose self-efficacy in a given task is reinforced by success in that task and by positive feedback on their performance, willingly chose similar tasks when given free choice (Zimmerman, 1995). Success in mentoring can have an efficacious impact on how other career building opportunities are approached or even on career choice later on in life.

Self-efficacy and career

The conclusions that can be drawn from Zimmerman (1995), and from a significant number of similar findings, are that repeated failure and low self-efficacy are giving some individuals a very low starting point in life (Zimmerman & Martinez-Pons, 1990). These individuals may also have never externalised their career visions and so may never be given the opportunity to reinforce their career predispositions and to practice career tasks to gain self-efficacy. The correlation between self-competence and self-efficacy reveals that the former declines throughout schooling and the latter increases (Zimmerman & Martinez-Pons, 1990). Young people start school with an innate belief in their competencies, 'I can do anything', but this belief declines as they see the relative success of their peers in those competencies. By contrast self-efficacy is based on experience and learning and on constant reinforcement, it grows with the child's growing skills and with the acquisition of knowledge. Notably, it does not grow at the same rate in each child, but it is interesting to see that the 'natural' trend for self-efficacy is upwards.

Bandura (1995:25) states that self-efficacy needs to be tackled at the personal level in order to impact on 'proactive control over ones occupational future' and at the social level to eradicate barriers to 'occupational opportunities and career advancement'. Hannah & Kahn (1989) (cited in Hackett, 1995:239) explore the relationship between aspects of the life-course that may be construed as socially disadvantaged and established a moderating link between socioeconomic status and career self-efficacy. They also discovered that career self-efficacy was a good predictor of which jobs disadvantaged young people considered doing. Similarly, access to quality education was linked to self-efficacy, crudely put: the better the education the better the self-efficacy (Hackett, 1995).

A picture is emerging of a pre-mentored individual whose experiences are strongly effected by opportunities for success and when given positive feedback on performance can build a robust self-efficacy belief system. This belief system will be tested in many contexts, and success in some tasks will enable the individual to approach similar tasks with confidence. Of course, there is a negative corollary to this assertion. Individuals who are unsuccessful in tasks and who have low self-efficacy blame the failure on their ability and not on their effort, the reverse is true of individuals with high self-efficacy (Silver *et al.*, 1986 cited in Zimmerman, 1995).

The relevance for career mentoring in the context of career learning is that many opportunities to build self-esteem and self-efficacy have already been reinforced (or otherwise) by experiences up to the point of mentoring. Each instance of career mentoring may offer a fresh opportunity to be tested, but can only be experienced as one in a whole

series of such opportunities by the individual being mentored. An accumulation of such experiences may have a modifying affect on one's readiness to be mentored.

2.5 Job Involvement

Vocational identification

Workplace mentoring schemes have been shown to have a positive affect on building career competencies and career understanding. Mentoring is an almost ubiquitous tool in easing staff into a new job and is seen as a valuable aid in building a closer identity with a career. Mentoring is also found to improve and consolidate professional identity and clarify career goals and professional and personal values (Ramaswami & Dreher, 2010).

In order to build vocational identity in career learners, they must be able to project an image of themselves into the future as a potential holder of that career. Both Bandura (1986) and Baumann (2000) refer to the telic process of projecting goals forward in time. For Bandura (1986:19) the future 'acquires efficacy by being represented cognitively in the present', as in career planning, for example. However, the level at which individuals can achieve this cognitive recognition is varied. Bandura (1986) has shown that individual aspects of the young person, such as self-efficacy, vary enormously from person to person and yet can be essential in meeting an individual's full potential. As indicated earlier, Baumann's (2000) theory of the liquid future also makes this projection forward in time extremely precarious. Bandura (1995) calls this career projection into the future 'career envisioning' and a significant number of articles and books, especially those that focus on career development, make reference to the high importance of career envisioning, career goal clarity and to building a repertoire of career competencies in order to achieve career success (Schein, 1978; Bandura, 1995; Savickas, 2004; Hall & Chandler, 2005; Reynolds *et al.*, 2007).

Added to this repertoire of career competencies is the long established concept posited by Super (1957) of 'planful competence' in relation to careers envisioning (cited in Savickas, 2004:54). Savickas (2004) states that planful behaviour enables individuals to design and engage in useful experiences that will further reinforce their competencies in planning. Other features complementary to planful competence are: goal clarity and the importance of self-schemas (Schein, 1978; Hall & Chandler, 2005; Reynolds *et al.*, 2007; Ramaswami & Dreher, 2010). The combined challenge thrown up by Bandura (1995) and by Baumann (2000) is that of building realistic career competencies, meeting career expectations and avoiding career disappointment in a setting that is constantly changing. There is a real danger that the career visions of the young individual may end in disappointment without effective and realistic career learning. As shown above, there is a

role for mentoring in anchoring or adjusting those career visions and in developing career identification (Kram, 1988; Ramaswami & Dreher, 2010).

Career as calling

Early career identification may happen for many reasons: exposure to particular professions; following in parents' footsteps (role modelling); educational opportunities to engage with a profession or an early and deep passion for a subject like music or art. This heightening of career identification occurs particularly when the career in question is a 'calling'. In other words where the career has been identified as a personal and professional purpose or quest (Hanson *et al.* 2002; Dobrow, 2007) and as such could be described as an extreme version of career congruency (Holland, 1997). Research in this area has attempted to categorise the features that identify a career as a calling, 'passion, identity, urgency, engulfs consciousness, longevity, sense of meaning and self esteem', (Dobrow, 2004:10). Career as calling is dependent on deep self-reflection and the exercise of values and preferences, which are all factors that come into play when career-matching activities to assess career congruency take place.

Career congruency occurs when individual characteristics mesh with career predispositions. The basis of career congruency is that there are some careers that fit people better than others (Holland, 1997). Holland (1997) proposes six vocational personality types: 'Realistic (R), Investigative (I), Artistic (A), Social (S), Enterprising (E), or Conventional (C) and Holland places those in six parallel work environments (see Spokane & Cruza-Gruet, 2004). Holland's (1997) analysis is further developed by the proposal that although people gravitate to careers that are congruent with their personality type this gravitation is mediated by external effects such as the availability of accurate careers information as well as opportunities to increase levels of self-esteem in relation to one's abilities (Spokane & Cruza-Gruet, 2004).

As highlighted earlier, opportunities to develop self-esteem are key in identifying confidently with a career and Hall & Chandler (2005) assert that self-esteem and self-efficacy is especially important to psychological success and identity growth in career as calling. Hall & Chandler (2005) also refer to the successful career meta-competencies achieved by those with a career as calling and it is of value to this thesis to consider whether a career in the creative industries can be called a career with a calling and how mentoring intersects with this concept. Creative arts HE courses in the UK expect early and strong subject identification, usually at 16 years of age evidenced by post 16 educational choices. Although the constraints of this thesis are such that I cannot compare the students undertaking mentoring in this context with those receiving mentoring in other career contexts, it is of interest to consider whether young people contemplating careers as calling benefit

more from mentoring than students from subject areas with more diffuse career paths. Might a student on a strongly vocational career path such as medicine or film making, for example, find career mentoring more beneficial than a student studying English or History, where mentoring may refer to a more general career context? This also raises the intriguing question of whether the former are more 'ready' for mentoring. As far as I have ascertained, the mediating affects and nuances of one particular career subject over another have not been fully explored in the literature of vocational behaviour or mentoring, although one research project has looked closely at the nature of mentoring in the profession of genetic science (Nakamura & Shernoff, 2009). Nakamura & Shernoff (2009) are particularly interested in how mentoring enhances and extends the profession. They see committed protégés as the means through which a profession can refresh and establish itself. As the protégé learns about the practices of their profession and the workplace, they also establish a professional identity.

Beckett (2004:506) refers to the 'construction and reconstruction of the Self through workplace practices' linking professional identity and workplace learning closely together. He calls these work experiences 'agentive' processes and I suggest that in the context of this thesis mentoring can be seen as a primary agentive process.

Vocational identity and tacit knowledge

As indicated above, mentoring is an appropriate example of an educational schema that can make workplace practices explicit to the learner (Beckett, 2004). Understanding how workplace practices (implicit or 'tacit' knowledge) are gained within a profession is worth exploring further. Most popular and most often referenced by those interested in work learning, are Schön's (1983) theories on the reflective practitioner and on reflection in action. Schön in turn was influenced by Polanyi (1967) (cited in Kinsella, 2007) who coined the term 'tacit knowledge'. There is no room in this Literature Review for an account of the historical roots and influences on the concept of tacit knowledge, so I will not draw heavily on primary sources such as those written by Schön but will refer, more appropriately, to contemporary vocational thinking. Beckett (2004), Lewis (2005) and Wenger (2006) pull theories of tacit knowledge and professional practice into the sphere (the community) of work and learning. Wenger (2006) provides a useful taxonomy of the instances where tacit knowledge comes into play in professional life. He (2006:47) says tacit knowledge is:

what is assumed, what is left unsaid, implicit relations, tacit conventions, subtle clues, untold rules of thumb, recognizable intuitions, specific perceptions, well-tuned sensitivities, embodied understandings, underlying assumptions and shared world views

Wenger (2006) believes that these implicit aspects of practice or professional knowledge may never be spoken about, but that access to any community of practice is dependent on understanding these hidden features of a profession. The hidden features of a profession may be assimilated by experiencing the 'hot actions' of daily work life (Beckett, 2004:500). Beckett (2004:504) goes on to propose a constructivist view of workplace learning as a context for experiencing tacit conventions, experiences that he refers to as 'fluid'. Beckett (2004) argues that in successful career teaching the implicit is made explicit, but he disputes the notion that these fluid experiences are enough in themselves. Although, no substitute for the hot actions of workplace learning, mentoring offers some access to tacit knowledge in the shape of a guided tour by an insider such as the mentor (*Design Buddy* booklet, 2012). The gaining of tacit knowledge is crucial for vocational identity and vice versa and the literature establishes a link between vocational identity, tacit knowledge and mentoring. I am primarily interested in whether a protégé's developing vocational identity and readiness for mentoring are linked in a similar way.

2.6 Summary - Mentoring and altered positions

In order to address the research themes referred to in the introduction to the thesis, I have drawn together the main themes that I believe enable an understanding of readiness for mentoring to be developed. It is my hope that in doing so I have also laid the groundwork for justifying my research approach and enabling me to develop tentative implications from my research findings in later chapters. Others before me have established the broad brush strokes of the literature on mentoring under interrogation, but I have customised and personalised this landscape (Noe, 1988; Rice & Brown, 1990 (in Allen & Eby, 2010); Finkelstein & Poteet, 2010; Allen & Poteet, 2011; Zoogah, 2013). The concept of career construction, the possibilities of mentoring and role modelling, the role of self-esteem and self-efficacy in career development and the fascinating work on vocational identity and career as calling, have given me a good foundation for pursuing my specific research interests. The Literature Review has established that mentoring does indeed enable an individual to alter their career position (e.g. blacksmith or student) into a new position after mentoring (e.g. gentleman or designer). The literature has also given me a better understanding of how an individual arrives at this first position (in this case the pre-mentored individual) through socialisation, a sense of self, career envisioning and vocational identification. This understanding has provided a context for studying readiness for mentoring that holds the individual in the centre.

Chapter 3

RESEARCH METHODOLOGY

3.0 Chapter Introduction – drowning not waving

*I was much farther out than you thought
And not waving but drowning*

Stevie Smith (2002:167)

Knowledge

Knowledge is partial, the world in which it develops is fluid, and the ideas growing from it are emergent. These, I believe, are the only statements that can be made about the research endeavor with any certainty. This is my view of research and it grows out of a constructionist ontological view of the world. The constructionist position holds that understanding of the world and of society and culture, is in a continual state of being made and remade and that empirical knowledge within this world is highly temporal and unstable - knowledge exists for a fleeting moment only. This concept is expressed perfectly by the quotation from Stevie Smith (2002) above; individual perception is important (is the man drowning or waving?). Denzin & Lincoln (2008a:336) similarly ask about perceived knowledge: 'Whose knowledges? Where and how obtained and by whom, from whom, and for what purposes?' Push the constructionist position further, and it could be argued that reality, and therefore our knowledge of that reality (its epistemology) is temporal and unstable too. Knowledge is created within the moments and the spaces of our interactions with each other and our interactions with real objects. This is the Interactionist stance (Bryman, 2004).

A Constructionist and Interactionist viewpoint illuminates the Literature Review and then shapes the development and design of my research through primary investigation; this is the main focus of the Research Methodology chapter. Taking a Constructionist approach enables me to define some useful limits to the research effort. Limiting or defining the parameters of research through a constructionist philosophical stance can curb the desire to generalise inappropriately (it turns out the man was drowning not waving) and premeditates a careful consideration of the position of the research participant (*knowledge - from whom?*). Limiting the researcher suppresses their supreme self-centredness, questions the researcher's position as the owner of a superior knowledge and moderates the choice of research methods and tools. In particular, this chapter of the thesis asks, how does this constructionist paradigm illuminate the research material interrogated in the Literature

Review and how has this paradigm shaped my choice of research methods, instruments and the collection and analysis of data?

3.1 My broad approach

Having established the philosophical position of my particular research project, I will go on to discuss the research methods I use to open up my investigation into readiness for mentoring. I will discuss the affordances of qualitative research versus quantitative and explore the literature on case study and interviewing as techniques that appeared appropriate for my fieldwork. As my research proposal was to uncover perceptions about career and mentoring which are firmly embedded in personal as well as social contexts, I found it useful to investigate the tools and approaches used in case study as instruments that could be adapted for my use. Veteran practitioners in this area (Van Maanan, 1988; Hammersley & Atkinson, 1992; Yin, 2004; Charmaz, 2006; Denzin & Lincoln, 2008a and 2008b;) are invoked to assist in this contextualisation, as are Corbin & Strauss (2008) in whom my personal proclivities for reflexive practice are met and developed. To aid with approaches to data analysis, I drew on Charmaz (2006) and considered the work on Narrative Inquiry by Clandinnin & Connelly (2000). I also explored the more recent thoughts on narrative research by Andrews & Higson (2008). I conclude the chapter by describing how I designed my own research instrument based on semi-structured interviews supported by a custom made visual tool based on concept mapping. Data analysis was influenced by thematic coding and theoretical sampling as described by Charmaz (2006) and Corbin & Strauss (2008).

It may appear dogmatic to take such a strong stance on epistemology so early in this study. However, to pretend otherwise, that I approached the research innocently and without prejudice, would be dishonest. Of course, the constructionist worldview does not support the idea of fixed concepts like honesty or truth, it allows only for honesties and truths, in the plural. If our lived understanding of the real world is constantly being tested (the vision of a waving man is trapped on our retina ready for cognitive processing by our brains), then our knowledge about that world is also prone to constant readjustment (it turns out that the man was drowning not waving). Perhaps, the best that can be achieved by research is a readjustment of knowledge. I am more comfortable with this modest idea than the view of research as 'enlightenment' (Corbin & Strauss, 2008).

3.2 Situatedness

Where you and I stand

Two opposing concepts, positional (subjective and determined) and universal (objective and interchangeable) represent the two poles of opinion, along the axis of which numerous studies about the role of the researcher are enacted. Christians (2003) lays bare the historical groundwork for discussions on ethics and politics in research, by tracing this ideological journey from pole to pole; from the concept of the autonomous and subjective free thinker, to the idea of the value-neutral and objective social scientist. In tracing this journey Christians (2003) demonstrates how the model of the value-neutral and objective researcher has held dominance. Christians (2003:217) refers to the ascendancy in research ideology of a positivistic philosophy of social inquiry that 'insists on neutrality regarding definitions of the good.' In other words, good research is seen to be value-neutral. Usher (1996) like Christians (2003) sees the problem of the objective/subjective researcher as part of a larger issue around epistemologies, in particular around assumptions made about the nature and inherent values of certain epistemologies. Usher (1996) further complicates this issue by stating that these epistemological assumptions can lead to limited ontological views and accompanying prejudices in supporting certain research approaches. Usher (1996) and Christians (2003) are supporting a view that all knowledge is value-laden and therefore all efforts to add to knowledge are value-laden too.

Educational researchers, in full acknowledgement of this position, often start from a politically situated position that aims to disrupt the status quo (Cohen *et al.*, 2003). Cohen *et al.* (2003) state that research, politics and policy-making offer us an educational research topography scattered with political landmines – government, schools, institutions, scientists, academics, teachers and other so called 'power' groups. Since its conception, overtly feminist research has attempted to problematise this aspect of research work, in particular the assumed objectivity of the researcher. Feminist research has disrupted the fundamental belief of conventional social science research: that a researcher can undertake research without leaving personal traces; feminist writing on research asserts strongly that it matters who the researcher is. In the book *Learning from our Lives* (Neumann & Peterson, 1997) the editors have sought to make this assertion explicit by asking women educational researchers to reflect on their lives and on the research they have undertaken. These highly personal accounts reveal that each researcher came to research wholly shaped by their life experiences. Contributors write of the impact of childcare, of cultural heritage and of family on research. In their personal accounts of the research journey, these women demonstrate explicitly how experience situates the researcher; these examples also demonstrate how the research process and the research output can have a significant effect on the researcher too.

Sympathetic to this approach I was encouraged to include the short autobiographical section in the introduction to this thesis.

Power and subjectivity

Although the primary subject of my research was not studied through the lens of gender, the research project itself had to meet the issue of potential unequal power relationships, for example between protégé and mentor, and between researcher and researched. Cohen *et al.* (2003:36) suggest a list of feminist methodological principles when negotiating research mediated by power relationships. These principles signal the need to recognise partiality; the need for ideology-critical approaches; the need to question the status quo; the value of textual analysis and the use of meta-analysis and synthesis. Harding (1987:183) argues that feminist approaches to research value the rigorous adherence to the norms that empirical research purports to follow, 'social values and political agendas can raise new issues that enlarge the scope of inquiry and reveal cause for greater care in the conduct of inquiry'. Corbin & Strauss (2008:309) also advocate that the researcher takes responsibility for the limits of their research and note that the researcher is implicated in the research itself. Fontana & Frey (2008:17) talk about the interviewer as an 'advocate and partner in the study' and point to the mythical goal of achieving neutrality in interviewing. Gergen & Gergen (2003) extend the idea of neutrality to the deliberate abdication of authority in the final writing up of a study and propose a concept of polyvocality in the research study where the researcher's voice is no more important than any other.

The position of the researcher is further implicated in research by the actual process of interpretation and analysis. This process places the researcher at the centre of the research in a continuous process of modifying and creation (Corbin & Strauss, 2008). Indeed research conceived of as a creative undertaking, goes to the heart of how data collection and analysis could be articulated as a situated activity. How can the researcher be objective if they are implicated in a process beyond the interpretation of the data/material under scrutiny, a process closer to invention than discovery, and closer to creation than investigation?

I note that even practitioners who explicitly acknowledge the problems of subjectivity and situatedness cannot completely free themselves from the dominant view of the researcher as the centre of the research endeavour. The researcher as the ideal universal knower (Scott & Usher, 1996:12) is discredited, but there remains a tendency for stated research objectives to be articulated as the uncovering of truth, even in research where truth has been explicitly problematised. For example, in this thesis I talk about reaching an understanding rather than a 'truth'. However, a revelatory and authorial view of research may still be presented, expressed for example: as a desire to shape or construct knowledge;

in the assuming of intellectual leadership; in the statement that research methods help us see more clearly (Neumann & Peterson, 1997; Smith-Shank & Kiefer-Boyd, 2007) or in the belief that research enables us come closer to understanding experience (Clandinn & Connelly, 2000).

3.3 Validity and status in research

Much of the literature around validity in research articulates the dichotomous view that qualitative (unsecure) research is set in opposition to quantitative (secure) research. These discussions are thoroughly rehearsed in research texts and so instead I decided to concentrate my thinking around several principles for judging the validity of qualitative research and then looked at views of a qualitative method specifically through the lens of those principles.

Meyrick (2006:802) contrasts those researchers who advocate 'establishing critical distance from the data' with those who focus on developing sound methodologies and practices to meet the problems of validity and value in research. She points out that the field of qualitative research is extremely diverse and therefore the application of a single quality process is inappropriate. Meyrick (2006) offers some general principles within a framework of qualitative research that supports objective and reflexive approaches alike. The problem with this framework is that it places fundamentally different approaches on a similar level, for example 'reflexive' and 'objective', as if the researcher can decide which approach to adopt. The very essence of reflexive, situated research denies the existence of such things as 'objectivity,' so in some ways the framework becomes a representation of a belief system rather than a tool.

Cho & Trent (2006) also employ a framework approach when trying to critique existing forms of validity checking and to propose new ones. Cho & Trent (2006:324) present a dual view of validity checking expressed as 'transactional' and 'transformative'. They describe 'transactional' validity as a process to continually check and recheck the research methods being undertaken. Member checking (gathering views on the research data from all participants) and triangulation are presented as tools that can achieve some transactional validity. Cho & Trent (2006:324) describe 'transformative' validity as the explicit and implicit reflection by the researcher on the issue of validity and their own situatedness within the research process. These differences expressed either as validity through technique (transactional) or validity through iterative deconstruction and reconstruction (transformative) are incorporated by Cho & Trent (2006) into a holistic and philosophical framework of validity. The enactment of Cho & Trent's (2006) framework is, however, time consuming for a small scale project such as the one under discussion in this thesis. Transactional validity – checking the research methods – was undertaken by testing

the research instruments fully. The transformative validity was achieved through taking notes and memos and by combining and re-combining the data in order to view it from a different perspective (creating diagrams of emerging themes and categories to compare).

Validity in case study

Yin (2004) describes the key criteria that, in his opinion, underwrite the validity of a case study - a Yin quality 'kitemark'. These criteria are longevity, integrity, stability and substance. In the preface to his anthology of case studies, Yin (2004) also cites relevance and legacy, as effective tests of the quality of case studies. Yin links integrity and stability together believing that the process of validity checking starts *before* the research begins, in the careful choosing of which cases to pursue for example. Yin believes that a case study with an output that makes a recognisable contribution to society (both general and academic) is the hallmark of a quality study. The most frequently used concepts to reinforce the quality assurance of Yin's (2004) example case studies, are those that fall under the umbrella of transactional validity, such as extent and number. There is a clear message for the novice – hard work (more depth and breadth) results in quality outputs. Yin (2004) also expresses a view that the case study should be readable and confident in style and that power lies in integrating methodologies, data collection and data interpretation into a believable narrative for the reader. It should be noted that transformative approaches are rarely referred to by Yin (2004) but rather he advocates adherence to the method in order to achieve validity and quality.

However, applying a transformative paradigm to case study, can reinforce the validity of the case study method in other ways too. Case study offers a very rich data collection method, especially if set in a reflexive context in which researcher, participant and reader can be equally addressed. Fontana & Frey (2008) state that issues of emancipation, amelioration and situatedness can be harvested from a case study told from multiple perspectives. These perspectives can be linguistically and stylistically distinct, perhaps using multiple interviews or narrative inquiry as advocated by Clandinn & Connelly (2000). Although I have not used case study directly as a means for presenting or articulating my data, I am beholden to its methods, such as interviewing participants and understanding them within a broader social context.

It should be noted that one cannot hold that all research is subjective and then treat the outputs of research as if they are universal and generalisable, this undermines the very nature of reflexive practice as a practice that deliberately destabilises knowledge (see Sandelowski, 2004). The research project in which everything is questioned, including the power relations between researchers and researched, cannot be conveniently frozen in order to fulfill a utilitarian function. Validity, utility or usefulness is a key aspect of education

research and it can be argued that any research project in this field should consider how it ensures validity (as far as this is possible).

Getting good results

Cohen *et al.* (2000) point to the concept of 'maximisation', drawing on the work of Strike (1990) (cited in Cohen *et al.*, 2000:68) to highlight the importance of getting the best results possible out of research. They discuss the view that maximising the benefits of research is often a key objective of research and like Denzin (2002) and Yin (2004) believe that there is an expectation for research to have concrete (instrumental) impact. The difficulty of measuring these benefits however, raises the issue of ensuring that qualitative research is valued for the things it is good at rather than for trying to build positivist outcomes from speculative research (Sandelowski, 2004).

Meyrick (2006), Cho & Trent (2006) and Reeve & Peerbhoy (2007) offer frameworks, tools and methods for evaluating research. Reeve & Peerbhoy (2007) in attempting to bridge the gap between researchers and decision-makers illustrate effectively, the need for all those with interests in the research project to be considered at all levels of research design, from paradigm to evaluation. This includes those with interests that are expressed as instrumental and transactional. The irony of the transformative, reflexive approach to validity testing outlined by Cho & Trent (2006) earlier, is that in stating that all views must be considered in the design and validation process, one must, by necessity, include those views that run counter intuitively to the research philosophy of the project. Of similar concern to those whose needs of the research endeavour are more instrumental, is the waning of the dominance and popularity of quantitative approaches in educational research. It could be argued that some of the stakeholders of research could be left with unmet needs. As House (cited in Denzin & Lincoln (2008b:633) states, ideally the benefits (and benefactors) of research should 'be examined and negotiated along with needs, policies and practices'.

Taking the previous ideas into consideration it would seem prudent to ask, what does research into readiness for mentoring need in terms of outputs and what might the benefits of research be? I would argue that the research outputs need to be a genuine expression of what the protégés of mentoring thought for the benefit of mentoring designers. Put simply the words of the protégés should still be evident in the final findings, implications and benefits for the field of mentoring.

In addressing the claim that methods have implications for the status and utility of outputs, my hope was not to uncover a simple, symbiotic relationship between notions of rigour in research and corresponding value in status or utility (for example: thorough = high and useful, less thorough = low and useless) but to come to understand that all good

research is contingent upon achieving 'enhanced integrity' (Corbin & Strauss, 2008:14). Enhanced integrity in the context of this research project was achieved, I believe, through continual iterative reference back to the raw data i.e. the recording of the spoken words and the drawn concept maps. I also tried to establish an appropriate means for showing the tracks and footprints of my data interpretations so that a reader could make an independent judgement of whether I had wandered from the path of enhanced integrity into assumptions and guesswork. This process is explained in detail in later sections of this chapter.

3.4 Reflexivity in research

In epistemological terms, the reflexive position is one which questions the conditions of the (im)possibility of value-neutral reflection

Sandywell (1996:5)

Definitions of reflexivity

The term 'reflexivity' has come to mean a broad range of self-reflective, self-conscious and self-actualising stances taken towards the philosophies, approaches and processes of research. For the purposes of this thesis it is proposed to use Sandywell's (1996) description of reflexivity above, in the sense that reflexivity can offer a philosophical underpinning to research with a practical application that considers both the uniqueness and universality of research. This apparent contradiction is encapsulated in Bourdieu's (Bourdieu & Wacquant, 1992) proposition that exposing the *unique* condition of the researcher (and the researched) and the *generic* position of the researcher (and the researched) enables us to better understand the fragility of all research findings. Woolgar & Ashmore (1988) also discuss the inherent contradiction of the researcher's position in trying to describe the fundamentals of research and the difficulties of representation. According to Woolgar & Ashmore (1988) the adequacy of representation, is dependent on the distinction and/or similarities between the image (research as a representation of the world) and reality (the actual world being researched). Their view promotes the idea that research can be conceived of as a system of representation and that reflexivity is one of the means by which the system is exposed.

The numerous complex understandings of reflexivity, that embrace both the unique *and* the generic qualities of research, form the basis of a critique of the perceived usefulness of 'reflexivity'. Lynch (2000) argues against the claim that reflexivity is generally useful to research and aims a sharp critical focus on the numerous interpretations of reflexivity and the ways in which they have been adopted in qualitative research. Lynch (2000) refutes the existence of a generally understood idea of reflexivity as a good and useful tool. Advocates of the use of reflexivity will argue that a reflexive view can easily encompass a

de/re/construction of reflexivity in the manner delivered by Lynch above. It could also be argued that reflexivity is not a methodological tool but a philosophical or ideological stance, that may result in certain methodological tools being used or rejected *whatever* the subject under investigation. Lynch (2000) argues that there is no such thing as 'un' reflexivity and that most examples of reflexive practice are predated by researchers who have always been concerned with achieving objectivity.

The philosophical Gordian knot of continuous self-objectivation cannot be untied by a simple rejection of the idea of reflexivity, the knot is the reminder that researchers are implicated in the discourses they critique and the methods they employ. Bourdieu & Wacquant (1992:63) state, 'one is reminded at every moment that the subject of the objectivation himself is being objectivised'. However, some caution should be exercised to avoid an articulation of reflexivity as belief, an articulation in which all criticisms can be absorbed by an endlessly self-fulfilling system. Lynch's (2000) arguments are part of the discourse on reflexivity in research and as such reflexive practices expect and invite critique, 'the sociology I propose.... continually turns back onto itself the scientific weapons it produces' (Bourdieu & Wacquant, 1992:214).

Reflexivity and affiliation

The spectrum of reflexive practice in the social sciences is dauntingly broad and presents a quagmire of possibilities to the researcher. The problem for the novice is not only where to attach one's affiliations and how to align oneself professionally, but also to avoid the mind-bending philosophical conundrum intimated by Schön (2003:277): 'If we begin to reflect-in-action, we may trigger an infinite regress of reflection on action, then on our reflection on action, and so on ad infinitum'. I also struggled with notions of what it means to be unreflexive, surviving this concept only to be dragged under by the idea of the recursive feedback loop.

Nevertheless, the educational researcher is drawn, magnetically, to the force of the reflexive argument, involving as it does self-criticism, self-knowledge and a seemingly unquestionable bond with human behaviour. It is no coincidence that many academic texts draw on symbolism from the natural world to crystallise the natural characteristics of the reflexive approach to research. As Woolgar & Ashmore (1988:7) state: 'The exploration of reflexivity is the next *natural* development of the relativist–constructivist perspective in the social study of science', (my italics). Similarly the use of organic terms such as 'spirals', 'circles', 'spectrum' or 'field' could be interpreted as an unconscious desire to describe reflexive practice as a 'natural' undertaking; a more natural undertaking than, for example, the hard, angular approach of the 'iron cage of a rigid determinism' (Bourdieu & Wacquant, 1992: 215) or Schön's (2003:163) controlling 'Technical Rationality'. The naturalisation of

reflexivity as a research practice should be viewed with caution, the danger is that it could imply that the whole research project is natural and could undermine any attempts to critique, validate and situate the research effectively.

Reflexivity and this specific project

As a researcher I believe I should consider my own unique position reflexively. The need to understand research as a self-conscious act finds sympathy in the research writing of Corbin & Strauss (2008:2) who see knowledge as an interaction between 'self-reflective beings' and state the absolute primacy of reflexion in qualitative research (Corbin & Strauss 2008:31). Corbin & Strauss (2008) problematise the researcher's need to describe and order the world in which/which they are researching. The inherent subjectivity of this need colours the research - from the choosing of the subject of research, to how the outcomes of research are classified. Corbin & Strauss (2008) state that reflexivity in research (how am I affecting the outcome?) should be formally recognised. With the potential for my research to be accused of subjectivity (working with students at my university), I asked someone else to select the participants for me from a course with which I have no formal links. I realise, of course, that this was no less subjective (but was now someone else's subjectivity) and no more neutral. However, it meant that the first time I met the protégés was in their first interview with me.

The interactionist approach assumes the researcher always impacts on or changes the subject or processes of research, and that allowances for this should be an integral part of the chosen research methods from the outset. Corbin & Strauss (2008) discuss the opportunity to enhance the validity of data analysis by using memos to record their experiences. Strauss (2008:118) talks about memos as 'working living documents' and devotes an entire chapter to the practicalities and benefits of using researcher memos. Berg (2007:179) refers to the 'ongoing conversation' that researchers have with themselves, the purpose of which, particularly in a constructivist world view, is to gain 'reflexive knowledge and to have 'insight into the workings of the world and insights on how that knowledge came to be'. Corbin and Strauss (2008:41) support this idea of insight when discussing sensitivity to data, which is 'derived through what the researcher brings to the study as well as through immersion in the data'. As stated above, I chose to integrate a process for taking notes into my coding methods and used an iterative process to check the spoken words of protégés. I also tested the concept mapping instrument on three people unconnected to the project in order to establish how effective concept mapping was at capturing thoughts and experiences.

Ultimately choosing one approach over another and developing a coherent research design, meant that my DNA was already imprinted all over the project. I came to appreciate

at first hand, the metaphor of the involved researcher, who walks the 'slender tightrope between objectivity and subjectivity' (Berg 2007: 34).

3.5 Direction of travel – choosing qualitative research

step beyond the known and enter into the world of the participant, to see the world from their perspective

Corbin & Strauss (2008:16)

What is known?

In the opening to this chapter I wanted to establish my ontological position as one that holds that knowledge is partial and emergent. However, this does not mean that as a researcher I can never make confident statements about the world. In order to 'step beyond the known' (Corbin & Strauss, 2008:16) one has to start from what is known at any given moment. The trick, as I have described in section one, is to avoid assumptions based on what is known. For example, now, as I write, I can say that there exists a world of work and I can state confidently that humans interact with that world in as many individual ways as there are humans who work. We can say for certain that some of these humans live in the UK and that some of these working humans are young - about 395,368 between the age of 16 and 24 are in work today based on the seasonally adjusted figure for October to December 2011 (Office of National Statistics, 2012). The constructionist view holds that this will be matched by 395,368 different experiences of work and career. The challenge was to create meaningful (not necessarily 'truthful') research material from interacting with a small number of those unique experiences. As such, tools associated with quantitative methods, for example a large questionnaire, although useful for garnering broad knowledge, can be fairly limited. Basically, in this context, questionnaires can generate the 'what', but not the more meaningful 'why' or 'how'.

The supposed divide between quantitative and qualitative research methods is questioned in much contemporary literature reviewed for this thesis. I would rather place focus on the appropriateness of research methods and outcomes. Bryman (2004:438) observes that both quantitative and qualitative strategies should be thought of as 'tendencies' and 'pre-dispositions' rather than definitive determinants. The symbiotic relationship between quantitative and qualitative research is also captured effectively in Ercikan & Roth (2005) with reference to research about the material world. They state that knowledge of the world (epistemology) requires both quantitative and qualitative understanding. Ercikan & Roth (2006:20) like Bryman (2004) propose that it is more useful to conceive of research strategies as a continuum of 'potential inferences', plotted from high at one end to low at the other. Ercikan and Roth (2006) posit, that this way of judging the

effectiveness of one method against another can better accommodate an understanding of how the results of research can be applied with consistency across a range of similar scenarios/problems (generalisability).

The ability to generalise effectively to a named population is seen by many natural science research practitioners as the most thorough way of testing the quality of research, as Cohen *et al.* (2003: 10) explain: 'scientists set out to generalise their findings to the world at large'. However, generalisability as described above, although desirable in some qualitative research contexts, is not always a necessary research outcome. Yin (2003:10) points to the tendency of case studies to generalise to 'theoretical propositions and not to populations or universes'. For my purposes, to be able to generalise to the proposition that the life journey affects the way several protégés approach career mentoring, would be meaningful enough.

Deciding the means by which this material was identified, gathered and interpreted, in other words establishing the fieldwork, was the purpose and outcome of the Literature Review and Research Methodology chapter.

Case study as a research method

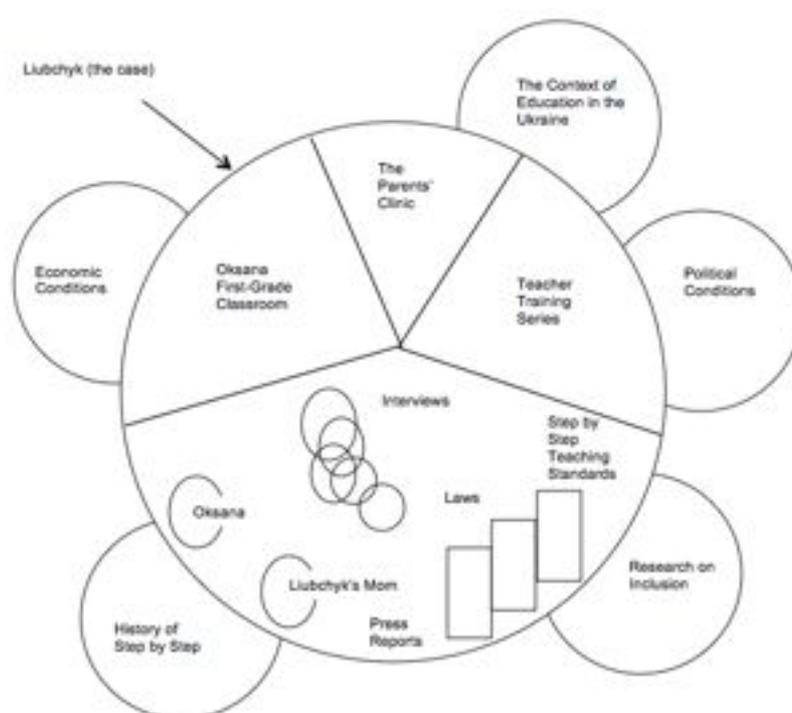
When discussing case study in particular, Bryman (2007) moves between quantitative and qualitative statements in describing potential approaches and outcomes, he has no difficulty in conceiving of case study as both. Firstly, case study enables an in-depth investigation of one or more appropriate social scenarios and secondly the case study approach can take the human as the subject of research. Robson (1993:146) talks about the case study being 'virtually anything' and states that it is possible to undertake a study of 'nested' subjects, within a single case study. He discusses case study as a research strategy, asserts the positive qualities of studying a single subject in its own right and questions the need to sample many subjects as the only means to validate the research project.

A further reason for investigating case study was that it is a flexible form, it can be as 'pre-structured' or 'emergent' as necessary (Robson 1993:149) and case study can be used for 'examining simple or complex phenomenon' (Berg, 2007:283). Gerring (2007:45) states that the strength of case study lies in 'deep' rather than 'broad investigation' and that case study can give us a good understanding of causal relationships. Another personal and compelling reason for investigating case study is outlined, (albeit in a cautionary manner) by Gomm *et al.* (2006: 5), who aligns the practitioners of case study with 'novelists, short-story writers and even poets.' This dangerous subjectivity is associated in some fields (quantitative, natural science) with instability, invalidity and lack of rigour. These views

notwithstanding, the appeal of case study to me is precisely because it crosses the boundary of subjectivity/objectivity and interacts in an interesting and significant way with narrative, biography and autobiography. My challenge is to explore the possibilities of the deep rather than broad investigation demonstrated in case study, whilst respecting the boundaries of subjectivity/objectivity, narrative, biography and autobiography.

There is a strong argument to be made for capturing life experience in the words of those living that life and although in this instance the words of participants were mediated by structured methods such as concept mapping and recorded interview, those first hand accounts were the core of the fieldwork. Stake (cited in Denzin & Lincoln, 2008b:122) offers a compelling visual description of a single, deep case study of 'intrinsic interest' that depicts real space, real people but also concepts and institutions. It offers a unifying vision of the scope and extent of the case study and has the potential to be adapted. The model (Figure 3) used by Stake to exemplify this kind of deep case study with intrinsic interest is based on a Ukrainian case study of one boy and his inclusion in mainstream education.

Figure 3 Model for the Ukraine Study by Stake (cited in Denzin & Lincoln, 2008b:122)



Due to the constraints of the thesis it has not been possible to offer four separate case studies. Although I refer to each protégé quite clearly as an important and separate individual, I do not have the word count to develop a full narrative on each one. Instead I have included a personal researcher's memo on each protégé plus their concept map in the next chapter in order to acknowledge their individuality and my situatedness as described

earlier. I acknowledge the power of rich and deep case study, but have chosen to simplify my research approach in a way that can best be described as a collection of mini cases that generalise to the larger themes of career construction and to the proposition of readiness for mentoring.

The interview as a research instrument

Although there is a view that the interview as a research instrument is too inexact and ambiguous and therefore prone to eliciting vague data, the interview is considered by many as a viable research tool with the potential to garner rich information (Spradley, 1979; Hammersley & Atkinson, 1992). Hammersley & Atkinson (1992:92) refer to the unique feature of questioning to gain both information and perspective and make reference to the difficulty in playing the role of 'acceptable incompetent' in one's own societal setting. This incompetency, 'expressing cultural ignorance' is difficult to achieve when investigating aspects of a familiar culture, even if superficially familiar (Spradley, 1979:61). Spradley (1979: 61) suggests the interviewer puts themselves 'in the position of seeing...but *not knowing*' (his italics), in order to achieve the distance required to gain perspective on a topic.

The performative aspects of interviewing are discussed by Chase (2008:65) when she describes interviews as 'socially situated interactive performances.' Chase points to the knowledge produced between the interviewer and the participant as a 'narrative'. It is important that this knowledge production, or social interaction, is undertaken in recognition that both players, interviewer and the participant, have an impact on each other and that this has an impact on the knowledge produced by that interaction. In particular I would like to highlight the positive effect that higher status interviewers produce in generating a larger response effect than lower status interviewers (Fontana & Frey, 2008). This was a serious consideration in the ethical preparation for the primary research and was also carefully considered in the design and delivery of the research instruments. This is discussed in more detail in section 5.6.

The interview as a research instrument meets the challenge that knowledge is generated between people and through interactions with people (Spradley, 1979; Hammersley & Atkinson, 1992; Cohen *et al.*, 2003; Charmaz, 2006; Fontana & Frey, 2008) This view is further supported in the propositions that career learning is a subjective and complex concept, and that mentoring is enacted via an equally complex interaction between two people. I would argue that these complex interactions are most appropriately measured by tools that enable such interactions and concepts to be articulated. In designing the interview and the concept mapping as appropriate instruments for my research project this was an important consideration.

Research instruments to capture the imagination

The Literature Review makes reference to Blustein's (2001) view that the current data collected in published vocational research is narrow and limited. Blustein (2001:176) argues for richer, wider research that acknowledges all kinds of careers. Blustein (2001:178) refers directly to Savickas (2004) when he speaks of the need to capture increased pluralism in our research about careers, especially if one accepts Savickas' (2004) theory that the individual is strongly implicated in the construction of career meaning. Specifically, Savickas (2004:44) talks about the importance of using reflexive practices to capture the 'subjective conceptions' that exist in the imagination of the participants (as personal visions of the self). Therefore a research method designed to work with the imagination is required. I determined that an appropriate way of capturing the imagination would be through discussion aided by the addition of a concept mapping exercise.

Concept mapping as a research instrument

Concept mapping/sorting has been used in numerous ways, mostly as a method to aid planning and decision-making and as a learning tool with students. Lawless (1998) offers a pertinent discussion of the differences between concept sorting and concept mapping, expressing this as the difference between instrumentalist sorting and more relational mapping. Lawless (1998), Da Silva *et al.* (2006) and Conradty & Bogner (2012) describe concept mapping as a process that can capture emerging knowledge; that can map conceptual change; can find connections and can model memory and reveal relationships between those models. There are a significant number of examples of the use of concept mapping to capture knowledge and understanding, particularly in educational settings (Da Silva *et al.*, 2006; Conradty, 2012). Da Silva *et al.* (2006) use concept mapping exercises to analyse the findings of a questionnaire in which potential themes and concepts had already been established by respondents' answers to specific questions. The use of concept mapping later in the process of data capture however, narrows down some of the interpretative possibilities of concept mapping as a tool linked to the imagination.

The potentially open and discursive nature of concept mapping, including the possibilities of moving away from reliance on the written word, made concept mapping a good opening exercise with which to explore the key ideas of the research participants. Talking whilst writing or drawing was also a useful method for breaking the ice and creating a feeling of trust between me as researcher and the student participant. The concept mapping technique I used for this project was developed out of methods used by proponents such as Trochim (cited in Lawless, 1998) who advocate concept mapping as useful for generating, sorting and rearranging ideas, concepts, events or statements. Similarly, Lawless *et al.* (1998) refer to concept mapping as a visual technique that can be used to

extract explicit ideas. I have labelled my approach 'guided' concept mapping as I focused the discussion on career envisioning in general, and on expectations of mentoring specifically, rather than generating very loose and wide ranging visualisations. Nevertheless, the concept mapping raised some challenges in interpreting diagrammatic language and how these were dealt with is outlined in section 6.6.

A summary of research instruments

This section of the Research Methodology chapter has highlighted the complex issues surrounding qualitative research methods used to capture highly subjective data achieved during a complicated and hierarchically charged interaction between people. In recognition of this complexity careful ethical consideration was needed at each significant moment of the research design. The preceding sections have deposited the groundwork enabling this consideration and I believe can be summarised in the following potential issues with using interviewing as a data collection tool. Problems and solutions are laid out here:

Problem: *Dealing with subjective data;*

Solution: data was captured using in depth, reflexive and sensitive research instruments that enabled a participant to think about and modify their responses.

Problem: *Handling complicated interactions;*

Solution: the research design included a thorough briefing about the purposes and likely dissemination of the project and gave participants an option to abandon the research at any time.

Problem: *Coping with hierarchically charged interactions;*

Solution: I used techniques such as working with participants who were unknown to me, sharing as much information with the participants as possible and using research instruments that required open discussion and enabled the participants to express their views. I tried to make participants comfortable in a pleasant space with food and drink on hand.

The next section deals with the final research design in detail. Research instruments, data capture and data analysis will be discussed and their rationale, design and construction will be detailed.

3.6 The final research design

...research becomes a civic, participatory, collaborative project, a project that joins the researcher with the researched in an on-going moral dialogue.

(Denzin 2002:31)

The overall aim of this chapter was to explain my personal approach to research and in doing so offer a justification for that approach both conceptually and practically. I have tried to link my research methods to the knowledge gained from reviewing the literature on career envisioning and career mentoring in order to create a coherent and effective research design framework. This was not as easy as I assumed it would be. I had to move from a situation of learning to one of doing, from theory to practice. My journey from theory to practice has been constantly adjusted by the self-imposed constraints on my approach to fieldwork as a situated practice that should also be a reflexive practice. However, pragmatic decisions were made in order to move the research forward. In other words, I acknowledge, but do not inhabit, the kind of paralysis that can occur when a researcher is frozen in the headlamps of responsibility, moral considerations and the hopelessness of bias and subjectivity. Consequently, for me, this final stage of the process was one of gathering knowledge gained from reviewing the literature on the content and on the subject of my research, as well as reviewing the literature on research philosophy and applying both to a research design in the most effective way possible. Precisely how I applied this synthesis of knowledge to my research design is the subject of this final section of the Research Methodology chapter.

Data collection

The precise nature of the fieldwork was established by a process of synthesis of appropriate research tools as described in the introduction earlier, and resulted in the filtering of many design possibilities through a matrix of guiding principles. These guiding principles were the direct product of the issues discussed in section 5.6 above. The practical outcome of this filtering process is exemplified in the final research instruments chosen. The precise affiliation of those instruments to these guiding principles is pronounced more fully below.

The guiding principles of the framework are: a) that the research approach should be reflexive; b) that the research instrument(s) should capture subjective understandings and complex interactions; c) that the research instrument(s) should be empathetic with mentoring practices and that d) the research instrument(s) should be cognisant of the ethical issues of this research project. The final guiding principle is e) that the tools for research analysis should enable the effective coding and interpretation of data to take place.

It is important to note several counter principles that the research instrument(s) did *not* affiliate to, namely that: the research instrument(s) should not make direct comparisons between participants in any instrumental or measured way and the research instrument/s would not measure the effects of gender, class and ethnicity. Linguistic characteristics and nuances in the interviews were not coded and analysed as the purpose was to look at

content and meaning rather than linguistic expression, (although I fully acknowledge that there is a viable argument in stating that this separation is not only difficult but in some circumstances may also be undesirable.)

Choosing the final instruments

Case study, interviews and concept mapping have all been described in previous sections as appropriate for qualitative research of a constructionist nature. The research area circumscribed in the Literature Review supports an approach to research design that can capture motivations and behaviour; behaviour such as socialisation, self-esteem, self-efficacy and career envisioning. I believe it is not possible to capture those perceptions and related behaviours in ways other than those using discursive means. In other words, the requirement to talk to people was non-negotiable. What I have endeavored to do is to design and use the research instruments in such a way that talk was as focused and as useful to the central research themes as possible. All instruments for collecting and coding data were presented to and approved by the Research Governance Office (RGO) of the University of Southampton. This process was rigorous and some of the design required fine-tuning and re-presentation until it satisfied the RGO.

The final components of my research design consisted of the following instruments for capturing data:

- A pre-mentoring interview accompanied by a guided concept mapping exercise (Appendix Bg)
- A post-mentoring interview (Appendix Bh).

The instruments I designed for analysing data were:

- An interview transcript containing annotations and early themes (see for example, Appendix Cb);
- A themes mapping exercise (see for example, Appendix Dc)
- A focused exercise with memos in order to rank themes by relevance to the research study (see for example, Appendix Ed);
- A coding exercise for the concept maps with memos in order to do initial sorting and establish themes (see for example, Appendix Fa)
- Maps of themes to enable category comparison (Figures 14, 15 and 16 in Chapter 3)

These components are represented in full in the documents appended to the thesis. In addition I designed several mapping tools consisting of tables and diagrams that enabled me to visualise the themes and concepts drawn from the coding of interviews and concept

mapping in order to filter or develop them for the further analysis (for a complete example of final themes see appendices G and H). The way in which I employed this coding and analysis is the subject of section 6.4.

The management of ethics and risk

In order to assist with anticipating and managing risk a comprehensive list of risks and mitigation solutions was drawn up. These are appended to the thesis in full detail in the Protocol Document (Appendix Bd). In brief, the areas of risk explored for this research project were as follows: Issues of privacy; issues of power; issues of representation and responsibility; issue of potential distress to subjects; issues of my personal safety and issues of data protection and anonymity. This paperwork was approved by the RGO of the University.

The final design of the concept mapping/interview instrument

It would be useful at this juncture to provide a closer description of the design and deployment of the concept mapping/interview exercise. The concept-mapping tool was designed to enable these creative arts protégés to sketch and talk at the same time. The hope was that they would feel comfortable with this method and offer some uninhibited thoughts connected to *Future*, *Career* and *Ambition* (examples of the completed concept maps can be found in the next chapter). The labels of *Future*, *Career* and *Ambition* were chosen as relevant terms drawn from the literature on vocational behaviour and they were used to enable the visualisation of how each individual protégé was constructing their career. During the interview I asked protégés supplemental questions designed to establish the significant others who had helped in their career development. By asking about the longevity of some of their career ideas I was also able to ascertain their vocational commitment to creative arts.

The label *Future* was explicitly used to enable a dialogue about perceived good and bad futures and about the ways in which participants perceived that these can be anticipated and/or mitigated for. This was done in order to get a sense of their self-efficacy in relation to future career action. This conversation laid the foundation for a further discussion about the mentoring due to be undertaken by the protégé through several key pre-designed questions (see Appendix Bg). These questions were designed to explore the protégés' experiences of mentoring to date and their expectations of the upcoming mentoring and of their mentor. The initial data collected consisted of an individual concept map plus an audio recording and transcription of the discussion about the map. The pre-mentoring concept mapping/interviews lasted between 40 and 90 minutes.

Second interviews were held with protégés after mentoring and these focused on their experiences of mentoring by asking questions about their perceptions of the mentoring relationship and its impact on their career envisioning and behaviour. As such, post-mentoring interviews encouraged some reflective thinking on the part of the protégé and provided some complementary material to their earlier concept map and interview transcript. By undertaking the research in this manner, I believe I provided appropriate and useful tools with which to harvest appropriate and useful data. The section below on data analysis explains the methods used to code this data.

Data analysis

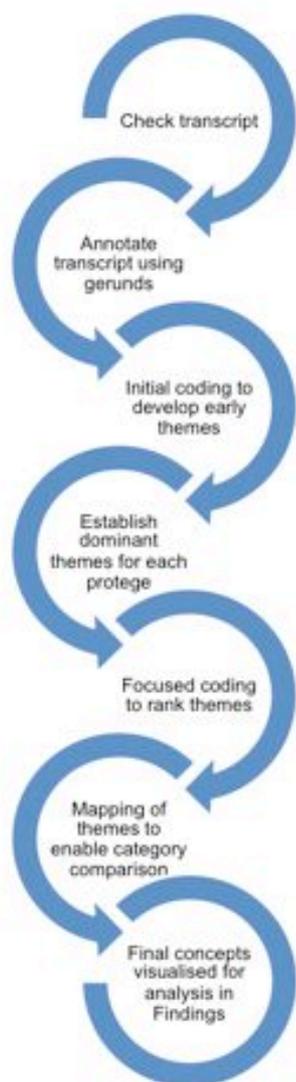
The potential for researcher interference is never greater than when faced with a mass of data. I concur with the idea that all interpretations of data are as a result of ‘what is *in* the data’ and ‘what is *in* the researcher’ (Fairclough, 1989:141 (author’s italics)). In recognition of this challenge, Hammersley & Atkinson (1992) ask that we fully acknowledge the potential biases of the data as well as the context in which the data was achieved. They argue that only in understanding how we shape the data as researchers, can we go on to interpret accordingly and that this process of interpretation may provide important insights to the research topic in and of itself. Charmaz (2006) requires that all concepts, theories and themes extrapolated from data remain grounded in that data. The danger is to assume that there is an automatic and natural connection between the data and all the concepts and theories generated thereafter. This assumption was put to the test by my earlier attempts to code an interview undertaken as part of my taught doctoral studies. In brief, I realised I had settled on too many conclusions too early on. A re-reading of Charmaz (2006) and Corbin & Strauss (2008) enabled me to understand that superficial coding can result in some aspects of the research being ignored or marginalised, as Charmaz (2006: 46) advises, ignoring or glossing over participants’ ‘meanings and actions’ can result in an ‘outsider’s’ rather than an ‘insider’s’ perspective.

In coding verbal data, Charmaz (2006) suggests using active nouns, known as gerunds, (for example: *emphasising*; *describing*; *reinforcing*) as an extremely useful initial coding device and this is a device I used in the coding of interview transcripts to organise and to interpret the data. The most effective way to describe the impact of using gerunds as a coding device is to conceive of gerunds as a filter; using gerunds does not change the data, it brings utterances within the data forward for further scrutiny. That is not to say that the very process of selection is in itself value free, but at an early stage of the process it enabled some useful filtering to happen before interpretation begins. This initial coding of the transcripts and concept maps served to dredge up nuggets from which to develop themes and concepts by ranking them as unrelated, marginal, somewhat or highly related to the

research study. The criteria I used to rank the material are as follows, the plan was to pursue and enlarge concepts that fall under 3 and 4 below:

1. **Unrelated to research study** - not worth pursuing further.
2. **Marginally related to research study** - some openings and linkages but too distant from central research concerns to pursue at this time.
3. **Related to research study** - concepts that are important to the original research study and offer some scope for further analysis.
4. **Highly related to research study** – concepts that offer linkages to existing theories and concepts, develop the original research study and appear to have rich potential.

Figure 4 Stages of pre-mentoring interviews data coding



As the data drawn from the audio recordings and from the concept mapping was so different in nature, different approaches to drawing out themes from them had to be deployed. Nevertheless all resulting themes were subject to the coding questions above. Both coding processes are detailed below starting with the pre-mentoring interviews.

The data coding process step by step - pre-mentoring interviews

A multipart coding method for both the pre-mentoring transcripts and the drawn concept maps was used that required a careful annotation of the pre-mentoring interview transcripts and concepts maps using the gerunds technique advocated by Charmaz (2006). In recognition that this process is complicated I have broken the stages down into parts as illustrated in Figure 4. These stages are described in detail below:

Explanation of methods used to code the pre-mentoring interview (Figure 4)

Stages 1 and 2 Check and annotate – The whole transcript is checked for mistakes against the audio recording and then annotated using gerunds i.e. ‘what is the participant saying or doing’ (Figure 5, see centre column).

Stage 3 Initial coding – The annotations are then subject to initial coding in order to develop some early themes (Figure 5, see right column)

Figure 5 Extract from transcript showing annotations and initial coding

<p>R: I suppose, it's kind of been since, I would say about 15, 16. I think that's kind of when you get a kind of awareness of who you are as a person in terms of like, what things you dislike and what things you like, and what kind of things you would want to do as a career especially. I think that's when you begin to like gain an awareness of, you know, the kind of person you are. Even if it's someone telling you, it's almost what you get out of it. Okay, 'Migrate'.</p>	<p><i>Describing when he felt that he understood himself but uses the second person address 'you' drawing me in? showing me that he understands this in a bigger way?</i></p>	<p>Self awareness</p>
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Stage 4 Establish dominant themes – The dominant themes from the annotated transcript were then collated into an individual table of themes (Figure 6). The table enables recurring themes and motifs to be extrapolated, for example, the themes of self-awareness and planning in the table below.

Figure 6 Extract from table showing dominant themes

Evidence of awareness of professional practice
Evidence of awareness of soft career skills
Evidence of forward planning career, Evidence that career plans are a moveable feast
Evidence of forward planning personal
Evidence of previous mentoring
Evidence of self awareness

Stage 5 Focused coding – The extrapolated themes (Figure 6) were analysed for relevancy in relation to the themes: 'How did the protégé envision career?' and 'what attitudes and values does the protégé bring to mentoring?' Figure 7 gives an example of how the theme of self awareness was tested for applicability to these questions through a process of focused coding. The full coding exercise can be found in Appendix Cd.

Figure 7 Extract of pre-mentoring interview focused coding showing how self awareness was highly ranked

<p>Self awareness of self and career enabled a very detailed conversation about career and mentoring</p>	<p>4. Highly related</p>	<p><i>'A's interview was 16 minutes longer than the next longest interview and 39 minutes longer than C. He was very keen to talk and had clearly thought a lot about his future.</i></p>
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Through this systematic sorting and coding themes like self-awareness developed as an important consideration in one protégé's profile and was deemed worthy for further analysis. This theme became particularly important when it also arose out of the concept map coding for the same participant as is demonstrated in the previous section.

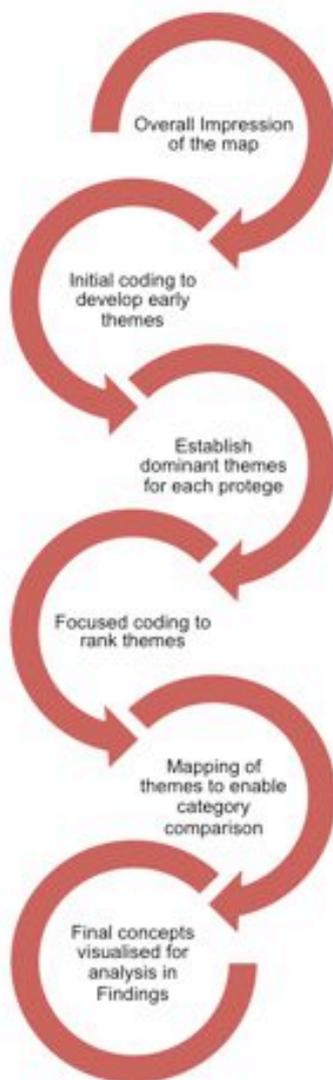
Stages 6 and 7 - category comparison and concept development are described below.

Explanation of methods used to code the concept mapping (Figure 8)

Stage 1 Overall Impression of the concept map – The first part of the concept map coding involved an early filtering of the components of the maps without theming them in any way (like using gerunds in interview coding).

The filter categories I applied were: *Overall impression of the map; Counting items such as images, words and symbols; linkages; distances between linkages; presence of named individuals on the map and how people are linked to words and images on the map.*

Figure 8 Stages of concept map coding



Stage 2 Initial coding - The second part of the process was to tease themes out of these filtered components, similar to creating annotations on the transcript. For example, the text in the extract of the concept map in Figure 9 shows explicit self-understanding and considered alongside the participant's statement of willingness to work 'anywhere', and the notes I made about the use of space and unfinished lines on his concept map in Figure 10 suggest that this protégé has an open attitude to the future and to future opportunities.

Figure 9 Extract from concept map

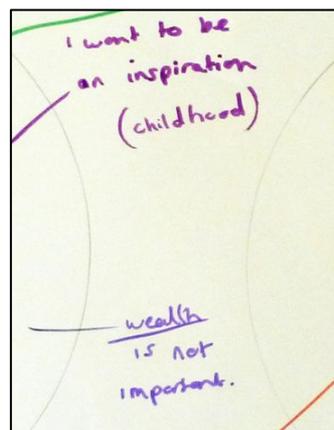


Figure 10 Extract from table showing initial coding

Quality of life	A map is distinctive as it doesn't mention money except to say it's not important.
travel=1	
family man=2	The map demonstrates the importance of being influential to A and has goals that are not materialistic. In his bed
balance=1	future he talks about disappearing and disappointing.
London=2	
Enjoy my practice=1	People are mentioned by name and no one person is coming out stronger than anyone else in the map.
Drive (as in ambition)=1	A states that he has a 5 year plan on this map.
Do one project I want to do=1	There is a sense of someone open to ideas and possibilities.
5 year plan=1	A has one link coming off 2 year freelance saying 'anywhere'.
anywhere=1	There are 4 lines that literally go nowhere.

Stage 3 Establish dominant themes – Further filtering of the early themes of Stage 2 initial coding, enabled a consolidation of dominant themes such as self-awareness and career planning.

Figure 11 Extract from table showing dominant themes in the left hand column

Evidence of career planning	Despite the map feeling so open A shows that A has engaged in systematic career planning.
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Stage 4 Focused coding – The dominant themes drawn from the process above were subject to focused coding and tested for relevancy, as with the themes from the interviews, in relation to the theme, 'What individual attitudes and values do students bring to career and to career mentoring? This focused coding enabled several highly related major themes to be extracted. The full coding exercise can be seen in Appendix Ca.

Figure 12 Extract of concept map focused coding showing how evidence of career planning was highly ranked

<p>Career planning is variable in individuals. The research shows that planful engagement results in career success. What does planful engagement mean in this context? Need to see if this planning has impacted on A's experience of being mentored.</p>	<p>4. Highly related 1b</p>	<p>Evidence of career planning</p>
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Stages 5 and 6 detailing category comparison and concept development are described below.

Explanation of methods used to code the post-mentoring interviews

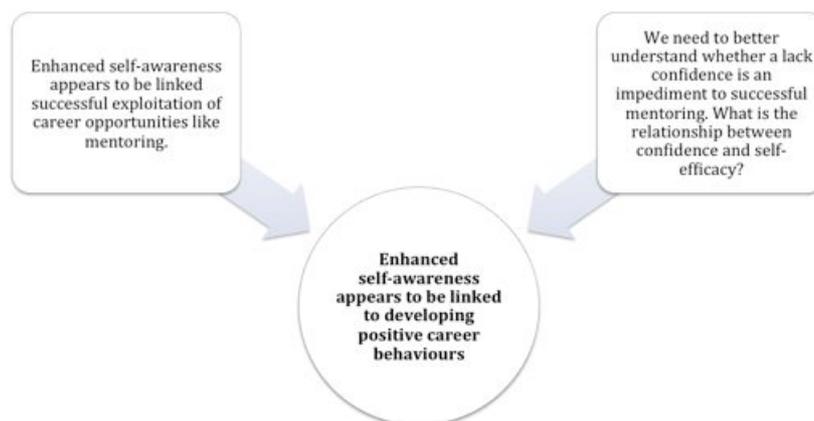
The stages used to used to code the post-mentoring interviews are the same as those used to code the pre-mentoring interviews as shown in Figure 4.

Combining themes to find new synergies - category comparison and concept development

Major themes were mapped in a diagram and new links and ideas were forged during category comparison. Category comparison allowed me to identify concepts or theoretical propositions that suggested rich potential for further discussion or further research. Corbin and Strauss (2008) suggest that creating diagrams during coding allows for relationships between concepts and ideas to be visualised. As a predominantly visual person, I found this was the best way I could achieve an overview of the themes in the data. See Figures 14, 15 and 16 on the next pages for examples of these diagrams.

The final stage of the coding process was to refine the language of the concepts and theoretical propositions that emerged from category comparison so that they could be used in the Findings and Implications chapters. This was also achieved through a final visualisation process of the linked concepts, an example is illustrated in Figure 13. The full documents are shown in the appendices (Appendices G and H).

Figure 13 Example of a theoretical proposition that emerged from category comparison



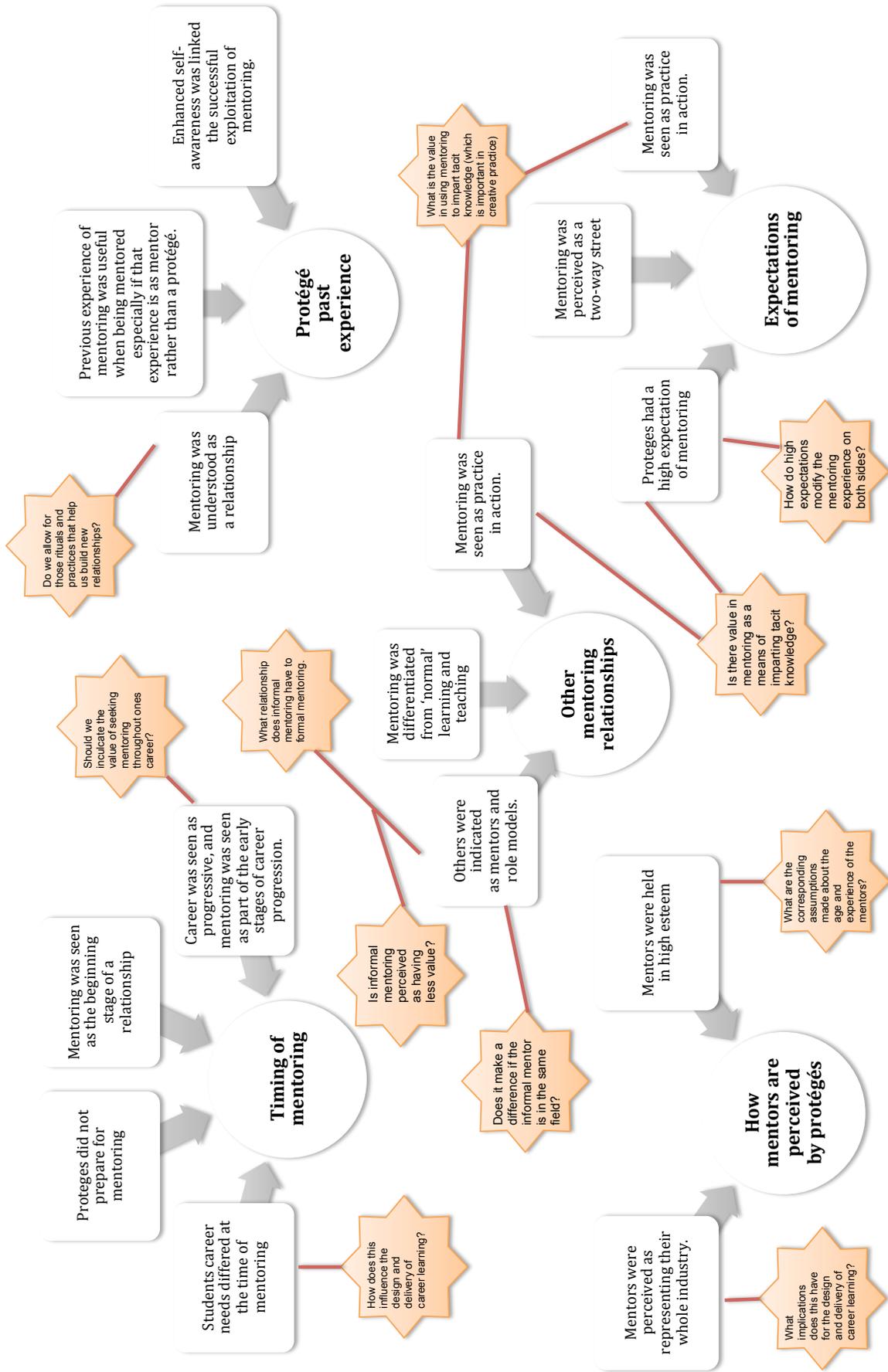
Overleaf:

Figure 14 Diagram showing Category comparison network from pre-mentoring interviews

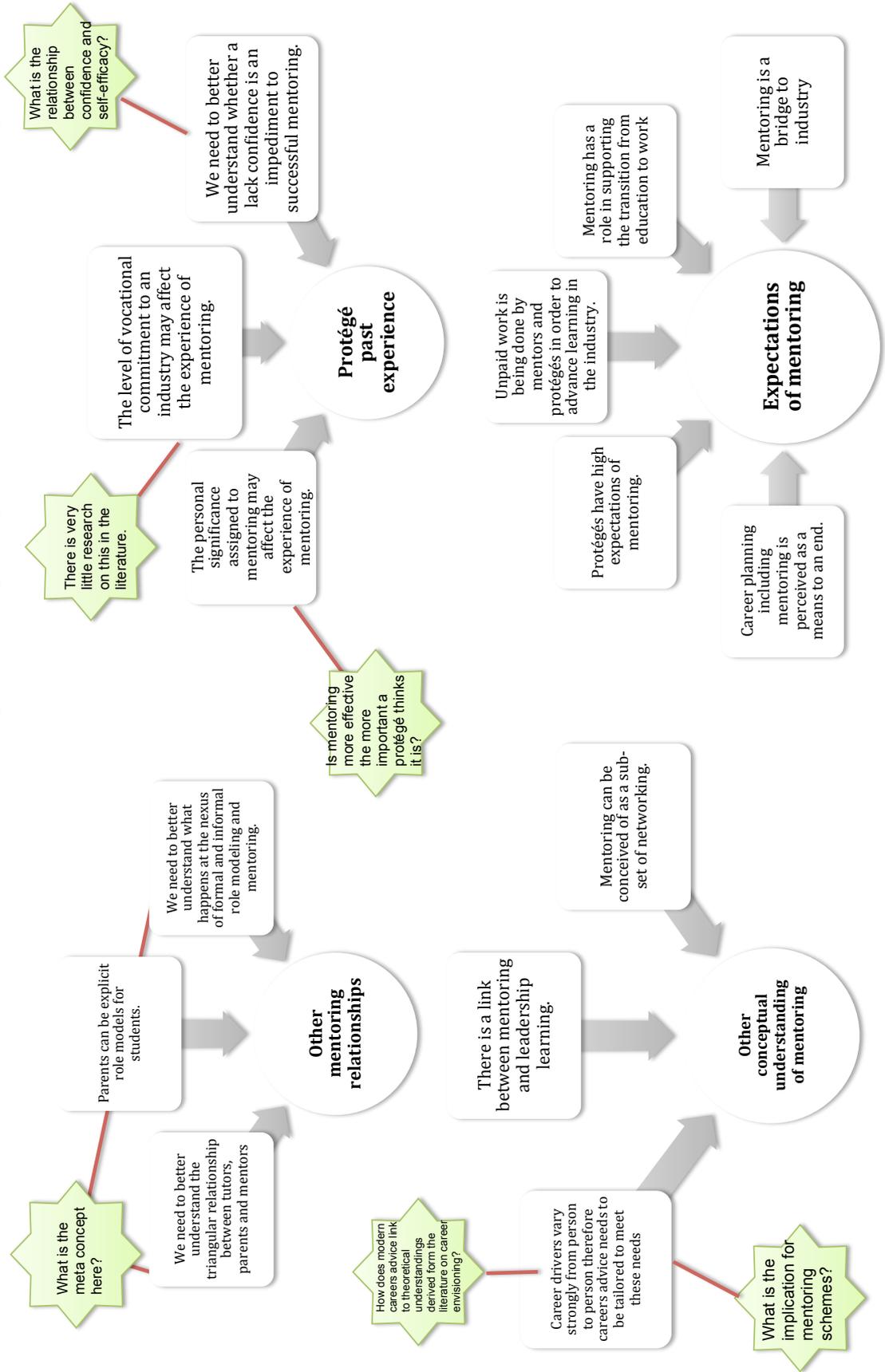
Figure 15 Diagram showing Category comparison network from pre-mentoring concept maps

Figure 16 Diagram showing Category comparison network from post-mentoring interviews

What individual attitudes and values do students bring to mentoring? – Category comparison network drawn from pre-mentoring interview



What individual attitudes and values bring to mentoring? – Major themes derived from concept mapping



Interpreting data

Methods for data interpretation were influenced by Fairclough's (1989) model of movement between several stages of interpretation: the situational and intertextual context (close reading of the interview/the concept mapping) and the utterance (teased out by using gerunds/categories), meaning (developing themes/categories), coherence (ranking of major themes) and summary interpretation of the text as a whole (category comparison and concept development for further interpretation). Fairclough (1989:145) describes this process as one where: 'interpretations have the property of being 'top-down' (higher level interpretations shape lower-level utterances) as well as 'bottom-up'. In other words the final stages of interpretation affect how the derived texts (drawn from the research instrument) are perceived and understood.

In conclusion, it is hoped that all the research methods I used did justice to the experiences of the men and women who participated, because clearly that is where my responsibilities lie. A secondary, but equally important consideration was to create a solid foundation for the interpretative work that would enable the findings from the literature to merge with findings from the data in order to bring something new to the discussion on readiness for mentoring.

Chapter 4

FINDINGS AND EMERGING THEMES

4.0 Chapter introduction - theoretical inferences from the voices of participants

Blustein (2001) invokes Strauss & Corbin (1998) when supporting a qualitative, grounded and pluralistic approach to understanding the work life of individuals. He says he supports research that offers 'a means of developing theoretical inferences from the voices of participants' (Blustein, 2001:178). In the previous chapter I justified the approach I used to code and analyse the data. It is my hope that this approach has enabled themes to emerge from the voices of the participants. Although I remain philosophically committed to a very open, reflexive approach to research, I found it was more expedient to shape the data using overarching research themes. The result of this methodological approach to research is a body of findings that I believe can be used to construct a new framework in support of the concept of mentoring readiness worthy of further theoretical and practical testing.

Organising the findings – an evolutionary process

The way in which I have structured this chapter, in order to best present the findings, requires some explanation. I considered and tested several ways to organise the output of this study. I finally chose to use the organising principle of the constructed career pathway as a means of introducing and analysing the findings.

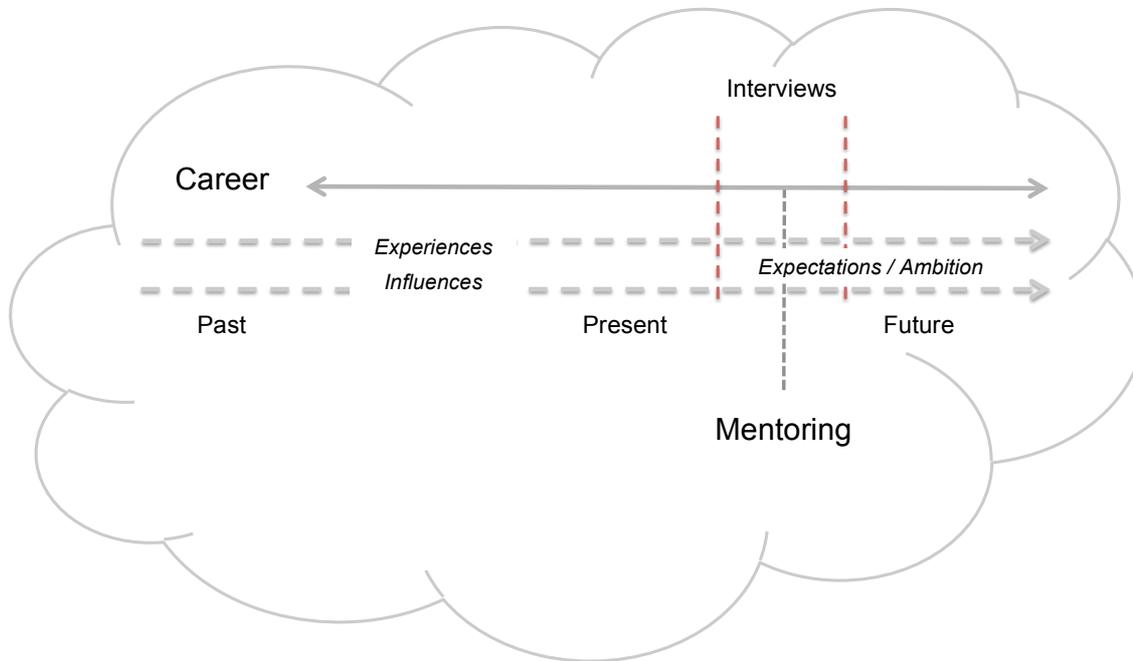
Figure 17 demonstrates the way in which the significant components, taken from the literature on career development, come together to create a holistic picture of the career pathway of the protégé. This diagram of the career pathway also enables a representation of the way in which mentoring intersects with that pathway. This intersection, the nexus of where the life experiences and career expectations meet the mentoring, is the main focus of the next two chapters. In service of this concept I have marshalled the findings into the following sections:

Conceiving of career as a pathway. This includes discussion of the protégés' view of career as pathway and mentoring as an intervention on that pathway.

What makes a career pathway individual? This includes sub sections on personal vision; previous experiences of work; subject identification; previous experiences of mentoring; the influence of significant others and the expectations of mentoring.

Mentoring as an intervention in the career pathway. This includes sub sections on the nature of mentoring; power and agency; changed visions and changed behaviours; the acquisition of tacit knowledge and shared passions.

Figure 17 Capturing career identity construction at the nexus of mentoring



Structuring the material in this way permits me to use the findings to tell a story about the impact of mentoring on career construction. Using this approach I also hope to address the research themes as formulated in earlier chapters. To recap: The individual attitudes and values brought by students to their career and to career mentoring; student experiences of a specific career mentoring opportunity and how mentoring influences attitudes and values in relation to career envisioning and behavior.

4.1 Protégé profiles and concept maps

The content of this chapter has emerged directly from the data. For example, where the section on *Experiences* focuses on previous mentoring or on sibling rivalry, it is because these were the themes that materialised directly from the findings. In other words, the themes below are not driven by the literature or by the interview questions, but by the data.

In order to address the problem of according appropriate and sufficient respect to the individual life stories of the protégés, I have included a researcher’s memo on each protégé accompanied by a reproduction of their individual concept map. These notes were made after interviewing and after an analysis of the interview data and the concept maps. Although these protégé profiles are highly personal I believe they are a pragmatic way of offering the

reader a digest of the 62,000 words of interview transcripts plus the 40,000 words of coding in the appendices. I present the profiles in the style of personal researcher memos, following the example of Corbin & Strauss (2008). These memos have the status of field notes and I am especially influenced by Corbin & Strauss's (2008) methods of recording their initial impressions of an interview and their attempts to use memos to summarise themes and categories. In this case I intend to offer my impressions of the protégés to assist in constructing a brief narrative for the reader of the thesis. In order to mitigate against accusations of further unresolved bias I refer extensively to the recorded words of protégés throughout the chapter to support any assertions, ideas or themes emerging from the findings. I have given the student protégés pseudonyms and in order to link the data in the appendices to these pseudonyms it should be noted that in the data coding the pseudonym Andy is participant A, pseudonym Bethany is participant B, pseudonym Chris is participant C and pseudonym Danny is participant D.

To aid navigation through the text I have not used a full reference when directly quoting from a protégé's transcript, for example a full reference would be: 'Appendix C(a), Participant A, Interview 1, Annotated Transcript, paragraph 100'. I intend to use the Appendix reference plus the paragraph number as follows: AppCa, para 100, for brevity and ease of access.

Figure 18 Personal Researcher Memo on Andy

Researcher's memo on protégé - mini profile - Andy

Andy's interview was 16 minutes longer than the next longest interview and 39 minutes longer than Chris. He was keen to talk and had clearly thought a lot about his future. He talked a number of times about values and approaches rather than skills. Andy told me he had a five year plan that began when he started uni, he demonstrated self awareness shown by the insights he gave about his preferences for working (for example he talked about needing a solid foundation and stability when he worked equating this to real physical needs such as requiring a desktop computer and not a laptop and wanting to work directly on paper and not on the screen). Andy was able to read this need symbolically too in terms of steady income and providing for his family. Awareness of self and career enabled a very detailed conversation about career and mentoring. Other drivers for Andy are about stability and the need to provide for a family if necessary.

Reputational impact is important to Andy. Being the best in a field is a clear motivator for this student. There are a significant number of references to wanting to influence other people, can these be articulated as untested leadership wishes?

In Andy's case expectations of mentoring are very high. He was extremely enthusiastic about mentoring both in terms of receiving it but more importantly about giving mentoring himself in the past and as a possibility in the future. Andy approached mentoring with a positive frame of mind. Mentors are described by him as needing to be: honest, approachable, directly critical of creative work, related to career success, break down boundaries for the protégé, to have a relationship with their protégé beyond the formal mentoring and to be helpful. There is some contradiction in that he understands that a mentor is from one industry but sees them as a spokesperson for the whole industry. Is this related to the role modeling function of mentoring? Andy understands that there have been times in his life where he has needed mentoring.

Andy's map shows that the boundaries of the circles are only broken by lines, all text is around the outside. He has used colour to denote changes in ideas. The use of open ended lines rather than arrows makes the whole map look more open and ephemeral. Some lines are wavy and there are even some lines that go nowhere. These radiating lines enhance the feeling of openness in the centre of the map. There are only a few links that connect 2 ideas together and only one that connects 4 ideas. His notations are evenly spread, nothing stands out more than anything else, there is a little emphasis as stated below. There is a sense of someone open to ideas and possibilities. Andy has one link coming off 2 year freelance saying 'anywhere'. The two wavy lines are one of the most striking things visually about the map and offer a tentative framing to the overall map. No one else used brackets on their map. Brackets increase the sense of hesitancy, tentativeness, openness and possibilities. Andy used the map to think aloud. This is exemplified in the interview when he said that he'd only thought about the fact he wanted to do an autonomous project 10 minutes ago!

Andy's map is distinctive as it doesn't mention money except to say it's not important. The map demonstrates the importance of being influential to Andy and shows goals that are not materialistic. In his bad future he talks about disappearing and disappointing.

People are mentioned in relation to my direct questioning rather than coming up on the map organically. It is interesting that Andy makes an explicit link from mentors to teacher and to tutors.

People are mentioned by name and no one person is coming out stronger than anyone else in the map. The most dominant person visually is the named teacher. There is plenty of evidence in Andy's interview that his family and his brother have had a significant influence on his course choices (and therefore on his career choices). Family members with experience of creative practice have a strong influence on career direction. He talked about looking up to his brother as a creative person but one who didn't do anything with that creativity (his brother is a chef) It's as if he wants to succeed where his brother failed.

Andy was equally loquacious in his post mentoring interview and offered all sorts of reflective thinking and before and after examples.

Figure 20 Personal Researcher Memo on Bethany

Researcher's memo on protégé - mini profile - Bethany

Bethany shows self-awareness and this is enabling her to focus on career goals and to have a understanding of soft skills required for career success as well expressing her weaknesses and then planning to address those weaknesses systematically. There are examples of how she has attempted to do that (like volunteering to be a peer mentor working outside her 'comfort zone'). Bethany shows signs of being accountable and responsible and this came up in various ways, through discussion about her younger sister, in the work she's chosen (with children) but also in her comments about preparation as a mentor, and not letting people down in terms of freelance work. This kind of care and diligence comes across in her approach to career searching and planning.

Bethany perceives career as having a natural order, she mentions first working in an internship if necessary, then for money and then achieving progress. This also came up in relation to unpaid internships and on a common sense level this is easily understood, if you can afford it you can do unpaid work experience or an unpaid internship. But if one sees risk taking as a creative tool (which we do in creative industries) are we automatically excluding those who are poor from learning fully? Bethany has not thought about earning money for life until fairly recently and one wonders if this is also the case in young people who are less financially stable?

She conceptualizes her career journey as progressive. Her understanding appears to be better than that of others in terms of being able to express the need for soft skills such as confidence and social skills required in the job. She sees material and domestic stability as important and as with accountability, work ethic seems to come directly from family influences. For Bethany career and life are integrated.

Networking identified by Bethany as an important career skill. Bethany expressed some anxiety about the future but it wasn't clear whether this was linked to confidence or to more specific worries. She expressed it in relation to imagining a bad future.

Bethany felt very strongly that mentoring would be a relationship and that it mattered who she got. The age and experience of the mentor was important to Bethany. She sees mentoring as a serious and responsible role. She talked about mentoring helping her lose the wrong assumptions about working in the creative industry. Bethany has expectations that the mentoring relationship will outlive the actual experience. Benefits of being a mentor are also well understood by her.

Bethany's map appears quite controlled. There is no writing inside the title circles, she uses two colours, green and magenta. Change of colour was precipitated by my asking Bethany to think about how she would mitigate against bad things happening and making good things happen. The change of direction needed a new colour and capitals. Mostly lowercase even at the start of labels or sentences. Ideas radiate out of the circles but are quite contained within areas of the map. Visual emphasis does not give many cues here. Underlining seems to be in response to subconscious emphasis, almost doodles.

I note that there are significant references to employment through generic terms ie job/work etc rather than by career title. There are also significant references to finances but in relation to stability, ie paying of loan, saving, earning money, supporting self. She used the term job straight away to show expectation of immediate action towards work after uni.

People feature strongly and in all three circles but more dominantly in future and career. Family is seen as important in Bethany's future - Close proximity to family, surrounded by family. Mum is linked quite strongly to career and career progression. Tutor is linked to specific advice about industry. (Meta concept = family influence has emerged as really important but participants appear not to be aware that their family has had such an impact. I have called this a meta concept as the point of interest is not that the family is an influence on young people's career attitudes but that young people appear not to be completely aware of this fact. They imagine themselves as more independent than they perhaps are?)

However, Bethany has mixed feelings about living at home, she knows its sensible but is aware it could be seen as retrograde step. Also it undermines feelings of independence.

Bethany was only able to have two mentoring sessions so her reported feedback was much thinner than Andy and Danny.

Figure 21 Bethany's Concept Map

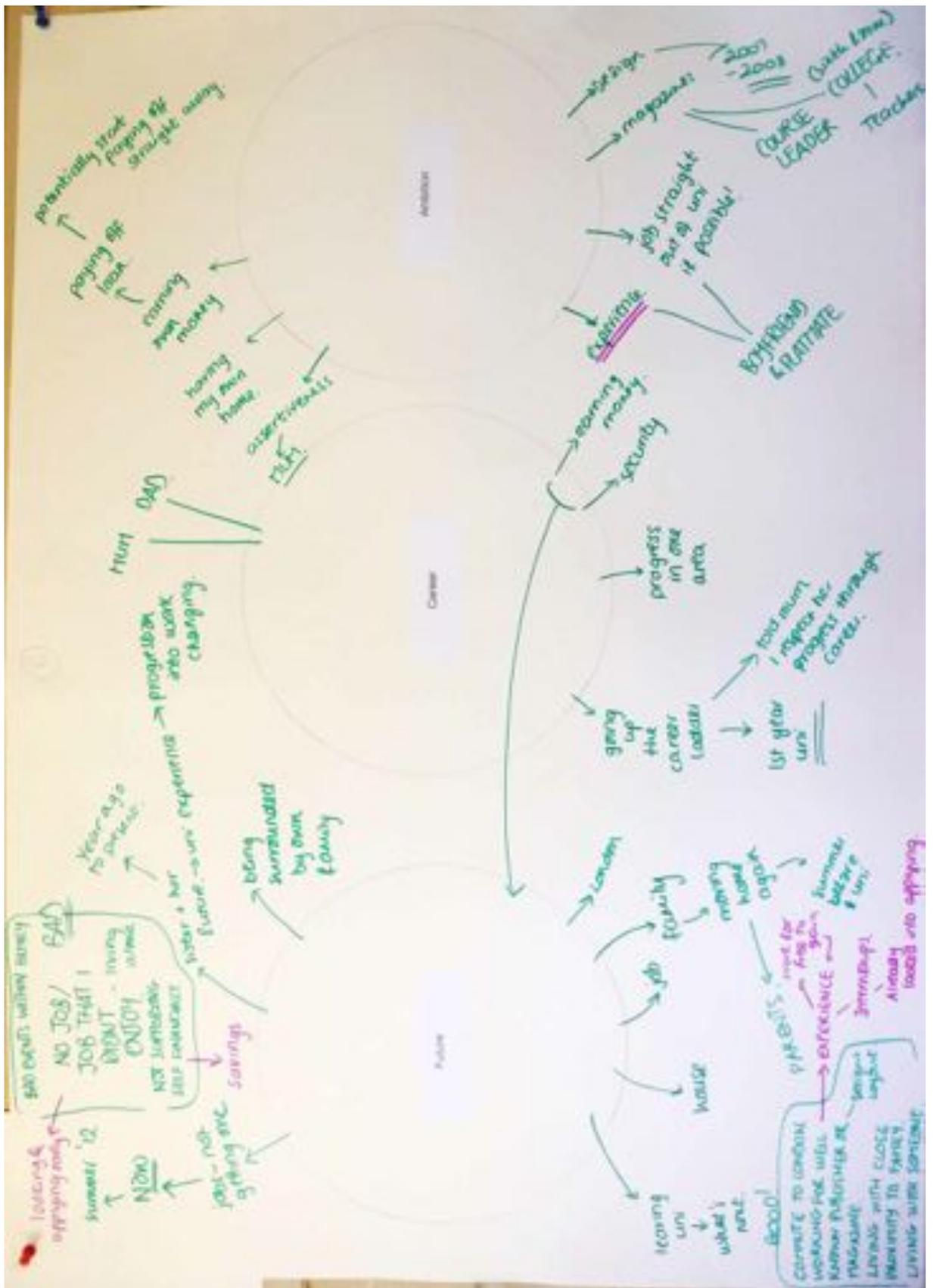


Figure 22 Personal Researcher Memo on Chris

Researcher's memo on protégé - mini profile - Chris

Chris was uncertain and worried about mentoring (and this worry was supported by things he said in his post mentoring interview) he had done no preparation for mentoring. His expectations were that mentoring would give him confidence and would enable him to network as this is what he had personally identified as his need at this time.

Chris had not been a mentor but had received mentoring as part of a design competition, his feelings about this experience were ambivalent and he did not follow up any of the opportunities for work placement that were offered. When Chris talked about mentoring as breaking barriers, he used very physical and vivid symbolism. He had used several career strategies such as following well-known designers on Twitter or researching design companies, but his research was unfocused.

Chris was certain that he wanted to be recognised for his work although he had no idea how to get from here to there.

Chris's concept map shows many arrows and links that give a strong sense of movement. The long arrows give an impression of movement and dynamic thinking and they also form a kind of egg shape in the middle of the page that holds all the other comments together. The small arrows appear like quick thoughts shooting out from ideas. The switch from lower case to capitals is interesting, it represents a change in tempo and thinking as it coincides with my instruction to draw the new circles depicting good and bad futures. His selective use of capitals take on a formal more instructional note as if he is telling himself what needs to happen. Verbs denoting action are present in significant number, although I note that they relate to potential action. Is 'action' what he himself perceives as needed? There is a significant number of words relating to dealing with confidence and there are a significant number of verbs related to action. The phrase 'A Confident Person' is the most visually emphasised item on the map, although it is on the periphery. I note that the same emphasis is also in the verbal recording, he says 'It always comes back to being [confident], that's the big one! "

Chris's extended family is featured clearly on the map. He links his mum to discussion on moving away and his dad to discussions of education and work. Family is linked to support. Chris expressed views many times throughout the interview about leaving home, as he is a local student, (he used terms like comfort blanket, escape, pushing out, getting stuck, being out there, fear). London was seen as the place to go to get a good job but for Chris this was a difficult idea as it involved leaving home but mainly because without contacts or family in London he could only go to London if had a job first - chicken and egg situation.

Tutors are linked by Chris to discussion about subject specialisation.

Chris has made no references to job titles but has written networking and mentoring 7 times and has mentioned education, school and university 6 times on his concept. Chris links mentoring and networking directly to employment and mentoring is explicitly expressed as the link between education and work.

Chris was the most uncertain protégé who took up the mentoring much later than the others. He reported doing well in his final studies after a rocky year and secured a good job in

██████████

Figure 23 Chris's concept map

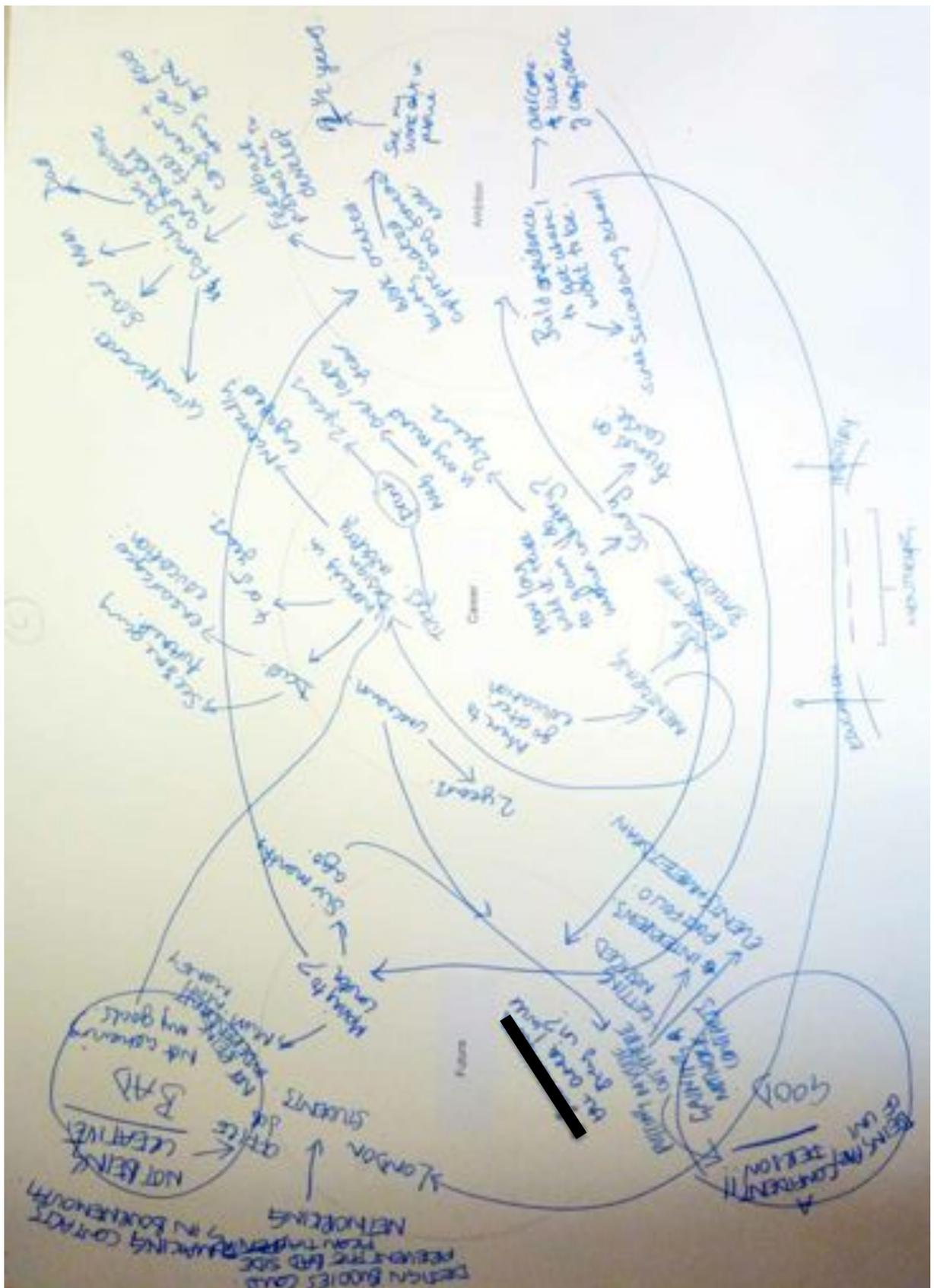


Figure 24 Personal Researcher Memo on Danny

Researcher's memo on protégé - mini profile - Danny

Danny visualises career as a series of events. He expressed his career ambitions as a series of stages increasing in status with explicit material outcomes. Danny also has a view of career as stressful. This is a very personal view of career influenced by his father's struggle with his failing company. Danny's father is also from the design industry and he has had a significant influence on Danny similar to that of a mentor and in fact was described by Danny as a mentor. Danny's career drivers were varied and personal, and Danny's relationship with his father and twin brother is clearly shaping Danny's aspirations. Danny has had a career focus on design since 16 and his career plans have been held for 5 years plus.

Danny shows that he differentiates between work for survival and work for career.

Danny has very high expectations of the mentor (described by him both as a God and a Jedi Knight). Danny thinks that professional relationships, including mentoring, are symbiotic. He assumes that the mentor will get something out of the mentoring relationship too. His expectations of mentoring can be described as wanting skills based learning.

Danny did not make the links between his career desires and his family. Danny's map is quite visually contained he uses short emphatic arrows and lines and makes very few links. Minimal symbols are used. The good future bubble is not linked to anything, does this emphasise it as distant, separate, far away? One visually significant linking is that of the end of year show to working harder, working externally and to clients, although this matches the order of the verbal record the emphasis isn't in the verbal record. There appears to be a theme of him telling himself off or of giving himself orders.

The future is envisaged by Danny as a package including material and relationship outcomes on an equal footing. There are quite a few references to money and material outcomes. Danny lists dog, kids and girlfriend in the same way as car, bike and house are they a package representing a vision of the future? Again the linking of marriage, job and house may show an ideal package. Clear link between owning business and success. These are the particular values that Danny associates with his future career and they are acknowledged career drivers for him. Danny has a very clear vision of the steps that he has to take to achieve his vision and he has held this vision for some time.

Linkages match verbal record, for example mother and future, and father and career but there is no reference to his brothers on the map. There is some ambiguity around parents in that they appear in good and bad future (in bad future as offering a place to live rather than a bad future being about bad things happening to them). Family also appear in the list of people who need to be looked after. Linkages match verbal record, for example he talks to his mother about the future, and his father about career.

Interesting references to leadership expectations, this was more scattered in the verbal record so it wasn't quite as easy to pick up on the importance of autonomy and self direction. Is there something to think about in terms of the word owning (autonomy and self direction again?) does it relate to control? He expressed a fear of his family moving while he was abroad.

Danny enjoyed the mentoring and it affected his thinking about career moves. He was a very upbeat positive character and I couldn't help thinking that this attitude would pay dividends down the line.

4.2 Conceiving of career as a pathway

Bandura's (1986) social cognitive view of learning facilitates an overarching theory of individual human development within which life is conceived of as a journey. Career can be described as a 'pathway' through this life journey (Barnes *et al.*, 2011:10). In a modest way, the concept mapping and my interviews with protégés, were an attempt to take a snapshot of the career pathway at a particular juncture in the protégés' life journeys. The value of capturing such a snapshot is embodied in the constructionist and interactionist philosophical approach to research, articulated in the chapter on Research Methodology. This approach to research recognises that knowledge of the life journey is created within the moments and interstices of our interactions with each other (Bryman, 2004). Each interview with a protégé could be said to constitute one such moment of interaction.

The protégés' view

The protégés also expressed a sense of life as a journey and reported on some of the events that shaped their individual journeys - events that make up the 'turning points and routines that make up the life course' (Foskett & Hemsley-Brown, 2001: 179). The protégés' reported experiences demonstrate the structural contexts of 'opportunity and constraint' on the life journey (Reynolds *et al.*, 2007:380). For example, Danny's drive to set up a successful business where his father had failed, 'I think my dad had some problems with it and then I don't want that, I want to make it successful' and the teacher who helped Andy when he broke his hand 'she was almost the sole reason I went to do art at college' (AppFb para121 and AppCb para 179). It is evident that both events moderated Danny's and Andy's subsequent behaviour in pursuing their goals. Protégés also described career in terms that suggested they envisioned it as having a natural order and as being progressive. For example, Andy had a five-year plan that he extended on his concept map by another three years during our conversation (Figure 19). Bethany also demonstrated that she conceived of career as having a natural progression when she referred to her mother as going up the career ladder and to her own search for internships before working in the industry (Figure 21). Chris was less explicit about what he wanted to do in the future and when, but also expressed the view that his career would unfold in stages, for example he stated a need to gain experience before working in industry (Figure 23). Danny was the most explicit about what the stages of his career would consist of, writing on his concept map that he would work full-time for five years before starting his own company (Figure 25).

Despite the similarities in their thinking about life and career as progressive, it is evident from these examples, that there are differences between the four protégés in terms of the timing or length of these progressive stages. Furthermore the data demonstrates that

each protégé is at a different stage in how they envision their future career: i.e. needing work experience before a formal job in the industry or needing a formal job in the industry before starting your own business. The evidence drawn from the data and discussed in more detail later in this chapter, also shows that mentoring was seen primarily as a relationship that would facilitate entry into the industry, 'what it is that I need to do to be noticed by an employer and to progress into a design job' (AppDb para 301). Only Andy talked about mentoring as an intervention that would be beneficial throughout a career, 'I think every step in my career, in my education and my career afterwards, has been massively changed by the people I've met' (AppCb para 282).

The timing of mentoring was also seen as critical by some protégés (i.e. before entry to industry). The reported differences in where protégés thought they were on the career pathway gives credence to the idea that the desired outcomes from career interventions such as advice, internships, work experience and mentoring, may also be unique to their personal career pathway and individual expectations.

At this point It is important to acknowledge that creative arts careers may diverge from a more generalist understanding of career. The limited research on creative arts careers has shown that creative people are motivated strongly by continuous learning and by the continuous practice of their craft as a progressive and satisfying experience in itself (Ball *et al.*, 2010). The need for continuous opportunities to practice one's craft may also throw up career development requirements many times and mentoring could certainly feature quite prominently in satisfying those needs. What this data demonstrated is that although protégés were at the same stage in their parallel life journeys (in as far as the they were all at the same stage on the same degree course) their career journeys were not by simple extension at the same stage too.

Mentoring as stage in the career pathway

Although protégés were not asked explicitly about the suitability of the timing of this mentoring scheme, their answers to other questions suggested that timing might be important. At the time I interviewed the protégés they had no idea when their mentoring was going to start or end, or who their mentor would be. They also had no clear idea about the length of the scheme or how often they would meet with their mentors, although Andy and Bethany thought probably three times. All protégés had been asked to prepare a short visual pitch by way of introducing themselves to potential mentors, but they had not explicitly prepared for being mentored.

Evidence from the data demonstrated that protégés also expressed different needs from the mentoring scheme. These can variously be described as the need to gain

confidence, the need to get access to industry, how to get noticed by an employer, how to improve a portfolio, how to have useful conversations, and a desire to extend their network. It must be taken into consideration that for the protégés the mentoring may not have occurred at the best time. Chris for example, was not ready for his mentoring at the appointed time and delayed meeting his mentor until he felt ready, 'all these different things just became - sort of overtook that, sort of, mentoring' (AppEe para 98). Chris experienced a genuine tension between the demands of the course and the demands of the mentoring scheme, 'I just needed to scale those bits down [the course]' (AppEe para 98). As described in the Literature Review, protégés' bring individual needs and expectations to the mentoring relationship (Noe, 1988; Zimmerman, 1995; McKeen & Bujaki, 2007). The research findings show that these individual needs and expectations can be demonstrated in various ways, for example in how protégés described their current position on the career journey, by the descriptions of protégés' expectations of what mentoring would do for them and how protégés believed they might change after mentoring. This variety in protégé needs from mentoring will be developed more fully in the discussions on readiness.

Having established that the literature and findings support the general idea of a career as a pathway, it would be useful to examine the concept of career pathway to discover how it is constituted as individual.

4.3 What makes a career pathway individual?

The individual life journey, as described in the Literature Review, is built on the understanding that physical and mental growth is unique to each person and that this physical and mental growth takes place in a specific eco cultural niche (Harkness, 2004; Barnes *et al.*, 2011;). This eco cultural niche is shaped by the influence on the individual of their gender, race and class. The importance of the eco cultural niche in theories of human development is supported by a significant number of articles and papers. In particular in those articles and papers discussing issues of equality and diversity in relation to education and to mentoring (Ragins & Scandura, 1994; McGuire, 1999; Gibson & Cordova, 1999; Ragins & Cotton, 1999; Fine, 2000; Seibert *et al.*, 2001; Malik & Aguado, 2005; Irving & Malik, 2005; Ragins & Kram, 2007; Osula & Irvin, 2009; Olsen & Jackson, 2009; Kent *et al.*, 2010; Mager, 2010; Elliott, 2010; Allen *et al.*, 2012). In this particular research project the decision was taken (mainly due to the small size of the sample) to select from volunteers and so no control was exercised over gender, race and class and such information was not elicited from participants. The assumption made here, based on the data collected for this project, is that the life journey and career pathway are unique to these individuals who may, or may not, share an eco cultural niche. I believe it would be of interest to undertake future research to compare data across specific eco cultural contexts.

In order to capture what makes a career pathway individual within the scope of the research findings, I offer the following key areas from the data linked to the theories on career construction described earlier. I propose they will enable a better understanding of the individual career journey, the key areas are: personal vision, previous experiences, influences and expectations.

Personal vision

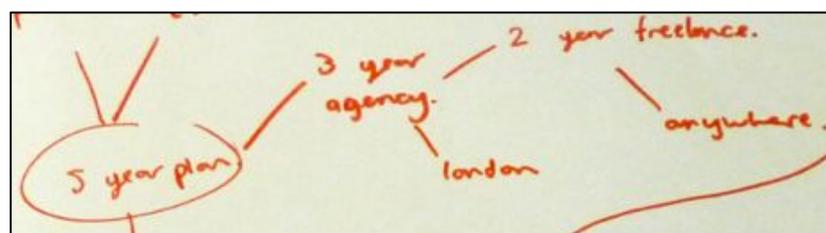
Personal Vision - *Envisioning career*

Vocational theorists agree that career identity is borne out of the delicate and complex interplay between the personal and the social. Acknowledgement of this interplay is implicit in the theory of multiple career selves: the individual self (subjective career), the relational (vocational) self and the collective (organisational) self (Bandura, 1986, 1988). It can be argued that career success requires equal development of all career selves and that the development of the subjective career in particular, is a product of career envisioning. Career envisioning, like personal vision, is dependent on self-awareness, reflection and listening to one's 'inner voice' (Hall & Chandler, 2005:163). I propose that the concept mapping undertaken for this research project offered protégés the opportunity to reflect on and externalise this inner voice which enabled me to gain a clearer insight into how they envisioned their own careers.

Personal Vision – *Imagining the future*

Clarity of personal vision appeared to impact positively on awareness of career and on awareness of self for Andy, who had a five-year plan that began when he started university (see Figure 26).

Figure 26 Close up of Concept map showing Andy's 5 year plan



Awareness of self and of career was also a theme evidenced in Bethany's approach to career searching and career planning. Her interview evidenced a clarity of career goals and a focus on improving herself, 'I quite like the security that's associated with kind of having one field ... sort of a clear path' and 'I think it would benefit me as a person to be more assertive because obviously it affects everything' (AppDb paras 24 & 164). Andy similarly talks about developing himself, 'I realised that that was a way of extending myself

on to different platforms ' (AppCb para 78). It is proposed that Bethany's and Andy's career behaviour aligns with the theory of planful competence which is related to life planning and career success (Super, 1953, 1957 (cited in Savickas, 2004). Savickas (2004) refers to control, self-efficacy, self-management, self-concept and self-esteem as components of planful behaviour.

Protégés were asked to extend their career plans into the future and through the concept mapping process were asked to write down what life events might personally constitute a good or a bad future. They were then asked how they would mitigate against a bad future or enhance the prospects of obtaining a good future. Good futures for all protégés, with the exception of Chris, included family, whether their current family or having a future family of their own. Andy and Danny indicated the desire to have a family of their own (figures 27 and 28).

Figure 27 Close up of Concept map showing Andy's desire to have a family

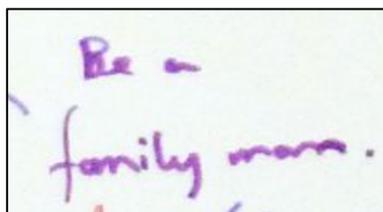
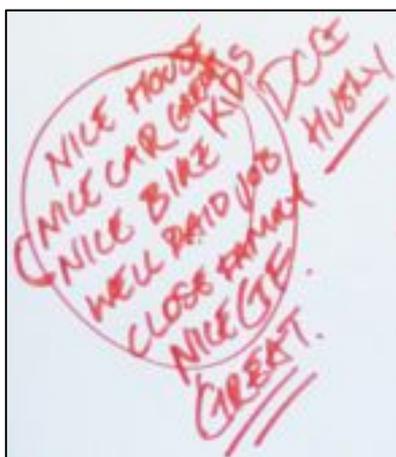


Figure 28 Close up of Concept map showing Danny's desire to have a family



Work also appeared in all good futures (and lack of it appeared in bad futures) and for all protégés the kind of work was important. For example, Andy expressed the view that he did not want to disappear into an office and Chris did not want an office job or a job where he would be 'just making things' and not being 'creative' (AppCb para 101; AppEb paras 147 and 145). Chris was very uncomfortable in being asked about his possible good future, stating 'I don't like the question' and 'I have no idea where I could be in the next ten

years' (AppEb para 167). When asked about mitigating against a bad future, Bethany as shown earlier, indicated that she wanted to become more assertive and that she felt this was a weakness she would need to deal with before she could manage people in a future career, (AppDb paras 163 to 170).

An analysis of the data on personal vision shows that personal vision varied between protégés, and where it was expressed as being blocked, 'I have no idea where I could be in the next ten years' it was associated with fear and a lack of confidence (Eb para 167). Personal vision was seen to be either, enabled and functioning to clarify future action (dealing with weaknesses), or disabled and blurring future action.

The next section looks behind personal vision in order to better understand how the construction of the career self is influenced by the protégés' life experiences. The themes emerging from the data point to the importance of previous experiences, of work, subject identification and mentoring in particular.

The influence of previous experience

Savickas (2004) and Hoekstra (2011) both describe a scenario in which an individual builds a career not only through deliberate career enhancing strategies such as work experience and training but also by constructing an identity around a career. Savickas (2004:43) calls this vocational behaviour 'imposing meaning' and Hoekstra (2011:159) describes the individual as an 'entrepreneur of their own career'. The concept of career construction states that the individual careerist narrates the story of their career backwards and forwards in time, shaping and reshaping experiences to produce a meaningful story. This is illustrated in Figure 17 by the double-headed arrow of Career pointing both to the past and to the future. The following sections examine how past experience has influenced the career stories of the protégés.

Experiences of work

All protégés were asked about previous work experience and all except Chris had undertaken paid work outside university. Protégés were asked directly about their understanding of the skills and qualities needed to work in their chosen field and answers ranged from Andy's view that 'your face needs to fit' to Danny's comment of 'you've got to have the confidence, you've got to have the skills -yeah and you've got to make sure it's done right and on time' (AppCb para 276; AppFb para 648). Bethany and Chris talked more about the need to be able to work in a group and being friendly and approachable, 'I think with a design job in particular it's important to be able to work in a group' and 'not being selfish about ideas' (AppDb para 295; AppEb para 259).

Previous experiences of work enabled protégés to exercise their skills with people and despite a significant level of discussion about the practical creative outputs of work experience, it appears that the main understanding derived from these previous experiences of work appeared to be how to work with, or for, people.

Experiences of subject identification

All protégés reported having experienced a connection to their chosen career subject since at least the age of 16 and Andy felt he was inspired to do art since childhood from watching his older brother draw, 'I think that's actually part of the reason is that I started, when I was young I used to look up to him as a person just because he was always an awesome drawer' (AppCb para 78). Andy showed further identification with his subject of graphic design by talking about not just wanting a career in print based graphics, but also to be influential in his career (AppCb para 32; Figure 29). Chris similarly, talked about always having drawn and about wanting his work to be appreciated. He envisioned himself 'naturally engaged' in the design industry on his concept map (AppEb para 94; Figure 30)

Figure 29 Close up of Concept map showing Andy's desire to be influential

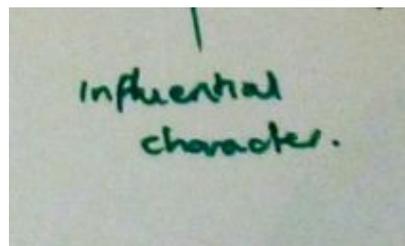
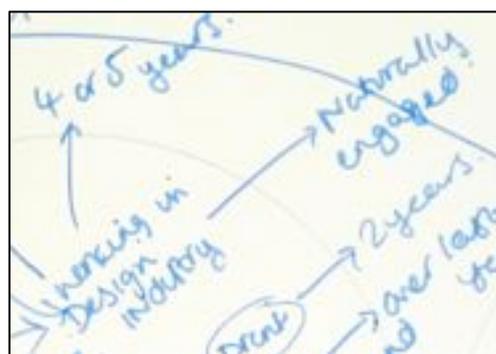


Figure 30 Close up of Concept map showing Chris's vision of being naturally engaged in a design career



Danny stated that he 'never thought twice' about his career choice (AppFb para 58). All protégés mentioned networking as a means of career development. Their stated understanding that active networking is essential for a career in the creative arts indicates an understanding of their field of practice.

The apparent significance of previous experiences of mentoring arose from the findings as a further main theme. As shown below, protégés who had experience of mentoring as mentors or as protégés, appeared to be able to draw on those experiences when preparing for career mentoring.

Experiences of previous mentoring

Protégés recalled that they had had no particular expectations when going into previous mentoring relationships. However, those who had done mentoring, either as mentor or protégé, felt that they had benefitted from their earlier experiences. When asked explicitly what they felt they got from giving and/or receiving this earlier mentoring the protégés said that mentoring gave them: a catalyst for being social; assertiveness; organisational skills and a challenge. I note that Bethany and Andy who had both been peer mentors in the previous year, had the most to say about the mentoring relationship and about the qualities they expected from a mentor and this is reflected in their stated expectations of mentoring in section 3.4.2 of this chapter. Mentoring was perceived as a sub-set of networking by all protégés and there was an assumption from Andy and Bethany in particular, that mentors get something out of the relationship too and in this way protégés demonstrated a good awareness of the career functions of mentoring as described by Kram (1988). Career mentoring was perceived by Danny, Bethany and Chris as a means of receiving explicit guidance on the industry, but Andy perceived that it would be much more of a dialogue, a 'conversation' or 'chatting' (AppCb para 280). By contrast Danny's experiences of being mentored by his father and by an older friend of the family, gave him a view of mentoring as directed and guided skills learning, 'he's always mentoring me, like telling me to change things' and 'he's always telling me what format and everything else' (AppFb paras 471 and 575)

The differences in the findings between Andy and Bethany's views of the richness and potential of the mentoring relationship compared to Danny's more instrumentalist and skills based view (borne out of his experiences) gives credibility to the concept that being mentored is a learned and practised skill in itself (Finkelstein & Poteet, 2010). The proposition that emerges from analysing the data is that mentoring is a skill not only to be developed by the mentor but also, more controversially, to be developed by the protégé too. Thus mentoring can be thought of as an area of practice in its own right, with its own conventions and discourses. Initiation into, and past experiences of mentoring appear to enable a protégé to negotiate their way more effectively in a new mentoring opportunity. This view will be expanded in Chapter 5 where closer analysis of the themes supports the idea that mentoring can be conceptualised as a self-feeding system.

As stated here, previous events and experiences are shown to have changed or influenced the career behaviour of these protégés. The next section expands on the idea of influence by looking more closely at the influence of those labelled in the vocational literature as significant others. I have concentrated on those people who made the strongest appearance in the data drawn from the concept maps and in the interview text.

The influence of significant others

The influence of significant others - *The family*

The literature on the influence of the family on the life journey is well understood and is explored in detail in the Literature Review. In the Literature Review it was demonstrated that the socialisation process of the child is through its relationships with other people who play the role of significant other(s) (Trevarthen, 1998). There are many examples in the literature of the ways in which these significant others influence how the child understands attitudes to work (Mayall, 2002; Berk, 2003; Harkness, 2004; Lewis *et al.*, 2004). There was also significant evidence in the findings of the influence of family members on the protégés' career thinking.

The influence of significant others – *family connections in the same trade*

The influence of family members who work in or have connections with creative practice appeared to have a particular impact on the career direction of two of the protégés. As shown earlier, Andy cited his older brother as a talented artist and someone who had directly influenced his career choice and Danny's father was described as a mentor on Danny's concept map (AppCb para 78; Figure 25). Danny calls his personal desire to own a graphics company a 'legacy' meaning, I believe, that he sees his father's entrepreneurship as a legacy to him (AppFb 121).

The influence of significant others – *sibling rivalry*

Siblings were described in positive and in negative terms by both Andy and Danny. This is drawn out for brief discussion here, as it was clearly a dominant theme in both their interviews. Gibson (2004) writes about the existence and value of both positive and negative role models in shaping career identity and Andy and Danny both talk about their brothers as negative counterpoints to themselves and to their careers. They report that their brothers both turned their backs on university and explain some of their own behaviour in opposition to their brother, 'the stuff I'm doing now is because I want to do the stuff that he didn't do' and 'he was the one that we all thought was going to be successful and now he's like the underdog' (AppCb para 147; AppFb para 350). The role of siblings in influencing young

people into a career is not fully rehearsed in the literature explored during the writing of this thesis and there may be scope for further research in this area.

The influence of significant others – *mentors*

All protégés cited examples of people who had been mentors to them, although not all were formal mentors. Andy gave a detailed example of a high school teacher who had helped him with his work when he broke his hand. He stated that he could not have got his GCSE in art without her, 'she stayed every night for something like, until the end of my GCSEs and I was halfway through them, to help me catch up with my art' (AppCb para 179). Bethany talked about being mentored by a peer whom she described as 'more prepared and experienced' and also cited her mother as a mentor (AppDb para 250; Figure 21). Chris stated that he had had the chance to be mentored by an industry professional as part of a competition and Danny talked about working for an older client who was also a friend of the family (AppEb para 227; AppFb para 575).

Looking back on each career pathway it is apparent that the present is shaped by previous experiences and influences. The literature goes on to argue that those experiences and influences also enable the career holder to project expectations and desires into the future (Hall & Chandler, 2005). The next section looks more closely at those expectations as they pertain to individual protégés and align with theoretical thinking on career construction, readiness for career and readiness for mentoring.

Expectations

Expectations - *vocational identity and connection*

Andy, Chris and Danny made explicit statements about the desire to be recognised or valued for their creative work. Andy spoke about being remembered through his work and Chris wanted to see his work in public (figures 31 and 32). Danny wrote that he wanted to lead a company and to be identified as the originator of work (Figure 33).

These expressions of the need to have reputational impact within their chosen field shows a strong alignment between their individual identity and their chosen career and Holland's (1997) work on career congruency as outlined in the Literature Review may have some relevance here. Subject identification is also significant here and indeed subject identification, vocational connection *and* career identity are all important facets of career construction. Dobrow & Tosti-Kharas (2011) raise some interesting points about career decisions made with a significant depth of emotional connection, (decisions from the heart), when they state that there is limited research on how having a calling impacts on career

decision making. This concept is explored further in the Interpretations and Implications chapter.

Figure 31 Close up of Concept map showing Andy's desire to be valued for his work

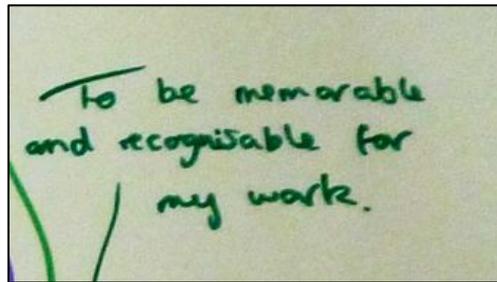


Figure 32 Close up of Concept map showing Chris's desire to be valued for his work

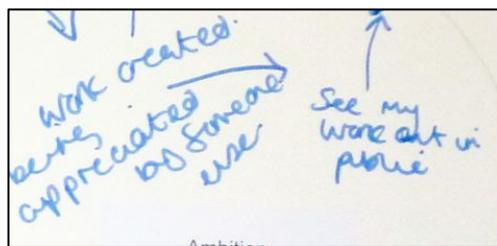
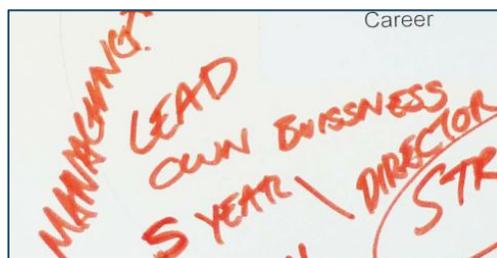


Figure 33 Close up of Concept map showing Danny's desire to lead his own business



Expectations - mentoring

The protégés appeared to subscribe to an understanding of mentoring as an interactive relationship rather than perceiving it as an input/output, teacher/pupil experience, with the exception of Danny who talked about his expectation that mentoring would be an experience perpetrated by a master on a pupil,

‘a mentor is like a Jedi Knight where a Padawan...and like you’re a Padawan and you’re learning and you’re adapting to the environment changes and everything else and how you can...yeah, how you can learn from your master’ (AppFb para 552). (*Jedi Knight and Padawan reference to ‘Star Wars – Attack of the Clones’ Lucas, 2002*).

As demonstrated in the Literature Review, the narrow view of mentoring as a relationship between a superior and an inferior has been critiqued in the literature on mentoring yet this powerful perception of mentoring persists (Kram & Hill, 1996; Godshalk & Sosik, 2007). Mentors were held in high esteem by all protégés. Andy described a mentor as approachable and honest, 'I think that's important, being approachable enough so that you can go and speak to them about your work, but also the kind of person who will give it to you straight kind of thing' and Danny described himself as a mentor to a friend being perceived as a 'God' (AppCb para 181; AppFb para 619). Bethany thought a mentor would help her 'grow as an individual' and Chris said that a mentor could help him 'break the barrier' between education and industry (AppDb para 230; AppEb para 209).

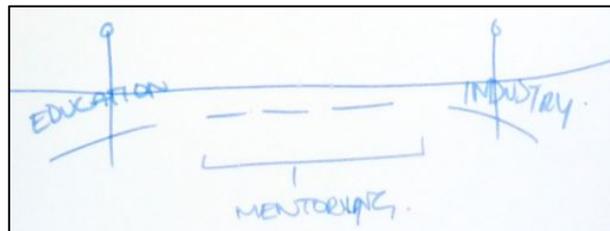
All protégés were looking forward to being mentored. Andy expected mentoring to 'open him up' and expose him to experimental practices and processes (AppCb para 270). Andy also assumed that the mentor would look at his portfolio, which he felt was not very strong and would tell him whether it was 'impressive' or not (AppCb para 270). When asked explicitly what he wanted to get out of mentoring and Andy said 'really interesting conversations' (AppCb para 280). Bethany assumed that mentoring would show her 'how you progress into a career' and Chris assumed, like Andy, that a mentor would look at his CV and portfolio and would help him prepare for industry (AppDb para 287). Chris also thought the mentoring would create 'a relationship in the industry, professional,' and that it 'sort of pushes you out there' (AppEb para 268). Danny thought he was 'not quite sure of the whole experience yet' and in answer to a final question about mentoring said he just wanted to 'see how it goes' (AppFb paras 642 & 664). When asked if they felt mentoring would change them Andy, Bethany and Chris thought it would but Danny that it would not. Andy stated that his expectation was that it would definitely change him. He said 'I'm just an accumulation of the people I've met' to describe how he felt he was influenced by people all the time (AppCb para 282). Bethany said she wanted 'a more clear view of what it is that I think I'm going into because I don't think it will change what I want to do but I think it would just certainly improve my knowledge of what it is I'm kind of putting myself up for' (AppDb para 307). Chris said that mentoring 'will help my confidence with talking to people' (AppEb para 274).

Expectations – *that mentors were seen as industry representatives*

Significantly, mentors were perceived as more than employers or representatives of their companies, they were also seen to represent their whole industry. Mentoring was described as a 'bridge to industry' (Figure 34) and mentoring was a way to discover 'what goes on in there, in the design industry' (AppDb para 301). The mentor was perceived as a proxy for an employer, and mentoring feedback, was expressed as *industry* feedback by

Bethany, who described a mentor as 'someone who is actively working in the design world' (AppDb para 224). When asked what she wanted to get out of mentoring Bethany said 'I think maybe just a more kind of clear guide on what it is that I need to do to be noticed by an employer' (AppDb para 301). Chris said, 'if I get a chance to be mentored it will help me break the barrier. I suppose it's the two sides of a bridge, education and industry, it's making those connections really' (App Eb para 209 and Figure 34).

Figure 34 Concept map showing Chris's view of mentoring as a bridge to industry



The duality between the protégés' positive expectations that the mentor would counsel and support them, and their recognition that they were dealing with a potential employer, created some interesting contradictions in the things said by the protégés before and after mentoring. These will be explored further in section 4.0 below. Hopefully, it has been demonstrated that the nature and extent of career expectations as described by the protégés, is directly connected to the experiences and influences of their life journeys to date.

As outlined in the Literature Review, the role of self-awareness, self-esteem and self-efficacy must also be considered in the understanding of work and career and these aspects of individuality are explored further in the next chapter.

4.4 Intervening in the career pathway

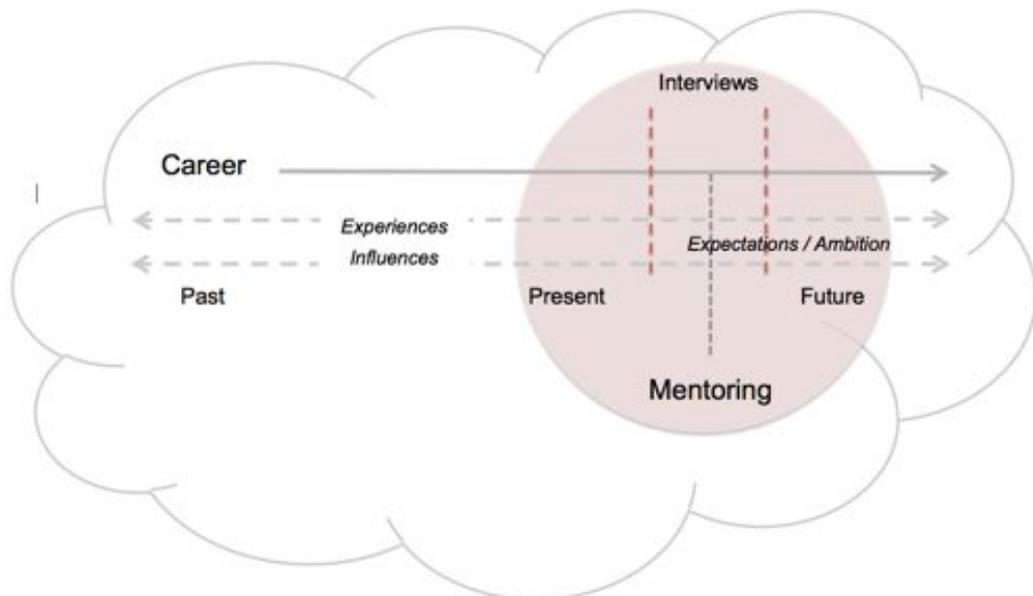
The post-mentoring interviews

Mentoring occurs at the nexus of ambition/career/future and like the career itself is also permeated by experiences, influences and expectations. Figure 35 shows how the pre and post mentoring interviews undertaken for this research project aimed to capture the views of protégés inside this confluence of experiences and expectations.

Analysis of the post mentoring findings indicates that the mentoring relationships as experienced by the protégés were symbiotic and contradictory in nature, and that mentoring meetings were occasions to share ideas and passions for creative work. The following themes were drawn from the post mentoring interviews: The variety in the experiences of protégés on the same scheme; the role of shared subject passion in the mentoring

relationship; the unequal power relationship; the mentor as proxy for their industry; how protégés reported they had changed in their career envisioning and behaviours, and the role of mentoring in acquiring tacit knowledge of their chosen career.

Figure 35 Focusing on mentoring as a stage in the career pathway



Despite the significant differences in their experiences, all protégés were positive about their mentoring experiences. Andy stated he was lucky to be paired with this mentor and that he felt comfortable with him and said that ‘it was exactly what I needed’ and that the mentoring had gone ‘really really well’ (AppCe para10). Bethany stated ‘I think it’s gone well and I think that I’m lucky to have got a mentor at all’ (AppDe para 82). Bethany was surprised at how ‘friendly and welcoming’ her mentor was and Danny described himself as really happy to be given his particular mentor, saying that the mentoring ‘had gone great’ and described the mentor as ‘helping’ him (AppDe para 82; AppFe para 30). Chris described his relationship with his mentor as making him feel ‘quite confident’ (AppEe para 54). Andy and Danny had on average six meetings with their mentors, but Bethany had only two long meetings although she expected to have one more meeting after our interview. Chris also had two meetings. Andy and Bethany’s mentors worked in digital and web based design agencies and Danny was paired with a mentor from an advertising design company that worked on multiple media outputs and Chris worked with a designer who dealt mainly in print output. Both Andy and Bethany expressed surprise that they were placed in web-based companies as both had stated a dominant interest in print based design, Andy said ‘when I first went, I was a bit sceptical because I’ve always been a print based person’ and Bethany stated, ‘I was like I don’t understand why I’ve been put with digital because there are people

on my course that are actually interested in digital and I thought maybe it wouldn't match up' (AppCe para 42; AppDe para 107).

The following section examines whether the protégés' expectations were met and in which way. The contextualising paperwork for the scheme is referenced as it offers a framing for the expectations of the whole mentoring scheme and a question is raised about the nature of the mentoring functions in relation to protégés' expectations set against the actual mentoring as experienced by them.

The nature of the mentoring relationships

The nature of the mentoring relationship *The context of the Design Buddy Scheme*

The generic paperwork produced in support of the *Design Buddy* mentoring scheme states that students will gain 'insider knowledge' and 'get a foot in the door' (*Design Buddy* booklet, 2012:4). I note that the *Design Buddy* booklet (2012) is also explicit in outlining the benefits of mentoring for the mentors. The booklet states that the scheme will provide 'a good way to find reliable and knowledgeable employees' and the scheme is described as a 'recruitment channel' (*Design Buddy* booklet, 2012:7 and 24). A detailed dissection of the language used in the booklet is without the scope of the thesis, and the protégés did not make reference at all to its existence when discussing their personal expectations of the scheme. Nevertheless, the booklet is referenced here and included in the appendices for interest, as to some extent it could be seen as framing the expectations of all parties as they approached the mentoring (including the University's expectations). During their post mentoring interviews protégés made explicit references to their mentors as employers, for example, Andy talks about 'someone who, you know, could be a potential employer' and the *Design* booklet (2012) uses the term mentor/industry specialist/industry partner/ interchangeably throughout (AppCe para 58). There was evidence in the findings that protégés believed that their mentors were able to offer or withhold employment opportunities, 'we did talk about internship the first time I went... And talked about potentially doing a day a week but nothing's come of that' (AppDe para 84).

The nature of the mentoring relationship - *Mentoring delivered career functions*

The findings reveal that these mentoring relationships met the conditions for delivering career functions but, at the time of the second interviews, the evidence suggests that the relationships had not moved beyond coaching or beyond Kram's (1988) description of secondary mentoring. Secondary mentors are described by Kram (1988) as business-like rather than altruistic and caring, and in secondary mentoring experiences the relationship is described as being mutually beneficial, for example, as the chance for a mentor to check the

market for new blood. Kram (1988:24) describes the senior role in secondary mentoring relationships as closer to that of sponsors and guides rather than mentors. In contrast, primary mentoring relationships are described by Kram (1988) as offering psychosocial benefits. However, psychosocial benefits may take time to develop and depend strongly on the personalities and on the 'fit' of the mentor and the protégé. As noted by Bethany when she says 'it's how we gel', the rapport between the mentor and the protégé was seen as important to her, highlighting her expectations that the experience would yield psychosocial benefits (AppDb para 238). Ragins *et al.* (2000:1191) are interested in uncovering issues of diversity and gender in mentoring and found that women appeared to be less satisfied than men with formal mentoring and reported less career commitment than men on similar schemes. My sample is too small to make meaningful comment on gender differences, but I note that Bethany talked about her expectations of the psychosocial benefits of mentoring more than the male protégés and so may have been nursing the capacity to be more disappointed:

I'm anxious to see who I'm paired up with.

I'd be really a bit gutted if it was someone who wasn't particularly friendly or didn't want to particularly be involved. It's how we gel.

I'd quite like it if I got on with them.

...someone that you could probably get in touch with later on

...something from it that's kind of more long term.

(AppDb paras 236 to 240)

There are other factors to take into consideration when assessing whether these mentor/protégé relationships fulfilled the career rather than the psychosocial functions of mentoring. For example, the quality of any mentoring relationship is determined by the length and frequency of meetings as well as by the content of the meetings (Noe, 1988). It should be noted that Andy and Danny sustained the longest relationships and both spoke enthusiastically about the extensive support offered by their mentors. Arguably these particular relationships, had they continued, had the potential to deliver full psychosocial functions, in particular role modelling functions. Role modelling, as a recognised benefit of the psychosocial functions of mentoring, has a significant part to play in the successful integration of a newcomer into an organisation. Tonidandel *et al.* (2007) uses Bandura (1977) to discuss how role modelling may provide vicarious experiences for the protégé. Through a role model the protégé can witness appropriate career behaviour at first hand. This positive psychosocial function occurs most intensely when the role model is a respected 'superior' and the protégé wants to learn. Gibson (2004:139) states 'if an individual's goal is self improvement, the positive effect of role models typically outweighs

their potential for negative comparison'. Certainly the positive expectation of mentoring and the positive views of the mentor, as reported by at least three of the protégés, laid the groundwork for perceiving the mentor as a positive role model.

Superiority of the mentor and the unequal power balance within the mentoring relationship in general emerged as a theme from an interpretation of what protégés reported (rather than an issue that they themselves raised). Certainly the expectation of all the protégés was that the relationship would be one where they would learn from someone with more expertise than them. There were, however, several subtle ways that the power dynamic was revealed in the interview data. For example, as shown below, the protégés referred to the mentors as potential employers who were also seen as proxies for the whole industry and mentors referred explicitly to their heavy workloads in their discussions with protégés.

Power relations and mentoring

Power relations and mentoring – *the mentor as employer*

In traditional mentoring relationships the power dynamic is controlled by the mentor and due to the differences in the age and experience of the mentors and the protégés, the power balance in the *Design Buddy* mentoring scheme appears to have followed traditional lines (Kram, 1988). The main contributing evidence of this power dynamic was that all protégés perceived their mentor as a potential employer and this perception was reinforced by their comments during interview. Andy referred to his mentor more than once as a potential employer or client and stated 'I treated each meeting as essentially a presentation and I tried to make sure that every presentation I was giving was quite thorough' (AppCe para 58). Danny referred to dressing smartly despite the fact that he described their relationship as casual, 'I always dress smart every time I meet him because it's just, I feel that that's a good way to represent myself' and Bethany mentioned the offer of a day a week's internship that had not materialised (AppFe para 66: AppDe para 84).

Mentors were reported as being busy people who were making a special effort to meet with their protégés. Bethany was told her mentor 'had other things to do' but they ended up talking for longer than the 15 minutes allocated to the meeting (AppDe para 58). Andy stated that his mentor was 'stormed under' but had time for him and Danny mentioned a cancelled meeting that had been rescheduled at short notice (AppCe para 42; AppFe para 6). I note that this was a perception perpetrated by the mentors, who made these comments about their lack of time, followed by a reassurance that they would make (special?) time for their protégés. These seemingly casual comments on the part of the mentors were assimilated by the protégés who reported that they were grateful and felt lucky that they had

a mentor. It appears that this verbal transaction between mentor and protégé could be seen as an effective illustration of the power hierarchy between them.

Power relations and mentoring - *the mentor as proxy for the industry*

As stated earlier the mentoring relationship was valued highly and the external perspective of the mentors was particularly appreciated. Chris referred to the mentoring as taking him outside himself, he says 'I was sort of in my own sort of bubble, I wasn't sort of aware of the outside of uni' (AppEe para103). Bethany also referred to the external nature of mentoring by describing the mentor as 'open', having an 'outside perspective' and having 'no investment' in the course (AppDe para 72). The mentor was not only seen as an employer, but also as a proxy for the entire industry. Bethany explicitly referred to the feedback given in her mentoring as industry feedback, 'it's nice to have, yeah, industry feedback' (AppDe para 76). However, Bethany expressed a contradictory view of mentoring when she described the relationship as 'a friendly link' with 'no strings attached' because the relationship was 'not directly about seeking a job', and then described mentoring as an experience that 'kind of puts a face to the people that would potentially be seeing [the portfolio]' (AppDe paras135 & 76). As indicated earlier, Danny also revealed that he experienced the relationship as a contradictory one, seemingly informal, but one where he felt the need to dress smartly and to be prepared for each session (AppFe para 66).

Power relations and mentoring – *do shared passions rebalance the power dynamic?*

A theme that has emerged as significant, and one that is pursued further in the next chapter, is the way in which creative work and a mutual passion for design enabled mentors and protégés to meet on more equal terms. The protégés' own creative work was a key component of their meetings with mentors. It is even possible to say that their creative work was also at the heart of their conversations with me. Andy and Danny both described their work in detail to me (AppCb, para 249 and AppFb, para 607) and Bethany and Andy shared the design work made especially for the scheme (see next chapter). As such, an important function of the mentoring appeared to be a further deepening, via shared creative work, of the protégés' connection to design practice. Sharing their creative work enabled the protégés to understand that they shared this subject interest with their mentors who, as industry representatives, could help cement the protégés' place in the community of professional design practice.

Danny speaks of his mentor sharing work, 'he's been showing me his portfolio and because he's made me think more outside the box' (AppFe para 32). This sharing of work on the part of the mentor enabled a momentary leveling of the power dynamic of the

relationship which, as discussed earlier, was usually dominated by the mentors. Andy expressed this idea of shared passion directly when he said:

the conversation that I had sort of mid way through was so informal but so, sort of, about the practice that it almost became like we were just talking about something that we were both passionate about. (AppCe para 115)

The theme of shared passion is developed into a theory of shared vocational connection and emerges as a significant aspect of the potentially rich nature of these mentoring relationships. Later in this chapter and in the Interpretations and Implications chapter, this shared vocational connection is linked to the learning of tacit knowledge via mentoring and proposed as a key component of successful mentoring. The next section looks more closely at other factors of career thinking and behaviour that were influenced by the mentoring before returning to the theme of tacit knowledge.

How did protégés report they had changed after mentoring?

How did protégés report they had changed after mentoring? *Career envisioning*

One of the research themes referred to early in the process of this research project was how mentoring influences attitudes and values in relation to career envisioning and behaviour. The findings demonstrate that the protégés were better able to envision themselves in a new external context and were more able to see and exploit new possibilities for their skill set. Drawing on an individualised view of career Ragins (2009:248) writes that envisioning the future can help interpret and 'evaluate our current and past sense of self'. I have made the assumption, supported by the literature, that protégés spent time thinking about their careers in relation to the mentoring and that my questions in the interviews enabled this thinking to be captured.

The data shows that mentoring enabled the protégés to envision themselves in the new context of the job marketplace and so were able to value their worth in that marketplace more accurately. Perceiving themselves as part of the job marketplace also gave them a new external context for their university training to date, Andy stated 'I've sort of learnt to think about the way I do my work differently, ...which really benefits the way I do anything' (AppCe, para 88). Andy also referred to the mentoring helping him make sense of his work, 'someone tells you that the work you're producing actually makes sense in a way that you'd never thought it would make sense' (AppCe para 44). Andy showed evidence of significant

self-reflection and self-adjustment in the post-mentoring interview. His interview was twice as long as the other protégés even though he was asked the same questions. Andy demonstrated that mentoring had given him a new perspective on himself and he gave several examples of instances of before and after thinking, stating what he had thought before and then contrasting it to what he thought after mentoring (AppCe para 96). The mentoring enabled Andy to see himself from the outside and consequently it changed his self-image. He describes his natural position as ‘the kind of person who’s almost stuck in my own head and I wouldn’t ask a question because I’d be almost afraid of what that person would reply’ (AppCe para 82). Andy’s new image was described by him as changing from believing that he had to present himself to an employer as a multidisciplinary designer to learning that he needed to focus on being a specialist ‘with a spearhead product’ (AppCe, para 109).

As demonstrated in the example given by Andy about changing from a generalist to a specialist, protégés made assumptions about the specificity of skills required in some areas of the industry and these were also challenged by their experiences of the workplace and by what they reported their mentors had said. Bethany’s expectation (which was happily subverted) was that she would be matched to a mentor in terms of a similarity of skills and interests, but as a print designer she was surprised when she was placed with a web design company (AppDb para 236). She stated that the mentoring had changed her ideas about the range of things she could do in the future, in particular Bethany was given the opportunity to see the applicability of her existing design skills in a new work context and this then changed how she thought of herself as a designer:

Well I’m pleased I learned that web agencies aren’t the way I thought they were, because I feel there was me thinking quite strictly that I wanted to do print or publishing or something like that, and actually I feel like I would have sold myself short because of the amount of jobs that I would have wanted to apply probably would have been a lot less (AppDe para 103).

As a result of changed perception protégés were able to change, or to plan to change, their subsequent career behaviours too.

How did protégés report they had changed? *Career behaviour*

The mentoring enabled a rebalancing of the quality and weight of the advice that protégés had received to date. As shown above protégés had to realign their work related

mental universe to assimilate their new knowledge about the workplace and the industry. Danny felt that the mentoring had adjusted the influence of his father over his future career 'I wasn't sure, I was only listening to my dad, but now I'm very clear of where I want to go now, very clear' (AppFe para 44). Before the mentoring Andy had judged London companies as more important/influential in the industry than companies based locally, 'I do want to live there [London] but only because I feel it would be really beneficial to my career to start in a place like that and maybe migrate out' (AppCb para 18). London was the only arena within which he envisioned the start of his work life being enacted. All protégés spoke about London as the only serious career destination in their pre-mentoring interviews. Danny's views were changed by his experience of a good quality local design agency and the potential to undertake interesting design work outside London, 'It's really changed completely, because if I'd never met my design buddy, I never thought I would want to stay here another year' (AppFe para 52).

Bethany felt that mentoring made her more confident in her skills and wanting to try harder, 'I feel that over a year I feel better at what I can do, but also through talking to her I feel I should try more. So I feel confident in my skills' and Andy said 'it's not the skills, it's the bracket above it that develops' (AppDe para 117 & 119; AppCe para 94). Mentoring gave Danny some clarity about career direction and he too was definite that something beyond his skillset had changed, 'I mean my skills haven't changed, they've just, I think my ideas have' (AppFe para 36).

Mentoring was also reported as having given the protégés more general vocational confidence too and in such a way that would be difficult to replicate the classroom. This confidence could be seen in the way protégés reported changing their behaviours as a result of mentoring.

How did protégés report they had changed? *Mentors endorsed certain career behaviours*

For Danny the mentor endorsed particular employability behaviours and practices in a more powerful way than his course tutors had. For example, it appeared as though his mentor gave him permission to take risks 'go crazy' or to be himself (AppFe para 32). Andy reported mentoring made him feel more independent which gave him the confidence to disagree with his mentor about a design outcome (AppCe para 94). In this manner design practices were normalised by the mentoring. Practices such as risk taking, creative disagreement and conviction in your own work, require confidence and experiences that may be more difficult to acquire in an educational setting. Finally, mentoring appeared to reinforce rather than divert the protégés career interests, in as far as no one expressed a

desire to leave the field of graphic design but individual aspirations and specificity of career within that field, was affected in all protégés as shown in earlier sections.

4.5 The importance of exposure to tacit knowledge

The importance of mentoring in exposing a protégé to tacit knowledge is a major theme in this thesis that has grown out of the thematic coding of the post-mentoring interview data. Acquiring tacit knowledge is also implicated in thinking about vocational connection more generally. These aspects of career learning emerged more strongly from the findings than was expected and I believe this may be due to the specific vocational field in which these protégés and mentors practiced. That is to say, the creative industries operate in a particular vocational sphere with dominant and valued practices and behaviours. Some of these behaviours may have been assimilated by the protégés through their university education before they went into mentoring. As a consequence protégés were primed for, but not fully conversant with, some of the working practices of the creative industries and so reported findings that reflected this, for example, highlighting new or modified knowledge about the working culture. Thus, protégés' ideas of what the workplace would be like, were modified by their mentoring experiences. In Bethany's case she was surprised to find that employees were not in competition with each other and that they worked together in differing roles with a common purpose, 'And everyone seemed to stick together more than I thought' and 'it's like even if your work doesn't suit them people are willing to help' (AppDe para 92).

The next section examines the role of tacit knowledge in career development as it emerged to the findings, offering some early analysis. Further work will be done on the subject of tacit knowledge and vocational connection in relation to the concept of readiness for mentoring in Chapter 5.

Protégés' awareness of gaining tacit knowledge

One of the most striking references to mentoring as an opportunity to gain exposure to tacit knowledge was made by Andy when he referred to his mentor's careful explanation of workflow through the mentor's company. His mentor showed him a diagram of the processes and people involved in any project as it moved through the company, from the job being secured right through to final output. Andy reported that the mentor described this process in these terms, 'these are all the processes that the client sees - these are all the processes that we're actually doing in between these processes' (AppCe para 62). The exposure of these 'in between' and tacit conventions initiated Andy into the internal community of practitioners and away from the external community of clients. This scenario

functions as a good example of 'fluid experience' being made explicit by the mentor so that the protégé was able to learn and share in the worldview of the company (Beckett, 2004).

Protégés referred to the acquisition of tacit knowledge in other ways too. Andy reported gaining clear career meta competencies, such as how to approach interviews and how work relationships are built. He described these meta competencies as ideas 'above' skills learning, 'it's not my skills that have developed it's my approach' (AppCe para 94). Andy also said:

As a student you get taught, these sort of set rules, and you do stuff and you start to produce work and then someone tells you that the work you're producing actually makes sense in a way that you'd never thought it would make sense. (AppCe para 44)

He gave an example of learning to be confident about his work by ignoring what the mentor had advised and felt that he would not have been able to do this without the mentor's guidance. Andy described the experience of mentoring as having changed his whole view on his career which he described in his first interview, and on his concept map, as needing to be multidisciplinary, he referred to himself as 'obsessed' with needing to be multidisciplinary before the mentoring. He said 'I think if I were to go in as this sort of multidisciplinary designer I think you end up being appropriated into something that you might not have been passionate about' (AppCe para 109).

Challenging assumed knowledge

Bethany also stated that her assumptions about the skills required in some areas of the industry, were challenged by the mentoring and she felt that through the mentoring she had learned about how different roles in the industry fitted together. Bethany, like Andy, felt that mentoring had not impacted on her skills but on her confidence and that her exposure to a web company has made her reassess her skill set and how it could be applied, 'I'd say one of the main things would be that actually I could branch out further into things I hadn't thought I could' (AppDe para 121). Wenger (2006) makes an interesting point about the need to cross proximal boundaries, he believes that experiencing the tensions between related but different communities of practice (in this case the community of print designers and the community of web designers) can enhance professional learning, although I note that Wenger (2006) warns against crossing boundaries that are too far apart.

The relationship between professional development, tacit knowledge and vocational connection will be explored further in Chapter 5 when the implications for mentoring design are explored.

4.6 Chapter Summary

Through an analysis of the findings drawn from these specific experiences of mentoring, I have attempted to address the original research themes outlined in the introduction. I have explored the individual attitudes and values students bring to career and to career mentoring; how individual students experienced a specific career mentoring opportunity and how mentoring influenced attitudes and values in relation to career envisioning and behaviour. In service to these themes, I have drawn on the conceptual framework of the individual career pathway, focusing on how this pathway is constructed through past and present experiences, shaped by influences from significant others including mentors and projected into the future via expectations and ambitions.

The advantage of using the conceptual framework of the career pathway was that it enabled a holistic or birds eye view of the career lives of individual protégés. This holistic view - the *whole* career of the *whole* person is advanced in much of the recent vocational development literature (Bassot, 2009). The implication for the study of mentoring, as developed in the next chapter, is how the 'person centric' approach taken during the data design, collection and analysis here, opens up the idea of readiness for mentoring further. Recognising the individuality that is brought to mentoring is met in the expansion of the question 'what is effective mentoring?' to include 'effective for who?' (Allen & Poteet, 2011:129). My argument is that this simple expansion enables the concept of 'effective' and the question 'who', to be related directly to readiness for mentoring - if a protégé is not ready for mentoring, the mentoring will not be effective for them.

Several major themes arose from the findings that have implications for career mentoring design in the creative arts. These themes can be summarised in the following way: mentoring was reported as a symbiotic but unequal relationship; mentoring relationships were built on shared passions; mentors were perceived as proxies for the entire design industry; mentoring affected career envisioning and career behaviour and mentoring enabled the acquisition of tacit knowledge. The next chapter analyses the themes described here in greater depth. Through this analysis, supported by a philosophy of putting the person in the centre of the mentoring, the next chapter will propose a mentoring readiness framework constructed from the themes drawn from the experiences of the protégés in this research.

Chapter 5

INTERPRETATIONS AND IMPLICATIONS

5.0 Chapter Introduction - Interpretation

This chapter constitutes the final stage in the research project, a stage within which theories and concepts emerge from the data through a systematic process deployed in a reflective manner (Charmaz, 2006). This is the moment when the ideal interpretive situation is created (Corbin & Strauss, 2008). In the case of this thesis, the desire is to offer an interpretive situation born out of an analysis of the major themes discussed in the previous chapter. The job of this chapter therefore, is to exploit the interpretive situation fully and to propose concepts, actions or new questions for the field of career mentoring.

Contextualising the work of interpretation

Contextualising the work of interpretation - *The concept of readiness*

Corbin & Strauss (2008) present a challenge to researchers engaged in the final stages of research, a challenge to find conceptual cohesiveness in their data. I believe that my research findings cohere in a useful way around the theory of readiness for mentoring and that the knowledge gained from examining these individual career pathways and their intersection with mentoring, has enabled me to propose some viable preconditions for creative arts career mentoring.

I am conscious however, that the organising influence of the original research themes and the concept of readiness proposed in the Research Methodology chapter, might be seen as strong modifiers on the research outcomes. In reply to this concern, I concur that the concept of readiness was proposed early on and that at a basic level the findings support the concept. In other words, at a simple level, I am able to answer the question of whether each protégé was ready for mentoring with a *yes*, *no* or *nearly* on a case-by-case basis, assuming that the opportunities for ascertaining this readiness were appropriate and effective. This would not be a completely futile exercise, but it is of limited interest to the field of mentoring. Indeed, the reason that I decided to take a qualitative, constructionist approach to research in the first place, was because merely asking protégés or mentors: 'are you/they ready for mentoring' would have resulted in an x number of *yesses*, a y number of *noes* and a few *I don't knows* and I would be no closer to understanding what lay beneath those answers and how they might affect the design of career mentoring in the future. The findings support the proposal that some protégés appeared more ready for mentoring than others. However, the reason for their readiness was more intriguing than whether they were ready or not.

The wonderful and collaborative way in which the protégés gave me their time and shared their thoughts on career and on mentoring propagated so many related and interesting concepts, that it vindicated an equally open interpretation of the findings on my part. The major themes that I have developed which expand the theory of readiness for mentoring, relate directly to the nature and effect of the mentoring relationships in which the four protégés engaged. I hope however, that they may be relevant to mentoring studies as a whole. That is not to say that they are generalisable to all mentoring but rather that I hope these findings will be of interest to those who design or research career mentoring.

Contextualising the work of interpretation – *The major themes*

Using diagrams to map out the major themes drawn from the four individual career pathways enabled me to visualise a network of connections and discontinuities (figures 14, 15 and 16). The end result of this process of data analysis established that the protégés had high but different expectations of the upcoming mentoring and that their previous experiences of work and of mentoring had influenced how they approached this mentoring scheme. Protégés reported that they believed that they would change because of mentoring and indeed thought they had changed. An analysis of the findings also revealed that each protégé approached the mentoring with an existing sense of self-awareness, self-esteem and self-efficacy. Finally, the data demonstrated that shared subject passion was a dominant and important feature of the individual mentoring relationships.

Theories of vocational behaviour illuminated, and were illuminated by, the themes that emerged from the data. I note that the themes were also nuanced by their emergence from a specific context of career mentoring, in this case mentoring for the creative arts and in particular for the visual communication/graphics industry. McRobbie (2004) writes compellingly of how work in the creative industries cannot easily be compared to other work precisely due to the aspects of career identity discussed previously in this thesis, in particular due to the strong connection to the creative output. This connection has resulted in the normalisation of some of the negative features of creative arts careers such as employment uncertainty and self-exploitation (McRobbie, 2004:5). I will return to this subject below when opening up the related topics of vocational connection and subjective career development.

Contextualising the work of interpretation – *Minor themes and diversions*

Before I discuss the proposed mentoring readiness framework, I would like to take a brief look at other aspects of vocational behaviour uncovered by the findings but not pursued any further in the thesis. This may also be the moment to demonstrate my understanding, that despite the emphasis on the individual throughout this research, in my view, the social

circumstances - the eco cultural niche referred to in earlier chapters - is key in shaping both experience and opportunity. It is hoped that the mentoring readiness framework proposed in this chapter can be used in support of a diverse range of mentoring scenarios and with protégés from diverse and challenging eco-cultural niches.

Other aspects of career behaviour that emerged from the findings were: vulnerability; a desire for stability; strong links to home and the wish to have their own family in the future. In their conversations with me protégés revealed a measure of vulnerability. This sense of vulnerability can be evidenced by the protégés' high expectations of career outcome and of the mentoring and in their determination to get something out of the mentoring experience and through the significant effort they expended in their meetings with mentors. These protégés also invested highly in their creative work, beyond the University's demands for assessment outcomes. This sense of vulnerability is echoed in McRobbie's (2004) research referred to earlier, when she states that commitment to a career in the creative arts may require some tolerance of uncertainty and poor pay. This raises the complicated question of whether a positive and passionate connection to creative work might also mask the negativities of the industry and as such contribute to the young designer's vulnerability to self-exploitation (McRobbie, 2004). Although the desire for stability in their future careers did not emerge as a major theme it was present in the feedback given by all protégés, the best demonstration of this desire is in their concept maps. I explored some of the material around stability with individual protégés, for example, the impact of parents divorce on their need for security or the fear of disappearing. However, these themes were unique to the individuals that raised them and whilst fascinating in a narrative or biographic case study scenario, it was not appropriate to weave them into the larger themes of this thesis.

Contextualising the work of interpretation – *Concept mapping as a process to capture subjective thinking*

It became apparent that the use of concept mapping during interviews enabled a frank and open conversation to take place, specifically a conversation with more open and personal interchange than achieved in the face to face interviews I have undertaken in the past. Although it is well outside the scope of this thesis, I am reminded of the use of creative writing in therapy, where the writing features as a third person in the therapeutic relationship, a presence that mediates or even enables communication to occur between therapist and patient (the use of life writing in a therapeutic context has been highlighted in research by Hardin (2003)). Hardin (2003) urges that these texts, in her case, those of anorexia nervosa sufferers, are seen through the mesh of discourses that surround illness, including the presentation of the self on-line and in autobiographical writing. The concept mapping used in this research encouraged an alternative presentation of the self to that usually captured

through research interviews. This alternative presentation enabled the protégés to communicate an enhanced vision of their career futures. This enabled fresh analysis to be drawn from coding the concept maps and certainly helped me to reinforce a general sense of individual personality and attitude to the topic. It also enabled the production of the short protégé profiles/memos in the previous chapter and the birds eye view referred to earlier.

The purpose of opening up ideas and questions at a time in the thesis when everything should be drawn together is to show that despite the constraints of the word count in this thesis I wish to avoid a reductionist approach to the analysis and to the findings of the research. The potential for further thinking about the data is great, despite its modest size and using it to underpin a proposed mentoring readiness framework is by no means the only useful output that could come from the findings. There is some further speculation on this in the closing chapter.

5.1 Proposing a mentoring readiness framework for use in the creative arts

The findings have enabled me to propose the construction of a framework of proposed preconditions for successful career mentoring in the creative arts. This is not to say that all mentoring experiences that fall short of these conditions will be poor. This is rather a proposition that, in order get the most out of a mentoring scheme (such as the one offered to the protégés of this study) it may be worth considering the following preconditions:

Precondition one - Appropriate timing: there is a case to be made for individually timed interventions and mentors need to be able to appropriately assess the career needs of their protégé at the time of mentoring.

Precondition two - Appropriate mentor: who the mentor is really matters to the protégé and similar mentoring schemes need to be sensitive to the need for close identification with the mentor.

Precondition three - Realistic expectations: these protégés demonstrated a positive attitude to mentoring but their expectations were very high with a corresponding potential to be disappointed. It may be important that mentors understand the high expectations of protégés as well as the mentor's role as a representative of their entire industry and not just their company.

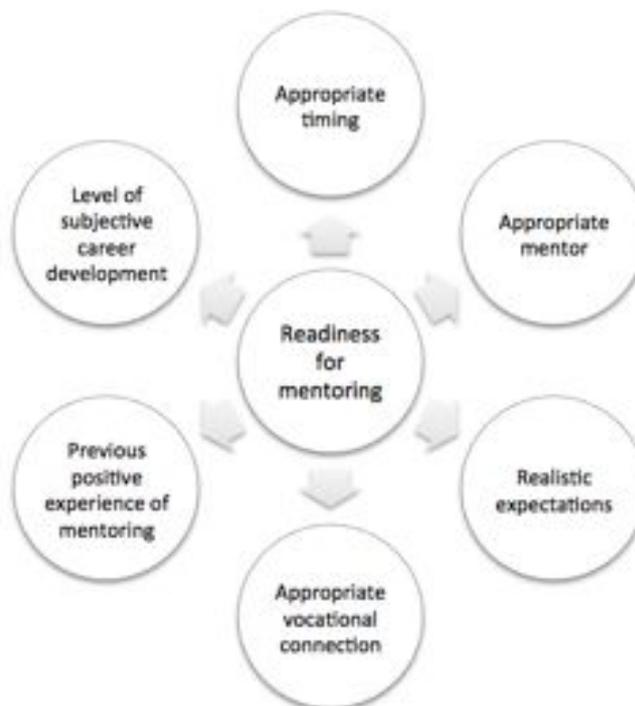
Precondition four - Appropriate vocational connection: protégés' experiences demonstrated that mentoring is a relationship that thrives on shared passions and on shared creative work.

Precondition five - Previous experience of mentoring: mentoring appeared to be a self-feeding system, where previous experience of mentoring, either as mentors or as a protégé, helped the protégés approach mentoring positively as a relationship with benefits.

Precondition six - Level of subjective career development: it became apparent that enhanced self-awareness in relation to career development may be aligned to an enhanced understanding of the psychosocial benefits of mentoring.

It is fully expected that other preconditions may exist (in relation to mentor training, for example) and although these are incorporated into some of the preconditions above, external research taken from the mentor's perspective, may indicate that further improvements could enhance this 'wheel' of readiness preconditions shown in Figure 36.

Figure 36 Diagram of the readiness framework showing proposed preconditions for mentoring



The following sections (2.1 to 2.6) explore each proposed precondition for mentoring in turn, drawing on an analysis of the findings as outlined in Chapter 4.

5.2 Appropriate timing

Appropriate timing – introduction

There are two main considerations that underpin the importance of appropriate timing. The first, is that the conception of the individual career journey supported by social learning theory was upheld and that the four protégés in this project were on an individual career journey and that each had individual needs from career learning (Bandura, 1986; Foskett & Hemsley-Brown, 2001; Reynolds *et al.*, 2007; Barnes *et al.*, 2011). Protégés

expressed a view that they envisaged their career as unfolding in a progressive manner and apart from all originally thinking they needed to go to London for the next step of their career, there was no consensus on exactly what that next step should consist of.

The second is the inability of the protégés to control the mentoring relationship. The protégés reported that they had no influence over when the mentoring scheme started and when or how often the meetings with mentors would take place. The result was that the mentoring experiences within this single scheme delivered quite different outcomes to the protégés, different both in intensity and in their length of engagement. Protégés also reported that their mentors approached the mentoring in very individual ways and that the protégés adapted their behaviour to that of the mentor and their company culture. Protégés did not prepare for the mentoring but in reality would have found this quite difficult not knowing from the beginning who their mentor was going to be.

It is apparent from the briefing given to the protégés that tutors and mentors were in a position of power. This relative position of power was evidenced by the selective nature of the mentoring (not all students received mentoring) and is articulated in the reports given by protégés of their gratitude in being chosen, their high enthusiasm before the mentoring despite knowing little, or nothing about who their mentors would be.

Appropriate timing – *the mentoring was timed to be a bridge between education and industry*

The mentoring was offered at such a time on the course (the penultimate term of the final year) that it explicitly encouraged the assumption made by one protégé that this mentoring would offer a bridge to industry, in other words that the mentoring would deliver career functions and more. Indeed, in some cases, protégés harboured the hope that the mentoring would lead to an internship or a job. I propose that the mentoring was offered at a point that was convenient for the course and that mentoring was given at times that were convenient for the mentors. There was no attempt to discuss the nature and the timing of the mentoring on an individual basis and for one protégé in particular the timing was inappropriate (Chris, AppEe para16). The potential for this mentoring to offer a more authentic insight into the challenges of a career in the creative arts was also not fully met. For example, challenges such as: how to survive on freelance or short contract work; how to apply your skills in different scenarios and how to build a network. These skills, may be especially important in assisting the protégés in meeting the liquid future of high unemployment, handling a portfolio career, or managing a repertoire of careers (Baumann, 2000; Gibson, 2004; Hoekstra, 2011). Arguably these are skills that are difficult to teach in a formal higher education setting, but mentoring has great potential to offer insight and exposure to those skills.

Appropriate timing – the proposition in summary

The proposition underlying the precondition that appropriate timing leads to successful mentoring, is as follows: once the purposes of a mentoring scheme have been established (to deliver career functions or psychosocial functions, for example) students could be asked to consider not just what they feel they need, but also *when* they think they need it. It may be that a simple career intervention such as a day spent shadowing a volunteer, could give exactly the appropriate kind of career development experience needed by an individual at that particular moment (Carnell *et al.*, 2006). Others may need shorter contact with a mentor or guide over a longer period of time. The kind of mentoring scheme examined in this thesis is dependent on volunteer mentors and as shown below mentors will come from a variety of backgrounds with a variety of commitments. It is my view that it is precisely this variability in mentors and in companies, that could enable the kind of flexibility required from more individually tailored mentoring and may be easily accommodated into a scheme.

5.3 Appropriate mentor

Appropriate mentor – introduction

There is significant research on the design of mentoring schemes and on the training of mentors (Ragins *et al.*, 2000; Tonidandel *et al.*, 2006; Kram & Hill, 1996). Although this was not a main feature of this research project, it would be a serious omission not to acknowledge the equally important role of the mentor in this dyadic relationship. Several external references come into play. Mentoring theory supports the view that the mentor and the broader mentoring relationship itself is worthy of serious consideration, for example, the literature concentrates on several of these broader aspects such as: the differences and benefits of informal mentoring over formal mentoring (McGuire, 1999; Ragins & Cotton, 1999; Gibson & Cordova, 1999; McKeen & Bujaki, 2007; Olson & Jackson, 2009); the training of mentors in relation to protégé expectations (Kram & Hill, 1996; Ragins *et al.*, 2000; Tonidandel *et al.*, 2006) and the importance of understanding how role modelling functions (Hackett & O'Halloran, 1989; Gibson, 2004). In this thesis the mentor is seen solely through the eyes of the protégés, not only for pragmatic reasons, but for coherence – the aim was not to discover what I thought of the mentors but how the protégés perceived them before and after mentoring.

The findings showed that in this mentoring scheme the pairing of protégés and mentors was facilitated by the submission of mini design pieces made by the protégés' months before the mentoring began. These design pieces were created to express what the protégés hoped to get out of mentoring and were shown by the course tutors to the

volunteer mentors. Mentors, with the assistance of tutors, selected the protégés using the design pieces as guides. Protégés were not aware of how the pieces would function to help the mentor in making the choice or to whom their designs were shown (see Figure 37 for example of design pieces made by the protégés). The protégés approached this process very seriously and the competitive nature of the brief heightened their expectations of the mentoring, and arguably, of the mentor too.

Figure 37 Examples of design pieces made protégés before mentoring



Appropriate mentor – role modelling

The protégés expected mentors to be more senior and more experienced than them and it was possible to identify an implicit desire in the protégés to be inspired by their mentor (based on the high expectations of mentoring detailed in the findings). The desire and expectation of a protégé to be appointed an experienced and inspiring mentor can be understood within the role modelling functions of mentoring (Kram, 1988). Gibson (2004) contextualises the nature of role modelling more broadly. Gibson (2004) looks at traditional ideas of role modelling such as those expressed by the protégés referred to above, and maps those on to two significant and new ideas: The first idea is that role modelling does not require face to face interaction and that in fact career function learning and career identification (through role modelling) are different and distinct. Gibson states (2004) that one can receive career help from someone they do not identify with and yet identify with or see as a role model, someone they may never have contact with. The second idea, proposed by Gibson (2004) and of relevance to the discussion here, is that people carry with them a portfolio of role models, some real and some imagined (imaginary like a Jedi Knight, or a music celebrity, for example).

Gibson (2004) also critiques the concept that a role model should be senior or more experienced as an outdated one. However, it transpires that the protégés' expectations in this project are at odds with contemporary theorising. It appears that the protégés' expectations of mentoring included receiving the benefits of the role modelling function through a mentor who is experienced and successful in their chosen industry. The design pieces in Figure 37 attest to this expectation explicitly, protégés expected mentors to help them 'extend' and 'grow' their practice. This expectation emerges from a perception of the importance of the function of role modelling within creative arts career mentoring. It is suggested here that the mentor may need to be aware of, and be able to fulfil this expectation. Indeed not fulfilling this expectation could result in a negative outcome for the mentoring relationship.

Appropriate mentor – homophily

Not surprisingly perhaps, Ragins & Cotton (1999) found that if mentors were left to choose protégés themselves they would choose protégés who reminded them most of versions of themselves and similarly protégés would choose mentors whom they perceived as appropriate or attractive role models (homophily). Gibson (2004) refers to homophily in the choosing of role models and this theory can be equally applied to the choosing of protégés. The problem with allowing mentoring pairs to be self-selecting is that when they exercise homophily they may serve to perpetuate the norms (positive and negative) of their industry or even their company. In this way their choices could mirror any inequalities in the sector from where the mentor is drawn (Gibson & Cordova, 1999).

Effective role modelling and effective counselling functions in a mentoring relationship can make the difference between a positive and a negative experience (Ragins *et al.*, 2000: 1190). Ironically, a good mentoring relationship may depend precisely on the homophilic identification mentioned above to create the appropriate conditions in which a relationship can flourish. Protégés expressed the view that they expected or hoped that their mentors would be a good match. Danny's concept that he was a Padawan learning from a Jedi master epitomises this view beautifully, as it captures the essence of homophily, the apprentice wanting to be just like the master (AppFb para 548). Other views of the relationship expressed by protégés, such as the hope that mentor and protégé would 'gel' and 'get on' and that the relationship would last beyond the scheme, give credence to the idea that protégés had a view about what or who an appropriate mentor would be (AppDb para 238; AppCb para 42).

Appropriate mentor – *the proposition in summary*

The proposition is that selecting an appropriate mentor is a valid precondition for successful mentoring. There might be a benefit to mentoring outcomes if protégés and mentors are more explicit about their expectations of the relationship and their requirements of each other. Mentors could benefit from gaining an awareness of the high expectations of protégés and of the protégé's desire to experience the role modelling functions of mentoring, if only to enable mentors to address those expectations from the start of the relationship. A young and less experienced mentor could have a lot to offer a newly graduated student but they may need to present themselves from the outset as a co-learner rather than a Jedi Knight. Training is absolutely key in managing the expectations of both mentors and protégés. As Ragins *et al.* (2000) point out, a formal programme is only as good as the mentor it produces and it is necessary to recruit and train, skilled and motivated mentors.

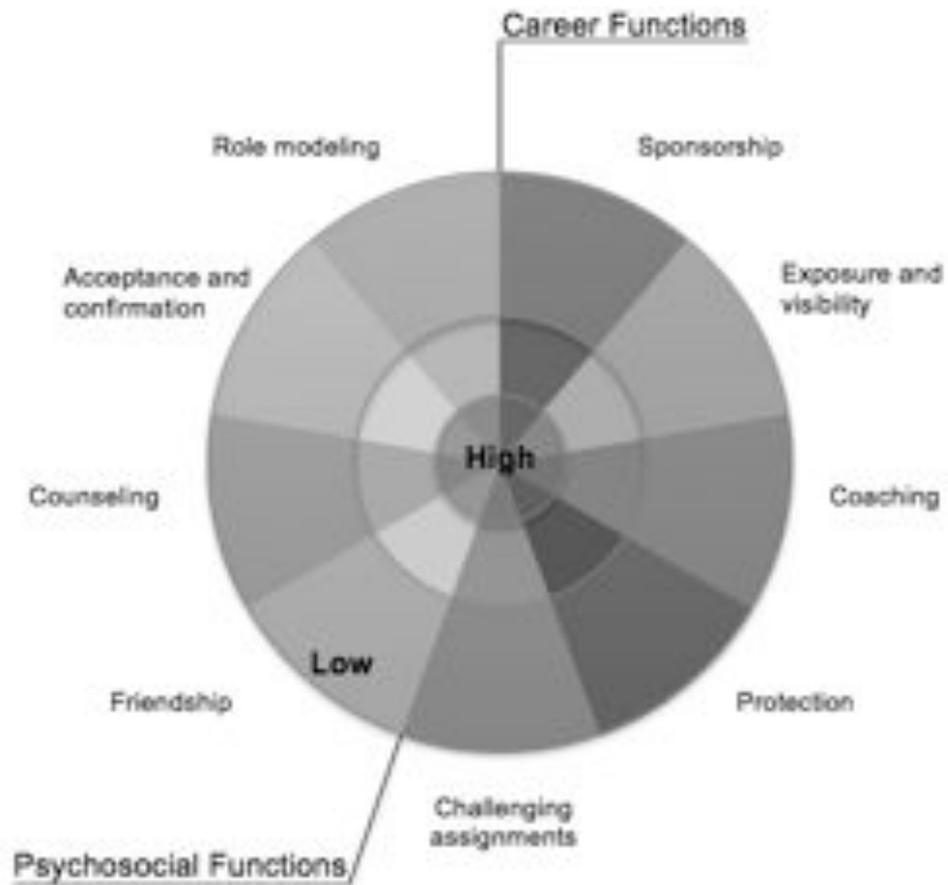
Sensitivity to the expectations of protégés in general may be usefully incorporated into the design of mentoring schemes. The section below looks more closely at the nature of the high expectations of mentoring and at the proposal to moderate or manage those expectations.

5.4 Realistic expectations

Realistic expectations – *the functions of mentoring*

The findings show that the protégés' expectations of the mentors on this mentoring scheme were also influenced by previous mentoring-like experiences and by those they perceived as mentors in their past - peers, family members, teachers, work placement colleagues and in one case, a fantasy mentor (a Jedi Knight). A closer analysis of these experiences shows that they can be placed within a wide spectrum of the mentoring functions articulated by Kram (1988). As indicated in the Literature Review these mentoring functions are still referred to in the majority of the contemporary literature on mentoring. To recap: Kram's (1988) five career development functions are sponsorship, exposure and visibility, coaching, protection and challenging assignments; and the four psychosocial functions are: role modeling, acceptance and confirmation, counselling, and friendship. I created a diagram shown below to help illustrate the idea that mentoring functions can be seen as a spectrum on to which mentoring experiences can be mapped (Figure 38).

Figure 38 Diagram based on an interpretation of Kram's (1988) 9 functions of mentoring depicted as a spectrum



If one wanted to plot the kind of mentoring functions given by a family mentor, indicators would be shown as high in several of the psychosocial functions on the spectrum (perhaps in friendship and counselling). If that family member's career closely matched that of the protégé's desired career, additional indicators would be placed high on the career functions side too. Work placement mentoring would show high on the career functions side with perhaps low or no indicators on the psychosocial functions side and peer mentoring would show high psychosocial functions with low career functions. There is the potential for any mentoring relationship to be plotted in this way to show a pattern of outcomes spread across career and psychosocial functions and distributed in the higher or lower parts of the spectrum.

The mentoring *expected* by the protégés, as discussed in Chapter 4, was found to feature high levels of sponsorship (work experience and networking), coaching (advice on portfolios and university work) and challenging assignments (setting high standards, being a Jedi Knight) and can all be plotted within the Career Functions side of the mentoring

spectrum. Friendship (stated as a need to gel), counselling (stated as interesting conversations or helping the protégé grow), acceptance and confirmation (stated as giving confidence or acting as a bridge to industry) and role modelling (seeing the mentor as a potential employer and as a representative of their industry) are to be found on the Psychosocial Functions side of the spectrum. The mentoring the protégés received may be plotted quite differently to the mentoring they expected.

Realistic expectations – were protégés too easily satisfied?

The findings showed that whilst the mentoring experiences were seen as successful by the protégés, the reported experiences were in actuality varied and fell mainly into the spectrum of career functions as shown in Figure 38, despite the protégés' expectations that they would also bring psychosocial benefits. This raises the question of whether it matters that this was the case, in other words, why worry if the protégés were happy with 'their lot'? My argument would be that as designers of mentoring schemes we would wish to mitigate any variation of experience and to prepare students effectively and with integrity. Just because students are not able to openly compare experiences (these were final year students in their final term at university), does not mean that they should not have the best possible outcomes from any career intervention offered by their institution. Had protégés been shown the spectrum above and been asked to realistically consider what they thought mentoring could give them, their aspirations and expectations may have been significantly modified. In reality this mentoring scheme was too short to develop the necessary relationship for primary mentoring that the protégés stated they wanted. As expressed previously, I believe that the mentoring scheme achieved secondary business-like functions more than the altruistic and caring functions of primary mentoring. More realistic expectations could have been secured by improving both mentors' and protégés' understanding of the mentoring relationship within the context set by the scheme.

Realistic expectations – the proposition in summary

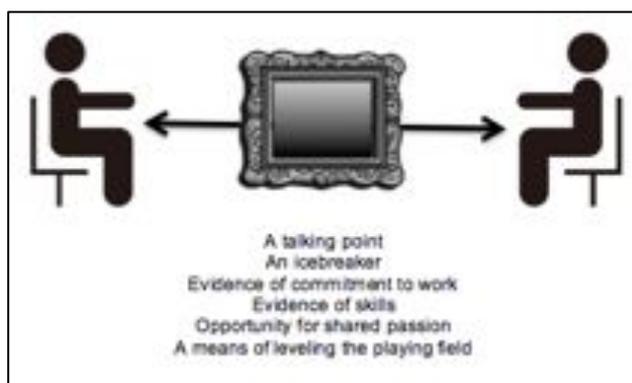
The proposition is that to gain the most effective outcome from a mentoring relationship, it may be useful to engage the protégés in a discussion about the likely benefits but also the limitations of what mentoring can bring *before* the mentoring begins. Protégés could be asked to reflect on where their ideas about mentoring have come from and about their own personal portfolio of role models. Protégés could be encouraged to think about the benefits of mentoring as theorised in the literature and consider their expectations plotted against a spectrum of mentoring functions as shown in Figure 38. These expectations could then be discussed with the mentors either as part of the mentoring relationship or before the mentoring relationship begins as preparation for the mentoring.

5.5 Vocational connection

Vocational connection – the creative work

Evidence from the data suggested that a strong connection to a vocational subject (evidenced by longevity of commitment to a vocation, for example) was beneficial to the mentoring relationship. This can be linked to Noe's (1988) proposition that high job involvement within in-work mentoring schemes affects mentoring positively. Vocational connection in the context of the creative arts also implies a deep connection with the physical objects of practice. I propose that the creative work itself was like a third party in the relationship between mentors and protégés. Figure 39 visualises the potential of the creative work to mediate the relationship between mentor and protégé demonstrating that the work can act as a talking point, an icebreaker and as evidence of commitment.

Figure 39 Diagram showing the shared work as a benefit to the mentoring relationship



The evidence showed that mentors and protégés were able to bond over the protégé's creative work and also over the creative output of the mentor or of the company with which the mentor was associated. As such, the protégés' creative work in this context acted as tactile evidence of vocational connection to their subject but also at a basic level gave the mentor and protégé something to talk about in their meetings.

I propose that to recognise the benefits of bonding over physical work of any kind, could enhance a mentoring scheme where time is limited and the psychosocial benefits of mentoring may be difficult to develop. In this way a shared passion could be a substitute for, or even enable faster psychosocial connection. As stated earlier, in this one area, in the sharing of creative work, the mentors and protégés could meet on an equal footing.

Vocational connection – *sensory interest in a subject*

I have placed emphasis on the physical presence of the creative work and I believe this is an important point in the context of this thesis, where the career and its creative output are closely tied together in the findings. Csikszentmihalyi (1997) when discussing the nature of subject connection writes about the importance of internalising a subject and of having a sensory interest in a subject domain. Creative involvement is like a relationship of love and goes beyond 'a dry functional connection' (Csikszentmihalyi; 1997:239). It is this sensory and emotional connection with the creative work that gives a specific character to this mentoring scheme. This raises the interesting question of whether the quality and skills of the protégé's creative work can hinder the mentoring relationship as well as enhance it and whether the tutors would be reluctant to pass on weak protégés to valued external contacts? This issue could also be considered in designing a mentoring scheme for the creative arts.

Research into sports mentoring draws strongly on the idea of subject connection and because sport is performative and enacted in a real space, it is possible for a mentor to witness a physical manifestation of the output (the skills) of potential protégés (Bower, 2011). The physical nature of sport, suggests that vocational connection in this field is also sensory and emotional. In a sports mentoring relationship, as in a creative arts mentoring relationship, the subject domain is internalised or embodied by both protégé and mentor.

Vocational connection – *informal versus formal mentoring*

Mentoring is seen to play a key role in career enhancement for sports learning, particularly for underrepresented groups like women and is highly developed as a respected career intervention (Bower, 2011). This is not the case in the creative arts, where career interventions appear to be much more ad hoc. However, it may be that much more informal mentoring happens, for example, in the large studios that are such a feature of creative industries working, and that these informal practices have not been effectively captured to date (one protégé referred directly to being mentored in a work placement scenario by colleagues adjacent to him in the studio).

Protégés involved in this mentoring scheme demonstrated a good awareness of the practices of their chosen subject area and showed some appreciation and evidence of the tacit knowledge gained through being mentored. Furthermore, students were able to testify to their vocational commitment via their creative work and were able to demonstrate the impact of their learning by taking on board the comments of the mentor and physically changing their work. However, this was only possible where the mentoring relationship had

developed sufficiently over time and the two protégés who only had two meetings with their mentors were not able to do this.

Vocational connection – the proposition in summary

The proposition is that strong vocational connection and shared passion may be preconditions for successful mentoring and as such could be explicitly prepared for by protégés. In this case, the creative work can act as an icebreaker in the initial stages of the relationship and then as a means of cementing the mentoring relationship and offering possible psychosocial benefits that may be difficult to acquire in a short time. The mentor by sharing their own work can cement their position as a potential role model but also diffuse the power relationship between the mentor and protégé enabling a more open dialogue to take place.

5.6 Previous positive experience of mentoring

This thesis has already looked closely at the influence of previous experiences on the career thinking, such as the influence of significant others and the influence of previous work experience. To some extent these aforementioned outcomes could have been predicted, as they are well rehearsed in the literature on vocational learning. However, one outcome of analysing the findings was less well covered in the literature, if at all, and this was the idea that previous mentoring enabled the protégés not only to enhance tacit and employability knowledge, but it also enabled them to become better at being protégés. Furthermore, experiences of being a peer mentor appear to have given protégés a better understanding of what mentoring is and what mentoring can offer. The influence of previous experiences of mentoring, particularly of giving mentoring rather than just receiving mentoring, emerged as an important theme in the focused coding of two of the protégés' interviews.

Further analysis of this theme led to the tentative proposition that mentoring is a self-feeding system, the more you do, whether as mentor or protégé the better you become at being mentored yourself. Of particular interest here, is the relationship between experiences as a peer mentor and being ready or prepared to receive mentoring yourself. In the previous year, two of the protégés had volunteered to be course peer mentors on the popular peer-mentoring scheme called PAL (Peer Assisted Learning) and both spoke thoughtfully and extensively about that experience during interview. In support of a proposition of readiness, it appears as though the experience of giving mentoring made them both much more aware of the nature of mentoring as a complex and dyadic relationship (Allen *et al.*, 2008).

The theoretical understanding of the nature of mentoring relationships has developed considerably since mentoring was first the subject of academic study. Features, such as co-learning and mutual learning (what Kram & Hill (1996) call the transformed context), testify to the importance of both protégé and mentor input to the mentoring relationship. These two particular protégés, as previous co-learners in mentoring, appear to have acquired an understanding of how the mentoring relationship works by having inhabited the mentor's position and by enacting mentor responsibilities. This has made them both aware of how mentoring functions but also enabled them to be sensitised to the qualities required for being a successful mentor. For example, the protégés who had been mentors themselves explicitly expressed their understanding of mentoring as a two-way relationship. Their reported experience of PAL appears to have made a significant difference to their understanding and readiness for mentoring. This was evidenced in the rich and thoughtful reports of the qualities and expectations of mentoring made by these two particular protégés, reports that were noticeably more extensive and more detailed than those given by the two protégés who had not been peer mentors.

Previous positive experiences of mentoring – *the proposition in summary*

I propose that mentoring is a self-feeding practice, and that individual mentoring performance is enhanced by opportunities to develop skills in both giving and receiving mentoring. The proposition, that readiness for mentoring can be enhanced by giving protégés opportunities to be mentors, is a challenging one as I have personal experience of the reluctance of tutors to hand over control of the learning experience to students as peer guides in mentoring schemes such as PAL. However, in answer to this reluctance I present Kram & Hill's (1996:113) assertion that exposure to a variety of developmental relationships is essential for learning and development. Experience as a mentor in a mentoring relationship such as PAL has been shown to be beneficial to personal development in general, it may also enable a protégé to maximise their experiences of being mentored for a career later on.

5.7 Level of subjective career development

Level of subjective career development – *career construction*

As discussed earlier, Bandura (1986) conceptualised the existence of multiple selves in the construction of the individual career and in Chapter 4, it was proposed that the individual self (subjective career) required as much nurturing as the relational (vocational) self and the collective (organisational) self. Savickas (2004) takes this idea further in Career Construction Theory by plotting fifteen propositions of how a career is constructed. Of relevance to this thesis, and to the construction of the subjective career, are a number of

those propositions, in particular where they draw on personal ideas and feelings. One of the propositions in Career Construction Theory states that positive conceptions of the self help explain 'behavioral continuity, sustain identity coherence, and foresee future action' (Savickas, 2004: 44). Savickas (2004) goes on to describe the individual's career pattern as determined by the parents' socioeconomic level and the person's education, abilities, personality traits, self-concepts, and career. More significantly, Savickas (2004) proposes that career adaptability denotes an individual's readiness and resources for coping with current and anticipated tasks of vocational development (such as mentoring, for example). The readiness and resources that any individual can deploy in constructing their career will be moderated by their 'attitudes, beliefs, competencies, concern, control, conception' and most importantly to the proposition below, by their confidence (Savickas, 2004: 46)

Level of subjective career development - *self-awareness, self-esteem and self-efficacy*

As discussed above positive conceptions of the self enable successful career envisioning and are also implicated in positive career behaviours (Savickas, 2004). I would suggest that the successful management of the mentoring relationship by the protégé is a valid example of positive career behavioural. The effective management of the mentoring relationship would be evidenced in how well the protégé planned for and behaved in the mentoring meetings, but also how well they managed the practical arrangements of making contact and meeting up. I propose that the levels of self-awareness, self-esteem and self-efficacy demonstrated by the protégés functioned to modify both how they approached, and benefitted, from mentoring.

Chapter 4 gave details and analysis of the way in which the individual protégés expressed awareness and confidence in their present skills and knowledge and in their ability to impact positively on their futures and the appendices show the sources of evidence for assessing this in each of the protégés (Appendix I and Appendix J). In his post-mentoring interview Chris expressed doubts about his skills, knowledge and confidence before mentoring and displayed some regret that he was slow in engaging with his mentor.

Level of subjective career development – *readiness for mentoring*

Chris displayed explicit low self-esteem through multiple references to a lack of confidence on the concept map and in the two interviews, with a corresponding reluctance to initiate the mentoring. This reluctance manifested itself in the postponement of the mentoring until later in the year. Low self-esteem, resulting in the lack of force behind positive action, has prevented this protégé from exploiting the mentoring experience more fully. For example, Chris describes how his uncertainty and hesitation in engaging with his mentor stopped him from setting up regular meetings and that he would advise others not to

do the same, demonstrating low self-esteem but high self-awareness (AppEe para107). My interpretation is that Chris lacked readiness for mentoring. This interpretation is supported more generally by the negative role on career development played by anxiety. Hackett (1995: 248 and 253) writes of the necessity to reduce anxiety in order to facilitate successful career performance and of the need to develop a strong sense of agency to overcome barriers. Chris' statement 'my lack of confidence has actually stopped me doing things' illustrates what Foskett & Helmsley-Brown (2001) describe as a block to successful career behaviour (AppEb para 78). These include perceptual (inability to envisage) and emotional (negativity) blocks amongst others (Foskett & Helmsley-Brown, 2001).

In contrast, Andy showed higher levels of self-awareness and self-esteem demonstrated through highly reflective and thought provoking comments pre and post-mentoring and reported on a full and productive mentoring experience. There is evidence that this self-awareness and self-esteem, plus his previous positive experience of mentoring and proven vocational connection, suggests that Andy was highly ready for mentoring. The suggestion supported by the findings, is that pre-mentoring work could be undertaken with an individual protégé to build confidence and self-esteem before embarking on a mentoring scheme.

Level of subjective career development – *the proposition in summary*

In a moment of serendipity Bassot (2009: 5) like one of the protégés, uses the metaphor of the bridge to describe the individual's relationship with their potential career. Bassot (2009) writes of the inhibitions of poor self-esteem and lack of motivation on one side of the bridge and social reality, high unemployment on the other, describing a bleak scenario for those who need high self-esteem and motivation to tackle the realities of the job market. There are many other examples from the literature on vocational behaviour that describe the relationship between self-esteem and successful life outcomes and these have been rehearsed throughout this thesis. The proposition that self-awareness, self-esteem and self-efficacy may also affect the mentoring relationship is not controversial and appears in the literature on mentoring readiness (Rice & Brown, 1990 (in Allen & Eby, 2010); Finkelstein & Poteet, 2010; Allen & Poteet, 2011; Zoogah, 2013). The findings have merely drawn attention to their ubiquitous existence at all moments of the career pathway, including pre and post mentoring.

The proposition here is that the success factors that help build a positive subjective career will also affect the approach and experience of mentoring. The thesis makes no judgement about why self-awareness, self-esteem and self-efficacy may be lower in one individual than in another, but as noted throughout this thesis, there is ample research on the impact of these aspects of individual character. The implication here is that those factors

may need to be identified, and if necessary enhanced through other interventions to enable an individual to make the most of mentoring.

5.8 Implications for the field

I have tried to show that the findings enable an interpretation of the data in support of the theory of readiness for mentoring and furthermore that there are certain preconditions that if met, could make a creative arts protégé more ready for mentoring. To achieve this interpretation I took up Blustein's (2001: 178) call to use 'discovery-orientated' qualitative methods to understand the work life. However, I am aware that I have used a research method that has required synergising and interpreting data from highly subjective sources and that the research findings are not generalisable in any secure way. As such, I have had to argue my corner in a number of contexts, contexts where peers have stated they would not countenance an approach to research that used so few participants in a sample, and that the term 'research' was somehow corrupted by my insistence that even a sample of one could be acceptable.

The closing chapter of this thesis will return to my philosophy, my research approach and to my new understanding of the limits, but also the possibilities, of developing theoretical inferences from the voices of participants (Blustein, 2001). Additionally, in recognition of the work of Blustein (2001) and of Savickas (1995), I wish to propose that the mentoring readiness framework as described in this chapter can be seen as a research outcome with the potential to help us understand the challenges facing individuals who may have limited opportunities for career learning. I offer the preconditions in the mentoring readiness framework as a model against which further theoretical investigation can be mapped (Figure 36). This could include mapping to compare readiness for mentoring in protégés across diverse eco-cultural niches, for example. It may also be desirable to consider whether readiness might be measured in different mentoring schemes as a relative concept, to test whether some protégés are more ready for one scheme or another, or whether some schemes are more tailored to the individual circumstances and readiness of different protégés.

Chapter 6

SUMMARY AND CONCLUSION

6.0 The final act

As stated in the introduction, a key aim of this thesis was to provide an authentic vocalisation of the participants' experiences, supported by theory, in order to ascertain whether readiness for mentoring is a theory worthy of expansion and if that expansion can add to the field of knowledge on mentoring readiness. Whether the aims of authenticity and polyvocality have been achieved is, of course, to be tested externally, but I propose in this final chapter to summarise how I attempted to address them throughout the doctoral process. In order to meet this proposal as effectively as possible, I offer some criteria for authenticity against which to test my research behaviour. These criteria are as follows:

- *to measure real experiences in the best way possible* – recognise the challenge of empiricism;
- *to ensure the stability of the findings* – use theory to contextualise and stabilise the findings;
- *to behave with integrity* (linked to being ethically and morally sound) – maintain the integrity of the research process;
- *to have a passion for purpose* – provide context and make a contribution.

The ultimate aim of this chapter is to provide a succinct review of the conclusions reached after reflecting on the implications for mentoring design and to state the contribution to knowledge that this may afford.

6.1 An authentic vocalisation of participants' perceptions

The challenge of empiricism

A significant portion of this thesis was devoted to the methodology I used to capture students' perceptions about their expectations and experiences of career mentoring. The research tools I identified as the most appropriate were those used mainly in qualitative, ethnographic study, for example, tools such as interviewing and concept mapping. The Research Methodology chapter drew attention to the limits and benefits of this means of gathering data, as well as challenging the idealistic aspiration of empirical objectivity. Nonetheless, each research instrument was designed with as much sensitivity as possible to the need for both empirical rigour and interpretative possibility. I hope I have resolved the potential conflict between these two divergent needs, by demonstrating how the chosen research instruments worked to bring forth the best possible outcomes in the circumstances.

The specific circumstances of this research project can be defined as challenging in that the scheme under investigation was wholly within the control of others. I had chosen to work within a university mentoring scenario organised by a colleague, and this presented many uncertainties, such as not knowing which students would take part or who the mentors were going to be. I had no control over when the scheme was due to begin and if students would be willing to work with me. These particular circumstances, acknowledged in my research design and approved by the Research Governance Office of the University of Southampton, dictated that I had to wait for students to come to me. In anticipation of receiving approximately three volunteers, I had designed a research instrument to enable a more fluid and creative way of capturing individual student perceptions, that used semi-structured interviews and physical drawn concept mapping. In the interests of repeatability and empiricism, the plan was to ask students the same organising questions and to give them identical pieces of paper to work on. My assumption was that they would respond in different and personal ways to these identical tools. This assumption was upheld and evidenced by the difference in the content and the length of each interview and in the unique qualities of the final concept maps. Again, in the interests of empiricism, I systematically applied the same interpretative paradigm to code all the interview data, but worked on the assumption that this paradigm could accommodate multiple and divergent results (Cohen *et al.*, 2003). In the end I was able to work with four student volunteers and I believe the research instruments did justice to the students' creativity and their individuality, but also to my aspiration to create a research design that bridged the tension between empiricist and interpretive approaches to research.

6.2 Using theory to contextualise and stabilise the findings

One of the most enjoyable aspects of working on this thesis was the reading I did to underpin the research themes along with the translation of that reading into a concise and appropriate review for the reader of the thesis. The security of working with established literature offered a safe counterpoint to the challenge of the planned research with human subjects. In many respects the contraction of time in the education doctorate was helpful in preventing me from delaying the research project by doing more and more reading.

Theory and its digestion and translation into the Literature Review has, of course, a much larger role to play than proving that reading has been undertaken. This larger role was not fully apparent until the findings of research were analysed and I have referred to this in the Interpretations and Implications chapter (Chapter 5), in which I state that it is the role of theory not only to illuminate the research area but more surprisingly to *be illuminated* by the findings. In simple terms, the theory was invigorated by the research and vice versa. It was satisfying that this process of mutual illumination took place as it enabled the

contextualisation and therefore the stabilisation of the findings. It proved that I was on the right train and on the right track and only the destination was unknown.

I found it a challenge to scope the breadth and depth of possible theory, despite the enjoyment of engaging with the literature. This was mainly due to the broad nature of social theory and the place of career mentoring within this field. Very early on in the research process I tried to map the areas of theory and literature I would have to cover which resulted in an extremely complex diagram (Figure 40). The final Literature Review is a distillation of these early tentative explorations into the sub fields of social theory and its limitations are clear. For example, there are several potentially conflicting historical roots to theorising the human in society and each of these contains different interpretations of what it means to be individual and to be social. This movement between individual and social can be plotted on an axis of theoretical bias ranging from behaviourist, positivist and normative at one end to naturalistic and interpretive at the other (Cohen *et al.*, 2003).

For the purposes of this thesis I chose to concentrate on social learning and on the foundational work of Albert Bandura (1977, 1986) and followed trails backwards and forwards from Bandura to those who cite his work (Zimmerman, 1995; Gibson & Cordova, 1999; Schunk & Pajares, 2001; Tonidandel *et al.*, 2007). Therefore my bias was firmly at the individualistic, interpretative and anti-normative end of the axis, although many of the theories I used also placed the individual within a social setting (as Bandura (1986) does in fact). As a result of my personal bias the key theories that I used to illuminate the research themes were sub sets of social learning: career envisioning; role modelling; mentoring functions; self-efficacy; Career Construction Theory; vocational behaviour and to a lesser extent Life Course Theory. Theories that led directly from the findings but which were only tentatively explored early in the Literature Review, were linked to the specifics of career identity formation such as, career as calling and career congruency (which I referred to as vocational connection) as well as to the concepts of tacit learning and community of practice. As was hopefully demonstrated in the thesis, these theories in totality provided a stable framework for the research design, the data coding and consequently for the interpretation of the data. In this way theory was used to contextualise the research themes and stabilise the research outcomes.

Maintaining the integrity of the research process

In the Research Methodology chapter (Chapter 3) I acknowledged the politics of situatedness for the researcher and made a commitment to be reflexive and to problematise the position of research as a means of discovering truth. I would argue that honouring this commitment was central to maintaining the integrity of the process, from planning the research design to writing up the thesis.

There were several strategies put in place to ensure impartiality: I did not choose the participants; I had never met the participants before; I only engaged with the participants during the interviews and not afterwards; I tried to ask them the same questions; I made sure they understood the difference between complete and linked anonymity and gave them clear information sheets. I was very moved by how honest and open they were in our discussions and felt a distinct maternal connection to them as young people with aspirations for the future. I realised that I wanted them to get the most out of the mentoring and I wanted them to do well.

I also ascertained that very act of asking about the mentoring changed how they then approached the mentoring. One protégé said after the mentoring that they had not previously considered how the mentoring would go until I interviewed him about it. An unintended consequence of the interviews was that my questioning may have actually prepared them for mentoring. Another illustration of the interactive nature of interviewing was emphasised to me when I listened back to the audio recordings. It appears obvious to state that with a gregarious protégé discussion flowed backwards and forwards but with a more shy protégé it was much harder to get conversation flowing. The result was that the latter interviews were shorter and had less content. I had no plan for this eventuality and in designing a similar project in the future I would make allowances for this by having a strategy to deploy in such circumstances. I do note however, that the concept mapping was more of a leveller and enabled the quieter protégé to produce an extremely expressive diagram.

It is clear that the specificities of my role as a university teacher and manager meant that I could never be impartial to the expressed views of individual students. This was emphasised to me when I tested the concept mapping on a student with whom I had some previous contact. This student produced a fascinating and detailed concept map, which along with his audio recorded interview, would constitute the material for a very interesting individual case study. Assessing the reasons behind the particular richness of the material garnered from this test interview, gave me some cause for careful consideration: Firstly, I knew the student beforehand and had helped him make a decision not to leave university at the start of his first year and secondly he was older, in his thirties, so had more life

experience to draw on. My work with this student confirmed that concept mapping as a research instrument was useful and that it was an effective means of capturing protégé perceptions about career. However, it also laid bare the interview as a relationship between two people and, more importantly, as mutually affective and interactive relationship.

I maintain that formally recognising these aspects of situatedness and bias in the research design is crucial in maintaining the integrity of the thesis.

6.3 Passion for purpose

Context

In this final section of the chapter I concentrate on why I thought it was important to undertake research on the subject of career mentoring, on what I learned through the process and on how I believe the outcomes of my research can contribute to our knowledge about the design and function of career mentoring in creative arts higher education.

My interest in mentoring started as an interest in career role modelling for female HE students in male dominated industries, in particular the animation industry. With guidance I made the decision to focus on career mentoring in general and to work with students outside my immediate sphere of influence. The rationale for this broader focus was that any learning achieved in this area would be usable more widely, and I hope to show that this has indeed proven to be the case. The research themes helped to adjust the focus of my interests even more closely, enabling me to ask whether the exploitation of an opportunity by an individual is as much shaped by their life experience as their access to that opportunity in the first place. To recap, the three main research themes I used were:

1. The individual attitudes and values brought by students to their career and to career mentoring.
2. Student experiences of a specific career mentoring opportunity.
3. How mentoring influences attitudes and values in relation to career envisioning and behavior.

A significant amount of the careers literature studied concentrated on the issues of equal access to career learning and this is right and proper but, as I propose in the Literature Review and in the Research Methodology chapters, not everyone experiences or exploits career learning in the same way. I referred to this potentiality to exploit career learning as 'readiness' (Noe, 1988). Consequently, throughout the thesis I have nurtured the idea of readiness in order to attach it specifically to a particular instance of career mentoring. As the research progressed, readiness for mentoring became the framework on which the theory and the findings coalesced. Another means of exploring the wider concept of

readiness was by flexing the idea of self-efficacy, although establishing how self-efficacy might be judged or measured in the context under discussion was difficult. Savickas (2004) refers to the inhibiting function of a lack of self-efficacy and confidence on an individual's career. I believe that there was some modest support for this inhibiting function in relation to career mentoring in the research findings as described in Chapters 4 and 5.

The following final sub section develops the idea of a new mentoring readiness framework in order to demonstrate how it might be seen as a contribution to knowledge.

Contribution

In the Research Methodology chapter (Chapter 3) I proposed that I would like to adjust knowledge and on reflection I believe that using the term adjust was a mistake, as it implies that something is not working and needs fixing. I would like to propose that this research project can contribute to the field of career mentoring by extending rather than adjusting knowledge. The word extension implies a useful attachment to current knowledge at one end and a new perspective or understanding at the other. It enables me to acknowledge the debt owed by me to important career and mentoring thinkers like Savickas (2004) and Kram (1988) whilst also identifying the contribution of Noe (1988); Rice & Brown (1990) (in Allen & Eby, 2010); Finkelstein & Poteet (2010) Allen & Poteet, (2011) and more recently Zoogah (2013). Zoogah's (2013) work in particular, which proposes a mentoring readiness scale, based on a quantitative analysis of questionnaire data, contains many interesting and relevant ideas. Our research philosophies diverge, in that I am more interested in narrative depth and he is more interested in scale and breadth, but both our research outcomes speak to the importance of readiness as a concept. It is also important to recognise the key role played by vocational behaviourists, many of whom are interested in diversity and who have developed university mentoring programmes that acknowledge the importance of protégé preparation (Canton & James, 1999; Nakamura & Shernoff, 2009; O'Neil & Wrightsman). In none of these examples is this preparation expressed as readiness, but each scheme is explicit about the alignment of protégé and mentor expectations.

I hope that the mentoring readiness framework proposed here is recognised as a viable and unique extension of the thinking on readiness for mentoring in general but also for the schemes where readiness is expressed as appropriate preparation for mentoring. The proposed preconditions for mentoring as described in the mentoring readiness framework in Chapter 5 (shown again in Figure 41) could be seen as a new sub set of Noe's (1988) readiness factors, as well as a practical outcome to enable exploration of Kram's (1996) concerns about diversity and mentoring. I believe that my focus on protégés' perceptions before and after mentoring offers a fresh perspective on the effectiveness of

mentoring relationships usually measured by research with protégés during and after mentoring.

The understandings gained by comparing before and after interview results enabled me to look closely at the interstices between expectation and experience and it is within these gaps that some of the proposed preconditions for mentoring were conceived. In particular this refers to the preconditions: *appropriateness of timing* and *appropriateness of mentor*, of having *realistic expectations* and of the impact of *previous experience of mentoring*. Other preconditions for mentoring evolved out of the unique circumstances of my participants as creative arts students. These unique circumstances were demonstrated by the strong connection between vocational identity and mentoring.

The significance or otherwise of specific vocational connection in mentoring, appears to be absent in some of the literature on career mentoring. In other words, there may be an unspoken presumption that a protégé and a mentor would naturally come from the same industrial context, so there is no perceived need to discuss the affordances of that context. An example of this is seen in the research about mentoring in a corporate setting (Kram, 1988) or in sport (Bower, 2011) in which the nature of those industries was not explored or called into question. Therefore, recognition of the specificity of the nature of vocational connectedness proposed by this thesis, was not dominant in the literature on mentoring. I would like to propose that this thesis gives some fresh understanding to the affordances that specific vocational connectedness might bring to mentoring.

I would therefore like to propose that the research outlined in this thesis can make a genuine contribution to the field of mentoring studies. This can best be evidenced in the development of a new mentoring readiness framework designed as a tool to establish the circumstances that contribute positively to an individual's readiness for mentoring. Also, to a lesser extent, a contribution to mentoring knowledge can be evidenced in the design of the simple tool showing the spectrum of Kram's (1988) functions of mentoring, created to enable the mapping of expectations (and then experiences) of mentoring. These tools are both illustrated again in Figures 41 and 42.

The final proposition therefore, is that this thesis has extended knowledge of mentoring through the examination of a unique, albeit small, set of circumstances that enabled these more generic tools to be developed. Furthermore, I would like to propose that these tools in themselves are open to further testing and in this way can enable an extension of knowledge by others in new research projects based on their utilisation.

Figure 41 Diagram of the readiness framework showing proposed preconditions for mentoring

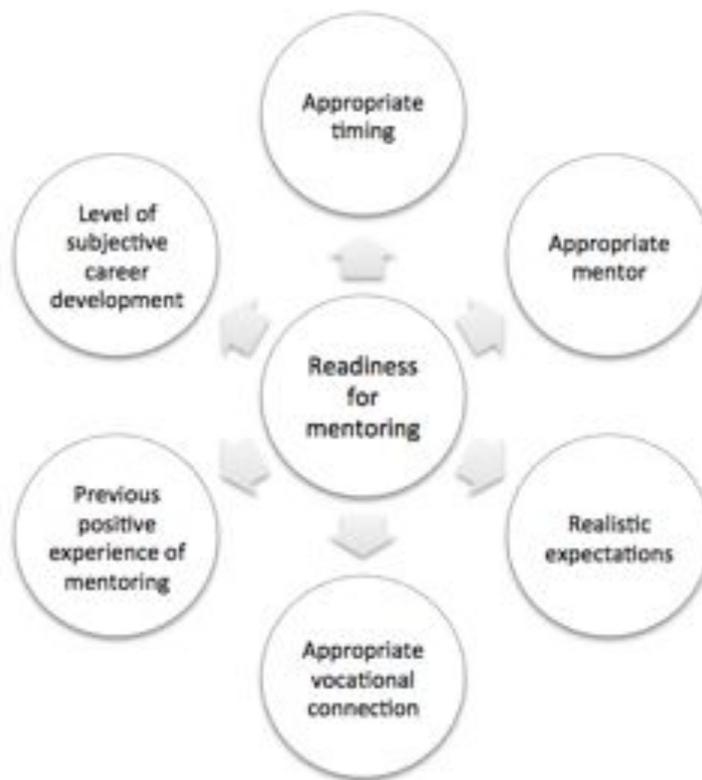
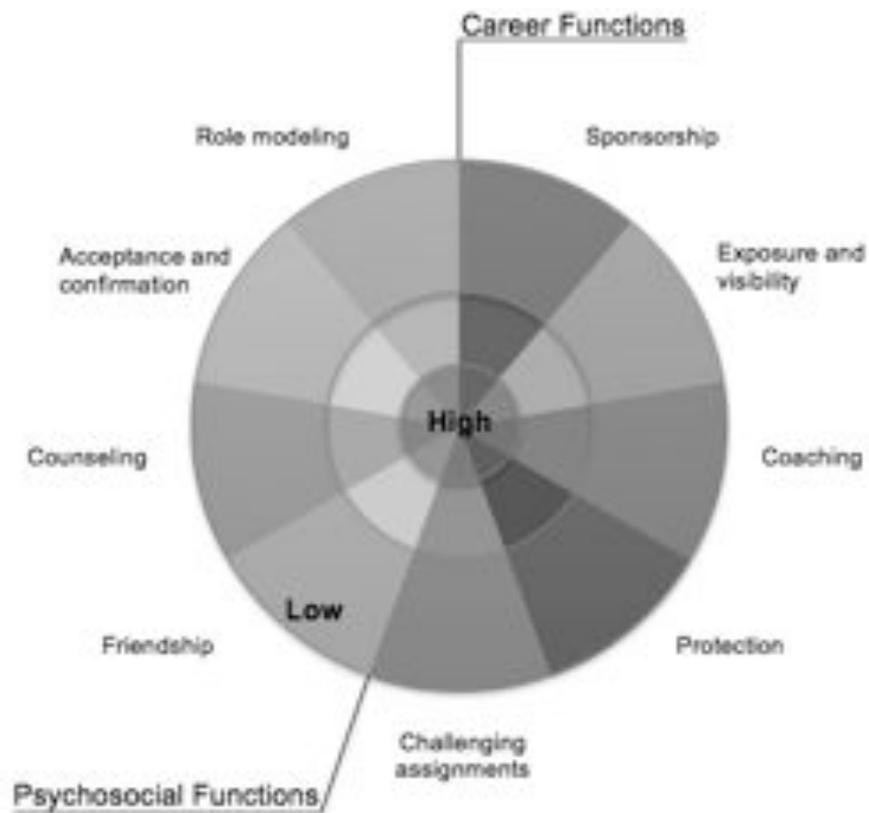


Figure 42 Diagram showing an interpretation of Kram's (1988) 9 functions of mentoring depicted as a spectrum



The preconditions for mentoring illustrated in Figure 41 can be tested as part of a framework in their entirety, or perhaps a single precondition could be selected for deeper investigation. In Chapter 5, I also proposed that the preconditions illustrated on the wheel of the mentoring readiness framework could be refined and added to. I offer this, not because I believe the concept is flawed but because I assume that knowledge is fluid and emergent as stated in the opening of the Research Methodology chapter. Taking the interactionist approach means that I accept that the concept of readiness has already changed from its representation in my mind to that of the reader's, and that readiness is not a fixed idea. Unlike a wheel, it can be reinvented, but like a wheel it can take us forward, it can extend the journey from here, in current knowledge, to there, in future knowledge.

The desire to produce something useful from research is a common desire of educational researchers. Teachers can be very practical; creative arts teachers can be even more so, and I am no exception. However, there is an undeniable correlation between the drive to learn and the drive to teach. In other words, the production of tools, such as those mentioned above, can be understood in an educational research context as the production of *learning* tools. As pedagogues we always want others, as well as ourselves, to learn and we have an inbuilt confidence that we have something interesting to say. At the outset of this project I did not intend to produce tools of any kind. I assumed that I would learn something new about mentoring, at least in my specific context. The drive to have practical, tangible outcomes proved to be strong from the beginning and the design of the concept mapping tool and the coding instruments were highly visual and practical, and I quickly identified them as useful for career teaching. It should not have been a surprise that the final output of this research is the visualisation of a theoretical framework that can also be described as a tool. On a positive note, I think this desire for useful, practical outcomes to come from research can be understood as passion of purpose.

I stated in the Literature Review that choice involves invoking the past and laying it over the future in order to precipitate action. I painted a picture of a young individual who did not have the experience, confidence or self-efficacy to fully exploit a career intervention. In this context, my passion of purpose would be to change those circumstances. I hope that the proposed mentoring readiness framework gives us one means of assessing what might constitute readiness, so that the young individual can be helped by strategic and directed support to make the most of a career intervention such as mentoring.

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UNIVERSITY OF SOUTHAMPTON

FACULTY OF SOCIAL AND HUMAN SCIENCES

SCHOOL OF EDUCATION

ECopy Volume 2 of 2

Altered Positions

A Study on the Expectations and Experiences of
Career Mentoring in Higher Education

by

Kavita Hayton

APPENDIX A

Design Buddy Report



Design Buddy Pilot Scheme Overview

Aim:

This report has been provided in order to inform decision making regarding the further roll out of the Design Buddy pilot project to courses within [REDACTED] over the year 2011/12.

Introduction:

- 1.0 Design Buddy is a pilot mentoring scheme that demonstrates a manageable and replicable process providing design businesses with a conduit to their local University (acting as a potential future staff pipeline), as well as providing final year undergraduates of design-related courses with 4 hours of 1-2-1 high-quality valuable mentoring with a reputable Managing or Creative Director or a Senior Designer.
- 2.0 Supported by SWRDA (South West Design Forum), [REDACTED] is the lead institution within a partnership of [REDACTED] and [REDACTED] University. Funding for the year of the pilot (2010/11) has been provided by the NCGE (National Council for Graduate Entrepreneurship) and Knowledge Escalator (funded by the ERDF (European Regional Development Fund) and SWRDA (South West Regional Development Agency).
- 3.0 Within [REDACTED] the pilot has been directed at [REDACTED] and BA (Hons) [REDACTED] students through the involvement of [REDACTED] and [REDACTED].
- 4.0 The companies engaged in the [REDACTED] area were: [REDACTED]

Process:

- 5.0 Launch events were held at all three locations in July 2010 and SWDF were commissioned to recruit design business into the programme across the region. Prior to embarking on the mentoring programme training sessions were delivered both to the businesses and students during October/November 2010.
- 6.0 The matching process took place through a variety of means in all three locations, with a very strong emphasis on the most appropriate match being made. In [REDACTED] preliminary discussions with both businesses and students meant that matches were made and businesses had the opportunity to meet their students at a networking lunch.

Outcome:

- 7.0 As at the end of May 2011 26 students and 22 businesses had been matched. Detailed evaluation is yet to take place, but initial indications suggest that only 4

mentorships did not continue and the remaining students benefitted from both informal conversations and structured mentoring sessions that are continuing to take place.

- 8.0 Alongside the individual student/business mentoring sessions a series of evening seminars (entitled TLK) were delivered by industry professionals who were involved in the project – this allowed other students from outside the two courses to benefit from the pilot. Topics covered were: ‘Networking’, ‘Freelancing’ and ‘Getting the Job’ and these events attracted up to 60 students from across [REDACTED].
- 9.0 In addition, four Saturday workshops (on Letterpress, Screenprinting and E-creation) were held for the ‘Buddies’ as a thank you for those engaged with the project. The businesses enjoyed networking and talking together and the involvement of student mentees offered an informal opportunity for mentoring and sharing of knowledge.
- 10.0 The [REDACTED] programme also engaged strongly with Meetdraw (www.meetdraw.com) which operates as a network for design professionals and digital professionals within the sub-region.
- 11.0 It is noted that the success of the project was very dependent on the commitment of individuals on course teams and was very time consuming, although their time could be counted against their 275 hours allocated for research or knowledge exchange.

Key success factors:

- 1.0 **Internal champion/lead** – it is important that there is a member of the teaching staff who wishes to drive the activity forward
- 2.0 **Industry networks** – the existence of a network is important in providing a forum to engage with business, and the opportunity to identify, and work with, key influencers within the local business community. Networks provide a meeting place for dialogue to take place.
- 3.0 **Avoid preconceptions** – pre-conceptions should be kept to a minimum, recognising that establishing the activity requires a flexibility of response and the ability to respond to the unexpected.
 - a.
- 4.0 **An ability to listen** – in working with local businesses it is important to listen to what businesses want and to understand their needs. Only once relationships have been formed is possible to begin ‘to suggest’ what a business might find useful from an HEI.
 - b.
- 5.0 **Personal skills** – linked to (3) is the need for the HE representative to have not only good listening skills, but the inter-personal skills that enable businesses to feel ‘comfortable’ in working with them. The aim is for the HEI to become an accepted part of the business landscape and network.
 - c.
- 6.0 **Pairing** – students needs to matched to the ‘right’ business. If this is going to be successful then the individual undertaking the matching needs to ‘know’ both the student and the business. In the case of the Design Buddies this was a Course Tutor.

Benefits of the Design Buddies project to the different stakeholders:

- 1.0 Students – personal
 - a. Increased confidence and insights into the industry and how it works. This could never be achieved solely from within an academic community or university environment.
 - b. Greater context to their learning
 - c. Meeting and observing a wide range of business people - through 1-to-1 conversations and attendance at the talk forum
 - d. An opening of their minds to different perspectives
 - e. Improvements to personal employability

- 2.0 Course related
 - a. The scheme has been linked to the course unit in Personal Practice and Professional Development, and the development of a personal action plan
 - b. Feeds the curriculum - students projects in 2010/11 have a much better focus on the industry
 - c. Engagement of the pilot programme is on a voluntary basis, with students deciding whether they wish to participate

- 3.0 Businesses
 - a. Recruitment channel
 - b. Freshens up their thinking
 - c. Insight into education, and a better understanding of what students are able to bring
 - d. New skills – updating and extend skills into new areas, through, for example, use of the facilities and training at the [REDACTED]

- 4.0 University [REDACTED]
 - a. Dialogue and exposure with industry, leading to a better understanding of the industry and its current needs
 - b. Opportunities for staff development, and ensuring the knowledge of staff is current
 - c. Strengthen ties with industry, linking with course Industrial Liaison Group's and offering placements/internships.

[REDACTED]
25 May 2011

Appendix B - Approved Ethics Documents

App Ba) Ethics listing

N.B. The following document shows the original submission of Ethics documents and the historical trail of documents that were deleted or resubmitted for approval either by request from the reviewers or by request from me (due to a change in the research design). Only documents shown in bold are included in this section of the appendices.

Study Title: VISIONS OF FUTURE SELVES - how student protégés approach career mentoring

Researcher: Kavita Hayton

Ethics number: 3490

Supervisor: Professor Lumby

Updated ethics document list February 2013

Where approval is sought it is marked 'approval sought'.

Where documents are now redundant they are marked 'redundant'

NB Rather than retrospectively amending research design documents (for example the SSEGM application or the Protocol I have provided a Rationale for Amending the Research Design document (labeled: 'Rationale for Amendments')

Document 00 - Rationale for Amendments (approved)

Document 0 - Education research ethics application form (approved)

Document 1 – Protocol (approved)

Document 2 – Ethics Screening Checklist (approved)

(Document 3 – deleted at request of 1st reviewer)

Document 4 – Personal Information Sheet Mentors (redundant)

Document 5 – Personal Information Sheet Protégés (approved)

Document 6 – Consent Form Mentors (redundant)

Document 7 – Consent Form Protégés (approved)

Document 8 – Risk assessment form (approved)

Document 9 – Briefing Mentors (redundant)

Document 10 – Briefing Protégés (approved)

Document 11 – Concept Mapping Exercise (approved)

Document 12 – Interview Questions Mentors (redundant)

Document 13 – Email Questions Protégés (redundant)

Document 14 – Design Buddy Report 25_5_11 (included elsewhere in the appendices)

Document 15 – Interview Coding part 1 (included elsewhere in the appendices)

Document 16 – Interview Coding part 2 (included elsewhere in the appendices)

Document 17 – Concept Map Coding (included elsewhere in the appendices)

Document 18 – Briefing 2nd interview Protégés (approved)

Document 19 – Design 2nd Interview Protégés (approved)

Document 20 – Consent Form 2nd interview Protégés (approved)

App Bb) Rationale for amendments to original ethics documents

N.B. The following document contains the rationale given to the Ethics Reviewers explaining why I wished to make changes to my research design. Approval was gained as requested.

February 2013

Rationale for Amendments of Research Design

Name(s): Kavita Hayton
Current Position: Student on Ed D
Ethics number: 3490
Name of supervisor: Professor Jacky Lumby
Title of Project:
VISIONS OF FUTURE SELVES - how student protégés approach career mentoring

Changes In brief

NB *The Rationale, Primary Aims, Primary Objectives and Key Research Question have not changed and are as stated in the SSEGM form.*

The changes proposed are in the research design and in the participant group, although I note that new participants are not being added.

1. I would like to interview the participants again in person using the concept mapping tool from their first interview, this is instead of sending them an email questionnaire.
2. I do not need to interview the mentors.

Due to the delayed timing of the chosen mentoring scheme and in naming mentors, I was forced to go ahead with interviewing students before I knew who their mentors would be. I have conducted 4 successful interviews with students but have made no contact with their mentors (indeed I still do not know who their mentors are). It became apparent during the interviews with students and during my early data analysis that there is sufficiently rich material to consider in meeting my original brief to discover: 'individual attitudes and values in relation to career envisioning; the protégé's expectations and preparedness of mentoring; useful information about individual attitudes to career and about a protégé's expectations and preparedness for mentoring' (these were my primary aims and objectives).

As each student case study has developed I can see that an exploration of the individual experience of mentoring and any resultant adjustments in career understanding and career

visualisation, are more important than the views of the mentors on how the students have progressed. I also came to appreciate that an email questionnaire would not do justice to the kind of reflective thinking on being mentored that I wanted to encourage in those students interviewed before mentoring.

My proposal is to a) Abandon the idea of interviewing mentors and b) interview each student again for an hour about their experiences of being mentored and to use the concept maps they produced in the first interviews to discuss fresh attitudes and fresh understanding post mentoring. The concept maps have proved to be an effective means of drawing out discussion on aspirations, career understanding and significant others in career development. I believe that using these concept maps plus the original interview transcripts as an aide memoire, will enable students to reflect on their approach to and their experience of mentoring.

I seek approval of these changes and the following three documents:

Document 18 – PIS 2nd interview Protégés (**approval sought**)

Document 19 – Design 2nd Interview Protégé (**approval sought**)

Document 20 – Consent Form 2nd interview Protégés (**approval sought**)

January 2012

SSEGM ETHICS SUB-COMMITTEE APPLICATION FORM

1. **Name(s):** Kavita Hayton
2. **Current Position** Student on Ed D
3. **Contact Details:**
Division/School Education
Email khayton@[REDACTED]
Phone [REDACTED]
4. **Is the proposed study being conducted as part of an education qualification (e.g., PhD)**
Yes **No**
5. **If Yes, state name of supervisor**
Professor Jacky Lumby
6. **Title of Project:**
VISIONS OF FUTURE SELVES - how student protégés approach career mentoring
7. **What are the proposed start and end dates of the study?**
Start 24/09/12 - **End** 30/04/13
8. **Describe the rationale, study aims and the relevant research questions**
Rationale
Mentoring is an undisputed tool in the career development portfolio. It is sometimes used in Higher Education without formal and systematic evaluation and although mentor/protégé 'matching' is often undertaken, it can be cursory and superficial (based on practical issues such as focusing on a particular skill that the protégé would like to learn).
I do not seek to devalue those mentoring experiences, but it would seem beneficial to understand how protégés approach mentoring and to ask:
a) Do mentoring experiences vary according to life experiences?
b) Does a strong identification with a profession impact on a protégé's preparation for mentoring?

Mentoring research focuses very strongly on life during and after mentoring and in the main explores this through a mixture of self reported changes by protégés and the study of longitudinal career impacts such increases in wages and status.
However, less research has been undertaken into the attitudes and values brought to mentoring by protégés before mentoring. For the purposes of this thesis I aim to focus on the experiential aspects (the attitudes and values) of the pre-mentored individual.
Primary Aims:
To explore individual attitudes and values in relation to career envisioning.
To explore the protégé's* expectations and preparedness of mentoring.
Primary Objectives:
To gain useful information about individual attitudes to career.
To gain useful information about a protégé's expectations and preparedness for mentoring.
To advance a theory of readiness for mentoring
**(The literature on mentoring uses the terms mentor and protégé to describe the partners in a mentoring relationship and this is the terminology I have used throughout the thesis and my ethics documentation. However for the Personal Information Sheets have used the more commonly understood term 'mentee' instead of protégé)*
Key research question:

What aspects of life experience and of career development behavior impact on a student's readiness to be mentored into a career?

9. Describe the design of the study

Method

Career mentoring takes place at the intersection of career learning with career obtainment. Successful mentoring, as demonstrated in my literature review, can have quite significant positive effects on a protégé's achievement in obtaining work.

I wish to know whether the success of the mentoring is moderated by a person's experiences up to the point of mentoring and I believe, that the best way to capture these experiences is through discussion with potential protégés using concept mapping and some targeted questioning.

I intend to use a sample of protégés and mentors participating in a mentoring scheme hitherto called Design Buddy. (See document 14)

I propose to construct three case studies with the individual protégé at the centre of each case. Each case study will be built around data collected using a concept mapping exercise followed by an interview with the protégé, an interview with the mentor and responses to short follow up email questions for protégé.

The mentors' perceptions, taken after the mentoring has started, will act as external modifiers of the protégés' views. In the discussion of readiness for mentoring, both the protégés' and the mentors' perceptions are important but may not be the same.

Materials

The final data will consist of six transcribed audio recordings, plus, in the case of the protégés, three detailed concept maps and three sets of responses to short email questions. (Documents 11, 12 & 13).

10. Who are the participants?

12.0 I intend to use a volunteer sample of protégés and mentors participating in a scheme hitherto called Design Buddy. Design Buddy is a pilot mentoring scheme that demonstrates a manageable and replicable process providing design businesses with a conduit to their local University (acting as a potential future staff pipeline), as well as providing final year undergraduates of design-related courses with 4 hours of 1-2-1 high-quality valuable mentoring with a reputable Managing or Creative Director or a Senior Designer. The Design Buddy scheme runs on one of more courses at the [REDACTED] every autumn. In 2010/11, 22 student/mentor pairs successfully completed the scheme. The scheme is planned to run with design degree students in the autumn of 2012.

11. If you are using secondary data, from where are you obtaining it?

N/A

12. If you are collecting primary data, how will the participants be identified, approached and recruited to the study?

In 2011 the Design Buddy pilot was directed at [REDACTED] and BA (Hons) [REDACTED] students.

d.

The companies engaged in the [REDACTED] area in 2011 were: [REDACTED]

[REDACTED]. (Document 14)

The scheme is planned to run with design degree students in the autumn of 2012 and it is ~~this~~ these students that I intend to work with. I am particularly interested in issues of career congruency and this early work with visual designers is one means of testing the relationship between career congruency and mentoring. This has determined that a scheme close to home is most suitable (I work at the [REDACTED]). I note that I am also undertaking a professional doctorate paid for by my employer who has a vested interest in my research staying in their field of operation.

This is the most pragmatic means of gathering a sample that I can action, and as such is also a sample based on convenience. This raises some issues around the utility and status of the research, and as such these issues are addressed in the my Research Methodologies chapter, but I believe that the interviews described here in my research design, will enable some in-depth and interesting data to be achieved

A short Project Brief (see Document 10) will be written by me for a third party (most likely the course leader) to deliver verbally to all student protégés at the launch of the scheme.

Interested students will be given a hard copy of the project brief and asked to contact me directly.

As early as possible mentors will be emailed and asked whether they would like to take part in the research project and initial email consent will be sought. (Document 9 and sample email Document 9a)

Once students contact me, I will give them, or email them, a Protégé Personal Information Sheet and a Protégé Consent Form (Documents 5 & 7) to them. Then they will be asked to consent in writing via email or signed hard copy within one week.

Once these are received I will contact their mentors via email attaching the Mentor Personal Information Sheet and a Mentor Consent Form (Documents 4 & 6). They will be asked to consent in writing via email within one week. In this way I hope to capture three mentoring pairs.

At the start of each research event I will reiterate the content of the Personal Information Sheets verbally and ask participants to sign a hard copy of the consent form before commencing the interview.

If there are no volunteers after one week I will endeavour to rebrief the students myself in person using the same pattern as above.

- 13. Will participants be taking part in the study without their knowledge and consent at the time (e.g. covert observation of people)? If yes, please explain why this is necessary.**
No

- 14. If no to 13., how will you obtain the consent of participants?**

A short Project Brief (Document 10) will be written by me for a third party (most likely the course leader) to deliver verbally to all student protégés at the launch of the scheme.

Interested students will be given a hard copy of the project brief and asked to contact me directly.

As early as possible mentors will be emailed and asked whether they would like to take part in the research project and initial email consent will be sought. (Document 9 and sample email Document 9a) A list of those who do not want to take part will be drawn up for cross-referencing.

Once students contact me, I will give them, or email them, a Protégé Personal Information Sheet and a Protégé Consent Form (Documents 5 & 7) to them. Then they will be asked to consent in writing via email or signed hard copy within one week.

Once these are received I will contact their mentors via email attaching the Mentor Personal Information Sheet and a Mentor Consent Form (Documents 4 & 6). Mentors who have declined to take to part will not be contacted. Their proteges will be thanked for their interest and informed that I have already formed my sample. Proteges will not be made aware which mentors have declined.

They will be asked to consent in writing via email within one week. In this way I hope to capture three mentoring pairs on a first come first served basis, this has been made explicit in the Personal Information sheets.

At the start of each research event I will reiterate the content of the Personal Information Sheets verbally and ask participants to sign a hard copy of the consent form before commencing the interview.

- 15. Is there any reason to believe participants may not be able to give full informed consent?**

If yes, what steps do you propose to take to safeguard their interests?

No

- 16. If participants are under the responsibility or care of others (such as parents/carers, teachers or medical staff) what plans do you have to obtain permission to approach the participants to take part in the study?**

N/A

17. Describe what participation in the study will involve for study participants. Please attach copies of any questionnaires and/or interview schedules to be used

Protégé participants: This procedure consists of a concept mapping exercise followed by a short interview, the aim of which is to establish their ambitions and their understanding of the term 'career'. This exercise will take 1 hour and 30 minutes. It will comprise of a 10 minute explanation of the research project and signing of the consent form, 2 x 15 minute exercises plus a 5 minute break followed by 2 final exercises, 1 x 20 mapping exercise and 1 x 25 minute interview.

This is a one to one exercise, which will take place in a quiet room at the [REDACTED] where the students study, using a sheet of paper and coloured pens or stickies. The whole session will be audio recorded. (Document 11)

There will be some short follow-up email questions (which should take no more than 20 minutes) half way through the mentoring to capture mentoring experiences to date. (Document 13)

Mentor participants: This procedure consists of a semi-structured interview. It will last approximately 1 hour. This will comprise of a 10 minute explanation of the research project and the signing of a consent form followed by a 45 minute interview.

This is a one to one exercise, which will take place in a quiet room either at their place of work or at the [REDACTED]. The whole session will be audio recorded. (Document 12)

18. How will it be made clear to participants that they may withdraw consent to participate at any time without penalty?

In the Personal Information Sheets (Documents 4 & 5)

19. Detail any possible distress, discomfort, inconvenience or other adverse effects the participants may experience, including after the study, and how this will be dealt with.

Risk - Personal questioning can result in distress for participants particularly as views about home and family will be drawn into the orbit of questions.

Control measure - In addition to clear briefing as outlined above, part of the Personal Information Sheet for student protégés will include details of counselling and careers services offered by the [REDACTED] (Document 5)

Although it is highly unlikely (due to the nature of the questions asked) that the mentors will experience any distress during or after the interview, there is information on NHS Direct and counselling services at the end of the Mentor's Personal Information Sheet (Document 4)

There is good access to on campus first aiders.

First aid support at the place of the interview will be sought before interviews off campus

20. How will participant anonymity and confidentiality be maintained?

I can only offer linked and not complete anonymity to participants.

This will be made clear to participants from the outset that compliance to the Data Protection Act 1998 and to the University of Southampton's data protection policy will be adhered to. It is stated explicitly in the Personal Information Sheets (Documents 4 & 5) that all information is protected by law and will not be publically disclosed except where prior consent has been obtained or if subpoenaed by a court.

Due to the small sample interviewed and to the nature of the personal content it may be possible to guess who is who in the thesis. Therefore control measures are based on pre warning and preparing the potential participant for this eventuality, so that they are able to make an educated decision about participation. The Personal Information Sheets (Documents 4 & 5) will be clear and unambiguous about this possibility and will also state that if they discuss participation in the scheme with tutors or friends they may be increasing the risk of identification once the thesis is completed.

All data related paperwork will be coded using a numeric identifier and all digital information will be stored confidentially on a password-protected computer. Once the audio data is transcribed I will wipe the data from the recording device. The only copy of the audio file will be kept on a password-protected computer. I will not use the data for purposes other than those stated in the Consent forms without seeking fresh consent. Email exchange will be archived on a password-protected computer and then wiped from my account.

21. How will data be stored securely during and after the study?

All data related paperwork will be coded using a numeric identifier and all digital information will be stored confidentially on a password protected computer. Once the audio data is

transcribed I will wipe the data from the recording device. The only copy of the audio file will be kept on a password protected computer. I will not use the data for purposes other than those stated originally without seeking fresh consent. Email exchange will be archived on a password protected computer and then wiped from my account.

22. Describe any plans you have for feeding back the findings of the study to participants

Participants will be given access to the completed thesis once it is approved for final submission. They will also be sent the interview transcript for comments or deletions should they wish to make any. Protégés will also be sent digital photographs of their concept maps.

23. What are the main ethical issues raised by your research and how do you intend to manage these?

Privacy

1) Risk - *Dealing with human subjects and asking them about their personal life experiences.*

Control measure - The aim is to pre-warn and to brief the participants as clearly as possible. I will do this by writing clear and unambiguous Personal Information Sheets (Documents 4 & 5) using simple language and by sending the Personal Information Sheet out as early as possible in the process. Participants will be exposed to the Personal Information Sheet twice and will be asked about consent twice. Interview questions have been designed to draw thoughts on career development, ambitions and role models and do not deliberately seek emotional responses.

2) Risk - *Being able to ensure linked but not complete anonymity.*

Control measure Participants' names will never be used in public documentation, but because of the personal nature of the discussion and because people will know I am undertaking this research in my place of work, it will not be possible to promise complete anonymity. Thus, participants will have 'linked anonymity'. I will identify participants by a false name or by a number, but note that that name or number could be traced to a real name by someone who gained access to my files. (See also related Risk 3)

All digital information will be stored confidentially on a password-protected computer. Once the audio data is transcribed I will wipe the data from the recording device. The only copy of the audio file will be kept on a password-protected computer. I will not use the data for purposes other than those stated in the consent forms without seeking fresh consent. Email exchange will be archived on a password-protected computer and then wiped from my account.

It will be made clear to participants from the outset that compliance to the Data Protection Act 1998 and to the University of Southampton's data protection policy will be adhered to. It is stated explicitly in the Personal Information Sheets (Documents 4 & 5) that all information is protected by law and will not be publically disclosed except where prior consent has been obtained or if subpoenaed by a court.

3) Risk - *Due to the small sample interviewed and to the nature of the personal content it may be possible to guess who is who in the thesis.*

Control measure - Realistically this is probably the highest ethical risk and the most difficult to mitigate against. Therefore the control measures are based on pre warning and preparing the potential participant for this eventuality, so that they are able to make an educated decision about participation. The Personal Information Sheets (Documents 4 & 5) will be clear and unambiguous about this possibility and will also state that if they discuss participation in the scheme with tutors or friends they may be increasing the risk of identification once the thesis is completed.

4) Risk - *Undertaking research in my own institution. (Note: This is a common ethical issue in research projects undertaken as part of professional doctorates, as stated in the School of Education's own website, 'students usually choose to conduct their research in their own work environment'.)*

Control measure - I will ask a third party to make initial contact with potential participants. I have determined that I will work with students with whom I have no personal or professional contact. Thus student volunteers will be from my institution but not from my school (where I could be in a situation of chairing an examination board to consider their assessment marks). Similarly mentors will be those with whom I've had no professional contact. I have never worked with the Design Buddy scheme before

Power

5) Risk - *My relative status of power to that of a student.*

Control measure - As above, I will ask a third party to make initial contact with potential applicants. I have determined that I will work with students with whom I have no personal or

professional contact. Thus student volunteers will be from my institution but not from my school (where I could be in a situation of chairing an examination board to consider their assessment marks).

6) Risk - *Asking a colleague to assist in briefing may put pressure on that colleague to comply. (Note: This is a common issue in research projects undertaken as professional doctorates, as stated in the School of Education's own website, 'research skills that can then be applied to students' own professions and organisations. Students usually choose to conduct their research in their own work environment.'*)

Control measure - I think it is important to share some of the research hypothesis with this colleague and to offer them the opportunity to ask me questions about the general area of research and for me to share general findings with them without compromising confidentiality.

Representation and responsibility

7) Risk - *I am representing two public institutions, the University of Southampton as a student and [REDACTED] as an employee.*

Control measure - I am bound by protocols in both institutions with reference to professional behaviour. My institution will be made aware, in general terms, of the research I am undertaking.

Distress to participants

8) Risk - *Personal questioning can result in distress for participants particularly as views about home and family will be drawn into the orbit of questions.*

Control measure - In addition to clear briefing as outlined above, part of the Personal Information Sheet for student protégés will include details of counselling and careers services offered by the [REDACTED] (Document 5). Interview questions have been designed to draw thoughts on career development, ambitions and role models and do not deliberately seek emotional responses.

Although it is highly unlikely (due to the nature of the questions asked) that the mentors will experience any distress during or after the interview, there is information on NHS Direct and counselling services at the end of the Mentor's Personal Information Sheet (Document 4)

9) Risk - *Mentors and protégés will be asked about the perceived progress of the mentoring relationship and this may produce negative feedback which could be attributed, due to the small sample, to a specific individual and cause upset.*

Control measure – Control measures are based on the processes designed to uphold anonymity and on pre warning and preparing the potential participant for this eventuality, so that they are able to make an educated decision about participation. The Personal Information Sheets (Documents 4 & 5) will be clear and unambiguous about this possibility.

My personal safety

10) Risk - *These interviews will be conducted on a one to one basis so there is the remote possibility that someone who is upset or unstable could react badly to my questioning and I could experience distress or physical harm.*

Control measure - It is not possible to get information from the course leader about students who have pre diagnosed psychological issues without jeopardising confidentiality. I believe the risk of harm to me is so small, that issues of confidentiality outweigh the risk of harm significantly. However, I will always leave a note of where I am with my line manager and make sure that my supervisor has a detailed and up-to-date schedule of my planned interviews at all times.

I am aware of the Incident Report Form and will complete this when and if necessary.

24. Please outline any other information you feel may be relevant to this submission.

This document should be read in conjunction with the following attachments:

Document 1 – Hayton Protocol

Document 2 – Ethics Screening Checklist

Document 3 – removed

Document 4 – Personal Information Sheet Mentors

Document 5 – Personal Information Sheet Protégés

Document 6 – Consent Form Mentors
Document 7 – Consent Form Protégés
Document 8 – risk assessment form
Document 9 – Briefing Mentors
Document 10 – Briefing Protégés
Document 11 – Concept Mapping Exercise
Document 12 – Interview Questions Mentors
Document 13 – Email Questions Protégés
Document 14 – Design Buddy Report 25_5_11
Document 15 – Interview Coding part 1
Document 16 – Interview Coding part 2
Document 17 – Concept Map Coding

Protocol

Study Title: VISIONS OF FUTURE SELVES - how student protégés approach career mentoring

Researcher(s) Kavita Hayton

Funder: N/A

Sponsor (if known): Employer – [REDACTED]

Background

Research Question:

What aspects of life experience and of career development behavior impact on a student's readiness to be mentored into a career

Primary Aims:

To explore individual attitudes and values in relation to career envisioning.

To explore the protégé's* expectations of, and preparedness for, mentoring.

Primary Objectives:

To gain useful information about individual attitudes to career.

To gain useful information about a protégé's expectations and preparedness for mentoring.

To advance a theory of readiness for mentoring

*(The literature on mentoring uses the terms *mentor* and *protégé* to describe the partners in a mentoring relationship and this is the terminology I have used throughout the thesis and my ethics documentation. However for the Personal Information Sheets I have used the more commonly understood term 'mentee' instead of protégé)

Rationale

Mentoring is an undisputed tool in the career development portfolio. It is sometimes used in Higher Education without formal and systematic evaluation and although mentor/protégé 'matching' is often undertaken, it can be cursory and superficial (based on practical issues such as focusing on a particular skill that the protégé would like to learn).

I do not seek to devalue those mentoring experiences, but it would seem beneficial to understand how protégés approach mentoring and to ask:

a) Do mentoring experiences vary according to life experiences?

b) Does a strong identification with a profession impact on a protégé's preparation for mentoring?

Mentoring research focuses very strongly on life during and after mentoring and in the main explores this through a mixture of self reported changes by protégés and the study of longitudinal career impacts such increases in wages and status.

However, less research has been undertaken into the attitudes and values brought to mentoring by protégés before mentoring. For the purposes of this thesis I aim to focus on the experiential aspects (the attitudes and values) of the pre-mentored individual.

Method

Career mentoring takes place at the intersection of career learning with career obtainment. Successful mentoring, as demonstrated in my literature review, can have quite significant positive effects on a protégé's achievement in obtaining work.

I wish to know whether the success of the mentoring is moderated by a person's experiences up to the point of mentoring and I believe, that the best way to capture these experiences is through discussion with potential protégés using concept mapping and some targeted questioning.

I intend to use a sample of protégés and mentors participating in a mentoring scheme hitherto called *Design Buddy*. (See document 14)

I propose to construct three case studies with the individual protégé at the centre of each case. Each case study will be built around data collected using a concept mapping exercise followed by an interview with the protégé, an interview with the mentor and responses to short follow up email questions by the protégé.

The mentors' perceptions, taken after the mentoring has started, will act as external modifiers of the protégés' views. In the discussion of readiness for mentoring, both the protégés' and the mentors' perceptions are important but may not be the same.

Materials

The final data will consist of six transcribed audio recordings, plus, in the case of the protégés, three detailed concept maps and three sets of responses to short email questions. (Documents 11, 12 & 13).

Participants

I intend to use a volunteer sample of protégés and mentors participating in a scheme hitherto called Design Buddy. The Design Buddy scheme runs on one of more courses at the [REDACTED] every autumn. In 2010/11, 22 student/mentor pairs successfully completed the scheme (Document 14). The scheme is planned to run with [REDACTED] Honours Degree students in the autumn of 2012 and it is these students that I intend to work with.

A short Project Brief (see Document 10) will be written by me for a third party (most likely the course leader) to deliver verbally to all student protégés at the launch of the scheme. Interested students will be given a hard copy of the project brief and asked to contact me directly.

As early as possible mentors will be emailed and asked whether they would like to take part in the research project and initial email consent will be sought. (Document 9 and sample email Document 9a)

Once students contact me, I will give them, or email them, a Protégé Personal Information Sheet and a Protégé Consent Form (Documents 5 & 7). Then they will be asked to consent in writing via email or signed hard copy within one week.

Once these are received I will contact their mentors via email attaching the Mentor Personal Information Sheet and a Mentor Consent Form (Documents 4 & 6). They will be asked to consent in writing via email within one week. In this way I hope to capture three mentoring pairs. Mentors who have declined to take part will not be contacted. Their protégés will be thanked for their interest and informed that I have already formed my sample. Protégés will not be made aware which mentors have declined.

They will be asked to consent in writing via email within one week. In this way I hope to capture three mentoring pairs on a first come first served basis, this has been made explicit in the Personal Information sheets.

At the start of each research event I will reiterate the content of the Personal Information Sheets verbally and ask participants to sign a hard copy of the consent form before commencing the interview.

At the start of each research event I will reiterate the content of the Personal Information Sheets verbally and ask participants to sign a hard copy of the consent form before commencing the interview.

This is the most pragmatic means of gathering a sample that I can action, and as such is a sample based largely on convenience.

Procedure

Earliest Dates	Event	What will happen	Who will do it
w/c 1 October 2012	Before launch of the Design Mentoring scheme	Verbal briefing on my research project. Project Brief handed out to interested students with my contact details. (Document 10)	3 rd party (course leader) to [REDACTED] Honours Degree students.
w/c 1 October 2012	Before launch of the Design Mentoring scheme	Email to potential mentors asking about reservations in relation to being contacted about project. (Document 9)	3 rd party (course leader) to pass my email onto designers who have agreed to be mentors on the Design Mentoring scheme
w/c 8 October 2012	Interested students make contact	They are given Protégé Personal Information Sheet and a Protégé Consent Form by hand or via email (Documents 5 & 7)	KH to potential student volunteers
w/c 15 October 2012	Short list of student volunteers drawn up	Email to mentors who have been matched to interested student volunteers, asking whether they would like to be involved in research project. They are given the Mentor Personal Information Sheet and a Mentor Consent Form via email (See Documents 4 & 6)	KH to designers who have agreed to be mentors on the Design Mentoring scheme and who have not declined to take part.
w/c 15 October 2012	Final short list of mentored pairs drawn up	All volunteers emailed and informed that they are taking part and dates for interview are proposed. 5 pairs emailed. 2 of whom are told that they are substitutes in case people drop out. Final 3 chosen based on a 1 st come 1 st served basis.	KH to student volunteers and matched mentors.
w/c 22 October 2012 and w/c 29 October 2012	Interviews with student protégés take place	3 x Concept mapping interviews take place at the [REDACTED]. (Document 11)	KH to student volunteers
w/c 26 November 2012 and w/c 3 December 2012	Interviews with mentors take place	Interviews at mentor's place of work or at [REDACTED] (Document 12)	KH to mentors.
w/c 26 November 2012	Email questions sent out to protégés	Short questions emailed to protégés and responses requested within a week. (Document 13)	KH to student volunteers

Statistical analysis

There is no quantitative statistical analysis. All methods for data collection and data analysis are qualitative. Proposed qualitative analysis methods are described in brief below:

There will be initial coding of the transcribed verbal data and of data written by participants, using gerunds as a filter. The use of gerunds serves to sort the material as objectively as possible in order to develop early concepts for analysis. This will then enable a subsequent ranking of concepts as *unrelated*, *marginal*, *somewhat* and *highly*, (Documents 15 & 16)

The plan is to pursue and enlarge concepts that fall under *somewhat* and *highly*.

A multipart coding method for filtering the drawn concept maps produced by participants will be deployed, (Document 17). This will deliver an early filtering of the components of the maps without theming them in any way (like using gerunds in interview coding). The early filter categories are: *Overall impression of the map*; *Counting items such as images, words and symbols*; *linkages*; *distances between linkages*, *presence of named individuals on the map* and *how those people are linked to words and images on the map*.

These filtered components are then ranked as *unrelated*, *marginal*, *somewhat* and *highly* as above in order to develop a more useful interpretation of what can be developed from the concept maps and what these readings may imply for the research questions.

The management of ethics and related risks

Privacy

1) Risk - *Dealing with human subjects and asking them about their personal life experiences.*

Control measure - The aim is to pre-warn and to brief the participants as clearly as possible. I will do this by writing clear and unambiguous Personal Information Sheets (Documents 4 & 5) using simple language and by sending the Personal Information Sheet out as early as possible in the process. Participants will be exposed to the Personal Information Sheet twice and will be asked about consent twice. Interview questions have been designed to draw thoughts on career development, ambitions and role models and do not deliberately seek emotional responses.

2) Risk - *Being able to ensure linked but not complete anonymity.*

Control measure Participants' names will never be used in public documentation, but because of the personal nature of the discussion and because people will know I am undertaking this research in my place of work, it will not be possible to promise complete anonymity. Thus, participants will have 'linked anonymity'. I will identify participants by a false name or by a number, but note that that name or number could be traced to a real name by someone who gained access to my files. (See also related Risk 3)

All digital information will be stored confidentially on a password-protected computer. Once the audio data is transcribed I will wipe the data from the recording device. The only copy of the audio file will be kept on a password-protected computer. I will not use the data for purposes other than those stated in the consent forms without seeking fresh consent. Email exchange will be archived on a password-protected computer and then wiped from my account.

It will be made clear to participants from the outset that compliance to the Data Protection Act 1998 and to the University of Southampton's data protection policy will be adhered to. It is stated explicitly in the Personal Information Sheets (Documents 4 & 5) that all information is protected by law and will not be publically disclosed except where prior consent has been obtained or if subpoenaed by a court.

3) Risk - *Due to the small sample interviewed and to the nature of the personal content it may be possible to guess who is who in the thesis.*

Control measure - Realistically this is probably the highest ethical risk and the most difficult to mitigate against. Therefore the control measures are based on pre warning and preparing the potential participant for this eventuality, so that they are able to make an educated decision about participation. The Personal Information Sheets (Documents 4 & 5) will be clear and unambiguous about this possibility and will also state that if they discuss participation in the scheme with tutors or friends they may be increasing the risk of identification once the thesis is completed.

4) Risk - *Undertaking research in my own institution. (Note: This is a common ethical issue in research projects undertaken as part of professional doctorates, as stated in the School of Education's own website, 'students usually choose to conduct their research in their own work environment'.)*

Control measure - I will ask a third party to make initial contact with potential participants. I have determined that I will work with students with whom I have no personal or professional contact. Thus student volunteers will be from my institution but not from my school (where I could be in a situation of chairing an examination board to consider their assessment marks). Similarly mentors will be those with whom I've had no professional contact. I have never worked with the Design Buddy scheme before

Power

5) Risk - *My relative status of power to that of a student.*

Control measure - As above, I will ask a third party to make initial contact with potential applicants. I have determined that I will work with students with whom I have no personal or professional contact. Thus student volunteers will be from my institution but not from my school (where I could be in a situation of chairing an examination board to consider their assessment marks).

6) Risk - *Asking a colleague to assist in briefing may put pressure on that colleague to comply. (Note: This is a common issue in research projects undertaken as professional doctorates, as stated in the School of Education's own website, 'research skills that can then be applied to students' own professions and organisations. Students usually choose to conduct their research in their own work environment'.)*

Control measure - I think it is important to share some of the research hypothesis with this colleague and to offer them the opportunity to ask me questions about the general area of research and for me to share general findings with them without compromising confidentiality.

Representation and responsibility

7) Risk - *I am representing two public institutions, the University of Southampton as a student and [REDACTED] as an employee.*

Control measure - I am bound by protocols in both institutions with reference to professional behaviour. My institution will be made aware, in general terms, of the research I am undertaking.

Distress to subjects

8) Risk - *Personal questioning can result in distress for participants particularly as views about home and family will be drawn into the orbit of questions.*

Control measure - In addition to clear briefing as outlined above, part of the Personal Information Sheet for student protégés will include details of counselling and careers services offered by the [REDACTED] (Document 5). Interview questions have been designed to draw thoughts on career development, ambitions and role models and do not deliberately seek emotional responses.

Although it is highly unlikely (due to the nature of the questions asked) that the mentors will experience any distress during or after the interview, there is information on NHS Direct and counselling services at the end of the Mentor's Personal Information Sheet (Document 4)

9) Risk - *Mentors and protégés will be asked about the perceived progress of the mentoring relationship and this may produce negative feedback which could be attributed, due to the small sample, to a specific individual and cause upset.*

Control measure - Control measures are based on the processes designed to uphold anonymity and on pre warning and preparing the potential participant for this eventuality, so that they are able to make an educated decision about participation. The Personal Information Sheets (Documents 4 & 5) will be clear and unambiguous about this possibility.

My personal safety

10) Risk - *These interviews will be conducted on a one to one basis so there is the remote possibility that someone who is upset or unstable could react badly to my questioning and I could experience distress or physical harm.*

Control measure - It is not possible to get information from the course leader about students who have pre diagnosed psychological issues without jeopardising confidentiality. I believe the risk of harm to me is so small, that issues of confidentiality outweigh the risk of harm significantly. However, I will always leave a note of where I am with my line manager and make sure that my supervisor has a detailed and up-to-date schedule of my planned interviews at all times.

I am aware of the Incident Report Form and will complete this when and if necessary.

Data protection and anonymity

I am aware of, and compliant with, the Data Protection policy of the School and with the Data Protection Act of 1998. As stated earlier, it will be made clear to participants from the outset that compliance to Data Protection legislation and to University of Southampton's guidelines will be adhered to.

All data related paperwork will be coded using a numeric identifier and all digital information will be stored confidentially on a password protected computer. Once the audio data is transcribed I will wipe the data from the recording device. The only copy of the audio file will be kept on a password protected computer. I will not use the data for purposes other than those stated originally without seeking fresh consent. Email exchange will be archived on a password protected computer and then wiped from my account.

The Personal Information Sheets (Documents 4 & 5) will be clear and unambiguous about the possibility that people may guess who is who is the thesis and will also state that if they discuss participation in the scheme with tutors or friends they may be increasing the risk of identification once the thesis is published.

App Be) Ethics screening checklist

Student Research Project Ethics Checklist Nov 2011

This checklist should be completed by the student (with the advice of their thesis/ dissertation supervisor) for all research projects.

Student name: Kavita Hayton

Student ID: ██████████

Supervisor name: Prof. Jacky Lumby

Discipline: Education

Programme of study: Education Doctorate

Project title: VISIONS OF FUTURE SELVES - how student protégés approach career mentoring

NO	YES		
1	Will your study involve human participants?	x	
2	Does the study involve children under 16?		x
3	Does the study involve adults who are specially vulnerable and/or unable to give informed consent?(e.g. people with learning difficulties, adults with dementia)		x
4	Will the study require the cooperation of a third party/ an advocate for access to possible participants? (e.g. students at school, residents of nursing home)		x
5	Does your research require collection and/ or storage of sensitive and/or personal data on any individual? (e.g. date of birth, criminal offences)	x	
6	Could you research induce psychological stress or anxiety, or have negative consequences for participants, beyond the risks of everyday life?		x
7	Will it be necessary for participants to take part in the study without their knowledge and consent at the time? (e.g. covert observation of people)		x
8	Will the study involve discussion of sensitive topics? (e.g. sexual activity, drug use)		x
9	Will financial inducements (other than reasonable expenses or compensation of time) be offered to participants?		x
10	Are there any problems with participants' rights to remain anonymous, and/or ensuring that the information they provide is non-identifiable?	x	
11	Will you have any difficulty communicating and assuring the right of participants to freely withdraw from the project at any time?		x
12	If you are working in a cross cultural setting, will you need to gain additional knowledge about the setting to work effectively? (e.g. gender roles, language use)		x
13	Are there potential risks to your own health and safety in conducting the study? (e.g. lone interviewing in other than public spaces)		x
14	Will the study involve recruitment of patients or staff through the NHS?		x
15	Does the research project involve working with human tissue, organs, bones etc that are less than 100 years old?		x

Please refer to the Research Project Ethics Guidance Notes for help in completing this checklist.

If you have answered NO to all of the above questions, discussed the form with your supervisor and had it signed and dated by both parties (see over), you may proceed with your research. A copy of the Checklist should be included in your eventual report/ dissertation/ thesis.

If you have answered YES to any of the questions, i.e. if your research involves human participants in any way, you will need to provide further information for consideration by the Humanities Ethics Committee and/or the university Research Governance Office. This information needs to be provided via the Electronic Research Governance Online (ERGO) system, available at www.ergo.soton.ac.uk.

CHOOSE ONE STATEMENT:

- I have completed the Ethics Checklist and confirm that my research does not involve human participants (nor human tissues etc).

- I have completed the Ethics Checklist and confirm that my research will involve human participants. I understand that this research needs to be reported and approved through the ERGO system, before the research commences.

Signature of student: Date: ...July 25 2012

Signature of supervisor:Date: ...27.7.12.....

App Bf) Research risk assessment document

January 2012

Risk Assessment Form

- Please see Guidance Notes for completing the risk assessment form at the end of this document.

Researcher's name:

Kavita Hayton

Part 1 – Dissertation/project activities

What do you intend to do? (Please provide a brief description of your project and details of your proposed methods.)

I wish to know whether the success of the mentoring is moderated by a person's experiences up to the point of mentoring and I believe, that the best way to capture these experiences is through discussion with potential protégés using concept mapping and some targeted questioning.

I intend to use a sample of protégés and mentors participating in a mentoring scheme hitherto called *Design Buddy*. (See document 14)

I propose to construct three case studies with the individual protégé at the centre of each case. Each case study will be built around data collected using a concept mapping exercise followed by an interview with the protégé, an interview with the mentor and responses to short follow up email questions by the protégé.

The mentors' perceptions, taken after the mentoring has started, will act as external modifiers of the protégés' views. In the discussion of readiness for mentoring, both the protégés' and the mentors' perceptions are important but may not be the same.

Will this involve collection of information from other people? (In the case of projects involving fieldwork, please provide a description of your proposed sample/case study site.)

Yes.

The final data will consist of six transcribed audio recordings, plus, in the case of the protégés, three detailed concept maps and three sets of responses to short email questions. (Documents 11, 12 & 13).

I intend to use a volunteer sample of protégés and mentors participating in a scheme hitherto called Design Buddy. The Design Buddy scheme runs on one of more courses at the [REDACTED] every autumn. In 2010/11, 22 student/mentor pairs successfully completed the scheme (Document 14). The scheme is planned to run with design Honours Degree students in the autumn of 2012 and it is these students that I intend to work with.

If relevant, what location/s is/are involved?

<p>Seminar room or office at the [REDACTED] (my work location)</p> <p>Private office/meeting room at known design companies, yet to be determined but who will be known by the AUCB.</p>
<p>Will you be working alone or with others?</p> <p>Alone.</p>
<p>Part 2 – Potential safety issues / risk assessment.</p>
<p>Potential safety issues arising from proposed activity?</p> <p>Risk 1. These interviews will be conducted on a one to one basis so there is the possibility that someone who is upset or unstable could react badly to my questioning and I could experience distress or physical harm.</p> <p>Risk 2. Personal questioning can result in distress for participants particularly as views about home and family will be drawn into the orbit of questions.</p>
<p>Person/s likely to be affected?</p> <p>Myself or interviewee</p>
<p>Likelihood of risk?</p> <p>Very low.</p>
<p>Part 3 – Precautions / risk reduction</p>
<p>Existing precautions:</p> <p>I note that I conduct meetings with individuals frequently in my work role, some of which can be quite distressing (student disciplinary etc.) I am confident that I can detect the early signs of upset and apply the strategies below.</p> <p>Working alone</p> <p>Always notify my line manager of my whereabouts. Administrative Colleagues have access to my electronic diary. I will anonymise diary entries but include room number.</p> <p>Ensure supervisor has an up-to-date schedule of my planned interviews.</p> <p>Distress for participants</p> <p>Details of counselling and careers services given to students in briefing documents.</p> <p>Details of NHS Direct and counselling services given to mentors in briefing documents.</p> <p>Will stop the interview at any sign of distress or upset and offer participant a break.</p> <p>There is access to on-campus first aiders.</p> <p>First aid access at the place of the interview, if external to campus will be sought before interviews</p>
<p>Proposed risk reduction strategies if existing precautions are not adequate:</p> <p>Stop the interview.</p>

Leave the room if safe to do so and if the participant is in no danger.
Mobile phone access to colleagues, switchboard and emergency services.

Part 4 – International Travel

If you intend to travel overseas to carry out fieldwork then you must carry out a risk assessment for each trip you make and attach a copy of the International Travel form to this document

Download the [Risk Assessment for International Travel Form](#)

Guidelines on risk assessment for international travel at can be located at:
www.southampton.ac.uk/socscinet/safety (“risk assessment” section).

Before undertaking international travel and overseas visits all students must:

- Ensure a risk assessment has been undertaken for all journeys including to conferences and visits to other Universities and organisations. This is University policy and is not optional.
- Consult the [University Finance/Insurance website](#) for information on travel and insurance. Ensure that you take a copy of the University travel insurance information with you and know what to do if you should need medical assistance.
- Obtain from Occupational Health Service advice on any medical requirements for travel to areas to be visited.
- Ensure next of kin are aware of itinerary, contact person and telephone number at the University.
- Where possible arrange to be met by your host on arrival.

If you are unsure if you are covered by the University insurance scheme for the trip you are undertaking and for the country/countries you intend visiting, then you should contact the University's Insurance Office at insure@soton.ac.uk and check the [Foreign and Commonwealth Office website](#).

**Risk Assessment Form for
International Travel attached**

NO

(Delete as applicable)

App Bg) Approved research instrument – Interview 1 including concept mapping

Research Instrument:	<u>Guided Concept Mapping for protégés.</u>
Timing:	Before mentoring
Overall Aim:	Establishing the participant's ambitions and understanding of career and of mentoring.
Tools:	A quiet room, digital recorder, table and two chairs. A set of questions not seen by the participant beforehand, their personal concept map. Consent forms etc. A sheet of paper with 3 large circles, one word in each - 'Future', 'Career' and 'Ambition', coloured pens/stickies
Overall time of event:	1 hour and 30 minutes. This will comprise of a 10 minute explanation of the research project and signing of the consent form, 2 x 15 minute exercises plus a 5 minute break followed by 2 final exercises, 1 x 20 mapping exercise and 1 x 25 minute interview.

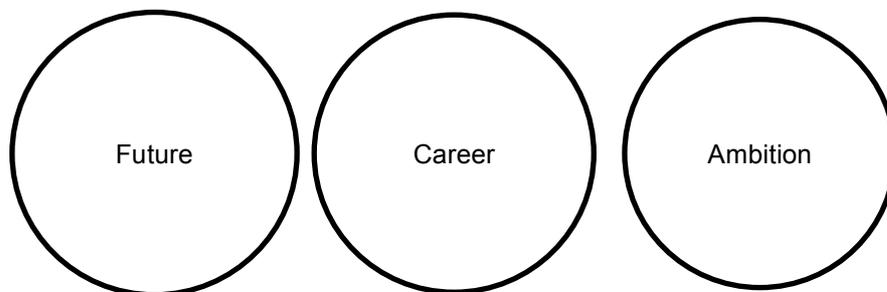
Part 1 – 15 minutes

Introductory comments

1. Introduction of interviewer and research tool.
2. Introductory warm up questions:

For my records only - tell me your name, age, gender, what course you are studying and where?

Aim:	Introduce concepts, wiggle the frame/s of reference, get the imagination and memory kick-started.
Specific tools:	A sheet of paper with 3 large circles, one word in each - 'Future', 'Career' and 'Ambition', coloured pens/stickies
Method:	Basic concept mapping.
Instruction to participant:	<i>In each circle write what these terms mean to you personally.</i>



Example

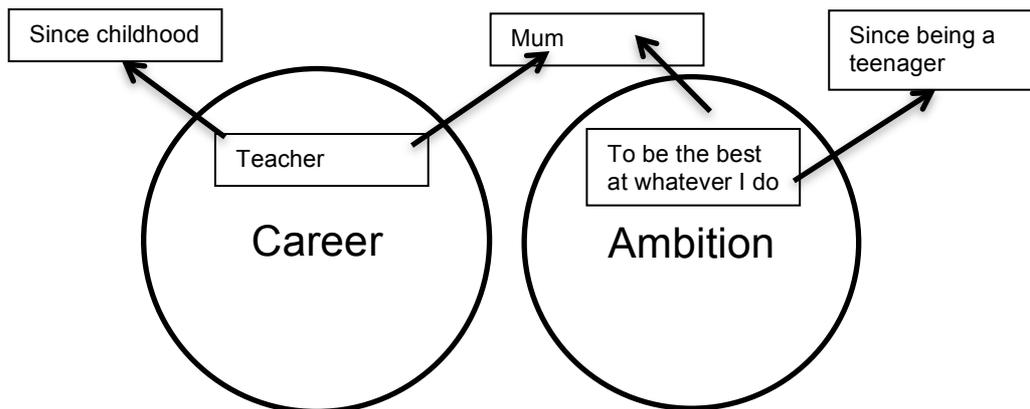
Part 2 – 15 minutes

Aim: Establish clarity and longevity of career ambitions.

Tools: Circles 'Career' and 'Ambition', coloured pens/stickies

Method: Guided expansion of concepts through questioning.

- 1) How long have you felt or thought these things? (*point to words inside each circle in turn*)
Can you label these thoughts or feelings with an approximate time frame, for example: since birth, childhood, being a teenager, leaving school, starting university etc.?
- 2) Have you shared your thoughts or ambitions with anyone? (*point to words inside both career and ambitions*)
Can you draw arrows from each circle to labels stating a person or people that you have shared these ambitions with?



Example

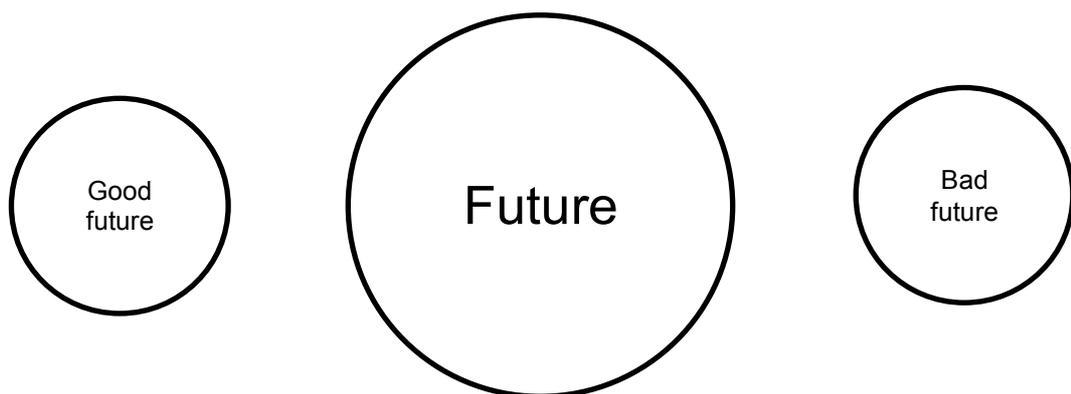
Part 3 – 20 minutes

Aim: Develop an understanding of how participants envision the future and gathering a basic indication of their self-efficacy with regards the future.

Tools: Circle 'Future', coloured pens/stickies

Method: Guided expansion of concepts through questioning

- 1) Has anyone helped you to think about your future? (*point to words inside the future circle*)
Can you draw arrows from this circle to labels stating a person or people that have helped you?
- 2) On balance do you feel good, indifferent or worried about the future?
Can you develop 2 smaller circles from this one and use them as containers for the good things you hope will happen and the things, that if they happened, would worry you?
- 3) Look at the words inside Good Future Circle, what do you think you can do about making some of those happen?
Write them around the outside of the Good Future circle linking them with arrows/lines.
- 4) Look at the words inside Bad Future Circle, what do you think you can do about preventing some of those happen?
Write them around the outside of the Bad Future circle linking them with arrows/lines.
- 5) Who can help you make good things happen or help you prevent bad things from happening?
Write them around the outside of each circle linking them with arrows/lines.
- 6) Where does the planned mentoring fit in these circles or on this whole diagram?



Example

Part 4 – 25 minutes

Aim: Establish the protégé's ambitions and understanding of mentoring.

Tools: Completed concept map

Method: Semi structured interview questions

Introductory questions

1. When does your mentoring start? When does your mentoring end? Are you looking forward to being mentored?

2. Have you been mentored before? (where, when etc.)

Yes

2a. What did you think of your mentor?

2b. What do you think they thought of you?

2c. What were you looking for from them?

2d. What did you get from the experience?

3. Have you mentored anyone yourself before? (where, when etc.)

Yes

3a. What did you think of your protégé?

3b. What do you think they thought of you?

3c. What do you think your protégé was looking for from you?

3d. What did you get from the experience?

4. Have you had a job before?

Yes (*doing what, how long etc.*)

4a. Did you enjoy it?

4b. What did you learn?

4d. Do you think it will affect how you experience the mentoring?

5. What kind of job are you being mentored for?

6. Have you worked in this role/job before?

7. What particular skills and personal qualities do you think you need for this kind of job?

8. What skills and personal qualities do you think you can bring to the job?

9. How have you prepared for this mentoring experience?

10. What do you want to get out of the mentoring?

11. Do you think mentoring will change you?

12. Is there anything else you want to tell me about this mentoring or any other mentoring experiences you have had?

App B) Approved research instrument – Interview 2

Research Instrument: Semi - structured interview with proteges

Timing: After mentoring has started.

Aim: Establish the protégé's experience of mentoring.

Tools: Completed concept map and interview transcript from 1st interview

Method: Semi structured interview questions

Introductory questions

When did your mentoring start?

When does your mentoring end?

Who was your mentor? What was their business?

Where did you meet them?

How often did you meet them?

Main questions

(Making reference to their concept map and to their transcript from the 1st interview)

1. Describe how you feel your mentoring has gone
2. What have you learned from the mentoring, was it what you expected?
3. Do you think you have a better awareness of your skills and suitability for your chosen career since being mentored?
4. Do you think you were prepared for being mentored? How could you have prepared yourself more effectively?
5. Would you recommend mentoring to others?
6. What advice would you give to someone who is about to be mentored?
7. Can you imagine yourself mentoring others in the future?

CONSENT FORM – *students*

Study title: VISIONS OF FUTURE SELVES - how student protégés approach career mentoring

Researcher name: Kavita Hayton

Ethics reference: 3490

Please initial the boxes if you agree with the statements:

I have read and understood the Participant Information Sheet – Protégés [Version Approved] dated Oct 3 2012 and have had the opportunity to ask questions about the study.

I agree to take part in this concept mapping exercise and interview and for the discussion between the researcher and myself to be audio recorded.

I understand my participation is voluntary and I may withdraw at any time without my legal rights being affected

I understand that I will have linked anonymity and that although all my data will confidential it may be possible for people to guess my identity on reading the final thesis due to the nature of our discussion about personal career planning and the small sample size.

I understand that information collected about me during my participation in this study will be stored on a password-protected computer and that this information will only be used for the purpose of this study. All files containing any personal data will be made anonymous.

Name of participant (print name).....

Signature of participant.....

Date.....

App Bj) Participant Information Sheet interview 1



Participant Information Sheet – *mentees*

Study Title: VISIONS OF FUTURE SELVES - how student protégés approach career mentoring
Researcher: Kavita Hayton **Ethics number:** 3490

Please read this information carefully before deciding to take part in this research. If you are happy to participate you will be asked to sign a consent form.

What is the research about?

I am a doctoral student in the School of Education at Southampton University and I am also an academic at the [REDACTED]. As part of my doctoral thesis I am researching into people's experiences of career planning from childhood onwards. I want to find out what you think about career and about mentoring by asking you to undertake a paper-based mapping exercise followed by an interview with some prepared questions. This will be audio-recorded and will take about an hour and 30 minutes.

You will then be sent short follow-up email questions (which should take no more than 20 minutes) half way through the mentoring to capture your experiences to date. At the time of answering the questions your mentor will also be interviewed about their perceptions of the mentoring to date. The information collected will be completely confidential.

This is personal research that will be used in my thesis, the results of which will be anonymous. There is no external funder paying for this research but you should be aware that the [REDACTED] is paying my fees for the doctorate. The results, as written up in my thesis, will be publicly available, as all doctorates are and may be published in academic journals.

Through these exercises I hope to discover whether people's life experiences make a difference to how they approach mentoring.

Why have I been chosen?

You have been chosen because you are about to embark on career mentoring and your course tutors have agreed to allow me to ask for volunteers from your group to take part in my research.

What will happen to me if I take part?

Once you agree to take part in writing, I will contact you to confirm a time for an interview that needs to take place before your mentoring starts, which will be on the 30th November.

This interview will consist of a concept mapping exercise followed by a short discussion, the aim of which is to establish your ambitions for the future and your understanding of the term 'career'. This exercise will take 1 hour and 30 minutes. It will comprise a 10 minute explanation of the research project and signing of the consent form. The remainder of the time will be used to draw a map of your ideas on careers and to have a discussion with prepared questions on mentoring. This is a one to one exercise and the whole session will be audio recorded.

The follow up email questions will be sent out in the week commencing January 21st 2013. I will ask that you respond within a week.

After you have responded to the email questions I will not contact you again unless you contact me first. You will also be sent an interview transcript and a digital copy of your map for comments or deletions should you wish to make any. You will, of course, have access to the completed thesis once it is approved for final submission.

Are there any benefits in my taking part?

Apart from the interesting opportunity for you to discuss your life journey and your attitudes to career, the main benefit of these exercises will be to help me understand how much our life experience impacts on career development. Understanding this can help in the design of more effective career planning and guidance.

Are there any risks involved?

There are no obvious risks linked to these research exercises. However, if you should find the discussion or questioning distressing in any way you have the absolute right to stop the meeting at any time.

Will my participation be confidential?

All the information you give me during our meeting is protected by law. I can confirm that I will not share personal information with anyone except my doctoral supervisor Prof. Jacky Lumby without your written consent. I will be using a transcription service to type up the audio recording of our discussions but all personal information gathered at the start of our discussion such as name, age and gender will be recorded by me on paper only and you will only be referred to in the recording and in paperwork as person A/B etc.

All digital information will be stored confidentially on a password-protected computer. Once the audio data is transcribed I will wipe the data from the recording device. The only copy of the audio file will be kept on a password-protected computer. I will not use the data for purposes other than those stated here without seeking fresh consent. Email exchange will be archived on a password-protected computer and then wiped from my account.

Although your name will never be used in public documentation, because of the personal nature of our discussion and because people will know I am undertaking this research in my place of work, it will not be possible to promise complete anonymity. Thus, you will have what we call 'linked anonymity'. This means that I will identify you by a false name or by a number, but that that name or number could be traced to your real name by someone who gained access to my files. There is also the possibility that someone who knew that you took part in the research, (for example, if you mention it to a friend or to a tutor at the [REDACTED]) or your mentor could guess who was who in the thesis.

What happens if I change my mind?

You have the right to withdraw at any time during the process without your legal rights being affected.

What happens if something goes wrong?

In the unlikely case of concern or complaint, you can contact Dr Martina Prude, Head of Research Governance (02380 595058, mad4@soton.ac.uk). Dr Prude will act completely independently on your behalf.

Where can I get more information?

Please contact Kavita Hayton on [REDACTED]
[REDACTED]

If you have been personally disturbed or worried about anything that has been discussed during this interview or you would like some career's advice, contact Student Services:

For information on careers or to make an appointment, contact a career's advisor: [REDACTED]
[REDACTED]

To make an appointment with a student counsellor contact the Counselling Service: [REDACTED]
call [REDACTED] or TEXT for an appointment on [REDACTED]

CONSENT FORM 2nd interview – *students*

Study title: VISIONS OF FUTURE SELVES - how student protégés approach career mentoring

Researcher name: Kavita Hayton

Ethics reference: 3490

Please initial the boxes if you agree with the statements:

I have read and understood the Participant Information Sheet – 2nd interview Protégés [Version Approved] dated Feb 2013 and have had the opportunity to ask questions about the study.

I agree to take part in this interview and for the discussion between the researcher and myself to be audio recorded.

I understand my participation is voluntary and I may withdraw at any time without my legal rights being affected

I understand that I will have linked anonymity and that although all my data will confidential it may be possible for people to guess my identity on reading the final thesis due to the nature of our discussion about personal career planning and the small sample size.

I understand that information collected about me during my participation in this study will be stored on a password-protected computer and that this information will only be used for the purpose of this study. All files containing any personal data will be made anonymous.

Name of participant (print name).....

Signature of participant.....

Date.....

Research Project - VISIONS OF FUTURE SELVES
How student protégés approach career mentoring

Participant Information Sheet for 2nd interview

Thank you so much for taking part in this research project, your contribution has been extremely valuable. If you recall I told you that you would be contacted again via email in order to answer a questionnaire but after reflection I thought it would be much more useful for me, and more interesting for you, to meet again face to face.

I would like to interview you again for between 45 minutes to 1 hour to discuss your experience of being mentored. As before the interview will be audio recorded but all the information collected will be completely confidential. This interview will take the place of the proposed email questionnaire.

What do I do if I agree to take part?

I will arrange a suitable day for us to meet and you will be given another consent form to sign.

After this 2nd interview I will not contact you again unless you contact me first. You will also be sent an interview transcript and a digital copy of your map for comments or deletions should you wish to make any. You will, of course, have access to the thesis once it is completed.

Are there any risks involved?

There are no obvious risks linked to these research exercises. However, if you should find the discussion or questioning distressing in any way you have the absolute right to stop the meeting at any time.

Will my participation be confidential?

All the information you give me during our meeting is confidential. I can confirm that I will not share personal information with anyone except my doctoral supervisor Prof. Jacky Lumby without your written consent. I will be using a transcription service to type up the audio recording of our discussions but all personal information gathered at the start of our discussion such as name, age and gender will be recorded by me on paper only and you will only be referred to in the recording and in paperwork as person A/B etc.

All digital information will be stored confidentially on a password-protected computer. Once the audio data is transcribed I will wipe the data from the recording device. The only copy of the audio file will be kept on a password-protected computer. I will not use the data for purposes other than those stated here without seeking fresh consent. Email exchange will be archived on a password-protected computer and then wiped from my account.

Although your name will never be used in public documentation, because of the personal nature of our discussion and because people will know I am undertaking this research in my place of work, it will not be possible to promise complete anonymity. Thus, you will have what we call 'linked anonymity'. This means that I will identify you by a false name or by a number, but that that name or number could be traced to your real name by someone who gained access to my files}. There is the possibility that someone who knew that you took

part in the research, (for example, if you mention it to a friend or to a tutor at the Arts University) or your mentor could guess who was who in the thesis.

What happens if I change my mind?

You have the right to withdraw at any time during the process without your legal rights being affected.

What happens if something goes wrong?

In the unlikely case of concern or complaint, you can contact Dr Martina Prude, Head of Research Governance (02380 595058, mad4@soton.ac.uk). Dr Prude will act completely independently on your behalf.

Where can I get more information?

Please contact Kavita Hayton on [REDACTED]
[REDACTED]

If you have been personally disturbed or worried about anything that has been discussed during this interview or you would like some career's advice, contact Student Services:

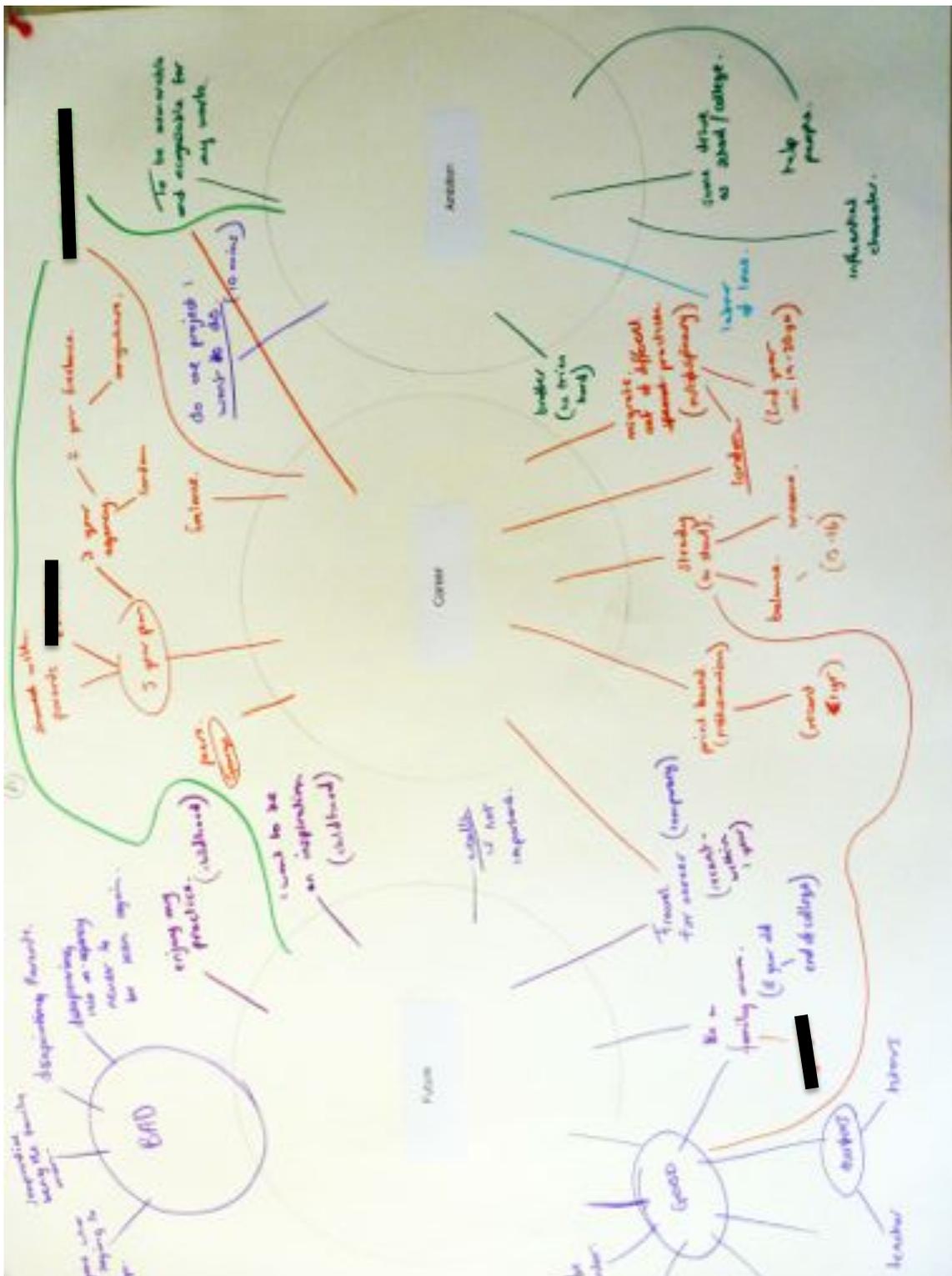
For information on careers or to make an appointment, contact a career's advisor: careers@aucb.ac.uk or call 01202 363355.

To make an appointment with a student counsellor contact the Counselling Service: [REDACTED]
[REDACTED]

Appendix C Participant A Transcripts and Coding Documents

App Ca) Concept map coding

Research Instrument	Concept Map Coding
Name	Participant A
Date and time of production of map	30 th November 2012
Date and time of initial coding	20th May 2013



Overall impressions

Key categories	Details					Memo
Overall impression of the map	Use of the work 'significant'. For this study significance is attributed to words/phrases/symbols repeated more than twice during the mapping process and/or words/phrases/symbols that are unique to that participant or used by every participant					
Counting – how often do words, images and symbols appear?	Symbols Lines=50 Brackets=10 pairs Education College=2 School=1 Mentoring mentors=1 mentor (to be)=1	People parents=2 brother=1 peers=1 Friend (by name)=2 Teacher (by name)=1 Teacher=1 Mentors=1 Tutors=1 Girlfriend (by name)=1	Employment Freelance=2 Work=1 (my) practice=1 Practices=1 Agency=2 Career=1 Print based=1 Labour (of love)=1	Money Wealth (not important)=1 Income=1 Influence Be an inspiration=1 Be influential=1 Help people=1 Be a mentor=1 be memorable=1	Quality of life travel=1 family man=2 balance=1 London=2 Enjoy my practice=1 Drive (as in ambition)=1 Do one project I want to do=1 5 year plan=1 anywhere=1	<i>A map is distinctive as it doesn't mention money except to say it's not important. The map demonstrates the importance of being influential to A and has goals that are not materialistic. In his bad future he talks about disappearing and disappointing. People are mentioned by name and no one person is coming out stronger than anyone else in the map. A states that he has a 5 year plan on this map. There is a sense of someone open to ideas and possibilities. A has one link coming off 2 year freelance saying 'anywhere'. There are 4 lines that literally go nowhere.</i>
What node is linked to what node?	Most ideas radiate out from the circles so I wont repeat everything on the map here. I will only comment on cross nodes or multiple links. A's teacher is linked to ambition and future and provides a wavy line over the top of the concept map. To be memorable is linked to career and ambition. London is linked to multidisciplinary and to career. Multidisciplinary is linked to (since) 2 nd year and career. Steady is linked to career and to balance and crosses over to Good future. Income and balance linked to 15-16 (years old). Travel is linked to career and to future. 5 year plan is linked to parents, girlfriend, 3 year in an agency and to career. 3 year in an agency is linked to 2 year freelance and London. Mentors is linked to good future, mentors is inked to tutors and to teachers. 18 years old is linked to family man. Childhood is mentioned twice in connection to enjoy practice and be an inspiration.					<i>A's notations are evenly spread, nothing stands out more than anything else, there is a little emphasis as stated below. There are only a few links that go 2 deep but only one that goes 4 deep. It is interesting that A makes an explicit link from mentors to teacher and to tutors.</i>
What is the distance of one node to another?	Most lines are short 6-8 cms and then a few are 10cm plus. There are 2 long wavy lines that cross the map at 60cms each.					<i>These radiating lines enhance the feeling of openness in the centre of the map</i>
What nodes are the people linked to?	Parents to 5 year plan and bad future (disappointing parents) Brother to ambition Peers to career Friend (by name to career and to family man) Teacher (by name) to ambition and future Teacher to mentor Mentor to teacher and tutors Tutors to mentor Girlfriend (by name) to 5 year plan Brother to ambition					<i>People are mentioned in relation to my direct questioning rather than coming up on the map organically. It is interesting that A makes an explicit link from mentors to teacher and to tutors.</i>
Visual emphasis (exclamation marks,	The most dominant person visually is the named teacher. Unique colour, longest linking line and capitalised. There are two text labels in individual colours, ie this colour is not used on anything else, they are: labour of love and named teacher.					<i>The most dominant person visually is the named teacher. The two wavy lines are one of the most striking thing visually</i>

underlining , capitals etc.)	Do one project Want to do is capitalized and followed by an exclamation mark. London is underlined. Wealth is underlined. Named friend, mentors and 5 year plan are all circled. A few words or statements are bracketed: to start (following steady); multidisciplinary (following migrate out of different practices); 15-16 (following balance and income); temporary (following travel for career); recent within 12 year (following travel for career); 18 year old – end of college (following Be a family man); 2 nd year uni 19-20 yo (following multidisciplinary); professionalism (following print based); childhood (following enjoy practice and be an inspiration) and 10 mins (following do one project I want to do) Most labels are lower case.	<i>about the map and offer a tentative framing to the overall map.</i> <i>No one else interviewed used brackets.</i> <i>Brackets increase the sense of hesitancy, tentativeness, openness, possibilities?</i>
Corrections	3 tiny false starts: making a lower case b a capital in Be a family man and turning a lowercase t into a capital in Travel and hesitancy on the 'to' in want to do.	<i>No comments</i>

Initial coding

Themes	Memo
The concept map was used in different ways by different participants. A used the map to think aloud. This is exemplified in the text stating that he had only thought about wanting to do one project that he wanted to do (autonomous project) for 10 minutes!	<i>The use of open ended lines rather than arrows makes the whole map look more open and ephemeral. There are even some lines that go nowhere.</i> <i>A's notations are evenly spread, nothing stands out more than anything else, visual emphasis is underplayed.</i> <i>There are 4 lines that literally go nowhere and one link goes to 'anywhere'</i> <i>There is a sense of someone open to ideas and possibilities.</i> <i>These radiating lines enhance the feeling of openness in the centre of the map.</i> <i>Brackets increase the sense of hesitancy, tentativeness, openness, possibilities. No one else interviewed used brackets in their map.</i>
There is very little mention of money or material gain	<i>This is mentioned here as it stands out against the other participants.</i> <i>This aligns to way he used the concept mapping technique</i>
A makes an explicit link from good future to mentors to teacher and to tutors.	<i>He also links these things to good future</i>
There are a significant number of references to wanting to influence other people, these can be articulated as untested leadership wishes	<i>The map demonstrates the importance of being influential</i> <i>In his bad future he talks about disappearing and disappointing.</i> <i>In the literature leadership has been said to pertain to influence - Daft's (1999:5) proposition that 'Leadership is an influence relationship among leaders and followers who intend real changes that reflect their shared purposes.'</i>
People are mentioned in relation to my direct questioning rather than coming up on the map organically.	<i>Apart from the name teacher A seemed to share his thinking with a wide range of people. In his map his parents were not as dominant as in other participants.</i>
A names a teacher as a significant other and as a role model.	<i>The most dominant person visually is the named teacher.</i> <i>The two wavy lines are one of the most striking thing visually about the map and offer a tentative framing to the overall map.</i>
Evidence of career planning	<i>Despite the map feeling so open A shows that A has engaged in systematic career planning.</i>

Focused coding

Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Broad themes	Relationship to research study	Memo
Career development tools need to engage with individualised conceptual thinking but also the possibility of making connections and links with theoretical understandings derived from the literature on career envisioning.	<i>4. Highly related</i>	<p>The concept map was used in different ways by different participants. A used the map to think aloud. This is exemplified in the text stating that he had only thought about wanting to do one project that he wanted to do (autonomous project) for 10 minutes!</p> <p>There is very little mention of money or material gain.</p> <p>Career drivers vary greatly from student to student is this addressed by suitably varied career advice and guidance?</p>
Protégés have high expectations of mentoring.	<i>4. Highly related</i>	A makes an explicit link from good future to mentors to teacher and to tutors.
Some students have powerful role models in their life, what happens at the nexus of formal and informal role modeling and mentoring?	<i>4. Highly related</i>	Significant others vary from student to student People are mentioned in relation to my direct questioning rather than coming up on the map organically. A names a teacher as a significant other and as a role model.
Career planning is variable in individuals. The research shows that planful engagement results in career success. What does planful engagement mean in this context? Need to see if this planning has impacted on A's experience of being mentored.	<i>4. Highly related</i>	Evidence of career planning
There is a strong underlying vocational driver in students studying for a creative subject. Emphasized here by the lack of material gain linked to career	<i>4. Highly related</i>	There are a significant number of references to wanting to influence other people, can these be articulated as untested leadership wishes?

Research Instrument: Annotated transcript and initial coding - Interview 1 – Participant A – Feb 11 2013

Line no.	Paragraph Number & Full Marked up Transcript I=interviewer R=respondent	Initial basic coding – what is A saying/doing?	Themes
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Start

1	I: So this is the first interview and this is Participant A. As I explained we're going to get you to free think around these things, so go for it. And you can talk as you're doing it.		
2	R: Right.	<i>Confirming understanding</i>	
3	I: So it's what they mean to you personally.		
4	R: Yeah definitely.	<i>Confirming understanding</i>	
5	I: Rather than anything you think that I want you to put.		
6	R: Yeah that's cool. I'll start with 'Ambition' cause I might as well.	<i>Confirming understanding and willingness to take part</i>	
7	I: And write the time down as well.		
8	R: <i>[Writing]</i> One of the things I said in my interview when I came to interview here, it was literally like, they said where would you like to see yourself in a few years, and I was like, I'd like to see myself in the same position, not in terms of my career but right now I'm striving to do the best I possibly can. By the time I go into industry I'd still like to be in that position of striving to do the best possible job I could.	<i>Linking this experience to one of being interviewed for course. Stating clearly that he links what he said then to now.</i>	Being the best Differentiating oneself through distinctive practice
9	I: Yeah so that's more abstract rather than being specifically .		
10	R: Yeah it wasn't really about where I was going to be, it was about the mindset I wanted to be in by the time. It's hard to keep that kind of ambition of where you want to kind of be as a person. Erm, Future Career . <i>[Writing]</i> .	<i>Explaining his state mind then and now</i>	Mind set and ambition
11	I: What does that say? Steady?		
12	R: Yeah. Maybe I'll put . it's difficult, when you're actually thinking of it .	<i>Stating that the exercise is difficult</i>	
13	I: The other thing I noticed when we were doing it before, is that it just takes a little while to get into the thinking, do you know what I mean, it takes a little while to just think, okay.		Difficulty in thinking about future
14	R: Yeah. Can I write places I'd like to work?	<i>Linking exercise to real geographical places</i>	
15	I: Do whatever you like.		
16	R: Okay. <i>[Writing]</i>	<i>(writes London)</i>	
17	I: Is London where you're from, originally?		
18	R: Well I'm from ████████, so just outside London. And it's a place where I found it quite odd, cause it's not a place where I'd be particularly like, I'm not one of those people who was like, oh I	<i>Explaining that ████████ is urban and so similar to London Distinguishing himself</i>	London as a beneficial career destination

	really want to go to London. And I think a lot of people down here who have lived around here are, cause they just want to get back to the city. But seeing as I live in quite a sort of industrialised town anyway, a sort of urban town anyway, I do want to live there but only because I feel it would be really beneficial to my career to start in a place like that and maybe migrate out. <i>[Writing]</i> .	<i>from other people</i> <i>Explaining that London would be of benefit to career</i>	
19	I: What does that say?		
20	R: It says, 'migrate out of different practices and in multi disciplinary.	<i>Explaining migrate out of London</i> <i>Stating that London is not an end destination for him.</i> <i>Writing multidisciplinary around ambition</i>	Being multi-disciplined as a career objective
21	I: That's a really hard word to spell, I never spell that right.		
22	R: Yeah like, we had a talk from Morag Myerscough and what I really liked, admired about her, I think her work is great but I think her ethos and stuff is, it's really like, completely, it's really different cause she'll take on anything and she'll do any project, and it's kind of like, that's brilliant. She was working on something like 27 projects when she was even like speaking to us.	<i>Directly referring to influence on him</i> <i>Positive view of broad approach</i> <i>Remembering the number of projects</i>	Influenced by visiting professionals Finding an ethos (mindset to follow)
23	I: At the same time?		
24	R: Yeah, but since each project is like a really large project, they tend to draw out over like three or four years or something, so she's working on loads of projects but a lot of them are like quite far down the line. Like she'll take on projects and she's finishing them as she's taking them on. But all of her projects always have such a distinctive look about them.	<i>Explaining how Myerscough works</i> <i>Reporting on the distinctiveness of her work</i>	Influenced by visiting professionals Finding an ethos (mindset to follow) Differentiating oneself through distinctive practice
25	I: Does she work with groups of people, so in each of those projects there are teams associated?		
26	R: Yeah, but in terms of her actually being in the studio, it's just her and one of her associates, but she works with, a lot of the time, cause a lot of her stuff is based on surroundings and stuff like that. So she'll work with architects to create graphics systems for buildings and stuff like that. So stairwells and stuff like that, she'll do all the typography and anamorphic stuff, it's really interesting.	<i>Explaining Myerscough's working style</i> <i>using quite technical speech 'typography, anamorphic'</i>	Respect for visiting professionals Aligning practice with that of professionals Evidence of awareness of professional practice
27	I: Okay. What does that say?		
28	R: It says 'print based'.	<i>Clarifying</i>	
29	I: Okay.		
30	R: <i>[Writing]</i> .		
31	I: So is that your strength do you think?		
32	R: Yeah. It is in print based, and it's the kind of thing where everyone loves print based now, but the only money to be made is really from web. It is destroying, it's completely cannibalising the whole print industry, but people are still doing it cause it's a labour of love. I should probably put that in.	<i>Identifying his strengths and expresses a strong view about web based work</i> <i>Aligning his practice with a view from the profession 'everyone</i>	Aligning practice with that of professionals Evidence of awareness of professional practice

		<i>loves print'</i>	
33	I: Yeah put it in.		
34	R: <i>[Writing]</i> .	<i>Writes travel</i>	
35	I: So what are you gonna do here, cause you've written 'Travel', where you gonna write something else?		
36	R: I was gonna put 'travel for career' but I was thinking maybe that's 'Career'.	<i>Expressing a view that he was trying to fit into the constraints of the map</i>	Travel for career
37	I: Well actually I should've said, you can link anything up in any way that you want. There's no right and wrong. They are incredibly inter-related as well, so definitely.		
38	R: Yeah okay. <i>[Writing]</i> .	<i>Expressing that he understands</i>	
39	I: Does that say, 'do one project, one to do'?		
40	R: Yeah, in my career.	<i>Linking two thoughts 'one project and career'</i>	
41	I: Does that mean you choose?		
42	R: Yeah. And I think I'd like to probably spend quite a good lot of time freelance. I've got a whole plan for all this. I've got a little five or six year plan.	<i>Explaining his approach</i> <i>Explaining his planning</i>	Evidence of forward planning
43	I: Write that down, I think that's really interesting.		
44	R: <i>[Writing]</i> .		
45	I: Can you summarise it, so what is the plan.		
46	R: Okay. It's kind of, it's about three year, agency.	<i>Writing 'agency'</i>	
47	I: So is that a five year plan from now, or is it a five year plan from .?		
48	R: From when I graduate. So I had a five year plan before and now it's gone into this. So I did have a previous five year plan.	<i>Explaining his structured planning approach.</i> <i>Revealing that he has undertaken structured planning</i>	Evidence of forward planning
49	I: Did it include going to college, going to uni?		
50	R: Yeah, yeah, definitely. <i>[Writing]</i> .	<i>Linking his life plan before uni and his life plan for after</i>	University as part of a career plan
51	I: So start with an agency and then go freelance.		
52	R: Yeah, and the agency is London, and the freelance is anywhere.	<i>Explaining his choice</i>	Evidence of awareness of professional practice
53	I: So why that order?		
54	R: Because I just feel like I would need a steady income, for maybe three or so years, to get me grounded and sort of form a foundation of where I want to, if I do want to go freelance I would want to be able to provide for myself until I get the clientele that I would need. You know, to provide for, cause a lot of people, especially here, they want to go freelance straightaway but it's	<i>Explaining his thinking about needing permanent work first and then freelancing later.</i> <i>Explaining self understanding and</i>	Evidence of awareness of professional practice Evidence of forward planning Reputation

	<p>like, how are you gonna build clients and how are you gonna be able to project yourself into an industry that people are now not taking chances with, because they can't afford to. And I think people have the potential to do it, cause people are seriously talented and there's a lot of really, really driven people in my class. But I think a lot of people are starting to use agencies as, you know, well people have always really used agencies but they're using agencies because they feel that it's safer to invest your money in someone who you know will provide because you've got teams working on it. I think people would rather spend money there now than risk a month or so's worth of freelancing hours. I mean obviously you can freelance through agencies, but it's still difficult and I think you still need to build your kind of reputation by doing that project or that thing. So that's definitely part of where it comes from. Right, 'Future'.</p>	<p><i>respect for classmates</i></p> <p><i>Explaining some cultural aspects of the business to me.</i></p> <p><i>Explaining that he understands the business and can justify his approach and his beliefs.</i></p>	
55	<p>I: I suppose that's, they're interlinked as well aren't they?</p>		
56	<p>R: Yeah, definitely. Future. I'd like to be a family man. <i>[Writing]</i>. And to be inspirational. I'm just gonna put, 'steady start'. <i>[Writing]</i>.</p>	<p><i>Expressing his desire to have a family</i></p> <p><i>Using the term 'steady' to describe his approach/need in relation to career</i></p>	<p>Evidence of forward planning personal</p>
57	<p>I: So when you put 'steady' under 'Career', what do you mean?</p>		
58	<p>R: Essentially what I would like to do is to step, actually it's difficult to explain, but essentially what I'd like to do is to really push myself through education, and then have a sort of procession period, where I am doing all these experimental projects or something in industry, something that will get my name out. A lot of people say it's just like one project, and once I do that I would like to find the agency that I would love to picture myself working at, and drive myself into that agency and see whether I can get a job there. But once I'm there, I don't want to be the sort of, the churner, I don't want to get there and do all this experimental stuff and then leave them with the kind of thing that I might just move on really quickly. Because I think people who are very ambitious, sometimes they can break that too easily by just deciding, hey I'm gonna move on to do this now. And it almost becomes natural I think, sometimes, that people can, people don't realise what they've got, and they do all this experimental stuff and they keep migrating from industry to industry and doing all this different stuff. They build a reputation for themselves but they haven't got any, yeah I don't know, they haven't got any balance. And I suppose steady sort of balance I suppose is quite important to me, just like my work style and stuff. Every student that I know has a MacBook, and I think I'm the only person in my class that has a Desktop, cause I know I'm a better Desktop worker than I am a MacBook worker. And it's just because I like to be grounded and I like to have that foundation there where I know that I'm not gonna leave anything. I like to have all my stuff sat out in front of me I</p>	<p><i>Explaining career approach</i></p> <p><i>Explaining how visualizes his career 'picture myself' 'drive myself'</i></p> <p><i>Expressing his desire to experiment and not to 'churn' our work</i></p> <p><i>Expressing the view that other people think differently to him</i></p> <p><i>Explaining that he would be reliable</i></p> <p><i>Using the terms balance and steady and grounded to describe himself</i></p> <p> </p> <p><i>Expressing that being grounded is important to him.</i></p>	<p>Building Reputation</p> <p>Differentiating oneself through distinctive practice</p> <p>Evidence of self awareness</p> <p>Evidence of awareness of soft career skills</p>

	suppose.		
59	I: That's interesting, cause I looked at it and I wondered whether you meant income actually. Cause when you link it to 'Career'.		
60	R: Yeah. I would like a steady income, it's part of that agency thing, just to be able to provide.	<i>Expressing that income is important and linked to steady</i>	Financial stability
61	I: I guess that's what made me think it, cause you talked about that as a plan.		
62	R: Yeah it is quite important to me to actually get that kind of steadiness. 'Future'. <i>[Writing]</i> . This is quite self explanatory. I think if you go to uni, and you go into a career, you want to enjoy what you've studied. I came from quite an odd background in terms of like, there wasn't actually a graphic design before uni and there isn't any of that, and now I consider myself to probably be a graphic designer. So it's pretty odd. 'Ambition'. <i>[Writing]</i> .	<i>Expressing that he sees a relationship between uni and career</i> <i>Explaining that he has a label graphic designer that wasn't there before uni</i>	University as part of a career plan Evidence of awareness of professional practice Evidence of self awareness
63	I: The other thing that I'm interested in is how long you've had these thoughts. So is it possible for you to kind of label them with, it could either be, you could label it either by a date, or it could be since childhood, since the age of 7, the last five minutes, whatever. That would be quite interesting to know.		
64	R: Yeah definitely. <i>[Writing]</i> . I'll put .	<i>(Writes 'recent' next to travel)</i>	Travel for career being a recent understanding
65	I: So 'travelling' is a bit more recent.		
66	R: Yeah.	<i>(Writes 'childhood' next to want to be an inspiration)</i>	
67	I: So you've put here, I want to be an inspiration 'since childhood'. Is that something you've always felt?		
68	R: Yeah definitely. I've always, well probably like, I was never really afraid of spiders or anything silly like that. The only thing that I was really afraid of is that I'll be forgotten. And it's really weird, cause it's such a weird thing to be scared of. And I remember once, I was in [REDACTED] and my parents kind of walked off and I was following this guy who I thought was my dad and he turned round and I was like oh my god. And my brother was there as well and he couldn't see them anywhere. I think every child does when they get lost, like in Tesco's or something, they have this like complete fear that their parents have forgotten about them or left them. But I never thought that my parents would consciously leave me, I just thought they would forget. I genuinely thought that they would go home and forget they had a kid, and it was just really weird. Obviously now it sounds so infantile in its thinking.	<i>Explaining his fear of being forgotten</i> <i>Linking this fear back to very early childhood</i> <i>Drawing in references to his family</i>	Being the best Reputation Differentiating oneself through distinctive practice Fear of being left behind
69	I: How old were you, can you remember?		
70	R: Oh, well it was something that, probably from very early infancy, from when I started developing a sense of things from things around me, to when I was, I mean I remember even being when I was about 12 and still being absolutely scared of anything of just being forgotten. Especially in terms of, like your friends and stuff like that, you always think, you know, especially	<i>Explaining a deeply held belief</i> <i>Linking this thought to Future on the concept map.</i> <i>Expressing a desire to remembered (even</i>	Reputation Fear of being left behind Differentiating oneself through distinctive practice

	like if you have a friend who dies quite quickly or really unexpectedly, you always think like, oh I'm never gonna forget that person. But I was always the person who thought, oh I bet people will forget about me, kind of thing. It wasn't like a depressive thing and it wasn't meant for, I wasn't like a self pity thing, it was more of a thing of like, when you're like quite young and stuff you're scared that everything you do is kind of like a temporary act, and every person that you ever meet is someone who is, you fear that you've never really touched anyone and stuff like that. It's kind of cheesy but it is kind of like how I used to feel a lot of the time.	<i>after death?)</i> <i>Expressing a desire to 'touch' people.</i>	
71	I: But do you think, in a way if you're saying, you've still said it here that you don't want to be forgotten, and up there what did you put, 'to be memorable'. So you've put it up there as well. So it's something that's still with you in some way.		
72	R: Yeah it's a bit of a driver, yeah. And it's actually partly the reason is, when I went to college I did Fine Art, and from when I was young I always used to do drawings cause I felt that that was probably the best way of creating something that was more, I can't think of the word, but something that would last longer, than just a thing that someone said. It's kind of like why I look books as well, it's why I like printed media, it's because it's not something.	<i>Agreeing that being remembered is a driver for action</i> <i>Describing creative work as a way of being remembered, specially analogue/real work</i>	Creative work as a way of being remembered, specially analogue/real work
73	I: It's less ephemeral than digital media.		
74	R: Yeah definite. And I just think when it comes down to it, it does kind of come down to that in quite a lot of ways. The whole practice that I've kind of developed for myself. I mean of recent I haven't, you know, I've started to go screen based in graphic design, but I think that's just because it's kind of a potential pathway for me. I still like screen based, nothing is ever gonna change from that. But I started to realise that Fine Art is very much something that is now part of the moment, rather than part of like, a lot of installations, I mean you can create art that can last forever! But a lot of conceptual stuff, it's almost like you're doing it for the moment and you're doing it for that moment, that thing, and you're trying to give someone that feeling in that moment. But I ended up going, well I still enjoy painting and I still enjoy doing all this, I wanted to go into illustration after that, but.	<i>Explaining his practice and his relationship with ephemeral versus concrete art</i> <i>Describing longevity 'last forever' versus conceptual 'for that moment'</i> <i>Describing enjoyment in creative practice</i>	Vocational aspects of career, need to check against the characteristics of vocation Creative work as a way of being remembered, specially analogue/real work
75	I: So what about this thing about how long you felt things. So you've got the five year plan, so clearly, and you said you had a plan before.	<i>Trying to return to adding time to the concepts</i>	
76	R: Yeah.		
77	I: So what about planning, how long have you been consciously doing that?		
78	R: Yeah I think my plans are more, it's not so much that I'm really organised, at all, cause I'm not. I'm probably the least organised person of anyone I know. Out of all the things that I like, yeah, like I think it's more being a kind of, it's just been the kind of pathway that I've gone into. I think it's more the fact that my brother was not very education based, he was always wanting to	<i>Describing why he plans</i> <i>Drawing in references to his older brother's career</i>	Family member with interests in art as an influence Rivalry as a driver in career

	<p>break out of that, and it's precisely what he did, at 16 he got a job, and now he's doing the hard graft. And that's great cause he's doing so well at it. But at the same time I did want to test that water because I felt it was something different than he did. That's just something that you probably get from siblings, you want to do something different. You either do the same thing as them unconsciously or you do something that is conscious and you're trying to do something different! And me and my brother, we could never, ever, we're alright now, but we could never agree on anything when we were young. And I think that's actually part of the reason is that I started, when I was young I used to look up to him as a person just because he was always an awesome drawer and he could always do these really great caricatures, and I always used to look up to that when I was really young and think, yeah I really want to draw and stuff. So just really the whole interest in drawing really just came from that. And then I realised that that was a way of extending myself on to different platforms and stuff like that.</p>	<p><i>Directly comparing himself and his brother</i></p> <p><i>Citing his brother as an influence in his chosen career of art</i></p> <p><i>Admiring his brother's drawing skills</i></p>	
79	<p>I: You were gonna put something there, what were you gonna put, was it about your brother?</p>		
80	<p>R: Yeah, yeah I suppose.</p>		
81	<p>I: Cause the next thing I want to do with you is talk about people, but at the moment I'm just trying to get this idea of dates, how long you've had certain thoughts about your career. So for example, print based.</p>		
82	<p>R: Print based is fairly recent, sort of within a year. Is it that one or that one. Less than a year, is that right, or is it the other way?</p>	<p><i>Stating his interest in print is recent</i></p>	<p>Education has influenced career understanding</p>
83	<p>I: That's greater than a year.</p>		
84	<p>R: Right, brilliant!</p>		
85	<p>I: I had to think about that, now I'm not sure!</p>		
86	<p>R: And that is partly because of one of the projects I did recently, that kind of drove me to like, yeah, it drove me into print based. Definitely it fits what I want to do really well. I've always kind of liked print based, cause obviously it's nice, I think anything that's tactile is like, what's the word, sorry I'm not very articulate today.</p>	<p><i>Stating that his interest in print is due to the course</i></p> <p><i>Using action words like 'drove'</i></p> <p><i>tactile</i></p>	<p>Education has influenced career understanding</p>
87	<p>I: No, you're doing really well. It's fascinating. So you're saying it's not .</p>		
88	<p>R: Yeah I was speaking to somebody about this yesterday. I mean, even I find a lot of that is, it's screen under glass and everything is very encapsulated in this technology now. And I said that I don't understand digital painting, because for me it is that tactility and that, it's almost like a primal awareness, of when you're touching a pen to paper, is what makes painting and stuff something that I enjoy. Just because you get that feedback, you get that kind of, I can't think of the word.</p>	<p><i>Explaining that his relationship to making things is 'primal' tactile, touch, awareness</i></p>	<p>Vocational understanding based on physical personal qualities</p>
89	<p>I: Is it haptic?</p>		

90	R: Yeah that's the one, haptic feedback, that's what I was thinking of. And I was saying I don't understand how you can enjoy painting on tablet, cause even though you have a paint in your hand and you have it in front of your face, you don't get any of the haptic feedback that you would get from, say, that you would get from painting, where you can feel oils and you can feel like the density of it, when you're painting with it. I mean I obviously understand how it's easier to work as a media because you can work straight on to a computer, but I've never quite understood it. And I've had a tablet before, and I just find it quite limiting in terms of like, I almost find it quite enraging cause I feel like something should be happening, and since I'm not getting that feedback I'm not getting what I want out of. The reason I used to paint is because I used to like to get the feedback from painting, it was like a kind of escape.	<i>Explaining his feelings about painting and tactility</i> <i>Using emotive language 'enraging' 'limiting'</i> <i>Talking about painting as an escape</i>	Vocational understanding based on self awareness
91	I: What were you gonna do there?		
92	R: I know, I've left all these kind of odd lines that I've half thought of stuff.		
93	I: Half thoughts, they're brilliant! So let's work on what you've got. So what about this, how long have you had this idea that you know want balance, you want something steady?	<i>Pointing to balance and income coming out of the word career</i>	
94	R: I suppose, it's kind of been since, I would say about 15, 16. I think that's kind of when you get a kind of awareness of who you are as a person in terms of like, what things you dislike and what things you like, and what kind of things you would want to do as a career especially. I think that's when you begin to like gain an awareness of, you know, the kind of person you are. Even if it's someone telling you, it's almost what you get out of it. Okay, 'Migrate'.	<i>Describing when he felt that he understood himself but uses the second person address 'you' drawing me in? showing me that he understands this in a bigger way?</i>	Self awareness
95	I: So that's linked to the London thing isn't it.		
96	R: Yeah.		London as a career destination
97	I: Cause that's quite a distinctive thing that you've said there isn't it. 'Start in London, go somewhere else. Start in an agency, go freelance'.		
98	R: Yeah definitely.		
100	I: That's something you've thought about, but how long have you thought about it?		
101	R: That's probably been since second year of uni. I'll put an age, I'm 21 now, so I would've been 19 or 20. Yeah, I think that's partly because I've tried my hardest to read every article and read everything on the internet to find out what would give me the best chance. And it's almost like a calculated decision. I don't like to be cold and calculated, but I think with some things you've just got to go well, if I want to do this and if I want a future and to meet some of my ambitions and stuff like that, then you've got to start somewhere. I know you can start off by not having a rough plan of where you want to be with these things, and I think you can get there if you do it any other way, I'm not saying this is the only way you can do it. But I think for me, especially	<i>Explaining his strategy for his career approach</i> <i>Explaining that his approach is about being steady and about needing money</i> <i>Peace of mind</i> <i>Describing disappearing into an office</i>	Career strategy Stability as a career driver Creative work as a way of being remembered, specially analogue/real work Differentiating oneself through distinctive practice Fear of being left behind

	<p>cause I do need that kind of steady, I don't mind hitting the ground running, that's fine, but I do need the peace of mind that I would be making money that isn't fluctuating in any way, and isn't based on how much I'm like. Cause I think as well, part of it is the fact that I'm like, it's the fact that I do want to do well in this career, and I don't want to be one of those people that disappears and goes into some sort of dystopian, like office, a classic office like thing, where you go into a cubicle and sit there and design. That's what I think I want on my grave, cause I want to change things for myself, and I want, each time when I go to different places I want to do a project where that's almost like, yeah it's almost like a procession into the next job. So I did that project and that was something I was stupidly proud of, or something that I was really proud of, or a project that I did that I loved. And then I'll be known for that project in that agency, and then where can I go from here and where can I go to another agency and do another project that's just as exciting.</p>	<p><i>Describing pride in his work and this pride being an epitaph 'on my grave'</i></p> <p><i>Describing continuous movement in his career</i></p>	<p>Career as continuous movement</p>
102	<p>I: So this idea of doing one project, the one you want to do, how long have you thought that?</p>		
103	<p>R: That was probably, I won't lie, it was probably in the last ten minutes.</p>		
104	<p>I: That's interesting! So that came up as you were thinking?</p>		
105	<p>R: Yeah, doing one project that I want to do is almost like, a lot of the time I do think in a pattern that kind of resembles the way I used to work, in terms of, the reason why I didn't want to do Fine Art and painting any more is because to me it was an escape from just getting away and doing something and being creative. And graphic design is a good pathway for me to be creative and for me to have a job that I enjoy, without detracting from my career, well not detracting from myself as an artist or as a painter. Cause I think I was too hasty in my decision that doing art was a kind of a way forward, cause I didn't really consider the fact that to me art is something that I love to escape to. And to do it every day, to come in every day and do art that I don't particularly, I can't relate to, it was almost contradictory in terms, in terms of that's not what I wanted at all. I think that's what I realised in college, coming in and doing projects, I know it's not the same sort of thing, but you're coming in and doing projects and being told what to draw, it's different than choosing to, and that's kind of where the project I want to do came from. I can still draw and paint at home, and I still do, but it's something that I enjoy so much that it's almost like it's my thing.</p>	<p><i>Explaining (in a slightly confused way) about the difference between doing art for pleasure and doing art for work.</i></p> <p><i>Describing himself as an artists or painter comparing this to graphic design as a 'good pathway'</i></p> <p><i>Describing painting and drawing as 'his thing'</i></p>	<p>Distinguishing between aspects of creative practice as escape versus work</p>
106	<p>I: Okay. What's that one, that's interesting.</p>	<p><i>Pointing to be 'a family man'</i></p>	
107	<p>R: Yeah, that's mostly, me and my housemate joke about it all the time, cause we both consider ourselves to be proper cringey, like dads type guys. And yeah, I've been going out with my girlfriend since the very start of college, so it's about four and a half years now, and I'm not one of those people who are like, oh it's gonna last forever, but I am the kind of person who I can</p>	<p><i>Describing himself deprecatingly as a 'dad' type</i></p> <p><i>Explaining the length of time he has been with his partner</i></p>	<p>Stability as a career driver Being a breadwinner in the family as a driver</p>

	see that's going somewhere, and I don't want to jeopardise that by being like . I mean we've both been to uni and that's been pretty weird and difficult, but it's almost like, partly the reason why I created all this plan, it's not because I want to do it myself, but it's almost like I feel like I've got to be able to provide for her!	<i>Explaining that he feels the need to provide for her and that this has been part of his career planning</i>	
108	I: So have you thought about that since .		
109	R: Yeah well since, I think the first year you always question, cause we were coming to the end of college kind of thing, so I'm gonna say from, I was 18, so yeah, about end of college.	<i>Explaining that he has thought about being a dad type since he was 18</i>	Influence of beliefs held since school
110	I: So did meeting her have anything to do with you thinking this?		
111	R: Yeah, definitely. I mean I've always been the kind of person who would love to see a little version of me running around.	<i>Explaining that he has thought about being a dad type since he met his current partner</i>	Family life as a career driver Career drivers in general
112	I: You don't think that's anything to do with the being memorable bit do you?		
113	R: Yeah, it literally probably is, yeah literally! I've never really drawn these comparisons this way, it's quite weird. I know you said that people really enjoy it.	<i>Responding to my question about wanting kids and being memorable Stating that the process has enabled some comparisons to be drawn for him personally</i>	
114	I: Yeah, cause these things come to light, yeah. So you've talked about, the two people you've talked about, well you've talked about your parents, you've talked about your girlfriend, and you've talked about your brother. So can you put people on here now. Are there people that you've shared these ideas or thoughts with?		
115	R: Yeah sure. I'm just gonna put 'Brother' and 'Ambition' because he tries hard! And I've never heard my brother complain, and he works the most ridiculous shifts that I don't, the shifts he works, it's crazy. Cause he's a chef and he lives above the place, so whenever they need him they call him, kind of thing. And he's literally the go to guy and he works not only there but in two other restaurants as well. And he's told, on the same night, to drive from one restaurant to the other and do both mains for both restaurants, and they just stagger the times slightly. And it's like, okay you're asking just a little too much there, but he's never, ever complained, ever. And I think partly the reason I want to be ambitious is cause I want to do the same thing but with an education.	<i>Describing his admiration for this brother Describing his brothers work Describing himself as ambitious</i>	Work ethic and family
116	I: He's older isn't he?		
117	R: Yeah, not by much, it's about two years.		
118	I: Okay. So what about some of the things we just talked about, this aspect of wanting something steady, or your five year plan, have you shared those things with anybody?		
119	R: Yeah.		
120	I: Can you write down who you've shared them with.		
121	R: Yeah my parents are pretty aware of my	<i>Explains that he has</i>	Sharing of life plans and

	<p>five year plan. [Writing]. And [redacted] as well, [redacted] my girlfriend. And it's not so much that I've mentioned, oh I have a five year plan, it's more so that I've gone to them, this is what I want to do when I leave uni, and this is what I want to do after that. I don't think it's, cause I don't want to say to myself, right three years in an agency and then I'll leave, cause I might find in the third year of the agency I will love what I'm doing and I won't want to leave. And I think it's just something where it's a way of saying, I'd like to do this and I'd like to do that, in the next five years I'd love to see myself doing those things but if things change I'm not afraid to kind of just be like, right. If the first agency I go to is the most brilliant place I've ever been I'm not gonna be like, well I have a five year plan, do you know what I mean? It's quite loose in its definition. Right now it seems that the most important thing is to get the five year plan done, but when it actually comes to it things completely change. I might do one year in an agency and four years freelance. I think it's completely subjective, and I think a lot of this stuff is really.</p>	<p><i>shared his career planning but not necessarily as a career plan</i></p> <p><i>Explaining that his career is flexible</i></p>	<p>career plans</p> <p>Evidence that career plans are a moveable feast</p>
122	<p>I: Of course it is, and this is about you, isn't it? So what about other career things, do you talk to anybody else about your career and your ambitions?</p>		
123	<p>R: Yeah. I talk to a lot, my sort of peers. We all talk about where we want to be, and I was talking to [redacted] last night, just about where I want to be in terms of like careers and stuff like that.</p>	<p><i>Explaining that he shares his career and ambitions with his peers</i></p>	
124	<p>I: Who's [redacted]?</p>		
125	<p>R: [redacted].</p>		
126	<p>I: Is [redacted] the person that you share a house with?</p>		
127	<p>R: Yeah. Yeah, cause we just think it's hilarious, we're using the whole fatherhood thing as a catalyst for just being able to use really cringey adjectives and stuff like that! And be that cringey dad, we do enjoy that, we've got that kind of vision thing. We literally said if we're both working in London and we both have kids we have to take them to the same restaurant or something and both dress our kids up as how we dress in uni, just cause we think it would be funny! Cause we did this the other day, we went to a party and it was Halloween, and we didn't have anything to wear so we thought why don't we just dress up as each other, cause we're completely, he wears sort of baggy clothes, whereas I wear things like keys, I don't know.</p>	<p><i>Expressing moments of shared fun with friend</i></p> <p><i>Describing plans regarding having children</i></p> <p><i>Describing swapping clothes</i></p>	<p>Sharing of life plans and career plans</p>
128	<p>I: Did people realise that's what you'd done, dressed as each other?</p>		
129	<p>R: Yeah, instantly. Everyone was just like, yeah, literally. I mean he emphasised mine a bit just by wearing a whole bunch of keys. But he has a distinctive moustache so I drew that on as well!</p>	<p><i>Expressing moments of shared fun with [redacted]</i></p>	
130	<p>I: So what about things like, you spoke about this idea of being memorable, wanting to be an inspiration. Have you shared that with anybody?</p>		

131	R: Yeah. I was with a PAL leader last year, I was trying to be, cause personally I looked up to my PAL leaders, and I think it's something you just do naturally. And then you realise that they may be a year ahead of you in education but they're actually the same age. It's weird that you create a hierarchy in your head like, the third years are the third years.	<i>Explaining that he was part of a mentoring scheme called PAL</i> <i>Explaining that experience and age are not the same thing</i>	Evidence of previous mentoring
132	I: It's like school.		
133	R: Yeah. And there's people coming in who are way older than me from the first year but I still kind of like, yeah you still want them to look up to you as a third year. Yeah one of the things probably, one of my main ambitions is that I don't want to be that guy in that agency that didn't really amount to anything, that churns out good work and good quality work but isn't known for it. And that's not to say that I won't be, I'm not trying to be selfish in the fact that I want to get known for my work, I just think that there's a lot of influential people, and personally I'm quite sentimental in the fact that I find people talking very interesting.	<i>Referring again to being memorable and of wanting to 'be known'</i> <i>Describing some personal motivations/interests in PAL</i>	Evidence of previous mentoring Differentiating oneself through distinctive practice Fear of being left behind
134	I: So how could you encapsulate that there?		
135	R: Yeah I'm just thinking.		
136	I: I don't want to be that guy, you said, and it's recorded anyway! But that's really interesting.		
137	R: We went up to London recently and we had speakers and everyone came over and said, I didn't get anything from that. And it's weird cause I literally find, whenever anyone says anything to me, I instantly find what they're saying to me, if they're coming from a really, if they've done a really good project, or at least if I can look them up afterwards and see what they've done. For some reason I can really relate to everything that people say. In terms of when I look at my ambitions and stuff like that I tend to base them around, I want to be that guy, or that guy, or not in being but in spirit, I want to be that guy that's up there and speaking to people, and trying to give people an insight, and actually trying to help people. <i>[Writing]</i> . There's a guy I follow, and everyone last night, and all of this stuff is based around kind of stuff I've said in the last couple of days, cause I have actually had quite a lot thinking in the last couple of days and stuff. But one of the guys that I follow online, on Tumblr, he's a really, really amazing illustrator and he gets all these questions all the time, and he does try and find the question that encapsulates what everyone else is trying to say and he will answer it, but he'll write so much about it. He's so honest and it's kind of like, that transparency is so commendable, cause a lot of people would be like, oh yeah I did really well at art college, or not even saying anything. He was literally like, when I was at art college people were drawing the most amazing stuff and I could barely draw an egg, and stuff like that. He was like, I learned everything from art college, and it's funny cause those people have now got out and they haven't done anything with it, whereas it's partly due to the fact that it was	<i>Explaining that he gets as lot from listening to more experienced people</i> <i>Wanting to be other people</i> <i>Explaining that he actively seeks mentoring 'theres a guy I follow on Tumblr'</i> <i>Explaining that the guy on Tumbler was positive about art college</i> <i>Explaining that he passed this on to his peers 'I was telling everyone yesterday'</i>	Influenced by professionals Finding an ethos (mindset to follow) Actively seeking mentoring Linking HE and career and creativity

	something new to me that I've carried that on and kept it going as a career. And this guy was essentially saying that he wasn't enjoying art college and he said, oh well you feel like an artist in a box, well good cause there's a lot of stuff you can do with a box. And I like that. And I was telling everyone yesterday, yeah but you're not really relating to it here.		
138	I: Well yeah, cause actually the message is about you can find, well actually constraints is creative, I really think that, I have to say I really agree with that. But people can quite often not see it as creative.		
139	R: Yeah definitely. It's almost like, I think it was Picasso who said, I don't know, he said it took me my whole life to learn how to paint like a child. And it's kind of like, I mean a lot of artists and stuff, I think it was actually him, at 12 he could paint like photo realistic, and it's kind of incredible that it took him that long to come up with a series of boundaries and constraints that catalysed him drawing in the same way that he pictures a child drawing. I think that's a difficult thing to do.	<i>Describing his admiration for a quote by Picasso and using it say something about boundaries</i>	Influenced by professionals
140	I: So I want you to think a bit more about the future stuff now. So if I said to you, on balance, how do you feel about the future?		
141	R: Positive.		
142	I: You feel positive about the future?		
143	R: Yeah, I mean I don't think that, I think people worry too much about it. I think in the end if you want to do something, if I want to be that influential character, it's not gonna be what you do now but it is kind of thing. It's like, I think people worry too much about how they're perceived and how they're seen, and really all it comes down to is, if you want to have a successful future I think that is possible for anyone.	<i>Expressing his view that future success is in the hands of the individual</i>	Differentiating oneself through distinctive practice Having an ethos (mindset to follow)
144	I: If I said to you draw two circles, what would be in the good future and what would be in a bad future, if you can just try and envisage that for a moment.		
145	R: Do you want me to actually draw it?	<i>Seeking clarity</i>	
146	I: Yeah just do two circles.		
147	R: <i>[Writing]</i> . Bad would be <i>[Writing]</i> . And I'll just put this, agency, and same again . <i>[Writing]</i> . Good. <i>[Writing]</i> . I can think of quite a lot of things for good. But bad I would say, I'd say a bad future would probably just be disappointing <i>[Writing]</i> . Disappointing my parents as well. Because they've given up a lot to try and put me and my brother through education, or just to give my brother the best chance that he possibly could have had. And when he decided that he didn't want to do education they decided to do everything they could to try and help him with his career. So when he first started doing pot washing they made sure that he always had, just small stuff, but they always made sure he had like nice soaps at home because a lot of the chemicals he was using, you know, in a kitchen when you're using them 24/7 they do destroy your hands. But then when he got his first chéfing job they bought him like a whole set of knives, and that's so nice,	<i>Expressing the worry that he might disappoint his parents.</i> <i>Describing that his parents have made sacrifices for him and his brother</i> <i>Describing his parents as caring</i> <i>Describing that his brother has let down his parents and they</i>	Family member with interests in art as an influence Career driver – family sacrifice Career driver - Pressure to perform Sharing very personal information

	<p>cause they almost doing that, they're just trying to give him the best chance. And it's only small things, but it's stuff that I appreciate. They've done the same sort of thing for me as well. And my brother, he's a bit of a mess at the moment, just in terms of his social life, it's just a bit of a mess. And the thing is he works so hard that he lives for the weekend now, and then it's kind of started to become something else, and it's destroying my parents a bit cause [REDACTED] and it's kind of like, come on mate, you can pull yourself out of this, you don't have to live for those characters, those kind of people. But he's like, I don't know, it's really weird cause he's still influential to me but he's, at the same time, partly the stuff I'm doing now is because I want to do the stuff that he didn't do. It's almost like, I felt like my parents were quite disappointed that he didn't go to university or didn't try. Cause the first day of college he got given an assignment and he was a bit like, oh okay, I don't really fancy college kind of thing, like on the first day. So he started walking out and the tutor stupidly, I think if someone is gonna walk out then you just let them, but the tutor tried to hold him back and say, what are you doing. And the tutor was like, oh you haven't done your assignment, I think you should do your assignment. And if my tutor said that to me now, I would be like, yeah completely. But since it was his first day and he can't really relate to people that well, he was just like, no I don't think I did, screwed up this piece of paper, walked out and didn't go anywhere near a college ever again. And it's a shame, cause he was awesome at drawing, he could do so many different things. So good career.</p>	<p><i>are worried 'destroying'</i></p> <p><i>Describing his responsibilities towards his parents</i></p> <p><i>Describing his brother walking out of college</i></p> <p><i>Describing his own disappointment in his brother's behavior 'it's a shame'</i></p>	
148	I: So good future, not just career.		
149	R: Yeah, yeah, good future. <i>[Writing]</i> . I'm just gonna put this here. <i>[Writing]</i> . I'm not interested in making lots of money, it's nice to think about but it's not something I'm particularly like, I'm never gonna be like, oh I really want to earn this much and I really want to have that place. I think a good quality of life is just as good, it's a pretty standard thought.	<p><i>Explaining that good quality of life is more important than money</i></p> <p><i>Expressing his belief that this is a 'standard' thought</i></p>	Stability and quality of life
150	I: No, not necessarily. Some people would put money as being quite an important driver actually.		
151	R: I think if I could provide and be happy in an agency, then that would be all I would need, and I think I'd be content with that. To be honest, if I could be a family man, I could provide and do any of that stuff, I think ultimately that would overall becoming an influential character. Cause I think if you want to become that character too bad it can kind of consume you and I'd hate, one thing I'd probably hate, is to jeopardise being the family guy. <i>[Writing]</i> .	<p><i>Describing providing again</i></p> <p><i>Comparing being influential against being family man</i></p>	Stability and quality of life Family life as a career driver
152	I: So is that to do with not wanting to be alone or something do you think?		
153	R: Possibly, yeah. Yeah. I think it's almost like, if I'm not that then I want to be that. And if I can be both then that's brilliant, but if things don't work out then I'd rather be a family man than be the influential character. Yeah I think it does	<p><i>Telling me that success in both career and life is important but he'd be happy</i></p>	Family life as a career driver

	slightly have something to do with that. And also just because, it's not necessarily right for everyone to be that guy, but I think it is right for everyone to at least try to be a family guy.	<i>with one?</i> <i>Expressing his belief that 'everyone should try to be a family guy'</i>	
154	I: So that good future, so presumably some of these are your good future, aren't they anyway. So you might just want to link them up rather than write them again.		
155	R: Yeah, I'm just gonna write here as well. I mean like temporary travel. I don't want to go, I like the idea, the notion, of going to Australia for a few years and doing an agency thing there, but I've never been a big traveller, and if I was going to travel for my career I would want it to be, oh you're going to New York to do this for a couple of months, six months at the most. I don't want it to be like, you're going to New York and you're probably gonna stay there for a long time. Cause even if I felt that would benefit me in my career, I've never seen myself as one of those people, my family never travelled, my mum hates everything like that, she doesn't hate it but she's not a big fan of trains or planes or anything that isn't controlled by her! So we always went to Centreparks and we always stayed in caravans, but it was awesome, I always enjoyed it, so. So a good career, or a good future.	<i>Explaining his attitude to travel</i> <i>Drawing comparisons with his mother's attitude to travel</i> <i>Describing childhood holidays but in the context of 'not travel'</i>	Ambiguous about travel for career
156	I: Well that presumably is part of it, or is it?		
157	R: Yeah definitely.	<i>Linking travel to career and to future</i>	
158	I: See that's what I mean, there's a lot of stuff here that you can just link up.		
159	R: Yeah definitely.		
160	I: So I wonder if you think that, do you know what I mean, there are some things.		
161	R: Yeah there's definitely some stuff. If I put that [Writing]. And this goes in here. [Writing]. Right, yeah, I suppose most of it is the good perception of my future.	<i>(Linked good future to 'steady' under career)</i>	
162	I: So what about then the people or the things that will help you not have this future, but have this future. So have we talked about that do you think, in terms of all the things we've talked about. So there's specific things you can do or specific people who can help you.	<i>(Pointing to bad future and then to good future)</i>	
163	R: To avoid these.		
164	I: Yeah to avoid the bad future and to get to the good future.	<i>(Pointing to bad future)</i>	
165	R: Yeah. And I'm actually gonna use the word mentors. Like, I think the reason that I value people's opinions so much is partly because people will give you their opinion if they think they know better. And I think I'll happily stand up for something that I didn't think was right, but I think a lot of the time I think that people are only trying to help you. And people don't try and, people aren't trying to tell you stuff because they're trying to tell you that you're wrong, they're telling you stuff because they're trying to help you out and maybe help you see a different linearity that you should follow. And I think tutors are always trying to do that and it's part of the	<i>Explaining his view that mentors are important and can help you see the world differently 'see a different linearity'</i> <i>Expressing his view that tutors are trying to help</i>	Actively seeking mentoring Mentoring brings a different view (can help you see the world differently 'see a different linearity') Draws a link between tutors and mentors

	reason I like tutors so much, and it's the reason I try and get on with them as well as I can, cause I think if they can be straight with you then that's as good as you're gonna get. And I think mentoring is definitely.		
166	I: So do you put mentors as tutors, or mentors and tutors, or a bit of both?		
167	R: I think mentors is anyone who kind of wants to help you. So even if you go to a talk, I always see the speaker as a kind of mentor cause they're trying to give you an insight. So I think this encapsulates kind of tutors and teachers from school. I had a great teacher at school. Her name was Miss [REDACTED]	<i>Explaining that sees tutors and teachers as mentors</i> <i>Introducing important teacher</i>	Draws a link between school teachers and mentors
168	I: So does she feature in any of this?		
169	R: Yes. Essentially, I broke my hand at the end of school, and she stayed every night for something like, until the end of my GCSEs and I was halfway through them, to help me catch up with my art.	<i>Describing why he respects his teacher</i>	Mentor as going the extra mile or as the extra mile
170	I: That's amazing.		
171	R: And that was literally like, yeah she helped me out with screen printing, she set stuff up for me, she actually like, she set up still life drawings for me, and I had my hand in a cast all this time. And we had tutors who were almost not doing this, but my DT teacher expected me to use metals with a cast and it's kind of like, that's bending copper into a plate, and I'm not gonna be able to do that with a hammer, seeing as how I could barely do it before, it's like that would just destroy my hand, that would literally destroy it! So I was literally like, I can't do it, and he said, well you can do it with your left hand, and I was like, no I can't do it at all, it's just impossible. And he kind of .	<i>Describing how his teacher helped him and contrasting this experience with a teacher who didn't help him</i>	Mentor as willing to help
172	<i>[MOBILE PHONE GOING OFF]</i>		
173	Yeah he was quite a good example of a bad tutor. So I would say, yeah <i>[Writing]</i> . So yeah anyone isn't willing to help you progress would be somebody, I mean I think that's pretty obvious, but. <i>[Writing]</i> .	<i>Expressing a view that someone not being willing to help someone else would be 'bad' in his opinion</i>	
174	I: So I think your teacher should appear in here somewhere.		
175	R: Yeah and she's retired now. She was one of those teachers that everyone hated. And I really liked her cause she was straight with you and she told you when your stuff wasn't good. And I think when you think back to school, everyone takes things a bit too badly, so when she used to say, no this is terrible, start again, people used to say, I hate her, she's so strict. But now when I came into uni, I was so glad that she set me up with those trains of thought where I could happily take someone's advice and say, you're right I'm doing this completely wrong and I should start again, and not be all defensive, cause in the end they are mentors and I do like to take what they say very seriously cause they're only trying to help you.	<i>Expressing a view that seems counter to a popular view</i> <i>Expressing his admiration for 'straight' talking</i> <i>Expressing his view that he would listen to a mentor</i>	Draws a link between tutors and mentors Mentors should be taken seriously Mentors are trying to help
176	I: So put her on somewhere then.		
177	R: I'll put her here.	<i>(writes her name</i>	

		<i>above 'ambition')</i>	
178	I: Or even put her somewhere on her own, you know.		
179	R: Yeah. <i>[Writing]</i> . I suppose as well, she's the one who first got me, I was always a fan of art but I was never really considering it as a career, and I think her pushing it, I was thinking, why is she doing this unless she thought I could take it on into a career almost. And that was literally, she was almost the sole reason I went to do art at college, was just because I couldn't think why someone would try so hard to help you, if they didn't feel that you could go somewhere with it.	<i>Describing the influence that his teacher had on him</i> <i>'sole reason' he went to art college</i>	Influence of teacher on career choice
180	I: That you were worth it.		
181	R: Yeah exactly. And I think the fact that she, she never like batted an eyelid at the fact that she was staying an hour and a half every night, and it wasn't every night of every week, it was every night that I had art, and it was always the evening period, so it was the Monday and Wednesday, so every Monday and every Wednesday, she would essentially look at my assessment and say, right what would you have missed from when you were away, and I was like, I don't know. So she was like, well I can do the stuff, cause a lot of the stuff was when we were doing workshops, so if do all that stuff and help you set up all that stuff, but you do the work yourself, I'll be happy to stay every night. And I thought yeah that's brilliant. I went to see her in the first year of college, I just went back to my old school, and she was saying, yeah you seem to be doing really well. And it was brilliant. I think every mentor is subjective to the way you're standing, and I think at school you need a mentor and at uni you need a mentor, and even when you go into industry, you still need someone, even if it's just an art director, you still need someone who's gonna say, or at least is gonna be an approachable enough person that you could feel that you could go, I'm not getting anywhere with this, where am I going wrong here. I think that's important, being approachable enough so that you can go and speak to them about your work, but also the kind of person who will give it to you straight kind of thing. One thing ██████ said again is that he was struggling to get something done with work and he said, I think I'm gonna have to go and see ██████, cause I don't really need her advice, I just need her to turn round and tell me to pull my finger out and start doing stuff! And I was just like, yeah, cause I think he does need that a lot of the time, cause otherwise he'll procrastinate and say, how will I get this done.	<i>Describing how his teacher helped him</i> <i>Very detailed</i> <i>Describing that he showed loyalty by returning to see her</i> <i>Expressing the view that everyone needs mentors at different times of the life</i> <i>Describing this process as one that he shares with his friend</i>	Mentors are trying to help Mentors are needed at different times in your life Mentor should be approachable Mentor should be honest Expectations from mentor behaviours
182	I: So mentoring. The next thing I was gonna ask was that, where does mentoring feature in all of this.		
183	R: Well pretty much all of it!		
184	I: But you've kind of said it already, you've summed it up already.		
185	R: Yeah I'd definitely say that, in terms of ambition, like to be a memorable and recognised person, really I just want to be a mentor, or I want to be perceived as someone who has something to say, that people actually respect. I would hate	<i>Expressing his desire to be a mentor himself</i> <i>Expressing his desire to be memorable and</i>	Wanting to be a mentor in the future Mentor as respected figure with something to

	to be one of those people.	<i>respected</i>	say
186	I: So to be a mentor is part of your good future, in a way.		
187	R: Yeah definitely. I enjoy talking to people in the sense that I will walk through all three years in college and I will tell people that have got something, like an illustration in my head, that I can help them out with or something like that. And people find it really odd, and I just think, yeah I know it's odd for some random guy to approach you and talk about your work, but at the same time it is like, if that actually helps them well I don't care how they see me. If I can help them out and they can come up to me on another day and say, cheers for that, and do you know anyone else who has work like that. Then that would be cool for me.	<i>Describing how he interacts with other students</i> <i>Expressing his desire to help people</i>	Wanting to be a mentor in the future Visualising himself as a mentor
188	I: Have you ever thought about being a teacher?		
189	R: I have, yeah!	<i>Agreeing that he thought about teaching</i>	
190	I: You have?		
191	R: Yeah definitely.		Career as a teacher
192	I: That's interesting. Cause a lot of the things you're saying, cause you value feedback, but you also value giving feedback. That just struck me just now. But that hasn't appeared in here anywhere at all.		
193	R: Yeah I suppose I haven't really thought about it. I've been so obsessed with getting into industry and getting that kind of work going that I never really considered it. I think it's something that I actually, when I was at school it was something that I actually wanted to do, probably the thing I wanted to do was be a teacher. Especially since when Miss [REDACTED] came along, that's where she comes in really.	<i>Explain why he has forgotten that he wanted to be a teacher when he was younger</i>	Influence of teacher as mentor role model
194	I: So she was a role model then?		
195	R: Yeah, a really good role model. And I think, yeah.	<i>Agreeing that his teacher was a role model for teaching</i>	
196	I: Okay, take a couple of minutes break and then I just want to finish up by asking you a couple of questions about mentoring, that hopefully you're going to get. And then just some really specific things about mentoring and what you think about mentoring. Although, actually, you've talked about it quite a lot. But other people, they haven't necessarily done that, so that's really interesting.		
197	R: Yeah that's fine, brilliant.		
198	I: Do you want a drink or anything?		
199	R: No I'm fine, I'll finish this. It's odd cause when I sat down and thought of these three things I never thought this would be the outcome. That's not because I don't know what this is, I know why each one of these things comes into play, but it's really odd putting it down.	<i>Expressing his surprise that he has completed the concept map in the way he has.</i>	Concept mapping process
200	I: Well it's interesting cause you're rationalising it into a single image almost.		

201	R: Yeah, and I think as well you always try and portray, like I was walking here and thought if I get asked about my future and my career I'll say this or this, and when I actually got here I thought I'll just be honest and say the stuff, like even if it's really stupid. I'm sitting here and literally looking at and thinking why did I write that.	<i>Describing his attitude before he came in to work on the map and then his approach afterwards.</i>	Concept mapping process
202	I: But you explained what you meant. That's why we're recording it because it's the two things together that are very interesting, I think. And I think one without the other would be really different. And somehow I think the sum of the parts, the whole will be greater than the sum of the parts, I think that's what I'm trying to say. So let's just do, the last part as I said is literally just about the mentoring. So they're just questions, but that doesn't stop you putting something down there if you suddenly have a light bulb moment.		
203	R: Yeah, yeah.		
204	I: So the mentoring that you're going to do in the third year, do you know when it's going to start?		
205	R: Not currently. I think it's gonna be sometime soon because we've been asked to do a brief, that was like why. And that was the brief, you had to produce something that was going to attract your mentor to your work and say why you want to do it.	<i>Explaining the mentoring process to me</i>	Pitching for a mentor
206	I: So is that being shared with mentors?		
207	R: I think so. I think it is being, yeah. I think, I'd like to say the mentor will pick the poster that he think is more and more for him, but at the same time it's like this stuff does require quite a lot of forward planning. So I wouldn't be surprised if it was just a way of getting us to do something in a week, and just, we're doing other work as well but I wouldn't be surprised if it was just a way of getting us to show why we would want to do it. I think it's meant to make you contemplate what you'd like to get out of it to actually draw a mentor.	<i>Explaining the how he believes the mentors will choose protégés</i>	Assuming the mentor is male! Some preparation for mentoring designed by course staff
208	I: That's interesting. So do you know when it ends, your mentoring?		
209	R: I'm not really sure either. I have a feeling it runs, I have a feeling it starts just after Xmas and it runs right the way up to, I think it's, we see them three times a year, or maybe three times in the academic year. I think the first time is a meeting, and second time is here's my portfolio so far, and the third time it's like, what feedback can you give me for industry.	<i>Explaining the mentoring process as far as he understands it</i>	No formal expectations from mentoring Expectations of mentoring re portfolio
210	I: Are you looking forward to it?		
211	R: Yeah.		
212	I: I'd be amazed if you said no, after what you've been saying!		
213	R: Yeah I really want to know who I get. I mean I wouldn't mind if it was anyone, I wouldn't mind if it was anyone, but I like bouncing off people and I like chatting to them about stuff and I think it does come into play.	<i>Expressing that he is looking forward to being mentored but wondering who it will be</i>	Positive view of planned mentoring
214	I: So have you been mentored before, I know you've talked about your art teacher, but		

	in terms of career mentoring have you been career mentored before?		
215	R: Yes, once. But I can't really remember much about it. It was when I went to school, I went straight into a dyslexic department. And I spent the first part of my sort of second year of school in this dyslexic department, with the tutors, and I was very much aware of the fact that I was dyslexic cause they used to teach methods that they knew wouldn't confuse you. So the way they even used to spell, they used to spell the word and spell it twice. And they were all sort of practitioners in that, they all knew what kind of things we'd struggle on. I think when it was just coming to the end of the secondary and going into senior, I think my parents did what they did with my brother and went to the headmaster and said, we think we should just put him into mainstream. Cause, it's not that they didn't think I needed it but I think they felt that I would get a more beneficial education from mainstream. Even if I would struggle a bit I think they thought it was probably worth it.	<p><i>Describing that he was mentored as a dyslexic child</i></p> <p><i>Describing how his parents intervened in how he was taught</i></p> <p><i>Explaining that his brother was treated the same</i></p>	Previous mentoring – learning support
216	I: Is your brother dyslexic as well, are you dyslexic, sorry?		
217	R: Well this is the thing, I went through all this schooling and stuff like that, and I came here and I did a dyslexic test and they sent me to the second tier test, you know, and they said that it came out and it was quite borderline, it was quite far this side of the borderline, so he wasn't really gonna say that I was. Which is really odd, but he did say that the two things that would definitely have drawn me into the bracket were reading time and writing time. And I was like, okay, that makes sense, cause when I was young I was a really slow, I'm still a really slow writer now. And I was a really slow reader as well, I got a bit faster! But yeah, and I think at the end of secondary school, before I went to mainstream, I think I had a mentor and I wanted to talk about what I wanted to as a career. I had no idea, I think I did know I wanted to do art cause it was something, I understood that doing art wasn't easy, I think a lot of people choose it as a pathway because they feel if they can draw why not, kind of thing. I definitely knew it wasn't easy but at the same time I did think, yeah I would quite like to do that. But it wasn't half as, it wasn't like mentoring now, it was almost like this person would come in but they didn't really care, and they would say, well what would you like to do, why don't you try and do that, or do this in your GCSEs. But it wasn't really structured, as something that related to me.	<p><i>Explain about being borderline dyslexic</i></p> <p><i>Explaining that this made sense</i></p> <p><i>Describing school situation and having a career mentor who 'didn't care'</i></p> <p><i>Expressing to me his view that people think art is the easy option but that he doesn't</i></p>	<p>Impact of learning difficulty on HE</p> <p>Poor experience of career mentoring at school (but they didn't really care, and they would say, well what would you like to do, why don't you try and do that, or do this in your GCSEs. But it wasn't really structured, as something that related to me.)</p>
218	I: And what did you think of them, can you remember?		
219	R: I mean I suppose, I remember they used to have a Careers Services in the school, and I remember thinking they were really useless. I remember asking about careers that derived from wanting to draw, and I remember the feedback that they gave me was this really odd, clinical, oh you could you auto cad drawings and stuff, and I thought oh cool is that the only thing you can do. I mean when I was young part of me wanted to be	<p><i>Expressing the view that careers service was 'useless'</i></p> <p><i>Describing how the careers teaching suggested auto cad in response to wanting to draw</i></p> <p><i>Expressing positive</i></p>	Poor experience of career mentoring at school (they were really useless. I remember asking about careers that derived from wanting to draw, and I remember the feedback that they gave me was this really odd, clinical, oh you

	an architect, cause my parents would say, oh you could be an architect, you know how your parents always give you these amazing opportunities, even if they, my parents probably thought nah you could never be an architect, but they would say, oh you could be an architect! Put some drawings on the freezer, but!	<i>view of parents' influence 'amazing opportunities' but being a bit cynical 'probably thought you could never be an architect'</i>	could you auto cad drawings) Positive feedback about creative work from parents
220	I: You might not be able to remember this then either, but what did you think they thought of you?		
221	R: Who, the mentors at school?		
222	I: The mentors at the time. Is that just too long ago?		
223	R: Well, they probably looked at me and thought, well he's a weird little kid. When I was young I was seriously weird! I'm not gonna beat around the bush, I was a very weird kid! I was one of the few of my mates who was extremely weird, and luckily I kind of came out of that phase. I used to never be one of those kids who was like, playing with mates or something. I was the kid who was wearing sandals and socks and wellies and going fishing in the pond. And they were like, who's that kid sitting by himself, fishing. I always had my hand in dirt and stuff like that.	<i>Describing himself as being weird Contrasting himself to his peers, negatively but with some pride Describing being a loner?</i>	Perception of external views Believes he was an outsider Differentiating oneself from childhood
224	I: And do you remember, were you expecting anything of them, what were you looking for from them, or was it because the school had laid it on?		
225	R: I think you go in with the expectation that you won't come out with anything, I think. Especially at school because I think no one expects you to have a real, strong direction. And if you do then they'll obviously kind of kindle the fact. But at the same time, when you go in, well I don't really know what I'm doing and I've got a year or two till my GCSEs, why does it matter kind of thing. I think actually I had a couple of good conversations with my headmaster, just about where I wanted to be as a career and stuff, which was quite odd. Cause I think there was this informal thing where my brother got into mainstream and it wasn't very usual for people to do that, but my parents pushed it, she tries to push stuff! And she felt that we could both do it, and I think that was quite an informal thing, my brother went to mainstream and I definitely wouldn't, which was really odd. And now I look back on it I'm sure this wasn't a legal, do you know what I mean, this is like a bit dodgy. But then when it was time for me to kind of go into it, my mum went back to him and said, you know what I'm here for, you might as well! And my brother, I was two years behind, and my brother was just finishing his GCSEs and he'd done quite well, he done really considerably well. So I think that was almost like, well I trusted you last time and I'll trust you again. I think it paid off, a lot.	<i>Describing his low expectations of careers advice Describing the influence of the head teacher on him Describing the influence of his mother on the head teacher Describing his mother as 'pushing'</i>	Low expectations from mentoring at school Role of other informal mentors – head teacher Forceful parents with high expectations
226	I: So have you mentored anybody? You said something about PAL.		
227	R: Yeah I did PAL last year, and it's something I did really enjoy.	<i>Expressing his enjoyment of being a mentor</i>	Positive experience of giving mentoring

228	I: So was there anyone in particular you were mentoring? I think as mentoring quite often as a one to one thing, in the context we're talking about here it's a one to one thing. So was anybody one to one, or is PAL when you have specific little groups?		
229	R: Yeah we used to kind of, we never wanted to be those PAL leaders who are like, we're gonna have a structured session where we teach you about this, cause people don't want to hear that from a second year. People want to hear that from a tutor. So we were the kind of people who would talk to you about anything you want to know, talk to you about projects, about what we did on the projects, but we don't want to be the kind of people who were preaching to you about how you should be, when we weren't like that when we were first years! So we try to help people, and we did have sessions where we know you have a deadline, we'll walk around, if you need us, just pull us over. So I have done one to one sessions, I have given mentoring, one on one to that person, but as part of a group though.	<i>Differentiating himself from the crowd.</i> <i>Describing himself as not preaching but as helpful</i> <i>Describing how he offered to walk round and help with work</i>	Mentor as helpful Differentiating himself from other mentors (we don't want to be the kind of people who were preaching to you about how you should be)
230	I: So what do you think of the people that you mentored?		
231	R: I've always, always loved speaking to people, and I think, I've always loved like trying to give advice. The one thing that I really hate is that I really don't want to come across as if I know more, but at the same time if I do feel that I can help you then I will say it.	<i>Expressing his love of talking to people and of giving advice</i>	Mentor as helpful
232	I: So what do you think they thought of you?		
233	R: I don't know. This is something I always worry about, about perceptions. I always worry about, do people see me as that guy, that weirdo that kind of chats to people, or do people see me as someone who's quite helpful. I don't actually know how people see me. I'd like to say that they see me as someone that's just trying to help them out, from a very non, I'm not trying to be disciplinary or anything like that. I'm literally just trying to say, mate that would help you, I think that illustrator would really help you, or have you tried doing this.	<i>Expressing a worry that people will see him in a particular way.</i> <i>Expressing desire to help</i>	Identifies mentoring as being helpful Differentiating himself (weirdo)
234	I: What do you think they were looking for from that mentoring or that PAL experience?		
235	R: I think they didn't really know what to expect. I think no one does when you first hear the word PAL, you're like okay. But I think the more we got into the year, I think our year especially, what we took on from the year that we got taught is the fact that we didn't like having to sit down and sit in front of a whiteboard while they talked to us about what they want from your essays. We have enough of that already. So actually we ended up breaking quite a lot of boundaries in terms of like, we actually, I'm happy going into the second year now and almost know everyone, I'm happy going up to most of the people that were in my PAL group last year, and going, hi mate how's it going. And I think that's probably one of the most important things about PAL, is that it does break the boundaries between first and second year. And third and second year,	<i>Explaining the PAL process and the PAL experience</i> <i>Describing 'breaking boundaries'</i> <i>Describing PAL as networking and describing the benefits</i>	Mentoring as breaking down boundaries Positive experience of giving mentoring Longevity of mentoring, expected to last

	<p>cause you know your PAL leaders from third year. And actually one of the students who's done really well, who's graduated now, he wasn't my PAL leader but he was a friend of my PAL leader. I met him through my PAL leader, just chatting to him, and now we chat to each other on Facebook and stuff, cause he's done so well. He was like, oh I'd really like for you to do as well, we can go out for lunch, and I know an agent, if you ring her when you graduate she'll help you in the same way she helped me out. I think it's nice for that, it's really nice that he does see me as someone who, he wants to help out. And I think that is mentoring in itself. If I was to graduate and still be in touch with someone from the second year or the third year, and still be like, still feel confident in speaking to them and stuff like that.</p>		
236	<p>I: So you got something out of the experience, what did you get personally out of the experience?</p>		
237	<p>R: Yeah I think I got more out of it than they probably do! I genuinely, I really enjoy, I would be happy sitting down and chatting to people about anything. So a lot of the time while I was speaking to second years, it's about the work but I'm just, if I think they've done really well I will stop and tell them. What was the question again?</p>	<p><i>Expressing the view that he got as much if not more out being a mentor than being mentored</i></p>	<p>See the mentor as benefitting from the experience too</p>
238	<p>I: What you get from it.</p>		
239	<p>R: What I get from it? Well, I suppose it really comes back to like, you know the way I was speaking about I get kind of feedback from painting and that kind of activity, I think when I was quite young I wasn't very social. And I think now it's become a kind of catalyst for me wanting to become social. So I get quite a lot from people just speaking. I find it quite inspirational when I find a second year who's done an amazing piece of work and they haven't quite seen how good it was. It's like, that is incredible, and I think just, in as selfless a way as possible, I like to see them develop something really well. But at the same time I would like to have contributed to that in some sense. Even if it's literally going, oh yeah have you seen that illustrator, you almost feel as if you have contributed.</p>	<p><i>Explaining that he enjoys mentoring because he gets direct feedback</i></p> <p><i>Describes being a loner as a child and that he works at being social</i></p> <p><i>Expressing a desire to 'contribute'</i></p>	<p>See the mentor as benefitting from the experience too</p> <p>Mentoring as contributing to another's success</p>
240	<p>I: So you can take pride almost.</p>		
241	<p>R: Yeah. I think that's something that probably a lot of teachers and tutors get out of it, is the fact that people are working from your influence. And if you change something and they make an absolutely blinding piece of work, then there's something to be had from that. Maybe not, you know, maybe not as obvious as I helped him with that or I did that, but sometimes just doing that little thing, it's just like, maybe he wouldn't have got there unless I'd given him that guidance. And I think there's a good sense in that, definitely.</p>	<p><i>Explaining his belief that altruistic motives drive people to mentor as well as wanting to influence</i></p>	<p>Perception of mentoring as contributing to another's success</p> <p>See the mentor as benefitting from the experience too</p>
242	<p>I: So have you had a job before?</p>		
243	<p>R: Yeah, yeah. I've done a few things, but nothing, before I came, between college and uni I was self funded cause I used to do animal portraits for odd people really, if they wanted a picture of their cat.</p>	<p><i>Explaining that he had a job drawing animal portraits</i></p>	<p>Impact of previous experience of paid work</p>

244	I: Fantastic!		
245	R: And stuff like, so that took me through the summer.	<i>Explaining that the job gave him money for holidays</i>	
246	I: You got paid for that?		
247	R: Yeah, yeah.		
248	I: Did you enjoy doing that?		
249	R: To an extent. I think I was so worried about my portfolio and stuff, from college and the whole sort of uni thing, that I was stressing that I wouldn't have the time. I think probably the best thing I did around that period was a three bird illustrations of this client, they always had the same three birds came to their garden, and they'd given them names and it was very much a family thing. The bird, called Gerard or something, would just turn up and they'd be like, here he is! And I think it was quite a family thing. She was quite good friends with someone I grew up with, they were like, when I was really young, and he was actually quite a close, like a family friend. And I think she kind of knew I could paint and she kind of knew I had something and she was just kind of like, oh I'll give him a try and I'll pay him for it. And it actually ended up probably the best work I did around that period. Just these three really, really simple bird portraits. And quite recently she came back and asked me for a big owl portrait. Cause unfortunately the guy that I used to know, that I grew up with, died, like with no symptoms or anything like that, which was really like traumatic for them. But she said that since she's always seen those birds in the garden and he used to love the owls, and she gave all the proceeds from his funeral to the Owl Trust and stuff like that. But she said that she'd quite like me to do an owl portrait, so I did that for her. Obviously didn't charge her.	<i>Describing how he was commissioned to do drawings of birds</i> <i>Explaining the family link</i> <i>Explaining that this led to another commission linked to his friends death</i>	Impact of previous experience of paid work
250	I: As a commission, oh right you just did it as a favour.		
251	R: I couldn't charge her for that. And he was a really good friend.		
252	I: So what did you learn from doing your creative things but for money. So in the context of a job but for money.		
253	R: Yeah.		
254	I: What do you think you learned from it?		
255	R: Probably that, it's sometimes not as easy to please people as you think it is, and they may love your work but. I think that's one of the reasons I love graphic design is because the stuff that you do, people like to have. I think if you're painting and you paint a commission for somebody, that's so personal to someone. They're gonna want it exactly how they want it. And I think graphic design has more of a procession in terms of like, when you're developing it they can have their input, and you can change it to reflect that. And I think it did occur to me was the fact that a lot of these paintings that I did for them, they were like, this is really, really good, but my dog wears a red collar.	<i>Explaining that it is difficult to work on commission for a personal project (rather than a commercial project)</i>	Trying to draw out learning from work: pleasing people is hard; working with clients

	And you're like, oh that's brilliant, cheers! And it wasn't visible in the photo but they expect you to know. Or they say, oh he's got a bit of a cauliflower ear, where it goes over, and it's just like that's cool, that's fine, but when you're working like that and you're doing a painting and it's a water colour as well, there's no way of changing it. I think I did actually doing, I re-did two or three.		
256	I: So you learned that the client has an input then, didn't you?		
257	R: Yeah, definitely!		
258	I: Do you think having done some work for money will affect how you experience mentoring?		
259	R: Yeah.		
260	I: Career mentoring I should say, cause this is career mentoring isn't it.		
261	R: Yeah. In what kind of sense?		
262	I: Well I think in terms of what you learned from working.		
263	R: Will I be able to apply that?	<i>Seeking confirmation that this paid work he referred to can be thought of as relevant work</i>	
264	I: Yeah, cause you're touching an other professional context, I guess. I mean, would it help you or do you think it doesn't make any difference?		
265	R: I think it does help. Yeah I definitely think it helps. I mean I would love to be a mentor to people, but it's partly the reason I feel that a lot of this sort of stuff is quite important, cause it's the fact that sometimes it does come down to experience, especially in graphic design, and a few other things. I think if you're a painter maybe not so much, or if you're an artist, then maybe not so much. Because it's more about the work than it is about the process. But a lot of graphic design stuff is all about the brief, do you know what I mean? It's all about doing work for other people. Actually, that reminds me, one of the quotes that I said when I was going into uni. I applied for illustration and got referred to this, and it was the best decision I ever made, deciding to do that. Because it completely changed my perceptions of things. But the reason I decided to go for illustration, partially, was just because I was sick of doing work for myself. It was when, it was an emergence of, I was starting to realise that doing all this work, but I wasn't getting the good feeling any more, cause I was doing it so often I was doing it every day. So I was maybe it will change if I do it for someone else. Fine Art is very much personal based, or based on how you want people to perceive your work. And I was like maybe it would be easier if I was doing work for other people, and that was kind of a catalyst in deciding to go or graphics. I decided to pull out of the painting stuff and I'll work for people and do those briefs.	<i>Expressing his view that graphics (commercial work) differs from art work and that mentoring is more important to commercial work</i> <i>Explaining that he was referred from one course to another</i> <i>Explaining that he got sick of working for himself</i> <i>Explaining that he saw graphics as a way of finding the 'good feeling' again.</i> <i>Explaining that he wanted to work for other people and to a brief</i>	Mentor as giving experience Motivation for career choice based on work experiences
267	I: Okay. So the last few questions I've got, cause these were much more discursive		

	questions, I think these need to be much more shorter answers. So what kind of career are you being mentored for? Do you know yet?		
268	R: Yeah. I suppose the whole ethos is that they're trying to prepare you for what is becoming a very broad industry. And stuff is going over very different boundaries and it's breaking the whole sort of, graphic design isn't graphic design anymore. Graphic design is a whole load of things. And the more experimental and sort of productive you are with those different processes the more successful you'll be.	<i>Describing his expectation that mentoring will prepare the protégé for broad experience</i>	Mentoring as a broadening of vision, insight into the profession
269	I: So do you think part of the mentoring process is to expose you to that.		
270	R: Yeah, to maybe one person's profession but with the outlook to, that's someone who's doing their career and you have your own way of doing things. I think when you get mentored, yeah I think they're definitely trying to open you up to, this is what you could do. But with the kind of outlook to say, you could do this and you could do this, or this. I think when the mentors come in I expect they'll look through your portfolio, and as with anything, they'll tell you if it's impressive or not. And they won't say, well this is great for my industry, do you know what I mean?	<i>Confirming his view that the mentoring will about the broad view rather than a narrow focus on the job of the mentor</i>	Mentor as a direct intervention in portfolio Mentors as representing their whole industry Mentors as quality assurance
271	I: Yeah.		
272	R: I mean I'm sure it'll be catered in with that factor, they'll give you a mentor who will relate to your work. But yeah I think it's definitely kind of going broader.		
273	I: So apart from the animal drawings, you haven't worked in that kind of job before, in the kind of thing that you're going to be mentored for?		
274	R: No. I did a placement over the summer, that I was paid for, which I didn't think I was gonna get paid for but I did get paid in the end, cause they called me in early. And they said, I got a call, and they said we need you by tomorrow. So this was quite a sudden thing. And I was expecting to go down in a week's time and I hadn't got anything sorted, and Elstree, it's far enough out, it's not that easy to commute. So I stayed with my auntie in London and went in every day, did the whole day scheme, I was actually doing stuff. Cause he said the difference will be, you can say no and just come down in a week's time, but the difference is we need you now, we need you to hit the ground running and we need you to do this work. And this was work that if you don't take now we'll call someone else to do, so someone else will be doing the work. At the time I was kind of like, okay cool. So got the train that night, literally got to my auntie's house and I rang her and she really wasn't expecting me, which was a bit weird but it was cool. So they set me up and literally went in, I did three weeks work of what was essentially a careers admin, it was almost like, I was doing market research. It was creative cause it was going to be shown to the client, and it was presentations, and it was all about the presentation and the way that you set stuff up, so it was still designing. And I finished it and he was just like, yeah if you're a placement	<i>Describing how he came to get a paid placement</i> <i>Describing that he had to stay with relative in order to do the placement</i> <i>Describing that he was willing to take the risk and start the placement early</i>	New to direct career mentoring Differentiates work placement from mentoring Placement gave exposure to the workplace more generally

	<p>student then we obviously expect you to kind of get by because if you're on placement we kind of feel like we're doing you a favour. But he was like, since we called you on and we actually needed you to do a job, and it went through finance, so I got paid for that whole thing, so that was brilliant, I couldn't be more happy with that. And the agency was amazing as well. I honestly could've left and been happy if I'd not been paid. It was an amazing place to be and it was really fun and exciting and the studio was crazy. They had like beanbags and secret rooms and a tuck shop, it was just crazy.</p>	<p><i>Describing a positive experience of placement</i></p>	
275	<p>I: Excellent! So in terms of the kind of career that you're likely to go into, what kind of skills and qualities do you think you need for it, the key skills and qualities, what personal qualities?</p>		
276	<p>R: I would say that the only thing that I think is important is that your face fits. And I think that, like one of the things that someone said to me when I was on my placement, cause I've never done market research. I've done it in my projects but looking at it like, I want to aim it at this kind of person. But never to the extent of, I was going through, like financial reports, or stuff like that. And I was trying to come up with SWOT diagrams and it was actually for an internet client, so I was actually looking at a lot of technological stuff. One of the designers came over to me and said, yeah this is good. And we were talking about the fact that I wasn't really prepared to come in and do this, but it was fun, but it was like, this is quite difficult. He said yeah, but you obviously fit in here it's fine, anything you don't know we will teach you, it's whether your face fits. And if you're a fun loving kind of guy and you enjoy having a laugh and you're quite laid back then you'll fit in here. And I think that is, obviously we're learning the skills to get us up to the level, but I think once you go into an agency or something like that, it's whether your face fits. I don't think much else is that important. Cause I think anyone can go to an agency, I think if everyone graduates, so many people are good at it, they just want someone that they can sit by for a year and think, I would actually enjoy this guy's company, instead of thinking, gosh who is this guy! So I honestly think that's pretty much one of the most important factors, is that I'm trying to make myself fit.</p>	<p><i>Expressing the view that how fit into a company is very important more important than skills</i></p> <p><i>Explaining how he got this view from his placement</i></p> <p><i>Explaining that he 'fit' with his placement.</i></p> <p><i>Explaining that he is 'trying to make himself fit'</i></p>	<p>Perception that career success is dependent on 'fit' to company</p> <p>Career driver is trying to fit into the chosen company</p>
277	<p>I: That's interesting. So have you prepared for being mentored in any way? I mean consciously let's say.</p>		
278	<p>R: I've always tried to give myself a good online social presence. Like I always try to keep on top of all the things that are important, and I think that is almost preparing for it. I always try to keep my blog up to date, and I don't even write much about myself any more, I write about my opinion of other people's work. And Twitter as well, I'm on Twitter all the time and I quite often just speak to people to follow them back, like I really like his work and I just say so. And I think if anything, I think that's important. I've kind of</p>	<p><i>Explaining that he has tried to make sure that he has used social media effectively</i></p> <p><i>Explaining that he is aware of networking</i></p> <p><i>Describing a process</i></p>	<p>Perception that to be up to date and to use social networking effectively is good preparation for mentoring</p> <p>Mentoring to improve portfolio</p> <p>Perception that mentoring will make a direct intervention on his work by passing comment on its</p>

	<p>prepared for mentoring by making sure that when I meet him I'm as constructed as a designer as I could be, but I do still need his help. I don't want to go in and almost fall short. I know I don't have a very strong portfolio at the moment, but I plan in the next year to bulk it up. Cause I only have one project that I'm actually really happy with.</p>	<p><i>of constructing himself as a designer</i></p>	<p>success</p>
279	<p>I: So what do you want to get out of the mentoring then?</p>		
280	<p>R: I think really interesting conversations would do me just fine! I think, yeah, I think like people who, especially mentors, they're coming in to help you and I don't think they necessarily have to do that by telling you what to do, or how strong a portfolio is. Sometimes it literally is just chatting and I tend to get more out of chatting to people than I do if they, if he was giving me a really structured session where I sat down and he said, right lets go through your portfolio and go through all the things that are wrong with your designs, or where are your weaknesses or where are you falling short. I think that's interesting but I'd probably find I'd get more out of the small talk in-between that.</p>	<p><i>Describing his expectations of mentoring as quite informal 'chatting'</i></p> <p><i>Explaining that he feels he would get more out of an informal session</i></p>	<p>concern that mentoring will make a direct intervention on his work by passing comment on its success?</p> <p>Verbal interchange is seen as part of mentoring</p>
281	<p>I: That's interesting. So do you think it will change you, being mentored?</p>		
282	<p>R: Yes definitely. I think every step in my career, in my education and my career afterwards, has been massively changed by the people I've met. I think everyone is kind of an accumulation of the people they've met. I think people are themselves, but themselves is a wider term for all the people who have influenced you, all the social constructs you've created. That are essentially this but have been condensed. Most of this stuff, you're drawing on all the people, all my housemates and stuff like that. I think people are completely subjective to people they meet. So yeah I think it will definitely change me. I think that's the beauty of it. I think if these people can influence me in a sense that if people can change my career direction or work or something like that, by saying do what you want to do, rather than do what you're told to do. I think that's inspiring, and soon I might be one of those people who comes in and does mentoring here, and then it'll be like, that will catalyse other people doing the same thing. But yeah I definitely think, I think most of my attributes and stuff, in terms of my personality and stuff, I'm just an accumulation of the people I've met. And experiences you go through can completely change your perceptions of things. I think mentoring is just another step in that, you meet people and they tell you stuff and you probably will run with something they say, even if it's just a small word. Even if it's just saying, don't worry about it.</p>	<p><i>Expressing the view that people have had a strong influence on him, 'massively changed'</i></p> <p><i>Expressing the view that there is no difference between the influence of different people (status doesn't come into it)</i></p> <p><i>Expressing the desire to be changed by mentoring</i></p> <p><i>Expressing the desire to change others through mentoring</i></p>	<p>Positive perception that mentoring will change the person through career direction or work</p> <p>Mentoring as part of a greater whole on feedback on your life.</p>
283	<p>I: Yeah. It's like you were saying about your friend, [REDACTED], I need to go and talk to [REDACTED]</p>		
284	<p>R: Yeah exactly!</p>		
285	<p>I: So is there anything we haven't talked about after talking about this that you want to say? Anything else that comes to mind?</p>		

286	R: I don't know. Yeah I do find mentors really inspiring, and I think it's really interesting that you're looking into this as a study.	<i>Expressing a stated interest in mentoring</i>	
287	I: I can talk to you a bit more about it, after we've done the next stage. Cause what I'm really conscious of is that, you know, when you research with somebody you influence them.		
288	R: Yeah.		
289	I: When you do research you're never neutral, you're never a neutral influence on somebody. And I think you'd be interested in what I've been thinking but I won't talk to you about it now, we'll do some more questions after you've had some mentoring.		
290	R: Yeah definitely.		
291	I: And before you graduate, we'll definitely have a chat, I think you'd be interested in it. But thank you so much for your time.		
292	R: No, it's actually been really fun, I can see why people say it's fun. And it's interesting.	<i>Expressing a view on the concept mapping and interview</i>	
293	I: I've done a lot of reading around it but it's really, really important to talk to human beings!		
294	R: Definitely, without a doubt.		
295	I: So thank you so much.		
296	R: Not at all.		
297	I: What I'll do as well is when I've finished, once I've done the thesis you're very welcome to have a copy, but I think that's all in the paperwork anyway.		
298	R: Yeah I think what you just said about reading and stuff, is the fact that everything that I've learned has come from word of mouth, and I think education especially, I think everything that I've learned has been an accumulation of mentoring in the fact that, even if it is just someone's opinion on your work, it's not as simple as looking at a design book and saying, I'm gonna do that layout. And I think there's definitely something to be said in terms of mentoring. Everything I've ever learned has not come from what I've read. I think it does influence, I love reading and I love books and stuff like that, but I definitely think there's something to be said for that. Cause it is really interesting but all of these factors that I've actually written down, you know, I've obviously been influenced a lot by what I've read and stuff like that, but all of these factors that are all a small segment of my personality.	<i>Expressing a view that mentoring is a valuable form of learning</i> <i>Expressing a view that learning doesn't come from books</i> <i>Expressing a view that people have influenced him?</i>	Mentoring as part of a greater whole on feedback on your life.
299	I: Yeah, and where they all intersect, it's interesting isn't it.		
300	R: Yeah and a lot of them are just people's actions than what people have said.	<i>Expressing a view that people what people have done rather than said has influenced him?</i>	
301	I: Okay, thank you then. I'll turn off the recorder.		

App Cc) Dominant themes interview 1

Research Instrument: coding to establish dominant themes – Interview 1

Participant A

Themes	Dominant themes
Actively seeking mentoring	Expectations of mentors are high, described by C as needing to be: honest, approachable, directly critical of creative work, related to career success, break down boundaries for the protégé, to have a relationship with their protégé beyond the formal mentoring and to be helpful.
Aligning practice with that of professionals	
Ambiguous about travel for career	Mentors represent a whole industry
Being a breadwinner in the family as a driver	
Being multi-disciplined as a career objective	Mentoring is needed all through ones career and at different times in ones career.
Being the best	
Believes he was an outsider	Career drivers are varied, even for one person.
Building Reputation	
Career as a teacher	There is overlap of perception between teachers/tutors and mentors.
Career as continuous movement	
Career driver - Pressure to perform	Previous positive experience of giving mentoring is directly related to positive expectations of receiving mentoring.
Career driver – family sacrifice	
Career driver – family life	Previous forward planning appears to impact positively on awareness of career and self
Career driver is trying to fit into the chosen company	
Career drivers in general	Differentiation from the crowd and success in creative practice appear to be interlinked
Career strategy	
Concept mapping process	Reputational impact is important to this student
concern that mentoring will make a direct intervention on his work by passing comment on its success?	
Creative work as a way of being remembered, specially analogue/real work	Self awareness of self and career enabled a very detailed conversation about career and mentoring
Differentiates work placement from mentoring	
Differentiating himself (weirdo)	Location and career is interesting, very south biased
Differentiating himself from other mentors (we don't want to be the kind of people who were preaching to you about how you should be)	
Differentiating oneself from childhood	
Differentiating oneself through distinctive practice	
Distinguishing between aspects of creative practice as escape versus work	
Draws a link between school teachers and mentors	
Draws a link between tutors and mentors	
Education has influenced career understanding	
Evidence of awareness of professional practice	
Evidence of awareness of soft career skills	
Evidence of forward planning career, Evidence that career plans are a moveable feast	
Evidence of forward planning personal	
Evidence of previous mentoring	
Evidence of self awareness	
Expectations from mentor behaviours	
Expectations of mentoring re portfolio	
Family member with interests in art as an influence	
Forceful parents with high expectations	
Fear of being left behind	
Financial stability	
Having an ethos (mindset to follow)	
Impact of learning difficulty on HE	
Impact of previous experience of paid work	
Influence of beliefs held since school	
Influence of individual teacher as mentor role model	
Influence of teacher on career choice	
Influenced by professionals	
Linking HE and career and creativity	
London as a beneficial career destination	
Longevity of mentoring, expected to last	
Low expectations from mentoring at school	
Mentor as a direct intervention in portfolio	

Mentor as giving experience
Mentor as going the extra mile or as the extra mile
Mentor as helpful
Mentor as respected figure with something to say
Mentor should be approachable
Mentor should be honest
Mentoring as a broadening of vision, insight into the profession
Mentoring as breaking down boundaries
Mentoring as contributing to another's success
Mentoring as part of a greater whole on feedback on your life.
Mentoring brings a different view (can help you see the world differently 'see a different linearity')
Mentoring to improve portfolio
Mentors are needed at different times in your life
Mentors as quality assurance
Mentors as representing their whole industry
Mentors should be taken seriously
Motivation for career choice based on work experiences
New to direct career mentoring
No formal expectations from mentoring
Perception of external views
Perception of mentoring as contributing to another's success
Perception that career success is dependent on 'fit' to company
Perception that mentoring will make a direct intervention on his work by passing comment on its success
Perception that to be up to date and to use social networking effectively is good preparation for mentoring
Pitching for a mentor
Placement gave exposure to the workplace more generally
Poor experience of career mentoring at school (but they didn't really care, and they would say, well what would you like to do, why don't you try and do that, or do this in your GCSEs. But it wasn't really structured, as something that related to me.) (they were really useless. I remember asking about careers that derived from wanting to draw, and I remember the feedback that they gave me was this really odd, clinical, oh you could you auto cad drawings)
Positive experience of giving mentoring
Positive feedback about creative work from parents
Positive perception that mentoring will change the person through career direction or work
Positive view of planned mentoring
Previous mentoring – learning support
Reputation
Respect for visiting professionals
Rivalry as a driver in career
Role of other informal mentors – head teacher
See the mentor as benefitting from the experience too
Self awareness
Sharing of life plans and career plans
Sharing very personal information
Some preparation for mentoring designed by course staff
Stability and quality of life
Stability as a career driver
Travel for career being a recent understanding
Trying to draw out learning from work: pleasing people is hard; working with clients
University as part of a career plan
Verbal interchange is seen as part of mentoring
Visualising himself as a mentor
Vocational aspects of career, need to check against the characteristics of vocation
Vocational understanding based on physical personal qualities
Vocational understanding based on self awareness
Wanting to be a mentor in the future
Work ethic and family

App Cd) Focused coding interview 1

Research Instrument: Focused coding – Interview 1

1a) How does Andy envision career?

Interview participant name		Participant A
Date and time of coding		April 22 nd 2013
Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Themes and categories	Relationship to research study	Memo
Career drivers are varied, even for one person.	<i>4. highly related</i>	<i>There is plenty of evidence in A's interview that his family and his brother have had a significant influence on his course choices (and therefore on his career choices) Other drivers for him are about stability and the need to provide for a family if necessary.</i>
Self awareness of self and career enabled a very detailed conversation about career and mentoring	<i>4. highly related</i>	<i>'A's interview was 16 minutes longer than the next longest interview and 39 minutes longer than C. He was very keen to talk and had clearly thought a lot about his future.</i>
Family members with experience of creative practice have a strong influence on career direction	<i>4. highly related</i>	<i>'A' talked about looking up to his brother as a creative person but one who didn't do anything with that creativity (his brother is a chef) Its as if he wants to succeed where his brother failed.</i>
Career success is related positively to having an appropriate mindset/ethos	<i>4. highly related</i>	<i>This is part of 'A's insight to career, he talked a number of times about values and approaches rather than skills.</i>
Previous forward planning appears to impact positively on awareness of career and self	<i>4. highly related</i>	<i>'A' told me he had a five year plan that began when he started uni, he had excellent self awareness shown by the insights he gave about his preferences for working (for example he talked about needing a solid foundation and stability when he worked equating this to real physical needs such as requiring a desktop computer and not a laptop and wanting to work directly on paper and not on the screen). He was sophisticated enough to read this need symbolically too in terms of steady income and providing for his family.</i>
Reputational impact is important to this student	<i>4. highly related</i>	<i>This relates back to the previous concepts, being the bets in a field is a clear motivator for this student.</i>
Expectations of mentors are high	<i>3. related</i>	<i>In this case expectations are very high, and this may be an outcome of positive mentoring</i>

		<p>experiences as a mentor?</p> <p>Mentors are described by A as needing to be: honest, approachable, directly critical of creative work, related to career success, break down boundaries for the protégé, to have a relationship with their protégé beyond the formal mentoring and to be helpful.</p>
Mentors are perceived to represent a whole industry	3. related	<p>There is some contradiction in that A understands that a mentor is from one industry but sees them as a spokesperson for the whole industry? Is this related to role modeling?</p>
Mentoring is needed all through ones career and at different times in ones career.	4. highly related	<p>A shows good awareness of life planning and career planning and there is evidence of this in his interview. This good understanding includes understanding that there have been times in his life where he has needed mentoring. This raises the interesting questioning of 'block booking' mentoring for a class of individuals or 'block booking' careers advice in schools. How would you judge someone's readiness for advice or mentoring?</p>
Previous positive experience of giving mentoring is directly related to positive expectations of receiving mentoring.	3. related	<p>'A' was incredibly enthusiastic about mentoring both in terms of receiving it but more importantly about giving mentoring himself in the past and as a possibility in the future.</p> <p>This meant he approached mentoring with a positive frame of mind.</p>
There is overlap of perception of role between teachers/tutors and mentors.	3. related	<p>'A' used the term mentoring to describe several behaviours by his teachers and tutors. He used it most when describing someone giving informal, extra advice and support rather than directly feeding back on outputs (art work). This may be worth pursuing in relation to behavior rather than role.</p>
Location and career is interesting, very south biased	3. related	<p>There is a definite link between career choice and location and London has popped up as the sensible place to be for the creative industries. There is not mention of the idea of having to travel for the right job, rather the perception is that you have to go London and then get a job. There was no mention of using the web to actually search for work, there seemed to be a dependency on word of mouth.</p>
Differentiation from the crowd and success in creative practice appear to be interlinked	2. marginally related	<p>'A' made many remarks about being different or weird and these were not actually made in a negative way. He talked about 'not being that guy'!</p>
Vocational aspects of creative practice: Creative practice as a way of making a lasting impression on the world	2. marginally related	<p>'A' talked about being remembered and having a fear of being forgotten and his urge to create work was linked by the things he said (ie this is my interpretation) rather than anything he said explicitly about his practice.</p>

1b) What individual attitudes and values does A bring to mentoring?

Broad themes	Relationship to research study	Memo
Expectations of mentors are high	<i>4. Highly related</i>	<i>In this case expectations are very high, and this may be an outcome of positive mentoring experiences as a mentor? Mentors are described by A as needing to be: honest, approachable, directly critical of creative work, related to career success, break down boundaries for the protégé, to have a relationship with their protégé beyond the formal mentoring and to be helpful.</i>
Mentors are perceived to represent a whole industry	<i>4. Highly related</i>	<i>There is some contradiction in that A understands that a mentor is from one industry but sees them as a spokesperson for the whole industry? Is this related to role modeling?</i>
Mentoring is needed all through ones career and at different times in ones career.	<i>4. Highly related</i>	<i>A shows good awareness of life planning and career planning and there is evidence of this in his interview. This good understanding includes understanding that there have been times in his life where he has needed mentoring. This raises the interesting questioning of 'block booking' mentoring for a class of individuals or 'block booking' careers advice in schools. How would you judge someone's readiness for advice or mentoring?</i>
Previous positive experience of giving mentoring is directly related to positive expectations of receiving mentoring.	<i>4. Highly related</i>	<i>'A' was incredibly enthusiastic about mentoring both in terms of receiving it but more importantly about giving mentoring himself in the past and as a possibility in the future. This meant he approached mentoring with a positive frame of mind.</i>
Career drivers are varied, even for one person.	<i>3. Related</i>	<i>There is plenty of evidence in A's interview that his family and his brother have had a significant influence on his course choices (and therefore on his career choices) Other drivers for him are about stability and the need to provide for a family if necessary.</i>
There is overlap of perception of role between teachers/tutors and mentors.	<i>3. Related</i>	<i>'A' used the term mentoring to describe several behaviours by his teachers and tutors. He used it most when describing someone giving informal, extra advice and support rather than directly feeding back on outputs (art work). This may be worth pursuing in relation to behavior rather than role.</i>
Self awareness of self and career enabled a very detailed conversation about career and mentoring	<i>3. Related</i>	<i>'A's interview was 16 minutes longer than the next longest interview and 39 minutes longer than C. He was very keen to talk and had clearly thought a lot about his future.</i>
Family members with experience of creative practice have a strong	<i>3. Related</i>	<i>'A' talked about looking up to his brother as a creative person but one who didn't do anything with that creativity (his brother is a chef) Its as if he</i>

influence on career direction		<i>wants to succeed where his brother failed.</i>
Career success is related positively to having an appropriate mindset/ethos	<i>3. Related</i>	<i>This is part of 'A's insight to career, he talked a number of times about values and approaches rather than skills.</i>
Previous forward planning appears to impact positively on awareness of career and self	<i>2. Marginally related</i>	<i>'A' told me he had a five year plan that began when he started uni, he had excellent self awareness shown by the insights he gave about his preferences for working (for example he talked about needing a solid foundation and stability when he worked equating this to real physical needs such as requiring a desktop computer and not a laptop and wanting to work directly on paper and not on the screen). He was sophisticated enough to read this need symbolically too in terms of steady income and providing for his family.</i>
Differentiation from the crowd and success in creative practice appear to be interlinked	<i>2. Marginally related</i>	<i>'A' made many remarks about being different or weird and these were not actually made in a negative way. He talked about 'not being that guy'!</i>
Vocational aspects of creative practice: Creative practice as a way of making a lasting impression on the world	<i>2. Marginally related</i>	<i>'A' talked about being remembered and having a fear of being forgotten and his urge to create work was linked by the things he said (ie this is my interpretation) rather than anything he said explicitly about his practice.</i>
Reputational impact is important to this student	<i>2. Marginally related</i>	<i>This relates back to the previous concepts, being the bets in a field is a clear motivator for this student.</i>
Location and career is interesting, very south biased	<i>2. Marginally related</i>	<i>There is a definite link between career choice and location and London has popped up as the sensible place to be for the creative industries. There is not mention of the idea of having to travel for the right job, rather the perception is that you have to go London and then get a job. There was no mention of using the web to actually search for work, there seemed to be a dependency on word of mouth.</i>

App Ce) Annotated transcript interview 2

Research Instrument: Annotated transcript and initial coding - Interview 2 – Participant A - May 27 2013

Line no.	Paragraph Number & Full Marked up Transcript I=interviewer R=respondent	Initial basic coding – what is A saying/doing?	Themes
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Start

1	I: Right, that's it I think, so when did your mentoring start?		
2	R: It started.oh I'm just going to have to think, it started not long after I spoke to you actually. I got into contact with my design buddy who works in a local agency, not.literally like not long afterwards, so I think it was about two or three weeks after I spoke to you last.	<i>Describing how he contacted his design buddy</i>	Pro-active in making contact with his mentor
3	I: But we spoke in the end of November.		
4	R: Yeah.		
5	I: Was it before Christmas or after?		
6	R: It was before, I think.	<i>Trying to remember date</i>	
7	I: Oh, right, okay.		
8	R: It was really quite.it was.as soon as I knew who it was I got in contact because I got given the [unclear 00:43] the director of the agency's e-mail and he assigned me with his creative director as my design buddy and he rung me back, because he's done it before, he's done it for the last, sort of, three of four years so he's quite comfortable in that, sort of, position so I just said, 'oh do you want to grab a coffee or something' for our first meeting, just to, sort of, not break the ice but you know [laughter] [unclear 01:09] and yeah, no, so my first meeting must have been, just trying to think, I think it may have been December [pause], I'm just trying to think, .no, no it was in January.	<i>Showing that he acted immediately he was given the contact details Describing his initial contact Describing his mentor as comfortable, saying he'd mentored before Telling me that the mentor wanted to break the ice with a coffee meeting</i>	Experienced mentor understood the need to break the ice Description of mentor as comfortable and experienced (as a mentor)
9	I: Okay.		
10	R: It was in January, just because I'm trying to think of like project wise where I was, I swear time flies [laughter] yeah must have been early January because we'd just started the project that I finished over Easter, which was quite lucky that I actually got paired with, because he's part of like a web based agency and I'd just started what was going to be ultimately a web based project so it was really quite.it fitted in really with that and yeah, yeah, so that's when I started.	<i>Remembers the right date Stating that he was lucky to paired with this mentor due to the project he was working Describes the mentoring as fitting in</i>	Emphasizing the good match between mentor and project A was embarking on - fortuitous
11	I: So have you.you're not finished, are you still.?		
12	R: I've actually.I had my last one on Tuesday.	<i>Stating that the mentoring was over</i>	Well planned session where both knew what to expect
13	I: Oh you had your last one on Tuesday?		

14	R: Yeah, he normal says, I think he normally said we had about, I think we had about six sessions but he said I normally have about five sessions with mentors before, you know, with.	<i>Explaining that he had had 6 sessions with his mentor</i>	6 meetings appeared sufficient is there such a thing as too much mentoring? What is the correct amount?
15	I: Mentees.		
16	R: .mentees <i>[laughter]</i> yeah.		
17	I: Sounds like a sweet.		
18	R: <i>[laughter]</i> before they head off because they tend to do their final major and he said, although I can help you with the ideas, they tend to just get busy and then around five or six times.no, five or six things, they tend to sort of go off and, you know, so I just had my last one, which was really interesting, which was good because he got to see the sort of back of the project that he had been helping, almost helping me, with through our last five sessions and yeah it was almost every week.	<i>Explaining that Mentor guided him in how many sessions he would have and when they would stop</i> <i>Explaining that the mentor saw a whole project through (back of the project)</i> <i>Explaining that he had almost weekly contact</i>	Good understanding of the ground rules established before they started Mentoring timeline matched the life cycle of a project, is this a good model of mentoring?
19	I: Oh that's good.		
20	R: .we tried to make it sort of [overspeaking 02:47].		
21	I: So who was it, who was your mentor?		
22	R: ██████████, he's Creative Director at ██████████.	<i>The name of the mentor</i>	
23	I: Oh okay.		
24	R: .which is just a local agency down in literally on ██████████ Road in [unclear 02:58].	<i>Explaining where the company is</i>	Interesting use of the word 'just', does being local make it less good?
25	I: So how do you describe their business?		
26	R: Literally web-based design.	<i>Explaining that the company is web based</i>	
27	I: Okay.		
28	R: .business, they don't take any clients who want any kind of thing other than a website.	<i>Explaining their philosophy</i>	
29	I: Okay.		
30	R: .which is good if you're really heavily digital. I'm kind of both so it was quite interesting because when I first met up with him I said, you know, what.he said, we refer anyone on who wants anything other than websites, he says we're happy to do the website, we always do the website but it tends to be the big companies who have a lot of servers who don't know how to manage their big website and then they tend to come to us just to get the new website redone, if they want, you know, branding or anything like that, he says we can do that but we don't do it <i>[laughter]</i> .	<i>Explaining their philosophy</i> <i>Saying he found their business interesting because he is 'both' (web and print)</i>	Interesting that in describing the business A describes the company philosophy, is this one of the things A has learned and is eager to share? A defines himself as someone who is both as if print and web are different and separate.
31	I: It's not their prime business, core business.		
32	R: Yeah.	<i>Reinforcing</i>	
33	I: Yeah.		
34	R: Yeah, I mean, their spearhead product is just website design and they do that really well so.I mean I don't think they have any, sort of like	<i>Reinforcing the earlier statements about philosophy but adding</i>	A is showing admiration for the company 'they do that really well'. Is this

	leeway for anything else because they've got everyone working heads on these sort of projects so.	<i>his view that they do this well</i>	loyalty?
35	I: So where did you meet them, [overspeaking 04:02]?		
36	R: We first met just. I went to each time I've gone down to his, sort of studio, I think it just fits in better and, you know, I was really actually happy to be in his environment, I prefer that than to be in a sort of, you know, a [unclear 04:15] somewhere, you know, wherever. First time we went to a coffee shop and he just kind of got. we got the sort of back story done so we, you know, what have you done before, what are you happy doing, what are you doing now, like how would you describe yourself as a designer, you know, all this sort of questions that you would imagine, you know, very sort of not formal or anything, very informal, just grabbed a coffee, yeah, and just started talking about, you know, he said ah well from my previous experience I've had to people who were very print based, which has been quite interesting for me but, you know, obviously I can help you more with the digital stuff and I said, yeah well, you know, that sounds great really because I'd just started a project for D & AD of the D & AD awards and I was in a group of five, we chose four other people to work with and we were all doing a big BBC brief, which was to read it on the BBC on line, so to have my mentor there at that point was really good because it was exactly what I needed, you know, with the project because he works with that kind of thing and it's one of those things where he knows more than anyone that if you get something like that wrong, like navigation wise or anything, it becomes like unusable, so it was really good to have him on board with that and he was really happy to go for any of that and it was really cool actually.	<i>Explaining that they met in the mentors studio Explaining that he was happy to meet there Explaining that the first time they met was in a coffee shop Describing the context of the first meeting and the kind of questions he was asked Saying the mentor has mentored before Saying that the mentor had print people before and that he could help more with digital stuff Describing the alignment of the mentoring with an external brief Speaking positively about the mentors knowledge (‘Really good’ to have the mentor there, it was ‘exactly what I needed’, ‘knows more than anyone’, ‘good to have him on board’, ‘really cool’ Describing the mentor as happy to go for any of that (navigation and usability advice))</i>	Significance of meeting at he mentors workplace There was a distinct structure to the first meeting Again emphasizing the fact that the mentor was an experienced mentor (is that A emphasizing this or the mentor?) The alignment of a brief with the mentors skill set is mentioned again Giving very positive feedback on the mentor, clearly impressed I’m interested in the use of the term ‘exactly what I needed’ as this reinforces some earlier thinking about the timing of mentoring Refers often to the mentors particular skills and knowledge (web design)
37	I: Ah good. So you said, how you met him five times or six times?		
38	R: Six times.	<i>Confirming six meetings</i>	
39	I: Six times in total.		
40	R: Yeah.		
41	I: Okay, so describe to me how you think its gone overall, the whole thing.		
42	R: Really well, yeah. I'd say, like we got on really well in terms of ideas, generation, anything that he. I sort of, we were umming and aahing about the presentation, so he really helped out with that and he said right this is what you need to do to make this product sort of punchy and stuff like that and yeah, no, really really well. When I first went, I was a bit sceptical because I've always been a print based person, I've sort of been a print lover and	<i>Confirming earlier statement describing the mentoring relationship as good. ‘Got on really well’ ‘Really really well’ Describing himself as initially skeptical about the advice he</i>	There is a switch here from talking about the particularities of the mentors skills to the relationship with the mentor. Welcoming is interesting,

	<p>I always love books and I do love doing the other part but I always feel the other part is kind of. I'm not going to say contrived but it's not, you know our industry is just as design relevant but I always feel like the web based is kind of like, it's kind of the side where you get a lot of front end development and back end development and there's a lot more of a process between, you know, that than there is when you're quite intimate with print and you know what process is all right in a book to make a book work as a piece to sort of hold, so it was a lot different, but then as soon as I started doing this project it was like, you know, who else could I have better to work on with me on that and he was a really nice guy, really sort of welcoming and you don't really ever feel like you're an inconvenience to him even though he said to me about eight times that he is completely stormed under with the new year, which is really, you know, it's just been really difficult for their company because they're not used. they're used to a slow start to the year and a really busy end, I don't know what that is actually, it must be just how the industry is but he said the start of this year has been busier than any other previous year ever that he's been working at that agency so he said it was just nuts and every time I went round he was always saying no I've got time for you, come on and, I mean, we're always talking through e-mail and just making sure that we've got the right times and stuff like that and I always checked that he was still free before I [unclear 07:43] things there. Yeah, really good, I learnt a lot from just speaking to him.</p>	<p><i>was given</i> <i>Describing himself as a lover of print</i> <i>Describing his relationship with web as 'contrived' and not 'intimate'</i></p> <p><i>Describing mentor as welcoming, 'you don't feel like you're an inconvenience'</i></p> <p><i>Describing the mentor as 'stormed under' 'just nuts'</i></p> <p><i>Explaining the way the company's workload pans out over the year</i></p> <p><i>Describing the communication through email saying that the mentor 'had time for him'</i></p> <p><i>Explaining that he learned a lot from speaking to his mentor</i></p>	<p>as if he didn't expect it?!</p> <p>Note that mentor talked a lot about workload pressures but also let A know that he had time for him.</p> <p>A cynical view would be that the mentor was making sure he was appreciated!</p> <p>A says he learned a lot from 'just' speaking to him what does this mean, is this tacit knowledge territory?</p>
43	<p>I: Yeah, so what kind of things did you learn?</p>		
44	<p>R: Really, like, there's cognitive parts of the process that you do naturally but is actually quite, sort of, you know, quite interestingly like. I don't know, I think as a student you get taught, these sort of set rules, and you do stuff and you start to produce work and then someone tells you that the work you're producing actually makes sense in a way that you'd never thought it would make sense, it just seemed like practicality to you, so.</p>	<p><i>Trying to explain how it feels to have your work looked at externally</i></p>	<p>A tries to differentiate between tutors as teachers (rule makers?) and the mentor as external</p> <p>What is he trying to say here, that his work didn't make sense until seen from outside?</p>
45	<p>I: So describe what you mean, [unclear 08:22].</p>		
46	<p>R: When we were designing this website for the BBC, we had this whole idea that navigation's the left hand side so anything that you want to go to will be on the left hand side and anything that you want to take with you, because our whole idea was based around the idea of packing content into a suitcase, so our whole idea was this idea that the BBC becomes a suitcase and your devices like your Iphone, your Ipad, you know, any devices, any vessel to be packed so instead of saying we have a screen that works on this screen and this screen we said well you can have this screen and then if you're going on a long train journey you can pack this stuff on this screen because there are certain devices that work for certain users so on a tablet you're going to be better off watching an article that is a news article that's playing a video than you are on your phone because people don't tend to do that naturally, so we kind of</p>	<p><i>Giving a lengthy description of their project and the mentors views on navigation and usability on the project</i></p>	<p>A uses an example to show the knowledge and skills of the mentor and the influence of the mentor on his work</p>

	clocked in on that and the first thing he said is oh it's really good that you've thought about the way in which someone, like usability wise, someone uses a website because you start with navigation, people read from left to right typically because and, you know, the way, that usergen works is you have navigation, your content and then where you want to go, so he goes that works and I hadn't even thought of that, you know, our group just thought well navigation can go on the left and this [unclear 09:36] can go in the middle, this can go on the right hand side but he said that works perfectly with the way that people would use websites and he said like they've got a room with a double sided mirror where they take people from the street or something, you know.		
47	I: Oh and test?		
48	R: .and they test their website, and they'd say oh do you want a cup of coffee, how would you normally like set your computer and that's how they get the most valuable data, from any of their tests because the people who make it know how it works so it becomes.	<i>Continuing to describe how the company tests the websites</i>	A demonstrating learning, actually much of this section of the interview is A demonstrating learning to me
49	I: They're useless testers aren't they, yeah?		
50	R: Yeah, definitely.	<i>Agreeing</i>	
51	I: So that's a really specific thing that you've learnt.	<i>Trying to focus</i>	
52	R: Yeah.	<i>Agreeing</i>	
53	I: .about a skill, isn't it.	<i>Trying to lead A to broader thinking about learning</i>	
54	R: Yeah		
55	I: . but what about are there any kind of.	<i>ditto</i>	
56	R: Off Rob?	<i>A picks up on my hinting</i>	
57	I: Yeah.		
58	R: Yeah, I sense. I learnt a lot about the way you can. I mean I treated each meeting as essentially a presentation and I tried to make sure that every presentation I was giving was quite thorough in the sense that I wasn't going in and being like yeah, I'm just doing this, and you know, I was trying to make the most out of the session that I was going, and I think when I went I didn't know whether it was going to be something worth. I meet up with him and it's quite pally and we're just chatting about what projects you're working on, you know, how I would with my friends, but when I went I actually learnt that it was almost like an interview but like an informal interview, which actually went really nice because it kind of allowed me to present myself in a way that I hadn't really had a chance to before because when you present stuff to your tutor you tend to be very formal and when you present to your friends you have to be very informal and it was a nice little mix between the two because producing something for someone who, you know, could be a potential employer but also was just there to try and help you, is a completely different thing than trying to hit marks or talk to your mates and I think I learnt a lot about just the way in which those relationships	<i>Describing how A approached each meeting with the mentor (like a thorough presentation)</i> <i>Describing the meetings as informal interviews</i> <i>Describing this as an opportunity to present himself in a way he hadn't before ie a mix of formal at uni and informal with friends</i> <i>Describing that it made him think about those relationships (informal and formal?)</i>	Showing preparation for mentoring. Showing that A put a lot of prep into the meetings Showing that A never forgot that that the mentor was in a power position, 'potential employer', 'presenting to a client'. This links to the statements made by the mentor about his workload and making time for A A is trying to describe the mentoring relationship he says its something between friends and tutors and informal and formal A understands that there is a relationship between him and the mentor that is more than skills, its given

	<p>work in the sense that I'd never really had a mentor before who wasn't part of Uni, you know like the uni practice and yeah I think that's what I learnt really was a lot about the way in which relationships like that will work if you put the effort in to make them work, if that makes sense and I think that's really benefited the way that I'm going to approach interviews and stuff from now on in the sense that before each meeting I well one of the meetings that I actually went a bit overboard, but I designed like essentially like a small app that had our idea, because I felt the only way to do our idea would be to make it moving, so I created this sort of app on this Iphone, all it is it's essentially like a powerpoint presentation but it has interactive parts that are only sort of accessible through the Ipad so I was trying to explain what a suitcase was, what the whole idea of RBBC was and I actually made interactive elements where you could flick it and it changes what the suitcase is and stuff like that so just trying to make myself presentable in the sense that I was trying to make, you know, I was trying to make sense of a mentor in the scheme for myself and I thought the way I'm going to get the most out of this to present it as if I'm presenting to a client and if he likes it then that's great and we can just chat about it from then on.</p>	<p><i>Describing his learning about effort out into relationships</i></p> <p><i>Explaining that this learning has benefitted how he approaches interviews</i></p> <p><i>Describing the effort he put into the meetings with the mentor, 'I actually went a bit overboard,'</i></p> <p><i>Explaining that he was trying to make sense of being a mentor</i></p> <p><i>Explaining that he treated the meetings as a presentation to a client.</i></p>	<p>him insight into relationships themselves, although the type of relationship is completely clear</p> <p>A sees a direct link to interview learning</p> <p>Also shows that tried to imagine what it was like to be a mentor in order to better prepare for mentoring, this shows a lot of foresight and insight</p>
59	I: So you kind of made specific stuff for the meetings?		
60	R: Yeah, yeah.	<i>Agreeing</i>	
61	I: Ah interesting.		
62	<p>R: I was trying to really make it something that I'd benefit from and the times that I didn't have something to show in the meetings I made sure that I had access, I used my housemate's Ipad actually as I don't actually have one so I was taking my friend's Ipad, putting loads of stuff on it, and then giving it back to him later and he was like I have even more files on it but yeah, no I was trying to keep every interview fresh almost, I didn't want to come in and show the same thing I'd shown last week and I think the nature of the project I was working on helped me with that, but yeah, looking at the way in which I was trying to get, like I've already said, I was just trying to make the most out of each session so every time I went in I started speaking about may be something I hadn't spoken about before and if I didn't have anything to say I'd be speaking about something where I'd may be a project I'd worked on before that I could draw into this one or asking him about his projects and how I could draw off them which actually was really beneficial like just trying to get. The second session that I went to actually he didn't speak until he took that session as a 'I'm going to show you how this agency works' and we had that from the start he said okay this session I going to learn about you, next session I'm going to talk to you about our agency and then the sessions from therefore on are sort of back to you, so the structure of the sessions were, you know, he took me in, he said right this is what</p>	<p><i>Explaining that he was deliberately making something for the meetings.</i></p> <p><i>Explaining that he borrowed his friend's I pad</i></p> <p><i>Describing the meetings as an interview.</i></p> <p><i>Making the most out of the meetings</i></p> <p><i>Describing the mentors input as structured too</i></p> <p><i>Describing a workplan shown to him by the mentor</i></p>	<p>Showing preparation for mentoring. Showing that A put a lot of prep into the meetings</p> <p>This whole section is to reinforce what he said just earlier.</p> <p>The mentor offered structure to the meetings too</p> <p>A is again showing company knowledge, and demonstrating his learning to me.</p> <p>The mentor used a work flow tool to help A understanding the company. How much of</p>

	<p>we'd show our clients and these are all the processes that the client sees, these are all the processes that we're actually doing in between these processes so they might know it as back end but we'll know it as, you know, development, this, that, this and he showed me, almost something a bit like this, and it was a huge circle and he showed all the different elements in it, it almost looked like a colour chart and each colour was different parts of the agency working on a project so he had design work like at the very start, so he could say okay to the client that's possible, we can do that but he wont come back in until about here and then it was showing all the different, you know, all the different.what's the word [<i>pause</i>], all the different sort of practices that were going on at one time and he said these two wont overlap, and he goes.it's quite interesting to see what the account managers are doing and what the others are doing. Yeah, no I think.</p>		<p>what mentors do is also about promoting themselves and their company? Does having meetings in the mentors work space advance this promotion and subsequently enhance the identification and loyalty to the company by the protégé.</p>
63	<p>I: So they kind of visualised the company.it sounds a bit like a work flow almost.</p>	<p><i>Trying to contextualise what A was saying</i></p>	
64	<p>R: Yeah.</p>	<p><i>agreeing</i></p>	
65	<p>I: Yeah, but with people on as well.</p>		
66	<p>R: Yeah, yeah, yeah, yeah.</p>	<p><i>agreeing</i></p>	
67	<p>I: That's really interesting.</p>		
68	<p>R: It was really cool actually, I don't like, I couldn't have learnt more about how that agency worked than seeing that chart because just seeing the way in which he like explained how an agency will develop almost the story of a website and then how they will test that person or different people and see whether that story actually works because it's all well and good saying you can go from here to here but can you go from there to there, will people see that, it's really interesting, it's really cool.</p>	<p><i>Explaining that this chart helped understand the company</i></p> <p><i>Describing how A learned about developing a web site like a story</i></p> <p><i>Describing a positive response to this description of the agency</i></p>	<p>As above</p>
69	<p>I: So was it what you expected?</p>		
70	<p>R: Yes and no, it's one of those things. It wasn't what I expected because I think from experiences that I've had before have either been very unformal? or very informal, I think like I said, you know, and when I last went to something that was similar was when I was on placement over the summer and the guy who.he was an accounts manager because he called me in two weeks before I was meant to have a placement to say come in, can you come in tomorrow so I had to make all the arrangements to go down to London and all sorts and sort out accommodation but that was very formal but it was almost the same relationship that I had with, you know, with █████ in the sense that he was very willing to help and very welcoming but didn't take the pressure off me sitting in front of someone who could be a potential employer or, you know, I think any student will have that kind of feeling where he was sitting with someone from an agency, and even though personally I don't think I see myself working in an agency that purely does web, it was really interesting</p>	<p><i>Describing mixed views about his expectations.</i></p> <p><i>Describing that he was always conscious that the mentor was a potential employer</i></p> <p><i>Comparing this experience to his work placement</i></p> <p><i>Explaining that he could see himself working in a similar agency by the end but that he hadn't started that way.</i></p>	<p>Showing awareness of the mentor as a potential employer</p> <p>Expectations partially met</p> <p>Direct comparison between work placement and this mentoring experience</p> <p>Mentor changed how he perceived himself from not working at a similar agency to working at a similar agency. How much of the mentors role is to 'sell' his company and to recruit?</p>

	and by the end of it I was like, I could see myself working there, may be not full time though, you know, because it was really interesting.		
71	I: Yeah.		
72	R: I think it's one of those things where it's kind of kudos to the environment rather than, is this where the sort of.because even over the summer I was doing something that I'd never done before and I was expected to hit the ground running in the place of actually a freelancer who was meant to be going in, but I got there and it was so different than what I expected that I was so taken aback that I freaked myself out and almost said I can't do it, so it was one of those things where it's the environment that made up my sort of.what I left with was what he'd kind of given me as in the sense of the environment and the places and the way that he approached each session and the way that we could sit down in one of the rooms, one of the client rooms and we'd just chat about, you know.every, I think every month or something they have a day where they develop an app and they don't have any reason for doing it it's just to stay creative and I think well it's one of those things where I could see myself working there because I thought of an app the other day for over there and I thought oh I'll have to take one of those days and do [overspeaking 18:09].	<i>Explaining that the environment was what he liked (kudos) Comparing his experience of last summer on placement Explaining that through the mentoring he learned to like the environment and place and the approach of the mentor</i> <i>Explaining that A can 'see himself' there</i> <i>Describing the creative day and saying he could imagine taking one of those</i>	The mentors attempts to 'sell' his agency worked, the environment had kudos and A could see himself there. A has projected himself into a possible future at the mentors agency Showing influences from the culture of the agency rather than only from the mentor.
73	I: Yeah, yeah.		
74	R: .because it's, you know, it was really interesting, yeah.	<i>Expressing positive emotions about working there</i>	
75	I: Do you think having that work placement last summer then prepared you better for this?		
76	R: Yeah, I wouldn't.I would have expected something completely different.	<i>Agreeing that the placement helped him with the mentoring</i>	Work placement and other experiences have helped A in the mentoring
77	I: [Unclear 18:23] you mentioned it.		
78	R: Yeah, I think I would have expected something completely different if I hadn't have spoken to, you know, if I hadn't have had that experience beforehand.	<i>Referring to our previous interview where A talked about the placement</i>	
79	I: Yeah.		
80	R: .because I learnt a lot in that experience about talking to people and not being afraid to ask for help.	<i>Explaining that he what he learned from the placement was to ask for help</i>	A understands how those experiences have helped him
81	I: You mean the experience last summer?		
82	R: Yeah.	<i>agreeing</i>	
83	I: Yeah.		
84	R: Yeah, and I think that really benefited the way I approached [redacted] because I knew that any questions I had I could ask, and we did ask which is different to may be how I would have approached it before because I've always been the kind of person who's almost stuck in my own head and I wouldn't ask a question because I'd be almost afraid of what that person would reply, not because I think they think any less of me but probably because I'm stuck in my head so it's a kind of tunnel vision, so I don't think any exterior	<i>Describing the previous placement as helping his approach to the mentoring, ie knowing what to ask</i> <i>Explaining that the previous experience as having tunnel</i>	Further demonstration that A understands his weaknesses and how placement has helped him address them Nice observation that placement stopped him from having tunnel vision.

	<p>help is going to help me because I can only see myself and the destination kind of thing, but yeah when I got stuck I was sat on a group, this is last summer sorry, when I got stuck and I thought oh God I'm really struggling here, I actually. I was in a group of people who had all previously been interns but then had been hired from that, or taken on onto to a sort of freelance rate and one of those people was called [REDACTED] and I couldn't help but ask her almost every question that I had, which was really good because I was in a huge agency, it's the biggest open plan agency in Europe I think, it's got like three or four hundred people in one room essentially, it's a huge factory that they've cleared out all the space between offices so if you want to go over to accounts manager the idea is that we can [unclear 20:02] and it really does work in the studio because you've got. you don't have places where people like that's mine, you know that's yours, everyone shares everything and if you want to go over to the accounts and just check what the client's next plan is, or you know the planners and see what they've got based in the social media or something, you can just walk over to the table and speak to them, but I learnt off her just to ask because there's no point in doing something and spending hours on something.</p>	<p><i>vision on his placement</i></p> <p><i>Describing his experiences last summer working in a more experienced group of people</i></p> <p><i>Describing asking one person for help</i></p> <p><i>Describing placement company</i></p> <p><i>Describing how he learned from his work mate last summer to ask questions</i></p>	<p>A achieved the understanding that you need to ask questions through his placement and this enabled him to ask questions of his mentor</p>
85	<p>I: And just sitting there.</p>		
86	<p>R: .and then just sitting there and not understanding it. By the end I was actually helping out the person next to me because I was doing something kind of similar and any files that I was coming across that I thought would be really beneficial to her I was just [unclear 20:43] by e-mail so it was really good because I was kind of learning off this person kind of thing and when I left I actually said to the person who hired me, because I knew that [REDACTED] was only being hired on a freelance rate for a limited sort of time, and I said oh yeah I wouldn't have been able to do this unless she'd been there and I think that really benefited where I approached [REDACTED] because any questions that I had about the project and I said I've got real concerns about this and this and this. He goes, what you've got to remember is that you're not selling a whole package, you're selling something, an idea so don't meticulousise over the smaller things that you're worried about and start thinking about the way in which you're presenting it and that ended up being the sort of crux of the stuff that we were speaking about, just how we can forefront the idea rather than, you know, development and stuff, all the stuff, the meticulous stuff that you get mixed up as a student, just go ah yeah, right, okay I've got to that spelt right, I've got to do that, you know, and by the end of it we actually had a really solid song and video and you know some really solid submissions for the project so. and like again I don't think I would have been able to get to the same conclusion unless I'd had mentoring help because, you know, it was exactly, almost exactly, almost mimicking experience to what [unclear 21:58] I was trying to get somewhere, I was trying to do something but without actually asking the right questions to the right people you</p>	<p><i>Explaining that he learned from one person and then passed on knowledge to another</i></p> <p><i>Explaining how the mentor helped the project, by not letting A get too meticulous about things</i></p> <p><i>Explaining how A wouldn't have reached the same the conclusion without the mentors help</i></p> <p><i>Expressing the help from the mentors as asking the right questions</i></p>	<p>Being helped and mentored engenders a spirit of helping and mentoring others</p> <p>Mentor can give perspective on work not achieved in another way</p> <p>Asking the right questions again – is this related to meta competencies and approaches to work rather than direct skills?</p>

	can't, you know.		
87	I: Yeah. Do you think you've got a better awareness of your own skills having been mentored?		
88	R: Yes, definitely. I think that it's. I haven't exactly. I've sort of learnt to think about the way I do my work differently, which has really been of. which really benefits the way I do anything because when I went, like I said, my concerns were that I was expecting to have a sort of idea of how I could expand my skill range as a print designer, as a web designer or as a lot of things but there was a whole bracket above that which is the kind of stuff that I was actually developing. I wasn't going there to develop my skills on something like a software or anything like that, it's what I kind of expected is to kind of go in and get taught the stuff you get taught at Uni whereas I got kind of taught about the way in which you approach stuff which can be completely different. I've forgotten the question, what is again?	<i>Explaining that A has learned to think about his approach to his skills differently</i> <i>Expressing the idea that he expected more direct influence on skills learning but that he learned something above this (a whole bracket above)</i>	Insight into meta competencies and approaches to work rather than direct skills meta competencies and approaches to work rather than direct skills was not what A expected (he wanted to expand his skills range) His visual brief for mentoring was based on 'extending' his practice.
89	I: It's just about having a better awareness.	<i>Trying encapsulate what A was saying</i>	
90	R: Oh yeah.	<i>agreeing</i>	
91	I: .of your skills.		
92	R: So yeah, so in the sense of like my awareness of, you know, in terms of that it's not my skills that have developed it's my approach.	<i>Confirming that its his approach to skills that has changed</i>	As above
93	I: Yeah, that's interesting.		
94	R: . to, you know, it's really developed the way in which you think about a project from start to finish and if. another thing as well, that I probably learnt as well, is that I always stuck to my guns because I tend to just take people's word on it, so when ■■■ told me to do one thing, I really stuck with that to the very end of the project and on the day before the end of term I went back on it and said no, this, you know, I've spoken to ■■■, this is the way it's going. this is where he said it's going to go, but we've got to do it the other way because it's not going to work and that was something that. that was a step that I took in the sense that I've learnt from him to take a process ?? so it's almost like I was going against his word but also going with it in the sense that. and we ended up. because I think the whole thing of it was that I stuck to it through the whole project, I was we can't have a voiceover because the minute. the whole idea in my head was like the minute you give a voiceover to a video you make it sound complicated as if you have to simplify but we did this video without a voiceover and we looked at it at the end and we showed people and they were like I'm watching a video but I'm not actually watching what's happening, you're watching the story not the content, so we ended up having to do this voiceover, which is the thing I went back on my word on because I always thought ah you know we can't have a voiceover but we ended up doing that and it was so much more successful so in a way I kind of learnt, you know, and it was ■■■ who said don't over complicate it by doing a voiceover but we were almost simplifying it by doing that so it was a change of approach but I wouldn't have learnt that without	<i>Describing an example of His mentor helping him in his approach. Describing how he listened to his mentor but then changed his mind and that even though he went against what the mentor was advising it was the mentors meta advice that led him to believe he needed to break away!</i>	He uses a story of how he ignored the mentors advice as an example of what he has learned from mentoring Talks about the mentor giving him guidelines (almost like a structure rather than explicit skills, back to the meta competencies, guidelines, markers, boundaries

	the kind of guidelines that kept saying you need to think about the audience who are not [unclear 24:59] seeing it so, yeah, like I said it's not the skills, it's the bracket above it that [unclear 25:04] develops.		
95	I: So do you think it's also given you a better awareness of your kind of suitability for the kind of things you wanted to do in the future? Does that make sense?		
96	R: Yeah, definite. I think, like when I first spoke to [redacted] on my first thing he said how do you describe yourself as a designer and goes would you give yourself a specialism or do you see yourself as more of a.and I said oh well, jack of trades by far, I'm trying to do the most in the most industries as I can so that I have the best chance. He goes well the best chance I see is when you have a specialism and I said well I don't think that's particularly true but I did kind of know what he meant because specialisms come in when you're doing a lot of different stuff but you're doing like something very particular, that's your spearhead product, you know, almost what they do as a company and at the time I was kind of like oh yeah but, you know, but I want to do all these things and why would they not value that [unclear 26:00] doing all things rather than doing one thing so I couldn't really get my head round it and by the end I'd kind of changed my whole, you know, my whole thought about this stuff because by the time I'd finished I thought I have to almost have a spearhead product.	<i>Explaining how he has changed based on mentor's advice to specialize rather than be a generalist.</i> <i>by the end I'd kind of changed my whole, you know, my whole thought about this stuff</i>	Influence of mentor is strong 'I changed my whole thought[s] about this stuff' The mentor gave industry based advice that might be in contradiction of what tutors say.
97	I: Yeah.		
98	R: .and may be not have.may be not present that as the all my eggs in one basket but may be have a thing where I really push it, which is what I think he said at the beginning is that when you have a specialism it's.	<i>Describing being a generalist and putting all his eggs in one basket</i>	Demonstrates how advice has been taken on board
100	I: I'm just trying to relate that to what we talked about in terms of.		
101	R: I suppose it comes under, partly, being more memorable and recognised for my work is.that's almost a specialism isn't it because you want to be known for a certain thing, you don't want to be known as that guy who does everything.	<i>Linking his words back to what he said in the 1st interview</i> <i>Wanting to be known for a certain thing, not that guy who does everything</i>	Changing what he said in the 1st interview completely
102	I: Well that's what I'm saying because this bit about mul.you know.		
103	R: Multi-disciplinary?		
104	I: .being multidisciplinary.	<i>Points to concept map at the word 'multidisciplinary'</i>	
105	R: I was obsessed, I was obsessed.		Changing what he said in the 1st interview completely describing his original position as obsessed
106	I: You were, yeah		
107	R: .with that, and I was really like oh but I have to do all these things and do everything in the thing but now I'm thinking I'm happy to do a lot of things, and I'm happy to say I have a lot of skills but I want to have the skill where I know that's what I want to do and to may be use that	<i>Expressing his new need to specialize as having a 'spearhead product'</i>	Use of language has changed talks about his skills as a spearhead product. He has contextualized himself and

	as a spearhead product, but not in the same way that I don't want to go in and say I can only do this, I want to say I can do all these but I do this.		his practice in relation to the market place. Is this what he means when he says he got an external view of his practice?
108	I: This is my specialism or my special skill.		
109	R: Yeah, because I think you end up. I think if I were to go in as this sort of multidisciplinary designer I think you end up being appropriated into something that you might not have been passionate about in the first place, and you might be saying, for instance, I can code a website, not very well but I can do a static site, you know, I can do something that looks okay and works okay but it's not what I want to do by a far cry but I can say I want to do that but I might be appropriated into that by an agency because I multidisciplinary designer, whereas if I come in and say I'm a print designer, I can do that but I want to do it with this, then that's a whole different kettle of you know.	<i>Expressing a view that he wants to be able to do what he is passionate about. He is talking about having to compromise</i>	A is concerned about giving up on his passions and about having to compromise, what has he learned? That he shouldn't or rather that he is a better market proposition as a specialist rather than a generalist?
110	I: I've heard other people say that actually people at agencies say what they want, you know, is an amazing animator but we also want them to know about this and this and this and this and this so it is, it's a really different way of it's really hard as an educator to deliver that.	<i>Agreeing and expanding on his idea</i>	
111	R: Yeah exactly.	<i>Agreeing</i>	
112	I: .because it's like they're like almost contradictory things.		
113	R: Yeah, exactly.	<i>Agreeing</i>	
114	I: So do you think you were prepared for being mentored? You did talk about what happened to you last summer.		
115	R: Yeah, yeah I think I wasn't really prepared for the when I first went I didn't know what to expect and I kind of expected that it would be like at work, my sort of summer experience and it might be something quite formal but the conversation that I had sort of mid way through was so informal but so, sort of, about the practice that it almost became like we were just talking about something that we were both passionate about, you know, it could be anything, you know.	<i>Explaining that he wasn't prepared for some aspects of the mentoring, that it was more relaxed and informal. Uses the term both passionate about</i>	Does mentoring in this kind of vocational field enable a shared passion?
116	I: So do you think you could have is there any way you could have prepared more effectively or would it not have been possible to?		
117	R: I would have liked to have. I don't know, because in my head I would have liked to have pitched each one as each session at where I was on the idea and where I was heading with it and seeing his feedback but I think that would have kind of. I think that would have catalyzed a kind of a different relationship and I think currently I wouldn't change much about how I approached it because I approached it enough that I came with every session with something prepared but not enough to make it almost a formal thing, because I think if I'd over prepared, which I did I think on the first session, you end up speaking about almost. I end up getting the same relationship with my tutors because they're	<i>Expressing the view that he was happy with how he prepared as it was some preparation but not too much. Too much preparation would turn it into a tutorial about a product rather than having an overall experience</i>	Perceptive comments about the difference between tutorials and meetings with mentors, A is clearly trying to articulate how they differentiate

	giving you feedback on what you've shown them and not, you know, overall as an experience kind of thing.		
118	I: Do you think it helped your conversation to have something to talk about?		
119	R: Yes.	<i>Agreeing that some preparation was useful</i>	
120	I: Does that make sense, rather than just nothing, no work or nothing?		
121	R: Yeah, I was glad I did something almost small for the session, it does give you something to talk about and it was interesting when I went in and I had stuff on line that I couldn't access by putting on a memory stick or anything and I didn't have anything to talk about because I didn't have anything to show and for the first twenty minutes while we were trying to get it to connect to the internet I was really struggling to come up with conversation but it wasn't a problem because we'd already established, you know, where I was with the idea so we could still chat about stuff but it wasn't quite as purposeful as it probably could have been, so yeah I'm really glad that I prepared in that sense and I think, yeah, I think it would have changed like a lot.	<i>Expressing the view that it helped to have something to talk about in the mentoring sessions and giving an example of when he didn't and that he was struggling to come up with conversation. (but then he contradicts this by saying it wasn't a problem)</i>	Evidence of preparation for mentoring and As view that preparation helped the mentoring 'a lot'
122	I: Yeah, I mean would you recommend mentoring to others?		
123	R: Yeah.		
124	I: So if a second year asked you about it.		
125	R: Yeah, definitely. I think for first years, PAL the other mentoring is perfect because there is a lot of small questions like how I felt when I started asking [redacted] or, you know, anyone else or [redacted] questions you tend to not ask the questions that you feel embarrassed about asking but it's the best thing to do and I think PAL really breaks that barrier of you not speaking to someone who is a tutor or a lecturer, you're speaking to someone who's you a year later so all the silly questions about your CV like do I put a photo on or, you know, do I do this or what do I put, do I put I want to warm up for my summer and actually I put that kind of into practice because I actually went back from my panel and the sort of feedback I got from that, I met up with a friend over the summer and he wants to now go to university, he's a lot older than me actually so it's a bit weird but he asked me loads of advice about what he was meant to do. I ended up he sent me his UCAS form and I sent it back to him with my amendments because I kind of knew what it was like to be a PAL leader so I kind of appropriated that for him, especially like with small stuff because the way you phrase can be absolutely intrinsic to the way someone communicates with you and he'd written, for the last two years I've been working here and it was and I've been working in retail, and I said yeah but you've been working in retail to fund your photography but it makes it sound as if you've, for the last two years, you've been doing nothing.	<i>Referring to 1st peer mentoring project on the course</i> <i>Stressing the need to ask small questions, explaining that peer mentoring breaks the barrier of embarrassment.</i> <i>Linking peer mentoring experiences to his experiences now.</i> <i>Dealing with the small stuff</i> <i>Describing helping a friend</i>	Does this mean that formal external mentoring isn't for the small stuff A expresses mentoring in several stages culminating in external professional mentoring, this as far as I know is not an intentional aspect of the course but rather a positive outcome of using peer mentoring early on in the course and then Design Buddies later. A links all his work and mentoring experiences together without prompting A also has a generally positive view of mentoring all round
126	I: That's what you've been doing, yeah.		

127	R: So I said.so I changed it to, for the last two years I have been funding my personal projects by being in retail, do you know what I mean because it completely flips what it means but it's something that if a first year asked me or a second year asked me what should I put on my CV I'd be really happy to sort of mentor them or you know, I wouldn't put it under the mentoring bracket but do you know what I mean I'd be happy to help them out. I think any first year who thinks they can talk to other people should be doing mentoring. Any third year that thinks they don't need a design buddy is pretty silly [laughter] because we had a lot of people who.we actually had one person who said I'm not interested and I think that's because he has a full time job and he already feels like he's part of the industry, doesn't feel he has much to learn and I understand that completely but the relationship you get out of it are completely different than oh you're going to teach me about this, you're going to do that because mentoring isn't really about that for me, it's not about giving someone feedback it's about learning more about an experience by taking someone else's.sitting in someone else's shoes for a day or so because that can completely change.	<p><i>Describing a desire to mentor but is careful about putting this under a mentoring bracket</i></p> <p><i>Describing peers who didn't want mentoring</i></p> <p><i>Expressing the view that even students who are working should have mentoring</i></p> <p><i>Expressing the view that mentoring is not about teaching things</i></p> <p><i>Mentoring is about 'learning more about an experience by taking someone else's.sitting in someone else's shoes for a day or so'</i></p>	<p>A appears to rank kinds of mentoring from informal help to formal professional mentoring. He does show an awareness that these activities fit under the umbrella of mentoring</p> <p>Again expressing a positive view about mentoring as a tool to use throughout one's career, this is a sophisticated approach to mentoring.</p> <p>Mentoring is not about teaching</p> <p>Mentoring is about being 'in someone else's shoes' – changed perspective, link to the opposite of tunnel vision</p>
128	I: So what advice would you give to somebody who's about to go through.		
129	R: The mentoring scheme?	<i>clarifying</i>	
130	I: .to be mentored, yeah.		
131	R: To be a mentor or to be a mentee?	<i>clarifying</i>	
132	I: No to be.to go through design buddies, so if you were talking to somebody next year, in the third year.		
133	R: Who was going to have a design buddy?	<i>Clarifying (some confusion about being a mentor or a mentee)</i>	
134	I: .yeah, what would.what sort of advice would you give them?		
135	R: The only advice I'd give them is like don't try and appropriate yourself into their practice because that's what they do and if you do something different don't be embarrassed because you're going to web agency and you feel like you're a print designer, though do just go as you are and present yourself as a designer because the chances are you have skills that you can amend, or you know that you can appropriate into their practice and that they will understand so a lot like I said a lot of design practice is much more not about the actual process it's the process of thinking.	<p><i>Expressing the view that you should be yourself when being mentored</i></p> <p><i>Describing the term designer as generalist catch all label</i></p>	Advice about being mentored revolves around being yourself, being a designer and not pigeon holing yourself yet and not making assumptions about who you are and who they are.
136	I: Yeah.		
137	R: .and I think.because I was quite taken aback when I thought but all my work's print, why have I been sent to a web designer that's one of my original thoughts, but after going there it's not about that and I think anyone who has concerns about going to a mentor, you know, like you said if I had to give advice to someone	<p><i>Describing shock at being given a mentor from a different design discipline</i></p> <p><i>Explaining that a mentee shouldn't</i></p>	Expectations were subverted by the choice of mentor, he expected to have someone whose practice was very close to his own.

	I'd just say go as you are and go prepared because you can't begin to make assumptions of how it's going to be because chances are they'll teach you a lot even if it's just about bad practice and I think something I've kind of probably learnt from my parents is they always say if you go and you don't like it, you can leave and say okay well I won't do this and that will give you a more defined idea of what you want to do. You can't go to something and say I don't want to do that, because you won't get anywhere because you haven't tried it and if you don't try it you don't know.	<i>make assumptions about the mentoring experience</i> <i>Describing seeing bad practice as learning</i> <i>Describing listening to his parents advice about trying something out first.</i>	
138	I: You won't know, yeah.		
139	R: It's one of those sort of silly things you get told like, you know, if you don't try fish you don't know whether you like it or not when you're young but you know it's one of those things that it's kind of intrinsic to enjoying new experiences, if you don't try it you don't really know.	<i>Reinforcing earlier statement about needing to try something out.</i>	Describes mentoring as a new experience
140	I: So mentoring is like eating fish?		
141	R: Yeah <i>[laughter]</i> .		
142	I: I like it.		
143	R: <i>[Laughter]</i> [unclear 35:42] fishfingers as well.		
144	I: So could you imagine yourself mentoring people in the future?		
145	R: Yeah. Like [redacted] who's one of the third years who well one of the old third years <i>[laughter]</i> but he's gone into London and I've kept in contact with him quite a lot and he said I've actually had. was speaking to his. for a recruitment agency and she e-mailed me like, I'm just speaking to [redacted] and now I'm going for a coffee with you so I'll learn more about you, which I thought was really interesting, I thought it was really almost like it would be silly not to because that's such a good opportunity to be picked up by someone like that and it was really nice of him to do that but he comes back and he talks to us and a lot of people in my class are going like yeah but what's he doing, you know, why does it matter that he comes back and he speaks to us about it but he does.	<i>describing how he has stayed in contact with a student who has now left</i> <i>Explaining that he values the input from this ex student</i>	Combining mentoring and networking
146	I: Well because you've had a positive mentoring experience haven't you so that must, you know, so you've seen the value in it so you know to mentor somebody else is a valuable thing to do for them, that's interesting.		
147	R: Yeah, yeah, definite and I think it was more that, you know, I think may be like mentors are undervalued in that sense that they can teach you a lot by not saying much <i>[laughter]</i> .	<i>Expressing the view that mentors have a lot to give (by not saying much!)</i>	Is this referring to tacit knowledge? Again a link between mentoring and tacit knowledge.
148	I: Yeah because they're not training you in skills.	<i>Testing the hard skills versus soft skills argument</i>	
149	R: No, exactly.	<i>agreeing</i>	
150	I: .if people expect that, that's not what's going to happen.		
151	R: Exactly, and I think that's what a lot of people expect is that they're going to go and this person's going to be like I'm an illustrator, you should learn [overspeaking 37:10] but it's not about that at all and even if you learn that	<i>Expressing the view that you can learn from other people's mistakes</i>	Learning from other's mistakes is not something you'd do on university course, although tutors might share stories with

	someone made a mistake and you can learn to avoid that mistake that's almost, you know, I've met a couple of people who've said, you know, I made a mistake here and I know to avoid that and that is a different process of thinking that will, you know.	<i>Describing mentoring as a different process of thinking</i>	you. Again a link between mentoring and tacit knowledge.
152	I: Yeah.		
153	R: I think.		
154	I: Like you say thinking an approach.		
155	R: Yeah.		
156	I: .you talked about it being above.		
157	R: Yeah, above the whole [unclear 37:36] thing, yeah.	<i>Being above</i>	Mentoring is aligned with learning meta competencies
158	I: .above thing, yeah.		
159	R: It's almost like, you know, it's almost like a cloud of, you know.	<i>Describing this learning process as being a cloud</i>	Mentoring is aligned with learning meta competencies
160	I: Yeah, it is like approach and attitude and all those sorts of things isn't it?		
161	R: Yeah. A lot of it is just behavioural patterns, like I think a lot of it comes down to if you work in a sort of a very reclusive behavioural pattern then you're never going to learn the value of what someone else has already done.	<i>Describing working in a reclusive way and not learning</i>	Mentoring is aligned with learning meta competencies (behavioural patterns)
162	I: Okay, I haven't got any more questions.		
163	R: That's all right, yeah.		
164	I: Thank you so much.		
165	R: Is there anything else that I could answer better or.		
166	I: No, I mean I've got the specific questions I've got are all about the mentoring because my dissertation's about.		
167	R: The way [unclear 38:15]		
168	I: .the mentoring, approaching the mentoring and matching expectations to experience, but actually I can turn this off now. I've learnt my lesson because I pay.		

App Cf) Dominant themes interview 2

Research Instrument: coding to establish dominant themes – Interview 2

Participant A

Themes	Dominant themes
learned a lot form 'just' speaking to him what does this mean, is this tacit knowledge territory?	Continued opportunities for mentoring were seen as part of a long term career view
achieved the understanding that you need to ask questions through his placement and this enabled him to ask questions of his mentor	Do students have lower expectations of local mentors?
positive view of mentoring all round	Experienced mentors make better mentors
rank kinds of mentoring from informal help to formal professional mentoring.	How much mentoring is enough?
mentor was making sure he was appreciated!	Mentoring changed career thinking
thinks print and web are different and separate.	Mentoring gave insight and knowledge of the work place and its practices
demonstrating learning from mentoring	Mentoring gives an external view – it places the protégé in someone else's shoes
mentoring as stages culminating in external professional mentoring, this as far as I know is not an intentional aspect of the course but rather a positive outcome of using peer mentoring early on in the course and then Design Buddies later.	Mentoring was based on shared passions
projected himself into a possible future at the mentors agency	Mentoring was understood as relationship
showing company knowledge, and demonstrating his learning to me.	Preparing for mentoring is important
concerned about giving up on his passions and about having to compromise, what has he learned? That he shouldn't or rather that he is a better market proposition as a specialist rather than a generalist?	Previous experiences of mentoring or work were important in understanding this experience
showing admiration for the company 'they do that really well'. Is this loyalty?	Self reflection was evident – the mentoring gave the protégé something to think about
mentoring relationship is something between friends and tutors and informal and formal	Shared and appropriate work is important
links all his work and mentoring experiences together without prompting	There is an unequal power relationship between protégé and mentor no matter how informal or pleasant the relationship
direct link of mentoring to interview learning	
differentiate between tutors as teachers (rule makers?) and the mentor as external	
relationship between him and the mentor is more than skills, its given him insight into relationships themselves,	
show the knowledge and skills of the mentor and the influence of the mentor on his work	
being mentored revolves around being yourself, being a designer and not pigeon holing yourself yet and not making assumptions about who you are and who they are.	
the mentor was an experienced mentor (is that A emphasizing this or the mentor?)	
positive view about mentoring as a tool to use throughout one's career, this is a sophisticated approach to mentoring.	
tried to imagine what it was like to be a mentor in order to better prepare for mentoring, this shows a lot of foresight and insight	

Asking the right questions again – is this related to meta competencies and approaches to work rather than direct skills?	
Being helped and mentored engenders a spirit of helping and mentoring others	
describing his original position as obsessed	
Combining mentoring and networking	
Describes mentoring as a new experience	
Description of mentor as comfortable and experienced (as a mentor)	
Direct comparison between work placement and this mentoring experience	
Does mentoring in this kind of vocational field enable a shared passion?	
Does this mean that formal external mentoring isn't for the small stuff	
Emphasizing the good match between mentor and project	
preparation helped the mentoring 'a lot'	
Expectations were subverted by the choice of mentor, he expected to have someone whose practice was very close to his own.	
Experienced mentor understood the need to break the ice	
demonstration that A understands his weaknesses and how placement has helped him address them	
Giving very positive feedback on the mentor, clearly impressed	
Good understanding of the ground rules of mentoring established before they started	
He uses a story of how he ignored the mentors advice as an example of what he has learned from mentoring	
'exactly what I needed' - reinforces some earlier thinking about the timing of mentoring	
Influence of mentor is strong 'I changed my whole thought[s] about this stuff'	
Insight into meta competencies and approaches to work rather than direct skills	
A describes the company philosophy, is this one of the things A has learned and is eager to share?	
Interesting use of the word 'just', does being local make it less good?	
is there such a thing as too much mentoring? What is the correct amount?	
Is this referring to tacit knowledge? Again a link between mentoring and tacit knowledge.	
Mentor can give perspective on work not achieved in another way	
Mentor changed how he perceived himself from not working at a similar agency to working at a similar agency. How much of the mentors role is to 'sell' his company and to recruit?	
Mentoring is about being 'in someone else's shoes' – changed perspective, link to the opposite of tunnel vision	
Mentoring is aligned with learning meta competencies	
Mentoring is not about teaching	

Mentoring timeline matched the life cycle of a project, is this a good model of mentoring?	
meta competencies and approaches to work rather than direct skills was not what A expected (he wanted to expand his skills range) His visual brief for mentoring was based on 'extending' his practice.	
Nice observation that placement stopped him from having tunnel vision.	
Note that mentor talked a lot about workload pressures but also let A know that he had time for him.	
Perceptive comments about the difference between tutorials and meetings with mentors, A is clearly trying to articulate how they differentiate	
Pro-active in making contact with his mentor	
Refers often to the mentors particular skills and knowledge (web design)	
Showing awareness of the mentor as a potential employer	
Showing influences from the culture of the agency rather than only from the mentor.	
Showing that A never forgot that that the mentor was in a power position, 'potential employer', 'presenting to a client'. This links to the statements made by the mentor about his workload and making time for A	
Significance of meeting at he mentors workplace	
Talks about the mentor giving him guidelines (almost like a structure rather than explicit skills, back to the meta competencies, guidelines, markers, boundaries	
The alignment of a brief with the mentors skill set is mentioned again	
The mentor gave industry based advice that might be in contradiction of what tutors say.	
The mentor offered structure to the meetings too	
The mentor used a work flow tool to help A understanding the company. How much of what mentors do is also about promoting themselves and their company? Does having meetings in the mentors work space advance this promotion and subsequently enhance the identification and loyalty to the company by the protégé.	
The mentors attempts to 'sell' his agency worked, the environment had kudos and A could see himself there.	
There is a switch here from talking about the particularities of the mentors skills to the relationship with the mentor.	
There was a distinct structure to the first meeting	
This whole section is to reinforce what he said just earlier.	
Use of language has changed talks about his skills as a spearhead product. He has contextualized himself and his practice in relation to the market place. Is this what he means when he says he got an external view of his practice?	
Welcoming is interesting, as if he didn't expect it?!	
Well planned session where both knew what to expect	
What is he trying to say here, that his work didn't make sense until seen from outside?	
Work placement and other experiences have helped A in the mentoring	

Research Instrument: Focused coding – Interview 2

Interview participant name		Participant A	
Date and time of coding		July 2013	
Key:	<p>5. Unrelated to research study - not worth pursuing further.</p> <p>6. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time.</p> <p>7. Related to research study - concepts that are important to the original research study and offer some scope for further analysis.</p> <p>8. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential</p>		
Themes and categories	Relationship to research study	Memo	
Experienced mentors make better mentors	4. <i>Highly related</i>	<i>The experience of the mentor appears to impact on the success of the relationship, the ground rules and the content and structure of the meetings.</i>	
Shared and appropriate work is important	4. <i>Highly related</i>	<p><i>It was fortuitous that the student brief and the choice of mentor coincided.</i></p> <p><i>In this case the life cycles of the mentoring experience and of the brief where the same. This relates strongly to the timing issue.</i></p>	
Mentoring gave insight and knowledge of the work place and its practices	4. <i>Highly related</i>	<p><i>The protégé builds admiration, knowledge on and loyalty to the company as well as to the mentor. This is established in various ways: by having meetings at the company, by being taught explicit things about the company like its culture, philosophy and its methods etc.</i></p> <p><i>Understanding that there is such a thing as company philosophy is learning curve that needs to be experienced at first hand.</i></p>	
There is an unequal power relationship between protégé and mentor no matter how informal or pleasant the relationship	4. <i>Highly related</i>	<p><i>There is a distinct power relationship between the mentor and the protégé, in this case this was expressed by the protégé directly, ‘potential employer’, ‘presenting to a client’ and by the protégés reports that the mentor talked about workload constantly but then reassured the protégé that they had made time for them. Could be perceived as magnanimous?</i></p>	
Self reflection was evident – the mentoring gave the protégé something to think about	4. <i>Highly related</i>	<p><i>The protégé was keen to tell me about his learning is this an important step of the mentoring process (self reflection). The protégé’s expectations were subverted in the choice of mentor, he expected to have someone with similar expertise (print)</i></p> <p><i>The protégé worked hard to describe the nature of the mentoring relationship, between formal and informal, between a tutor and a job interview.</i></p> <p><i>The protégé showed good understanding of what he had achieved from mentoring</i></p>	
Previous experiences of mentoring or work were important in understanding this experience	4. <i>Highly related</i>	<p><i>The protégé continually drew on previous experiences of work placement or mentoring in describing the particularities of this experience.</i></p> <p><i>There is evidence that giving and receiving mentoring engenders a positive view of mentoring in</i></p>	

		<p><i>general.</i></p> <p><i>He was linking together similar learning experiences under the umbrella of mentoring.</i></p>
Mentoring changed career thinking	<i>4. Highly related</i>	<p><i>The protégé says that mentoring changed his mind. The protégé has changed explicitly from pre-mentoring statements.</i></p>
Mentoring was based on shared passions	<i>4. Highly related</i>	<p><i>Is mentoring in this kind of vocational field based on shared passions?</i></p> <p><i>A talked about sharing each others work</i></p>
Continued opportunities for mentoring were seen as part of a long term career view	<i>4. Highly related</i>	<p><i>Mentoring was seen in progressive stages, 1st peer mentoring and then professional mentoring, the protégé makes a sophisticated statement about always needing mentoring.</i></p>
Preparing for mentoring is important	<i>3. Related</i>	<p><i>Preparation for mentoring was perceived as having been very useful.</i></p>
How much mentoring is enough?	<i>3. Related</i>	<p><i>How do we determine the amount of mentoring needed?</i></p>
Do students have lower expectations of local mentors?	<i>3. Related</i>	
Mentoring was understood as relationship	<i>3. related</i>	<p><i>The protégé switched quickly from seeing the mentor as skills provider to seeing the mentoring as a relationship.</i></p>
Mentoring gives an external view – it places the protégé in someone else’s shoes	<i>3. related</i>	<p><i>Mentoring as an external view. A new context? Mentoring gave a perspective not otherwise available. This is indicated in all the literature.</i></p> <p><i>The protégé contextualized himself and his practice in relation to the market place, this includes taking on board advice about the type of designer he should be. Mentoring was described as being in someone else’s shoes. Mentoring was described as networking.</i></p> <p><i>The protégé spent time trying put himself into the position of the mentor in order to better prepare for the meetings.</i></p> <p><i>The protégé projected himself into a possible role at the company, is this one of the outcomes of mentoring?</i></p>

Overall Impressions

Key categories	Details	Memo					
	Use of the work 'significant'. For this study significance is attributed to words/phrases/symbols repeated more than twice during the mapping process and/or words/phrases/symbols that are unique to that participant or used by every participant						
Overall impression of the map	No writing inside boundaries of maps, use of two colours, green and magenta. Mostly lowercase even at the start of labels or sentences. Ideas radiate out of the circles. Feels quite controlled.	Feels quite controlled.					
Counting – how often do words, images and symbols appear?	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;">Symbols arrows=37 Lines=8</td> <td style="width: 15%;">People family=4 parents=1 mum=3 dad=1 sister=1 flatmate=1 boyfriend=1 teachers=1 course leader=1</td> <td style="width: 15%;">Employment references to job as job= 5 career=2 work(ing)=3 references to design industry =3 progress/progression=4 applying early/applying/job straight out of uni/paying off straight away=4</td> <td style="width: 15%;">Money references to finance=6</td> <td style="width: 15%;">Quality of life Home=1 Own house/house=2 Security=1 Mentoring Internship=1 Work for free=1 [work] experience =2 London=1 Assertiveness=1</td> </tr> </table>	Symbols arrows=37 Lines=8	People family=4 parents=1 mum=3 dad=1 sister=1 flatmate=1 boyfriend=1 teachers=1 course leader=1	Employment references to job as job = 5 career=2 work(ing)=3 references to design industry =3 progress/progression=4 applying early/applying/job straight out of uni/paying off straight away=4	Money references to finance=6	Quality of life Home=1 Own house/house=2 Security=1 Mentoring Internship=1 Work for free=1 [work] experience =2 London=1 Assertiveness=1	<p><i>Note that there are significant references to employment through generic terms ie job/work etc.</i></p> <p><i>There are significant references to finances but in relation to stability, ie paying of loan, saving, earning money, supporting self.</i></p> <p><i>Also used the term job straight away to show expectation of immediate action towards work after uni</i></p> <p><i>People feature quite strongly in B's map</i></p>
Symbols arrows=37 Lines=8	People family=4 parents=1 mum=3 dad=1 sister=1 flatmate=1 boyfriend=1 teachers=1 course leader=1	Employment references to job as job = 5 career=2 work(ing)=3 references to design industry =3 progress/progression=4 applying early/applying/job straight out of uni/paying off straight away=4	Money references to finance=6	Quality of life Home=1 Own house/house=2 Security=1 Mentoring Internship=1 Work for free=1 [work] experience =2 London=1 Assertiveness=1			
What node is linked to what node?	<p>Future and career is linked by a long arrow. Mum and dad are linked to career. Earning money and paying off loan are linked to ambition. The circles of future, career and ambition are linked directly to B's thoughts.</p> <p>Family is linked to future several times. Experience and job straight of uni is linked to boyfriend and flat mate. Design and magazines is linked to course leader and 6th college and teachers. Savings is linked to not supporting self, looking and applying early is linked to No Job. Experience is linked to Good future. No job and job that I didn't enjoy is linked to Bad future. Future is linked to sister. Career, going up the career ladder and respect for mum is linked.</p> <p>Assertiveness is linked to mum</p>	<p><i>Mum is linked quite strongly to career and career progression.</i></p> <p><i>Tutor is linked to specific advice about industry.</i></p> <p><i>Experience is seen as important and internships or working for nothing is seen as a viable career step.</i></p> <p><i>Family is seen as important in B's future - Close proximity to family, surrounded by family</i></p>					
What is the distance of one node to another?	<p>All arrows short (approx. 4cms) and used to link related ideas in small packages. There is only one long link and that is between earning money and security and future.</p> <p>The deepest link is 3 arrows but again contained within one idea.</p>	<i>Ideas and thoughts are quite contained within areas of the map.</i>					
What nodes are the people linked to?	<p>Mum is linked to assertiveness, career, going up the career ladder. Dad is linked to career. Sister is linked to future. Boyfriend is linked to job and experience</p> <p>Flat mate is linked to job and experience. Teachers linked to design and magazines. Course leader linked to design and magazines. Family linked to future</p>	<p><i>People feature strongly and in all three circles but more dominantly in future and career.</i></p> <p><i>Family is seen as important in B's future - Close proximity to family, surrounded by family</i></p>					
Visual emphasis (exclamation marks, underlining, capitals etc.)	<p>Good (label for good future) is followed by exclamation mark. BAD (label for bad future) is underlined twice.</p> <p>Experience is underlined twice. NOW is underlined twice, 1st year uni is underlined twice. 2007-2008 is underlined twice. Mum is underlined once</p> <p>Text in good and bad future is capitalized. Boyfriend, flat mate, mum and dad are capitalized. PARENTS is capitalized.</p> <p>Colour change to magenta for part of the interview.</p> <p>Straight out of uni if possible is followed by an exclamation mark.</p>	<p><i>Visual emphasis does not give many cues here. Underlining seems to be in response to subconscious emphasis, almost doodles.</i></p> <p><i>Change of colour was precipitated by my asking B to think about how B would mitigate against bad things happening and making good things happen. The change of direction needed a new colour and capitals.</i></p>					
Corrections	none						

Initial coding

Themes	Memo
Significant references to employment through generic terms ie job/work etc.	<i>B refers to work generically rather than through stated job roles in the design industry. B states B wants to work in Design or in Magazine publishing rather wanting to be a magazine designer. There is a certain pragmatic quality about B's map relating to working to earn money to pay of debts.</i>
There are significant references to financial stability.	<i>See above. Money to B is related to paying off debt or affording stability, in fact earning money and security are explicitly linked.</i>
There appears to be an expectation of immediate action towards work after uni	<i>The map shows several areas where B shows evidence of preparation and planning for life after uni</i>
People feature strongly and family is seen as important in B's future.	<i>B refers to people 14 times in Bs map and this count doesn't include the references to not wanting to live alone but with 'someone'. B's strongest statement about family is about wanting to be 'surrounded'</i>
Mum is linked quite strongly to career and career progression.	<i>B's mother is an explicit role model for B in terms of how to have a successful career rather than wanting to follow in her footsteps. I note dad was mentioned a lot in the interview but only appears once in the map.</i>
Tutor is linked to specific advice about industry.	<i>Course leader and 6th form tutors are linked to industry and ambition and to no other node or circle. This appears to suggest that B's relationship with B's course is functional and pragmatic. B makes no mention of the mentoring in the map.</i>
Experience is seen as important and internships or working for nothing is seen as a viable career step.	<i>B recognizes that experience in the industry is important for career and states clearly that B would work for nothing to gain that experience.</i>
Mapping appears quite controlled and ideas are contained in areas of the map.	<i>B's concept map shows that B is systematic and careful about expressing Bs thoughts and ideas. Very few linkages are spontaneous. For example the link between ambition, magazines and course leader was prompted by my question about who have you talked to about your ambitions. Obviously unambiguous interpretation is not possible. This carefulness could be part of how B approaches planning and career thinking but also be related to how comfortable B was with me asking questions. There is a certain politeness and obedience in how the map developed during our conversation.</i>

Focused coding

Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Broad themes	Relationship to research study	Memo
The level of vocational commitment to an industry may affect the experience of mentoring.	<i>4. Highly related</i>	<i>Different students think about career in different ways, some relate career directly to a vocation and others think about work more generally. Does this mean they may have different expectations of mentoring?</i>
The significance assigned to mentoring may affect the experience of mentoring.	<i>4. Highly related</i>	<i>Despite evidence of preparation and planning for life after uni mentoring did not feature in B's career discussion until B was explicitly asked</i>
Parents can be explicit role models for students.	<i>4. Highly related</i>	<i>This relates to the formal informal mentoring issue and the availability of role models.</i>
How does the triangular relationship between tutors, parents and mentors manifest itself and what can	<i>4. Highly related</i>	<i>Tutors are perceived as making a contribution to industry learning.</i>

we learn about career planning and mentoring from this?		
Earning money and security are explicitly linked in career envisioning.	<i>4. Highly related</i>	<i>The outcomes of earning are varied between different students</i>
Family has a significant role to play future envisioning.	<i>4. Highly related</i>	<i>All students were surprised at how strongly family features in their discussions on career</i>
How much unpaid work is being done by mentors and protégés in order to advance learning in the industry?	<i>3. Related</i>	<i>Some students are prepared to work for free to gain relevant experience.</i>
To what extent does the concept map reflect an emotional response to the discussion?	<i>2. Marginally related</i>	<i>Although this is marginally related to the research questions around mentoring it's kind significant for the research method.</i>

App Db) Annotated transcript interview 1

Research Instrument: Annotated transcript and initial coding - Interview 1 – Participant D – Feb 11 2013

Line no.	Paragraph Number & Full Marked up Transcript I=interviewer R=respondent	Initial basic coding – what is B saying/doing?	Themes
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Start

1	I: The very first thing we're going to do is just to get you to write down around these circles what these things make you think of.		
2	R: Okay.		
3	I: There is absolutely no right or wrong or anything. It's just what do they mean to you.		
4	R: Yeah, okay.		
5	I: And there is nothing loaded about what colours you are using, I have to say that now.		
6	R: So it doesn't matter where I start or anything?	<i>Clarifying instructions – (writing 'house' under future)</i>	
7	I: No. And this bit is roughly 15 minutes. Does that say "house?"		
8	R: Yeah.		
9	I: Have I asked you how old you are?		
10	R: 20.		
11	I: What do you mean by that?	<i>(pointing to the word 'mum' on career circle)</i>	
12	R: I think the best example would be if I first think of career I think like my parents are both quite good examples so my mum's progressed through a career in education. She went from teacher training to being a teaching assistant, she's been through from primary school teaching to headships and all sorts and now she's up and she does school improvements. So helps her teachers now improve for Ofsted. And that to me is the perfect example of what I'd want to do. In that I'd want to progress upwards in the same field. And just 'cause now like she's at the age where she's sort of ... she's not retiring yet or close to but she's at that point where she's done every job she wanted to in education. I think that from leaving uni she knew straight away so she's just gone up. I think that sort of ...	<i>Describing her mother's career journey as a 'perfect example' of a career</i>	Strong example of a career path Mother as role model
13	I: So it's quite a focused thing?		
14	R: Yeah. So I think that sort of like ... shall I write that down? Like security. Having a career because mum's moved from ... she's never been out of work, she's gone step by step kind of thing. And I think that's quite a nice thing to feel secure. I suppose I [unclear 3:15.0] (I should add money as well that's) important.	<i>(writing security under career) explaining why she feels that her mum's a good example, (writing money next to security and then</i>	Career as a progression of steps

		<i>linking both to future</i>	
15	I: I'm assuming lots of other things are going to be interlinked as well so that's fine.		
16	R: Yeah.		
17	I: So you can either link them up or repeat them or whatever you want to do.		
18	R: Yeah.		
19	I: That's interesting, is that where you are from?	<i>(subject is writing 'London' under future)</i>	London as career destination
20	R: Yeah. But it's funny I was actually talking to a friend of mine who graduated last year. And they actually made the decision to stay in [redacted] and work. Even though they are originally from [redacted]. Whereas I'm from [redacted] and so for me that's sort of my family base and I like the area with the fact that there are easy transport links to London and I was talking about how I would definitely, there is no question that's where I'll be. Yeah, so I would see that as my future, probably leaving home for a short time as well.	<i>Explaining that she wants to base herself in London and why Comparing her decision to a friend's decision to stay in [redacted]</i>	London as career destination
21	I: Ambitions, you don't have to lock it down it just being about career, that sort of thing. What do you mean by this, [unclear 6:05.4] (progress) in one area? In terms of your discipline?		Career focus as important
22	R: Yeah.		
23	I: So what area would that be, do you know?		
24	R: Well for me I've always wanted to go into magazine or book layouts either publishing or with magazines. And I've wanted to do that since I was sort of early college and then when we started out FDA they said the whole point is you can try lots of things, try and erase any kind of ideas you might have of what you definitely want to do, but even then it's still what I've come back to. And so for me that's the area that I'd love to have a job in. But also a side for me is a bit like I was explaining about my mum's career she ... I quite like the security that's associated with kind of having one field and sort of a clear path rather than kind of ... I don't know it makes me feel a bit anxious, the thought of people going from say, like being in a hotel, to a restaurant, to design, to this, and it's just kind of juggling about. I think I may be a quite controlled person so I quite like a clear path. I wouldn't want to be kind of toing and froing, I'd quite like to be quite settled.	<i>Explaining ambitions to work in magazine publishing and why the security aspect is important Explaining that the idea of a mix of jobs makes her 'anxious' Describing herself as 'controlled' and needing a 'clear path'</i>	Clear career path is important Career as a series of steps Career driver - Security
25	I: And is that what you mean by one area?		
26	R: Yeah, that's the reasoning behind sort of wanting -		
27	I: At the moment that one area is design magazines?		
28	R: Yeah.		
29	I: Okay. Anything else?		
30	R: I suppose my family. My sister is younger than me and she's yet to get to go through uni but her experience will be different to me in terms of finance and I just ... I think obviously you can probably tell from my family and leaving home and	<i>(Writing 'family' under future) Explaining that she is 'family oriented' she</i>	Strong influence of family

	being in London I'm quite family orientated. So I think part of my future will be probably be to be surrounded by my own family.	<i>wants to be 'surrounded' be her family</i>	
31	I: Like having kids?		
32	R: As in my current family. Yeah. And I've quite a protective streak over my sister so I kind of hope she will ...	<i>Describing herself as being protective over her younger sister</i>	Protective family role (over younger sibling)
33	I: How much younger is she?		
34	R: She's five years younger. So she's doing her GCSEs now.		
35	I: That's quite a big gap, well not a big gap but it's a big enough gap for you to feel maybe maternal or something.		
36	R: And I think that just ... 'cause I'm at uni now I can't even imagine her being old enough to go to uni. But because of ... I think just because of everything that's gone on with all the fees and stuff like, I've enjoyed my time and I just hope that she gets to do that too because I think it's quite an important step in ...	<i>Explaining that she is worried that her sister should have as a good a time as she has at uni</i>	Protective family role (concern over younger sibling's HE experience)
37	I: You mean because her fees are going to be higher?		
38	R: Yeah, and whether that will affect how she kind of enters into her future.	<i>Explaining aspects of her worry for her sister</i>	
39	I: She'll have a bigger debt.		
40	R: Yeah, so she'll have a bigger debt, or she'll have to go straight into life in an apprenticeship or something which I don't know, I don't know what her future will be. Because it will all change but ...	<i>Explaining that her sister might need to go a different route to her</i>	Protective family role (concern over younger sibling's HE experience) apprenticeship mentioned as an alternative to HE
41	I: That's interesting that it's something you've thought about.		
42	R: Yeah. Perhaps I hadn't even thought about it until I just said it. I know it sounds a bit of a shame but thinking about it now, 'cause my mum always kind of jokes around about saying that my sister is going to have to live at home when she's at uni and things like that. And actually it is a joke but she is actually going to have a really different experience to me.	<i>Explaining that she has only just thought about this.</i> <i>Describing a concern that her sister will have a different experience</i>	Living at home during uni is seen as comical in this family
43	I: There's been a huge increase in students going to university close to home which isn't a surprise.		
44	R: It's quite strange because my mum has always worked in education so me and my sister have always been brought up quite sort of doing homework and meeting deadlines, revising for exams has always been like a standard procedure.	<i>Describing how she has been brought up</i>	Influence of mother's attitude to education is important
45	I: Taken for granted.		
46	R: You have to do it. It sounds silly but we were almost well trained so now I'm at uni I find that it all comes second nature because it's sort of ... that's the way we've been brought up. So I'm really grateful my mum's ... she made us work hard and stuff because it's certainly made me more kind of ... I don't know, more careful now I'm here so I think I'm quite like work minded.	<i>Explaining that how she has been brought up effects her attitude to uni</i> <i>Describing herself as 'work-minded'</i>	Work ethic influenced by mother

47	That's an area I am anxious about.		
48	I: That's interesting. I'll talk to you a little bit more about that in a minute actually. So you've got work things, having your own home. So that's not necessarily owning your own home?		
49	R: I probably ... my dad's very kind of knowledgeable with property, more as a hobby he's quite interested. And so I think that it would mean living at home longer but I rent now and it's a nightmare. I think if I could avoid it I would, want to go to owning something.	<i>Describing her dad as knowledgeable about property</i> <i>Explaining that she would like to own her home</i>	Property is seen as an important outcome in the future
50	I: So you've got 'house' here as well, which is interesting.	<i>(pointing to 'house' under future)</i>	
51	R: Yes, I have a flat here.		
52	I: So you have a house under future, what does it mean in this context? Is it the same as that actually?	<i>(pointing to 'having my own home' above ambition)</i>	
53	R: Yeah. So they would be linked. I think that's because I am quite like ... I quite like home securities. If you came to my flat its not like a student house. Obviously it's all like just friendly but I've always sort of had people laughing at how neat, I have my room and I have like scatter cushions on my bed, throws and stuff. I think I'm a bit of a home maker. I quite like Grand Designs and all the interior design things. And I'm really excited to ... I think it's just the creative thing. I really like owning things and making like a home environment. I think that's something I'm really excited to do.	<i>Describing her feelings about home making and her student flat</i>	Need for domestic stability Links creativity in a domestic environment to being a designer
54	I: Do you relate that to you as a person or you as a creative person?		
55	R: I think it's a middle ground between sort of my creative side and my homely side. It's something that brings both of them together.	<i>explaining the link between being creative and being interested in having a nice home</i>	
56	I: So you are quite organised?		
57	R: Yeah.		
58	I: You are organised in your work?		
59	R: Yeah, I find -		
60	I: Your creative work as well?		
61	R: Yeah, because I used to be quite a stressed, I remember being quite stressed as a child when I had a lot of work on and I'd be getting really worked up about it. And I think also my parents aren't together anymore so through that I've had to be organised. Through organising my work books, between two houses and also things like ... I think it's a stress management thing, if I know I've done everything I can there is no reason to be stressed because I kind of planned it all out and I can see how much time I've got. And how much work I've got left. Yeah, it's a stress management thing as well. So I tend to be quite organised.	<i>Describing how she was stressed as a child and linking this to being organized 'stress management'</i> <i>Explaining that her parents got divorced</i>	Life journey has meant she has to use stress management
62	I: How old were you when your parents starting living apart?		
63	R: I think I was ten, so it's been quite a while now. They don't live far apart so it's not like my	<i>Explaining the set up with her living</i>	Life journey has meant she has to use strong

	school where I went to secondary school is sort of in the middle. So in terms of travel it was never a problem because it was basically the same journey just the other side. But it was things like organising books for like two days ahead and ...	<i>arrangements due to her parents divorce and linking it to being organised</i>	organizational skills
64	I: Were you based in one more than the other?		
65	R: No, everyone was really shocked when I say it was alternate.	<i>Describing other people's reactions to her living arrangements as a child</i>	
66	I: Was it, really?		
67	R: Yeah, so ...		
68	I: How did that work?		
69	R: At primary school the only difference would be who picked us up from after school club. So we'd get dropped at school and got picked up. So it would be no difference to us, it would just be where we slept and ate dinner. And then at secondary school it was just a difference of what bus route. And at college it changed a little bit because my journey is a bit different and now when I go home I just do my own thing. I just see who ...	<i>Explaining the set up with her living arrangements due to her parents divorce</i>	
70	I: Have you got a bedroom in each ...?		
71	R: Yeah.		
72	I: And is that still kept as your bedroom?		
73	R: Yeah, my dad's in my original family home so I've lived there for my entire life. So I think there is slightly more sentimental attachment to that home. But then my mum's quite homely, mum's quite a home maker as well so I've got a really homely house there too. So it's like yeah, I spend my time equally between them which everyone thinks is completely nuts.	<i>Explaining the arrangements in each of her parents homes Describing her mother as a home maker Describing other people's reactions to her living arrangements as a child</i>	
74	I: I have not heard of that before.		
75	R: I get to see both of them just as much so I think at least they are both fully in my life. I always feel sad when ... I've got friends whose parents are not together and they see a lot more of one and a lot less of the other and I think that would really ...	<i>Explaining that she is 'fully' in both parents lives Describing that she feels sad for other people who don't have what she has</i>	
76	I: I think yeah, that does make a lot of difference to the children. It is interesting that you relate your being organised to that experience.		
77	R: Yeah.		
78	I: I think that's very interesting.		
79	R: It's almost like ... I don't really have anything negative to say about my parents whatsoever. Which is a bit odd. 'Cause I think of that organisation and I'd say I wouldn't say that was a negative.	<i>Explaining that the link of her parents divorce to being organised is not a negative association</i>	
80	I: No, it's just interesting.		
81	R: Yeah, it's interesting. Also with things like		

	that it's just ...		
82	I: What I'm interested in is these things that you've put down. How long have you felt these things or known about them? So, for example, this, how long have you been aware that you're interested ... I mean that's quite an ambitious thing, isn't it?	<i>(pointing to 'going up the career ladder' under career)</i>	
83	R: Yeah.		
84	I: You've been quite specific about that. So how long have you known that you want to have a career and progress through the ranks of whatever ... do you want to write that down for me?		
85	R: I'll probably have to say maybe since the first year of uni because that's when we did work ... I've always used my mum as an example. My dad's not dissimilar but he's different, he's progressed within one company. So they are both quite similar, so I suppose it's always been there because neither of my parents have been out of work. So I've never had to deal with that, so I've always been surrounded by the idea that I am secure financially and things like that. That's never been a problem. So I think I've always been aware that my parents are secure in work.	<i>Describing her mother as an 'example'</i> <i>Describing that she has been focused on this aspect of career since 1st year of uni</i> <i>Describing her father's career journey</i> <i>Describing being surrounded by the idea of financial security</i>	Clear career attitudes emerged at uni Influence of parents who've always worked
86	I: But for you?		
87	R: It would have been once I'd started thinking about work that I realised that I really respect the way my parents have gone through it. So I'd say university kind of time so probably first year.	<i>Explaining that her own ideas of security have been around since 1st year uni</i>	Work ethic - Respect for parents attitudes to work
88	I: You can write dates or first year. What about other things?	<i>(Pointing at 'earning money' written on ambition)</i>	
89	R: That's very recent because until now ... first and second year you still feel it's far off, I don't have to be worrying about things like that. It's just sort of you get by day to day, you do projects.	<i>(talking about earning money linked to paying off loan)</i> <i>Explaining that she has only thought about those practicalities recently</i>	Money not a career driver until recently
90	I: That's recent?		
91	R: Now we're applying for jobs that's sort of ... that's now. And maybe I started thinking about that this summer.	<i>(pointing to 'jobs' next to future)</i>	Career not an issue until 3 rd year
92	I: And this one you said you just thought of?		
93	R: Yeah, I think I've been sympathetic for what my sister's ... probably from when the fees change, that was last year wasn't it?	<i>(pointing to 'sister and her future')</i> <i>explaining that she has only thought this recently</i>	Protective family role (concern over younger sibling's HE experience)
94	I: Well this is the first year that fees have gone up over £8,000.		
95	R: I spoke to my sister about it and obviously she's a teenager and she's going, "it's so unfair." She hasn't really expanded more than that. So I think that other thing is that because she's at that stage where this has all happened that she's not hit it yet.	<i>Explaining that she has talked to her sister about her future</i> <i>Explaining that the</i>	Sister doing GCSEs doesn't really know what it means to pay higher fees

	I think other people are more concerned for her future than she is. So that would be since the change sort of this time last year and now. Must have been a year ago.	<i>fees situation has not 'hit' her sister yet</i>	
96	I: So that's in these other things. So being surrounded by your own family, how long have you known that that's what you would want as an adult? Have you always assumed it?		
97	R: Yeah, I think so. Because back before I started at uni I remember talking to my boyfriend about what he would do after uni and he said that his parents had sort of said, "Ideally you should be thinking about having your own home when you leave," because he's the youngest, his two older sisters have now ... his oldest sister is living in a flat with her boyfriend and his middle sister is a year ahead of us so she's getting jobs now. So I think they are quite ... they love have the family around so they would happily have everybody at home. But for me I always said, "I'm moving home. There's no way I am moving from uni to living on my own." So I think I was quite adamant from the start that I wasn't ready to be all by myself. So I think from just before I started uni I made this decision that I don't think I was going to be ready.	<i>Describing her boyfriend's views on life after uni Describing her own view that she did not want to live alone and knew this before uni</i>	Living at home after uni as viable, sensible option
98	I: That's that one, isn't it? It's the moving home.		
100	R: Yeah. But also financially now I don't think ... I think it worries me about ... organisationally I would be more nervous to move into my own place because that was the done thing even if I couldn't do it financially and it would be a problem later on. I want to be organised and prepared.	<i>Explaining that living on her own would make her nervous Describing that she wants to be organised and prepared</i>	Fear of leaving home and living on her own
101	I: It's not just the money?		
102	R: No.		
103	I: So put that date, you said it's since you started uni?		
104	R: Yeah, so that's the summer before uni. Then since I've been here, I don't get homesick but I do really enjoy the time I spend at home in between terms. So I feel very kind of settled when I'm at home. So I never really thought I was a real home girl until I went home and realised how much I loved being at home.	<i>Describing herself as a 'home girl'</i>	Domestic stability important
105	I: So what about things like your creative side, your design magazines, how long have you wanted to do that? You did think that before you started uni?		
106	R: So that's been like 2007/2008 maybe that that's been my area that I wanted to go into. A long ambition.	<i>Explaining how long she's wanted to work in magazines</i>	Wanted a career in design for over 5/6 years
107	I: Yeah, interesting.		
108	R: And these things. I don't think ... it sounds like I've got money written on here quite a lot, I wouldn't say I am financially driven at all. I think it always comes back to that security thing.	<i>Explaining that money is linked to security for her</i>	Money equals security
109	I: It's what money can do, not the money itself?		
110	R: Yeah. I don't know, it is strange because I	<i>Explaining that</i>	No experience of money

	haven't got any first-hand experience of money problems but I seem to be very aware that it's something that I don't want to happen to me.	<i>money is linked to security for her</i>	issues
111	I: Have you always felt that?		
112	R: Yeah, I think so. I can't think of a time when I've not ...		
113	I: You are saying your sister is going, "Oh it's not fair," but isn't really aware of what it means. Do you remember at her age being aware?		
114	R: No, I don't think ... maybe not. I don't think I did. But then it might just be that thing with my parents because I've always been well looked after and I've always been in a home that's financially secure that I've thought that's how it's been, that's how I want my children to be brought up and my life to go when I am no longer in the family home. That sort of comfort I think. I think that's recent ... and obviously that's not going to happen.	<i>Explaining that her parents' example has influenced her</i>	Associates comfort with security
115	I: One day hopefully.		
116	R: Yeah, but not now.		
117	I: And you can't have really thought about that until you started going to university, paying off the loan is something that would have hit you as you planned to go to uni. But having your own home, people ... you could have that from ... put roughly the length of time.		
118	R: Ideally, if I go straight into paid work then I want to start paying that off straight away. But then I am also not 100% turned off by doing an unpaid internship so I think it's just in the balance.	<i>Explaining that if she worked she'd want to pay off her loan</i> <i>Explaining that she would consider working for nothing</i>	Has the ability/security to undertake unpaid work experience if necessary
119	I: What about that one. How long have you been ... because that's a kind of self-awareness thing, isn't it? That you know that you value security, but how long have you been aware that you did?	<i>(pointing to the word 'security')</i>	
120	R: I think it would come back to my parents not being together. 'Cause even though I wouldn't say I feel particularly insecure having that happen, I think that it has made me feel that I wouldn't want ... I can't think because it wasn't a bad experience for me. But I know that I wouldn't want to have a divorce, so I think it's that thing where I want to provide security for my family but at the same time I do feel secure. It's quite strange, I think maybe I've just had ... I've had a much more comfortable life than I realise and I want to continue that. I think it's that thing where now I'm at that point where I'm leaving the nest I want to be secure in knowing that I can carry on giving myself security. I think it's that.	<i>Describing her feelings about her parents divorce</i> <i>Linking it to feeling secure</i> <i>Describing her life as 'comfortable'</i> <i>Describing home as a 'nest'</i>	Relates the need for security to her parents divorce
121	I: If you related it back to your parents not living together, I do wonder whether it can't not affect you.		
122	R: Yeah.		
123	I: Does that make sense?		
124	R: Yeah.		
125	I: It can't not as logic would tell you.		

126	R: Yeah, it's obviously affected how I've grown up and how I've developed and the relationship I have between them and the travelling and that but I can't pinpoint ... like it has affected but I couldn't say, I couldn't list the different, the exact things.	<i>Describing being unable to say exactly how her parents divorce affected her</i>	The impact of a dramatic life event like parents' divorce is acknowledged but not seen by B as an issue
127	I: Just because it wasn't traumatic, you mean, there are lots of people around who have had quite traumatic experiences, aren't there?		
128	R: Yes, I think because I ... maybe I just associate positives with it. Maybe I've not really thought about the negatives in that I'm just comparing it to other stories I've heard with other friends I've had that have had a far worse experience to me. And I think actually my parents have done a good job of it. Obviously there are stresses related to it but on the whole my parents have managed the situation quite well I would say. But then I don't know any different so I wouldn't know at all.	<i>Explaining that her feelings are in relation to what she knows other people have experienced</i>	The impact of a dramatic life event like parents' divorce has been softened by her parents' attitudes
129	I: So what about people. You talk quite a lot about people. What people do you share this with? Write on there for me.		
130	R: I think that career I associate with both my parents. That's because both of them are a good example, I want to follow in their footsteps. But also my mum tends to address it more so she's been emailing me a lot recently saying, "Have you applied for a job?" and things like that. So she's sort of the driving force behind where I'm going.	<i>Describing her parents as 'good examples' of career Describing her mother as a driving force in her looking for work</i>	Mother is making direct impact on awareness of getting a job
131	I: Have you talked to her about these specific things?		
132	R: I've told my mum, I'm sure I've told my mum that I kind of look up to the way she's progressed through her career.	<i>Explaining that she has talked to her mother about career and about her admiration for her</i>	Has shared her positive view of her mother with her mother
133	I: Write that down.		
134	R: I haven't to my dad, he's not one that I think ... most dad's don't like compliments, they are quite you know ... but I think I was actually telling my flatmate the other day how much, because my dad's a manager, and how much I respect who he ... because I do freelance work for the company that he worked at and just seeing that respect other people had for him but also the friendships as well. So I really respect my dad's role in his job. So it's that kind of people managing but ...	<i>Describing her feelings for her father's role as a manager Explaining why she respects him</i>	Father as role model and as a respected example of career
135	I: Have you ever told him that?		
136	R: I've told him that ... I said to him because the three women that took direct tasks, he sort of managed them immediately ... he took early retirement so I went to the work drinks and things just in the summer and you could see ... and I remember saying to him, "They really like you. You can see they really respect you," and they were really sad that he was going. And you get all these stories about people not liking their bosses and I felt quite sad because I know it's his choice to go and it's the right time and stuff but I thought actually he's a really liked person. And there was such a range of people came to his leaving drinks. I thought, gosh,	<i>Describing a situation where she witnessed her father's success as a line manager Describing how she told him that she respects him</i>	Father as role model and as a respected example of a manager/leader

	all these people really, really like him. I don't think he knows because it's his job. And you just progress day to day, I don't think he knows how skilled he was at being a manager. I told him, "People do clearly like you as well as respect you as their manager."		
137	I: So does that also mean you managing people, do you think?		
	(FIRE ALARM GOES OFF AT THIS POINT)		
138	I: This is participant B and it's a continuation of our talk after the fire alarm. Where were we?		
139	R: Dad, managing.		
140	I: And did you see being part of the career ladder as managing other people?		
141	R: That's something I think I could do. The only skill that I think that is a real issue in terms of me managing is assertiveness. That's something I haven't got at all. And the way that you kind of manage what's going on and how you get people to kind of ... when people are playing up how you can ...	<i>Explaining that she feels she would need more assertiveness to be an effective manager</i> <i>Explaining that she thinks assertiveness is needed to manage people</i>	Identifies assertiveness as a weakness in comparison to her father (mother?)
142	I: Is that something you'd want to be able to do or have you not really thought about it?		
143	R: I had a hard time with the people I lived with last year. And if I was more kind of ... because I'm not particularly argumentative I just go with the flow and when things do go wrong ... like obviously the family is different. But with friends and, say, our course room it's a different environment so you've got to be careful with how you say things. And that's something ... not that I fly off the handle, more that I don't say anything at all. So it's working out what you say, how you say it. And I think it's a skill that just has to be learned.	<i>Explaining that she is careful in studio environment</i> <i>Describing herself as not 'argumentative'</i> <i>Explaining that she believes working out what to say is a skill</i>	Relates assertiveness to managing people rather than a career skills
144	I: Could that be an ambition do you think?		
145	R: Yeah.	<i>(writing 'assertiveness' under ambition)</i>	
146	I: Because I do wonder if ... because we started talking about that in relation to this, didn't we? If that's a focus that might ... do you know what I mean? There could be a relationship between those two.	(
147	So we were talking about people. We were saying that people you have shared all these different thoughts with, they are significant people in your life in terms of future career and ambition. So is there anybody else?		
148	R: Well I've spoken to my boyfriend about jobs because he's doing a placement year at the moment and he does his fourth year next year so he's ... the same for my flatmate, she is currently in work for the year so I've had a lot of talks with her and him about what's next and how they're finding working. So both of those.	<i>Explaining that she has talked to her boyfriend and her flatmate about work</i> <i>Explaining that her boyfriend and flatmate are doing placement years</i>	Shares career thoughts with friend and boyfriend
149	I: If you have written someone's name I can		

	just black it out so people can't see. What about that, the design magazines, the creative you, who have you shared that with?		
150	R: My course leader, I've spoken to her because obviously she's got to give me guidance on where to go. And at the beginning of the year she spoke to us all about what area we wanted to focus on. So if I had any queries with that kind of area then I'd definitely go to her because she's got the answers.	<i>Explaining that she has talked to tutor about her career</i>	Influence of tutors on career thinking
151	I: What about your plans immediately after uni. You were saying about moving home again. Have you shared that with your parents?		
152	R: Well my mum was quite funny in that she started telling me how much I'd have to contribute into bills and rent and council tax and the rest of it. It was very low, it was very reasonable but dad's not done that so I was like, "Hmm where shall I move out to?" So it's going to be an interesting arrangement in that ... we've been joking about it, there's no hard feelings. But I have spoken to them about it so they are aware of ... and my dad knowing about property and stuff I think that he ... he hasn't said it but he'd probably rather, my mum's the same, they'd rather me move home than not and then be struggling because then I think that would be worse.	<i>Explaining her parents attitude to her living at home</i> <i>Explaining that her parents would rather she lived at home than struggled on her own</i>	Living at home - Some calculation of the risks associated with which home to live in
153	I: So you've talked to Sally about it, the designing and the magazines, but that's recent. You said you'd been thinking of that since 2007. Is there anyone else you've talked to about those ambitions?		
154	R: Well, my tutors in college they knew when I was applying to uni. Obviously this is a creative based uni, so coming here was my first move in this kind of direction. So I think probably ...	<i>Considering who else she has talked to about career, not coming up with a clear answer</i>	
155	I: What course do you mean when you say, "college?" Do you mean a foundation or BTech?		
156	R: I didn't do foundation, I went straight from A' Levels to here.	<i>Explaining her route to uni</i>	
157	I: So you mean sixth form?		
158	R: Yeah. I did fine art and product design. And so I did those two, [unclear 5:37.4] yeah teachers.	<i>Explaining her route to uni</i>	
159	I: So what about the more specific things, this idea of progressing in one area, getting really good at one thing, have you talked to anyone about that in particular, is that something you just know about yourself?		
160	R: I think that's just something I've thought of. Yeah, because nobody's really guided me on saying be in one area or ... My mum's of the opinion that your first job get anything you can, sort of thing. But I think she means in the design area so it's never been presented as "Can't get a job you are going to work at Sainsbury's until you can." It's been quite ... it's just an assumed thing that I'd start off with a design job. Yeah, I think it [unclear 6:37.0] finding a skill though. I'd want to be in my area and be really good at it rather than kind of go across boards.	<i>Explaining what she means by 'one area'</i> <i>Explaining that the assumption is that her first job will be in design</i> <i>Explaining that she doesn't want to go across the 'board'</i>	Influence of mother on career thinking Does not envisage a scenario of working outside the design industry just to get money

161	I: You don't want to do that chopping and changing?		
162	R: Yeah.		
163	I: The assertiveness thing came from you thinking about your dad, have you talked to anyone about ... you said you talked to him about how good he was, but have you ever said to anybody, "And I want to learn to be like that?"		
164	R: I've spoken to my mum because I had issues with the situation last year. And I'd spoke to her about developing a skill where ... my mum's always trying to get me and my sisters to push ourselves and be more confident and more assertive and so I've spoken mum about that in terms of how she's learnt to manage people. I've spoken to her on a more personal level about how I think it would benefit me as a person to be more assertive because obviously it affects everything if you are kind of ... it's just that respect for yourself and sticking up for yourself, that kind of thing. So on a personal level that's something I want to develop aside from ...	<i>Explaining that she has sought advice from her mother about assertiveness</i>	Influence of mother on career thinking Awareness of assertiveness as a perceived weakness
165	I: How?		
166	R: It's a bit hard for me to explain. What happened in my house last year, nothing awful, it was just a bit of tension with the other group of people. But I think just through experience if I was faced with that again, I'd know how to react. So I've not taken any steps in terms of like reading a book on assertiveness or like doing any classes or anything like that.	<i>Explaining that there was a personal situation that made her want to be more assertive</i>	Personal life event has generated both learning and an awareness of weakness
167	I: Is that because you would never do anything like that, that feels not you, or something?		
168	R: I'd be more comfortable reading a book on developing a skill rather than ... it sounds really bad but I wouldn't want anyone to like see.	<i>Explaining that she feels this is a private matter</i>	Weakness is not something she would share outside family
169	I: Why is that though, because people will think you are not?		
170	R: I wouldn't mind if I left the book lying about at home, I think it's more because I'm at uni, I'm in a student flat and I wouldn't want people my age to like ... So I don't really know. It's a hard one because I think it's a developed skill because you could read other books, you could know how to apply ... but it's in actual practice how do you actually react with actual people and I think it just comes down to the situations you are faced with.	<i>Explaining that she would not like people at uni to know she was reading about assertiveness</i>	Sees assertiveness as something that needs to be experienced rather than learned from a book
171	I: You can only test it in a real way, can't you? I want to talk a little bit more about the future stuff here. So you've talked a little bit about who and what, if I was to say to you on balance do you feel good about the future, worried about the future, indifferent about the future or a mixture?		
172	R: It's a real mixture. I'm hopeful and optimistic but it's also mixed in with I'm quite worried because there is nothing ... until now you go from primary school to secondary school to college to uni. I knew it was mapped out to that point and now it's like, it stops. And you are in control, there's no one left to tell you this is the next bit.	<i>Expressing mixed emotions about the future Expressing the idea that the life journey has been determined externally up to this point</i>	Some fear of the unknown

173	I: So a little push.		
174	R: Yes.		
175	I: Thinking about the future, interestingly you've talked about positive things, I'd call them I guess, and worries as well, could you bunch those together? If I were to say to you, create a circle and put in it things that would constitute a bad future for you, can you do that for me and what would you put in it?		
176	R: Shall I draw one on?		
177	I: Yeah.		
178	R: So a bad situation or me would be no job or probably a job I didn't enjoy, sort of in the wrong area. I think choosing to live elsewhere and not being able to afford it so if I didn't move home and I chose to ...	<i>Describing a negative future</i>	No work is seen as a bad future
179	I: So how do you express that, being restricted about where you could live?		
180	R: I think its linked with the job thing, it would be having ... like not being able to support myself financially. And I think the family thing as well, if anything bad happens to my family members in the future; that would be a real kind of knock.	<i>Linking the negative future to job and to bad things happening to family</i>	Family very important
181	I: You can do a balloon on that, I was thinking in terms of it being the bad bunch. So no jobs that you didn't enjoy and not being able to support yourself financially?		
182	R: Yeah. And then the emotional side of ... just the caring side of ...		
183	I: What about how you envisage yourself living in the future?		
184	R: Like the most ambitious version would be probably commuting to London, working for a well-known book publisher or magazine.	<i>Describing how she would visualize her ideal future</i>	London as a career destination
185	I: What about your personal circumstances, think of a good future and a bad future. Does it involve any other people, you've talked about your current family but what about ...?		
186	R: That thing between I would be happy living at home, I'd be happy ... I don't know what the future holds for my boyfriend, and I'm still quite young but I'd happily live, if we stayed together, I'd happily live with him. I'd happily live with the girl I'm living with now. So maybe it's more I don't want to live by myself.	<i>Expressing desire not to live alone</i>	Concern about living alone
187	I: So would that be in your bad future?		
188	R: Yeah. So I think we're talking not immediately, but this is later on it would be probably living like close to my family. So living near. Probably living with someone.	<i>Expressing ideal future</i>	
189	I: So commuting to London, this is your ideal future. What would you be doing within ... because in a magazine there are lots of different things you could be doing so what is it you imagine yourself doing?		
190	R: Layout.	<i>Emphatic reply</i>	Clear career goal at this point

191	I: So definitely design?		
192	R: Hmm. At the moment I do ... [REDACTED] have a student magazine and last year I did every edition I did a feature section so I just laid out images, text and I absolutely love it and that sort of, that's just voluntary. But that is just exactly what I'd want to do. At the moment I enjoy that, I can't explain, I really, really love it. So if I could do that as my job, I'd be really happy because it changes all the time. The same with publishing, no one book is the same, different texts, different topics for things to research and find out about. So it would be changing it wouldn't be ... I suppose it would be kind of ... hours would be the same in terms of office hours and jobs and things like that but in my mind I wouldn't assume it would be boring because it does change. Like what the work is being done on. So I think it would keep you ...	<i>Describing her love for magazine work</i>	Passion for subject
193	I: Why magazines?		
194	R: I don't know, I think it's that control thing again, I quite like ... it's like the home thing. I like making things look nice. And I suppose it's like the interior thing and having your own home, I want people to meet myself and people to come over and enjoy the space. I think maybe it's that thing wanting people to engage and enjoy what they are seeing and reading and I quite like colours and ... just making things ... you look at things and go, "Yeah."	<i>Explaining why she loves magazine work Describing magazine work as 'control'</i>	Good self awareness
195	I: Do you think of it as a contained space in which to design?	<i>Picking up on the word control</i>	
196	R: Yeah.		
197	I: It's physically contained within that framework, isn't it?		
198	R: Yeah.		
199	I: Quite interesting in terms of control.		
200	R: Yeah, it's a very controlled skill. Typography and layout, there's a lot of theory and guidelines on what is done and what isn't. It's almost like, not science, but there is a sciencey side to it in the way it all fits. So I think yeah, it is ... I've always said it is a quite controlled area but I quite like that.	<i>Considering the term control in relation to magazine layout/design</i>	Enjoying the constraints of design
201	I: Do a bubble for me around the good stuff. Then can you just write "good" and "bad" in it. These are hopes and wishes and ideas, aren't they? And they are the things that are opposite, things that you don't wish to happen. If I asked you to think about ... how can you stop those things happening? What things can you do in your life to stop those things happening? Some of them might be here but what would you say?		
202	R: Well the financial thing is I'm quite a big saver so.	<i>Responding to the negative future where it says 'not supporting self financially'</i>	Financial stability important
203	I: Write that down, maybe in a different colour just so we can see it's a next thought because that is a really practical way against mitigating against that future, isn't it?		

204	R: But also a job. I'm looking and applying now so that's kind of early. I think it's just a planning thing.	<i>Explaining that she has started planning for job (this interview is in December before graduating in June)</i>	Evidence of career planning
205	I: That's an interesting one. Coming back to this human/philosophical thing, what do people do in order not to live alone? Do you think there is anything you could do, or you are doing to prevent that from happening?		
206	R: I think it would just be a matter of kind of laying it on the table and just talking to people because I think everyone's kind of paths are going to alter when they leave uni and I think it might be a case of seeing where people are at in terms of what friends are where. Because it might be that my friends who live closest to home now might move away. People I know in [REDACTED] may move closer to London. So it might just be a case of just keeping in the loop and seeing who's where and when and seeing who's available and who might want to share with me out of my closest friends. I don't know, maybe an organisation thing.	<i>Describing how she would deal with making plans for living with others after graduating</i>	Evidence of career strategies Evidence of life strategies
207	I: Are you quite good at keeping in touch with people?		
208	R: Generally yes because I tend to socialise on a smaller scale in terms of I'm not part of a big group. I tend to have individual close friends that I meet up with more like a personal, I'm quite quiet in a really big group. I kind of disappear so I tend to socialise on a smaller scale, like four or five people will like meet up on our own [unclear 21:29.3]. So in terms of that it's much easier to keep in touch because I feel I've got a stronger bond with [unclear 21:37.3] one person you know a lot about the other person. I think it's much easier to stay in touch when you're not trying to contact a whole group. So I think keeping in touch is easier with the way that I socialise. So I think it is a contact thing.	<i>Explaining that her social groups are quite small Explaining that she believes its easier to stay in touch in smaller groups or one person?</i>	Good self-awareness
209	I: How do you think that intersects with this idea? This idea of keeping in touch with people with the progression in your career?		
210	R: I think that ... I suppose it all falls into place in terms of who you settle down with in terms of like a partner. Because you've got to be able to negotiate things like time and so I think I see that as a thing ... obviously the start of that would be just going into a design job as soon as I can. I think that the more intense progressions side wouldn't occur until I was a few years into my job. So I think in terms of living with a friend or something straight out of uni or once I've kind of settled at home and sorted myself out with finances, I think there would just be living with someone on a small scale. Someone who was also working so there was no kind of pressures to spend time doing other stuff. But I think that's more of a thing of ... that's later on, that's more how people manage their family and their husbands and wives and things.	<i>Describing people and career in terms of family or personal relationships Describing her belief that things should start out slowly</i>	Career planning Career as having a natural order, first working for money and then achieving progression Career and domestic life tied closely together
211	I: That's interesting. The way you make friends you work in small friendship groups and I'm just thinking how that intersects with the career		

	ladder. But I was also thinking about networking within a career. I'm interested how you might approach that.		
212	R: It's strange because I tend to be shy in big groups but if I network, say, with someone on a one to one basis like I can chat away to you really easily. And I tend to be able to chat to people who are older than me as well. I don't know, not by lot, I think that 'cause I've been around so many different students and stuff I think it's that grown-ups tend to be more open to carrying on a conversation and you get quite interesting ... I don't know. It sounds really stupid now. But I tend to be able to socialise, I can chat to people who are more grown up. So I think in terms of networking I would be quite happy talking to people that were ... on a one to one thing I think that's ...	<i>Explaining that she is better in small groups and in one to one discussions and with older people</i>	Good self awareness Social skills tied into career via networking
213	I: In terms of the good things you want to happen and it's the same question but reversed. If those are ways that you can stop those things from happening, are you doing things here that are helping you achieve this? So there are some links you could make, do you think?		
214	R: In terms of making this happen?	<i>Seeking clarity</i>	
215	I: Yes, exactly so in terms of making a good future happen for yourself.		
216	R: I think the key in that is here, the experience. Just because in my mind I've not been able to work for a well-known, doesn't have to be well known just well established, kind of company, if I haven't got experience that kind of sets me apart from everybody else that's applying for a job, so I think that would be, in terms of working for free, like I said before I would be open to doing that. An internship. Because I know a lot of the places I would love to work for do internships, doing something like that would be my ideal instant route out of uni.	<i>Explaining that she needs more work experience</i> <i>Explaining that she would do a work placement or an internship as her 'ideal' route out of uni</i>	Career as having a natural order, first working in an internship if necessary, then for money and then achieving progression Internship necessary for networking (trying to get into a reputable company)
217	I: Have you applied for any?		
218	R: I think it's too early, I've already made a document with all the links for the sites where you actually apply on line but they weren't open yet when I looked.	<i>Describing some early planning re internships</i>	Career planning - strong
219	I: I think you should put that down somewhere because that's a concrete thing, isn't it that you're doing?		
220	R: Yeah.	<i>(writing down 'internships' and 'already looked into applying')</i>	
221	I: You are about to be mentored, aren't you, that's why I'm talking to you. So how does mentoring fit into all this?		
222	R: I'm not sure how it's going to work because I think everybody gets, I think most people get a mentor, and I think if they can they match it up based on your interests. That's the way I understand it. It may not be true but ... So I more see it as kind of this knowledgeable, experienced person.	<i>Explaining that she's not quite sure how mentoring will work and describing how she sees it</i>	Mentor as knowledgeable and experienced, actively working in the design world
223	I: That's not what you mean here though, is	<i>(Pointing to the word</i>	

	it?	<i>'experience' under future)</i>	
224	R: No. That's experience in terms of my personal experience and how I can be more prepared for the workplace. But I think it would be interesting to have kind of guidance from someone who is actively working in the design world to get one to one feedback on how I can better myself. Also to look at my work.	<i>Describing her view of mentoring as guidance and a giver of feedback</i>	Mentoring as preparing one for the workplace Mentoring as guidance, feedback on work, helping someone 'better' themselves
225	I: Do they ... portfolio, have you done this little poster thing?		
226	R: Yeah, it was a wide brief, we could pick anything we wanted to get them to choose to take us on this ...	<i>Clarifying</i>	
227	I: A mini picture.		
228	R: So I did a packet of seeds that said, "Help me grow."	<i>Describing her poster for the mentor</i>	
229	I: That's good, I like that.		
230	R: And it just came with a seed packet and then ... you know like the thing you put into a plant pot that labels what it is, I had one of those one the back and wrote down why I want to be involved. And that was all about ... yeah, and it is like helping me grow as an individual into that kind of area.	<i>Describing her poster for the mentor</i>	Mentoring as helping someone to 'grow as an individual'
231	I: So the questions I've got now are really specifically around the mentoring. What you think about it and so they are more or less straight forward answers rather than doing anymore drawing. Do you know when your mentoring is going to start?		
232	R: I don't know who I'll be with yet.	<i>Responding to me</i>	
233	I: And you don't know when it's going to end then either?		
234	R: No, what I think, again I could be making this up, I think we get three meetings across our entire academic year. So whenever it starts, I think we have three meetings.	<i>Explaining her understanding of the mentoring to me</i>	
235	I: Are you looking forward to it?		
236	R: I'm anxious to see who I'm paired up with. But then I've only looked at it as a positive experience so far. I think there's a lot to be kind of ...	<i>Expressing and interest in who her mentor is, believes it will be positive</i>	Anxiety at meeting mentor
237	I: Why would you be anxious?		
238	R: Just to see how they are as a person because I think I'd be really a bit gutted if it was someone who wasn't particularly friendly or didn't want to particularly be involved. It's how we gel.	<i>Expressing her worry that her mentor won't be friendly</i>	Anxiety in case mentor is not friendly or involved
239	I: So who they are is important to you?		
240	R: Yeah, like personality wise because I'd quite like it if I got on with them. A quite positive thing and ... I don't know who well I'll get to know them over three meetings but someone that you could ... yeah, like always at the first stage in networking, someone that you could probably get in touch with later on and just say ... just get something from it that's kind of more long term.	<i>Expressing her wish that the mentor relationship will be long term</i>	Mentoring as networking Mentoring as having longevity

241	I: So have you been mentored before?		
242	R: No. I've done mentoring, I did Pal for the first year.	<i>Explaining that she was a PAL leader</i>	Experience of mentoring
243	I: Were you a Pal leader as well?		
244	R: Yeah. I had Pal leaders and then I was a Pal leader so that does count as being mentored.	<i>Explaining that she was a PAL leader</i>	
245	I: Yeah, it does actually, we put it as peer mentoring. It's not quite career mentoring.		
246	R: No.		
247	I: Because in a way the mentoring you are expecting now is career mentoring, isn't it?		
248	R: Yeah.		
249	I: But can you remember what you thought of the people that mentored you?		
250	R: I remember thinking they seemed much more grown up and much more prepared and experienced even though they were only a year or ... they had only done one more year of the course than I had. But they seemed all knowing considering at the start. Because they had done everything that we were about to do, yeah, they seemed very kind of knowledgeable.	<i>Expressing her view that the students she mentored were more prepared than she was at their stage</i>	Being mentored was not what she expected (the mentors seemed much more prepared and experienced than she was)
251	I: So what did you think they thought about you?		
252	R: It's such a shame because it was this time last year that we had our last one before Christmas and it just happened that we couldn't make the session which is the session that they gave feedback, even though it carried on into the next year, so we never got actual written feedback. So I actually don't know. And I really hope they enjoyed it because I really liked preparing the sessions. And I really hope that they got something good from it. But I did do it with my two friends so I don't know if they thought we were a bit silly ... I don't know. I did take it quite seriously, I did put a lot of effort into organising the sessions. But I do hope they got something from it.	<i>Misunderstood question and answered in the role of mentor not protégé. Describing that she didn't know what her protégés thought of her Explaining that in her view she worked hard at mentoring</i>	Prepared for her mentoring role, worked hard
253	I: What do you think your mentors thought of you as a mentee in the year before?		
254	R: I think it's that old and younger thing, I think they probably saw me as younger because I was fresh out of college or sixth form, you do come across as quite young. Everyone looks terrified at first.	<i>Expressing her belief that her peer mentors saw her as young and her view that everyone looked terrified</i>	
255	I: Really?		
256	R: I remember being kind of like, "Oh my god what is this I'm going to do?" Because it's mixed up, the year group is divided into four so there's about twelve students to two or three Pal leaders. So I think the first few sessions everyone is quite ... because they still don't know each other that well so everyone's a bit nervous and I think it is that age thing. Even though some of them, some of the first years I had would have been my age or older. So it's just that thing, I don't know, it's weird.	<i>Describing her impressions of being peer mentored</i>	Receiving/giving peer mentoring was 'weird' as its if the age difference wasn't big enough Age equates to experience Expectation that the mentor is more experienced seems to have value
257	I: Well I know because you've got quite a		

	few mature students, quite significantly mature students, in your first year, haven't you?		
258	R: Yes, but I realise I'm one of the youngest on my course. Because I came straight from A' Levels. And a lot of people went and did an art foundation and some of them didn't come straight into it from there. So when I'm talking to people and I just assumed everyone's about the same age. "I'm 25," "I'm 24," and I think, but I'm the youngest here. So I think there would be people that I was pally with before who would be older than me.	<i>Explaining her relative age on the course</i>	
259	I: Can you remember when you were being mentored?		
260	R: Hmm.		
261	I: What did you expect from it?		
262	R: I didn't really know what to expect because I can't remember anyway being given a breakdown of what the whole point of it was going to be. And I kind of knew it was going to be some kind of mentoring thing. I think it was something that I [<i>unclear 33:57.5</i>] when I did mine is that [<i>unclear 33:59.5</i>] fun because you don't want to come across like teachery. I didn't really know what to expect. But just from the title ... I'm sure they would have spoken to us about it but I think it was more like what I would assume was going to happen.	<i>Explaining that she didn't know what to expect from mentoring or from doing mentoring</i> <i>Expressing the worry that she would come across as 'teachery'</i>	Mentoring as not 'teachery'
263	I: So did you get something out of being mentored?		
264	R: Yeah, we got to say what was going to happen in some of the sessions so they'd ask us what projects we were doing and if they wanted to see the sketch books, things like that. So it works both ways. So we did get a say in what we did as well.	<i>Explaining there was some autonomy in how they mentored other students</i>	Recognition that mentoring is a relationship
265	I: So what did you think the people you then went on to mentor, what do you think their expectations were, were they very similar to what your expectations were as a mentee?		
267	R: I don't know.		
268	I: Or didn't you think about that?		
269	R: No. I don't know what they would have been told and what we were going to do because obviously it was all explained to us, what we got a little book on, what we were supposed to be as Pal leaders and what our role was going to be. So I think it was very clear from our end what it was we were supposed to be providing. I think we did explain in our first session what the whole point of it was so hopefully that gave them a bit more of a flavour of what was to be expected. So hopefully if they didn't get told hopefully we told them.	<i>Explaining how mentoring worked for her</i>	Training as mentor
270	I: What did you get out of doing mentoring yourself?		
271	R: I think it down comes to the assertiveness thing actually because I applied to do it knowing that it was going to be slightly out of my comfort zone. And then I was put with two of my friends which was great but they were quite similar to me so in between the three of us none of us are particularly assertive and confident. So it ended up being that I	<i>Describing doing mentoring as a strategy for increasing her assertiveness</i> <i>Describing how she had to lead and</i>	Mentoring as a personal development tool (slightly out of my comfort zone) Mentoring as a skill Mentoring with other mentors gave her

	felt that I ended up organising a lot of the sessions and I ended up leading a lot of the sessions. So I feel that I got a lot out of it in terms of developing a new skill. But also kind of managing the other two people that I did it with because there was a lot of times when I was kind of texting or calling and saying, "What shall we do?" So it's managing on a very small scale. But trying to organise what we were going to do was often left to me.	<i>organise the sessions she was doing with her peers</i> <i>Describing the experience as 'managing'</i>	leadership skills
272	I: That's interesting because if you'd had somebody who was much more assertive you might not have ever done that.		
273	R: Yeah, so in that sense it was quite good that our grouping was done like that.	<i>agreeing</i>	
274	I: You did mention a bit earlier about having work, have you had a job before?		
275	R: Yeah, I've actually had a job since college, since sixth form.	<i>informing</i>	
276	I: What have you been doing?		
277	R: I did part time work, I used to work at an after school club with children. It was only three hours but I did really enjoy it, it was my first proper job. I did it after college because it was just around the corner from where my college was so I used to a few hours a week. And then from that I linked up to doing ... I left that the summer before I came to uni but half way through that, they sort of overlapped, I did and still do freelancing for the company my dad worked at which is TV production. The company films horse racing and sells the pictures and so I only really do the quite local courses, but you go the race courses and I sit next to the director who cuts live footage and I work on the CCTV which is close circuit around just the race course. So the pictures he's doing go out and I put betting and like winning straps and like adverts provided by the course that go out around the site. I still do that now mostly in the summer because there is not a lot of racing in the winter and that's just freelance so I just get a schedule through for when I'm free. And then on Saturdays at uni we do an arts school for children that I just assist at. It's my second year doing it this year.	<i>Describing her work experience to date</i> <i>Working with kids and working for her father</i> <i>Explaining the work in quite a bit of detail</i>	Work experience with children Work experience gained through family contacts Multiple jobs Significant work experience Proactive approach to work
278	I: Do you enjoy all those?		
279	R: Yeah, I do. It sounds silly but being a student I really like the ... because the work I do for my dad is freelance, it's quite good pay so a lot of that goes towards my savings. And then my Saturday job here gives me a little bit extra to finance myself here so there's that security thing. I do feel quite in control of my own finances and I really enjoy ... the after school club and the arts assistant that's quite similar and the way it sounds is like a teaching route but I wouldn't go into teaching. It's not something that I'm keen on going into. But it is really fun, it's really, really fun. And it wakes you up on a Saturday morning if you've got children all throwing around glue and glitter and stuff and it's just a good laugh really. And I really enjoy kind of [unclear 39:30.7] arts and crafts, that's something I enjoy doing.	<i>Describing enjoying working with kids</i> <i>Describing the benefit of earning money</i> <i>Explaining that she would not go into teaching</i>	Rejection of teaching as a career path

280	I: What do you think you've learned from working in those jobs?		
281	R: I think like the one where my dad was working it's mostly men and it's mostly grownups. So I've learnt to socialise with a completely different kind of group of people. And then with the children it's interesting because I've also ... it's a completely different age group again. So I think it's more like the social thing and it's also with the children it's being relied upon ... it's not really a care giver role it's like a ... for that time you will watch over them.	<i>Explaining that she believes she's learned to deal with different types of people</i>	Self awareness of what she's learned from working
282	I: Responsible for them.		
283	R: Yeah, responsible for them. And back to the freelance work at my dad's place, it's very, kind of, best be on the ball, it's very fast paced and you have to be concentrating all the time. So I think the organisational skill again. It's a real range, the two aren't similar at all. TV side ...	<i>Describing the speed of the other work and needing to be 'on the ball'</i>	Sees clear parallels between work experience and what she's gained
284	I: Do you think they will affect how you experience mentoring, or not?		
285	R: I suppose I'm in a better position than, say, somebody who has not really had a good experience of employment or has not really worked at all. Really simple things like just recently I didn't inform HR of my change of address so just really simple things like that. I now know in the future when I have a job to tell HR if you have a change of thing as I'm not going to receive any payslips in the post. Just really simple things like that that come with being employed, like you learn really little things that I wouldn't know otherwise. That's really minor but at the same time just working with other people. Working with part of a team and just knowing that you are relied on and that ... it's things like I hate taking time off. And I'd never ask because my scheduling is done way ahead of time for a TV job because it's all the crew, the camera work, all the units, everything, all the machinery has to be organised. So I have to say three months ahead whether I can or can't do it. So when it comes down to the day, unless I'm ill, I wouldn't change, I wouldn't say I can't do it now because I know the effort that's gone into that. I think it's that kind of ...just learning the respect that works both ways with employment as well.	<i>Explaining her view of how work has shaped her understanding of what's important in a working environment. Expressing her view that team working and respect is important</i>	Sees clear parallels between work experience and what she's gained beyond skills. Knowledge of workplace practices for example
286	I: So that helps you with work but also in relationships with workers. So do you know what kind of role you are being mentored for? Is it generically or was it something specific in terms of your career?		
287	R: I think I assumed it was more development, sort of how you progress into a career.	<i>Expressing her expectations of the mentoring as related to career</i>	Mentoring as soft skills
288	I: What, a career in visual communications?		
289	R: Yeah, so it would be design -	<i>Explaining that she believes the career learning will be relation to design</i>	
290	I: It's not any career?		

291	R: No.		
292	I: The next question you've answered already, whether you've worked in that kind of role or job before. Not exactly but -		
293	R: Not exactly design as such.	<i>clarifying</i>	
294	I: What kind of skills, what kind of particular skills, or personal qualities do you think you need, or you will need for the kind of role you are being mentored for, ie in that career of visual communications?		
295	R: I think with a design job in particular it's important to be able to work in a group because unlike our course, the way I understand it is that when you are part of a creative team there is a lot of sitting around [<i>unclear 44:05.4</i>] a table brainstorming working as a group so you'd have ... you'd be brainstorming with, you know [<i>unclear 44:10.5</i>] ... if I was doing a layout you'd be [<i>unclear 44:14.1</i>] brainstorming with the person who's good at photographs for the piece or who'd be writing. How the writer sees the piece being presented. Because I think it's never really ... and you wouldn't be ... at the moment I work on my projects by myself and I get feedback from peers in tutorials and one to one feedback from my tutor. But the way I think it works in the kind of creative industry you are working as a group on a brief. So I think it's important to be able to be approachable and friendly but at the same time ... it's like the assertiveness. If someone goes off track in a group you need to rein it in.	<i>Explaining that in her view working in a team is important</i> <i>Describing traits such as being approachable and friendly but being able to 'rein' someone in if necessary</i>	Understanding of career skills needed for design
296	I: So how have you prepared for this mentoring?		
297	R: Only real thing I've done is to put my name down for wanting to do it and the brief we got set to do that little project.	<i>Explaining what she has done</i>	mentoring preparation is low
298	I: The seed packet thing?		
299	R: Yeah. That was the most up to date thing we've done in that we were set a deadline and a brief. And some people on my course didn't actually submit anything. So obviously just doing that has whittled it down to who is really interested in doing it because the people that are going to be chosen are those who have submitted the work. So I think just submitting what I produced is another step to saying, "I am interested to be involved."	<i>Explaining that not all students chose to do a project for the mentoring brief</i>	
300	I: What do you want to get out of it, the mentoring?		
301	R: I think maybe just a more kind of clear guide on what it is that I need to do to be noticed by an employer and to progress into a design job. And just to find out what to expect and what goes on in there, in the design industry.	<i>Expressing her desires for the mentoring 'guide' 'progress'</i>	Mentoring as guidance on being 'noticed' Mentoring as clarifying expectations and practices of industry
302	I: What do you mean by saying being noticed?		
303	R: Just because ever since we've started and ever since I've been at uni there's always been that push for ... if you think about our courses, it's quite big, there are other design courses within our uni, within the country, within the world, like you've got	<i>Explaining that things are competitive and that you have to be able to show what you're good at.</i>	Self awareness linked to confidence Understanding of the competitiveness of the job market

	to be able to know what you are good at and be able to kind of set ... not in an arrogant way but just be aware of what you are good at in order to show an employer that you are good at it and why they would want to have you on board. And I think that's the thing that everyone struggles with because nobody ever knows what they are good at and no one ever knows how to say, "I'm quite good at this, I'm quite good at that," and I think it's an area that everyone struggles with. You write your CV and it's hard because you don't know how to talk about yourself.	<i>Expressing the view that students don't know how to say what they're good at</i>	
304	I: It's really important.		
305	R: So I think that is ... just knowing what you can offer I think.	<i>Confirming statement above</i>	
306	I: Do you think being mentored will change you?		
307	R: I think it may change the way I look at what I ... everything I say about the design industry is assumed. No one has said to me, "Your area will be mostly group work based," or this or that. It's all based on assumptions and things that I've built up based on little things that have been said. So I think it would be nice to have a more clear view of what it is that I think I'm going into because I don't think it will change what I want to do but I think it would just certainly improve my knowledge of what it is I'm kind of putting myself up for.	<i>Expressing a view that her knowledge of the design industry is based on assumptions and that being mentored will change this</i>	Mentoring as exploding myths about the industry Mentoring as clarifying expectations and practices of industry Mentoring will change what she knows but not what she wants to do. Mentoring to improve knowledge
308	I: Is there anything you want to say to me about what we've done or mentoring, or if we've missed anything off here?		
309	R: Don't think so. Things have come up that are, I think, definitely a more subconscious thing. Like it's quite strange seeing all my thoughts on all of these things right here.	<i>Expressing an opinion of the concept mapping</i>	Concept mapping as a revelation (making strange)
310	I: Because we've rationalised it into a single visual representation.		
311	R: And you never really think about it. You think, "I'll write my CV," and then it all goes out of your mind but then actually looking at it on here and all the things linked to now and what's to come.	<i>Expressing an opinion of the concept mapping</i>	
312	I: Just seeing how much personal stuff impacts on what you think of are rational career things [unclear 49:08.6]. I can talk to you a bit more about all of it later. I won't talk to you too much about what I'm doing because I want to just get your impressions after we've had a couple of mentoring sessions. And I'll email you and I've got some questions that I want you to answer and they shouldn't take more than ten minutes or so, 20 minutes. I would be quite happy then to catch afterwards and can feed some things back to you, stuff that I've been reading and thinking about and what I'm learning through talking to people. I would be really happy to do that.		
313	R: Surprised how much the family stuff has come up actually. Really surprised because it's things you are sort of aware of but also because there's the three circles here it's funny how I've got mum on that one, mum and dad on that one, parents on here, here. And then there are certain things that just appear on every one ... I've just	<i>Expressing surprise at the content of the concept map</i>	Surprise at the key role of family in career

	literally re-written them.		
314	I: Different people are really different as well which is interesting. Thank you so much.		
315	R: It's been a good experience.		
316	I: Good. I'm glad. I can talk to you a bit more about that afterwards as well because I've been thinking about it as a tool to use for career thinking which I hadn't really thought about at all. I didn't realise that until I used it with somebody.		

App Dc) Dominant themes interview 2

Research Instrument: coding to establish dominant themes – Interview 1

Participant B

Themes	Dominant themes
Work experience gained through family contacts	Work experience shapes understanding of workplace practices
Work ethic influenced by mother	Career attitudes like work ethic influenced by family
Work ethic - Respect for parents attitudes to work	Career attitudes influenced by family, parents the closest and best known examples of workers to the child
Weakness is not something she would share outside family	Selective disclosure of personal feelings about career or the future
Wanted a career in design for over 5/6 years	Career focus since GCSEs
Understanding of the competitiveness of the job market	Good understanding of the chosen industry
Understanding of career skills needed for design	Influence of having been a mentor
Training as mentor	Impact of life events on attitudes and behaviours
The impact of a dramatic life event like parents' divorce is acknowledged but not see by B as an issue	Variable awareness of the role of the family
The impact of a dramatic life event like parents' divorce has been softened by her parents attitudes	Meta concept = family influence has emerged as really important but participants are not fully aware that their family has had such an impact
Surprise at the key role of family in career	Anxiety around career future
Strong influence of family	Role of significant others
Strong example of a career path	Relationship between work experience and self-awareness, self knowledge
Some fear of the unknown	Self awareness linked to confidence
Social skills tied into career via networking	Mentoring as 'doing', practice not theory
Significant work experience	Variable understanding of soft skills required for career success
Shares career thoughts with friend and boyfriend	Mentoring as a relationship
Self awareness of what she's learned from working	Mentoring as cascading knowledge from the more experienced
Self awareness linked to confidence	Role of responsibility and accountability linked to career attitude
Sees clear parallels between work experience and what she's gained	Career driver - Material and domestic stability, security
Sees clear parallels between work experience and what she's gained beyond skills. Knowledge of workplace practices for example	Career driver – work ethic
Sees assertiveness as something that needs to be experienced rather than learned from a book	Role of responsibility and accountability linked to mentoring attitudes
Relates the need for security to her parents divorce	Career driver – passion for subject
Relates assertiveness to managing people rather than a career skill	Financial stability enables risk taking?
Rejection of teaching as a career path	Parent (Mother) as role model
Recognition that mentoring is a relationship	Financial stability puts anxiety about money in the future on to the back burner
Receiving/giving peer mentoring was 'weird' as its if the age difference wasn't big enough	Mentoring as being able to practice leadership skills
Protective family role (over younger sibling)	
Protective family role (concern over younger sibling's HE experience)	
Protective family role (concern over younger sibling's HE experience) apprenticeship mentioned as an alternative to HE	
Property is seen as an important outcome in the future	
Proactive approach to work	
Prepared for her mentoring role, worked hard	
Personal life event has generated both learning and an awareness of weakness	
Passion for subject	
No work is seen as a bad future	
No experience of money issues	
Need for domestic stability	
Multiple jobs	
Mother is making direct impact on awareness of getting a job	
Mother as role model	
Money not a career driver until recently	
Money equals security	
Mentoring with other mentors gave her leadership skills	
Mentoring will change what she knows but not what she wants to do.	
Mentoring to improve knowledge	
Mentoring preparation is low	

Mentoring as soft skills	Mentoring will change what she knows but not what she wants to do. How do you prepare for mentoring Mentoring as a personal development tool Mentoring as different from other learning practices Mentoring as having longevity Mentoring as guidance, feedback on work, helping someone 'better' themselves, Mentoring as networking Mentoring as clarifying expectations and practices of industry Mentoring as a skill Mentor is actively working in the design world London is seen as a desirable career location Ambivalence (and symbolism) of living at home after uni Strong alignment of personal and domestic with career interests Networking identified as an important career skill Role of significant others Self- awareness strongly linked to career behaviours Career success and good life planning Concept mapping as a useful tool for career understanding Career driver – clarity, goals, paths, focus Timing of career learning Career as having a natural order, first working in an internship if necessary, then for money and then achieving progress Anxiety around being mentored
Mentoring as not 'teachery'	
Mentoring as networking	
Mentoring as helping someone to 'grow as an individual'	
Mentoring as having longevity	
Mentoring as guidance, feedback on work, helping someone 'better' themselves	
Mentoring as guidance on being 'noticed'	
Mentoring as exploding myths about the industry	
Mentoring as clarifying expectations and practices of industry	
Mentoring as a skill	
Mentoring as a personal development tool (slightly out of my comfort zone)	
Mentor as knowledgeable and experienced, actively working in the design world	
London as a career destination	
Living at home during uni is seen as comical in this family	
Living at home after uni as viable, sensible option	
Living at home - Some calculation of the risks associated with which home to live in	
Links creativity in a domestic environment to being a designer	
Life journey has meant she has to use strong organizational skills	
Life journey has meant she has to use stress management	
Internship necessary for networking (trying to get into a reputable company)	
Influence of tutors on career thinking	
Influence of parents who've always worked	
Influence of mother's attitude to education is important	
Influence of mother on career thinking	
Identifies personal assertiveness as a weakness in comparison to her father (mother?)	
Has the ability/security to undertake unpaid work experience if necessary	
Has shared her positive view of her mother with her mother	
Good self-awareness	
Fear of leaving home and living on her own	
Father as role model and as a respected example of a manager/leader	
Family very important	
Experience of mentoring	
Expectation that the mentor is more experienced seems to have value	
Evidence of life strategies	
Evidence of career strategies	
Evidence of career planning	
Enjoying the constraints of design	
Domestic stability important	
Does not envisage a scenario of working outside the design industry just to get money	
Concern about living alone	
Concept mapping as a revelation (making strange)	
Clear career path is important	
Clear career goal at this point	
Clear career attitudes emerged at uni	
Career planning - strong	
Career not an issue until 3rd year	
Career focus as important	
Career driver - Security	
Career as having a natural order, first working in an internship if necessary, then for money and then achieving progression	
Being mentored was not what she expected (the mentors seemed much more prepared and experienced than she was)	
Awareness of assertiveness as a perceived weakness	
Associates comfort with security	
Anxiety in case mentor is not friendly or involved	
Anxiety at meeting mentor	
Age equates to experience	

App Dd) Focused coding interview 1

Research Instrument: Focused coding – Interview 1

1a. How does B envision career?

Interview participant name		Participant B
Date and time of coding		April 29 th 2013
Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research question and appear to have rich potential 	
Themes and categories	Relationship to research study	Memo
Self- awareness strongly linked to positive career behaviours	4. Highly related	<i>B shows good self-awareness and this is enabling her to focus on career goals and to have a good understanding of soft skills required for career success as well expressing her weaknesses and then planning to address those weaknesses systematically. There are examples of how she has attempted to do that (like volunteering to be a peer mentor working outside her 'comfort zone')</i>
Timing of career learning. Career as having a natural order, first working in an internship if necessary, then for money and then achieving progress	4. Highly related	<i>B conceptualizes here career journey as progressive which suggests that the timing of career interventions (internship, work experience and mentoring) is crucial to HER experience and expectations</i>
Career attitudes influenced by family	4. Highly related	<i>Parents are the closest and best known examples of workers to the child. This relates directly to the literature review and research into significant others</i>
Impact of life events on attitudes and behaviours	4. Highly related	<i>The life journey in B has had various influences on her behavior and preferences</i>
Meta concept = family influence has emerged as really important but participants are not fully aware that their family has had such an impact	4. Highly related	<i>I have called this a meta concept as the point of interest is not that the family is an influence on young people's career attitudes but that young people appear not to be completely aware of this fact. They imagine themselves as more independent than they perhaps are?</i>
Variable understanding of soft skills required for career success	4. Highly related	<i>B's understanding appears to be better than that of others in terms of being able to express the soft skills such as confidence and social skills required in the job.</i>
Role of responsibility and accountability linked to career attitude	4. Highly related	<i>B shows signs of being accountable and responsible and this came up in various ways, through discussion about her younger sister, in the work she's chosen (with children) but also in her comments about preparation as a mentor, and not letting people down in terms of freelance work. This kind of care and diligence comes across in her approach to career searching and planning.</i>
Career driver - Material and domestic stability, security	4. Highly related	<i>Its no surprise that material and domestic stability is seen as important and although career drivers are personal there are many similarities between</i>

		<i>participants when it comes to financial and material stability</i>
Career driver – work ethic	4. Highly related	<i>As with accountability, work ethic seems to come directly from family influences</i>
Financial stability enables risk taking?	4. Highly related	<i>This came up in relation to unpaid internships and on a common sense level this is easily understood, if you can afford it you can do unpaid work experience or an unpaid internship. But if one sees risk taking as creative tool (which we do in creative industries) are automatically excluding those who are poor from learning fully?</i>
Networking identified as an important career skill	4. Highly related	<i>Again this links to B's good awareness of the soft skills required to succeed in her chosen field.</i>
Role of significant others	4. Highly related	<i>Significant others came up in the concept mapping about quite explicit questions about whom career aspirations were shared with. These others varied from participant to participant.</i>
Life planning and Career success, Career driver – clarity, goals, paths, focus	4. Highly related	<i>B's behavior aligns with the theories around life planning and career success (such as seeking work experience and addressing weaknesses) although the evidence will need to be found later on in her life.</i>
Selective disclosure of personal feelings about career or the future	4. Highly related	<i>We cannot assume that someone will automatically talk in any honest and open way about their career aspirations just because they're a career advisor. Career advice isn't about the service on offer its about the take up of that offer. This is another potentially interesting route of research especially in the current climate where schools are made responsible for careers advice.</i>
Career focus since GCSEs	4. Highly related	<i>Students I spoke to all had a fairly long standing interest in the subject they have chosen as a career, at least since GCSEs but potentially longer. There seems to be a deepening of the career choice over time rather than a discovery that this was the wrong career choice.</i>
Anxiety around career future	4. Highly related	<i>B expressed some anxiety about the future but it wasn't clear whether this was linked to confidence or to more specific worries. She expressed it in relation to imagining a bad future</i>
Career driver – passion for subject	4. Highly related	<i>This is linked to vocationalism and is research for another time, having said that I can't help thinking that this does indeed relate mentoring in as far as the subject area of design or creativity lends itself really really well to tacit learning which is how one could describe mentoring. Perhaps this is a meta concept?</i>
Financial stability puts anxiety about money in the future on to the back burner	4. Highly related	<i>B has not thought about earning money for life until fairly recently and one wonders if this is the case in young people who are less financially stable?</i>
Ambivalence (and symbolism) of living at home after uni	4. Highly related	<i>B has mixed feelings about living at home, she knows its sensible but is aware it could be seen as retrograde step. Also it undermines feelings of independence.</i>
Strong alignment of personal and domestic with career interests	4. Highly related	<i>Career and life are integrated for B and this has been present but not so strongly articulated with the other participants. Again this could be seen as a feature of creative industry workers.</i>
Mentoring as 'doing', practice not theory	3. related	<i>This is very interesting - when trying to encapsulate what mentoring is and B put this into words when she talked about a mentor being 'actively' involved in working in the industry.</i>
Mentoring as a relationship	3. related	<i>B felt very strongly that mentoring would be a relationship and that it mattered who she got.</i>
Mentoring as cascading knowledge from the more experienced	3. related	<i>There were a few things that B said about mentoring and age difference and experience difference that brought to light the idea that a visible gap between the mentored and the protégé in terms if age and experience was important to her.</i>
Role of responsibility and accountability linked to mentoring attitudes	3. related	<i>B shows signs of being accountable and responsible and this came up in various ways, through discussion about her younger sister, in the work she's chosen (with children) but also in her comments about preparation as</i>

		<i>a mentor. B sees mentoring as a serious and responsible role</i>
Tacit learning and mentoring	<i>3. related</i>	<i>Mentoring in as far as the subject area of design or creativity lends itself really really well to tacit learning which is how one could describe mentoring</i>
Parent (Mother) as role model	<i>3. related</i>	<i>This links to the idea of who are mentors or role models in one life and what does the informal mentoring give to career behaviours?</i>
Mentoring as being able to practice leadership skills. Mentoring as a skill	<i>3. related</i>	<i>Benefits of being a mentor are well understood by B</i>
How do you prepare for mentoring	<i>3. related</i>	<i>There was actually very little preparation for mentoring undertaken by B</i>
Mentoring as a personal development tool. Mentoring will change what she knows but not what she wants to do.	<i>3. related</i>	<i>This was a really perceptive statement by B and again shows her good awareness of the soft skills side of mentoring</i>
Mentoring as different from other learning practices	<i>3. related</i>	<i>Mentoring as a tacit learning process has lots of potential to be explored and this should become a meta concept.</i>
Mentoring as having longevity	<i>3. related</i>	<i>B like others has expectations that the mentoring relationship will outlive the actual experience, what does this mean for the mentor?</i>
Mentoring as guidance, feedback on work, helping someone 'better' themselves, a networking opportunity	<i>3. related</i>	<i>These expectations for mentoring appear to be well understood by the participants</i>
Mentoring as clarifying expectations and practices of industry	<i>3. related</i>	<i>The idea of clarifying is an interesting one, it suggests that there is some knowledge there already but that mentoring will bring this into focus. B talked about losing her (wrong) assumptions about working in the creative industry.</i>
Anxiety around being mentored	<i>3. related</i>	<i>If we recognize that mentoring is a relationship we need to take into account the pitfalls and rituals surrounding new relationship building. It appears that mentors and protégés are doing this intuitively (ie meeting in a neutral space for the first meeting etc.</i>
Work experience shapes understanding of workplace practices	<i>3. related</i>	<i>B showed a good awareness of this when she talked about understanding how HR worked</i>
Good understanding of the chosen industry	<i>3. related</i>	<i>B showed very good understanding of the design industry and this seems to link positively to career planning.</i>
Influence of having been a mentor	<i>3. related</i>	<i>There seems to a positive link to having mentored others and welcoming mentoring your self. There also seems to be a good understanding of the purposes of mentoring</i>
Relationship between work experience and self-awareness, self knowledge	<i>3. related</i>	<i>Work experience appears to give a lot more to B than practicing being a worker, there seems to be a link between growing self awareness and knowledge and work experience.</i>
Self awareness linked to confidence	<i>3. related</i>	<i>B has good awareness of her weaknesses (interestingly says less about her strengths)</i>
London is seen as a desirable career location	<i>3. related</i>	<i>Perhaps research for another time but the dominance of London as a career destination was a revelation for me.</i>
Concept mapping as a useful tool for career understanding	<i>2. marginally related</i>	<i>B expressed a view that she found the concept mapping interesting and surprising.</i>

1b) What individual attitudes and values does B bring to mentoring?

Interview participant name		Participant B
Date and time of coding		April 29 th 2013
Key:	<p>5. Unrelated to research question - not worth pursuing further.</p> <p>6. Marginally related to research question - some openings and linkages but too distant from central research concerns to pursue at this time.</p> <p>7. Related to research question - concepts that are important to the original research question and offer some scope for further analysis.</p> <p>8. Highly related to research question – concepts that offer linkages to existing theories and concepts, develops the original research question and appear to have rich potential</p>	
Broad themes	Relationship to research question	Memo
Mentoring as ‘doing’, practice not theory	4. Highly related	<i>This is very interesting - when trying to encapsulate what mentoring is and B put this into words when she talked about a mentor being ‘actively’ involved in working in the industry.</i>
Mentoring as a relationship	4. Highly related	<i>B felt very strongly that mentoring would be a relationship and that it mattered who she got.</i>
Mentoring as cascading knowledge from the more experienced	4. Highly related	<i>There were a few things that B said about mentoring and age difference and experience difference that brought to light the idea that a visible gap between the mentored and the protégé in terms if age and experience was important to her.</i>
Role of responsibility and accountability linked to mentoring attitudes	4. Highly related	<i>B shows signs of being accountable and responsible and this came up in various ways, through discussion about her younger sister, in the work she’s chosen (with children) but also in her comments about preparation as a mentor. B sees mentoring as a serious and responsible role</i>
Tacit learning and mentoring	4. Highly related	<i>Mentoring in as far as the subject area of design or creativity lends itself really really well to tacit learning which is how one could describe mentoring</i>
Parent (Mother) as role model	4. Highly related	<i>This links to the idea of who are mentors or role models in one life and what does the informal mentoring give to career behaviours?</i>
Mentoring as being able to practice leadership skills. Mentoring as a skill	4. Highly related	<i>Benefits of being a mentor are well understood by B</i>
How do you prepare for mentoring	4. Highly related	<i>There was actually very little preparation for mentoring undertaken by B</i>
Mentoring as a personal development tool. Mentoring will change what she knows but not what she wants to do.	4. Highly related	<i>This was a really perceptive statement by B and again shows her good awareness of the soft skills side of mentoring</i>
Mentoring as different from other learning practices	4. Highly related	<i>Mentoring as a tacit learning process has lots of potential to be explored and this should become a meta concept.</i>
Mentoring as having longevity	4. Highly related	<i>B like others has expectations that the mentoring relationship will outlive the actual experience, what does this mean for the mentor?</i>
Mentoring as guidance, feedback on work, helping someone ‘better’ themselves, a networking opportunity	4. Highly related	<i>These expectations for mentoring appear to be well understood by the participants</i>
Mentoring as clarifying	4. Highly related	<i>The idea of clarifying is an interesting one, it suggests that there is some knowledge there already but that</i>

expectations and practices of industry		<i>mentoring will bring this into focus. B talked about losing her (wrong) assumptions about working in the creative industry.</i>
Self- awareness strongly linked to positive career behaviours	<i>4. Highly related</i>	<i>B shows good self-awareness and this is enabling her to focus on career goals and to have a good understanding of soft skills required for career success as well expressing her weaknesses and then planning to address those weaknesses systematically. There are examples of how she has attempted to do that (like volunteering to be a peer mentor working outside her 'comfort zone')</i>
Timing of career learning. Career as having a natural order, first working in an internship if necessary, then for money and then achieving progress	<i>4. Highly related</i>	<i>B conceptualizes here career journey as progressive which suggests that the timing of career interventions (internship, work experience and mentoring) is crucial to HER experience and expectations</i>
Anxiety around being mentored	<i>4. Highly related</i>	<i>If we recognize that mentoring is a relationship we need to take into account the pitfalls and rituals surrounding new relationship building. It appears that mentors and protégés are doing this intuitively (ie meeting in a neutral space for the first meeting etc.</i>
Work experience shapes understanding of workplace practices	<i>3. Related</i>	<i>B showed a good awareness of this when she talked about understanding how HR worked</i>
Career attitudes influenced by family	<i>3. Related</i>	<i>Parents are the closest and best known examples of workers to the child. This relates directly to the literature review and research into significant others</i>
Good understanding of the chosen industry	<i>3. Related</i>	<i>B showed very good understanding of the design industry and this seems to link positively to career planning.</i>
Influence of having been a mentor	<i>3. Related</i>	<i>There seems to a positive link to having mentored others and welcoming mentoring your self. There also seems to be a good understanding of the purposes of mentoring</i>
Impact of life events on attitudes and behaviours	<i>3. Related</i>	<i>The life journey in B has had various influences on her behavior and preferences</i>
Meta concept = family influence has emerged as really important but participants are not fully aware that their family has had such an impact	<i>3. Related</i>	<i>I have called this a meta concept as the point of interest is not that the family is an influence on young people's career attitudes but that young people appear not to be completely aware of this fact. They imagine themselves as more independent than they perhaps are?</i>
Relationship between work experience and self-awareness, self knowledge	<i>3. Related</i>	<i>Work experience appears to give a lot more to B than practicing being a worker, there seems to be a link between growing self awareness and knowledge and work experience.</i>
Self awareness linked to confidence	<i>3. Related</i>	<i>B has good awareness of her weaknesses (interestingly says less about her strengths)</i>
Variable understanding of soft skills required for career success	<i>3. Related</i>	<i>B's understanding appears to be better than that of others in terms of being able to express the soft skills such as confidence and social skills required in the job.</i>
Role of responsibility and accountability linked to career attitude	<i>3. Related</i>	<i>B shows signs of being accountable and responsible and this came up in various ways, through discussion about her younger sister, in the work she's chosen (with children) but also in her comments about preparation as a mentor, and not letting people down in terms of freelance work. This kind of care and diligence comes across in her approach to career searching and planning.</i>
Career driver - Material and domestic	<i>3. Related</i>	<i>Its no surprise that material and domestic stability is seen as important and although career drivers are</i>

stability, security		<i>personal there are many similarities between participants when it comes to financial and material stability</i>
Career driver – work ethic	<i>3. Related</i>	<i>As with accountability, work ethic seems to come directly from family influences</i>
Financial stability enables risk taking?	<i>3. Related</i>	<i>This came up in relation to unpaid internships and on a common sense level this is easily understood, if you can afford it you can do unpaid work experience or an unpaid internship. But if one sees risk taking as creative tool (which we do in creative industries) are automatically excluding those who are poor from learning fully?</i>
Networking identified as an important career skill	<i>3. Related</i>	<i>Again this links to B's good awareness of the soft skills required to succeed in her chosen field.</i>
Role of significant others	<i>3. Related</i>	<i>Significant others came up in the concept mapping about quite explicit questions about whom career aspirations were shared with. These others varied from participant to participant.</i>
Life planning and Career success, Career driver – clarity, goals, paths, focus	<i>3. Related</i>	<i>B's behavior aligns with the theories around life planning and career success (such as seeking work experience and addressing weaknesses) although the evidence will need to be found later on in her life.</i>
Selective disclosure of personal feelings about career or the future	<i>2. Marginally related</i>	<i>We cannot assume that someone will automatically talk in any honest and open way about their career aspirations just because they're a career advisor. Career advice isn't about the service on offer its about the take up of that offer. This is another potentially interesting route of research especially in the current climate where schools are made responsible for careers advice.</i>
Career focus since GCSEs	<i>2. Marginally related</i>	<i>Students I spoke to all had a fairly long standing interest in the subject they have chosen as a career, at least since GCSEs but potentially longer. There seems to be a deepening of the career choice over time rather than a discovery that this was the wrong career choice.</i>
Anxiety around career future	<i>2. Marginally related</i>	<i>B expressed some anxiety about the future but it wasn't clear whether this was linked to confidence or to more specific worries. She expressed it in relation to imagining a bad future</i>
Career driver – passion for subject	<i>2. Marginally related</i>	<i>This is linked to vocationalism and is research for another time, having said that I can't help thinking that this does indeed relate mentoring in as far as the subject area of design or creativity lends itself really really well to tacit learning which is how one could describe mentoring. Perhaps this is a meta concept?</i>
Financial stability puts anxiety about money in the future on to the back burner	<i>2. Marginally related</i>	<i>B has not thought about earning money for life until fairly recently and one wonders if this is the case in young people who are less financially stable?</i>
London is seen as a desirable career location	<i>2. Marginally related</i>	<i>Perhaps research for another time but the dominance of London as a career destination was a revelation for me.</i>
Ambivalence (and symbolism) of living at home after uni	<i>2. Marginally related</i>	<i>B has mixed feelings about living at home, she knows its sensible but is aware it could be seen as retrograde step. Also it undermines feelings of independence.</i>
Strong alignment of personal and domestic with career interests	<i>2. Marginally related</i>	<i>Career and life are integrated for B and this has been present but not so strongly articulated with the other participants. Again this could be seen as a feature of creative industry workers.</i>
Concept mapping as a useful tool for career understanding	<i>2. Marginally related</i>	<i>B expressed a view that she found the concept mapping interesting and surprising.</i>

App De) Annotated transcript interview 2

Research Instrument: Annotated transcript and initial coding - Interview 2 – Participant B – June 17 2013

Line no.	Paragraph Number & Full Marked up Transcript I=interviewer R=respondent	Initial basic coding – what is B saying/doing?	Themes
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Start

1	I: Interviewer		
2	R: Respondent		
3	I: Let's put that on. Excellent. So the first questions I've got are just to talk to you about things like when it started and when it ended, that kind of thing.		
4	R: Yeah.		
5	I: So when did your mentoring start?		
6	R: I think it must have been...my mentoring started in November? No, that can't be right.	<i>expressing some uncertainty about when mentoring started</i>	not sure about when mentoring started, there was no fixed date
7	I: It can't...we didn't...I don't think we spoke till...		
8	R: When did we get together then?	<i>expressing some confusion with our previous meeting and when they were give mentors</i>	some confusion with our earlier mentoring interview and the start of mentoring
9	I: We met in November.		
10	R: Okay, that might be what I'm remembering.		
11	[Laughter]		
12	I think it must have been after Christmas then.	<i>Explaining that mentoring started after xmas</i>	
13	I: Okay.		
14	R: Because, I can't remember the dates we actually given our like our mentors. We did get them sent out by email. It must have been, yeah, the first term back after...	<i>Explaining that they were advised of their mentors via email</i>	
15	I: After Christmas.		
16	R: ...after Christmas, yeah. Yeah, it must have been.		
17	I: So when did it end?		
18	R: Well I've not actually said goodbye or anything yet, so I'm assuming I'm going to see her once more before I go home for summer, so that I'd say that it will come to an end, end of June, I'd say...	<i>Explaining that her mentoring is still happening (interview dated 3rd June 2013)</i>	timing and length of mentoring varies greatly between protégés
19	I: Okay.		
20	R: ...when I would say goodbye to her, because we haven't quite wrapped things up yet.		
21	I: So you're going to get another...?		

22	R: Yeah.		
23	I: So who did you have as your mentor?		
24	R: It was a lady at an agency called [REDACTED], which are digital, and she's called [REDACTED], and, yeah, I think she's the Creative Director. She's a really really [laughter] nice, a really nice lady so I was really happy with her.	<i>Naming a local company as the mentors business</i>	positive feedback on mentoring some surprise at how nice the mentor was, what was she expecting?!
25	I: So was that local or?		
26	R: Yeah, they're down in town just as you come off the dual carriageway towards [REDACTED], they're right there, so it's, yeah, really easy to get to and I just walked.		
27	I: Sorry, what business was it, what did you say it was?		
28	R: It's a digital agency so they do like web...	<i>Explaining that the mentors company is a digital agency</i>	
29	I: Okay.		
30	R: They help companies gain a better web presence.	<i>Explaining what digital agency means</i>	
31	I: Mmhm.		
32	R: And it was quite interesting actually because I never really saw myself as having an interest in digital because I quite like actually having stuff made and physically having something, and my biggest concern was that I didn't know how to code, so I just thought a web design was an area I would go into, but she doesn't touch any coding at all, so actually I did [laughter] I'm sort of maybe cutting myself off by saying, "I don't like the web design," for the wrong reasons, so [laughter] yeah.	<i>Explaining that she did not see herself as a digital person and that she prefers physical stuff</i> <i>Explaining that she has always been worried that she couldn't code and that she had cut herself off from web design for this reason</i> <i>Explaining that her mentor didn't code either</i>	this relates to later thoughts about self understanding of skills and an understanding of the industry there was a mistaken belief that to work in the digital media industry she had to be able to code describes being 'cut off' from potential jobs by her assumptions on skills
33	I: So she as an individual didn't...		
34	R: Yes, because...		
35	I: ...code, but there are people...?		
36	R: ...she's a designer...	<i>Explaining that her mentor is a designer</i>	
37	I: Okay.		
38	R: ...she only does design and she's got coder but then make it a reality, so it's quite a nice chain where I thought one person was kind doing...	<i>Explaining that her mentor works with a coder</i>	shows that she has learned how roles intersect in the industry
39	I: Would do everything [laughter].		
40	R: Yeah [laughter] yeah.		
41	I: So the people that do coding do they work in the agency with her...		
42	R: Yeah.		
43	I: ...or are they freelance or?		
44	R: They all work in...it's an open plan office, so she's got...I think it's all structured so that she sits next to the people that she does work with. So I think it's her another guy have their desks at one end, and then at the end of	<i>Explaining the layout of the mentor's workplace as open plan.</i>	Visiting the mentors workplace has shown a improved understanding of design agency working

	that there's like one long desk at the end of the desk the coders again, and then it goes kind of like zigzags down the room. So I think that, yeah, they must be able to communicate all the time.	<i>Explaining that her mentor sits with her those she works with and the coder is at one end of the desk describing the zig zagging of desks in the work place describing how they can all communicate with each other all the time.</i>	conditions
45	I: Because they're in the same space.		
46	R: Yeah, so.		
47	I: Mmhm. So about how many people about?		
48	R: It's relatively small. I'd probably say high 20's...	<i>Explaining that her mentors company is small, in the 20s</i>	
49	I: Okay.		
50	R: ...I wouldn't know for sure, but, yeah, you can see everybody when you first go in and it's sort of like quite a long wide room but everyone works there.	<i>Explaining that she thinks they are small because you can see everyone in one room when you go in.</i>	the workplace has had quite a big impact on B
51	I: So everyone is in that space?		
52	R: Yeah.		
53	I: Oh right, that's interesting. Mmhm.		
54	R: Yeah.		
55	I: So where did you meet her the first time?		
56	R: I went to their office and we just had a chat in one of their – I think they've got rooms that are set aside for when they do pitches if companies come to them, so it's like just an open conference room and just had a chat in there, so.	<i>Explaining that she met her mentor at her offices in an open conference room.</i>	where mentors meet is varied the workplace is an obvious choice but does have power implications
57	I: So how often have you met?		
58	R: I've seen her two times, both were quite long. The first one I had was only going to be an intro, but I was there for over an hour just chatting through the portfolio and things like that, and then second time I was talking her about my final project - that was only going to be for 15 minutes because she had other things to do that day, but I ended up being there [laughter] for longer again.	<i>Explaining that they have met for two long meetings. Explaining that the last meeting was to talk about her final project and was supposed to take 15 minutes but took longer. describing her mentor as 'having other things to do'</i>	portfolio was used to introduce protégé its interesting that the protégé is always aware of how busy the mentor is and it seems to be that the mentor is making sure the protégé knows this ie saying she only had 15 minutes as she had other things to do?
59	I: [Laughter]		
60	R: So, yeah, she talked through my project with me and graduation and show and things like that.	<i>Explaining that they talked about her project, graduation and show</i>	because of the timing of the mentoring final projects are on the agenda
61	I: So you're saying the first time you took your portfolio...		

62	R: Yeah.	<i>Explaining that she took her portfolio to the first meeting</i>	portfolio was used to introduce protégé, planned by the protégé and the mentor was forewarned
63	I: ...did she ask you to do that or did you take it?		
64	R: We arranged that by email.	<i>meetings were arranged by email</i>	
65	I: Okay.		
66	R: I'd said that I'd bring it along because I'd quite like her to have a look at it and get her input. But mostly – aside from that, it was quite open. So she knew I was going to bring my portfolio but then we did chat about other stuff as well so it was left quite, yeah, quite open.	<i>Explaining that the mentor knew that she was bringing her portfolio. Describing the meeting as open.</i>	protégé describes the meeting as 'open'
67	I: And so and then the second time you brought your major project...		
68	R: Yeah.	<i>Confirming that she took her final project to the second meeting</i>	
69	I: ...so the work you were doing for that?		
70	R: Yeah.		
71	I: Okay.		
72	R: And I took my sketchbook and flicked through my research and I just talked her through and she gave me some really good suggestions on things to look at. It was just nice to have someone who was not invested in my course look at it because it's like an outside perspective, so yeah, so that was really helpful. I can't think what else I...I showed her my CV as well the first time I think as well as my portfolio.	<i>Explaining that she took her sketch book and research for her final project Explaining that the mentor gave her really good suggestions of things to look at. Describing it as nice to have someone who was not invested in the course to give an outside perspective describing the meeting as helpful Explaining that she took her CV to the first meeting too.</i>	mentor is described as helpful, having good suggestions about practical work and the external nature of the mentor was mentioned, outside perspective, not invested in the course
73	I: At the first meeting?		
74	R: Yeah, but the second one was definitely was all my current work.	<i>confirming that the second meeting was about her final project</i>	
75	I: Did she give you any feedback on your CV?		
76	R: Well, she liked my...I can't remember any detailed feedback on my CV, but my portfolio she had some really nice things to say, which was nice because I think it...it kind of puts a face to the people that would potentially be seeing it because obviously if I think if a CV went in for a design job she'd probably be involved. So it's nice to have, yeah, industry feedback...	<i>Explaining that she couldn't remember whether she got feedback on her portfolio but thought it was just on her portfolio expressing that it was nice that her mentor</i>	protégé was really pleased to receive positive feedback the mentor was linked to industry and to potential employers directly, the mentor 'put a face' to the future person who might be giving her a job.

		<i>said nice things about her work Expressing that her mentors comments helped put a face to the people that could be giving her a job describing the mentors feedback as industry feedback</i>	the mentors feedback is called 'industry feedback' showing that the mentor is representative of an entire industry
77	I: Yeah.		
78	R: ...and it makes it a bit less scary because she was really nice and really welcoming and it just made me think these people aren't all like scary [laughter] business people that don't want to give you a job really and, I don't know, just...yeah, but she did have some positive feedback.	<i>Describing the mentors positive feedback as welcoming and helping with a perception that not all business people are scary and don't want to give you a job.</i>	The mentor's friendliness was contrasted with business people who don't give you a job and who are scary!
79	I: Oh that's good.		
80	R: Yeah.		
81	I: So describe how you think it's gone the mentoring?		
82	R: I think it's gone well and I think that I'm lucky to have got a mentor at all because I know some people – I don't think everyone did – to get one. And I feel very lucky that she was so friendly and welcoming and really grateful that she was willing to give me her time. If anything, I'd like to have seen her more, but she's been [machine switching on in background] [laughter] she has been quite busy from what I understand so I think that obviously my course has been really hard recently, there's been so much going on with final hand in and stuff, so I haven't seen more really, because we did talk about internship the first time I went. We did talk about internship the first time I went.	<i>describing the mentoring as having gone well and that she was lucky to get a mentor describing the mentor as friendly, welcoming, and willing to give her time describing herself as grateful for the mentors time Expressing a wish that she could have seen her mentor more describing her mentor as quite busy describing the course as really hard explaining that an internship had been mentioned the first time she met her mentor</i>	there appears to be a link or a hope that the mentoring will lead to something else although B goes out of her way to say that she knows that's not the case here.
83	I: Okay.		
84	R: And talked about potentially doing a day a week but nothing's come of that so I think...I don't think that's because she's changed or mind or anything, I just think it ended up not really coming around. So that's a shame, but I still think that...that's not part of it isn't getting the internship...	<i>explaining that working there one day a week had been mentioned the first time she met her mentor but that nothing had happened. Expressing disappointment that</i>	

		<i>the internship wasn't mentioned again expressing a view that she understands that mentoring wasn't about getting an internship</i>	
85	I: Mmhm.		
86	R: ...so I did...it wasn't necessary for me to then go and do work there...		
87	I: Yeah, that wasn't...		
88	R: ...yeah.		
89	I: ...why you did the mentoring.		
90	R: Yeah.		
91	I: Yeah. So what do you think you've learned from it?		
92	R: I think that, well, because I'd never been into an agency before like that, so it was really nice to actually see the type of things that go on and to see how it's all set up. And just to...because I did all the crowd and she speaks to everybody so it was kind of nice to know that [laughter] they were all like normal people. I don't know why, I think it seems so scary applying for jobs and it's nice to know that they are just normal people that are willing to help. And everyone seemed to stick together more than I thought, especially in design, lots of people think that people tend to pull in favours for different people and it's like even if your work doesn't suit them people are willing to help...	<i>Explaining that B had never been into an agency before so it was nice to see the set up. Explaining that it was nice to find out that the people at the agency were normal people who were willing to help expressing a view that it is scary to apply for jobs describing the people at the mentors company as 'sticking together' more than she thought.</i>	demystifying the workplace seems quite important and B expresses this quite often expectations were subverted in that people in the workplace were normal! (as opposed to superhuman presumably!) interesting idea that design she expected design to be more competitive or divided
93	I: Mmhm.		
94	R: ...and I think that was quite nice. The other thing that they do there, which I thought was really cool, is they have like all these really cool things that they organise, so they do a sports day or something, and every second Thursday of the month they have to go off, completely out of office and do something unrelated to work to open up and make sure they're doing other things, and they do – I can't remember all the things that she was suggesting - they get a nutritionist in and they do breakfasts on certain mornings as well, so they have bacon and fruit and...	<i>describing the life of the company as really cool, explaining that they have time built in to their calendars to things unrelated to work</i>	
95	I: [Laughter]		
96	R: ...all that kind of stuff, and I just thought it was really fun that they have a real sense of community as well...	<i>describing the mentors company as having a real sense of community</i>	surprise at the culture and collegiality of the workplace
97	I: Mmhm.		
98	R: ...so they work together but everyone is kind of friends?	<i>describing the people in the mentors company as friends</i>	
100	I: Mmhm.		

101	R: And so it made me quite excited that actually quite a lot of agencies have similar things in place, especially like creative agencies where it is all about being quite happy, comfortable and inspired and stuff, and I thought, yeah, that made me look forward to maybe working somewhere like that where things like that happen.	<i>describing creative agencies as being happy, comfortable and inspired.</i> <i>expressing the view that she was looking forward to working somewhere like this</i>	perceptions of the workplace were interesting happy, comfortable and inspired.
102	I: Is there anything else that you've learned or you think you've learned?		
103	R: Well I'm pleased I learned that [laughter] web agencies aren't the way I thought they were, because I feel there was me thinking quite strictly that I wanted to do print or publishing or something like that, and actually I feel like I would have sold myself short because of the amount of jobs that I would have wanted to apply probably would have been a lot less?	<i>expressing the view that she didn't know that web agencies would be the way they were</i> <i>expressing the view that she felt she would have sold herself short if she hadn't experienced a real web company and that she would have applied for fewer jobs.</i>	this relates to a broadening of Bs horizons, there was an assumption about a particular aspect of the industry that was subverted by experience and if not subverted it would have meant that B would not have applied to as many companies as she now feels she can
104	I: Yeah.		
105	R: And so I feel happy that I learnt that.		
106	I: Mmhm.		
107	R: Because I remember before I went I was like I don't understand why I've been put with digital because there are people on my course that are actually interested in digital and I thought maybe it wouldn't match up but, yeah, it was a really nice match.	<i>expressing the view that she was surprised at the choice of mentor being digital and she thought she wouldn't 'match' the mentor</i>	there is an interesting idea here that she feels it is important to 'match' your mentor
108	I: So was it what you expected, do you think?		
109	R: I think it was probably better than I expected just because I thought that it would be harder to maintain...I don't know, I just thought it would be harder than it was.	<i>expressing the view that the experience was better than she thought it would be and that it would be 'harder'</i>	expectations were exceeded in terms of the mentoring experience.
110	I: Mmhm.		
111	R: And it was so much easier when I was actually sat there the conversation just sort of flowed, and it wasn't hard it was just quite pleasant.	<i>Explaining that once she sat with her mentor the conversation flowed and it was easier than she expected</i>	
112	[Laughter]		
113	I don't know, I just think it was like talking to somebody that I know, whereas...	<i>explaining that it felt like talking to someone she knew</i>	expectations was that the mentoring would be like having an interview
114	I: What were you expecting [laughter]?		
115	R: I don't know because I was thinking it would be more like not like an interview, but I felt like I was probably going to have to try and not talk myself up but...really try hard to make sure that I knew what I wanted to do and knew what I wanted to say, but it was much more...more	<i>explaining that she expected it be like an interview</i> <i>Explaining that she thought she would need to have more</i>	B was geared up to stop herself from overselling herself as you would in an interview

	improvised [laughter] almost, it was just more relaxed, so, yeah.	<i>answers prepared and would have to stop 'selling herself'</i>	
116	I: Do you think you've got a better awareness of your skills and your suitability for the thing that you've chose to do in the future, because of the mentoring?		
117	R: Well if anything I'd say that applied to me in reverse in that I thought I knew what I wanted to before. And I do...I feel that over a year I feel better at what I can do, but also through talking to her I feel I should try more?	<i>explaining that mentoring has made her question what she thought she wanted and that talking to her mentor made her feel she should try more</i>	Mentoring has made B question what she thought she wanted and that talking to her mentor made her feel she should try more
118	I: Mmhm.		
119	R: So I feel confident in my skills in that [s.l. the mentoring's 12:17] come to an end and I feel quite comfortable in my skillset, but I'd say from my placement. I think having - not placement/ mentor – I think having her say nice things about my portfolio certainly made me feel quite proud.	<i>expressing confidence and comfort in her skillset explaining that her mentor saying nice things about her portfolio made her feel proud</i>	awareness that mentoring has not impacted on her skills but on her confidence
120	I: Mmhm.		
121	R: But yeah, I'd say one of the main things would be that actually I could branch out further into things I hadn't thought I could.	<i>confirming that the main thing she learned was that she could branch out into things she thought she couldn't</i>	mentoring has opened up career possibilities
122	I: So do you think you were prepared for being mentored? So in terms of the preparation that you did?		
123	R: I don't think so, not to a great extent, because it was very much like a "go" [laughter]...	<i>expressing the view that she wasn't prepared for mentoring</i>	evidence that mentoring was marginally prepared for (portfolio and CV
124	I: Yeah.		
125	R: ...and to just...we were sent the emails and...we did have a discussion about it but it was left up to us and our mentor to organise what we wanted to do, and yeah, it was very open, there was no structure and there was nothing...because as it's not like you're going to get marked anything so there's no criteria that you have to meet it's just whatever feels appropriate, so we were prepared in the sense that it was hinted that it was going to be down to us, but yeah.	<i>explaining that they knew they had to be motivated to contact the mentor themselves and that the process was very open and had no structure and no criteria and wasn't going to get marked.</i>	the university gave them no advice about being mentored
126	I: How do you think you could have prepared more effectively?		
127	R: Erm.		
128	I: If in fact you think you needed to [laughter]?		
129	R: Yeah, well I think that in the case of mine I think if I'd over prepared I probably would have worked myself into thinking it was more serious than it was, like I said, about big surprise, so relaxed.	<i>Explaining that she thinks she could have over prepared and treated it too seriously</i>	again there is a perception that you can over prepare for mentoring
130	[Laughter]		

131	But I think if I did want any more information it would have just been get in touch with Sally and making sure that I...if I had an anxieties or needed to know how to prepare then I think I definitely could have reached out to somebody. Yeah, so.	<i>Explaining that if she had felt anxious she would have got in touch with a tutor</i>	
132	I: So would you recommend mentoring to other people?		
133	R: Yeah, I would. Because, yeah, I was pleasantly surprised at just how nice it was [laughter].	<i>Explaining that she would recommend mentoring</i> <i>Expressing surprise at how nice mentoring was</i>	
134	I: Mmhm.		
135	R: So I definitely would. Because I do think that, yeah, it is nice to put...especially in Design where you do put yourself on the line day to day [laughter] I think it's nice to have like a friendly link whereas there's no strings attached so you don't have to get a job out there or have to get an internship out of it, it's just nice to have somebody that's, yeah, not involved in the course but has got design experience to just put your mind at rest.	<i>Confirming that she would recommend mentoring for designers where you put yourself on the line every day (?)</i> <i>describes mentoring as a friendly link with no strings attached as you don't have to get a job or an internship there.</i> <i>Expressing the view that its nice to have somebody who is not involved in the course but has got design experience</i> <i>Describing mentoring as putting her mind to rest.</i>	Mentoring is described as 'a friendly link' with 'no strings attached' as the relationship is not directly about seeking a job.
136	I: Yeah.		
137	R: She went to uni here so...		
	I: Oh okay.		
138	R: ... she knows the campus, but she did graphic design she didn't do my course. But yeah, it's just nice to have someone that's on the same page.	<i>explaining that mentor went to the same university</i> <i>Describing a mentor as someone who's on the same page</i>	Mentor is described as someone who's 'on the same page'
139	I: Yeah. So what advice would you give to somebody who was about to be mentored?		
140	R: I think probably I could have done more, so maybe...because I don't think that my ?, but she hadn't done it before, this is the first she's been involved, so between us – her having not done it before and obviously me not having done it before at first we didn't really know what was expect of us, a bit like a waiting room in terms of preparation, so I think maybe I'd advise someone to really think about what they wanted to get out of it beforehand?	<i>explaining that the mentor hadn't mentored before so that neither knew what to expect.</i> <i>expressing the view that you could prepare by really thinking about what they wanted to get out of it.</i>	the only preparation suggested is that portfolios and Cvs are sorted good advice to think about what you want about the mentoring.

141	I: Yeah.		
142	R: And make sure that things like their portfolio and CV are ready - mine was, but in case they weren't make sure that you have got things to show. And I think even just having questions and things ready, a bit like if you were at an interview just being organised in that sense. If there was a specific thing you wanted to get out of it, I'd say that preparation probably would be [unclear 16:39].	<i>expressing the view that you could prepare by making sure the portfolio and the CV were ready and by having questions ready</i>	
143	I: So can you imagine yourself mentoring other people in the future when you're in her position?		
144	R: I was thinking of this the other day, I actually would really like it, I'd be happy to do that, I really would, just because I really enjoyed the experience and I think that I'd be happy to help somebody that was on their way to graduation. I'd just, yeah, I'd definitely like to. Yeah.	<i>Yes, B would be happy to do mentoring and help somebody on their way to graduation B enjoyed the mentoring and would definitely like to do mentoring</i>	being a mentor themselves is a definite desire.
145	[Laughter]		
146	Yeah.		
147	I: That's all the questions I've got actually, so that's the end.		

App Df) Dominant themes interview 2

Research Instrument: coding to establish dominant themes – Interview 2

Participant B

Themes	Dominant themes
not sure about when mentoring started, there was no fixed date	a protégé can over prepare for mentoring
some confusion with our earlier mentoring interview and the start of mentoring	A protégé should prepare a portfolio to take to mentoring
timing and length of mentoring varies greatly between protégés	Assumptions about the skills required in some areas of the industry were challenged by the mentoring learning.
positive feedback on mentoring	Expectations of mentoring were exceeded
some surprise at how nice the mentor was, what was she expecting?!	Expectations of the workplace as a competitive place were subverted
this relates to later thoughts about self understanding of skills and an understanding of the industry	Mentor was perceived as always busy
there was a mistaken belief that to work in the digital media industry she had to be able to code	Mentoring changed the protégés ideas of the range of things they could do in the future
describes being 'cut off' from potential jobs by her assumptions on skills	Mentoring did not impact on skills. mentoring experiences varied in terms of practical arrangements
shows that she has learned how roles intersect in the industry	Mentoring gave the protégé insight into the workplace and its practices
Visiting the mentors workplace has shown a improved understanding of design agency working conditions	Mentoring is not about seeking work
the workplace has had quite a big impact on B	Mentoring sessions were around specific creative work
where mentors meet is varied the workplace is an obvious choice but does have power implications	Mentors and protégés should be well matched
portfolio was used to introduce protégé	Mentors offered an external perspective
its interesting that the protégé is always aware of how busy the mentor is and it seems to be that the mentor is making sure the protégé knows this ie saying she only had 15 minutes as she had other things to do?	Protégés entered this scheme without knowing what to expect
because of the timing of the mentoring final projects are on the agenda	The mentor was a proxy for an employer
portfolio was used to introduce protégé, planned by the protégé and the mentor was forewarned	The protégé was positive about mentoring herself
protégé describes the meeting as 'open'	Where mentoring takes place could be significant
mentor is described as helpful, having good suggestions about practical work and	
the external nature of the mentor was mentioned, outside perspective, not invested in the course	
protégé was really pleased to receive positive feedback	
the mentor was linked to industry and to potential employers directly, the mentor 'put a face' to the future person who might be giving her a job.	
the mentors feedback is called 'industry feedback' showing that the mentor is representative of an entire industry	
The mentor's friendliness was contrasted with business people who don't give you a job and who are scary!	
there appears to be a link or a hope that the mentoring will lead to something else although B goes out of her way to say that she knows that's not the case here.	

demystifying the workplace seems quite important and B expresses this quite often	
expectations were subverted in that people in the workplace were normal! (as opposed to superhuman presumably!)	
interesting idea that design she expected design to be more competitive or divided	
surprise at the culture and collegiality of the workplace	
perceptions of the workplace were interesting happy, comfortable and inspired.	
this relates to a broadening of Bs horizons, there was an assumption about a particular aspect of the industry that was subverted by experience and if not subverted it would have meant that B would not have applied to as many companies as she now feels she can	
there is an interesting idea here that she feels it is important to 'match' your mentor	
expectations were exceeded in terms of the mentoring experience.	
expectations was that the mentoring would be like having an interview	
B was geared up to stop herself from overselling herself as you would in an interview	
Mentoring has made B question what she thought she wanted and that talking to her mentor made her feel she should try more	
awareness that mentoring has not impacted on her skills but on her confidence	
mentoring has opened up career possibilities	
evidence that mentoring was marginally prepared for (portfolio and CV	
the university gave them no advice about being mentored	
again there is a perception that you can over prepare for mentoring	
Mentoring is described as 'a friendly link' with 'no strings attached' as the relationship is not directly about seeking a job.	
Mentor is described as someone who's 'on the same page'	
the only preparation suggested is that portfolios and Cvs are sorted	
good advice to think about what you want about the mentoring.	
being a mentor themselves is a definite desire.	

App Dg) Focused coding interview 2

Research Instrument: Focused coding – Interview 2

Interview participant name		Participant B
Date and time of coding		July 2013
Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Themes and categories	Relationship to research study	Memo
Expectations of mentoring were exceeded	<i>4. Highly related</i>	<i>The mentoring was seen as positive.</i>
Assumptions about the skills required in some areas of the industry were challenged by the mentoring learning.	<i>4. Highly related</i>	<i>this relates to later thoughts about self understanding of skills and an understanding of the industry there was a mistaken belief that to work in the digital media industry she had to be able to code describes being 'cut off' from potential jobs by her assumptions on skills shows that she has learned how roles intersect in the industry Visiting the mentors workplace has shown a improved understanding of design agency working conditions the workplace has had quite a big impact on B</i>
Mentoring gave the protégé insight into the workplace and its practices	<i>4. Highly related</i>	<i>Visiting the mentors workplace has given the protégé an improved understanding of design agency working conditions. Through mentoring the protégé also learned about how roles in the industry fitted together. The demystification of the workplace was important to this protégé.</i>
Mentoring sessions were around specific creative work	<i>4. Highly related</i>	<i>portfolio was used to introduce protégé because of the timing of the mentoring final projects are on the agenda portfolio was used to introduce protégé, planned by the protégé and the mentor was forewarned</i>
The mentor was a proxy for an employer	<i>4. Highly related</i>	<i>the external nature of the mentor was mentioned, outside perspective, not invested in the course protégé was really pleased to receive positive feedback the mentor was linked to industry and to potential employers directly, the mentor 'put a face' to the future person who might be giving her a job. the mentors feedback is called 'industry feedback' showing that the mentor is representative of an entire industry The mentor's friendliness was contrasted with business people who don't give you a job and who are scary! Mentoring was described as helpful</i>

		<p>Mentoring feedback was called industry feedback there appears to be a link or a hope that the mentoring will lead to something else although B goes out of her way to say that she knows that's not the case here.</p> <p>Mentoring was not seen as a finite experience, there was an expectation that it would lead to more</p>
Mentoring changed the protégés ideas of the range of things they could do in the future	4. Highly related	<p>this relates to a broadening of Bs horizons, there was an assumption about a particular aspect of the industry that was subverted by experience and if not subverted it would have meant that B would not have applied to as many companies as she now feels she can</p>
A protégé should prepare a portfolio to take to mentoring	4. Highly related	<p>Protégé advises that future protégés may need to think about what they want from mentoring.</p> <p>This protégé thought that it was good to prepare and take a portfolio</p> <p>Contradicts statement about over preparing but aligns with need to share work. Have given this a Highly because of the dominant theme of the necessity to share practical work</p>
mentoring experiences varied in terms of practical arrangements	3. related	<p>The amount and length of contact was varied between protégés on the same programme.</p>
Where mentoring takes place could be significant	3. related	<p>where mentors meet is varied the workplace is an obvious choice but does have power implications There appears to be a variety of venues for mentoring and each place has associated implications that may not be fully understood by everyone.</p>
Mentor was perceived as always busy	3. related	<p>its interesting that the protégé is always aware of how busy the mentor is and it seems to be that the mentor is making sure the protégé knows this ie saying she only had 15 minutes as she had other things to do?</p> <p>Mentors are perceived as busy by protégés and mentors appear to be communicating this to protégés directly.</p>
Mentors offered an external perspective	3. related	<p>The external nature of mentoring was alluded to in words such as 'open', 'outside perspective' and having 'no investment' in the course. This aligns with the literature</p>
Mentoring did not impact on skills.	3. related	<p>Mentoring did not impact directly on skills but rather on the other things mentioned above.</p>
Mentors and protégés should be well matched	3. related	<p>there is an interesting idea here that she feels it is important to 'match' your mentor expectations were exceeded in terms of the mentoring experience.</p> <p>expectations was that the mentoring would be like having an interview</p> <p>B was geared up to stop herself from overselling herself as you would in an interview</p> <p>The mentor is described as someone on the 'same page'.</p>
The protégé was positive about mentoring herself	3. related	<p>This protégé would like to be a mentor.</p>
Protégés entered this scheme without knowing what to expect	2. marginally related	<p>In the case of this mentoring there was quite a lot of uncertainty about what was expected in terms amount and level of contact.</p>

a protégé can over prepare for mentoring	<i>2. Marginally related</i>	<i>There is a perception that you can over prepare for mentoring.</i>
Mentoring is not about seeking work	<i>2. Marginally related</i>	<i>Mentoring is described as 'a friendly link' with 'no strings attached' as the relationship is not directly about seeking a job. This is contradicted by the earlier statements on the mentor as employer!</i>
Expectations of the workplace as a competitive place were subverted	<i>2 Marginally related</i>	<i>There was an expectation that the workplace would not be as collegial or friendly. expectations were subverted in that people in the workplace were normal! (as opposed to superhuman presumably!) interesting idea that design she expected design to be more competitive or divided surprise at the culture and collegiality of the workplace perceptions of the workplace were interesting happy, comfortable and inspired.</i>

Overall Impressions

Key categories	Details					Memo
	Use of the work 'significant'. For this study significance is attributed to words/phrases/symbols repeated more than twice during the mapping process and/or words/phrases/symbols that are unique to that participant or used by every participant					
Overall impression of the map	Text dominant. Many links. Has some diagrammatic features. One colour – blue. Dynamic and full sheet					<i>Surprised so much text but my verbal prompt said write down so I think this is my fault. Many links and arrows that enable a visual record of his thinking and our discussion.</i>
Counting – how often do words, images and symbols appear?	Symbols arrows=33 Education Education=3 University=2 School=1	People family=1 Grandparents=1 mother=2 father=2 sister=1 friends=1 students=1 tutors=1	Employee nt references to job roles = 1 (office job in bad future) references to industry (inc Print)=4 references to networking & contacts=3 Mentoring mentoring/design buddies/MeetDraw industry liaison)=4	Money references to finance=1 (not being independent with money) Action words Moving/going/getting out/pushes/break barrier/building/putting=7	Quality of life Where to live: [redacted]=2; London =2 Confidence =4 Scary=1	<i>Extended family are drawn into the map No references to job titles but has written networking and mentoring 7 times Has mentioned education, school and university 6 times There is a significant number of words relating to dealing with confidence. There is a significant number of verbs related to action. People appear a number of times Refers to mentoring activities a number of times</i>
What node is linked to what node?	There is a complex map of interlinked ideas. Some links are 4 levels deep, some links split into multiple pathways. London is linked to confidence. London is linked to being appreciated which is linked to seeing my work in public Being appreciated is linked to feedback is linked to family and then to individual family members. Not achieving goals is linked to working in design industry is linked to naturally engaged Mentoring is linked to education and industry Design Buddies mentoring scheme is directly linked to networking and to preventing bad future Tutors is linked to print Unknown is linked to [redacted] Mum is linked to London Not being creative is linked to office job Putting myself out there is linked to interviews, portfolio, events, (Meet Draw industry liaison) Where to go after education is linked to mentoring Scary is linked to build confidence and this is linked to overcome lack of confidence Scary is linked to: is [redacted] the area I will stay in? Dad is linked to see me going further and encouraged education Friends are linked to who long will it take me to gain job in industry Students are linked to networking					<i>He links mentoring and networking directly to employment Mentoring is explicitly seen as the link between education and work Arrows and links give a strong sense of movement Verbs denoting action are present in significant number, although I note that this is all potential movement. In other words is action what he perceives is needed? There appears to be some anxiety around leaving [redacted] and moving to London.</i>
What is the distance of one node to	There are three long sweeping arrows (approx. 40cm) that link ambition and future together There are two arrows (approx. 15cm) that link future and career together There is one arrow (approx. 10cm) linking career and ambition					<i>The long arrows give an impression of movement and dynamic thinking, they also form a kind of egg shape in the middle of the page that holds all the other comments</i>

another?	together There are many shorter arrows of less than 10cm	<i>together The small arrows appear like quick thoughts shooting out from ideas</i>
What nodes are the people linked to?	Dad is linked to see me going further and encouraged education Mum is linked to London Family is linked to being appreciated Tutors is linked to print Friends are linked to who long will it take me to gain job in industry Students are linked to networking	<i>Links mum to discussion on moving away Dad's linked to discussions of education and work Tutors linked to discussion about specialisation Family linked to support Recognition (guided by interviewer it must be said) that fellow students are potential contacts</i>
Visual emphasis (exclamation marks, underlining, capitals etc.)	Good and Bad future circles have sub titles of "A Confident Person" all capitals, underlined thickly and followed by 2 exclamation marks and of "Not Being Creative" all capitals and underlined. When asked to make two circles denoting good and bad futures he switches to working in capitals. Until then all notation was in lower case cursive handwriting. There are three questions but one has no question mark. The only exclamation mark is after 'A Confident Person' One diagram showing mentoring as bridge between education and industry Mentoring and his diagram are also in caps	<i>The switch from lower case to capitals is interesting, it represents a change in tempo and thinking as it coincides with my instruction to draw the new circles The phrase 'A Confident Person' is the most visually emphasised by him although it is on the periphery of the map note that the emphasis is also in the verbal recording, he says 'It always comes back to being, that's the big one! " The capitals take on a formal more instructional note as if he is telling himself what needs to happen</i>
Corrections	One false start (before family)	<i>No comment</i>

Initial Coding

Themes	Memo
Dominance of text	Text was dominant as was a reluctance to use different colours No comment apart from a note to myself about the future use of the process and how I prompt participants
Use of multiple links and arrows are stylistically reminiscent of our conversation, strong visual narrative. The long arrows give an impression of movement and dynamic thinking, they also form a kind of egg shape in the middle of the page that holds all the other comments together	Arrows and links give a strong sense of movement The small arrows appear like quick thoughts shooting out from ideas Concept = concept mapping process mirrors 'live' thinking about career Concept = concept mapping process enables visual thinking which leads to a revelation of underlying influences and thoughts Concept = there may be value in offering the concept maps for self-interpretation by student
High expectation of mentoring	This participant linked mentoring directly to a positive future
Thinking still based in education world	Concept = Does there need to be a clearly recognized step from education to work?
Evidence of confidence as an issue	This was an issue for this participant and linked clearly to finding and retaining a job. Concept = How much is confidence an impediment to career planning ?
Evidence of a desire to	Verbs denoting action are present in significant number, although I note

act	that this is all potential movement. In other words is action what he perceives is needed? Arrows and links give a strong sense of movement This is a distinctive feature of this participants map, the map is an expression of his desire to be active or his desire to show me that he needs to be active. Concept = the concept mapping process enables the externalizing of ideas about career that the participant thinks the interviewer wants to know?
Mentoring and networking linked directly to employment	Concept = Mentoring as a sub set of networking
Mentoring is explicitly seen as the link between education and work	The bridge concept is so alive at the moment! Concept = Mentoring as a bridge to industry
Anxiety around leaving [redacted] and moving to London.	All participants mention London as a career destination, this participant has anxiety about this
Mother and father appear to make distinctive contributions to career thinking	<i>These can roughly be divided into career thinking (father) and life planning (mother)</i>
Tutors appear to have specific role to play in career advice	There is a kind of love triangle between the mentor, the tutor and the parent and depending on the depth of their knowledge there are pulls and pushes between them
Family linked to support	Extended family and siblings have a specific role to play Future work would look at the young person's family setting more closely Concept = the family setting is important
The recognition of the potential for peers to become industry contacts	The final year of a degree course is a transitory one but the level of transition varies greatly from one participant to another. Concept – when is the right time to start transitioning and what is the role of mentoring in this?

Focused Coding

Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Dominant themes	Relationship to research study	Memo
What is the role of mentoring in supporting the transition from education to work and	4. <i>Highly related</i>	<i>The issues of transition have not been articulated clearly before and this is an interpretation on my part and is also related to questions about preparing and briefing the mentors.</i>
There is a high expectation of the mentoring experience	4. <i>Highly related</i>	<i>This relates strongly to findings drawn from the coding of the interviews</i>
How much is a lack confidence an impediment to mentoring?	4. <i>Highly related</i>	<i>This will be something to draw from the post mentoring interviews</i>
Can mentoring be conceived of as a sub-set of networking?	4. <i>Highly related</i>	<i>The relationship with networking has been implicit in findings drawn from the coding of the interviews, this participant drew the two together straightaway.</i>

Mentoring is a bridge to industry	<i>4. Highly related</i>	<i>This is a much used term for work experiences or in my case for master's study. There must be something in the air!</i>
How does the triangular relationship between tutors, parents and mentors manifest itself and what can we learn about career planning and mentoring from this?	<i>4. Highly related</i>	<i>There may be potential in mapping out this relationship as it has appeared in other concept maps</i>
How much does social determination impact on which parent gives career advice?	<i>4. Highly related</i>	<i>And if the father is more strongly associated with career planning what does this mean for families with an absent father?</i>
How much is a lack confidence an impediment to career planning?	<i>4. Highly related</i>	<i>This relates directly to my research into self efficacy and has been explicitly stated by this participant.</i>
Concept mapping can be a career planning tool	<i>2. Marginally related</i>	<i>This is becoming more apparent to me the more I work with this material and as stated below there may be value in discussing the concept map with students with hindsight</i>
When is the right time to start transitioning from education to work?	<i>2. Marginally related</i>	<i>The issues of transition have not been articulated clearly before and this is an interpretation on my part and is directly related to questions about timing drawn from the coding of the interviews</i>

App Eb) Annotated transcript interview 1

Research Instrument: Annotated transcript and initial coding - interview 1 Participant C – Feb 11 2013

Line no.	Paragraph Number & Full Marked up Transcript I=interviewer R=respondent	Initial basic coding – what is C saying/doing?	Themes
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Start

1	I: So this is interview with Participant C. The first bit that I want you to do is just write around these three circles, what these words make you think of. So there's not a wrong or a right way of doing this, it really is what do they mean to you personally. It really is whatever comes into your mind, and as you're writing other things will probably pop up.		
2	R: [Writing].		
3	I: And some things will be linked over so you can kind of link them across them over if you want to.		
4	R: Yeah. It's quite hard to think of what to say.	Expressing thought	Concept mapping process Initial hesitation at being asked to write down thoughts
5	I: And they don't have to be, even if we're talking about 'Career', around ambition and the future it could be anything. So not even future job, ambition for job, if that makes sense. It can be anything you want.		
6	R: Okay. [Writing].		
7	I: What does that say?		
8	R: Seeing my work out in public.	Explaining his writing	Audience for creative work
9	I: Good. Is that moving to London?	Pointing at what he has written on the concept map	
10	R: Yeah cause I'm not sure, cause I'm from [redacted], around [redacted], and education here, I've been sort of stuck here and I don't know to sort of experience [redacted] first. But then I don't know whether to go out there, sort of escape.	Explaining his situation and then expressing confusion about staying in [redacted] referring to 'escape'	Escape Describing being stuck in [redacted] (home town) Using the term escape
11	I: But you see that in your future somewhere, do you think?	Clarifying confusion	
12	R: Yeah.	affirming	
13	I: But are you talking about immediate future, are you not sure?	Clarifying timeline	
14	R: Not sure, it could be whether or not I take the plunge and say yes well I'm going there!	Expressing leaving [redacted] as taking the plunge	Escape Concern at leaving home town taking the plunge
15	I: Would it be dependent on having a job or not?		
16	R: I suppose it's where I'm working sort of so it would depend on that.	Expressing some uncertainty	Uncertainty is a theme throughout this interview

17	I: You said working in the design industry, but what kind of thing do you like doing? Because obviously that's really broad isn't it?	<i>Encouraging him to talk more</i>	
18	R: Yeah. Print. I can also work with web as well, I'm quite good at that.	<i>Expressing what thinks he's good at</i>	Skills understanding - Has some understanding of skills level
19	I: So are those your strengths or the things that you like, or both?		
20	R: I suppose both. Well I think print is probably more higher up. [long pause] All the things I've sort of written down, they all sort of fit in all three!	<i>Expressing the view that moving to London and working in design industry could be in any of the 3 circles</i>	Linking career, ambition and future
21	I: That's alright, you can just put them on the outside and do links and do whatever you like. Plus yeah, they're related aren't they?	<i>Reassuring (he was shy and nervous)</i>	
22	R: Yeah.		
23	I: That's fine, I expected that so.	<i>ditto</i>	
24	R: <i>[Writing]</i> .	<i>Has linked above with arrows</i>	
25	I: So what about things around career, so it isn't quite specific there. When you think of career, do you think of, how long something might last, or do you think of, when you think of that is that what you'll always be doing, or is that what you've always thought?	<i>Trying to encourage more content and discussion</i>	
26	R: I suppose working in education for quite a long time, I suppose the career afterwards is a bit scary. Cause it's just the unknown aspect.	<i>Expressing fear about career and the unknown</i>	Fear of career The idea of career is scary
27	I: And do you think you're thinking about that particularly now cause you're in the third year?		
28	R: I suppose so now, but I don't know if it's cause it's like a comfort blanket of education, you can take time to think about these things. But as soon as I get to my, graduate, it's gonna be, now what do I do! <i>[Writing]</i> .	<i>Describing education like a comfort blanket Describing the view that education gives you time to think about career Expressing fear of the unknown</i>	Fear of career Describing the known (uni) as a comfort blanket
29	I: What does that say?	<i>NOTE has put a number of labels with question marks</i>	
30	R: How long it would take to get, cause I know the creative industry is quite packed, so it sort of depends. So that's sort of linked, I suppose the scary aspect, will I be able to actually get out there.	<i>Questioning whether there'll be work Expressing fear about obtaining a career Writing scary under 'how long will it take to gain job within industry' and linking to future</i>	Fear of career The idea of career is scary Fear of career The idea of getting out there (as opposed to being 'in here', the known)
31	I: What would your ambition be for that?	<i>Pointing at 'how long will it take to gain job within industry'</i>	
32	R: I suppose it would be a confidence thing, just need to build it up enough and just say I can do whatever I can. <i>[Writing]</i> .	<i>Expressing a need to build confidence</i>	Confidence as an issue The word build is key here
33	I: So do you see that interlinked, so getting the work and building the confidence go	<i>clarifying</i>	

	together?		
34	R: Yeah. Cause I've normally been quite timid within education, sort of laid back. I sort of have to continuously think about things, I can't just make a decision straight away.	<i>Describing his behavior as timid, laid back, needing to think, not being able to make a decision straight away.</i>	Confidence as an issue, although he describes it as 'laid back' further discussion suggests this is shyness rather than being laid back. Uncertainty is a theme again
35	I: So in terms of a personal ambition for yourself then, would it be to overcome some of that, or do you think you could, it's just who you are and tough luck. Have you thought about that?	<i>Exploring his statements</i>	
36	R: I think I think about it quite a lot cause I sort of want to, cause of the industry and everything I'm going into, I sort of think I need to overcome that. Cause otherwise - <i>[Writing]</i> .	<i>Explaining with hesitancy that he needs to overcome lack of confidence.</i>	Confidence as an issue that he relates directly to obtaining a career
37	I: So thinking about the future, what do you think about?		
38	R: Not sure, cause I don't know whether, I don't know if it's an aspect I don't like, I don't like looking into! <i>[Writing]</i> .	<i>Expressing a dislike of future gazing</i>	Confidence as an issue that he relates directly to obtaining a career Concept mapping process doesn't like being asked to write down thoughts about future
39	I: I suppose that's completely linked isn't it?		
40	R: Yeah. I suppose I can't really pinpoint about the future cause I don't really know what it could be. So, cause I'm not particularly decided about which area, whether I'm gonna stay where I am now, or if I will move to London, cause I don't know if that's a definite.	<i>Stating firmly that he doesn't know what he wants</i>	Uncertainty is a theme throughout this interview Escape Concern at leaving home town also London could be sub theme
41	I: So if you don't, would you stay in [redacted]?		
42	R: I suppose so. I don't know, cause I had a chance to go up to London for these D A and D things and, I don't know it's just a different dynamic up there. It's just something -	<i>Expressing uncertainty.</i> <i>Expressing a view of london</i>	London and Escape Concern at leaving home
43	I: In a good way?		
44	R: I suppose so. Cause things are continuously on the move, whereas down here things are a bit more, I don't know whether slower is the right word, but it doesn't feel as fast paced.	<i>Expressing a view of London as fast paced</i>	London and Escape Concern at leaving home
45	I: I don't think it is.		
46	R: <i>[Writing]</i> . Cause I suppose with career and ambition, they're quite definite things but with the future there are always questions I have to ask myself.	<i>Expressing a fear of the future</i>	Fear of future
47	I: So why is ambition different to future, cause ambition is to do with imagining your future, you could say, I don't know, what do you think?	<i>clarifying</i>	
48	R: Yeah. I suppose this one, could be linked, to go in there, so that's probably where they overlap.	<i>[Draws an arrow from future to ambition and back again joining London and confidence]</i>	Linking career, ambition and future
49	I: So are you living at home at the		

	moment or in digs?		
50	R: Yeah at home.		
51	I: So has that been a positive thing?		
52	R: I suppose so cause I'm, I've got my family round me, so you've got support from people you've always known. So if you're having trouble, or an off day, you can go and speak to somebody about it. So I suppose I'm very lucky in that circumstance, cause I know a lot of people have had to move quite far away from family.	<i>Describing his feelings about living at home</i>	Family good
53	I: So what about finances, have they got any role to play in any of this for you?	<i>Questioning him about finances and living at home</i>	
54	R: That's a big question over that, cause I know certain areas where there's a lot of design agencies and there's quite, I think it's quite expensive in that area. Liverpool Street and round there.	<i>Linking finances to living in London Showing knowledge of design agencies</i>	London and Escape Concern at leaving home Money worries
55	I: Oh god yeah! It's a bit city, that's really expensive. Do you know anybody in London?		
56	R: No so I suppose it's, that's another scary aspect. Essentially I just think I'm on my own. Whereas I haven't, cause I haven't had the chance to sort of escape, actually go out and actually sort of experience being on my own.	<i>Describing his life so far in terms of living alone. Using the term 'escape' to talk about leaving home.</i>	Escape Concern at leaving home
57	I: So that's almost like a downside of being, living at home isn't it, you can see it as a good thing but there could be a negative side to it as well.		
58	R: Yeah.		
59	I: So have you always wanted to do this?	<i>Pointing at 'working in design industry'</i>	
60	R: When I was in school, in secondary school, I think I've always just drawn and do art, but gradually it has just sort of gone into getting into graphic design, and ended up doing a National Diploma in art and design, and then coming here.	<i>Describing his journey to his current course</i>	Life journey as skills Uncertainty
61	I: Did you do that here as well, the ND?		
62	R: Yeah.		Stability Being settled, status quo,
63	I: So how long would that go back then, you said you've always been good at drawing.		
64	R: Since doing my GCSEs, so about four or five years ago.	<i>Describing how long he's been thinking about design</i>	Turning point - GCSEs
65	I: That would be another thing that would be quite useful for me, if you wrote down against the things you've said is how long you've had these ideas or thoughts.		
66	R: <i>[Writing].</i>	<i>Writes 4 or 5 years and links by arrow from 'working in design industry'</i>	
67	I: What about this thing of the unknown and scary, how long have you been conscious of thinking of the future in that way?		
68	R: I suppose really, the last couple of years. Cause it's, in the first year of [REDACTED]	<i>[Writing 2 years next to 'unknown']</i>	Turning point - Growing awareness of world of

	<p>██████████, you just, they show you the skills. Then the second year they start to build up, you need to start building up contacts outside. So it puts the unknown even more in my head. I'm just not sure -</p>	<p><i>describing a change over the course</i></p>	<p>work Timing Impact of degree course</p>
69	<p>I: What about this one, thinking about how long have you been thinking, how long is it gonna take me.</p>	<p><i>[Pointing to 'print']</i></p>	
70	<p>R: It's the same as - <i>[Writing]</i>.</p>	<p><i>[Writing 2 years next to 'working in design industry']</i></p>	<p>Timing Impact of degree course</p>
71	<p>I: So a couple of years.</p>		
72	<p>R: Yeah.</p>		
73	<p>I: That's quite a while then. So you have been thinking about it for a bit haven't you?</p>		
74	<p>R: Yeah.</p>		
75	<p>I: So this thing about seeing your work in public, how long have you had that as an ambition?</p>	<p><i>[Pointing to 'see my work in public']</i></p>	
76	<p>R: Since starting FDA, so about two and a half years. <i>[Writing]</i>.</p>	<p><i>[writing 2 and a half years]</i></p>	<p>Timing Impact of degree course Audience for creative work</p>
77	<p>I: What about the thing about building confidence?</p>		
78	<p>R: For me that's always been a really personal thing, cause I think my lack of confidence has actually stopped me doing things.</p>	<p><i>Reflecting on his lack of confidence</i></p>	<p>Confidence as an issue that he relates directly to making things happen Life journey as lack of confidence</p>
79	<p>I: How long have you been aware of that?</p>		
80	<p>R: I think it's something I've always been, like through school and education I don't think I was always the one to be noticed, I would sit in a corner and be quiet.</p>	<p><i>Reflecting on his lack of confidence since school</i></p>	<p>Confidence as an issue that he relates directly to making things happen Life journey as lack of confidence</p>
81	<p>I: For that one you could put, would that be since childhood, or junior school?</p>		
82	<p>R: I think secondary school maybe. <i>[Writing]</i>.</p>		<p>Timing Impact of school</p>
83	<p>I: What about this thing of where you said you thought about the design industry for that amount of time. What about print and web in particular, cause you've got to know that those are your strengths, is that more recent?</p>		
84	<p>R: That's over the last year, with web. And I think this one, perhaps two years.</p>	<p><i>Explaining how long he's thought about design specialisms</i></p>	<p>Timing in relation to skills</p>
85	<p>I: What about moving to London, how long have you been thinking that?</p>		
86	<p>R: That's only been really the last couple of months, since, cause I went to go and meet a mentor in London, as part of this D and AD. As I spoke to him about it, about what working in London is like, and he said it is better to be here. So that's when the seed started I think. I think</p>	<p><i>Explaining how a mentor impacted on his thinking about living in london</i></p>	<p>Timing in relation to London London as a sub theme</p>

	about six months ago.		
87	I: Is that related to this then as well, which is questioning if this is the right place to be, so you can link those up.		
88	R: Yeah.		
89	I: So the other thing I'm interested in knowing is who the significant people would be. So these thoughts that you've had, have you shared them with anybody else, and who.		
90	R: Recently it's just been mainly my family, cause I don't know for definite what is gonna happen. So mainly friends and family.	<i>Explaining that he shares his thoughts on the things discussed with his family and with friends</i>	Family as part of discursive circle on career Friends
91	I: Lets do specifically, so who have you talked to about moving to London?		
92	R: I spoke to my mum about it. <i>[Writing]</i> . Time code : 18.13	<i>Explaining he has spoken to his mother about moving to london</i>	London and leaving home (raised by my question though)
93	I: And who did you speak to about the art thing?		
94	R: I suppose for this I haven't really spoken to anybody, it's just something I've always wanted to do. I suppose it's just been a natural, naturally engaged.	<i>Explaining that he hasn't shared these thoughts with anyone else using the term 'natural'</i>	Natural - Describing his creativity as natural Private non shared thoughts on career
95	I: So you haven't specifically shared this with anybody?		
96	R: No.		Private non shared thoughts on career
97	I: Not even tutors, or do you think they just kind of know, you've never specifically said, I want to sit down and talk to you about my -		
98	R: Actually with that one, cause this one is a bit more to the side. So I think this one is mainly with the tutors, cause I've always worked mainly in print.	<i>[Pointing to 'print' and referring to 'see my ? art in public'. Writing tutors next to 'print']</i>	Tutors and their role in career Skills understanding reference
100	I: And what about this one, the unknown, the future being scary, have you talked to anybody about that?		
101	R: I think that's just students on the same course and year as me, cause they're going through the same aspects.	<i>Explaining that he has talked to peers</i>	Friends reference and their role in career
102	I: Have you got a particular friend that you talk to about it?		
103	R: Yeah. Sometimes it varies, it's a few people, it's just in general conversation.	<i>Confirming earlier point</i>	
104	I: So are other people saying similar things then, or is it just something you've expressed to them?		
105	R: I think it's just something I've expressed, it's my personal, but I suppose that's just being scared about it, it's always linked to, that is one thing I think I have to overcome, which will allow me to then carry, if I want to go there I need that just to say, right I'm doing this, I have to do this, I have to experience it. But it's always that leading thought in my head. I think it's cause I always question everything, every possible wrong thing that could happen always goes through my head!	<i>Explaining how he has communicated his fears [drawing long arrow between London and 'build confidence'] expressing a view that he questions everything</i>	Fear of future linked to career Private non shared thoughts on career

106	I: So you say you've talked a little bit about the scary bit to your friends, but have you specifically talked to anybody about confidence?		
107	R: Not really, cause I think, I suppose it's just always been in my head, I haven't spoken about it, it's just been a personal thing.	<i>Explaining that he has not spoken to anyone about his lack of confidence</i>	Fear of future linked to career Private non shared thoughts on career
108	I: Not to family?		
109	R: I think they might have an idea that I might be slightly lacking in confidence, but I've never talked to them about it. Why, I don't know!	<i>Explaining that he has not spoken to his family about his lack of confidence</i>	Fear of future linked to career Private non shared thoughts on career
110	I: Well I suppose, I don't know, I suppose I was thinking if you've talked to your mum about moving to London, you're kind of making tentative plans, or at least discussing it. But she probably knows maybe, but it's interesting cause you've linked it directly to your career, rather than a kind of life thing, you're linking it directly to your career and linking it directly to London, aren't you? That the two are somehow interlinked in your mind.	<i>Clarifying earlier statements in relation to what he is saying now.</i>	
111	R: Yeah.	<i>Agreeing but not clear to what</i>	London Fear of career
112	I: What about this thing, seeing your work in public, that's quite a nice ambition isn't it? It's a good one, I can imagine a visual person would want that. Have you talked to anyone about that?		
113	R: It hasn't really been a strong, again these are all ambitions I want but I've never actually openly expressed them.	<i>Explaining that he has never talked openly about wanting to see his work in public</i>	Private non shared thoughts on career
114	I: But it's quite a specific thing isn't it?		
115	R: Yeah.	<i>agreeing</i>	
116	I: It's not like, working in the design industry, it's actually about something that you've made being seen by other people.		
117	R: Yeah. I think it's just being, the work I've sort of created being appreciated by someone else. It's not - <i>[Writing]</i> .	<i>Expressing a desire to be appreciated</i>	Recognition
118	I: Is that a motivating thing for you, when you make work?		
119	R: I think so, to get positive feedback makes me want to go further. Cause it's like I'm actually on the right track, I've just made a piece, but I don't know whether this is a strong aspect I should go into. So I suppose feedback pushes myself to then <i>[Writing]</i> .	<i>Expressing a desire for positive feedback</i>	Recognition
120	I: I assume you get feedback from your tutors in terms of your assessment work or whatever, so is that something that you're, that you listen to, that you take on board, is it important to you?		
121	R: With the tutors I sometimes take it on board, if I feel if it's correct. But sometimes I do get feedback from my family. If they give me quite positive feedback it sort of makes me feel like I'm doing something proud and that I'm proud of.	<i>Explaining that not all feedback is taken on board.</i> <i>Expressing that he values positive feedback from his family</i>	Recognition Pride

122	I: I think you should put that as well, it's interesting that you value that from your family.		
123	R: <i>[Writing]</i> .		
124	I: Are there any other people that you've shared career thoughts with in your life, what about school?		
125	R: Probably during school there's not been much talk about it. Cause I did a work placement during the school, but then even then I just always wanted to do something, I suppose just something, not specifically design but just something creative. Cos placement, I think when I was trying to get one and work it through, and I came back to them and said, I want to go for this, I think they would shoot me down sometimes, saying that's not really possible, just try and pick something you can go to. But I just really wanted, I suppose that's where it kicked off, it was all in secondary school when it kicked off, wanting to go there.	<i>Explaining some of his thoughts on placements at school. Expressing the desire since school to do something creative Describing being 'shot down' Describing secondary school as the time where creativity as a career 'kicked off' off?</i>	Role of school Poor careers advice Longevity of career visualization – since secondary school
126	I: There weren't particular people or a particular person that you would have lent on or talked to about the creative aspects of yourself and taking it forward into a career, cause that's what you've done, you've focused strongly on that, you've done a degree course in it.		
127	R Well I suppose I've spoken a lot with my dad. I suppose he's always - <i>[Writing]</i> , he's sort of always pushed, well not really pushed, sort of encouraged me to keep going further in education in relation to this. <i>[Writing]</i> . Cause I think he sees that I don't want to be working just in a normal office job, he can see me, well that's what I think, I think he can see me going further. <i>[Writing]</i> .	<i>Describing his dad as an influence Describing an office job as 'normal' Using the term 'going further' for HE?</i>	Family as part of discursive circle on career Father and career Potential of HE to break away from 'normal' jobs
128	I: So when you say, in terms of family feedback, is there anyone in particular in your family that would give you feedback on your creative work, or does everybody, both your parents chip in?		
129	R: I don't think there's anyone I normally ask for feedback. Just to show them what I've done.	<i>Distinguishing between showing work and asking for feedback</i>	Family as part of discursive circle on creative work
130	I: Yeah. Have you got siblings at home?		
131	R: Yeah I've got an older sister.	<i>Explaining that he has a sibling</i>	
132	I: So would you include her in where you've said family?		
133	R: Yeah		
134	I: So you would show her your work as well?		
135	R: Yeah. <i>[Writing]</i> . And my grandparents as well.	<i>Referring to the extended family when he is showing work</i>	Family (extended) as part of discursive circle on creative work
136	I: Are they local as well, your grandparents?		
137	R: Yeah. I think that's for me, I'm not really from, I'm in the [redacted] area I'm from [redacted] and [redacted], which is about half an hour away from [redacted]. And they're all within the same area. So I think that's why I feel I need to	<i>Explaining that his whole extended family is from the local area. Pointing to London</i>	Escape concern? Pushing out, out there

	push out and actually go out there.	<i>and expressing the view that he needs to 'go out there'</i>	
138	I: So you said you talked to your mum about moving to London, what was her response to that? Do you think they're supportive, or worried?		
139	R: I didn't really get, cause it was just a quick mention of it, I didn't really go into a deep conversation. Cause I think I just saw, I think it was a news story in London that had just happened and I think it just came out, I just said it, I think I want to be there.	<i>Explaining that his conversation with his mum about London was a quick mention</i>	London and family
140	I: How do you think they'll be about it, if you say, this is what I'm doing?		
141	R: I suppose I think they would just keep encouraging me. My parents lived in London at some point I think.	<i>Expressing the view that his parents would encourage him to go to London</i>	London and family linked to career aspirations and fear of future
142	I: So they know it, it's not a great unknown to them?		
143	R: No.		
144	I: Just thinking a little bit more about the future, it would be good if you could draw two circles, one that says bad and one that says good. I want you to think about, in your view, what would be a bad future and what would be a good future. So it's a bit more, the good future things you've talked about already, so it might be that you just link to other things, and that's just kind of intensifying all the things you've talked about. But what about the bad future. So what would you, in your view, what would be a bad future for you?	<i>Next section of the interview</i>	
145	R: <i>[Writing]</i> . Just not being where I think, career wise, just not seeing, I'm just trying to think how to say it. I suppose cause I've set <i>al</i> .I these sort of goals for myself, I want to be here, possibly in London. I suppose if I don't, if I can't get that, I suppose it's kind of like, I've done all this work and it's all gone off. <i>[Writing]</i> . And I suppose, not being creative.	<i>Explaining that not achieving career goals would be a bad future</i> <i>Expressing the worry of not being creative</i>	London as a goal to be achieved HE as a waste if nothing comes of it Creativity as an end in itself
146	I: So what does not being creative mean to you, what would be not creative?		
147	R: Just making things. Cause I don't want to be, cause I've sort of seen and sort of heard, my family work in office jobs and I don't want to be -	<i>Expressing a concern that he wants to be seen and heard and not work in an office</i>	Recognition Potential of HE to break away from 'normal' jobs
148	I: I think you should put that, cause you've said that, the idea of just working in an office -		
149	R: Yeah. <i>[Writing]</i> .		
150	I: What does that say?		
151	R: Not achieving my goals.	<i>clarifying</i>	
152	I: And your goal would be?		
153	R: Yeah. That.		
154	I: Okay.		
155	R: I've worked over the last five years to get there, to sort of not reach that would be really, I suppose I'd be disappointed in myself that I hadn't got there.	<i>Expressing the view that he has spent 5 years trying to reach</i>	HE as a waste if nothing comes of it

		<i>his goals</i>	
156	I: Anything else that would be bad, that you wouldn't want to happen?		
157	R: I suppose the money side of it, not really being, I suppose not being independent with money and things, cause I'm sort of living off loans and stuff. It's almost be well off money wise, so I'm not, I'm just trying to -	<i>Expressing a fear of not being financially independent</i>	Money as a worry
158	I: Did you say, not being independent with money?		
159	R: Yeah. <i>[Writing]</i> .	<i>confirming</i>	
160	I: What about good then, in your good future, which of these things are in your good future? And are there other things about having a good future that you haven't talked about yet. So this could be much more personal, I mean its all personal. It doesn't have to be career related.		
161	R: <i>[Writing]</i> . It always comes back to being, that's the big one!	<i>[Writing a 'confident person']</i>	Lack of confidence
162	I: That's you in your ideal future.		
163	R: Yeah, cause I think I am getting there, but I can't see, I don't know why I've always doubted myself, I don't know whatever the reason was, if it's something that's happened in school, there's been negative feedback somewhere at school, and so it's made me be aware of what I'm doing, I don't know.	<i>Expressing a lack of confidence and struggling to understand where it has come from</i>	Lack of confidence Impact of school
164	I: But you know, you've got to university, only a certain percentage of the population get to university. So there's quite a measure of success in your life already isn't there? I don't know what percentage of the population go to uni, but the majority don't.		
165	R: Yeah. I suppose that is - <i>[Writing]</i> . I suppose a good future is being able to go there and actually -	<i>[writing 'being part of uni']</i>	
166	I: But what about beyond it, so what about future future? Not next year or the year after, but five years, or ten years, or fifteen years, do you ever think about that?		
167	R: Not really, cause I don't think I like the question, cause I don't know - I have no idea where I could be in the next ten years, I don't know what could happen.	<i>Expressing a negative response to the question</i>	Fear of future
168	I: Looking at these, is there anything that you can do to stop these things from happening? So is there anything that you're doing now or that you could do?	<i>[pointing at bad future]</i>	
169	R: I suppose networking is quite a key thing.	<i>Reflecting on interventions</i>	Career strategies - networking
170	I: Do you want to put that on then.		
171	R: <i>[Writing]</i> .		
172	I: So making contacts?		
173	R: Yeah.		
174	I: So making contacts in the industry, or with other students, or what are you thinking?		
175	R: I suppose cause I've not decided on that just yet, it's gaining contacts in [REDACTED]. <i>[Writing]</i> .	<i>Explaining that his thoughts around networking are local</i>	Career strategies - networking
176	I: Okay.		

177	R: Cause there's a design buddy scheme as part of this year, and I'd really like to be part of it. Cause I've had experience on work placements before in [REDACTED], but I don't think, that's an area that's quite out from [REDACTED].	<i>Expressing a desire to take part in the Design Buddy scheme</i> <i>Referring to earlier placements</i>	Career strategies – mentoring but competitive
178	I: So actually, taking part in the design buddy scheme or the mentoring, do you see that as one way of preventing that?		
179	R: Yeah.	<i>confirming</i>	
180	I: I think you should put that down, that's interesting.		
181	R: <i>[Writing]</i> . It could prevent - <i>[Writing]</i> . Cause I suppose if I don't make these connections now, when will I next be motivated.	<i>Expressing an understanding about making connections</i>	Career strategies - motivation
182	I: Yes, you're in an amazing network at this moment in time. Quite often students don't appreciate that. Because you are the next generation of industry workers. So actually it's not just contacts, it might be each other, that could be quite important contacts I think.		
183	R: Yeah. <i>[Writing]</i> .		
184	I: Is there anything else that you think, anything else you're doing or you could do to stop the office job scenario?		
185	R: I'm not sure about that one. Cause probably first off, if it does take time and I do need to work for money -	<i>Expressing some confusion about career timing and money</i>	Career strategies - confusion
186	I: Does that stop it from being a negative thing then, does it make it a pragmatic, sensible stepping stone. There is a way you could approach that maybe, I don't know.	<i>Clarifying</i>	
187	R: Yeah cause I probably would need that to start off the independence and get to the networking.	<i>Expressing thoughts about how to go about starting to be independent and network</i>	Career strategies – confusion Career strategies – any job for money
188	I: Depends where you do that maybe.		
189	R: Yeah.		
190	I: What about this, the good stuff, so if you've got strategies, cause these are strategies in a way for avoiding that bad future. What's the counterpoint to those, what strategies are you using to make that happen? Are you, or could you, imagine strategies that you could do?		
191	R: I suppose it's networking again. <i>[Writing]</i> . I always think, at the moment, gaining those are quite a scary thing.	<i>Confirming the need to network reluctantly and referring to it as scary</i>	Career strategies - networking
192	I: Gaining network contacts.		
193	R: Yeah. I think if I do actually gain those it would help me develop how I speak to someone in the design industry, which would then get me that.	<i>Expressing a view that networking with help him speak to someone in the industry</i>	Lack of confidence
194	I: So how could you do that?		
195	R: Just putting myself out there I suppose. <i>[Writing]</i> . And getting noticed by them.	<i>Describing networking as putting himself 'out there' and getting 'noticed'</i>	Career strategies - networking

196	I: So what does that mean?	<i>Trying to clarify</i>	
197	R: I suppose it's getting my work's attention to them.	<i>Clarifying that it his work he wants 'noticed'</i>	Career strategies - networking
198	I: So how? Do you see what I mean, it is nit picking really, but how would you put yourself out there, are you talking about physically or electronically?	<i>Trying to clarify, to get beyond the rhetoric</i>	
199	R: A mixture. It could be electronically through websites and portfolio, but then actually getting interviews with them. <i>[Writing]</i> . Going to events, things like MeetDraw that have happened, that I haven't been to yet. I keep saying I'm gonna go but I haven't done it yet.	<i>Explaining this awareness of MeetDraw but saying he hasn't taken part</i>	Career strategies – networking but failure to take up opportunities
200	I: Where are they?		
201	R: There is one, I think it's in the next couple of weeks, but it's all sorted out so I couldn't go. But they happen quite regularly, but I always say I'm gonna do it, I'm gonna go, but I always back out!	<i>Confirming earlier statement about awareness of MeetDraw but explaining that he always backs out.</i>	Career strategies – networking but failure to take up opportunities
202	I: So have you not been to any of them?		
203	R: No.		
204	I: And how many have there been since you've been at college?		
205	R: Not sure to be honest, I imagine, four is in my head, but I don't know if that's more or less. So there's probably been quite a few opportunities.	<i>Admitting he has missed opportunities to engage</i>	Career strategies – networking but failure to take up opportunities
206	I: Anything else you can think of, to stop that happening and to make this happen? And where would mentoring fit into all of this, if that's what you're about to go and do, have you mentioned it anywhere?	<i>[pointing at bad and good future]</i>	
207	R: No I haven't. I suppose it's part of it. I suppose cause I don't really understand the agencies in [REDACTED], I don't know what they're like, the people involved, I suppose actually meeting someone, it's a solid contact you've got.	<i>Expressing his lack of knowledge about agencies and people</i>	Career strategies – confusion
208	I: So would it fit in with career, would it fit in with a building block towards making that happen and towards stopping that happening?		
209	R: I suppose it's part of the career link to this really. <i>[Writing]</i> . I just personally think once I, if I get a chance to be mentored it will help me break the barrier. <i>[Writing]</i> . I suppose it's the two sides of a bridge, education and industry, it's making those connections really.	<i>Making link bwtween mentoring and career explicitly [drawing a diagram of bridge between the words industry and education]</i>	Mentoring as a bridge Mentoring as breaking a barrier Career strategies - mentoring
210	I: I like that, it's a nice turn of phrase. I think you should just draw that out, what you just said, two sides of a bridge. Cause you know that's used educationally, quite often.		
211	R: Is it?		
212	I: Yeah, a particular course being used as a bridge to industry, that's used.		
213	R: <i>[Writing]</i> . I suppose that's mentoring there.	<i>[writing mentoring underneath diagram of bridge]</i>	Mentoring as a bridge Mentoring as breaking a barrier Career strategies -

			mentoring
214	I: Yeah that's a very insightful comment, it is. Okay. I'm gonna ask you some more questions about mentoring now. So you don't need to do any more work with that. These are really specific things just about your experiences of mentoring so far, and to some extent your expectations of the mentoring to come. So do you know when your mentoring will start, have you done a pitch for a mentor?		
215	R: We each created a piece, why do we think it could benefit us, but I've not heard anything back on it.	<i>Explaining that he has created a pitch</i>	
216	I: What did you do for that?		
217	R: It was taking this idea, the two points, education and industry and sort of all the different, I broke the link up. So when you put all the aspects together and create the solid line.	<i>Describing his pitch</i>	
218	I: That's a great idea. So do you know when the mentoring, would it start after Xmas?		
219	R: No idea.		
220	I: So you don't know when it would end then?		
221	R: I think I've heard bits and pieces from last year, I don't know if it's just, you go out and talk with them, for a week or so, but I don't know when it's happening.	<i>Expressing no knowledge of when mentoring starts</i>	
222	I: Are you looking forward to it?		
223	R: Yes!	<i>Affirming</i>	Expectations of mentoring
224	I: Good! And have you been mentored before? You mentioned something, D and AD?		
225	R: D and AD. So won with a group last year, we won an award and it gave us a chance to be mentored by an industry professional.	<i>Confirming he has been mentored before</i>	Experience of mentoring
226	I: Great.		
227	R: So I suppose these sort of, I suppose the thing about London sort of started before them. And then him talking through sort of clarified that if you could get here it would be really good, cause there's more creatives around you, it's a much busier network.	<i>Explaining the impact of the mentoring</i>	Experience of mentoring impact of previous mentoring
228	I: It's the hub of creative industries really isn't it? So what did you think of your mentor?		
229	R: Scary at first cause you weren't actually told who it was. It's just like the unknown thing. Cause he told me, cause I knew as soon as I had finished and walked out, it was a really great experience to talk to him, but he said, you do come off shy.	<i>Describing feedback from mentor as saying he was 'shy'</i>	Experience of mentoring impact of previous mentoring lack of confidence
230	I: That was my next question, what do you think he thought of you, is what I was going to say.		
231	R: I wasn't really outspoken, I suppose he just saw me as quiet. I suppose as I got into it, I think it's just cause I don't know whether it's cause I don't know who that person was, I didn't know how to start the conversation.	<i>Expressing a hesitation to talk to someone he didn't know</i>	Concern about mentoring
232	I: So did you depend on him instigating the conversation?		
233	R: Yeah.	<i>Affirming</i>	
234	I: What were you looking for from the mentor, for you personally?		

235	R: I wasn't really sure, cause it was during the second year of our course, I sort of needed it to happen this year, when I'm getting closer and closer to actually being at the end. As it was in the middle I sort of didn't know how to apply it to anything.	<i>Expressing the view that he may have been mentored too early</i>	Timing - of mentoring
236	I: Yeah, it's almost like you had to go into it just to see what it was like or something.		
237	R: Yeah.	<i>Affirming</i>	
238	I: Did you get anything out of it, what did you get from the experience?		
239	R: He did sort of give me, sort of, agencies that might be possible for me. I showed him my portfolio and we flicked through that and he said there's a certain amount of agencies that you'd probably be best for. I don't know if he said best, but perhaps look into them, you could be suited.	<i>Explaining how he got advice from his mentor last year</i>	Impact of mentoring
240	I: Did you do that?		
241	R: I did a little bit. I was, I had all these sort of plans, cause we spoke about getting placement during the summer in London. But the doubt about money came into me, cause he said if you knew anyone you could go and live with them, but I knew no one.	<i>Explaining that he spoke about a placement but couldn't do it because of money and living in London</i>	London and cost of living Career strategies – placement Impact of mentoring
242	I: So a placement, but not a paid placement then.		
243	R: I suppose just like an internship.	<i>Assuming that an internship is unpaid.</i>	
244	I: So did you follow anybody up or not?		
245	R: No.	<i>confirming</i>	Career strategies – networking but failure to take up opportunities
246	I: Have you still got those contact details?		
247	R: I've got his contact details. He didn't give me any contact details of agencies, just names.	<i>Confirming that he only got his mentors details and did not follow up any agencies contacts</i>	
248	I: Have you done any mentoring?		
249	R: No.		
250	I: Were you a PAL person?	<i>Asking if he had been involved in the peer mentoring scheme</i>	
251	R: No, I wasn't involved in that.	<i>Confirming he was not involved</i>	
252	I: Have you had a job before?		
253	R: No.	<i>Confirming he has never had a job</i>	Previous paid work experience
254	I: Okay. So what kind of role, so the mentoring that you guys are going to get, what kind of a job are you being mentored for, do you know, or is it just a general job in the design industry kind of deal?		
255	R: Either I haven't heard anything or they just haven't been specific about what's going to happen. Cause there was a design buddies booklet that was given out to us, I flicked through that, I think it's just gaining, cause I think they help you with CV, portfolio, so it's just getting you	<i>Expressing an unclear view of the Design Buddies scheme. Expressing his personal understanding of what</i>	Mentoring Understanding of

	ready. So when you do graduate I think it's preparing you, what do you do then.	<i>the scheme is for</i>	
256	I: So a bit like the bridge.	<i>Likening it to what he said before</i>	
257	R: Yeah.		
258	I: It is the bridge thing isn't it, interesting. So what kind of skills and personal qualities do you think you need, for the kind of job that they're preparing you for?	<i>Testing his expectations of the planned mentoring</i>	
259	R: Team player. Being, I suppose being friendly with people, getting on with them, not being selfish about ideas. Cause you can, in my first year I think when I used to work I groups I was quite, if I thought about something I wanted to sort of keep hold of it and not really let it change. But I suppose as I've developed throughout this course and working more throughout groups you then sort of realise, no you can't be independent. You have to work between back and forth, you need that to get the ideas growing. And that just makes the work better.	<i>Expressing his view that group work and team playing will be something that he will need to work in the design industry</i>	Mentoring Understanding of
260	I: Have you prepared for the mentoring in any way?		
261	R: Not really cause I suppose I don't know, I'm not sure if we're being told who we're getting. I suppose when I am told who I am getting then I'll prepare around that person. I'll get to know about the agency.	<i>Explaining that he has done no prep before but will look into the agency once he is successful</i>	Career strategies – research into companies Mentoring preparation
262	I: So you'll look them up.		
263	R: Yeah.		
264	I: But you haven't prepared in general for it, apart from you've done your little bridge thing.		
265	R: Yeah I think that's the main thing.	<i>Confirming that he has done no prep apart from the work for the pitch</i>	Mentoring preparation
267	I: So what do you want to get out of the mentoring, what do you personally want to get out of it?		
268	R: Just mainly creating a relationship in the industry, professional. Cause I don't know who to talk to first, cause I know I've been on Twitter for a bit and I've sort of followed them. But it's just having the confidence to then say, I can talk to you. I suppose being in the mentoring and being one on one, you work out how to talk to them.	<i>Expressing a view that he needs confidence to talk to professionals. Expecting mentoring to help create a relationship with a professional.</i>	Mentoring - about relationships rather than about skills. Career strategies – following professionals on Twitter Lack of confidence
269	I: Do you think it gives you, I'm just thinking off the top of my head, it gives you a legitimate reason to be talking to that person, cause it's already pre-arranged for you?	<i>Exploring his idea of confidence and talking to professionals</i>	
270	R: I suppose so.	<i>Hesitating</i>	
271	I: Does that make sense?	<i>clarifying</i>	
272	R: I suppose what would be really good, it sort of pushes you out there, it's the automatic, if you want to be part of this you need to set up your own things. I think you set up appointments with them and meetings, to go and meet them, I'm not entirely sure about it yet. But I suppose you don't constantly think, right I'll speak to this	<i>Expressing the view that the mentoring will 'push' him out into the industry</i>	Lack of confidence – push out there

	person and do that, it's just that you get pushed out. This is who you're getting, make that connection with them, it pushes me out there.		
273	I: Yeah, I suppose that's what I was thinking. So do you think it will change you, being mentored?		
274	R: I think it will help my confidence with talking to people.	<i>Relating mentoring to confidence</i>	Lack of confidence
275	I: Is there anything else that we haven't covered in the talk that we've had and doing the mapping, about mentoring, or anything else about career, ambition, future, that you haven't said, other thoughts that have popped into your head?		
276	R: No I think as I've been planning these out, more and more things, family has come into it. I don't know if it goes out any further than what's on there, I can't think of anything right at this moment.	<i>expressing thought that family have featured quite strongly</i>	Family and understanding or appreciation of their role
277	I: Okay. Thank you so much. I know you're really busy so I completely appreciate the time you've spent sitting with me.		
278	R: No it's good to have a break away from it.		
279	I: Is it! What I'm gonna do is probably in the spring some time, when you've had a chance to meet up with your mentor, and perhaps have a couple of sessions, I'm gonna email you a short questionnaire that will just be about the experience of mentoring, a sort of follow up thing. And I'd really appreciate if you'd answer the questions. I'm hoping to talk to the mentors as well, but it will be a very simple interview with them I think. And then, but you're very welcome, when I'm finished the process I'm very happy to do a catch up which will be a lot more informal, it won't be recorded, it will just be me feeding back to you about the process. Cause I've done quite a lot of reading around all of this so it might be that I can pass something on and give you some feedback, that wouldn't be ethical for me to do in this context. And I don't want to do it before we've done the questionnaires and stuff as well.	<i>Promising further contact</i>	
280	R: That would be good.		
281	I: And then obviously once my thesis is finished you're entitled to have a copy of that as well if you want, but I'll make sure that the contact details and stuff, it will all be in there. Thank you again, really nice to meet you, good luck with everything that you're doing.		

App Ec) Dominant themes interview 1

Research Instrument: coding to establish dominant themes – Interview 1

Participant C

Themes	Dominant themes
Career strategies - mentoring	The timing of mentoring as a career turning points and career inventions (including mentoring) appears to be important (chimes with the idea of readiness as a theme)
Career strategies - confusion	
Career strategies - motivation	Differences in expectations of mentoring depending on career need at that moment.
Career strategies - networking	
Career strategies – using the word build	Impact of previous mentoring experiences on this mentoring experience – being an experienced mentor/mentee may relate to readiness for mentoring.
Career strategies – any job for money	
Career strategies – confusion	Linking of future career with the emotions linked to home (comfort blanket, escape, pushing out, getting stuck, being out there, fear).
Career strategies – following professionals on Twitter	
Career strategies – mentoring - competitive to obtain	Evidence of career strategies employed by individuals
Career strategies – networking but failure to take up opportunities	
Career strategies – placement	Dominance of London as the main career destination
Career strategies – research into companies	
Career strategies – understanding of career, skills understanding level	Recognition of achievement in chosen area (design)
Concept mapping process	
Confidence as an issue	Variability of awareness of the significant role of the family in career envisioning
Confidence as an issue that he relates directly to making things happen	
Confidence as an issue that he relates directly to obtaining a career	Impact of confidence on decision making in relation to career and to approaching mentoring
Confidence as an issue, although he describes it as 'laid back' further discussion suggests this is shyness rather than being laid back.	
Confidence - Describing the known (uni) as a comfort blanket	High expectation of mentoring to be a bridge and to break barriers.
Confidence - Escape Concern at leaving home	
Confidence - Escape Concern at leaving home town, describing being stuck in ██████████ (home town), taking the plunge	Understanding of mentoring is a relationship and that mentoring can make the protégé more confident.
Confidence - Escape concern? Pushing out, out there	
Confidence - Escape	Confidence as an issue that individuals may relate directly to obtaining a career
Confidence - Fear of career	
Confidence - Fear of future	Confidence as an issue that individuals may relate directly to making things happen in the future
Confidence - Fear of future linked to career	
Confidence - Uncertainty	Vocational aspects of creative practice: Creative practice as a way of making a lasting impression on the world
Creativity - Audience for creative work	
Creativity - Recognition wanted	
Creativity – is Natural	
Creativity as an end in itself	
Family (extended) as part of discursive circle on creative work	
Family and understanding or appreciation of their role	
Family as part of discursive circle on career, Father and career	
Friends	
Friends reference and their role in career	
Sharing of career visualization - Private non shared thoughts on career	
University - HE as a waste if nothing comes of it	
University - Potential of HE to break away from 'normal' jobs	
School - Impact of school	
School - Longevity of career visualization – since secondary school	
School - Poor careers advice at school	

School - Tutors and their role in career
Life journey as skills
Linking career, ambition and future
London
London - a goal to be achieved
London - cost of living
London - Escape Concern at leaving home
London - family
London - family linked to career aspirations and fear of future
Longevity of career visualization – since secondary school
Mentoring - about relationships rather than about skills.
Mentoring - as a bridge
Mentoring - as breaking a barrier
Mentoring - preparation
Mentoring - Understanding of
Mentoring - Concern about mentoring
Mentoring – experience of
Mentoring – impact of
Money worries
Previous paid work experience
Pride
Stability Being settled, status quo,
Timing Impact of degree course
Timing - Impact of degree course
Timing - Impact of school
Timing - of mentoring
Timing - relation to London
Timing - relation to skills
Timing - Turning point - GCSEs
Timing - Turning point - Growing awareness of world of work

App Ed) Focused coding interview 1

Research Instrument: Focused coding – Interview 1

1a) How does C envision career?

Interview participant name		Participant C	
Date and time of coding			
Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 		
Themes and categories	Relationship to research study	Memo	
The timing of mentoring as a career turning point and career interventions (including mentoring) appears to be important (chimes with the idea of readiness as a theme)	4. Highly related	<i>C didn't really seem ready for mentoring, he'd done very little research and showed that he didn't follow on previous mentoring experiences. His confusion made me wonder if he was ready?</i>	
Evidence of career strategies employed by individuals	4. Highly related	<i>C used several career strategies such as following well known designers on twitter or researching design companies, but his research was very unfocused.</i>	
Impact of confidence on decision making in relation to career and to approaching mentoring	4. Highly related	<i>Confidence came up for C a number of times and in his case seemed to impact quite strongly on action related to career, for example not following opportunities offered mentioned earlier</i>	
Linking of future career with the emotions linked to home	4. Highly related	<i>C expressed views many times throughout the interview about leaving home, as he is a local student, (comfort blanket, escape, pushing out, getting stuck, being out there, fear).</i>	
Dominance of London as the main career destination	4. Highly related	<i>London was seen as the place to go to get a good job but for C this was a difficult idea as it involved leaving home but mainly because without contacts or family in London you could only go to London if had a job first - chicken and egg situation</i>	
Recognition of achievement in chosen area (design)	4. Highly related	<i>C was certain that he wanted to be recognized for his work although he had no idea how to get from here to there, I think this is a problem with many art and design courses. A desire to succeed is nurtured but no support is given in terms of how</i>	

		<i>you might achieve this dream</i>
Variability of awareness of the significant role of the family in career envisioning	<i>4. Highly related</i>	<i>C was surprised at how much he talked about his family (this was true of other participants)</i>
Differences in expectations of mentoring depending on career need at that moment.	<i>3.related</i>	<i>As above really, C's expectations were that mentoring would give him confidence and would enable him to network as this is what he had personally identified as his need at that time.</i>
Impact of previous mentoring experiences on this mentoring experience – being an experienced mentor/mentee may relate to readiness for mentoring.	<i>3. related</i>	<i>C had not been a mentor but had had mentoring as part of a design competition, his feelings about this experience were ambivalent and he did not follow up any of the opportunities for work placement that were offered to him.</i>
High expectation of mentoring	<i>3. related</i>	<i>C had actually visualized this concept in his work for the pitch as a bridge, he also talked about mentoring as breaking barriers. This is very physical and vivid symbolism.</i>
Understanding of mentoring is a relationship and that mentoring can make the protégé more confident.	<i>3. related</i>	<i>As above</i>
Vocational aspects of creative practice: Creative practice as a way of making a lasting impression on the world	<i>2. marginally related</i>	<i>A really interesting concept but one to be explored another time. There are distinct aspects of vocationalism in the creative practices to be explored in the future</i>

1b) What individual attitudes and values does C bring to mentoring?

Broad themes	Relationship to research study	Memo
The timing of mentoring as a career turning point and career interventions (including mentoring) appears to be important (chimes with the idea of readiness as a theme)	<i>4. Highly related</i>	<i>C didn't really seem ready for mentoring, he'd done very little research and showed that he didn't follow on previous mentoring experiences. His confusion made me wonder if he was ready?</i>
Differences in expectations of mentoring depending on career need at that moment.	<i>4. Highly related</i>	<i>As above really, C's expectations were that mentoring would give him confidence and would enable him to network as this is what he had personally identified as his need at that time.</i>
Impact of previous mentoring experiences on this mentoring experience – being an experienced mentor/mentee may relate to readiness for mentoring.	<i>4. Highly related</i>	<i>C had not been a mentor but had had mentoring as part of a design competition, his feelings about this experience were ambivalent and he did not follow up any of the opportunities for work placement that were offered to him.</i>
High expectation of mentoring	<i>4. Highly related</i>	<i>C had actually visualized this</i>

		<i>concept in his work for the pitch as a bridge, he also talked about mentoring as breaking barriers. This is very physical and vivid symbolism.</i>
Understanding of mentoring is a relationship and that mentoring can make the protégé more confident.	<i>4. Highly related</i>	<i>As above</i>
Evidence of career strategies employed by individuals	<i>3. Related</i>	<i>C used several career strategies such as following well known designers on twitter or researching design companies, but his research was very unfocused.</i>
Impact of confidence on decision making in relation to career and to approaching mentoring	<i>3. Related</i>	<i>Confidence came up for C a number of times and in his case seemed to impact quite strongly on action related to career, for example not following opportunities offered mentioned earlier</i>
Linking of future career with the emotions linked to home	<i>2. Marginally related</i>	<i>C expressed views many times throughout the interview about leaving home, as he is a local student, (comfort blanket, escape, pushing out, getting stuck, being out there, fear).</i>
Dominance of London as the main career destination	<i>2. Marginally related</i>	<i>London was seen as the place to go to get a good job but for C this was a difficult idea as it involved leaving home but mainly because without contacts or family in London you could only go to London if had a job first - chicken and egg situation</i>
Recognition of achievement in chosen area (design)	<i>2. Marginally related</i>	<i>C was certain that he wanted to recognized for his work although he had no idea how to get from here to there, I think this is a problem with many art and design courses. A desire to succeed is nurtured but no support is given in terms of how you might achieve this dream</i>
Variability of awareness of the significant role of the family in career envisioning	<i>2. Marginally related</i>	<i>C was surprised at how much he talked about his family (this was true of other participants)</i>
Vocational aspects of creative practice: Creative practice as a way of making a lasting impression on the world	<i>2. Marginally related</i>	<i>A really interesting concept but one to be explored another time. There are distinct aspects of vocationalism in the creative practices to be explored in the future</i>

App Ee) Annotated transcript interview 2

Research Instrument: Annotated transcript and initial coding – interview 2 Participant C – Aug 27 2013

Line no.	Paragraph Number & Full Marked up Transcript I=interviewer R=respondent	Initial basic coding – what is A saying/doing?	Themes
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Start

1	I: I should be on now. Yeah, because I can't - when did we talk? It was - was it November?		
2	R: I think so, yeah.	<i>trying to remember</i>	
3	I: It was November 30th or something, yeah. So that's ages ago.		
4	R: Almost like a year ago.	<i>commenting on the length of time since the first interviews</i>	this was the longest gap for any of the protégés
5	I: I know, oh my god. So what I've got here, unlike before, you know, where it was quite free and open with the concept map, I've got just questions that I'm going to ask you, and then what I might do is if I don't understand something I might follow up, you know, on a question or explore something a bit more, but other than that it's a bit more like the sort of second half of what we did before where it's a little bit more formal because I'm trying to ask everybody the same questions.		
6	R: Yeah.		
7	I: And it's just about the mentoring, that's all. So when did it start, can you remember?		
8	R: Just trying to remember actually. I think it's probably towards - I don't think it was long after we'd had a chat but I can't exactly pinpoint when.	<i>not sure when mentoring started</i>	I wonder about the importance of the mentoring to him as he can remember so few details.
9	I: Was it before Christmas or after?		
10	R: Possibly after.	<i>still unsure</i>	
11	I: Okay. I think that's what the others said, that it started after Christmas. So has it finished, the mentoring?		
12	R: Because I had so much going on it was sort of a bit of a - because I only met up with my design buddy twice.	<i>saying he had a lot on only met mentor twice</i>	there are several references to being busy
13	I: Okay.		
14	R: I did want to meet up with him more, but I think because I - so much of time's being spent on sort of like the course, type of thing, all these different bits that are happening, it's sort of - so that's not to say it wasn't a bad experience, it's just the fact that because my time management it wasn't able to.	<i>expressing some confusion and some defensiveness, referring to being busy again sideways reference to bad experience</i>	not just being busy but many things happening at once. Also wonder about the timing of the mentoring for him?
15	I: So you could have - I mean did you try and set up more meetings or did they just not work out or-?		
16	R: I think it just got to the point where I	<i>referring to being busy</i>	two mentoring

	was just so busy with everything else that it sort of became - I just sort of forgot about it, but he has recently been in contact with me again to say that it's still open, but that was when I was at the graduate academy for (.) and I just said to my contact he might have got back, but as everything's gone on, EMP and everything, it's - I need to get back there and say.	<i>again saying he forgot saying his mentor contacted him during a time when he was busy with something else and with course work referring to the fact he needs to make contact again with his mentor</i>	experiences may have clashed. Again timing seems to be an issue
17	I: So do you think you will?		
18	R: I'm not sure because there's quite a lot happening at the moment.	<i>backtracking from previous statement saying he is busy again</i>	busy
19	I: Okay.		
20	R: But I think that I just sort of needed the opportunity when it was at the beginning to sort of say, "Right, I'll meet you every week." But because everything with the way (.) it became quite hectic, but that's not just to say the sort of experience is bad, it's just.	<i>referring to being more organized earlier referring to being busy (hectic) and another oblique reference to 'bad experiences'</i>	he feels that he should have driven the mentoring from the start, is he blaming himself ?
21	I: There's lots of stuff going on.		
22	R: Yeah.		
23	I: Yeah, congratulations, because your group won. Did I see it on the website or something?	<i>referring to a competition by major TV company advertised on the uni website</i>	
24	R: Yes, I saw.		
25	I: There's a snapshot, I recognised you. That's fantastic. Are you pleased?		
26	R: Yeah, it's just a bit unexpected now, where it's all sort of heading. I wasn't sort of really prepared for that.	<i>expressing surprise that they won? not sure of future direction referring to not being ready (prepared)</i>	he refers to not being ready or being unprepared
27	I: So where's it heading?		
28	R: Well I'm now actually given the opportunity to actually - I had an interview with the [REDACTED] last week.	<i>explaining he had a job interview</i>	despite this lack of unpreparedness he has had a job interview with a really good company, perhaps this is why he focused less on the mentoring?
29	I: Yeah?		
30	R: So I'm still waiting to hear back but.		
31	I: So what was your gut feeling about it? Good? Bad?		
32	R: I'm sort of in the middle. Just sort of not trying to be - it's like okay if I get it, it's good, but not (.)	<i>feelings about job interview mixed</i>	again showing a lack of confidence in his own abilities
33	I: But not, yeah. That's very sensible. So who was your mentor?		
34	R: [REDACTED]		
35	I: So what's their company, what's the business?		
36	R: If I can remember I think it's just him independently, so it's his own business.	<i>explaining his mentor was a sole trader</i>	

37	I: Okay, so what is it - I mean, how does he - what kind of work does he do, is he print-based, web-based?		
38	R: I think it's a mixture of the two but probably more recognisably I think I've seen more print-based work from him.	<i>explaining the company's main work</i>	
39	I: Okay. So where did you meet him?		
40	R: Near where I live, because I think he's in the same area, or it's easier for him to get to, so [REDACTED].	<i>explaining the company is local</i>	
41	I: Did you meet - so you didn't meet at his place of work?		
42	R: No.		
43	I: Or here, but.		
44	R: It's - I did suggest meeting at his workplace but because he's - he works from home.	<i>explaining the mentor works from home</i>	did Chris miss opportunities because he was unable to see his mentor in context? Where were his opportunities to see the workplace?
45	I: Okay.		
46	R: So.		
47	I: So what did you meet in a cafe or something?		
48	R: Yeah.	<i>confirming they met outside the company's base</i>	
49	I: Okay. So you say you've met him twice.		
50	R: Twice.	<i>confirming they met twice</i>	
51	I: Okay, so what was the gap between the two meetings, how long, can you remember?		
52	R: Maybe two or three times I met him, but I think the first slot was like a couple of weeks and the next one was like a month.	<i>some confusion over when and how many times he met his mentor</i>	note confusion again
53	I: Okay. That's quite a big gap. So describe to me how you think it's gone overall, the mentoring?		
54	R: I think it went - for me I think I just felt really positive from it because I was going through third year and everything, you sort of think, "Okay, am I ready to then go out," and there's this, "Have I done the right sort of work to then get employed," but then he sort of said, "You have got the work there," so it made me feel quite confident.	<i>explaining the mentoring went well explaining the mentor endorsed his work explaining this helped his confidence a bit (quite)</i>	endorsement from the mentor is valued and gives him confidence
55	I: That's great. So did you take work to your first meeting with him? How did that work? You're saying that he looked at your work.		
56	R: I think the first one if I can remember I think was just sort of like an introductory thing and then sort of the next one was showing portfolio and everything.	<i>explaining that he showed his work in the second meeting</i>	
57	I: Okay. So whereabouts in the term was it? I'm trying to think how developed your portfolio would have been.		
58	R: It would have been coming up probably the start of my EMP so probably around February.	<i>confirming the date of the start of his mentoring</i>	

59	I: Okay, so it wouldn't have had - yeah, no, that's true, that's the same for everybody, wasn't it? It was before EMP really kicked off. So two questions, connected: what do you think you've learned from the mentoring and then sort of second part of that is was it what you expected?		
60	R: I think I've learnt the fact that I - sort of give me the confidence, I am employable, because obviously you go through the doubt thing again, saying, "Am I sort of ready to go out," but I just - probably because of my time management I feel like I probably haven't really experienced the entire thing as a whole, so I probably could have got more from it if I wasn't so sort of trying to say, "Right, I'll do everything." I think that just sort of pushed - I was sort of trying to help out with everything in the course until tiny bits - I just didn't really sort of feel I've experienced the whole thing, but I suppose from - even though I haven't sort of gone through the mentoring properly with like design buddies and everything, from mentoring in general going through to graduate academy and then sort of teaching me it has sort of helped.	<i>explaining that the mentoring gave him the confidence to feel employable referring to his time management explaining that he could have got more from the mentoring if he hadn't tried to do 'everything' and tried to help the course. referring to not having experienced the mentoring properly but that graduate academy and helped teach him?</i>	two mentoring experiences may have clashed. Again timing seems to be an issue not just being busy but many things happening at once.
61	I: So is that a graduate academy this year?		
62	R: Yeah, through D&AD from the.	<i>clarifying his statement</i>	
63	I: So tell me a little bit about how that worked.		
64	R: If you get nominated or win you get the chance to apply to a D&AD graduate academy. They then take on who they want, and it's essentially like a two week boot camp, they sort of teach you - there's all these different workshops, they teach you different ways of creating, different ways of learning.	<i>explaining that he got on to an alternative mentoring scheme (boot camp)</i>	timing issue again
65	I: And that was after.		
66	R: That was.	<i>clarifying that he had had two meetings with his mentor and then went to the graduate academy scheme</i>	
67	I: .the mentoring?		
68	R: Yes.		
69	I: This design buddies, okay. See, say are you thinking of it as a whole kind of package or do you - in terms of external support that you got - or are you thinking of them as two separate things?		
70	R: I think it's two separate things, but I just suppose it's sort of - probably if you were doing it as a way of mentoring, but sort of from a different source.	<i>clarifying that the two schemes are separate but that they are both mentornig</i>	
71	I: So is there anything else that you think you particularly learned from [REDACTED]?		
72	R: Just how to build my CV and sort of promote myself. That's sort of one of the big things I had sort of trouble with, because I'm not the most confident, so it's quite hard for me to then say, "Right, I'm this, this, and this."	<i>explaining what he learned from the mentoring scheme under discussion in this project</i>	mentions confidence again, second time explicit about what help he received, tailoring your self

	But it sort of did help me feel like I can just say this is who I am, you can either - then sort of helped me understand how I need to suit my portfolio and sort of CV to sort of the person who I'm applying to.	<i>helped him identify how he is and how to edit his portfolio and CV</i>	for employment
73	I: Okay. So was he saying that that might be different for different companies or was he saying for the kind of thing you want to do?		
74	R: Probably less about the CV, that's just going to be standard for anyone, but I think it's more the portfolio, sort of tailor that - so if someone's more digital based you probably show more prominent digital work, so if someone's more print.	<i>clarifying the mentor helped him with tailoring his portfolio for different clients</i>	
75	I: So was it what you expected?		
76	R: I think I found it a bit unexpected because I was like - because I don't like to talk about myself. I'm like one of those really shy people who just don't like the spotlight, so it's - but to then sort of say, "Well here's me," it's a bit.	<i>explaining that the learning was unexpected? explaining that he is shy and doesn't like the spotlight</i>	mentoring was difficult for him as its based on talking about yourself which he wasn't keen on.
77	I: To a stranger		
78	R: Yeah.		
79	I: But I mean so - but you knew that you'd have to do that, do you know what I mean?		
80	R: Yeah.		
81	I: So I'm thinking about - so that's - what in terms of the relationship or you know the relationship you had with [REDACTED] and the feedback you got, was that you expected?		
82	R: I think it was, because I think it was just sort of - because he gave me the option to say, "Right, you sort of plan what's happening," so I sort of decided, it wasn't just he's going to then go through this, and that. So I suppose in that way I sort of was expecting it, so it sort of helped me prepare for what we were going to talk about.	<i>explaining that the mentor let him decide what to discuss in mentoring meetings?</i>	again referring to his own control over the mentoring relationship
83	I: So was he as a person what you expected? Had you met him - you hadn't met him before?		
84	R: No.		
85	I: No.		
86	R: He was actually a really good person for me.	<i>explaining that the mentor was good for him</i>	recognizes the value of the mentoring with hindsight but possibly not at the time?
87	I: That's good. So do you think - I mean you've answered this, maybe, to some extent, but do you think you've got a better awareness of your skills and suitability for your chosen career since the mentoring?		

88	R: That's quite difficult to say because I was just in general unsure where I was going to end up anyway after graduation, so even though I could probably talk about it with a few people, it's just - in my head it's just because I'm still going - because I was still going through education at that point, it was still hard to follow, then say, "I'm going here." But I think he just gave me sort of confidence with how to sort of prepare for things. This was probably what-----	<i>explaining that he was unsure about where he was going after graduation expressing the view that he couldn't think of where he was going as he was still in education explaining that the mentor helped him prepare</i>	this links to his first interview where he found it hard to imagine his future he found the multiple demands of coursework, mentoring and the graduate academy very demanding mentions confidence again, third time
89	I: For what ever?		
90	R: Yes.		
91	I: So do you think you were prepared for being mentored, and then the second part of that question is how could you have prepared yourself more effectively?		
92	R: I suppose I probably wasn't probably as prepared as I'd probably like to have been, because it probably might have been better just for me personally if it was towards the end of like EMP and everything, so you're about to sort of go off so you can get a.l this help and then sort of go off and actually start applying, because when it's - I just felt because I'm still doing EMP and education I found it quite hard to apply to people at that point.	<i>explaining that he wasn't prepared and that the end of the term might have been better (because you're about to graduate) saying that when he was doing course work it was hard to think about applying for jobs.</i>	explicit references to timing
93	I: Because your mind was somewhere else, yes.		
94	R: So for me just personally it would probably have been better, if it was like okay EMP's now done, here's a bit of time to meet this person, like two months or whatever, then you can decide I'm going to apply to all these people.	<i>confirming the above statement</i>	explicit references to timing
95	I: But as it stood you - it started in sort of January or February or whatever.		
96	R; Yeah.		
97	I: I mean is there anything you think like with hindsight you could have done - I'm not saying there is, it's just a question - that you could have done to prepare more effectively?		
98	R: I think it's just again just trying not to put my - just trying not to do too many things (.) course and actually sort of focus on meeting him more, so it sort of prepared me to then sort of think about more about going into employment and everything rather than - because I was doing those different bits for the show that was going on, that I was networking with and I was helping out with, so all these different things just became - sort of overtook that sort of mentoring, but I think it's just the fact that I just needed - looking back I just needed to scale those bits down and then say, "Right, I need mentoring, it's probably more important for me."	<i>referring again to do doing too much or to having too many things going on at once expressing the wish that he had focused more on the mentoring and that other things took over</i>	again referring to his own control over the mentoring relationship multiple demands of coursework took over
100	I: Yes, is that what you would have told yourself if you could go back?		
101	R: Yes.		

102	I: So would you recommend mentoring to other people?		
103	R: I think I would because it brings someone - because a lot of the time when you're sort of in the course - I definitely was, I was sort of in my own sort of bubble, I wasn't sort of aware of the outside of uni, so it sort of brings in that aspect of it. You get to understand what's going on, how someone looks at - a complete new person looks at your work, how they sort of see you and read you, so they can obviously see you as (.) you need to do that. It's not someone who knows you which is sort of good because when you go to an interview and everything they're not going to know you at all, so you have to get used to introducing yourself to new people.	<i>expressing the feeling of being on the course as being in your own sort of bubble</i> <i>expressing the view that a new person looking at you and your work is good thing (seeing you and reading you)</i>	Chris refers to this internal and external world and he sees himself as inside the internal world, his bubble the outsider can see you and read you
104	I: So what advice would you give to someone who's about to be mentored?		
105	R: Plan it more effectively.	<i>expressing the view that effective planning is important</i>	
106	I: Yeah, I was going to say, you kind of answered that a little bit didn't you?		
107	R: I suppose it's scheduling - either saying to yourself, "Right, I'll meet you every week or every other week," which I sort of didn't really - because I was so - because I was so unexpected for it to all happen, it was like what do I - what am I supposed to be doing. I felt I probably wasn't as prepared as I could be, because it was so new, and it was like I used to now talk to this complete person who's new, so I suppose it's just saying whatever's going to happen I'll meet you on this day here or on this week. I think it was just setting it out more time appropriately.	<i>confirming that he thinks effective planning is important</i> <i>expressing the view that sticking to planning and setting out plans is important</i>	Again referring to his own control over the mentoring relationship
108	I: I suppose it - are you saying that it became another task that you had to do almost because you had so much on?		
109	R: I suppose it did. It sort of then - but then probably because as I was seeing it as something not very necessary as it went along, but that's just because everything else was happening so it then became more of a focal point.	<i>explaining that mentoring was seen as not very necessary and that other things became more of a focal point.</i>	the demands of several things going on at the same time really appears to have affected him
110	I: So do you think - I'm just thinking about other people being in the similar boat to you - that everyone had a lot of work. I mean how did other people manage it if they did? I don't know how everybody got on, I only know the people that I spoke to, obviously. Do you think they prioritised it differently or they were organised differently or they had less work?		
111	R: No I don't. We all had the same amount of work. I just think mentally I just wasn't probably prepared as much, so it didn't become so much of a priority for me.	<i>explaining that he wasn't mentally prepared for mentoring and so it wasn't a priority for him</i>	when he compares himself he sees it about preparation
112	I: Okay, that makes sense. So can you imagine you being a mentor in the future? Have you thought about that? Could you imagine mentoring a student in your situation?		
113	R: It was weird because it would be	<i>expressing the view</i>	ambivalent about giving

	good - I think it would be good to sort of talk to other students possibly but then I sort of thought what can I actually sort of teach them?	<i>that it is strange that he would consider mentoring but that he wouldn't know what to teach them</i>	mentoring
114	I: But you have to imagine yourself in a few years' time, maybe.		
115	R: I suppose once I get more experience and understanding of how to actually go - apply for things, because it's - I haven't really done that yet.	<i>explaining that he would have to get more experience and understanding (before he could mentor anyone)</i>	ambivalent about giving mentoring
116	I: So you feel like you'd need to have the knowledge first. But I mean would - is it something you'd want to do or is it something you naturally wouldn't want to do?		
117	R: I suppose I'm probably on the fence because I'm just a bit - because I haven't had the experience yet, it probably would be good to actually talk to some people and actually sort of say, "This is what you" - sort of tell them about the experience, about everything.	<i>not committing to imagining himself as a mentor</i>	ambivalent about giving mentoring
118	I: Yes, because you think that you'd get something out of it as a mentor as well. That's interesting. Okay, is there anything else you want to say about the mentoring, because that's all the questions. I told you it was short.		
119	R: I suppose I probably would have more to say if I sort of had more chances or just said I'll meet you every week, but as I probably haven't sort of applied myself fully to it it's quite hard to sort of say.	<i>referring to the fact he only had two meetings blaming himself (I haven't sort of applied myself)</i>	
120	I: But any more - two meetings or whatever, yeah, it's difficult. I know some people had - actually it's been really varied, people that I've talked to. Some have had fewer and some have had more, and it makes sense if you've had more meetings you've got more stuff to say really. That's it, finished, thank you.		sees it as his fault that he hasn't applied himself to the mentoring in hand.

App Ef) Dominant themes interview 2

Research Instrument: coding to establish dominant themes – Interview 2

Participant C

Themes	Dominant themes
this was the longest gap for any of the protégés	<p>Confidence was an issue for this protégé</p> <p>Endorsement from the mentor is valued and gives him confidence</p> <p>Exposure to the physical workplace is important</p> <p>Mentoring requires an exchange of ideas based on discussion which may be hard for shy protégés</p> <p>Protégé feels responsible for steering or driving the mentoring relationship</p> <p>Protégé struggled with workload and multiple demands of university and of engaging with the scheme</p> <p>The mentor is perceived as outside the protégé's world</p> <p>The protégé appreciated the value of mentoring after the mentoring has finished</p> <p>This protégé felt that his lack of engagement with the scheme was due to his own actions</p> <p>This protégé stated they were not prepared for mentoring</p> <p>This protégé was not certain about being a mentor</p> <p>Timing was issue for this protégé, he had several things going on at once</p>
I wonder about the importance of the mentoring to him as he can remember so few details.	
there are several references to being busy	
not just being busy but many things happening at once.	
Also wonder about the timing of the mentoring for him?	
two mentoring experiences may have clashed.	
Again timing seems to be an issue	
busy	
he feels that he should have driven the mentoring from the start, is he blaming himself ?	
he refers to not being ready or being unprepared	
despite this lack of unpreparedness he has had a job interview with a really good company, perhaps this is why he focused less on the mentoring?	
again showing a lack of confidence in his own abilities	
did Chris miss opportunities because he was unable to see his mentor in context? Where were his opportunities to see the workplace?	
note confusion again	
endorsement from the mentor is valued and gives him confidence	
two mentoring experiences may have clashed.	
Again timing seems to be an issue	
not just being busy but many things happening at once.	
timing issue again	
mentions confidence again, second time	
explicit about what help he received, tailoring your self for employment	
mentoring was difficult for him as its based on talking about yourself which he wasn't keen on.	
again referring to his own control over the mentoring relationship	
recognizes the value of the mentoring with hindsight but possibly not at the time?	
this links to his first interview where he found it hard to imagine his future	
he found the multiple demands of coursework, mentoring and the graduate academy very demanding	
mentions confidence again, third time	
explicit references to timing	
explicit references to timing	
again referring to his own control over the mentoring relationship	
multiple demands of coursework took over	
Chris refers to this internal and external world and he sees himself as inside the internal world, his bubble	
the outsider can see you and read you	
Again referring to his own control over the mentoring relationship	
the demands of several things going on at the same time really appears to have affected him	
when he compares himself he sees it about preparation	
ambivalent about giving mentoring	
ambivalent about giving mentoring	
sees it as his fault that he hasn't applied himself to the mentoring in hand.	

App Eg) Focused coding interview 2

Research Instrument: Focused coding – Interview 2

Interview participant name		Participant C
Date and time of coding		August 31 2013
Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Themes and categories	Relationship to research question	Memo
Protégé struggled with workload and multiple demands of university and of engaging with the scheme	<i>4. Highly related</i>	<p><i>There are several references to being busy although not just being busy but many things happening at once.</i></p> <p><i>The strongest themes from this interview relate to workload and multiple responsibilities.</i></p>
Timing was issue for this protégé, he had several things going on at once	<i>4. Highly related</i>	<p><i>He found the multiple demands of coursework, mentoring and the graduate academy very demanding</i></p> <p><i>mentions confidence again, third time</i></p> <p><i>The two mentoring experiences may have clashed.</i></p> <p><i>Again timing seems to be an issue</i></p> <p><i>Timing was an explicit and implicit issue.</i></p>
This protégé felt that his lack of engagement with the scheme was due to his own actions	<i>4. Highly related</i>	<p><i>Chris only had two meetings two months apart and then his mentor tried to contact him again but he was too busy.</i></p> <p><i>He referred to the fact he needs to make contact again with his mentor again now that other commitments were over.</i></p> <p><i>Chris blamed himself for the fact he only managed to meet his mentor twice, he said a number of times that he should have done things to make sure they met.</i></p>
Protégé feels responsible for steering or driving the mentoring relationship	<i>4. Highly related</i>	<p><i>Chris feels that he should have driven the mentoring from the start, is he blaming himself?</i></p> <p><i>Chris's shyness appeared to be an issue.</i></p> <p><i>Chris appears to think he should have had more control over the mentoring relationship</i></p> <p><i>Again referring to his own control over the mentoring relationship. Chris sees it as his fault that he hasn't applied himself to the mentoring in hand.</i></p>
Confidence was an issue for this protégé	<i>4. Highly related</i>	<i>Confidence was mentioned at least three times.</i>
This protégé stated they were not prepared for mentoring	<i>4. Highly related</i>	<p><i>He refers to not being ready or being unprepared</i></p> <p><i>Despite this lack of unpreparedness he has had a job interview with a really good company, perhaps this is why he focused less on the mentoring?</i></p> <p><i>Again (as in the first interview) showing a lack of confidence in his own abilities</i></p> <p><i>Two mentoring experiences may have clashed.</i></p> <p><i>Again timing seems to be an issue</i></p>

Mentoring requires an exchange of ideas based on discussion which may be hard for shy protégés	<i>4. Highly related</i>	<i>explicit about what help he received, tailoring yourself for employment Mentions confidence again, second time Mentoring was difficult for him as its based on talking about yourself which he wasn't keen on.</i>
Exposure to the physical workplace is important	<i>3. related</i>	<i>Did Chris miss opportunities because he was unable to see his mentor in context at his work place? Where were his opportunities to see the workplace?</i>
The protégé appreciated the value of mentoring after the mentoring has finished	<i>3. related</i>	<i>Chris recognizes the value of the mentoring with hindsight but possibly not at the time? This links to his first interview where he found it hard to imagine his future.</i>
This protégé was not certain about being a mentor	<i>3. related</i>	<i>ambivalent about giving mentoring</i>
The mentor is perceived as outside the protégé's world	<i>3. Related</i>	<i>Chris makes reference to an inside and outside world. The protégé is on one side and the mentor on the other. Chris refers to this internal and external world and he sees himself as inside the internal world, his bubble</i>
Endorsement from the mentor is valued and gives him confidence	<i>3. related</i>	<i>The mentor is given significant power by Chris, an outsider who can see you and read you.</i>

Overall Impressions

Key categories	Details					Memo
	<i>Use of the work 'significant'. For this study significance is attributed to words/phrases/symbols repeated more than twice during the mapping process and/or words/phrases/symbols that are unique to that participant or used by every participant</i>					
Overall impression of the map	All capitals, all one colour (red), single and double underlining of some words, minimal linking, two phrases circled, boundaries of pre-made circles broken, text sweeps in one direction					Surprised so much text but my prompt said write down so I think this is my fault
Counting – how often do words, images and symbols appear?	Symbols arrows=7 lines=11 Telling himself off theme Buckle down/work harder/work outside uni/stop spending/S top/avoid/s tart=7	People family=2 parents=1 mother=1 father=1 brother's girlfriend=1 friends=2 future girlfriend=2 future kids=2	Employment own business=2 references to job roles =6 references to leadership =5 (lead, managing, director, own businessx2) references to clients=2, freelance =1 (but only as a negative)	Money references to finance=6 (ie well paid job, monthly paycheck, stop spending money, start saving more, debt, not clearing debt),	Quality of life references to material outcomes=6 (owning house, carx2, bikex2, dog(?)) quality of life=1 house=2 flat=1 future marriage=1	<i>No visual references to his brothers. Quite a few references to money and material outcomes. Listed dog, kids and girlfriend in the same way as car, bike and house are they a package representing a vision of the future?</i> <i>Interesting references to leadership expectations, this was more scattered in the verbal record so it wasn't quite as easy to pick up on the importance of autonomy and self direction to him.</i> <i>Minimal symbols used</i> <i>There appears to be a theme of him telling himself off/of giving himself orders</i>
What node is linked to what node?	Friends linked to ambition End of year show has links to 'work a lot harder', 'more clients', 'work outside of uni', Friends linked to career and within the last two years Father linked to career and working in London Girlfriend linked to advice from brothers girlfriend Mother linked to future Debt = bad future and Stop linked to graphic design Material things = good future not linked Graphic design linked to clients, Stop and management Management linked to graphic design Marriage linked to job and owning house Avoid is linked to freelance Creative designer lined to own business Own business linked to successful					<i>Linkages match verbal record, for example mother and future, and father and career.</i> <i>One visually significant linking is that of the end of year show to working harder, working externally and to clients, although this matches the order of the verbal record the emphasis isn't in the verbal record.</i> <i>Again the linking of marriage, job and house may show an ideal package.</i> <i>The good future bubble is not linked to anything, does this emphasise it as distant, separate, far away?</i> <i>Clear link between owning business and success.</i> <i>Is there something to think about in terms of the word owning (autonomy and self direction again?) does it relate to control? He expressed a fear of his family moving while he was abroad.</i>
What is the distance of one node to another?	No line longer than 15 cm, most lines and arrows short, some very short no direct linking between any circle					<i>Quite visually contained, short emphatic arrows and lines</i> <i>Very few links</i>
What nodes	Friends linked to career (within the last two years) and ambition					<i>Some ambiguity around parents in that they appear in</i>

are the people linked to?	<p>Friends and family linked to Stop</p> <p>Family linked to good future</p> <p>Parents linked to bad future (Debt)</p> <p>Father linked to career and working in London</p> <p>Mother linked to future</p> <p>Girlfriend linked to advice from brothers girlfriend</p> <p>Clients linked to Graphic design and work harder</p>	<p><i>good and bad future (in bad future as offering a place to live rather than a bad future being about bad things happening to them). Family also appear in the list of people who need to be looked after.</i></p> <p><i>Linkages match verbal record, for example he talks to his mother about the future, and his father about career.</i></p>
Visual emphasis (exclamation marks, underlining, capitals etc.)	<p>Capitals=all text</p> <p>Exclamation marks = Work a lot harder and work outside uni</p> <p>Circled=End of year show and stressful</p> <p>Single underline=London, husky, stop, freelance (half a line)</p> <p>Double underline=father, great, work a lot harder, clients, creative, concept</p>	<p><i>Difficult to extrapolate anything from this, the only note I would make is that End of year show and its satellite comments 'Work a lot harder and work outside uni' are all emphasized but this could be a reflection of his concerns at that moment in time, ie worrying about his degree show?</i></p>
Corrections	<p>One line crossed out which was linking Father to future, this was redrawn to link father to working in London also in the future circle.</p> <p>One word crossed, spelling mistake. One spelling correction</p>	<p><i>No comment.</i></p>

Initial coding

Themes	Memo
Text dominant diagram	<p><i>Text was dominant as was a reluctance to use different colours</i></p> <p><i>No comment apart from a note to myself about the future use of the process and how I prompt participants.</i></p>
Relationship issues with siblings	<p><i>Ambiguity about his siblings, no visual record except indirectly referring to twin brother's girlfriend</i></p>
Significance of money and material outcomes.	<p><i>Material outcomes important to D and feature strongly as career drivers.</i></p> <p><i>Linking of marriage, job and house may show an ideal package</i></p> <p><i>Very idealistic view of future life where possessions and people are given equal weighting, the fact that the good future bubble is isolated may emphasise it as distant, separate, far away?</i></p>
Leadership expectations	<p><i>Clear indication of a need to be autonomous and in charge as a career driver.</i></p> <p><i>Clear link between owning business and success.</i></p> <p><i>Need to control?</i></p>
Minimal style map	<p><i>Unambiguous future vision?</i></p>
Significance of end of year show	<p><i>Emphasizes importance to career</i></p>
Ambiguous relationship with parents/family	<p><i>Maybe some unresolved issues relating to his father as mentor (see verbal record)</i></p>
Telling himself off	<p><i>It's as though he is parenting himself or has suddenly seen himself more objectively. Is there something about the process of mapping that has encouraged this?</i></p>
Mother and father appear to make distinctive contributions to career thinking	<p><i>These can roughly be divided into career thinking (father) and life planning (mother)</i></p>

Focused Coding

Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Dominant themes	Relationship to research study	Memo
There is a link between mentoring and leadership learning	<i>4. Highly related</i>	<i>This links directly to Ds high expectations of mentoring and of his envisaged relationship with his mentor. He clearly sees mentoring as a means to an end</i>
There is a tension between the need to be independent from the family and feelings of dependency carried over from childhood. This tension is not always acknowledged explicitly.	<i>4. Highly related</i>	<i>In Ds case the role of his father as a mentor has guided him towards many of his career outcomes but he is ambiguous about how he feels about this, for example living at home is seen as part of his bad future but having his family close in stated in his good future.</i>
The future may envisaged as package including material and relationship outcomes on an equal footing.	<i>4. Highly related</i>	<i>These are the particular values that D associates with his future career, they are acknowledged career drivers for him</i>
How much does social determination impact on which parent gives career advice?	<i>4. Highly related</i>	<i>And if the father is more strongly associated with career planning what does this mean for families with an absent father?</i>
Career planning including mentoring is perceived as a means to an end.	<i>4. Highly related</i>	<i>D has a very clear vision of the steps that he has to take to achieve his vision and he has held this vision for some time.</i>
The mapping exercise enables the participant to objectify their position to some extent	<i>2. Marginally related</i>	<i>This is seen in several participants and manifested here as a kind of parenting voice. This wasn't immediately clear from the verbal record.</i>

App Fb) Annotated transcript interview 1

Research Instrument: Annotated transcript and initial coding - interview 1 Participant D – coding date Feb 11 2013

Line no.	Paragraph Number & Full Marked up Transcript I=interviewer R=respondent	Initial basic coding – what is D saying/doing?	Themes
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Start

1	I: So this is Participant D. So the first thing I want you to do is just to write down whatever comes into your head when you look at these three terms.		
2	R: Okay.		
3	I: So it's what they mean to you personally. And there's no wrong and right way of doing this.		
4	R: Just write inside the circle?	<i>Seeking guidance</i>	
5	I: Whatever.		
6	R: Yeah? We're using...?	<i>(pointing to the pens)</i>	
7	I: So that pen's...yeah, it's rubbish [laughter].		
8	R: I don't know what to put for ambition. I shall put that in.	<i>(writing 'graphic design' in career circle) spend the next 1.5 minutes writing on the map</i>	
9	I: [Laughter] What does it say? Graphic design?		
10	R: Yeah, a career. Work full time, own business could be stressful. Ambition? Hopefully owning my own business and being successful/success. Future? Kids, job, house, career, marriage, that's all I can think of at the moment.	<i>(reading from the concept map) Explaining and confirming his thoughts</i>	First impressions from concept mapping is to follow the traditional route. Off the top of his head.
11	I: That's alright we've got plenty of time. So are you making a distinction between graphic design and creative designer?		
12	R: Yeah, well, my career will be in graphic design.	<i>Explaining career type</i>	
13	I: Okay.		
14	R: Hopefully, that will lead to me being a creative designer and being successful, so I don't want to just be a generic graphic designer, I hopefully want to -.	<i>Expressing a wish to be creative and not generic</i>	Wanting to differentiate himself in terms of work and creative output
15	I: So what does creative designer mean to you as a -		
16	R: Creative means, I would I say, just thinks a little bit more outside the box than a normal graphic designer would, so a creative designer I think would be more successful than just a standard graphic designer.	<i>Explaining what creative designer means to him, broader, outside the box</i>	Wanting to differentiate himself in terms of work and creative output, 'outside the box'
17	I: Is it broader or...?		
18	R: Well, I don't know more like a concept designer, I really want to maybe come up with	<i>Clarifying his thoughts about creative</i>	Identifying an order in

	their ideas, so it's like being creative, a concept. I would like to get them things key first, ambition and well focuses of a career.	<i>designer</i>	which career should unfold
19	I: Mmhm.		
20	R: Yeah, and that would obviously lead to me owning a successful owned business.	<i>(linking creative designer to own business in ambition circle)</i> <i>Expressing a link between these ideas</i>	Has a clear ultimate goal
21	I: Yeah, so where are you doing the...? So is that tied into your business -		
22	R: Yeah, I guess so.	<i>Agreeing</i>	
23	I: - the creative designer?		
24	R: Yeah.	<i>Agreeing</i>	
25	I: Could you imagine doing it in another context?		
26	R: I guess I could work –	<i>Considering the idea</i>	
27	I: Like an agency or...?		
28	R: - yeah, I could with someone, but I would like to do it not through someone.	<i>Expressing the preference to work for himself rather than for someone else.</i>	Career goal to be independent
29	I: Okay, mmhm.		
30	R: Because then it's yours isn't it, it hasn't got anyone else's name on it [laughter]. Yeah.	<i>Expressing the importance to him of being named in connection with creative work</i>	Career goal to be independent Individuality in terms of his career drive to be the sole person identified with his work
31	I: So is that what it's to do with to being just identified with the work?		
32	R: Yeah, yeah.		
33	I: Individually and...?		
34	R: Yeah, I would say so. Well, I would like to work with a good team, a good team of designers, but it would be nice not to start off as...well you would have to start off with something small but obviously branch out, but being a creative designer and trying to get your concepts right and everything else to do with that then carry on and then have your name behind your own work instead of it being through an agency -	<i>Explaining his statement above</i> <i>Expressing his desire to work with a 'good' team</i>	Career goal to be independent Individuality in terms of his career drive to be the sole person identified with his work
35	I: Mmhm.		
36	R: - because you never get found that way I find, so.	<i>Expressing the desire to be 'found' (discovered?)</i>	Career goal to be discovered
37	I: So that graphic design bit, so you would put that under career?		
38	R: Yeah, that would be my career; I think my career would be involved with graphic design.	<i>Agreeing with my statement</i>	
39	I: But is that – again, is that in your own business or does that also...do you imagine at some point you will work for somebody else or do you want to get straight out there and do your own business?		
40	R: I imagine myself working for someone	<i>Explaining his</i>	Identifying an order in

	else straightaway, definitely there's no way I can just go out and start my own business as a designer, so maybe I could put that as a – what's it called in brackets – a junior, start off as a junior to start off with so a junior graphic designer, then that could lead to my own business.	<i>understanding of what route he'd have to take to own his own business</i>	which career should unfold Not clear how he would achieve his goal from the starting he has indicated
41	I: Mmhm. Do you want...I have some tissues?		
42	R: It's alright [laughter].		
43	I: I've always got some tissues. These are these funny old Olbas ones, the smelly ones.		
44	R: That's alright –		
45	[Laughter]		
46	- I can't smell anything.		
47	I: They're nice, they're nice.		
48	R: And yeah, so the future, I can imagine obviously this all tied in with this -	<i>(pointing to future and career)</i>	
49	I: Mmhm.		
50	R: - this like the career, marriage, house, job, kids, and there was obviously...be surrounded by that, but obviously after this, definitely after that.	<i>(Pointing from career to future)</i>	Makes immediate links between work and having own family
51	I: So that's more immediate?	<i>(Pointing to work full time)</i>	
52	R: Yeah, that would be after I finish university, I would say.	<i>Referring to working in London</i>	London as the initial career destination
53	I: Mmhm.		
54	R: But to lead my own business would definitely I would have to work there for a few years to get experience and then lead out into my own business. Definitely a stressful start that -	<i>Referring to the word the 'stressful' written under career</i>	Direct link of the term stressful to running own business
55	I: [Laughter]		
56	R: - to start that up. It would obviously be full time.	<i>Explaining that running own business is full time</i>	
57	I: So you put graphic design and you've put creative design, but is that always what you've associated with a career?		
58	R: Yeah, since I was in Year 10, I didn't think of doing anything else. I've never thought twice about what I was doing, I've just kind of done it now and I've been in education all my life and now it's going to finally happen after this year, so hopefully it will go well.	<i>Explaining that he has felt his way for a long time</i> <i>Describing the hope that things will go well</i>	Career focus on design since GCSEs Being in the third year has suddenly made him think about career
59	[Laughter]		
60	But yeah, literally two years of college and now three years at university.	<i>Explaining his statement above</i>	
61	I: So if I said to you write down how long – so you said since Year 10 -		
62	R: Yeah.	<i>Agreeing</i>	
63	I: - so could you write that on here?		
64	R: Yeah.	<i>(writing 'year 10' in career circle)</i>	
65	I: So how long have you thought about these things is what I'm interested in?		
66	R: Okay, so a career since...my future, how long have I thought about it or...?	<i>Seeking guidance on concept map process</i>	

67	I: Yeah, all these things, yeah. So, well like, you've put house here haven't you?		
68	R: Yeah.		
69	I: So do you mean owning your own house?		
70	R: Yeah, a mortgage and everything, so I'll put owning.	<i>Agreeing and writing owning above house in future circle</i>	
71	I: Because that's...do you know what I mean, that's different to -	<i>(Pointing to 'rent a flat')</i>	
72	R: Yeah.		
73	I: - home actually, for example.		
74	R: Yeah.		
75	I: So how long have you thought that as something -		
76	R: Only -.		
77	I: - for your future?		
78	R: Recent, quite recently. Well, it would be if I couldn't own a house straightaway obviously I would rent -	<i>(Pointing to house and then 'rent a flat')</i>	
79	I: Mhm.		
80	R: - rent a flat off to start off with or live at home, so it's like rent a flat definitely because I've been renting a flat for nearly three years now so that would come into that and that would be quite easy to do, but this would only owning my own house wouldn't come until - I don't know, let's say marriage wouldn't it?	<i>Explaining that owning a house would come later in his future</i>	
81	I: Mhm. But how long have you thought about those things, because actually -?		
82	R: Marriage?	<i>confirming</i>	
83	I: Yeah, in fact all those things it's like they're quite...quite specific -		
84	R: Yeah.		
85	I: - things. Not everyone has -		
86	R: Put that?		
87	I: - put that [laughter].		
88	R: Really?	<i>Expressing surprise that not everyone wants to have kids</i>	
89	I: Yeah, so that's interesting.		
90	R: Well the future, well the future is...you're definitely going to have kids. I've thought about it for the last -.	<i>Explaining that he has assumed he would have kids</i>	
91	I: No, no, no, I talked to someone who definitely wasn't [laughter] going to.		
92	R: Really?		
93	I: Yeah [laughter].		
94	R: Ah, the last couple of years, two years I've thought about kids really. Marriage? Well recently, actually.	<i>Explaining that he has thought about having kids for a couple of years</i>	
95	[Laughter]		
96	So that's within the last year.	<i>Explaining that marriage has been in</i>	

		<i>the last year</i>	
97	I: So why recently, has something particularly happened that made you think of it recently?		
98	R: Well, yeah, well I see...well I met a girl, well my girlfriend two years ago but we broke up, and that was kind of the extent it was going towards.	<i>Explaining why he thought about marriage</i>	
100	I: Mmhm.		
101	R: But yeah, now we've broken up that's not it, but I'm going to put as in future because if I was going to do it then I find that...	<i>Explaining that he wants to keep in kids and marriage despite having broken up with his girlfriend</i>	Thinking about family in the future is related directly to personal experiences of relationships
102	I: It made you think that -		
103	R: Yeah.		
104	I: - it's a real part of your -		
105	R: Yeah.		
106	I: - future?		
107	R: Yeah, definitely, because it was really tying down things with her and then, yeah, but I'm kind of glad I've gone away from that.	<i>Explaining that he was 'tying down things' with her and now it is different</i>	
108	[Laughter]		
109	Definitely, especially at my age.	<i>Expressing the idea that he is too young for marriage now</i>	
110	I: So what about this having your own business, so how long have you thought that as something that you wanted to do -		
111	R: Oh, that's -.		
112	I: - rather than this or -	<i>(pointing to?)</i>	
113	R: I, well, I don't really want to -.		
114	I: - working at an agency for...?		
115	R: Yeah, leading my own business ever since...my dad's a graphic designer and he's owned his own business but that went five years ago, so I've always sort of...the past five years I'd say of wanting to set it back up and redo it, so I'd say -.	<i>Explaining that his father is also a graphic designer and owned his own business until 5 years ago</i> <i>Expressing the desire to set up the business again</i>	Family as an influence in this case a direct influence Wishing to 'redo' his dad's company Making a career decision based directly on pleasing a parent
116	I: Nearly five years, what so the same business?		
117	R: Not the same business it would be under a different name, but it would be under a different creative name, it wouldn't be the same as my dad used, but it would still be the same type of clients of work, so hopefully -.	<i>Explaining that it would be similar but not the same</i>	
118	I: What, so you see it as a continuation almost -		
119	R: Yeah.	<i>Agreeing that he would see his own business as a continuation of his dad's</i>	
120	I: - or an evolution?		

121	R: Yeah. Well, yeah, I would like it to be successful, like I've put...because obviously I think my dad had some problems with it and then I don't want that I want to make it successful, I want the business to work and continue - yeah, his legacy almost.	<i>Expressing the wish to make it successful and referring to problems his father had with the business</i> <i>Expressing the desire to create a legacy</i>	Differentiating his experience of setting up a company as a better one than his fathers?
122	[Laughter]		
123	I: So what about you've put stressful under career, so how long have you thought that, and is there anything that happened that made you [laughter] associate stress -		
124	R: Stress?		
125	I: - with career, which is interesting [laughter]?		
126	R: Your career's never going to be enjoyable is it? Well -	<i>Describing career as not 'enjoyable'</i>	Linking career with stress and being non enjoyable
127	I: I don't know [laughter].		
128	R: - well, I don't know, ever since I think end of the first year to get - no, end of second year I'd say - to get quite a few briefs at once, so I'd say within the last two years I've thought this was...because handling more work is obviously stressful, and especially if you work and then you've got something else on the side as well it can really - yeah, it can really just make you just want to go away and do something else [laughter].	<i>Explaining that he has found doing multiple briefs stressful</i>	Learning about workload has modified his views of career as easy
129	I: So you're saying that the experience you've had at college has made you think about what it would be like at work?		
130	R: Well I've been in the industry as well, I haven't just done work here I've dealt with clients, quite a few...a couple of big names but only quite a few small named clients. But yeah, working with them compared to a brief that doesn't exist is obviously a lot more...well obviously handing in your work at university is stressful but getting something done on time and clients not being happy and/or then being happy is totally different and a lot more stressful than...	<i>Explaining that he has worked in the industry and that that is more stressful</i>	Distinguishing between briefs at uni and in the real world Understanding of client's needs
131	I: So did you do that as a freelancer then?		
132	R: Yeah.	<i>Agreeing</i>	
133	I: [Unclear speech 13:34]		
134	R: Yeah, my dad still picks up jobs, but he's working freelance -.	<i>Explaining that his dad works freelance</i>	Working for parents
135	I: You don't see that as part of your career?		
136	R: What freelancing?	<i>Seeking confirmation</i>	
137	I: The work that you have done?		
138	R: Yeah, I guess so.	<i>Agreeing that his freelance work might be part of his career</i>	
139	I: Because its interesting you haven't put that down at all.		
140	R: What the?		
141	I: So do you think it's something...?		
142	R: What, like in the future?		

143	I: No, that is just in thinking about a career -		
144	R: Yeah.		
145	I: - you haven't associated the freelance work that you've been doing with that term?		
146	R: Yeah, I guess...it just completely slipped my mind, but freelance -	<i>(writing freelance)</i>	
147	I: [Laughter]		
148	R: - I never want to be a freelance I want to have a solid income.	<i>(writing avoid next to freelance) describing a wish to have a solid income</i>	Stability important
149	I: Ah, okay, that's interesting.		
150	R: So that's probably why -.		
151	I: So freelance is something that you've done?		
152	R: Yeah, but it's not something you can pay the bills with. You can be freelance, but -.	<i>Expressing the view that freelancing can't 'pay the bills'</i>	Stability important
153	I: So you're making a distinction between owning your own business?		
154	R: Yeah, freelance is where you just do bits on the side don't you and then you've got your own clients, your own business and everything else, and then freelance you can just do for the extra money I would say, but to have your own business or work for someone that has their own business is a monthly pay cheque so that's important to me.	<i>Explaining his view of freelancing and comparing it to owning your business Describing monthly pay check as important</i>	Money is important Freelancing is seen as periphery
155	I: Okay. And so do you see that as more stable perhaps?		
156	R: Yeah, definitely, definitely, I want to avoid that as much as possible. My career, I'm working part-time in [REDACTED] at the moment, but it's...obviously that's okay pay for now as in a stepping job if you will, but to be a freelance, just a freelance graphic designer, I just don't think I can do that. I don't know, I might try it, but I've always avoided that, I've never thought about it.	<i>Confirming that freelancing is not an option Explaining that he has a part time job Again conforming that freelancing is not option for him</i>	
157	I: And presumably Costa will never appear on this -		
158	R: No.		
159	I: - career side [laughter]?		
160	R: Definitely not. I never want to be like that [laughter].	<i>Confirming that he does not want to put his part time job down in career</i>	Differentiating himself from the ordinary side of work. Work versus career Employment as a term covering both work and career
161	I: A boring ambition?		
162	R: I don't know.		
163	I: [Laughter]		
164	R: No, definitely not.	<i>Confirming that he does not want to put his part time job down in career</i>	
165	I: So are there things around ambition	<i>Referring to the only</i>	

	that maybe isn't related to a career actually which is interesting, because you've put both the two things you've put are -	<i>two things written in ambition 'Creative Designer' and 'Own own business'</i>	
166	R: [Unclear 16:03]. The same as there?		
167	I: - to career aren't they rather than -		
168	R: Yeah.		
169	I: - I don't know, like life or something?		
170	R: Yeah. I don't know, I just want to be a...like I said before successful, that's my main ambition in life, but it could go the complete opposite way couldn't it [laughter]? Yeah, your life could suck.	<i>Expressing his ambition but also acknowledging that things could be 'opposite'</i>	Ambition is linked heavily to career due to the framing of the concept mapping. If I did this again I might start with ambition and future and put career afterwards
171	[Laughter]		
172	I: It could -		
173	R: Yeah.		
174	I: - I suppose [laughter]. So what about people? So, the other thing I'm really interested in is who you talk to about all these things? What people are there in your life that intersect with these ideas? If you could write those on there for me that would be great.		
175	R: Who I intersect with?	<i>Seeking clarification</i>	
176	I: Yeah, who...yeah, whatever. Because you've mentioned your dad haven't you already?		
177	R: Yeah, yeah, I could put like -.	<i>(writing)</i>	
178	I: And are there any particularly people associated to any particular ideas?		
179	R: There's definitely my dad definitely come into my design work.	<i>Describing the influence of his dad</i>	Influence of a parent in the same trade
180	I: Yeah.		
181	R: He always has an opinion. I always send it to him that's always come into me and my dad like then I'd say career (writing) – no, sorry – job, kids, marriage, girlfriend and stuff like that [laughter].	<i>Explaining that he sends his work to his dad? (writing job, kids, marriage, girlfriend in the future circle)</i>	Dad as career mentor
182	I: Do you talk to...is it something you'd talk about?		
183	R: What?		
184	I: About those things?	<i>(pointing at kids, marriage, girlfriend)</i>	
185	R: With my dad -	<i>Seeking clarification</i>	
186	I: Or [over speech 17:25]?		
187	R: - with my dad, no, sorry, so I'd put my mother for them things.	<i>Explaining that he would talk to his mum about kids, marriage, girlfriend</i>	Mum as life mentor
188	I: Alright, okay.		
189	R: I'd put my mother definitely for them, I wouldn't talk to my dad about them type of things?	<i>Explaining that he would not talk to his dad about, kids, marriage, girlfriend</i>	
190	I: Why wouldn't you?		

191	R: I just feel that this is our relationship, like design work, but obviously a bit family orientated with other things, but, yeah, he's always been behind me to do with this -	<i>Explaining that his relationship with his dad is built around his design work and a 'bit' of family</i> <i>Explaining that his dad is 'behind' him</i>	Influence of a parent in the same trade
192	I: Mmhm.		
193	R: - and my mum's always helped me with this side of things like paying rent, girlfriends and stuff like that she's always advised me what type of thing to do, so I'd put my mother for that and then my father for that, but my ambition I wouldn't -.	<i>(pointing to kids, marriage, girlfriend)</i> <i>Explaining what his mother helps with</i>	
194	I: Yeah, who do you talk to about that?		
195	R: What I want to do after university?		
196	I: Mmhm.		
197	R: I haven't really spoke to anybody about it to be honest. I've spoke to my mates as a laugh like what we're going to after. We've always said we should start up our own business, everyone does and it never happens [laughter] so I'd say my friends.	<i>Explaining that he has only talked to his mates about life after uni</i>	Is there a role for friends in career planning?
198	I: You've got time.		
199	R: Yeah, there's no rush is there?	<i>Agreeing</i>	
200	[Laughter]		
201	So I'd say my friends -	<i>confirming that he talks to his mates about life after uni</i>	
202	I: Friends, okay.		
203	R: - for this part.	<i>(writing friends and linking to ambition)</i>	
204	I: What about any tutors or anybody or is it not so specific in terms of career, is it just about the work but not the bigger picture or both?		
205	R: I didn't want to go...because I've been in education all my life, I never wanted to go straight back into work, I've always wanted to do like take a year out and do something I've always wanted to do, but at this point it doesn't seem likely, I think I would need to go straight into work.	<i>Explaining that he really wanted to take a year out but needs to work</i>	Uncertainty about the future
206	I: That's interesting, so you mean that at one point taking a year out would have been an ambition?		
207	R: Yeah.	<i>Agreeing</i>	
208	I: You see that's interesting, but you've decided not to – for what - money?		
209	R: No, not money, it's just the position I'm in at the moment with family and being in [redacted]. Because I'm from [redacted] and half my family's [redacted] so, and we go out there quite a bit so we'll probably move back there or we might stay here or I'd go back to [redacted], so it's one of the things where if my family goes I can't do what I want to do, you know?	<i>Explaining that he isn't sure about what to do in the future and linking it to family issues</i>	Cannot imagine a future without his family Speaks of strong connections to his family
210	I: So why? Sorry, what's the link?		
211	R: If I wanted to take a year out and my family moved back to [redacted] I don't think I'd be able	<i>Explaining that his next moves are</i>	

	to do it, but if they didn't and I stayed here in [REDACTED] I'd definitely feel I could do it.	<i>dependent on what his family does</i>	
212	I: So why couldn't you take a year out if they went to Italy?		
213	R: I just -		
214	I: It seems obvious to you, but it's not obvious to me.		
215	R: Because they're not here like everyone's here. I don't know in England the fact -.	<i>Explaining that his family wouldn't be near If he took a year out</i>	
216	I: Okay.		
217	R: In Italy it would be a new house, new things, I would have to move in with them and stuff like that, but -.	<i>Explaining that he would need to move with them if they moved to Italy</i>	
218	I: So what would you do in your year out, that's what...?		
219	R: I would like to go travelling, to be honest.	<i>Expressing a wish to travel</i>	
220	I: And does it matter where they are [laughter]?		
221	R: Well, I've never thought about it like that, but I've always thought if they're not there at home where I know they are and they moved without me, I wouldn't where they are. If they moved without me and -.	<i>Explaining that he might not know where they were if he went travelling</i>	Actually quite distressed at the thought of his family moving without him, he cannot imagine the family existing without him.
222	I: Have you heard of telephones?		
223	R: Well, yeah.		
224	[Laughter]		
225	Yeah, but it's...yeah, obviously I would speak to them, but -.	<i>clarifying</i>	
226	I: That's interesting because it's like you're being adventurous is dependent on them being stable?		
227	R: Yeah, I guess. Well, if they...it's just because my granddad's not well and stuff like that and I wouldn't want to go away without knowing everything's okay [laughter] yeah, and stuff like that. If everything's fine, I've got the money sitting there and then I'd go now if they're supporting behind me, like 'We're looking forward to you get back' type back thing then, yeah, but then if everyone goes different ways and then to come back to something that's not there would - I don't know, yeah, it would be weird.	<i>Explaining his uncertainty about travelling if his family weren't at home</i>	
228	[Laughter]		
229	But yeah, I don't think I will now, I would like to stay in [REDACTED], to be honest. Nowhere just yet, just stay in [REDACTED] and hopefully work here for a bit. I wouldn't count that as my year out - instead of going straight into London maybe to work?	<i>Expressing a desire to stay in [REDACTED]</i>	Assumes that he will end up in London London seen as a desirable destination
230	I: Oh that should be in here somewhere, that's almost like the future, that's like short term future or something isn't it?		
231	R: Yeah, so working in London could go in there.	<i>Writing 'working in London' in future circle</i>	
232	I: So why London?		

233	R: My dad's always talked about it working in the city, he always wants me to work in the city, but I said to him I've decided that I wanted to stay here for another year - even though I'm not doing my Masters, I wanted to stay here to see if I could get design work here instead of going straight into the city back to near home where I didn't want to really go, because I'm enjoying it too much here.	<i>Explaining his father's wishes and contrasting them to his own</i> <i>Expressing a desire to stay in [REDACTED]</i>	Family influence and resisting it
234	I: Is that linked to your dad, because you said he's always talked about you...?		
235	R: Yeah, working in London, yeah. Yeah, so working in London, so -.	<i>Agreeing</i>	
236	I: Where was his business?		
237	R: It was in Stratton Street in London.	<i>Explaining the location of his father's company</i>	
238	I: Oh, okay.		
239	R: So that's probably where it's come from - ever since I was little I was going there, so maybe that's had a big impact. Yes, but he wants me to work...the big clients are in London, everything's bigger in there instead of a seaside town it's a lot bigger, a lot more money and obviously leads back to being successful.	<i>Explaining why he considers London as a place to set up his own business</i> <i>Comparing London to [REDACTED]</i> <i>Linking London with money and success</i>	London seen as a desirable destination linked to success
240	I: Mhm. So is there anyone else you talk to about any of these things?		
241	R: Like my -		
242	I: Apart from family and friends?		
243	R: - yeah, well my ex-girlfriend, because we were together for so long I used to speak to her about everything, but now I wouldn't say that was the case [laughter].	<i>Explaining that he used to talk to his girlfriend</i>	Impact of romantic relationships on career decisions
244	I: How long were you together?		
245	R: About two years? That was my longest relationship.	<i>Explaining more his ex girlfriend</i>	
246	[Laughter]		
247	I: You've got a bit of time.		
248	R: Yeah.	<i>Agreeing</i>	
249	[Laughter]		
250	Yeah, exactly.	<i>Agreeing</i>	
251	I: And what about...you've talked a bit about stability haven't you, which is interesting, you talked about the monthly pay cheque?		
252	R: Yeah.	<i>Agreeing</i>	Stability issues
253	I: And this is actually that to that or that to that to that is quite a...it's a plan isn't it?	<i>(pointing from graphic design to owning business, pointing to creative designer to own business)</i>	
254	R: Yeah, definitely.	<i>Agreeing</i>	
255	I: So is that what you've talked to your father about? Or have you just talked about your work, do you know what I mean, have you talked about your -		
256	R: I've talked to -		
257	I: - plans?		

258	R: - yeah, I've talked to my dad, yeah, about...I've talked to him about...he really disagrees with me staying here for another year to work to be a junior designer, he wants me to go be a junior designer in London -	<i>Explaining that he has talked to his father about his future plans but that they disagree with each other</i>	Family influence and resisting it
259	I: In London.		
260	R: - so that's where that comes in. But I want to stay here for another year even if it's rubbish money and obviously as long as I get paid at the end of it, it doesn't really matter, but obviously the experience there as well.	<i>Expressing his desire to stay in [redacted] even if its 'rubbish' money</i>	Influence of family in the same trade
261	I: Mhm. So what's the pull of [redacted]?		
262	R: It's just...I don't know, it's just a lot nicer than [redacted] I guess [laughter], so I wouldn't really want to commute from [redacted] every day to go in London when I can stay in a nice sunny beach like, you know [laughter], like a nice city, a nice town.	<i>Describing [redacted] as nicer than [redacted] that [redacted] Describing that commuting doesn't appeal to him</i>	
263	I: So would you say that quality of life is quite important to you then?		
264	R: Oh definitely.	<i>agreeing</i>	
265	I: Because you haven't put that anywhere have you? That's interesting that you're -		
267	R: Yeah, I'd say -		
268	I: - [over speech 24:48].		
269	R: - I've always had this image...everyone's thinks I guess the perfect...in a perfect house, the perfect thing -.	<i>(writing 'quality of life' in future) describing his desire for perfect things</i>	Describing quite material things as future outcomes
270	I: So what is it - that would be interesting to know?		
271	R: Well I've always had high expectations; I've tried to do everything so far to get me there. I rent a nice house, I've saved up money, I've got a car, I've got a motorbike and I've tried to do as much things as I can at 21 to know that I'm not going to drift off anywhere to make sure I'm solid - locked in - hopefully this is only going to get better instead of worse.	<i>Explaining his feelings about his expectations (high) Describing his need to be 'solid'</i>	Places high personal value in material outcomes Again referring to financial stability
272	[Laughter]		
273	I: Well let's think about the future a little bit more then. Because in a way you started to talk about an ideal future, a good future, so if I said to you draw another circle that was a good future or ideal future, what would it have it in?		
274	R: I guess.		
275	I: So saying a 'nice' house that's more than just a house -		
276	R: Yeah.	<i>Agreeing</i>	
278	I: - it's quite -		
279	R: A house, yeah - now -.		
280	I: - what you're saying is I don't just want a roof over my head, I want -		
281	R: A house, yeah.	<i>Agreeing</i>	
282	I: - a nice house [laughter].		
283	R: A nice, yeah. It's a nice house, nice car.	<i>Agreeing and writing</i>	
284	I: Nice motorbike [laughter].		

285	R: Yeah, nice bike, good job – well paid job, close family, and obviously maybe a nice girlfriend.	<i>Agreeing and writing a list</i>	Places high personal value in material outcomes Again referring to financial stability
286	[Laughter]		
287	Let's put GF for short.	<i>Writing GF</i>	
288	I: You want a great girlfriend.		
289	R: Yeah, always great.	<i>Agreeing</i>	
290	[Laughter]		
291	Yeah, so I'd say that's probably: nice house, nice car, nice bike, well paid job, close family and a nice girlfriend, and maybe a dog in there as well.	<i>Explaining the components of his good future</i>	Expresses a strong vision of his ideal future
292	I: A dog?		
293	R: Yeah, a husky for that.	<i>Writes husky</i>	
294	I: Somebody else put a dog in there.		
295	R: Yeah [laughter].	<i>Agreeing</i>	
296	I: I love huskies.		
297	R: Yeah [laughter] so a husky.	<i>Agreeing</i>	
298	I: So where would that be? Because actually, you know, it's interesting because you said London, where's London in here?		
299	R: There.	<i>Pointing to future</i>	
300	I: And who have you related that to?		
301	R: My dad.	<i>Linking dad to London</i>	
302	I: Your dad. And to practical things about business, but is this all happening in London or where if it's an ideal future where that's happening?		
303	R: No, I wouldn't say that would be in London because I can't picture that being in London.	<i>Explaining that his ideal future wouldn't have London in it</i>	He has ambivalent feelings about London
304	I: That's why...I couldn't when you were describing, so what...?		
305	R: This will be in a few years, maybe...it could be 10, it could be 15, it could be sooner, I don't know, but I wouldn't...I like [redacted] a lot it's really nice, but I'm not sure yet where I want to live, I haven't decided, I haven't explored where...I would like to keep my family close, I wouldn't like to move to the to the other side of the world [laughter], but yeah, so I would...maybe a seaside town like Brighton, Southend, [redacted], somewhere like that.	<i>Explaining when he imagines things will happen and where</i>	Geography not important at this point in his life he can't imagine moving for work say to Manchester or somewhere.
306	I: That's interesting, so it goes back to the -		
307	R: Yeah, quality.	<i>Agreeing</i>	
308	I: - quality of life thing doesn't it?		
309	R: I wouldn't mind commuting to London if I did have to work there. But, yeah, I would like that to be in a nice area, especially if I had kids, I wouldn't want them brought up in London.	<i>Expressing the wish not bring up kids in London</i>	Quality of life is very important to D
310	I: Nice kids?		
311	R: Yeah, nice kids.		
312	I: Or great kids?		

313	R:	Great kids, yeah, great kids.		
314	I:	[Laughter]		
315	R:	Yeah, boy and a girl, I guess.		
317	I:	So the opposite of this - I'm interested in you thinking about as well - bad future, so do me a circle for a bad future and tell me what would be the bad future as far as you're concerned?		
318	R:	I'd say debt, because obviously our name is in debt at the moment obviously because of the -	<i>Expressing a view that debt would be in his bad circle</i>	Financial stability is a theme in D's profile
319	I:	That loan.		
320	R:	- yeah, the university and stuff like that, so not clearing that and not clearing debt, which is the first thing I want to do. So, I'd say a bad future would be using the bus -	<i>(writing these things down as he speaks)</i>	Places high personal value in material outcomes
321		[Laughter]		
322		- the bus to get to places, no car [laughter], no bike; living with parents would be quite bad not having my own place.	<i>Explaining his ideas of a bad future</i>	
323	I:	Well, would it? That's interesting because you said about being close to them?		
324	R:	Yeah, not that close [laughter], I spent 18 years with them [laughter]. I like to see them every once in a while [laughter].	<i>Explaining his feelings about living at his parents' home</i>	Ambivalence to the family, staying close but that close, taking advice but not that much
325	I:	So what would you describe as what's close enough then?		
326	R:	If I had my own place and I went to see them weekends and every other day I would be happy, but to live with them -.	<i>Describing how often he would like to see his parents</i>	
327	I:	Not in the same house.		
328	R:	No, like because...no, I get on with them really but living with my parents when I'm what 25/26 would just feel weird.	<i>Explaining his feelings about living at his parents' home as 'weird'</i>	
329	I:	[Laughter]		
340	R:	My big brother did it and I just always look at him as an example, and he didn't move out until he was 30 or so [laughter]? So it was just quickly why are you still here, why aren't you doing anything, so that's why I've always looked at to be like I want to start things quite early – even though you've got the rest of your life but you don't know that [laughter].	<i>Explaining why he feels this about living at home because of his brother</i>	Influence of a sibling of the same gender
341	I:	So how much older is in than you then?		
342	R:	11 years.		
343	I:	11 years, okay, that's quite a big isn't it?		
344	R:	Yeah.	<i>agreeing</i>	
345	I:	Because is he somebody you would talk to about any of this, because you haven't mentioned him until just now, you mentioned him only relation something negative [laughter].		
346	R:	Yeah [laughter], I have a big brother and I've got a twin. My twin and I – this is why I haven't mentioned him, but we speak but we're not as close as we should be? It's weird, but my	<i>Explaining why he hasn't mentioned his brothers</i>	Unusually reticent to talk about his twin until 41 minutes into the interview

	big brother lives out in [REDACTED] and he has a wife and kids out there and a house, he's only been successful in the last three years, so looking at that...I don't really speak to him because I don't get to see him or anything, so. It's not someone that I can just open to and talk to about things if I haven't seen him because – yeah, it would be just, “What do you want?” type thing it will just be something like that. I want to nick another tissue [laughter].	<i>Describing his older brothers life</i>	
347	I: Yeah, yeah, no, help yourself.		
348	R: Yeah so, and then my twin he wouldn't be interested in that type of thing.	<i>Stating that his twin would not be interested in his life</i>	
349	I: What's he doing then?		
350	R: He dropped out of university the second year he was doing Media Studies in London, he was commuting from home – he dropped out and he's now working in a – I think he's a manager/sales in [REDACTED]. And he was the one at school getting A's and stuff like that and then that's happened to him and he's working in retail. Now that's happened to him really makes me want to do this because he was the one that we all thought was going to be successful and [laughter] now he's like the underdog and, yeah.	<i>Describing his twin's life</i> <i>Explaining that his twin's life has influenced him</i> <i>Describing his twin as an underdog</i>	Success is measured by performing better than a sibling and in D's case to his father too.
351	I: So he is happy though?		
352	R: I don't think so. No, he's a...I don't know what he wants to do, he's got a girlfriend and stuff he's fine, he's got his own car and pays for everything, I think he's alright with money and stuff, but I don't think that's what he wants to do for the rest of his life, definitely. I've always seen him in like TV or radio, that's obviously why he did Media. Yeah, so I always see him like an Alex Zane type person like a big presenter.	<i>Describing his brother's life</i>	
353	I: Yeah.		
354	R: Or a Channel 4 presenter or something like that, that's what I've always see him as but, I don't know, he's kind of failed me in a way [laughter] especially to drop out it was such stupid thing to do, a rash decision.	<i>Describing his brother's life and his feelings about him dropping out of college</i>	Has a view on how life or career should play out
355	I: So how often do you speak to him then?		
356	R: When I go home or if I've taken one of his shirts or something like that [laughter] he'll know about it [laughter].	<i>Explaining how often he sees/speaks to his brother</i>	
357	I: You mean from home?		
358	R: Yeah, if I go back home and then...because he works in [REDACTED] he's got stuff with still tags on it I always nick some [laughter] when I go back [laughter]. And then he'll notice and call me up [laughter] or send me a text, that's probably the only time I really speak to him. Well I speak to his girlfriend who's one of my close mates, I speak to her quite a bit about I'd say like me with girlfriends and stuff like that, she's quite good to speak to.	<i>Describing how he 'nicks' his brothers clothes</i> <i>Describing that he talk to his brother's girlfriend</i>	Shares very little personal stuff with family
359	I: So it's almost like a sister type role?		
360	R: Yeah, I have a sister but I don't speak to her.	<i>Introducing his sister</i>	

361	[Laughter]		
362	I: So what's the age difference?		
363	R: It's my dad's side. What is it, she's...? I think it's like nine years, so it's quite big gap, but I've only seen her like three times in my life, so [laughter].	<i>Explaining why he doesn't speak to her</i>	
364	I: Oh, is she a half-sister?		
365	R: Yeah.	<i>Agreeing</i>	
366	I: Yeah.		
367	R: My brother, he lives out in [REDACTED], he's my half-brother, but because I got brought up with him I don't call him that he's my brother [laughter]. Yeah, so girlfriend advice I'd say with my brother's girlfriend whose name is [REDACTED]. Yeah, she's always good to speak to about stuff.	<i>Explaining the family relationships Describing his brothers girlfriend as good to speak to</i>	
368	I: But you haven't talked to your brother about the things about owning your business, about career plans or anything?		
369	R: No.	<i>agreeing</i>	
370	I: No? Really?		
371	R: He wouldn't...he wouldn't care [laughter]. He is proud of me in certain respects, he likes like how I've got my driving license quite early on at my age, my bike license and stuff like that, and then I drove here by myself and stuff like that, and sorting everything out myself he likes that fact. I don't know why he does but he does, he always sends me a text if I do something good.	<i>Describing his brother as proud of him</i>	Difficult relationship with family – how do they impact? Can this be linked to the need to be independent but then this is contradicted by D's need to keep a clear and relatively link to his family.
372	I: So are you non-identical twins? Or identical twins?		
373	R: Yeah, we're non-identical but we're very similar.	<i>Explaining his relationship with his twin</i>	
374	I: [Laughter]		
375	R: Yeah, we're not exactly in the same...but yeah, we're very similar.	<i>Explaining his relationship with his twin</i>	
376	I: So has he got skills in drawing and things as well?		
377	R: No, opposites.	<i>Explaining his relationship with his twin</i>	
378	I: Oh that's interesting.		
379	R: When we were younger I was the drawer and then I'd say he's more to do with computers, like now I've picked up both, but he's still good at computers – even better than - not with like Photoshop or anything like that but like with hacking and –	<i>Explaining his relationship with his twin and comparing with himself</i>	
380	[Laughter]		
381	- and knowing what he's doing with computers, but he's always been like that with technology and stuff, but where I've been more pen and paper until college really I'd never really picked up a computer or sat at one.	<i>Explaining his relationship with his twin and comparing with himself</i>	
382	I: So you've talked about graphic design that's still quite a big area isn't actually, I'm just interested in maybe what aspects -		

383	R: Of graphic design?	<i>clarifying</i>	
384	I: - of graphics, have you got a particular strength or a particular interest?		
385	R: I see people designing quite arty things, and not in the respect that they're not good they're brilliant, they're really nice, but when I see some people designing these things I'm like where does that involve with clients? So clients want branding, they want things done, they don't want this thing that doesn't, you know, it doesn't have any relevance to everyday life, they want something done, they want something like that works, that's successful, not something that...I don't know, like some briefs are really hard to explain, especially when it's not sitting there. If someone made a really weird booklet that didn't make any sense but it was designed well, you wouldn't want to bottle that, you wouldn't need that in your life, a bit like leaflets, designed branded logos, things like that that's the type of stuff that I would like to design.	<i>Expressing his view of successful design</i>	Expressing strong views about work protocols and showing some understanding of the profession
386	I: So that means you think the clients are important is what you're saying -		
387	R: Yeah.	<i>Agreeing</i>	
388	I: - with that?		
389	R: Especially obviously clients mean work means money, so definitely I'd say they -.	<i>Explaining that clients mean money</i>	
390	I: Respect the clients.		
391	R: Yeah.	<i>Agreeing</i>	
393	I: [Laughter]		
394	R: So I'd say clients are quite important, but there's also...yeah, graphic design is so bold you could do so much with it. My dad's in stage event management, so that's nothing like what I can do, he's completely differently skilled obviously due to his time period – obviously he went to college when he – what in the 1970's or something like that, so it's like all to do with hand, everything is...he never touches a computer everything's to do with hand unless he has to scan something in and so he likes that. So when I come to it...we've been working together the last couple of years - obviously because he can do one things and then I can do it and take it on the computer and do another so we make a good team. But yeah, I would say the type of stuff that I've worked for with my dad is all to do with clients.	<i>Explaining how he has learned that clients are important through his work with his dad</i>	Expressing some significant early career learning with his dad
395	I: Mhm. So in a way has that taught you that clients are important -		
396	R: Yeah.	<i>Agreeing</i>	
397	I: - because you had this chance to work with somebody who was already working -		
398	R: Yeah.	<i>Agreeing</i>	
399	I: - professionally, yeah. So let's go back to future things, so you've got these two areas: good future, bad future.		
400	R: Yeah.	<i>Agreeing</i>	
401	I: What can you do, do you think, or what are you doing to stop that one from happening and to make that one happen?		

402	R: I just -.		
403	I: And some of it might on here already actually.		
404	R: To stop this from happening I would have to – to stop that from happening, I would have to really buckle down, stop spending so much money – I spend too much money – what am I doing?	<i>Explaining what he do to stop a bad future Expressing the view that he spends too much money</i>	Some self awareness of his behavior but hasn't linked it explicitly to his creative career
405	I: Spend [laughter].		
406	R: Stop spending money and start saving more - I've got a bit saved, but start saving, so you always have your savings to fall back on, just look after people, so hopefully you always have somebody to fall back on.	<i>Explaining what he do to stop a bad future Expressing the view that you have to look after people</i>	Some self awareness of his behavior but hasn't linked it explicitly to his creative career
407	I: Mmhm. So you do you mean family are you thinking instead of...?		
408	R: Yeah, family and friends really, because if you're nice to people they're going to be nice back, you can't really blank someone off, so I'd say family and friends.	<i>Confirming statement above</i>	Interesting view of symbiotic relationships, that is to have relationships because of what they can give you.
409	I: So what about making the good things happen? You've said it there a bit haven't you -		
410	R: Yeah.	<i>Agreeing</i>	
411	I: - because saving is related.		
412	R: Yeah.	<i>Agreeing</i>	
413	I: I'm just seeing here if you've written anything about a job actually. Nice house, nice car, nice...		
414	R: A well paid job.	<i>Agreeing</i>	Financial stability
415	I: A well paid job, so as well as obviously there's a relationship between a well-paid job and the nice stuff isn't there?		
416	R: Yeah.	<i>Agreeing</i>	
417	I: What steps are you taking or what have you mentioned here that is putting you on a path to getting that well-paid job, and can you identify that? You probably have said a few things. You can always link them up or write them again or something.		
418	R: Yeah, I've got these two things already that I'm happy with, so if I keep hold of these and that's part of it so just keeping the things I've got already.	<i>(pointing to car and bike) explaining that he feels he has achieved some of his good future</i>	Success is measured through material things
419	I: But it's how do you make that happen?		
420	R: What a well-paid job?	<i>clarifying</i>	
421	I: Mmhm.		
422	R: I've just got to make my...I think a lot to do with it is the end of year show, especially here - show, because if that's good I'll definitely get picked up, so that could lead me straight into that. So if I get picked up by a good agency then straightaway as soon as I leave here I'm not going to be too...obviously I can't picky where the location is -	<i>Expressing his view that the end of year show is important in terms of getting 'picked up'</i>	Belief that career can come to you (being picked up at the degree show)
423	I: Mmhm.		

424	R: - but if I get picked up then that will become true [laughter].	<i>(pointing at good future)</i>	
425	I: So that in order to make that happen, what have you got to do?		
426	R: Work a lot harder, I guess, yeah.	<i>Expressing his belief that he has to work harder</i>	
427	I: And is that the only thing?		
428	R: No, I guess I could put myself out there more. I don't do enough things I would say to...I could do more live briefs and stuff like that, I can try and do lot more things that would make being a better designer. I would say – yeah, trying to do more outside of university as well, even though it's pretty to do it with the amount of work we've got at the moment -	<i>Expressing his belief that he needs to take on more external work</i>	Rethinking freelance work during the interview, seeing getting new clients as a strategy
429	I: Mhm.		
430	R: - definitely try and start doing more work for clients and maybe freelancing a bit more – it's something that I didn't want to do, but -	<i>Expressing his belief that he needs to take on more external work</i>	
431	I: [Laughter]		
432	R: - probably if I freelance a bit more. I've got one main client at the moment which helps a lot, because he always needs stuff doing, that's [REDACTED] and they're quite good to work for, but I need a couple more of them so I need more clients I'd say, more clients going to mean work.	<i>Expressing his belief that he needs to take on more clients</i>	Rethinking freelance work during the interview, seeing getting new clients as a strategy
433	I: So when you said put yourself out there getting the clients -		
434	R: Yeah.	<i>Agreeing</i>	
435	I: - how? How would you do that?		
436	R: It's hard isn't it, you would have to go into agencies and try and like get outside of the...if I finish Uni and I don't get picked up, as I'd say I'd have to start by creating a portfolio, my portfolio's got to be good, then I would have to go into agencies, it's like sending emails, start doing things like that to try and get a better job or a successful job. I guess in the meantime I could work at Costa.	<i>Expressing a worry that life after uni could be hard</i> <i>Explaining how he might cope with not 'being picked up'</i>	The concept mapping process is making him think more directly about career strategies
437	[Laughter].		
438	I: What I was going to say was when is the right time for you to do that? And I don't know the answer to that it's kind of -		
439	R: Yeah.		
440	I: - a rhetorical question, but when's the right time to do it -		
441	R: Well -.		
442	I: - because have you started it now or do you have to wait until you finish or?		
443	R: I'm not going rely too much on this the end of the year show, but if I started to do stuff now, start sending the portfolios out...there's a kid in my class that's done the same thing and he's picked up a job at somewhere, but they're a bit sceptical about him working for them because he could get a job off of here at the end of the year show, so they...so if I started doing this now like he has, I didn't get stuck in this job and get opportunities like this then it could ruin it and	<i>Describing his concern about timing of seeking work</i>	Timing of career search is important in the creative industry as its so much hand to mouth, ie work comes and goes quickly and is very piecemeal

	then it could lead me to that, so.		
444	I: So you know have you ever been told how many people pick up work from the end of year show?		
445	R: No.		
446	I: Right, I don't know, I just wondered whether you...?		
447	R: I mean -.		
448	I: Do you think it's worth finding out?		
449	R: Yeah, I guess so, so finding out that would be -.		
450	I: It might not be very many [laughter].		
451	R: Yeah, but -		
452	I: I don't know.		
453	R: - like 99% - I read in this course before I come off it, I think it was like say 95% employment rate after you finish, so that's pretty good [laughter].	<i>Describing his view that the course has 95% employment record</i>	Advertising of course may have assisted in his decision to choose the course
454	I: It is.		
455	R: Most people could get employed afterwards, so it completely depends. I don't know, but I could start doing more things like this.	<i>Considering options</i>	
456	I: Yeah, it's worth thinking about...because what you have said here, so the more clients thing is interesting isn't it -		
457	R: Yeah.	<i>Agreeing</i>	
458	I: - because that's about physical contact with people, it is the getting out there and about there isn't it in a way -		
459	R: Yeah.	<i>Agreeing</i>	
460	I: - that's probably quite important in all this, and it will be won't it -		
461	R: Yeah.	<i>Agreeing</i>	
462	I: - in that side of it?		
463	R: Yeah, definitely.	<i>Agreeing</i>	
464	I: I think.		
465	R: Yeah, if I get the right – yeah – clients.	<i>Agreeing</i>	
466	I: So what about the mentoring that you're going to do, where does that feature in this do you think?		
467	R: I'm not sure, to be honest. Mentoring never really occurred to me until this has come up.	<i>Expressing the view that he has never thought about mentoring</i>	Mentoring is a new experience to him
468	I: Okay.		
469	R: I would never have thought...I would like to have been – well, be the boss and help people do things and see what's going on making sure they're doing the right thing and telling them 'Oh that's not right' and stuff like that, I always of think of stuff like that, but not mentoring other people, I never thought now would be a time to do it, but.	<i>Expressing the view that he himself hasn't thought about being a mentor but has thought about being a boss Some confusion here</i>	
470	I: What about you being mentored, so what kind of mentor - what can a mentor offer you that might impact on this and whereabouts would it impact on this do you think?		

471	R: Well it would improve my work I guess if I had a mentor, definitely. If someone was there...if my dad if he was there right next...because I always have to send stuff over to him and then he's always mentoring me like telling me to change things and -	<i>Expressing the view that mentoring might help but that his father has been a mentor to him</i>	Mentor as skills improver relating his dad to being a mentor but again behaving in a very directional way in terms of giving advice about outputs.
472	I: Okay.		
473	R: - stuff like that, so I guess it would help a lot, but me being – well that is my dad -	<i>Repeating from above</i>	
474	I: And he is -		
475	R: - yeah.		
476	I: - yeah, he has been actually hasn't he?		
477	R: Yeah, definitely.	<i>agreeing</i>	
478	I: Yeah, write that down. That's true, the way your relationship with him -		
479	R: Yeah.		
480	I: - because you do talk about the professional side -		
481	R: Yeah.	<i>Writing mentor underneath father</i>	
482	I: - is like a mentoring role isn't it?		
483	R: And I've always thought – well, not always, but I have thought about...I've always thought about being the boss and mentoring other people.	<i>Expressing his desire to be he boss and to be the one who mentors</i>	More interested in being the boss and mentoring someone else, is this to do with power?
484	I: Yeah.		
485	R: I've always wanted someone to work for me and do what my dad does to them and then, you know -	<i>As above</i>	
486	I: Mhm.		
487	R: - it's one of them things I've always had in my head – not like over power...like more...it's not serious, but I would like that to be the case one day.	<i>Explaining that this has been in his mind for 'always' and see it in his future 'one day'</i>	More interested in being the boss and mentoring someone else, actually mentions power but only to deny it?
488	I: So is that inside this idea of your own business that it actually involves directing other people in some way?		
489	R: Yeah.	<i>Agreeing</i>	
490	I: Because I think it would be worth putting that because that's kind of hidden inside that sentence isn't it inside that term?		
491	R: What like managing director?		
492	I: Yeah, but it is to do with actually you're saying that you want to lead people.		
493	R: Yeah, so a director, managing.	<i>Writing managing next to graphic design in career</i>	
494	I: And that's beyond that actually.		
495	R: Beyond?	<i>Seeking clarification</i>	
496	I: Yeah, in that you put that's a good future is a well-paid job -		
497	R: Yeah.		
498	: - but your ambition is to own your own business and to have some...if you want to direct and manager it sounds like that there's...you		

	want some authority -		
499	R: Yeah, I guess I do.	<i>Agreeing</i>	
500	I: - in your team?		
501	R: Yeah, definitely.	<i>Agreeing</i>	
502	I: Because you said to me not this, not freelance -		
503	R: Yeah.	<i>Agreeing</i>	
504	I: - this.		
505	R: yeah.	<i>Agreeing</i>	
506	I: And that's one of the biggest difference that I can see as well, it's not just personal autonomy but also somehow directing proceedings and managing.		
507	R: Yeah, well it's just better isn't it than getting bossed about I guess.	<i>Describing being managed as being 'bossed about'</i>	
508	I: [Laughter]		
509	R: Obviously I've done it. Obviously I'm going to have deal with the clients head on with my team, but then I obviously want to meet the clients' demands, so I want to make sure my team's doing that and making sure they're doing the right thing; I want it to look nice and so they're happy and the word will obviously go round and stuff like that, it's just a big circle isn't it.	<i>Describing a scenario where he is the boss</i>	Identifying an order in which career should unfold
510	I: So what could you do to make that aspect happen? So what could you do to learn the skills to run your own business and to be a leader?		
511	R: This is to get out there, it's definitely to obviously be a junior designer and see how they work, and definitely go into agencies and see how they work, sit there and see what type of skills they have and take that on board, but then you could end up working somewhere else. It completely depends on where you work and how many places you work like what type leader you'll be, because you could be...the first people you work for could completely do the wrong thing and you don't like the way they manage or anything like that so you could leave them and go somewhere else and see what it's like there.	<i>Describing how he would approach learning how to run his own business</i>	Clear career path
512	I: So you're saying the way to learn it is through experience?		
513	R: Yeah, definitely.	<i>agreeing</i>	Clear career path would have more to offer rather than more college
514	I: Do you think there's another way to learn it?		
515	R: Well you could go on a course but no-one really wants to do that. Well, I don't know, you could go on a course to learn it, but.	<i>Expressing the view that no one would want to go on a course</i>	
516	I: But what about running your own business?		
517	R: What? Well, yeah, you could have highs and lows couldn't you?	<i>Describing his view that running a company would have highs and lows?</i>	
518	I: I mean in terms of learning how to run		

	your own business? Because obviously that's more than you being a fantastic -		
519	R: Yeah.		
520	I: - graphic designer isn't it?		
521	R: Yeah, running your own business is, yeah.	<i>Agreeing</i>	
522	I: Mhm.		
523	R: Well yeah, it's another thing isn't it?	<i>Expressing his view that running you own business is different</i>	
524	I: [Laughter]		
525	R: You can't just be a graphic designer can you, you have to run your own business.	<i>agreeing</i>	
526			
527	I: Yeah, actually they partially might teach you something -		
528	R: Yeah.	<i>agreeing</i>	
529	I: - about running your own business, but there might be other things -		
530	R: That you haven't...? Yeah.		
531	I: - that...yeah, that you might need to deliberately go out and find.		
532	R: Yeah.	<i>agreeing</i>	
533	I: So I'm just wondering how you might do that, if that's on the horizon.		
534	R: Yeah, that's hard. Yeah, you would have...yeah.	<i>agreeing</i>	
535	I: [Laughter]		
536	R: You would have to just do it wouldn't you, you'd have to just try and set one up and see how it goes and then you could find out from there wouldn't you, you would either go bust –	<i>Expressing the view that only way you could learn about running a business is to try it</i>	Strong belief in going out and doing it, not evidence that he has any business skills
537	[Laughter]		
538	- or yeah, do well.		
539	I: Okay, a little bit more about mentoring then, so these are more general questions rather than anymore on here. Do you know when your mentoring will start or are you in the same boat as everyone else in terms of...?		
540	R: Yeah, I don't know [laughter].	<i>Stating that he does not know when the mentoring starts</i>	
541	I: So have you also done a little poster or picture or something?		
542	R: Yeah, yeah, I done -.		
543	I: What did you do for yours?		
544	R: I did [laughter] we done...I think everyone done a poster because we thought that what's the brief asked. It's a design management thing, so -	<i>Expressing the view that everyone's done a poster for the mentoring brief</i>	
545	I: Mhm.		
546	R: - but the brief actually stated we could have done anything but everyone done a poster.	<i>ditto</i>	
547	I: What the brief said you could do anything?		

548	R: Yeah, we could have done anything, so we could have done a video, we could have done anything, we could have made something really nice but because it was a poster I thought that was very limited, but it wasn't a poster I read the brief wrong. And we all just ended up doing posters and I felt that there could have been a lot more in there, but I did...it was just looking at Star Wars actually, I done a design piece on that because it's to do with like Jedi training is to do with having someone that's higher than you in different ranks, so it's like Jedi Knight you get Padawans and stuff, but I did...it's really...if you haven't Star Wars you won't get it, but...	<i>Explaining that he read the brief wrong and made a poster inspired by Star Wars</i>	
549	I: I have seen Star Wars.		
550	R: [Laughter]		
551	I: In fact, I've seen all of them.		
552	R: Yeah, I know, I've seen all of them back to back [laughter]. It's...yeah, so it's one of them things. I done a poster on basically how a mentor is like a Jedi Knight where a Padawan...and like you're a Padawan and you're learning and you're adapting to the environment changes and everything else and how you can...yeah, how you can learn from your master, so that's how I did it and I done this little design piece on it, but you would have to see it to get it.	<i>Describing his poster for mentoring using a Jedi Knight as an example</i> <i>Describing mentoring as learning from the master</i>	High expectations of mentors (like a Jedi knight!)
553	[Laughter]		
554	Yeah. If it was a video or something I wouldn't know what to do, but if it was something else I would have definitely gone a lot broader with it.	<i>Expressing his view that he wouldn't know what to do with a video</i>	
555	I: It's interesting that you were saying most people did a poster but it didn't actually say that, that's interesting, so it must have been about the way the brief was written or something maybe?		
556	R: Well, no, no, I think just everyone thought we had...yeah.	<i>Disagreeing</i>	
557	I: Was it a time factor?		
558	R: Yeah, I think so as well, yeah.	<i>Agreeing with reservation</i>	
559	I: Yeah.		
560	R: I think a lot of us run out of time and we had another brief as well and stuff like that, so it was...everyone just kind of just did this poster [laughter] so, yeah.	<i>Explaining that everyone had another brief</i>	
561	[Laughter]		
562	I: So the design buddies probably starts after Christmas do you think, and then do you know when it ends?		
563	R: Nope [laughter].	<i>Stating he doesn't know when mentoring ends</i>	
564	I: Okay. Are you looking forward to it?		
565	R: Yeah, definitely. When I found that I got chosen I didn't like, yeah, I was quite shocked but, well not shocked but I was kind of happy about it obviously to be picked, so yeah.	<i>Expressing pleasure at having been picked for mentoring</i>	
566	I: So do you know you've definitely been		

	picked?		
567	R: I think so, yeah, yeah, I think so.	<i>Clarifying to me</i>	
568	I: Because I haven't talked to Sally so I don't know?		
569	R: Well she...they said, well I saw the list of emails that got sent and I'm assuming they're the people that got picked, so me, James [laughter] or...	<i>Clarifying process to me</i>	
570	I: Okay, so have you been mentored before – you mentioned your dad but any kind of any other career mentoring or?		
571	R: Obviously from the tutors, especially in College as well they kicked me into gear with -.	<i>Citing tutors as mentors</i>	
572	I: Was there somebody coming from outside?		
573	R: Yeah, the guy, my main client, because obviously I'm a young designer he knows a little bit more about things than I do and he's taught me. I was speaking on the phone to him and he'll ask me to do something and I'll do it then where I'll do something, send it over to him and then he'll write something and send it back to me and I'll do it. It's better for him to be on the phone to me to tell me what to do instead of sending something over that doesn't make any sense.	<i>Explaining that his client has mentored him</i> <i>Describing himself as a young designer</i> <i>Describing how he is mentored</i>	Explaining how he has been informally mentored by more experienced clients
574	[Laughter]		
575	And yeah, so I'd say he has helped me quite a bit with the stuff I do. And especially my family's friend, [REDACTED], he gets a lot of work...I get a lot of work printed with him, and he's always telling me what format and everything else and stuff like that.	<i>Explaining that a family friend has mentored him</i>	Associating mentoring with being told what to do better and how to do things technically
576	I: So the client/mentor, what do you think of him? You must have respect for him if you're listening to what he's saying or is it just that he's the client and he's paying?		
577	R: Yeah, well, I respect him in a way, but the stuff I hear about him makes me lose respect for him.	<i>Expressing ambiguous feelings about his client</i>	
578	I: Oh right [laughter] why?		
579	R: He just sounds quite jammy but -.	<i>Expressing a view</i>	
580	I: What with his life, you mean?		
581	R: No, no, no.	<i>disagreeing</i>	
582	I: Jammy?	<i>Trying to establish what he means by the term</i>	
583	R: Yeah.		
584	I: You mean lucky?	<i>Common meaning</i>	
585	R: No, no, no [laughter] like he's good he pays up front and everything else and stuff like that, he tries to...he's quite jammy with paying in some respect or getting something done on time, so if I get something done on time then he'll deliberately make me change something so it wouldn't be done on time and I wouldn't get paid or something like that, so it was, 'Oh the brief wasn't on time so you've had that,' or he'll be like, 'Oh you can earn this much' and then he'll be like, 'Oh well, this and this and that' and then that way, so that – yeah.	<i>Explaining what he means by jammy, (sounds more like he means dodgy?!)</i> <i>Expressing a view that he is being taken advantage of</i>	Ambiguous relationship with client who is sometimes difficult when it comes to payment. How does this affect their mentoring? It seems to me there's a definite power play going down here.

586	I: That's tricky.		
587	R: So yeah, so but I do have respect for him because he knows what he's doing.	<i>Expressing a view that he respects him</i>	
588	I: Yeah.		
589	R: But, in some respects, I don't...yeah [laughter].		
590	I: Do you know what he thinks of you?		
591	R: I think he...from - because my dad knows him as well - from what I can tell he likes me, he knows I'm quick and get stuff over to him quite quickly, but I think that he knows that he's...I'm my dad's son, he abuses that fact.	<i>Explaining that this is a family acquaintance. Expressing a view that he is being taken advantage of</i>	
592	I: There's a friendship there or something -		
593	R: Yeah, yeah.	<i>agreeing</i>	
594	I: - a contact?		
595	R: Yeah, definitely.	<i>agreeing</i>	
596	I: So you weren't specifically looking for mentoring from him were you?		
597	R: No, because I thought I was my own designer -	<i>Explaining that he was not looking to be mentored</i>	
598	I: Yeah.		
599	R: - it was like 'Design me this' so I do it, and then it was like. I mean, clients are never happy are they, well until you get right towards the end - we'll do some first drafts and they like everything and then they go away and speak to their wife or whatever and then they change stuff, so I don't expect him to be like, 'Oh that needs shortening,' and stuff like that, it's like, 'No, it doesn't, you don't need that,' [laughter]. But yeah, to get mentored from a client is weird, I guess, I wouldn't say it's the most -.	<i>Explaining what the relationship is like with his client Using reported speech</i>	
600	I: He's really not deliberately mentoring you is he? Do you know what mean? Or do you think he thinks of himself as your mentor as well?		
601	R: No, no, definitely he doesn't think of me as his mentor, he's not deliberately mentoring me but he's teaching me how to do things -	<i>Expressing the view that there is a distinction in his mind between mentoring and teaching</i>	Can you not deliberately mentor someone ie is it mentoring if the person doesn't know they're doing it?
602	I: Yeah.		
603	R: - and what he wants and how things are meant to be seen and stuff like that.	<i>ditto</i>	
604	I: So you're getting something out of it do you think?		
605	R: Oh definitely, yeah, yeah, definitely.	<i>agreeing</i>	
606	I: Apart from the money, obviously.		
607	R: Yeah, apart from the money, my work there's quite a few exhibition stands I've designed and all the logos and stuff and banners and that's all been done by me, so it's good to see photos of my work up in places, and my work is like I can say that's mine. If you go to...I did some work for him for Habitat as well, and if you go in any Homebase or stuff like that, all the wallpaper is what I've designed what they've got in their rooms and	<i>Describing work he has done for this client</i>	Explaining that his freelance work has been published Symbiotic relationship with his client

	stuff, so, yeah, that's cool to see that. And I've worked for Disney, well I've made a wallpaper for Disney for Homebase and I go to through Disney to get the authority to get it right, so I did like a 'Hello Kitty' one which is not Disney, but I did a Cars one and just to get it right to get the...Disney was giving me feedback to the logo size and everything else so it was quite -.		
608	I: Yeah, they're strict aren't they, their brands?		
609	R: Yeah, very very strict, yeah.	<i>Agreeing</i>	
610	I: Yeah.		
611	R: Yeah, so that was quite good. But yeah, they all went to Homebase and Habitat now to see that is...instead of money is kind of cool. My dad - I walked into Homebase and didn't even know they were up, and my dad was like, 'Oh they're up there, your work's up there,' and I was like, oh is it [laughter]? So yeah, it's quite nice to see.	<i>Describing his feelings at seeing his work in public</i>	
612	I: Yeah. So have you mentored anybody before?		
613	R: Well my mate's a first year, so he's not struggling but he needs...he's like, "Nicky, you're a third year, you know what you're doing,' so I've always helped him and I would say that I've helped him quite a lot and mentored him, like 'Don't do this, don't do that, change that, go...' I feel like - not his mum [laughter] but -	<i>Describing a relationship with a younger less experienced friend</i>	Evidence of informal mentoring of younger peer Associating mentoring with being told what to do better and how to do things technically
614	I: His dad [laughter].		
615	R: - yeah, his mum sense in like a graphic design of dad, yeah, something like that, but I do help him out quite a bit.	<i>Describing a relationship with a younger less experienced friend</i>	
616	I: So what do you think of him?		
617	R: I think he should definitely get his ass in gear [laughter] definitely, needs to sort it out instead of - I know it's your first year, but come on mate, he needs to definitely step up his game. But other than that he's got it, he's got like...I wouldn't be interested in him if he didn't have like that design spark [unclear speech 01:01:25] so he knows what to do. The frustrating part is that he doesn't do as much as...yeah, so that's what annoys me about him so I'm trying to kick him into gear and I really want to see him do well, so that's...yeah.	<i>Expressing a view that his friend should work harder</i>	Associating mentoring with being told what to do better and how to do things technically (kick him into gear, get his ass in gear)
618	I: So what does he think of you?		
619	R: He thinks I'm God [laughter] really. I'm not just saying that, but he honestly does -	<i>Expressing the view that his friend thinks of him as 'god'!</i>	View of mentor as 'God'
620	I: [Laughter]		
621	R: - he thinks...yeah.		
622	I: I think I need to talk to him.		
623	[Laughter]		
624	R: Yeah, he's...		
625	I: So what do you think he was looking for from you? Was he looking for...has he deliberately gone out of his way to get guidance from you?		

626	R: Well not like...we've always been best mates and I've always helped him out with certain things like money or getting a job or something like that. But I don't know what he wants to get out of it, I wouldn't say...he just likes being my friend and he likes the things that come with it, you know?	<i>Describing his relationship with his friend</i>	
627	[Laughter]		
628	So that's it, yeah. I like, yeah.		
629	I: It sounds quite mercenary.		
630	R: Yeah, no, it's a weird relationship we have but it's...yeah, it's we've had laughs and stuff but it's good to see him doing what I did two years ago and taking...I'm just trying to get him ready for this third year because I never had someone as close as...well I had my dad but here's not here, but if you have someone that's living with you and can just help you out and will be like, 'Do this, do that, just try that and do this' and it obviously helps him out a lot more than someone being away from you.	<i>Describing his relationship with his friend and comparing it to his relationship with his dad</i>	
631	I: So what are you getting out of the experience?		
632	R: I'd say...I don't know, it's kind of like nice to challenge myself on something that's not to do with me, especially I know I'm not getting anything out of it, it's not going towards any of my marks or anything like that it's completely just for him to help him out, and to make me think off the mark like that is good for me, it challenges me, I would like to...he always asks, "What about that though, [REDACTED]?" And I'll be just like, "Yeah, actually yeah that could do with like..." so it questions me as well which is good, but yeah definitely...	<i>Expressing the view that he gets some pleasure out of helping his friend</i>	Mentoring as a personal challenge
633	I: So do you get something out of it as well, do you know what I mean [over speech 01:03:37]?		
634	R: Oh yeah, definitely, I wouldn't say it's just one way, it's good to help out, because it obviously gives me experience for these types of things in the future as well.	<i>Confirming the view that he gets some pleasure out of helping his friend</i>	Giving mentoring as a way of getting valuable experience
635	I: And the next question is about whether you had a job before or not but you sort of answered that already, but do you think having worked already it's going to affect how you experience mentoring in the design buddies? Do you think you're going to approach it in a different way because you've worked and you've had a job?		
636	R: What in...? I wouldn't say...I don't know if I take it too seriously or not, that's probably what I'd...I don't know if I take it competitive either, I think so, I would say them two things like competitively and – the other thing I said. What was I just saying? Competitively and?	<i>Expressing his feelings about being mentored in relation to previous experience</i>	
637	I: About it affecting...you're not taking it seriously [over speech 01:04:32].		
638	R: Yeah, taking it too seriously, yeah. Yeah, I would definitely like I wouldn't want -	<i>Expressing his feelings about being mentored</i>	
639	I: And you experience it rather?		
640	R: I'd definitely probably as soon as I get there I'd probably be quite friendly and quite nice	<i>Expressing his feelings about being mentored</i>	

	mannered, I wouldn't be too 'Oh you need to do this' and stuff like that and helping them...it's weird, I don't...I really wouldn't know until I got there, to be honest.		
641	I: So do you know what kind of role you're being mentored for or what the purpose for mentoring you're going to get under design buddies is for?		
642	R: No, I'm not quite sure of the whole experience yet.	<i>Stating that he doesn't know the mentoring will work</i>	
643	I: Okay, I obviously wondered whether it was specific to a role or whether it was going to be developing in general in a career...in visual communications in some way?		
644	R: Yeah.		
645	I: I don't know if you know? What kind of skills and personal qualities do you think you need -		
646	R: For?		
647	I: - to do well in a role in the industry?		
648	R: In the industry you need to be obviously on time definitely to do with things being...you can't mess anyone around, you can't just leave stuff and then worry about where it is or whatever and stuff like that; you've got to make sure things are done to a high standard because otherwise they're just going to pick out bits, and if you do it you've got to it again and it's going to get late, so I've done a job before and it just...I was working for something and it just went completely to...I didn't know what I was doing to be honest, and he was letting me do the whole thing, I kind of just sent it over to him and then he was like, "What the hell is this?" and that zooms in on the bits and stuff like that, so I was just like grrr...so he had to redo it all, and yeah I lost a client from it. So it's got to be one of the things you know you can take on, you've got to have the confidence, you've got to have the skills -yeah and you've got to make sure it's done right and on time.	<i>Describing the skills needed in his view High standards. Can't mess about, confidence, in time</i>	
649	I: So have you done any preparation for being mentored? Have you thought about it as something that's going to happen to you and that you've prepared for?		
650	R: No, I wouldn't say so.	<i>Stating he has not prepared</i>	
651	I: Apart from the poster and all that?		
652	R: No, I wouldn't say I've been preparing myself to be mentored, I've never thought of being mentored, so. I've thought...when I worked for this other company I knew that obviously I was just there for a certain amount of time and doing things like that just didn't...like them telling me what to do...and they never really told me what to do, they kind of just told me to get on with it and then see what I come back with, so I've never really thought about being mentored because I've always thought what I'd do would be sufficient I guess, I don't know, it's weird.	<i>Explaining why he hasn't prepared Comparing it to working in another company</i>	
653	I: So do you think it will change you?		
654	R: What being mentored?	<i>Clarifying</i>	

655	I: Yeah, to have a design buddy, do you think, whatever [unclear speech 01:07:39]?		
656	R: I don't think it will change me, no, I think I've got my way [laughter] and that's it, I wouldn't say – no, I don't think it will change me, no, no, I wouldn't.	<i>Expressing his view that being mentored will not change him</i>	Mentoring does not change you, sees mentoring as very skills based
657	I: So anything else you want to say about – I've come to the end of it, but is there anything you want to say about the mentoring, that you want to say about the mapping, thoughts?		
658	R: No, I'm just saying I'm going to...I'm looking quite forward to be honest, but I would like to see what it involves a bit more, because it's just kind of...I don't really know too much about it at the moment, but going into it more now – obviously this has triggered things off – to learn more about it and to actually do it over spring would be brilliant, I would be quite happy to deal with this stuff, so yeah, I just want to see how it goes from there, to be honest.	<i>Expressing the view that he is looking forward to being mentored</i> <i>Expressing the view that the mapping has 'triggered things off'</i>	
659	I: So yeah, I've been quite interested just to see what people think it's going to be, do you understand that?		
660	R: Yeah, I know, I don't really have a clue.		
661	[Laughter]		
662	But that's why I'm looking forward to it. I like not knowing, I like not knowing where I'm...yeah I just like the surprise factor thing, so -	<i>Expressing the view that he is looking forward to the surprise</i>	
663	I: Yeah.		
664	R: - see how it goes from there.	<i>Expressing the view that he is looking forward to the surprise</i>	
665	I: Okay.		
666	R: Yeah.	<i>Agreeing</i>	
667	I: Thank you so much.		
668	R: That's alright [laughter].		

App Fc) Dominant themes interview 1

Research Instrument: coding to establish dominant themes – Interview 1

Participant D

Themes	Dominant themes
Working for parents	Parent as mentor - Influence of a parent in the same trade
Work versus career	
Wishing to 'redo' his dad's company	Differentiation by D of work and career
Wanting to differentiate himself in terms of work and creative output, 'outside the box'	Competition as a career driver (being better than brother/father)
View of mentor as 'God'	
Unusually reticent to talk about his twin until 41 minutes into the interview	The need to differentiate from the crowd
Understanding of client's needs	High expectations of mentor (God and a Jedi Knight)
Uncertainty about the future	
Timing of career search is important in the creative industry as its so much hand to mouth, ie work comes and goes quickly and is very piecemeal	Work experience directly affecting understanding of subtle things like client/designer relationship
Thinking about family in the future is related directly to personal experiences of relationships	Exercises like the concept mapping are needed as a prompt to career thinking. Note than many participants changed or rethought their ideas throughout the process
The concept mapping process is making him think more directly about career strategies	Nuances of different industries' needs in terms of how and when to look for work
Symbiotic relationship with his client	The impact of personal relationships on careers thinking (and when break ups etc occur)
Success is measured through material things	
Success is measured by performing better than a sibling and in D's case to his father too.	D thinks very much of professional relationships, including mentoring, as symbiotic
Strong belief in going out and doing it, not evidence that he has any business skills	Belief that the only way to learn is by doing something
Stability issues	
Speaks of strong connections to his family	The importance of financial and domestic stability
Some self awareness of his behavior but hasn't linked it explicitly to his creative career	Ambivalent influence of family in career and future
Shares very little personal stuff with family	Limited self awareness may impact on limited exploitation of mentoring?
Rethinking freelance work during the interview, seeing getting new clients as a strategy	Career driver – quality of life
relating his dad to being a mentor but again behaving in a very directional way in terms of giving advice about outputs.	Outputs and outcomes are understood or mapped but how to reach them is less clear
Quality of life is very important to D	Family support in personal life is important
Places high personal value in material outcomes	Mentoring as skills based experience
Not clear how he would achieve his goal from the starting he has indicated	London as a career destination
Mum as life mentor	View of career as stressful
More interested in being the boss and mentoring someone else, actually mentions power but only to deny it?	Career driver - individuality
Mentoring does not change you, sees mentoring as very skills based	Conceptualization of career as series of unfolding job events
Mentoring as a personal challenge	How important is the location of work?
Mentor as skills improver	Awareness of the value of HE
Making a career decision based directly on pleasing a parent	Career focus on design since 16
Makes immediate links between work and having own family	What role does informal mentoring play?
London seen as a desirable destination linked to success	Varied levels of proactive career behavior between participants
Linking career with stress and being non enjoyable	Timing of career decisions is important
Learning about workload has modified his views of career as easy	High dependency on family
Is there a role for friends in career planning?	
Interesting view of symbiotic relationships, that is	

to have relationships because of what they can give you.	
Influence of a sibling of the same gender	
Individuality in terms of his career drive to be the sole person identified with his work	
Identifying an order in which career should unfold	
He has ambivalent feelings about London	
Has a clear ultimate goal, strong vision of his ideal future	
Giving mentoring as a way of getting valuable experience	
Geography not important at this point in his life he can't imagine moving for work say to Manchester or somewhere.	
Freelancing is seen as periphery	
First impressions from concept mapping is to follow the traditional route. Off the top of his head.	
Expressing strong views about work protocols and showing some understanding of the profession	
Expressing some significant early career learning with his dad	
Explaining that his freelance work has been published	
Explaining how he has been informally mentored by more experienced clients	
Evidence of informal mentoring of younger peer	
Employment as a term covering both work and career	
Distinguishing between briefs at uni and in the real world	
Clear career path would have more to offer rather than more college	
Career goal to be independent	
Career goal to be discovered	
Career focus on design since GCSEs	
Can you not deliberately mentor someone ie is it mentoring if the person doesn't know they're doing it?	
Belief that career can come to you (being picked up at the degree show)	
Being in the third year has suddenly made him think about career	
Assumes that he will end up in London	
Ambition is linked heavily to career due to the framing of the concept mapping. If I did this again I might start with ambition and future and put career afterwards	
Ambiguous relationship with client who is sometimes difficult when it comes to payment. How does this affect their mentoring? It seems to me there's a definite power play going down here.	
Advertising of course may have assisted in his decision to choose the course	
Actually quite distressed at the thought of his family moving without him, he cannot imagine the family existing without him.	

App Fd) Focused coding interview 1

Research Instrument: Focused coding – Interview 1

1a) How does D envision career?

Interview participant name		Participant D
Date and time of coding		April 29 th 2013
Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study– concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Themes and categories	Relationship to research study	Memo
Career drivers - Competition (being better than brother/father); quality of life; individuality	<i>4. Highly related</i>	<i>Again career drivers are so varied and personal, with D his relationship with his father and his brother shape his aspirations quite clearly.</i>
Impact of life events on career development and decision making.	<i>4. Highly related</i>	<i>This is a timing issue, there is no doubt that life events shape decision making here. There needs to be a meta concept developed from this idea.</i>
The importance of financial and domestic stability	<i>4. Highly related</i>	<i>There is a relationship here in terms of how mentoring is seen to aid in the procurement of a job.</i>
Ambivalent influence of family in career and future	<i>4. Highly related</i>	<i>The family as significant other is indicated in all interviews</i>
View of career as stressful	<i>4. Highly related</i>	<i>This is a very personal view of career by D, who clearly has seen his father struggle, how this effects his own view of career is seen above under his career drivers.</i>
Career focus on design since 16	<i>4. Highly related</i>	<i>Career plans have been held for 5 years plus</i>
Varied levels of proactive career behavior between participants	<i>4. Highly related</i>	<i>This is interesting in as far as career support goes, as each participant had different drivers.</i>
Timing of career decisions is important	<i>4. Highly related</i>	<i>There is no doubt that life events shape decision making here. There needs to be a meta concept developed from this idea.</i>
Differentiation by D of work and career	<i>3. Related</i>	<i>This relates to use of the word career. I deliberately didn't provide a definition as part of this process is to discover what each individual thought about the terms. Here D shows that he differentiates between work for survival and career.</i>
Parent as mentor - influence of a parent in the same trade	<i>2. Marginally related</i>	<i>Not all parents are mentors but it is clear that when come from a cognisant trade they have an enhanced influence very similar to that of a mentor.</i>
High expectations of mentor	<i>2. Marginally related</i>	<i>D's language was a revelation here! (God and a Jedi Knight) He clearly has very high expectations of his mentor and the question arises, does the mentor realise this?</i>
Professional experiences like mentoring and work	<i>2. Marginally related</i>	<i>D thinks very much of professional relationships, including mentoring, as</i>

experience are perceived as symbiotic.		<i>symbiotic. You scratch my back I'll scratch yours.</i>
Limited self awareness may impact on limited exploitation of mentoring?	<i>2. Marginally related</i>	<i>This has become apparent in the differences between participants but it is too small a sample to say this as a fact. However here I wonder whether the combination of underdeveloped self awareness, visualizing career as a series of events and mentoring as skills based are somehow related.</i>
Outputs and outcomes are understood or mapped but how to reach them is less clear. Conceptualization of career as series of unfolding job events	<i>2. Marginally related</i>	<i>Ds attitude to career is seen as a series of outcomes (rather than a journey) how might this effect his approach to mentoring, could it more instrumentalist than would be ideal?</i>
Mentoring as skills based experience	<i>2. Marginally related</i>	<i>Ds attitude to mentoring is described as skills based learning (find examples in the interview)</i>
What role does informal mentoring play?	<i>2. Marginally related</i>	<i>There is very critical discussion of informal mentoring although in the literature there is some under role modeling, this may worth exploring in all 4 interviews (plus the test subject)</i>
The need to differentiate from the crowd	<i>2. Marginally related</i>	<i>This appears to be important to creative people and is worth exploring further in new research.</i>
Exercises like the concept mapping are needed as a prompt to career thinking.	<i>2. Marginally related</i>	<i>Note than many participants changed or rethought their ideas throughout the process</i>
Belief that the only way to learn is by doing something	<i>2. Marginally related</i>	<i>This relates back to earlier comments about tacit knowledge and is definitely a research project for another time. However it has place here as the choice of career cannot be separated from the mentoring for that career.</i>
Family support in personal life is important	<i>2. Marginally related</i>	<i>The family as significant other is indicated in all interviews. As before there is no doubt that life events and family support shape decision making here. There needs to be a meta concept developed from this idea.</i>
How important is the location of work? London as a career destination	<i>2. Marginally related</i>	<i>There is a definite link between career choice and location and London has popped up as the sensible place to be for the creative industries. There is no mention of the idea of having to travel for the right job, rather the perception is that you have to go London and then get a job.</i>
Awareness of the value of HE	<i>2. Marginally related</i>	<i>There is a sense that HE has its place in career plans.</i>
Work experience directly affecting understanding of subtle things like client/designer relationship and the nuances of different industries' needs in terms of how and when to look for work	<i>3. Related</i>	<i>Work experience seems to have a stronger effect on tacit knowledge than on skills. Design is an industry where tacit knowledge is highly valued and may be impossible to impart in other way than by practice and mentoring.</i>
High dependency on family	<i>3. Related</i>	<i>The family as significant other is indicated in all interviews. As before there is no doubt that life events and family support shape decision making here. There needs to be a meta concept developed from this idea.</i>

1b) What individual attitudes and values does D bring to mentoring?

Broad themes	Relationship to research study	Memo
Parent as mentor - influence of a parent in the same trade	<i>4. Highly related</i>	<i>Not all parents are mentors but it is clear that when come from a cognisant trade they have an enhanced influence very similar to that of a mentor.</i>
High expectations of mentor	<i>4. Highly related</i>	<i>D's language was a revelation here! (God and a Jedi Knight) He clearly has very high expectations of his mentor and the question arises, does the mentor realise this?</i>
Professional experiences like mentoring and work experience are perceived as symbiotic.	<i>4. Highly related</i>	<i>D thinks very much of professional relationships, including mentoring, as symbiotic. You scratch my back I'll scratch yours.</i>
Limited self awareness may impact on limited exploitation of mentoring?	<i>4. Highly related</i>	<i>This has become apparent in the differences between participants but it is too small a sample to say this as a fact. However here I wonder whether the combination of underdeveloped self awareness, visualizing career as a series of events and mentoring as skills based are somehow related.</i>
Outputs and outcomes are understood or mapped but how to reach them is less clear. Conceptualization of career as series of unfolding job events	<i>4. Highly related</i>	<i>Ds attitude to career is seen as a series of outcomes (rather than a journey) how might this effect his approach to mentoring, could it more instrumentalist than would be ideal?</i>
Mentoring as skills based experience	<i>4. Highly related</i>	<i>Ds attitude to mentoring is described as skills based learning (find examples in the interview)</i>
What role does informal mentoring play?	<i>4. Highly related</i>	<i>There is very critical discussion of informal mentoring although in the literature there is some under role modeling, this may worth exploring in all 4 interviews (plus the test subject)</i>
Career drivers - Competition (being better than brother/father); quality of life; individuality	<i>3. Related</i>	<i>Again career drivers are so varied and personal, with D his relationship with his father and his brother shape his aspirations quite clearly.</i>
Work experience directly affecting understanding of subtle things like client/designer relationship and the nuances of different industries' needs in terms of how and when to look for work	<i>3. Related</i>	<i>Work experience seems to have a stronger effect on tacit knowledge than on skills. Design is an industry where tacit knowledge is highly valued and may be impossible to impart in other way than by practice and mentoring.</i>
Impact of life events on career development and decision making.	<i>3. Related</i>	<i>This is a timing issue, there is no doubt that life events shape decision making here. There needs to be a meta concept developed from this idea.</i>
The importance of financial and domestic stability	<i>3. Related</i>	<i>There is a relationship here in terms of how mentoring is seen to aid in the procurement of a job.</i>
Ambivalent influence of family in career and future	<i>3. Related</i>	<i>The family as significant other is indicated in all interviews</i>
View of career as stressful	<i>3. Related</i>	<i>This is a very personal view of career by D, who clearly has seen his father struggle, how this effects his own view of career is seen above under his career drivers.</i>
Career focus on design since 16	<i>3. Related</i>	<i>Career plans have been held for 5 years plus</i>
Varied levels of proactive	<i>3. Related</i>	<i>This is interesting in as far as career</i>

career behavior between participants		<i>support goes, as each participant had different drivers.</i>
Timing of career decisions is important	<i>3. Related</i>	<i>There is no doubt that life events shape decision making here. There needs to be a meta concept developed from this idea.</i>
High dependency on family	<i>3. Related</i>	<i>The family as significant other is indicated in all interviews. As before there is no doubt that life events and family support shape decision making here. There needs to be a meta concept developed from this idea.</i>
Differentiation by D of work and career	<i>2. Marginally related</i>	<i>This relates to use of the word career. I deliberately didn't provide a definition as part of this process is to discover what each individual thought about the terms. Here D shows that he differentiates between work for survival and career.</i>
The need to differentiate from the crowd	<i>2. Marginally related</i>	<i>This appears to be important to creative people and is worth exploring further in new research.</i>
Exercises like the concept mapping are needed as a prompt to career thinking.	<i>2. Marginally related</i>	<i>Note than many participants changed or rethought their ideas throughout the process</i>
Belief that the only way to learn is by doing something	<i>2. Marginally related</i>	<i>This relates back to earlier comments about tacit knowledge and is definitely a research project for another time. However it has place here as the choice of career cannot be separated from the mentoring for that career.</i>
Family support in personal life is important	<i>2. Marginally related</i>	<i>The family as significant other is indicated in all interviews. As before there is no doubt that life events and family support shape decision making here. There needs to be a meta concept developed from this idea.</i>
How important is the location of work? London as a career destination	<i>2. Marginally related</i>	<i>There is a definite link between career choice and location and London has popped up as the sensible place to be for the creative industries. There is no mention of the idea of having to travel for the right job, rather the perception is that you have to go London and then get a job.</i>
Awareness of the value of HE	<i>2. Marginally related</i>	<i>There is a sense that HE has its place in career plans.</i>

App Fe) Annotated transcript interview 2

Research Instrument: Annotated transcript and initial coding - Interview 2 Participant D – coding date June 7 2013

Line no.	Paragraph Number & Full Marked up Transcript I=interviewer R=respondent	Initial basic coding – what is D saying/doing?	Themes
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Start

1	I, Right, now it's going. So just for the sake of the recorder, you're subject D.		
2	R, Okay.		
3	I, And that's, so this recording is the one that goes off for transcript, not the one before. So this is just trying to get some feedback from you about how the mentoring went and how it matched how you thought it would go and how it relates then to some of the stuff that we talked about before. So when did your mentoring start?		
4	R, It started fairly soon after we got our emails through to say who we, the man we selected. I had a problem with mine because there was two email addresses but I think one of them that I was emailing first was wrong, so it took me two weeks to actually finally meet up with him, because I had to call him up for, the company just to actually get his other email and that.	<i>explaining there was some confusion at the start of the process</i>	shows initiative and persistence in contacting mentor
5	I, So when did it end? So did you have a set period of time?		
6	R, No, we're still doing it now, it's not a set amount of time. I was meant to meet him up here yesterday but he managed not to do it, so we're meeting up today again at 6 o'clock and we've been meeting at quite a few places. We've been meeting here a couple of times or either go to town and have a coffee and speak about work there, and I went once to his office where he works as well, which is good, which was really good to meet him.	<i>explaining that they have met in a variety of places. describing going to his mentors office ONCE as good</i>	appears to have met at uni as well as in neutral spaces
7	I, So who was it?		
8	R, It was **, from **.		
9	I, Okay right, so where are they based?		
10	R, They're based in [REDACTED] and it's a, their company, there's three companies that interlink, but they all share the same office and it's such a cool place. When I first went there, it's absolutely amazing, I was so blown away. It's got an outside, inside, like a coffee bar and then it's got like a TV bit and a kitchen and it was really cool.	<i>describing the mentors place of work as 'cool', says he was 'blown away'</i>	protégé clearly impressed with workplace
11	I, So just remembering things like the relaxation spaces.		
12	R, Yeah, it was really, really good.	<i>describing his positive view of the company space</i>	
13	I, So what's their, how would you describe their business? So what is it?		

14	R, It's advertising design, so they'll do campaigns for anyone from a beer to a clothing designer, like Ted Baker or something like that and they just think of concepts and ideas and new advertising and to promote a way through design.	<i>explaining that the company does advertising design</i>	
15	I, So they do like a complete package?		
16	R, Yeah, complete, like complete branding and yeah, campaigning. So you've probably got like billboards, TV advert, like they do think of all the ideas and eventually come up with it, but they do, they work on quite a few things. I mean I know someone else that works there and I've been speaking to him as well and yeah, they've been just working on quite a few projects that seem to be really interesting as well.	<i>explaining that the company handles multiple media</i> <i>explaining that he knows someone else at the company who he's been speaking to too. Describes the projects they're working on as really interesting</i>	this company is involved in multiple design outputs so not specialist
17	I, So were you kind of pleased to?		
18	R, Oh I was really happy because I've always researched ** as where I wanted to work or like really wanting to work and I can't believe I got someone from the agency. I was so happy when I literally got paired up with him, yeah, it was really, really good.	<i>describes himself as really happy to have been given this mentor.</i> <i>Explains he had prior knowledge of the company and that it was a place that he really wanted to work.</i>	Positive from the start mentor was from a known company and this helped
19	I, So where did you meet them? So you said, you met once for coffee?		
20	R, Yeah, the first time we met was in the studio about six o'clock after everyone left and we just discussed, I was doing my DandAD entry, which was a Ted Baker advertising campaign luckily enough and he come during near the end of the project. So he couldn't really help too much because we'd already finalised the ideas and everything, but now we're doing more. Like the last couple of times we've met, he's shown me around his place and everything where he works and we've just slightly discussed my final major project, which was good.	<i>Explaining that the first meeting was at the company</i> <i>Explaining that he showed his mentor a project from uni that was nearly finished so he couldn't help much.</i> <i>explaining that he was shown round the company</i> <i>explaining that he talked a little about the Ds final work</i>	timing is interesting the protégé refers to a piece of work that was too complete to seek advice on being shown round the company environment appears to be important
21	I, So what are you doing for your?		
22	R, I'm doing how, it's how different cultures interlink with one another during the 50's, 60's and 70's and where their clothing and accessories inspiration comes from and how they all share, even though they represent it in a different way. So that's what I'm doing, but I'm probably going to, I'm not sure how I'm going to finalise it yet but I'm thinking about five books that all interlink and flap over each other to show that like different genres and cultures interlink, like through items of clothing and accessories and why they wear it and what they do. So I'm not too sure on the final idea yet, but I'm meeting up with my design buddy today, so maybe he can help me on that.	<i>describing his final project for uni</i> <i>explaining that he is meeting his mentor later to discuss his project</i>	there is an expectation that the mentor will contribute to or comment on his final project
23	I, So how often have you seen him then?		

24	<p>R, I've seen him about four or five times. I mean because it's been quite hectic with handling, so it's a bit hard to meet up to discuss work when you're handing it in. So I mean, but meeting him up has been really helpful, he had some really great ideas for our last project, but as I said, it was too late to, because we'd already took the final photos, like hired the photographer and everything, so it was far too late to go back and get all the props again and do it all. But now like he's a lot more help because he's just helping me, he doesn't give me ideas, he shows me stuff and lets me try and take ideas from what he's saying. So it's completely, I think it's completely fair because I think some people would be, in my class, quite jealous that I'm meeting someone from industry and they're giving me all these great ideas, but he's not. So he's not there to like do my work for me, he's there to see how I'm doing with my work, which is good.</p>	<p><i>explaining that he's seen his mentor a few times</i> <i>explaining that it is hard to show work that is nearly finished although the mentor had some really great ideas</i> <i>explaining that the mentor now talks more generally about work and ideas (stuff) and is helping him describing that some peers might be jealous and assuming that he is getting a professional's ideas for his work</i> <i>explain that the mentor is not doing his work for him, he's there to see how I'm doing with my work, which is good.</i></p>	<p>is keen to say that the mentor helps and gives ideas and shows work but doesn't contribute to the central creativity of the work. interesting comments about the perception of mentoring by those who weren't able to have mentoring</p>
25	<p>I, So that's interesting, so you think, do other people see it as an unfair advantage then, do you think?</p>		
26	<p>R, I've heard so, yeah, well the other people that I've spoken to that have design buddies, some of the design buddies said that, like one of them wanted to meet up during class time and his design buddy, he didn't want to do it because he didn't want to give people the wrong idea, saying like, oh, he's giving him all these great ideas and they're not getting helped on it at all. So I think that is a good point, but as I said, I don't think they actually give us ideas, they just see how we're doing on with our work and kind of just point, it's just another tutor I find. Just like, just to speak to him is just to get another opinion of my work than [redacted] or whoever is tutoring at the time, so that's how I count it, I think it's no different.</p>	<p><i>describing some sensitivity on the part of mentors and protégés about how much help a mentor can give to a student's project work</i> <i>describing mentors as seeing how we're doing and pointing to work, giving another opinion just like a tutor.</i></p>	<p>This sharing of practice is unique to creative industries mentoring showing that the mentor is aware of other student's perceptions of too much help if the mentoring takes place at uni</p>
27	<p>I, So describe how you think the mentoring has gone? So first the two you know?</p>		
28	<p>R, I think it's helped a lot, I mean it's gone really well. I've actually managed to get a placement from it, which is really good. Like I've been speaking to ** quite a bit and I've ended up having an interview there at the agency where I wanted to work, which was really great, so hopefully I can get put on one day a week so far and maybe when I graduate, they may take me on. So actually being paired up with him has opened quite a few doors, because he's introduced me to their creative director there and everyone, so like meeting new people as well, which is really great. Just, I haven't heard, and he's going to meet me up today and to tell me the news, if I've got it or not.</p>	<p><i>describing mentoring as helping a lot and having gone really well</i> <i>describing that D has used the experience to gain a placement at the mentor's company</i> <i>describing the mentor has someone who has opened doors and introduced him to new people</i></p>	<p>mentoring is described as help positive experience here of mentoring clear positive impact in terms of being offered work clear understanding of the potential to network</p>
29	<p>I, Oh right, okay, oh great.</p>		
30	<p>R, Yeah, like it's really, like the mentoring has</p>	<p><i>describing that the</i></p>	<p>describes the relationship</p>

	gone great, it's really been helpful, I really enjoy like meeting him up because it's not just, it's not really, I wouldn't say it's serious, it's not like hello **, like kind regards **, it's just like say, oh hey, do you want to meet up like? And it's really casual, so I don't feel pressured or scared to meet him up, because he's more like, like he's quite close and yeah, we just get on really well, which is good, really, really good.	<i>mentoring has gone great, has been really helpful describing the relationship as casual and that they get on really well</i>	as casual but later talks about dressing really well for the meetings and preparing his work so some contradiction here.
31	I, So if I said to you, you know, could you say what you've learned from the mentoring?		
32	R, I've learnt to look at things in different ways. I mean to looking at, he's been showing me his portfolio and because he's made me think more outside the box, just more crazy to be honest. Because he said that this is, for my end piece, it's my last shot, so he said just do something crazy and I've never thought to do something like that. But to have something so different for a final piece, like that would scare me to do it, but I'm doing it and if it was, that's what I've learnt, I'm just like, just do what you want to do, and so instead of being pressured into doing something you don't.	<i>explaining that he he's learned to look at things in different ways, to think outside the box explaining that the mentor has shown D his work too. explaining that his mentor advised him to something crazy for his final piece that would normally scare him explaining that he learned to do just do what he wanted</i>	The mentor gives a kind of acceptance or permission to go crazy and be yourself ratification of practices that a tutor can't give
33	I, That's interesting. So would you say it was what you expected?		
34	R, To be honest, I would say no, because I thought it would be very un-casual, very formal, very like this, this and this, like you've got to do this, like have this ready to talk about the next time you see me. But it's been none of that, which is really good, I've felt no pressure to do anything, even though I have, because I've wanted to show more stuff every time I've met him and yeah, I'm so glad it's not like that, which I thought it was going to be. So that's helped, that's been really, really good.	<i>explaining that the experience was not what he expected, he expected it to be formal and that he would need to have work ready to talk about explaining that D felt no pressure and that he wanted to show him work</i>	Protégé is surprised at how informal the meetings are but I wonder whether he was surprised at the informal language and approach of the mentor (as the relationship is still one of employer and potential employee)
35	I, So do you think you've got a better awareness of your skills and the things that we talked about, in terms of what your skills are, the suitability for your chosen career, those kinds of things. I mean, do you think you've got a better awareness of that? Or is that not something that's affected?		
36	R, I mean my skills haven't changed, they've just, I think my ideas have. I don't think my skills have developed but I mean having good ideas is a really good skill.	<i>explaining that ideas have changed not skills</i>	D is certain that his skills haven't changed but how he understands their potential and how to deploy them has.
37	I, But I was thinking about your understanding of your own skills? Has that changed or not?		
38	R, I mean he has, like when we would do something then he would be like oh why don't you, I guess it, I understand my skills but I can probably take them further now.	<i>explaining that he can take his skills further now</i>	
39	I, Okay.		

40	R, Because by opening, by what he's saying, I think it is making my skills develop, instead of being so narrow.	<i>describing the process as an 'opening' one, not being narrow</i>	use of the word opening to describe the mentoring experience is interesting
41	I, Okay, so yeah, I know what you mean. So in terms of you thinking about you and the things that we talked about being your career, do you still feel that you've chosen the right things?		
42	R, Oh definitely.	<i>confirming that he has chosen the right career</i>	completely certain that he has chosen the right career track
43	I, Do you remember all the stuff that we talked about that you were going to do and?		
44	R, Yeah, I mean, it's hard because like I said before in the previous one, I wasn't sure, I was only listening to my dad, but now I'm very clear of where I want to go now, very clear. Before I remember, yeah, last time I really didn't know, I really didn't know, but hopefully I want to stay in [REDACTED] for another few years, especially if I get this job here, which is completely different to.	<i>describing himself as unsure about career things before and only listening to his dad</i> <i>explaining that he is very clear now and that he wants to stay in [REDACTED] if he gets the job at the mentors company</i>	The protégé appears to have increased clarity about what to do next. Interesting reference to his father whose advice seems to have waned a little.
45	I, But that's different to what you said, isn't it?		
46	R, Yeah.	-	
47	I, Because you were, were you focused on London, I'm trying to see?		
48	R, Yeah.	<i>confirming that he has changed his mind about having to work in London</i>	London is now seen as a less attractive option, this is a side effect of this particular mentoring process as it enlightens students about design work outside London.
49	I, Yeah, working in London.		
50	R, Yeah.		
51	I, But in terms of the kind of thing you were doing, so you talked about, you know, creative design or owning your own business, those, I mean has it kind of consolidated that or actually called it into question?		
52	R, Yeah, I guess my own business is complete, I want to get experience now, more than anything. Like before I wanted, I felt that I had enough experience but no, I definitely want to go out there now and work for a few companies, like I definitely start here. It's really changed completely, because if I'd never met my design buddy, I never thought I would want to stay here another year, like another year or two because I never thought like, oh yeah, I could just get a job here. It's just so, I've just always thought I was going to go back home or yeah, commute. I just want to stay down here for another year now.	<i>explaining that he still wants his own business but that now we wants more experience [in the industry]</i> <i>explaining that he thought he had enough experience but now he knows he needs to work for a few companies</i> <i>explaining that he never thought he could get a job here.</i>	there is evidence here of changed awareness in his recognition that he needs more work experience being owning his own company.
53	I, So do you think you were prepared for being mentored?		
54	R, I don't think so in, well I wasn't too sure about the whole thing and then when it kind of	<i>explaining that he</i>	the advice is not to prepare

	like, we got the emails through, I was excited, because obviously who I got and yeah, I think after, I wasn't ready at the start, I wasn't sure what to expect, but now I feel ready for it like being mentored.	<i>was not that prepared for mentoring explaining that he didn't know what to expect.</i>	too much but enough!
55	I, I suppose the question is like, you know, do you think you could have prepared yourself more effectively or would it not have been possible to prepare more effectively for mentoring?		
56	R, I don't think you can prepare for it really, I mean if you're doing your work, that's all you really need to prepare for, because like having a mentor, he's helping you with your work and if you don't have any work then you can't be mentored, so.	<i>explaining that he believes you can't really prepare other than making sure you do your work</i>	the advice is to know the company and business of the mentor
57	I, So that is kind of preparation?		
58	R, Yeah, so you would have to be prepared with your own work in that respect, which you should be doing anyway, so that's, I think everyone is quite prepared with their own work, because that's all you need.		knowing your own work appears to be important
59	I, Did you, the minute you found out who it was, did you then do some research into them?		
60	R, Oh yeah, I researched him, yeah, I researched his portfolio, who he was, everything, yeah.	<i>explaining that once he knew who is mentor was he researched his mentors portfolio.</i>	
61	I, Okay, so that's, I mean that is part of the preparation actually, isn't it?		
62	R, Oh yeah, to find out who it is, yeah. I've talked to people about him as well, I was like, like when we were having a discussion the night everyone who got theirs, who did you get? Who did you get? And people were like, oh, I know him, I play football with him in Tuesdays, stuff like that so it's good to hear a bit of background before you meet him. I mean that like, yeah, he was what I expected, for that.	<i>explaining that once he knew who is mentor was he asked others about him explaining that it is good to hear a bit of background</i>	this protégé did some asking around too, are mentors aware that they are being checked out and judged as much as the protégés are? This has clearly changed completely with the development of the internet
63	I, So would you recommend mentoring to other people?		
64	R, Oh definitely, 100% because it's so worth the experience. Especially if you haven't done any work in industry or met anyone from industry, to go out there and like meet someone and talk about your work that you don't feel comfortable with straight away, then yeah. It's much better than not to have mentoring at all, because you've got such advantage to meet someone and like I said, it opens up doors and it's just, it's a really good way, I'm really glad it, I always go on about it to people and I'm really glad that I got selected for it.	<i>describing that he would 100% recommend mentoring especially if you haven't done any work in industry describing mentoring as giving you an advantage describing mentoring as opening doors describing himself as 'going on about mentoring to people. describing himself as glad he got selected</i>	extremely positive attitude to mentoring which is seen as giving the protégé a advantage, opening doors the networking aspects of mentoring are highlighted again here
65	I, What advice would you give to somebody who was about to be mentored? Is there any particular advice you'd give them?		
66	R, Research who you got, I mean even if you don't know him or no-one knows him, just go in and be yourself, because that's who they want	<i>explaining that protégés should</i>	company research is seen to be important

	to see. They don't want to see this false person in front of them, they want to see you and your personality and that's who they're going to like. And just obviously have your work ready, be professional about it, I mean I always dress smart every time I meet him because it's just, I feel that that's a good way to represent myself and have your work ready, there, like to show him. Like don't be like scrolling through a computer to try and show him some work, so yeah, definitely be prepared, be professional and research who you've got.	<i>research their mentors explaining that protégés should 'be yourself' and not be a false person explaining that he believes that protégés should be smart, have work ready and be professional</i>	appearance and attitude were signposted as important to this protégé this highlights the power relationship between the two as employer and potential employee.
67	I, Yeah, it's interesting what you're saying about you've got to have some work, because you've got to be able to talk about something from you?		
68	R, Definitely, otherwise you're just talking about something completely irrelevant.	<i>confirming that he thinks it is important to have work ready to show</i>	
69	I, Well that's interesting because obviously you can be mentored for lots of different kinds of careers, so if you've got a career where there is an output, like work, do you know what I mean? That's interesting. I wonder how, how do you start? It must be really helpful to have the work to start off your conversation with somebody.		
70	R, Oh definitely, like 100%.		
71	I, Like if you're going to be mentored by an accountant or something, you're not going to share figures and spread sheets together, are you? So it must be a very different kind of experience?		Sharing creative work means it's a very particular kind of mentoring experience
72	R, Yeah, I mean what I did straight away, after I emailed him, a long time before we started to meet, I emailed him over the brief. So he had a root through it and then he come to meet, he knew about my project because he'd read the brief. So when he was looking at it, he said oh yeah, that needs brief, it was so good to have him read it before we met up, so he understood it straight away, which was great, because you could just talk about it, like that, it was really good. I'm really glad I did that.	<i>Explaining that he sent his mentor the brief for the work he then showed him in the 1st meeting Explaining that it enabled them to talk straight away</i>	Sharing creative work is a way of breaking the ice (tools brought to mentoring by protégés)
73	I, So can you imagine being a mentor to somebody else in the future?		
74	R, Oh I think it would be really good, I mean I would be very casual with them and as well, I would really like to do it, really, really like to do it, I think it would be quite fun to be honest.	<i>Describing himself as really really keen to be a mentor Describing himself as a very casual mentor</i>	This protégé is interested in mentoring himself
75	I, So do you think, because you were mentored and it's gone well, that would make you more positive about mentoring somebody else?		
76	R, Oh definitely. I think, I mean as long as they were enthused about it, because if they wasn't it wouldn't interest me, because I find it very difficult to talk to someone if they're not interested in their own work, but if you are, if you're really buzzing about the whole thing and then you're throwing ideas around, then it's much easier to talk, it's much easier to give instructions and give ideas. So yeah, I would like to if that pupil or someone was really interested.	<i>Explaining that the protégé would have to be interested too and be interested in their own work and be buzzing and throwing ideas around.</i>	describing the mentoring experience as one that is buzzing with ideas being thrown around

77	I, So what I'm thinking is like, you know, would you be a future design buddy?		
78	R, Yeah, I would love to do it, I really would. I would like to see how much I've, well not myself, I would obviously progress and to come back and meet someone from where I was, like a couple of years ago or a few years ago, to see what they're doing and see how it's changed or something like that, would be really cool to see. I really would like to do it and see how they're doing, just like people from my course, I would like to do it, definitely.	<i>confirming that he would like to come back and see how things have changed</i>	
79	I, So I suppose you can see how far you've come?		
80	R, Yeah, definitely.		
81	I, [unclear over speaking - 18:59] person, yeah?		
82	R, Yeah, definitely. It's weird but it's always nice to look back at something, even this, I'm just looking at this now, like just to look like how much stuff changes, it's, yeah.	<i>Explaining that he would be interested in seeing how much he has changed in comparison to people on the course?</i>	
83	I, What, in quite a short time?		
84	R, Yeah.		
85	I, Because it wasn't, was this, was it December when we met before, wasn't it?		
86	R, Yeah.		
87	I, I can't remember when it was, but yeah.		
88	R, It was in 2012.		
89	I, Yeah, no, that's interesting. I mean actually, although it's not what I've prepared here, I'm just thinking now it would be quite nice to actually go back to this, do you know what I mean?		
90	R, Yeah.		
91	I, Because the questions I've got are all about the mentoring, but I'm sitting here thinking it would be quite nice to use a different coloured pen and to say, that's changed and this has changed, you know, interesting. I'll have to grab you again [unclear - 19:44] please [unclear - 19:47].		
92	R, Fine, I don't mind doing it again.		
93	I, Because that's all the questions that I've got, so that's it, thank you.		
94	R, That's all right.		
95	I, Just turn this off.		

App Ff) Dominant themes interview 2

Research Instrument: coding to establish dominant themes – Interview 2

Participant D

Themes	Dominant themes
shows initiative and persistence in contacting mentor	Being given a mentor was seen as an advantage in this local context
appears to have met at uni as well as in neutral spaces	Local mentoring changed protégés idea about London as a career destination
protégé clearly impressed with workplace	Mentoring changed career behaviour
this company is involved in multiple design outputs so not specialist	Mentoring enabled protégés to see the potential or external context for their skills
Positive from the start	Mentoring endorses workplace practices
mentor was from a known company and this helped	Mentoring gives valuable information about the working environment
timing is interesting the protégé refers to a piece of work that was too complete to seek advice on	Mentoring has rebalanced the influence of parents and tutors
being shown round the company environment appears to be important	Mentoring is seen as networking
there is an expectation that the mentor will contribute to or comment on his final project	Mentoring reinforced rather than changes career direction
is keen to say that the mentor helps and gives ideas and shows work but doesn't contribute to the central creativity of the work.	Positive predisposition to mentoring may have a positive affect on mentoring
interesting comments about the perception of mentoring by those who weren't able to have mentoring	Protégé bring tools to the mentoring
This sharing of practice is unique to creative industries mentoring	Protégé saw preparation for mentoring as important
showing that the mentor is aware of other student's perceptions of too much help if the mentoring takes place at uni	Protégés expected mentors to comment on course work
mentoring is described as help	Sharing creative work was important to the mentoring relationship
positive experience here of mentoring	Sharing work between mentor and protégé was seen as important
clear positive impact in terms of being offered work	The mentor was seen as an employer
clear understanding of the potential to network	The protégé is inspired by his experience of mentoring to mentor others.
describes the relationship as casual but later talks about dressing really well for the meetings and preparing his work so some contradiction here.	The protégé's personal work is an important aspect of the mentoring relationship
The mentor gives a kind of acceptance or permission to go crazy and be yourself	This mentoring was perceived as positive
ratification of practices that a tutor can't give	Timing of mentoring may be important
Protégé is surprised at how informal the meetings are but I wonder whether he was surprised at the informal language and approach of the mentor (as the relationship is still one of employer and potential employee)	Where mentoring occurs may be important
D is certain that his skills haven't changed but how he understands their potential and how to deploy them has.	
use of the word opening to describe the mentoring experience is interesting	
completely certain that he has chosen the right career track	
The protégé appears to have increased clarity about what to do next. Interesting reference to his father whose advice seems to have waned a little.	
London is now seen as a less attractive option, this is a side effect of this particular mentoring process as it enlightens students about design work outside London.	
there is evidence here of changed awareness in his recognition that he needs more work experience being owning his own company.	
the advice is not to prepare too much but enough!	
the advice is to know the company and business of the mentor	
knowing your own work appears to be important	
this protégé did some asking around too, are mentors aware that they are being checked out and judged as much as the protégés are? This has clearly changed completely with the development of the internet	
extremely positive attitude to mentoring which is seen as giving the	

protégé a advantage, opening doors	
the networking aspects of mentoring are highlighted again here	
company research is seen to be important	
appearance and attitude were signposted as important to this protégé this highlights the power relationship between the two as employer and potential employee.	
Sharing creative work means it's a very particular kind of mentoring experience	
Sharing creative work is a way of breaking the ice	
(tools brought to mentoring by protégés)	
This protégé is interested in mentoring himself	
describing the mentoring experience as one that is buzzing with ideas being thrown around	

App Fg) Focused coding interview 2

Research Instrument: Focused coding – Interview 2

Interview participant name		Participant D
Date and time of coding		July 2013
Key:	<ol style="list-style-type: none"> 1. Unrelated to research study - not worth pursuing further. 2. Marginally related to research study - some openings and linkages but too distant from central research concerns to pursue at this time. 3. Related to research study - concepts that are important to the original research study and offer some scope for further analysis. 4. Highly related to research study – concepts that offer linkages to existing theories and concepts, develops the original research study and appear to have rich potential 	
Themes and categories	Relationship to research study	Memo
Positive predisposition to mentoring may have a positive affect on mentoring	<i>4. Highly related</i>	<i>protégé clearly impressed with workplace this company is involved in multiple design outputs so not specialist Positive from the start mentor was from a known company and this helped Protégé's positive attitude at the start of mentoring may be significant to the success of mentoring.</i>
Timing of mentoring may be important	<i>4. Highly related</i>	<i>timing is interesting the protégé refers to a piece of work that was too complete to seek advice on being shown round the company environment appears to be important there is an expectation that the mentor will contribute to or comment on his final project Timing of mentoring was referred too. Protégé described the mentor as being too late to comment on a nearly complete brief</i>
The protégé's personal work is an important aspect of the mentoring relationship	<i>4. Highly related</i>	<i>is keen to say that the mentor helps and gives ideas and shows work but doesn't contribute to the central creativity of the work. the mentors relationship to the protégés personal work is significant</i>
Sharing work between mentor and protégé was seen as important	<i>4. Highly related</i>	<i>The sharing of practice is unique to creative industries mentoring.</i>
This mentoring was perceived as positive	<i>4. Highly related</i>	<i>D would 100% recommend mentoring especially if you haven't done any work in industry Protégé was very positive about this mentoring experience.</i>
Mentoring is seen as networking	<i>4. Highly related</i>	<i>mentoring is described as help positive experience here of mentoring clear positive impact in terms of being offered work clear understanding of the potential to network mentoring is described as advantageous and giving increased networking (opens doors). use of the word opening to describe the mentoring experience is interesting</i>
The mentor was seen as an employer	<i>4. Highly related</i>	<i>protégé was surprised at how informal the mentor was describes the relationship as casual but later talks about dressing really well for the meetings and preparing his work so some contradiction here. I wonder whether he was surprised at the informal language and approach of the mentor (as the relationship is still one of employer and potential</i>

		<p>employee) The unequal power relationship is alluded to in the advice from the protégé to be professional and to dress smartly.</p> <p>appearance and attitude were signposted as important to this protégé this highlights the power relationship between the two as employer and potential employee.</p>
Mentoring endorses workplace practices	4. Highly related	<p>The mentor gives a kind of acceptance or permission ratification of practices that a tutor can't give The role of mentoring could be described as endorsing certain behaviours and practices in a more powerful way than course tutors (permission to go crazy or to be yourself)</p>
Mentoring enabled protégés to see the potential or external context for their skills	4. Highly related	<p>The protégé was definite that his skills had not changed but that their potential was much more understood</p>
Mentoring has rebalanced the influence of parents and tutors	4. Highly related	<p>Interesting reference to his father whose advice seems to have waned a little.</p>
Sharing creative work was important to the mentoring relationship	4. Highly related	<p>Sharing creative work means it's a very particular kind of mentoring experience Sharing creative work is a way of breaking the ice</p>
Protégé saw preparation for mentoring as important	4. Highly related	<p>shows initiative and persistence in contacting mentor Preparation for mentoring was seen to be useful and helpful.</p> <p>the advice is not to prepare too much but enough! the advice is to know the company and business of the mentor knowing your own work appears to be important this protégé did some asking around too, are mentors aware that they are being checked out and judged as much as the protégés are? This has clearly changed completely with the development of the internet Are mentors aware that they are being checked out and judged as much as the protégés are? This has clearly changed completely with the development of the internet and the relative ease of background research.</p>
Mentoring gives valuable information about the working environment	4. Highly related	<p>An introduction to the working environment appears to be a standard.</p>
Mentoring reinforced rather than changes career direction	4. Highly related	<p>completely certain that he has chosen the right career track The protégé appears to have increased clarity about what to do next. London is now seen as a less attractive option, this is a side effect of this particular mentoring process as it enlightens students about design work outside London. Mentoring had given him clarity about career direction Mentoring reinforced his career aspirations</p>
Mentoring changed career behaviour	4. Highly related	<p>there is evidence here of changed awareness in his recognition that he needs more work experience being owning his own company. Mentoring had given him awareness of the need to gain more work experience before setting up his own business.</p>
The protégé is inspired	4. Highly related	<p>This protégé is interested in mentoring himself</p>

by his experience of mentoring to mentor others.		<i>describing the mentoring experience as one that is buzzing with ideas being thrown around</i>
Protégé bring tools to the mentoring	<i>3. related</i>	<i>It is interesting to note the tools that a protégé takes to mentoring: portfolio; smart dress; project briefs; knowledge of company; knowledge of mentor</i>
Where mentoring occurs may be important	<i>2. marginally related</i>	<i>appears to have met at uni as well as in neutral spaces Whereabouts mentoring occurs may be significant, ie neutral space or space associated with the mentor or with the protégé.</i>
Protégés expected mentors to comment on course work	<i>2. Marginally related</i>	<i>Each student completes a large project, often of personal choosing in their final year and there was an expectation from this protégé (and others) that the mentor would comment on this.</i>
Being given a mentor was seen as an advantage in this local context	<i>2. Marginally related</i>	<i>interesting comments about the perception of mentoring by those who weren't able to have mentoring showing that the mentor is aware of other student's perceptions of too much help if the mentoring takes place at uni what is the significance to a student group of some being chosen for mentoring and some not.</i>
Local mentoring changed protégés idea about London as a career destination	<i>2. Marginally related</i>	<i>This mentoring experience enlightens students about design work outside London.</i>

Appendix G

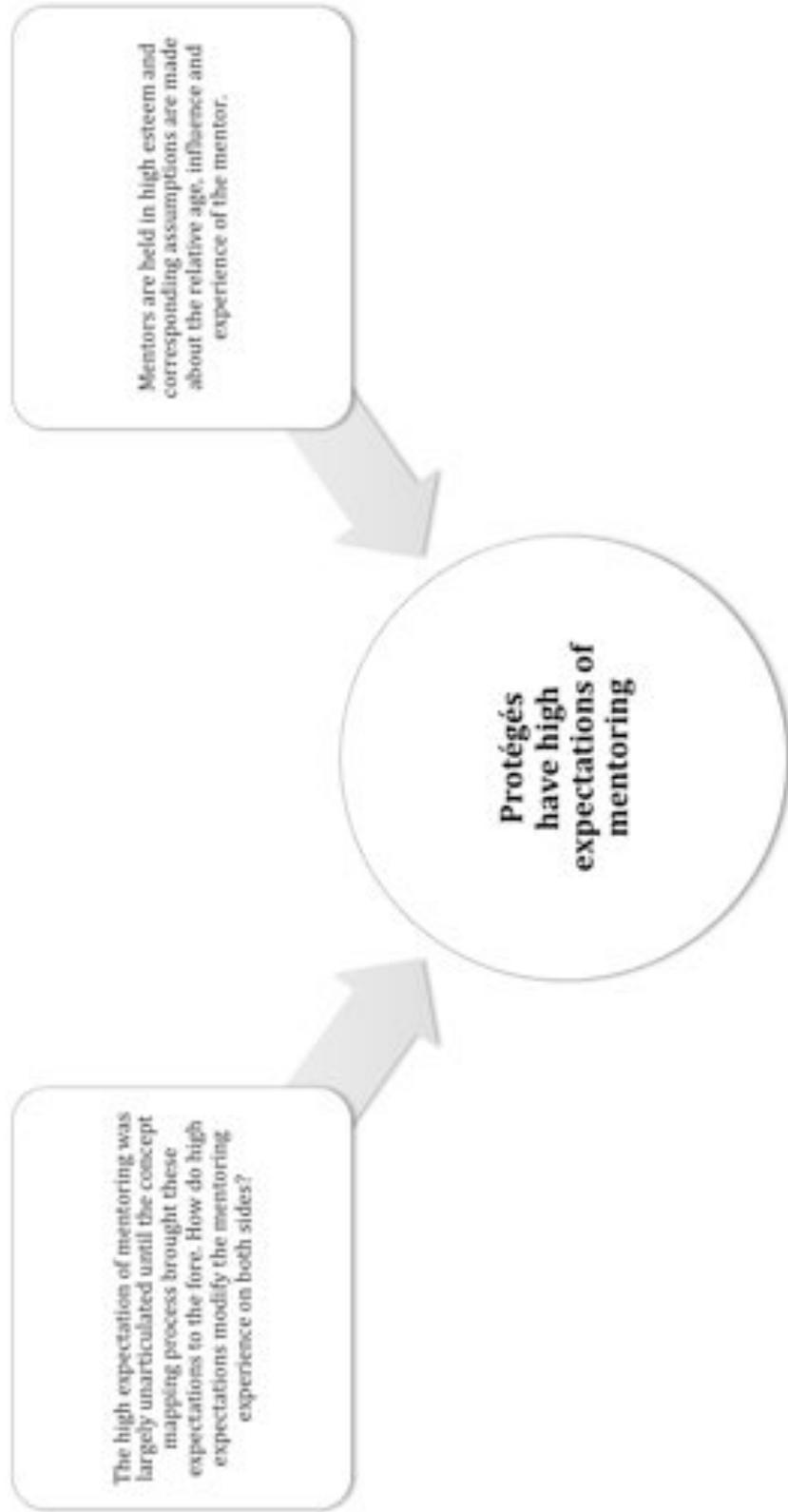
Diagrams of Final Concepts and Findings – Pre-mentoring

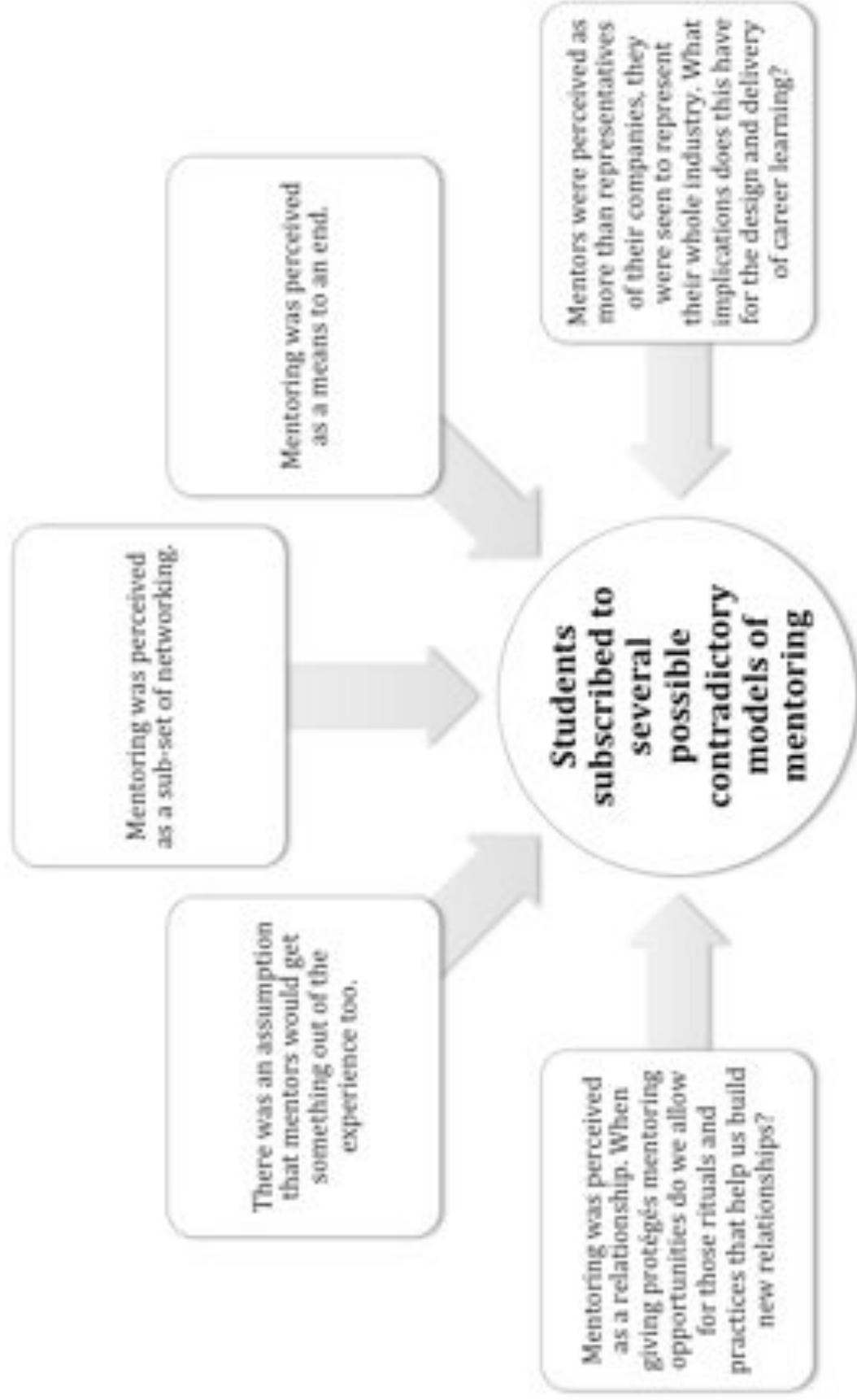


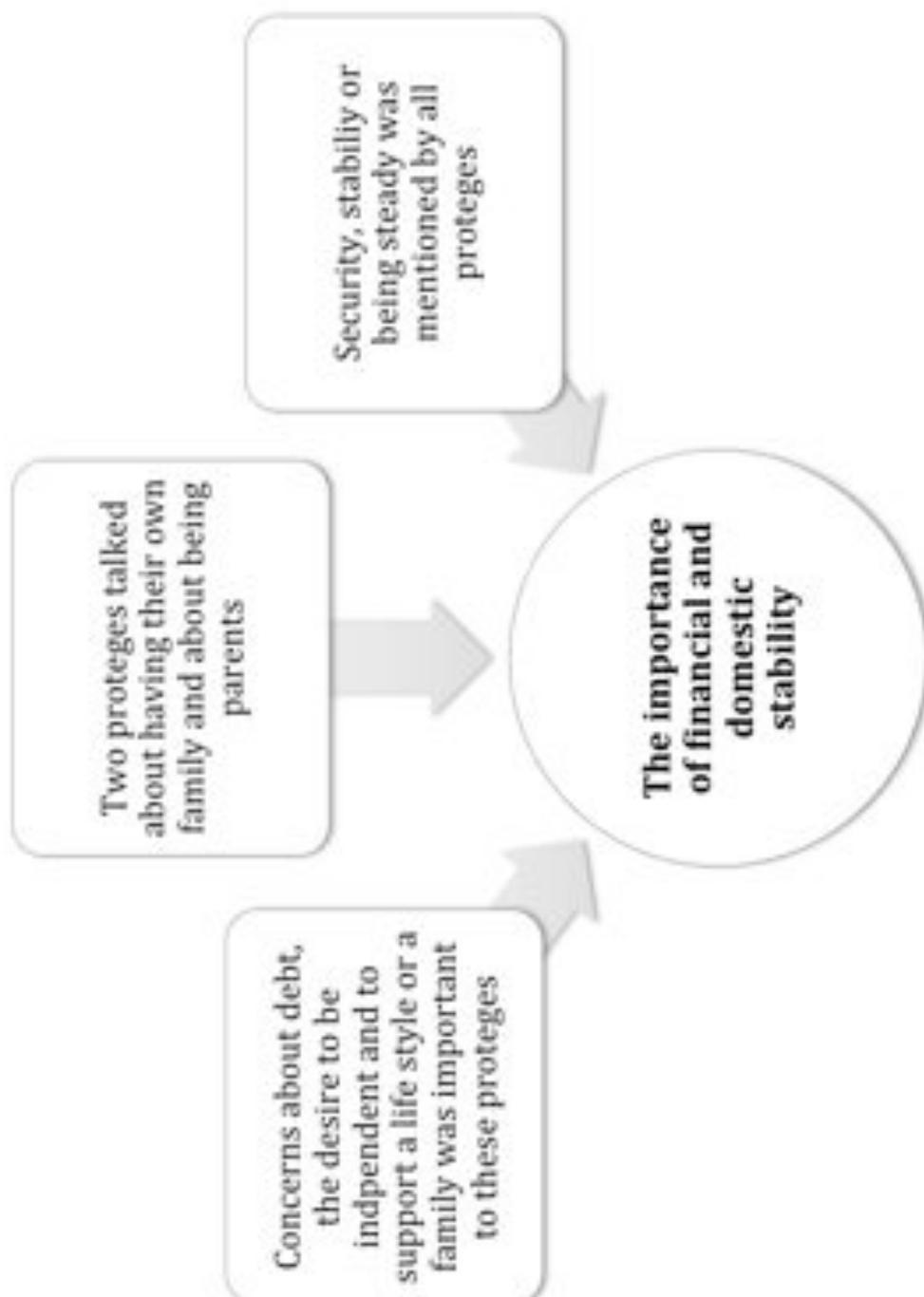
The personal significance assigned to mentoring may affect the experience of mentoring. Is mentoring more effective the more important a protégé thinks it is?

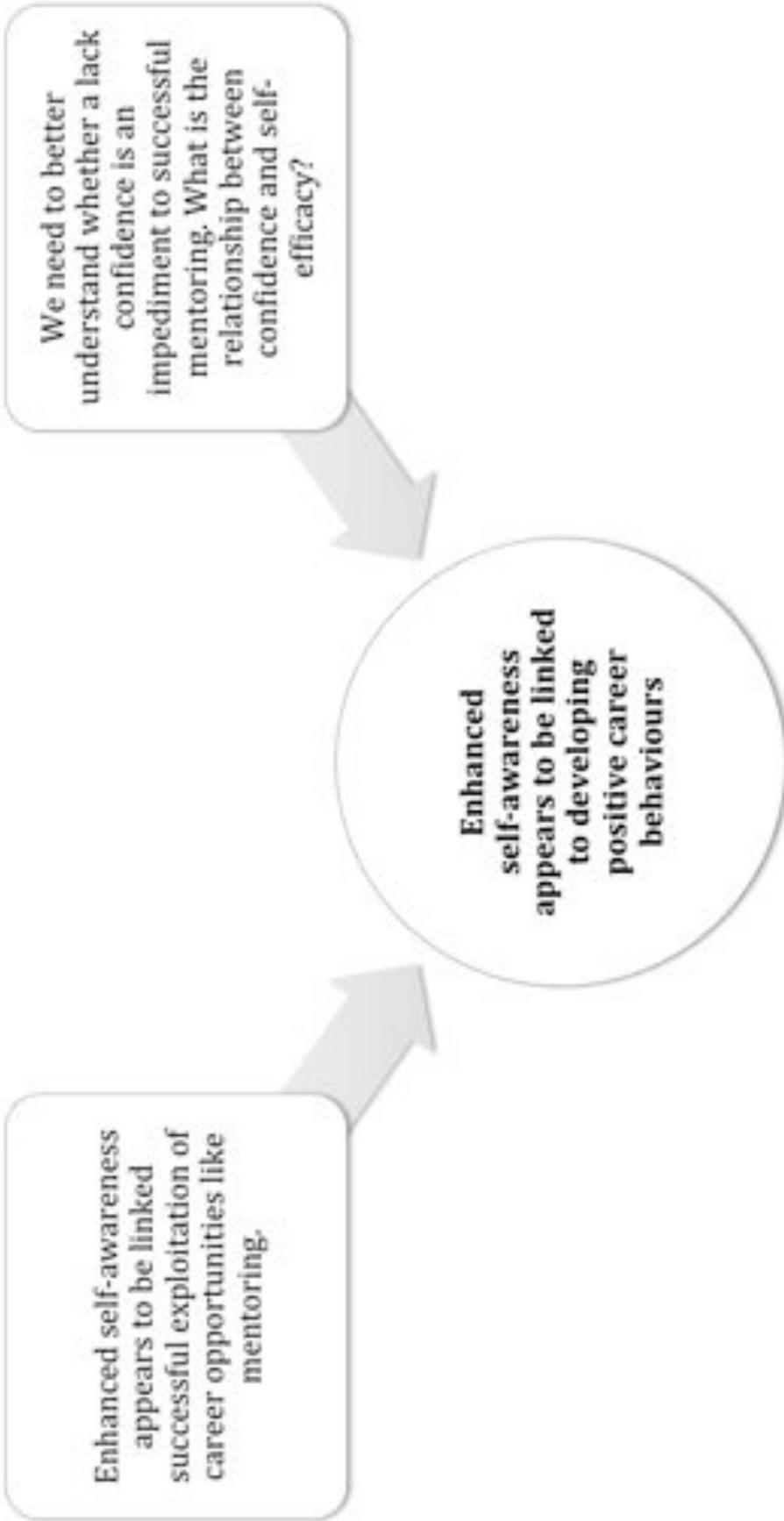


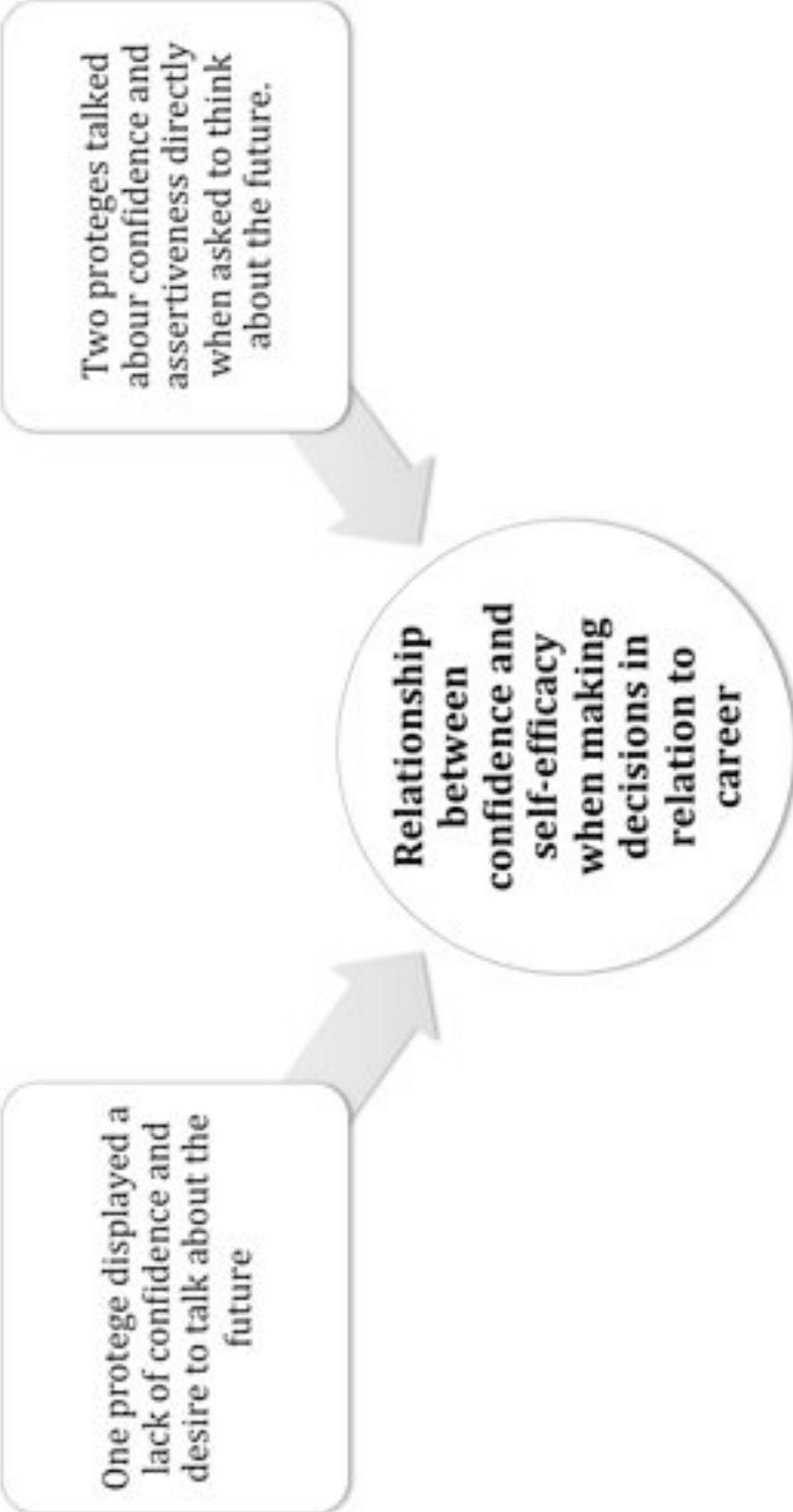
Previous experience of mentoring appears to be useful when being mentored especially if that experience is as mentor rather than a protégé.

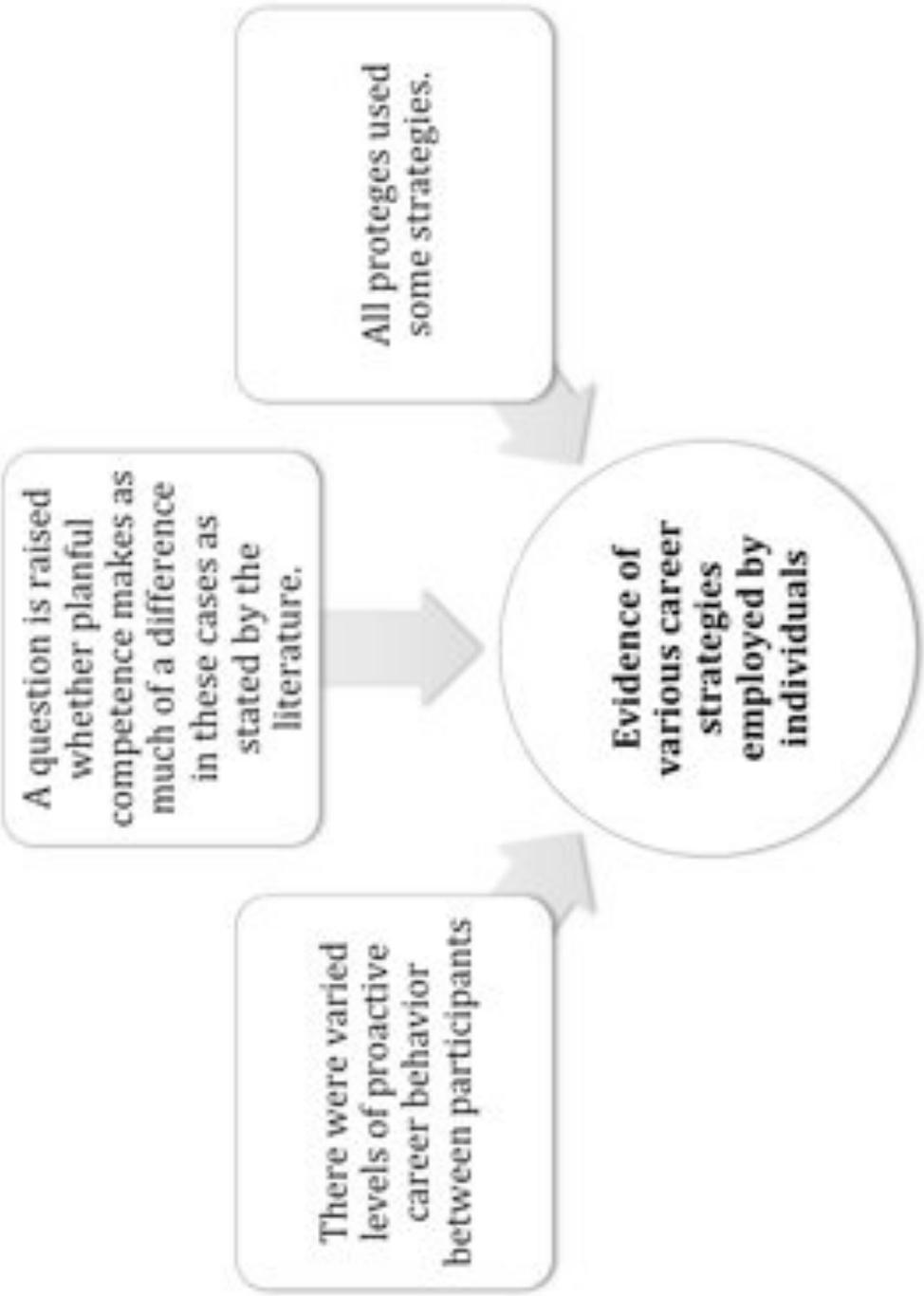


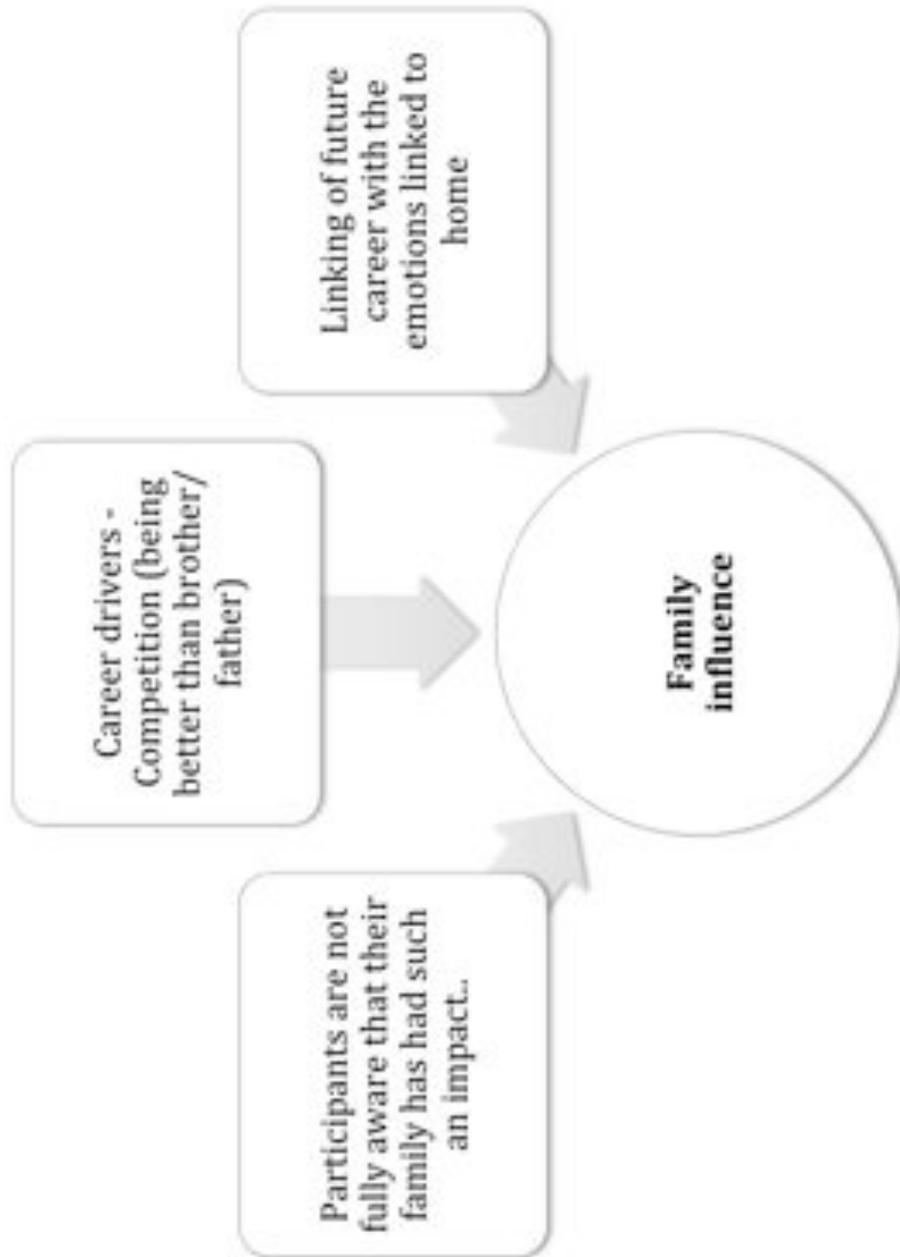


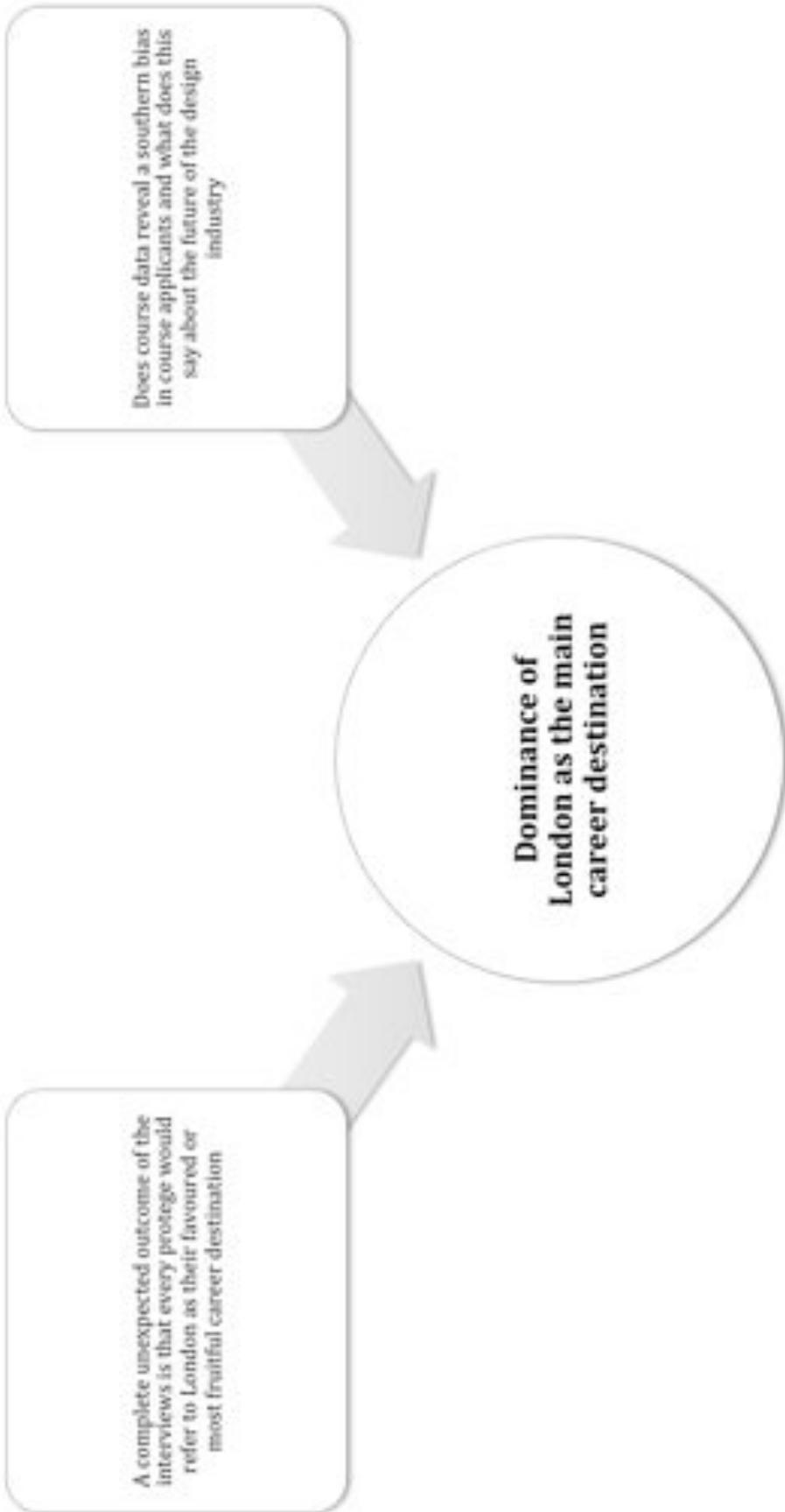


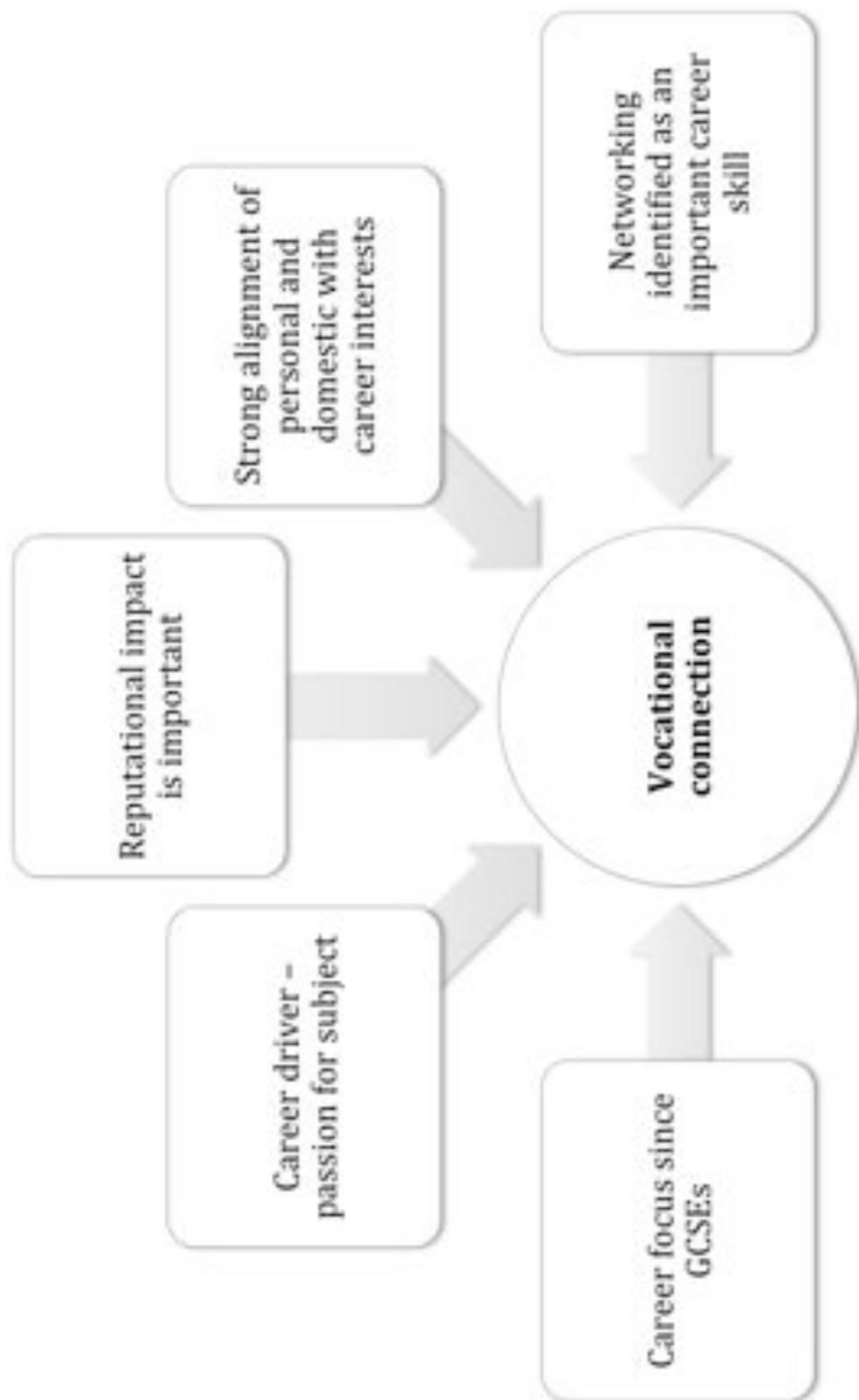


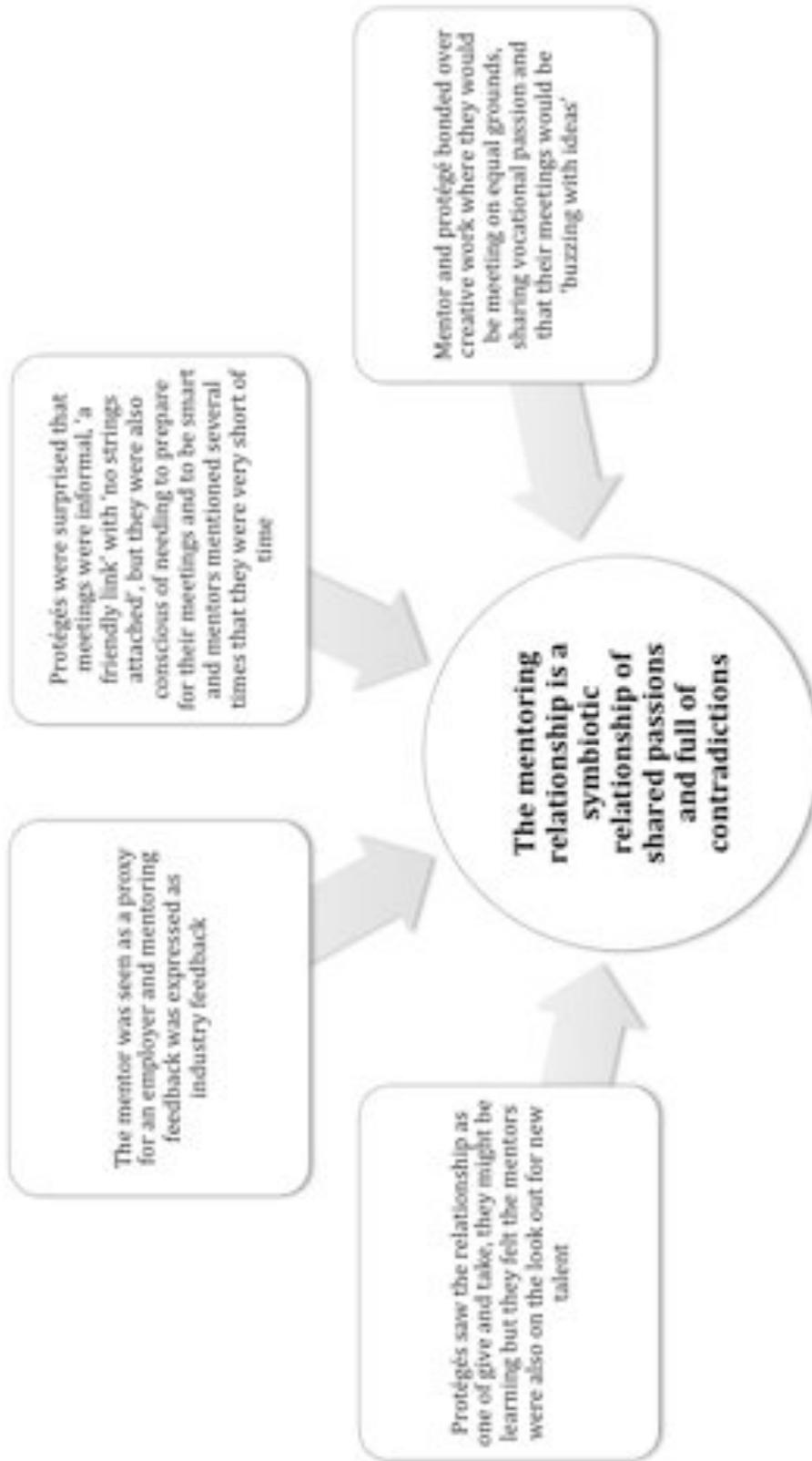






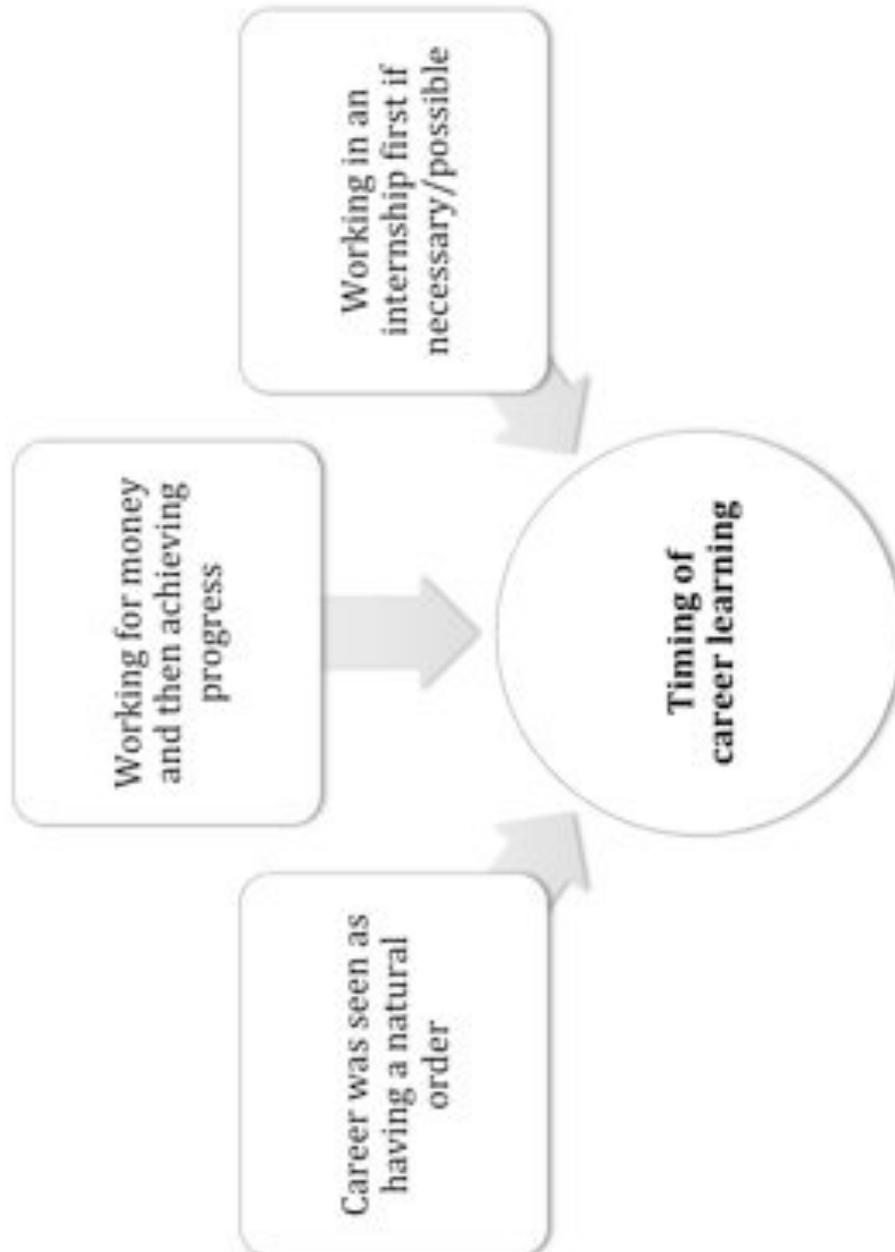


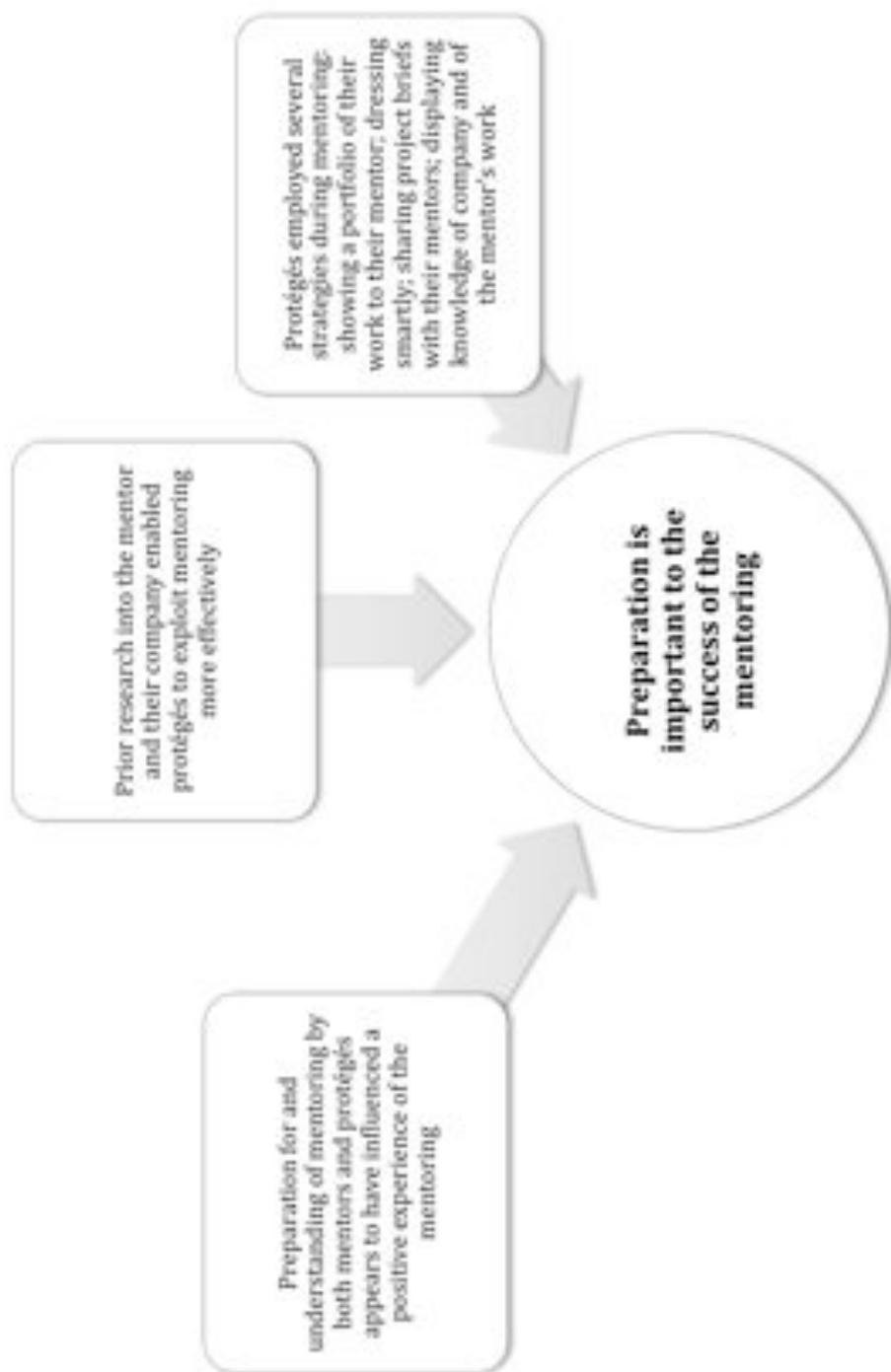


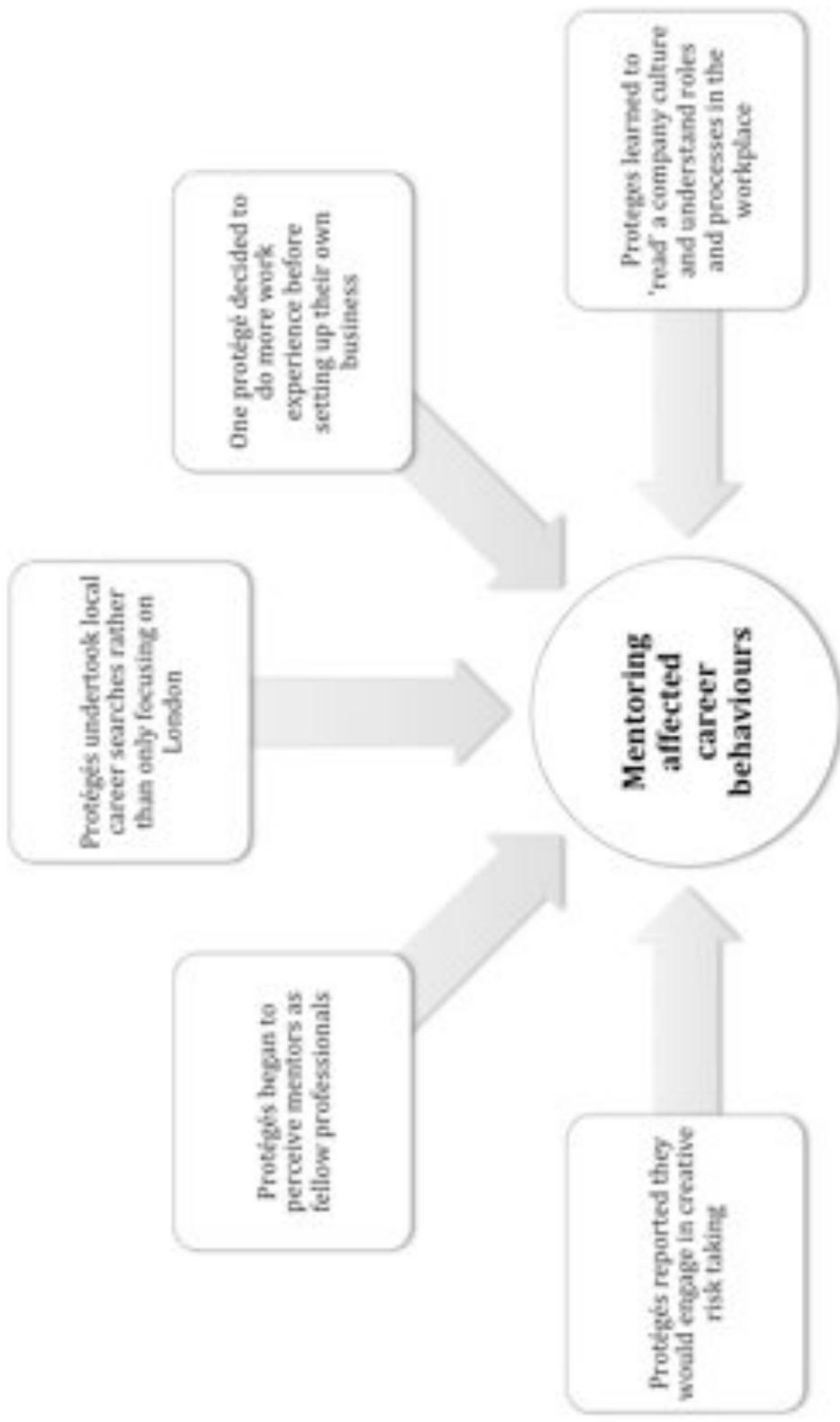


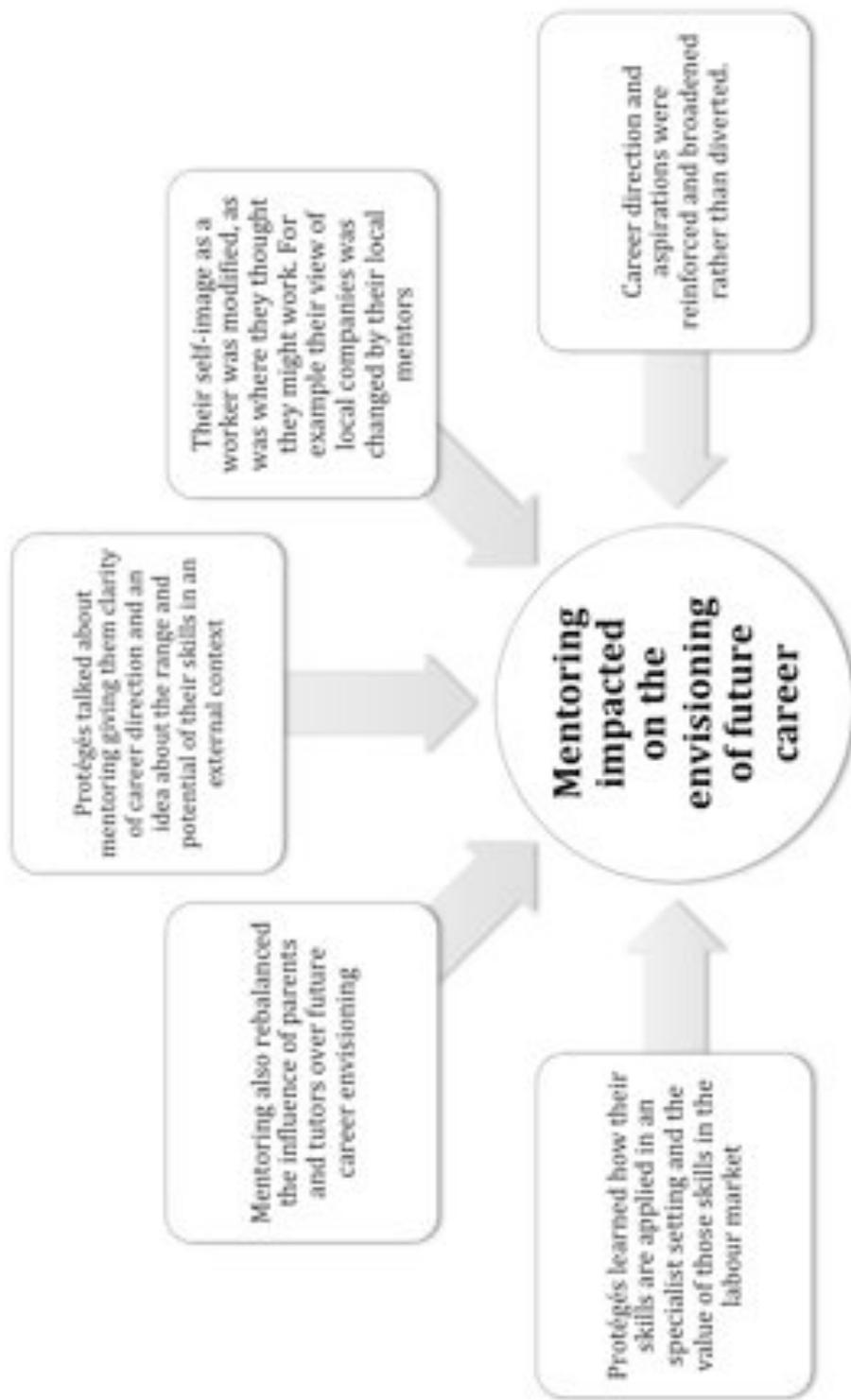
Appendix H

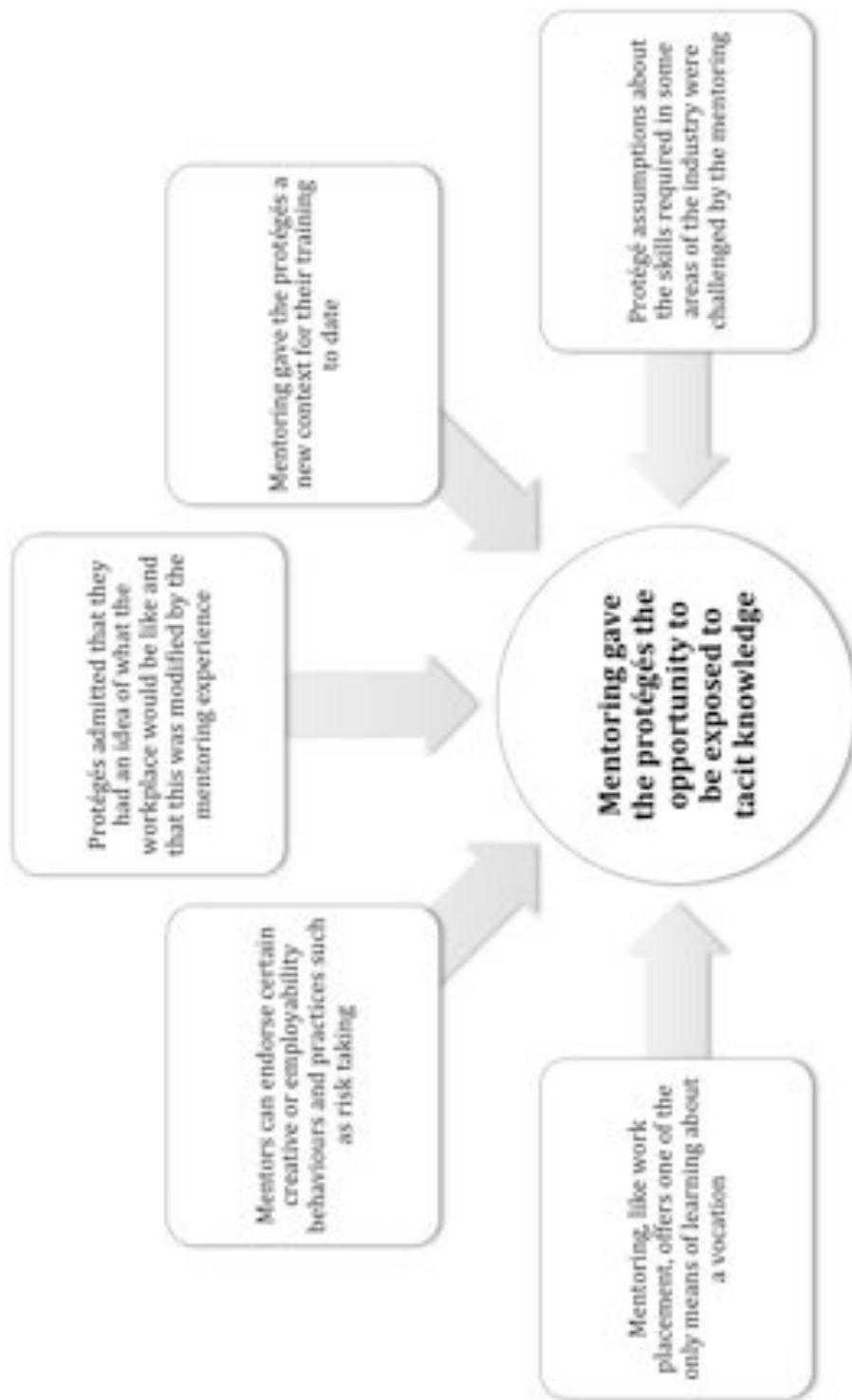
Diagrams of Final Concepts and Findings – Post-mentoring











Appendix I

Table of Combined Career Drivers

Career drivers/ motivators	Andy	Bethany	Chris	Danny
Impact of life events on career direction	<p>Andy talked about looking up to his brother as a creative person but one who didn't do anything with that creativity (his brother is a chef) It was as if he wants to succeed where his brother failed.</p> <p>Andy also talked about a teacher who helped him catch up on his art after he'd been ill and this appears to have been a significant event in his life.</p>	<p>Bethany's work ethic seems to come directly from family influences.</p> <p>Bethany shows signs of being accountable and responsible and this came up in various ways, through protectiveness of her younger sister, in the work she's chosen (with children) but also in her comments about preparation as a mentor, and about not letting people down in terms of freelance work. Bethany acknowledges the impact on her life of her parent's divorce but does not see it a negative.</p>	<p>Chris is a local student and he expressed anxiety about leaving home, many times (he used terms like comfort blanket, escape, pushing out, getting stuck, being out there, fear).</p> <p>Confidence came up for Chris a number of times and in his case seemed to impact quite strongly on action related to career, for example not following opportunities offered.</p>	<p>Danny refers to his recent break up with his girlfriend as impacting on his future plans (marriage, family etc.)</p> <p>Danny talked about material and relationship outcomes as career drivers.</p> <p>Refers to his father's experiences running and closing a company both as an example of career stress and as an example to live up to.</p>
The importance of financial stability	<p>There is very little mention of money or material gain.</p> <p>Although drivers for him are about stability and the need to provide for a family if necessary.</p>	<p>B has not thought about earning money for life until fairly recently but saw work as a means of paying off debts.</p> <p>Finance was mentioned as an issue as a result of not getting work and for her younger sister who would have higher fees than Bethany when she goes to college. Bethany was prepared and able to work for free in order to get experience.</p>	<p>Chris referred to finance only as a not being able to be independent if he did not get a job.</p>	<p>He talked/wrote about material outcomes a significant number of times and linked this explicitly to quality of life. He was quite clear that he had to change his attitude towards spending money.</p>
Influence of significant others in career direction	<p>There is plenty of evidence in Andy's interview that his family and his brother have had a significant influence on his course choices (and therefore on</p>	<p>Bethany indicated both her parents as having significant influence on her career thinking. Her mother has a strong career and was a clear role model for her. She also cited</p>	<p>Chris was surprised at how much he talked about his family. He also mentioned his grandparents as supportive.</p> <p>He talked to his mother about</p>	<p>Danny indicated his father as an influence a number of times when speaking although it was sometimes contradictory. Like Danny his father is a graphic designer, he</p>

	<p>his career choices). Andy talked about looking up to his brother as a creative person but one who didn't do anything with that creativity (his brother is a chef) Its as if he wants to succeed where his brother failed. People are mentioned in relation to my direct questioning rather than coming up on the map organically. Andy names a teacher as a significant other and as a role model. Otherwise poor experience of career mentoring from school</p>	<p>her father as a role model of a manager.</p>	<p>moving away from home but about his father and succeeding in career (going further)</p>	<p>also ran his own company. Owning a company was indicated as a goal by Danny who wanted to succeed where his father had failed. I note that he talks to his father about career and his mother about future. He also talked about his twin and doing better than his twin who had dropped out of university.</p>
<p>Evidence of career strategies</p>	<p>Previous forward planning appears to impact positively on awareness of career and self 'A' told me he had a five year plan that began when he started uni. Andy shows good awareness of life planning and career planning and there is evidence of this in his interview. This good understanding includes understanding that there have been times in his life where he has needed mentoring.</p>	<p>Care and diligence comes across in her approach to career searching and planning. There is evidence of life planning and clarity of goals, paths and focus Bethany's behavior aligns with the theories around life planning and career success (such as seeking work experience and addressing weaknesses) Bethany evidenced an understanding of the soft skills such as confidence and social skills required for work. Choice of future career was formed around the time of her GCSEs</p>	<p>Chris mentioned poor careers advice at school. He used several career strategies such as following well known designers on twitter or researching design companies, but his research was very unfocused. Chris expressed a direct link between mentoring and getting work. He used the term mentoring as 'bridge' to industry. Choice of future career was formed around the time of his GCSEs</p>	<p>Danny views career as a series of steps one after the other, building in importance and financial reward, he perceived mentoring as one of those steps. Despite having clear material goals he wasn't explicit about what the other career steps might be. Certainly his choice of future career was formed around the time of his GCSEs and his education since then was chosen to enable that choice. He was explicit about not working freelance seeing it as a negative career step although as we were speaking he modified his position on this. Danny makes a distinction between work for money and career</p>
<p>Importance of external recognition</p>	<p>Reputational impact is important to this student This relates back to the previous concepts, being the best in a field</p>	<p>There was no mention of the need for external recognition or fame in relation to her design work</p>	<p>Chris was certain that he wanted to be recognized for his work although he had no idea how to get from here to there. He wanted to</p>	<p>Danny was explicit about wanting to be the sole person identified with his work and he linked this desire to owning his own company</p>

	is a clear motivator for this student. Andy talked about being remembered and having a fear of being forgotten		see his work in public.	
Previous work experiences	Andy has worked as a freelance designer/artist during his summers and he showed learning from this experience.	Bethany had significant work experience in a related rather than central area to design. This work was for her father's media company and was well paid and regular.	Chris had had no previous experience and had not followed up on the chance to have mentoring previously.	Danny has significant previous experience of work having worked for a client producing commercial work. This client also acted as a kind of mentor figure advising and shaping Danny's work.
Evidence of self questioning	<p>Career success is related positively to having an appropriate mindset/ethos</p> <p>This is part of 'A's insight to career, he talked a number of times about values and approaches rather than skills.</p> <p>Andy evidenced self awareness through the insights he gave about his preferences for working (for example he talked about needing a solid foundation and stability when he worked equating this to real physical needs such as requiring a desktop computer and not a laptop and wanting to work directly on paper and not on the screen). He was sophisticated enough to read this need symbolically too in terms of steady income and providing for his family</p>	<p>B evidenced self-awareness and this is enabling her to focus on career goals and to have an understanding of soft skills required for career success as well expressing her weaknesses and then planning to address those weaknesses systematically.</p> <p>There are examples of how she has attempted to do that (like volunteering to be a peer mentor working outside her 'comfort zone')</p> <p>B expressed some anxiety about the future but it wasn't clear whether this was linked to confidence or to more specific worries. She expressed it in relation to imagining a bad future.</p> <p>Bethany had been a peer mentor for her course.</p>	Chris is aware that he needs to build confidence to have career success, he says this explicitly a number of times. His concept map was very dynamic and used long linking arrows in a way the other protégés didn't.	Danny was adamant about mentoring not changing him and about wanting to be the boss and not a worker. He didn't reflect on his ambivalent relationship with his twin or with his father as dominant influence during the interview. He expressed some fixed ideas about career and about material outcomes listing girlfriend and kids in the identical fashion to house and bike.

Appendix J

Tables of Combined Good and Bad Futures

APP Ja) Table showing comparison of good futures

Future	Andy	Bethany	Chris	Danny
Good	<p>from the spoken text</p> <p>I'm not interested in making lots of money, it's nice to think about but it's not something I'm particularly like, I think a good quality of life is just as good, it's a pretty standard thought.</p> <p>I think if I could provide and be happy in an agency, then that would be all I would need</p> <p>if I could be a family man, I could provide and do any of that stuff, I think ultimately that would overall becoming an influential character.</p> <p>And if I can be both then that's brilliant, but if things don't work out then I'd rather be a family man than be the influential character.</p> <p>I like the idea, the notion, of going to Australia for a few years and doing an agency thing there, going to New York to do this for a couple of months, six months at the most. I don't want it to be like, you're going to New York and you're probably gonna stay there for a long time</p> <p>to be a memorable and recognised person, really I just want to be a mentor, or I want to be perceived as someone who has something to say, that people actually respect.</p> <p>from the concept</p>	<p>from the spoken text</p> <p>Like the most ambitious version would be probably commuting to London, working for a well-known book publisher or magazine.</p> <p>So living near [family]. Probably living with someone.</p> <p>from the concept mapping</p> <p>Commute to London, working for well known publisher or magazine</p> <p>living with close proximity to family</p> <p>living with someone</p>	<p>from the spoken text</p> <p>[confidence]</p> <p>Yeah, cause I think I am getting there, but I can't see, I don't know why I've always doubted myself, I don't know whatever the reason was, if it's something that's happened in school, there's been negative feedback somewhere at school, and so it's made me be aware of what I'm doing, I don't know.</p> <p>I suppose a good future is being able to go there [university] cause I don't think I like the question, cause I don't know - I have no idea where I could be in the next ten years, I don't know what could happen.</p> <p>from the concept mapping</p> <p>Being a confident person</p> <p>Being part of uni</p>	<p>from the spoken text</p> <p>It's a nice house, nice car.</p> <p>nice bike, good job – well paid job, close family, and obviously maybe a nice girlfriend.</p> <p>maybe a dog in there as well. a husky for that.</p> <p>This will be in a few years, maybe...it could be 10, it could be 15, it could be sooner, I don't know, but I wouldn't...I like [redacted] a lot it's really nice, but I'm not sure yet where I want to live, I haven't decided, I haven't explored where...I would like to keep my family close, I wouldn't like to move to the to the other side of the world [laughter], but yeah, so I would...maybe a seaside town like Brighton, Southend, [redacted] somewhere like that.</p> <p>I wouldn't mind commuting to London if I did have to work there. But, yeah, I would like that to be in a nice area, especially if I had kids, I wouldn't want them brought up in London.</p> <p>Yeah, boy and a girl, I guess.</p> <p>from the concept mapping</p> <p>nice house. nice car, nice bike, well paid job, nice GF (Great), Dog Husky</p>

	mapping steady is linked to income and to balance and good future mentors teacher tutors to be a mentor			great kids
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APP Jb) Table showing comparison of bad futures

Future	Andy	Bethany	Chris	Danny
Bad	<p>from the spoken text Bad would be And I'll just put this, agency, and same again I'd say a bad future would probably just be disappointing Disappointing my parents as well. Because they've given up a lot to try and put me and my brother through education, or just to give my brother</p> <p>from the concept mapping anyone who isn't trying to help jeopardise being the family man disappointing parents disappearing into an agency never to be seen again</p>	<p>from the spoken text So a bad situation or me would be no job or probably a job I didn't enjoy, sort of in the wrong area. I think choosing to live elsewhere and not being able to afford it so if I didn't move home and I chose to ... not being able to support myself financially. And I think the family thing as well, if anything bad happens to my family members in the future; that would be a real kind of knock.</p> <p>from the concept mapping Bad events within family No Job/Job that I didn't enjoy not supporting self financially</p>	<p>from the spoken text Just not being where I think, career wise, just not seeing, I'm just trying to think how to say it. I suppose cause I've <i>set al.</i> I these sort of goals for myself, I want to be here, possibly in London. I suppose if I don't, if I can't get that, I suppose it's kind of like, I've done all this work and it's all gone off. <i>[Writing]</i>. And I suppose, not being creative. Just making things. Cause I don't want to be, cause I've sort of seen and sort of heard, my family work in office jobs and I don't want to be - I suppose the money side of it, not really being, I suppose not being independent with money and things, cause I'm sort of living off loans and stuff. It's almost be well off money wise, so I'm not, I'm just trying to - I'd be disappointed in myself that I hadn't got there.</p> <p>from the concept mapping Not achieving my goals. Not being creative not being independent with money Office job</p>	<p>from the spoken text I'd say debt, because obviously our name is in debt at the moment obviously because of the -- yeah, the university and stuff like that, so not clearing that and not clearing debt, which is the first thing I want to do. So, I'd say a bad future would be using the bus - the bus to get to places, no car [laughter], no bike; living with parents would be quite bad not having my own place.</p> <p>from the concept mapping Debt, not clearing debt using the bus no car, no bike living with parents</p>

APP Ja) Table showing comparison of actions to enhance good future or mitigate against a bad future

Future	Andy	Bethany	Chris	Danny
<p>Actions to enhance good future or mitigate against a bad future</p>	<p>from the spoken text</p> <p>I'm actually gonna use the word mentors. Like, I think the reason that I value people's opinions so much is partly because people will give you their opinion if they think they know better. And I think I'll happily stand up for something that I didn't think was right, but I think a lot of the time I think that people are only trying to help you</p> <p>And I think tutors are always trying to do that and it's part of the reason I like tutors so much, and it's the reason I try and get on with them as well as I can, cause I think if they can be straight with you then that's as good as you're gonna get. And I think mentoring is definitely.</p> <p>from the concept mapping</p> <p>mentors teacher tutors</p>	<p>from the spoken text</p> <p>Well the financial thing is I'm quite a big saver so.</p> <p>But also a job. I'm looking and applying now so that's kind of early. I think it's just a planning thing.</p> <p>I think the key in that is here, the experience. Just because in my mind I've not been able to work for a well-known, doesn't have to be well known just well established, kind of company, if I haven't got experience that kind of sets me apart from everybody else that's applying for a job, so I think that would be, in terms of working for free, like I said before I would be open to doing that. An internship. Because I know a lot of the places I would love to work for do internships, doing something like that would be my ideal instant route out of uni.</p> <p>just keeping in the loop and seeing who's where and when and seeing who's available and who might want to share with me out of my closest friends.</p> <p>I've already made a document with all the links for the sites where you actually apply on line but they weren't open yet when I looked.</p>	<p>from the spoken text</p> <p>I suppose networking is quite a key thing.</p> <p>it's gaining contacts in [REDACTED]</p> <p>there's a design buddy scheme as part of this year, and I'd really like to be part of it. I suppose if I don't make these connections now, when will I next be motivated.</p> <p>networking it would help me develop how I speak to someone in the design industry, Just putting myself out there I suppose. And getting noticed by them.</p> <p>getting my work's attention to them.</p> <p>It could be electronically through websites and portfolio, but then actually getting interviews with them. <i>[Writing]</i>.</p> <p>Going to events, things like MeetDraw that have happened, that I haven't been to yet. I keep saying I'm gonna go but I haven't done it yet.</p> <p>There is one [MeetDraw get together] I think it's in the next couple of weeks, but it's all sorted out so I couldn't go. But they happen quite regularly, but I always say I'm gonna do it, I'm gonna go, but I always back out!</p> <p>I don't really understand the agencies in</p>	<p>from the spoken text</p> <p>To stop this from happening I would have to – to stop that from happening, I would have to really buckle down, stop spending so much money – I spend too much money – what am I doing?</p> <p>Stop spending money and start saving more - I've got a bit saved, but start saving, so you always have your savings to fall back on, just look after people, so hopefully you always have somebody to fall back on. I'd say family and friends.</p> <p>A well paid job.</p> <p>I've just got to make my...I think a lot to do with it is the end of year show, especially here - show, because if that's good I'll definitely get picked up, so that could lead me straight into that. So if I get picked up by a good agency then straightaway as soon as I leave here I'm not going to be too...obviously I can't picky where the location is –</p> <p>No, I guess I could put myself out there more. I don't do enough things I would say to...I could do more live briefs and stuff like that, I can try and do lot more things that would make being a better designer. I would say – yeah, trying to do more outside of university</p>

		<p>from the concept mapping looking and applying [for jobs] early savings</p>	<p>██████████, I don't know what they're like, the people involved, I suppose actually meeting someone, it's a solid contact you've got. if I get a chance to be mentored it will help me break the barrier. I suppose it's the two sides of a bridge, education and industry, it's making those connections really. from the concept mapping design buddies could prevent the bad side from happening networking, making contacts in ██████████ Gaining network of contacts, putting myself out there getting noticed, interviews, portfolio events meet draw</p>	<p>as well, even though it's pretty to do it with the amount of work we've got at the moment – so I need more clients I'd say, more clients going to mean work. be a junior designer and see how they work, and definitely go into agencies and see how they work, sit there and see what type of skills they have and take that on board from the concept mapping STOP buckle down, stop spending money start saving more look after people, family, friends clients important</p>
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