

MAPPING MENTORING IN THE CREATIVE INDUSTRIES



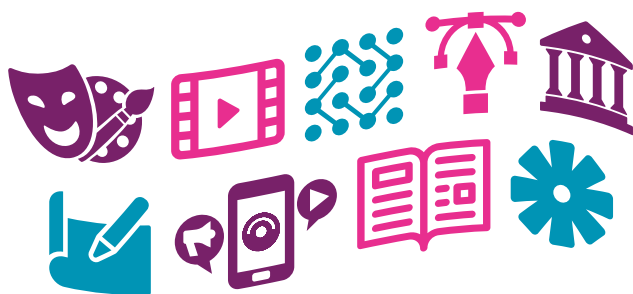
An study of mentoring schemes in the creative industry

This summary offers an overview of mentoring provision in the creative industries, and an understanding of the ways mentoring schemes responded to the pandemic and support the creative industries recovery. The research is based on a collaboration between the Creative Industries Research and Innovation Network (CIRIN) and the International Centre for Coaching & Mentoring Studies (ICCAMS) at Oxford Brookes University and industry partners, Creative UK.

MAPPING THE SECTOR

104

104 responses gathered, from **86 entities** within the creative industries who currently have, or intend to run, some form of mentoring initiative(s).



Occupational groups are from a diverse range of industries including music, performing and visual arts; film, TV, video, radio and photography; computer services and gaming; fashion and product design; museums, galleries and libraries; architecture; publishing; advertising and crafts.



Many schemes run across most or all of the UK.



There is still a significant portion of schemes that remain national (e.g. Scotland), regional (e.g. North East England) or local (e.g. London).



More schemes are becoming international in their scope.



The pandemic meant a general shift towards an online format of mentoring. This helped many schemes to enlarge their geographical coverage, tap into a wider pool of mentors and expand mentee participation.



Find out more

MENTORING IN THE CREATIVE INDUSTRIES

For further information www.brookes.ac.uk/research/units/obbs/centres/iccams/stamina © 2022 Oxford Brookes University



Creative UK

OXFORD
BROOKES
UNIVERSITY

PURPOSE



Focus on diversity and inclusion

Significant proportion of schemes centre primarily around diversity and inclusivity issues. **40% of initiatives** focus on better representation of specific groups (women, non-binary, neurodivergent, ethnicity, socio-economic levels).

50%

50% of schemes identified **employability** as a prime purpose for their mentoring. Other primary motives include engaging young people, transition from education to career, leadership development and entrepreneurial support.

Beyond the dyad



Mentoring moves beyond the dyad to **build communities and professional networks**. Most schemes bring mentors and mentees together to do this.

PRACTICALITIES

Impact of the Covid pandemic



An aftermath of the pandemic saw the transition towards **virtual mentoring**. Now schemes are either fully online or use a hybrid model, presenting new opportunities and challenges.

Geographical boundaries removed



Virtual mentoring is more **accessible** and has a much further reach. Geographical proximity becomes less important in the mentoring match and the focus can be on skills and experience.

Missing real events and face to face contact



Many participants miss the face to face contact. Attendance of virtual events can vary and concerns around **mental health issues** were flagged. The loss of in-person events also presents **fundraising challenges**.

CHALLENGES

Mentoring can be misunderstood

Recruitment of mentors

Matching mentees and mentors

Maintaining engagement and commitment

Facilitation and administrative difficulties

Ongoing funding concerns

CONSEQUENCES

✓ Innovation through the online technologies

Successful schemes now use a hybrid of virtual and face to face formats. Some include studio or set visits and group meetings.



✓ Access and flexibility

The shift to online format allows greater flexibility for mentors and mentees and can be more accessible, potentially widening participation.

✓ Rise in grants and partnerships

Covid recovery grants helped set up more partnerships. The pandemic also saw an increase in pro-bono mentoring with a sense of coming together for the collective good.

Mentoring offers a route to recovery and revival in the creative industries.

Find out more

MENTORING IN THE CREATIVE INDUSTRIES

For further information www.brookes.ac.uk/research/units/obbs/centres/iccams/stamina © 2022 Oxford Brookes University



Creative UK

OXFORD
BROOKES
UNIVERSITY