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Reinventing Mentoring in Arts Management

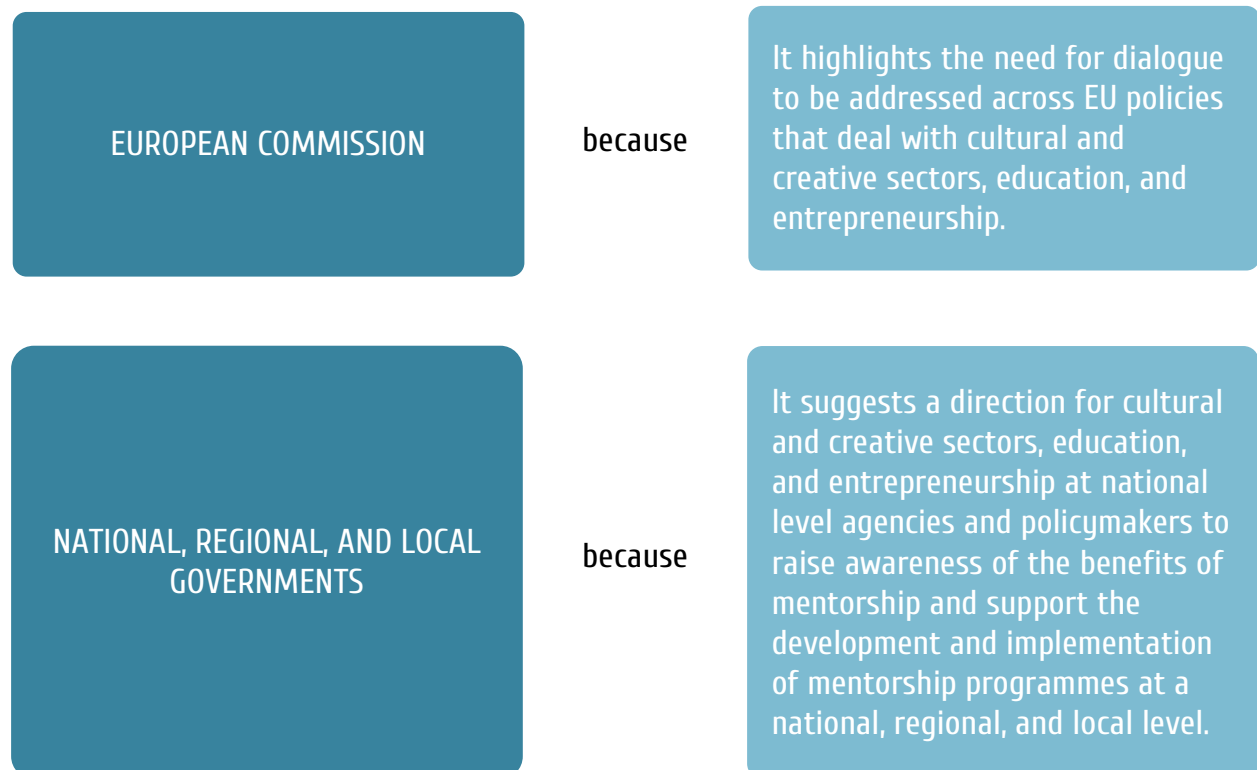
THE POLICY PAPER

This policy paper presents research into the co-creation of a new comprehensive understanding of cultural management mentorship as a framework for professional life-long learning with a focus on establishing and maintaining a sustainable interaction between students, potential employers, and field practitioners, simultaneously renewing the understanding of mentoring and creating a novel way for “*mentorage*” that allows the co-creation of knowledge.

This policy paper focuses on four issues of value for policymakers:

- 1. Value Co-creation and Knowledge Sharing**
- 2. Innovation and Digitalization**
- 3. Diversity and Sustainability**
- 4. Social Equality, Accessibility, and Inclusion in the Cultural Sector**

This policy paper is relevant for:



ARTS MANAGEMENT UNIVERSITIES

because

It identifies sustainability issues and stimulates entrepreneurial behaviour and the business side of creatives. Mentorship programs might be seen as a tool for upgrading and keeping their curriculum and extra-curricular offerings up to date.

CREATIVE AND CULTURAL SECTOR
PROFESSIONALS

because

It presents recommendations for new means of engaging their organizations in mentoring activities to enhance CCI networks and emphasizes the mutuality of "developing new insights."

INTRODUCTION

Why do we need mentoring in arts management?

Cultural and art management programmes are interdisciplinary or multidisciplinary by nature. Being multidisciplinary, they include topics from managerial studies, topics adopted from (art) sociology and cultural policy, as well as the legal frameworks art and cultural managers work with in their curricula, in addition to understanding the nature of art and the specificities of the fields of art and culture. Being Interdisciplinary implies that the relationships between academia and practice are important as the field is in constant flux.

This constant flux is because the arts sector is presently in constant change requiring new knowledge and skills. It creates challenges for cultural and art

management programmes raised by potential employers, such as art organizations, non-profits and profits, artists, and governmental institutions, which require practical skills and the knowledge of current practices in the field of art. On the other hand, having the capacity to be a change marker, an agent activist, possessing analytical skills, the capacity to be critical and make transformations has become vital in today's world. Therefore, the art and cultural management master's programmes need to balance their curricula for sometimes conflicting/opposing requirements and provide flexibility in the often rigid organizational environment of higher education institutions. It is not enough to know the current practices and ways of working, as the work life is changing rapidly due to the VUCA world, featured by crises, digitalization, globalization, and the use of artificial intelligence in the fields of art and culture. It has become crucial for young professionals to enter the work life with already highly functional networks, field-specific expertise, and established key contacts, besides the academic and transferable competencies. It is important to emphasize that mentoring takes place not only in formal mentorship programmes, but also informally, for example, in the services of administrative staff, which are often not sufficiently organized.

Mentorship is one tool to provide a pathway to professional networks and current field practices for the students (mentees); on the other hand, it is an opportunity for practitioners (mentors) to be challenged by new ideas and trends by students with the knowledge of recent research findings and current trends. However, mentorship is seldom recognized or acknowledged as a tool for mutual learning. It is often perceived as a way to introduce work-life experience and networks, while the mutuality of relationships and joint learning are ignored. In REMAM, the role of mentorship as a powerful tool for building a bridge between academia and practice allowing interchange is at the centre. At the same time, it bridges the gap that is often experienced by graduates and professionals working in the field. The specifics of the CCI sector is students with different backgrounds who often lack

networks, which makes mentorship programs crucial. Through a mentorship programme, they can already make connections during their studies and build relations that can be useful after graduating and finding a job. In universities, there is a potential for services related to alumni activities. In this policy paper, we wish to highlight some key issues raised by the previous two-and-a-half-year-long REMAM research and their policy implications with some benchmark examples.

In our REMAM consortium, the partners are covering a variety of mentorship models: from academia (master's programmes in cultural management) to creative hubs and a centre that provides mentorship for practitioners. Our recommendations mainly focus on the dimensions of Value Co-creation and Knowledge Sharing, Innovation and Digitalization, Diversity and Sustainability, Social Equality, Accessibility, and Inclusion in the Cultural Sector based on Nations 2030 Agenda for Sustainable Development, EU cultural policy turn, and the REMAM book themes.

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Proposed Framework: Objectives and Action

1. Value Co-creation and Knowledge Sharing

Research findings

Research findings suggest that mentorship programmes are highly valued not only by mentees, but also by mentors because the knowledge that is exchanged during the process goes both ways, and mentors and their organizations are also learning and empowering themselves. The younger generation (mentees and young mentors) bring new energy, new topics of discussion, new currents in the collective consciousness in the wider context, and even contribute to innovation as the younger generation are digital natives. Another benefit is that the creative and cultural sector, being such a wide, diverse, and multi- and interdisciplinary field (as mentioned above), ensures a very rich encounter of experiences during mentoring programmes. For instance, a web designer meets a pianist, and they share their experiences; thus, people are forced to embrace new ways of thinking and acting; the interdisciplinarity dimension is strengthened, and new values are co-created.

At a university level, the implementation of mentorship programmes offers a wide range of benefits, starting from providing their students with yet another tool for successfully linking theory with praxis, and ending with enabling the mentors to be active partners and players in shaping the curriculum. Mentors, who are recognized and successful field practitioners in many cases and who are involved in university programmes through a practical project (e.g., the equivalent of a 3-month internship and a master's thesis) that is part of the master's programme, are usually asked for feedback and evaluation of the professional skills of the students. In other words, they can offer their feedback and transfer their knowledge and experience.

This input is valuable information for the teaching staff of the master's programme as to what extent the programme needs to be changed and the curriculum updated. Hence, information on the students' needs offered by mentors/industry players and the students themselves goes bottom up, and the university has an opportunity to keep the curriculum up to date and adjust the educational offer to the current challenges in the market and students' needs in a timely manner. On the other hand, the university professors who become part of mentoring programmes also have the potential of becoming more powerful leaders and guides by learning new skills (e.g., mentoring and coaching techniques). Hence, the university staff is empowered with new skills and experiences they can take advantage of in their future work with students and when collaborating with colleagues.

Mentors can also encourage and enable another person's professional and personal development. A mentor can support mentee's efforts by helping them to formulate/understand goals and giving feedback. Each mentor has unique capacities that he/she has been able to obtain during his or her career. By empowering the mentee, helping the mentee build his/her professional capacities and network, by working jointly on the mentee's self-esteem, the mentor empowers the mentee to progress in his/her career. In addition, the relationship between the mentor and the mentee should build mutual understanding about their respective identities and give the mentee new self-perceptions and allow him/her to see possible future paths as part of the process of professional identity formation.

During the mentoring process, the mentor can take on different roles regarding knowledge sharing. The results of the study allow attributing the following roles to mentors in this process:

- **Activist:** catalysing knowledge sharing and creation;
- **Invisible hand:** creating structures and enabling knowledge sharing and creation;
- **Broker:** interpreting between different communities of practice and supporting identity building;
- **Cultural intermediary:** building understanding between communities;
- **Translator:** explaining specialized concepts; transferring language from one community to another;
- **Cultivator of care:** facilitating identity building, which is often sensitive and requires empathy and care.

Mentorship programs, therefore, offer opportunities for mentees to develop practice-oriented knowledge and competencies at various levels - such as the development of soft skills, the ability to navigate in a specific industry, personal awareness, and growth, etc. The mentorship relationship does not take shape in just one way; identity-building and learning are mutual. The mentor is influenced by the mentee and vice versa. It is a joint learning path towards a (new/enhanced) professional identity. A mentoring model is envisaged to support both career building and the development of practical knowledge and skills for students and to facilitate lifelong learning for practitioners through mutually enriching interactions. Mentorship programs can exchange knowledge amongst individuals, and best practices and their knowledge can be passed on to one another. At a national, regional, and local level, mentorship should be recognized as a tool for (cross-generational) capacity building and personal and professional development and a method of overcoming the bridge between academia and the labour market in the field of art, culture, and creative industries.

Best practice

A mentorship programme was established at the Latvian Academy of Culture in 2021. One of the tools to match theory with practical experience is an internship that is part of the curriculum. The mentorship programme is yet another valuable tool students can use to have an opportunity to go “behind the curtains,” get 1:1 attention to their needs from an established industry professional, experience unique opportunities, and expand their contact network. At the moment, the mentorship programme of the Latvian Academy of Culture (LAC) is not part of the curriculum; it is voluntary and open to about 25 motivated students each year. The feedback that we get from both students (mentees) and mentors (industry professionals) definitely suggests that active value co-creation and knowledge-sharing take place during the process. The students say that during the mentorship programme they can access in-depth information and gain new knowledge which is not available elsewhere. Besides, they can discover new tools for their practical work, get an opportunity to look at their future profession from another angle, share valuable stories of experience, and understand the cultural field and job specifics better. Mentors, on the other hand, indicate that the programme is a way to find out how the study process is currently taking place and what information “holes” there are. They admit that mentoring largely helps them to structure, formulate, and summarize their own ideas better, as well as provides an opportunity to get to know the new generation and get inspired to do new things (often in a team with a mentee); it also allows them to look at things from an unexpected angle, provides an opportunity to practice mentoring, leadership, and communication and forces them “to slow down their ego”, get an insight into how young people think and look at different phenomena and to find out specific ideas of young people.

Recommendations

Level	Recommendation
EUROPEAN COMMISSION	The European Commission and stakeholders should recognize mentorship as a tool to strengthen cross-sectorial, cross-cultural, and cross-generational cooperation amongst national, regional, and local governments, HEIs, and cultural and arts organizations.
NATIONAL, REGIONAL, AND LOCAL GOVERNMENTS	National, regional, or local level agencies and policymakers should raise awareness of art organizations and education programmes on the benefits of mentorship as an essential part of lifelong learning and support the development and implementation of mentorship programmes.
ARTS MANAGEMENT UNIVERSITIES	HEIs should use the feedback from mentees and mentors, as well as the evaluation results of mentorship programmes as a tool for upgrading and keeping their curriculum and extra-curricular offerings up to date, as a tool for lifelong learning and as an essential part of the transmission of skills for future cultural managers.
CREATIVE AND CULTURAL SECTOR PROFESSIONALS	The industry professionals (mentors) and future professionals (mentees) should be actively involved in the co-creation and continuous improvement of the curriculum. Mentorship should not be hierarchical but should put mentors and mentees on an equal level, presenting a two-way interactive process of learning and experience exchange.

Refers to the

Policy work in related areas, such as the European Commission's European Agenda for Culture - Strategic framework for the EU's cultural policy | Culture and Creativity (europa.eu)

The European Parliament and the Council of the European Union (2021) Regulation (EU) 2021/818 of the European Parliament and of the Council of 20 May 2021 establishing the Creative Europe Programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013. Official Journal of the European Union. Available at: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX%3A32021R0818>

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2. Innovation and Entrepreneurship

Research findings

The Cultural and Creative Industries (CCI) is an extremely miscellaneous sector, and there is a substantial lack of consensus about the best public support policies. As an economic and innovative activity, CCI has a distinct character regarding its organizational, technological, and institutional dimensions and needs a transversal policies approach – a cultural policy, economic policy, digital policy, green deal (e.g., sustainable tourism), external policies, innovation policy, and education policy. Transversality and cross-collaboration are important sources of innovation.

Studies have shown that CCI often supplies content that requires knowledge-based and labour-intensive input. However, production processes are not organized linearly but are built around flexible and multidisciplinary teams and collaborations, which are often formed on an ad-hoc project base. Therefore, CCI requires skilled employees who are more likely to be engaged in non-conventional forms of employment (e.g., freelancing, temporary contracts) and have difficulties getting their skills recognized or certified formally (HKU, 2010, Creative lenses 2016-2019, DISCE 2019-2021). Hence, the role of regional institutions, which stabilize the networked interactions between territorially concentrated creative activities, becomes essential. These networks and institutions – incentives and opportunities - facilitate the exchange of tacit knowledge (e.g., non-written e-skills in relation to social networking) and contribute to the innovativeness of creative milieus. Joining forces, capabilities, and skills is the key to being able to take advantage of the opportunities offered by the digital revolution and innovation processes.

Mentoring CCI growth builds knowledge and knowledge assets. Territories and businesses can attain qualitative growth if they bet on pioneers/human capital,

continue to cultivate a set of partnership, networking, and collaboration strategies, and improve their own profile. Strategic specialization in the knowledge economy helps to enable more collaboration/teamwork, thus generating supplementary knowledge assets.

Moreover, public policies can facilitate the creation of a pool of symbolic, analytical (science-based), and synthetic (engineering) knowledge. Public policies can also reinforce, direct, and channel promising spill-over effects of CCI to other sectors/industries and society at large, so that they can benefit from CCI through knowledge sharing, creative partnerships, or other inputs into innovation and creativity. Mentoring can play a crucial role in closing the innovation/entrepreneurship gap in CCI.

In conclusion, in the case of CCI, mentoring can contribute to diminishing market risks and stimulating innovation, entrepreneurship, and resilience in the market through the upskilling of the CCI human capital and fostering networks. This appears to be a crucial policy instrument that should be used by regional and national institutions to support CCI.

Best practice

In the period from 2012 to 2022, Creative Mentorship as an independent organization focused on mentoring as a capacity-building strategy in the field of culture, creative industries, and media in the Western Balkans, supporting three hundred mentees and mentors through 6 one-year-long programme generations. The impact analysis suggests that in the case of mentorship, significant changes and innovations often do not come immediately but after a period of time, which makes it more difficult to track, articulate, and prove them. However, annual evaluations show a diverse set of changes and innovations that occurred in participants' personal life and professional career, as well as at an

organizational/institutional level, or even in the local community or artistic field, during or after successful participation in a mentoring relationship and programme.

Through supporting creators or leaders in the role of mentees, Creative Mentorship supported the following initiatives in the past decade : “Gamers’ Parents”, a very progressive and needed educational platform and community in Serbia; “Lumina Images”, a successful photo/video production studio for stock photo , which is now opening their second office in Thailand; “Valjevski filmski susreti”, the only film festival in the small town of Valjevo in Western Serbia - “archiPLAY”, a brand of educational toys by a couple of architecture professors ; “FilterApp”, a mobile app for promoting cultural events in the city of Belgrade by a group of young entrepreneurs; a new permanent exhibition of the local museum in the small town of Smederevo in Central Serbia; “Uhvati film”, a film festival and an independent organization devoted to the affirmation of artistic production by people with disabilities in the city of Novi Sad; “Kataliza”, the first community, digital channel and an independent brand for body positivity and plus size women, etc.

Potential innovators and creators are often isolated, while the connection with like-minded thinkers and belonging to a group of peers with similar interests or ambitions can provide new information, fresh perspective, benchmark, or additional support, all more than needed for innovation and growth. This is why the annual network of 25 mentees, or 50 participants including the mentors, also contributed to the growth and/or success of these and other initiatives and endeavours within the Creative Mentorship portfolio. Additionally, innovations were common not only among the mentees and their professional or local environment, but also among the mentors, who after meeting the mentees and collaborating with them were also inspired or enabled to make some changes or new developments, all in line with the already presented cases of co-creation and mutuality in mentoring.

Recommendations

Level	Recommendation
EUROPEAN COMMISSION	The European Commission should consider mentoring programmes and networks in the CCI as tools for fostering entrepreneurial mindset and innovation creators for other industries as well.
NATIONAL, REGIONAL, AND LOCAL GOVERNMENTS	National, regional, and local policymakers should recognize the potential of mentoring programmes within the CCI and between the CCI and other sectors as a tool for innovation.
ARTS MANAGEMENT UNIVERSITIES	HEIs should introduce mentoring in cultural management and programmes in the CCI to foster entrepreneurship, transversality, and cross-collaboration.
CREATIVE AND CULTURAL SECTOR PROFESSIONALS	Cultural entities and CCI stakeholders should engage their organizations in mentoring activities to enhance networking, knowledge sharing and creative partnerships that would foster entrepreneurship and innovation.

Refers to the

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3. Diversity and Social Sustainability

Research findings

Mentorship is also a very good and useful tool for sustainability in the CCS. For instance, while the CCI requires intensive, knowledge-based work that often consists of flexible, multidisciplinary, and skilled teams, the work is also very customized, tailored, and embedded into a concrete context or persons. Should a person in a crucial position leave the team, organization, or institution, it is very difficult to replace him or her with another person with the same knowledge and qualifications because of the lack of empirically based knowledge. Understandably, under such circumstances, it will take time and energy to educate a new person to acquire the same competencies as the previous one. If mentorship were considered as a “normal practice” within the CC organizations, the situation would be different and much less complicated. Hence, the public, nongovernmental, as well as privately funded arts institutions and cultural and creative organizations should be better prepared how to pass on the existing knowledge or bring new knowledge into the sector. As described above, mentoring is a perfect tool for doing this.

As for the HEIs, creating and establishing any curriculum is a long-term process as universities wish to ensure a high level of the study content; at the same time, the curricula need to be approved by a higher authority such as the Ministry of Education of the respective country. However, both processes take time, and once the curricula have been implemented and running, it is not so easy to change or modify them according to the actual needs of the market. It is not surprising that sooner or later a gap between academic knowledge and competencies, and the demands of the professional field of practice will appear. Naturally, not all the curricula are under quick-change pressure, but cultural management programmes tend to be among those that need to adapt academic knowledge, skills, and

competencies fairly quickly because of the rapid changes in society caused by digitalization, globalization, and the use of artificial intelligence, which also affect the fields of art and culture. Even though this problem cannot be fully avoided, introducing mentorship schemes, especially in cases when mentors come from outside the academia and preferably from the field of professional practice, can be very beneficial to change the speed and respond to the market demands. Besides, some professions are very specific and practice led; therefore, they are not always part of the education programmes. Thus, general education in hand with mentoring can be a very good solution for these field-specific professions with a contribution to artistic diversity.

As repeatedly underlined in our research, in this case mentorship serves as the bridge between the academia and the professional field of culture, by contributing to sustainability both of universities and the CCIs. In the university framework, mentorship programmes should be aimed at having a long-term impact and not regarded as temporary projects. Involving the cultural field professionals as mentors also taps into the dimension of diversity. From the EU perspective of “unity in diversity”, mentoring among different countries provides the specific knowledge and intercultural skills, for example, mediating between the legal differences concerning artists and the employment issues of creative professionals.

Being a mentor also requires proper knowledge and tools that field professionals may not have yet. Therefore the university could invest in organizing courses for their mentors on new and evolving knowledge. Research findings have proved that knowledge sharing brings a lot of benefit outside the programmes as well - mentoring skills come in handy in everyday working life, and the spread of this kind of knowhow has the potential of making the market more open to listening, helping, and guiding. By transferring knowledge and skills, mentoring programs contribute to cultural and social sustainability.

In the end, it would be a good incentive for the field professionals because with the acquired knowledge and tools they may act as mentors, should they wish to do so, not only for the students, but also for young professionals at the beginning of their careers in the CCS. It is also about investing in young potential for leading roles in the future.

Best practice

The connection with the professional field has been the cornerstone of the Master's Programme in Cultural Management at the University of Antwerp since 1999. The master's thesis is based on an important practical mentorship programme, as students are carrying out research for a cultural organization, where they get a mentor assigned for three to six months. The aim is to make the analysis of a real management problem of an arts organization that needs to result in specific conclusions and recommendations. During the process, the students receive the support of a mentor from within the cultural organization and are guided by an academic supervisor from the UAntwerp. Organizations from the broad field of the CCIs can propose a topic for research to the Academic Director of the programme. The list is handed over to the master's students at the beginning of the academic year, and they can choose one of these topics for their master's project. For each master's student, a mentor from the cultural organization is appointed. Thus, there is a continuous relationship with the involved organizations through these mentors. In this way, the Master's Programme can also develop long-term relationships with a lot of organizations within the sector. Besides, students can also approach cultural organisations of their own choice and propose a topic that needs to be approved by the cultural organisation and the Academic Director. This Practical Project (internship+ master's thesis) is the icing on the cake of this master's programme (3+12 credits out of a total of 60 credits are appointed to this part of the programme). It is also a very important bridge to the labour market. If

they do their master's project in a successful way, it is the best entrance to the working field. Through this programme, students are given the opportunity to work closely with mentors from cultural organizations and conduct research on real management problems in the CCI sector. This practical project offers them a unique opportunity to bridge the gap between theory and practice and make a tangible impact on the CCI sector. Students are also stimulated to carry out a practical project in a cultural organisation abroad. They receive support from the Academic Director and the Programme Manager in making connections and finding a position in a cultural organisation abroad. Also, the European network on cultural management and policy (ENCATC) is a helpful network to make these international connections. These students gain an international experience that also strengthens their intercultural competences.

Key elements: hands-on experience in combination with a research project; preparing students for the professional field; important connection with our alumni; 3 to six months; long-term relationships; a connection between a student and a university supervisor – and a mentor coming from within the organization; a win-win situation for partner organizations and universities; a possibility to do an internship and a master's thesis (= practical project) abroad for strengthening their intercultural skills as well.

Recommendations

Level	Recommendation
EUROPEAN COMMISSION	Following the best practices that have already been tested in Europe, mentorship programmes as soft policy instruments should be seen in line with the European Commission's agenda on culture and creativity fostering the sustainability of the CCS and intercultural competences.
NATIONAL, REGIONAL, AND LOCAL GOVERNMENTS	Policymakers at various levels should recognize the key role of mentorship and professional networks (like ENCATC) to stimulate sustainability and international collaboration in Europe. These networks become central players and coordinators for international/transnational mentorship schemes.
ARTS MANAGEMENT UNIVERSITIES	HEIs should recognize the long-term impact of mentoring programmes aligned with the principles of cultural and social sustainability, and regard it as part of their internationalisation strategy. They should use this impact at the governance level of cultural HEIs.
CREATIVE AND CULTURAL SECTOR PROFESSIONALS	CCS professionals should consider mentorship as a tool to foster diversity and build networks for young professionals.

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4. Social Equality, Accessibility, and Inclusion in the Cultural Sector

Research findings

Within society and more specifically in the European CCI sector, there is an increasing need for more social equality, accessibility, and the inclusion of diverse professionals. However, that satisfactory level has not been achieved yet when it comes to gender, race, age equality, ability, class, ethnicity, etc. Professionals coming from minorities or less favourable backgrounds often face microaggression or gaslighting, making it more difficult for them to confront the exclusionary practices. Additionally, they are sometimes isolated and treated as exceptions due to common stereotypes, while what is needed as a support mechanism is networking in a friendly and welcoming environment, sharing experiences, and validating one's own.

It is necessary to continue raising awareness and implement a wider set of measures by local, national, and Europe-wide cultural and educational policies in order to improve the access of students and professionals from different social groups to artistic fields, especially to managing and decision-making positions. This is in line with other policies at the European level aimed at gender equality and the inclusion of citizens with a disability, fight against homophobia and xenophobia, etc. The managers and leaders of art institutions and organizations are especially relevant as a target group for these policies. As decision-makers, they can exert influence on the organizational culture of an institution, organization, or even an artistic field, while the field of culture and creativity itself has the potential of impacting the wider society, thus influencing values, ideas, and practices that dominate in the community.

On the other hand, when designing and organizing mentorship support, efforts need to be invested in making sure that the framework is really inclusive and

supportive for the professionals coming from less favourable social groups. Tokenism is still widely present, while the lack of understanding of the subtle systems of discrimination and oppression can lead to mentors from marginalized communities being burdened with additional work and responsibilities.

As suggested in the study *Reinventing Mentorship in Arts Management*, “having in mind their possible complexity, duration, diversity, and the scope of stakeholders, numerous milestones in managing a mentoring programme require taking into consideration different obstacles that possibly prevent some of the colleagues from taking part in it due to existing discrimination, oppression, and inequalities in the wider society”. Existing grassroots organizations gathering in less favourable communities throughout Europe offer extensive knowledge and guidance in developing the cultural sector and the profession of cultural management in a more inclusive way.

As regards higher education institutions, DEAI (diversity, equality, accessibility, and inclusion) need to become a much bigger part of the official agenda and methodology in the education of cultural managers and other cultural professionals. Both higher education institutions in the field of arts and mentoring programs already existing in the sector ought to continuously and transparently exchange their experience in addressing these issues, creating a better understanding for all the stakeholders of what equality, accessibility, and inclusion mean in the context of universities and make supportive internal policies. It is crucial to pay attention to the possible invisible barriers faced by diverse students when engaging with mentors, mentoring activities, and work in the cultural sector in general and facilitate the discussion on social inequality in relation to mentoring within the local academic and professional context.

Best practices

Among good practices in Europe regarding mentoring for diversity and equality in the arts, mentoring programmes for women in music could be listed, such as the programme MEWEM by the French National Association of the Independent Labels FELIN or the programme “Power over Music” (Makten Over Musikens - MOM¹) by the Swedish organization “Fifti”. A good example of a mentoring scheme in cultural management was offered by the “Creative Europe” project “Take Over” in Serbia as part of the Youth Board programmes.

In the USA, a specific mentoring programme implemented by the Arts Administrators of Color is focused on the black and indigenous arts leaders, and other arts professionals of colour that are underrepresented in the positions of decision-making. White professionals willing to actively support black and indigenous arts professionals, and colleagues of colour are also involved in this organization. They are called “accomplices” and can join the association called the “Accomplice Leadership Institute.”

¹ <https://www.facebook.com/MaktenOverMusiken/>

Recommendation

Level	Recommendation
EUROPEAN COMMISSION	The European Commission should consider funding and using other resources to support mentoring programmes for socially less favourable arts professionals in the European cultural sector.
NATIONAL, REGIONAL, AND LOCAL GOVERNMENTS	National, regional, and local governments should increase the capacity of mentoring programmes in the cultural sector to ensure equality, accessibility, and inclusion in their participants, procedures, and activities and make sure that the members of less favourable groups are active and equal participants at all the stages of the development of programmes and strategies related to mentorship programs
ARTS MANAGEMENT UNIVERSITIES	HEIs should facilitate the development of study programmes that would encourage diversity and inclusivity, open-mindedness and non-judgment, exposing and discussing negative assumptions, empathy and openness to learning, the dimensions that are crucial in mentoring.
CREATIVE AND CULTURAL SECTOR PROFESSIONALS	When collaborating with other cultural institutions, companies, and mentors who are practitioners in the field, efforts should be invested in providing safer spaces for mentees from less favourable and diverse backgrounds.

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