

Lights, Camera, Mentorship: The Role of Mentoring in Film Knowledge Transfer

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Abstract: The main study aim is to identify the forms of tacit and explicit knowledge management used in international film productions and to assess the role of mentoring in the knowledge-sharing process. Several research questions were formulated: (1) What are the common models and practices of mentoring in the film industry? (2) What key factors influence effective mentoring within an international film crew, particularly in the context of the European Film Industry? (3) How does mentoring differ between technical and artistic departments within a film crew? The methodology of this paper is based on qualitative research. It began with an exploratory scoping literature review, followed by a bibliometric analysis. After an in-depth analysis, a survey was selected as the research method, with an interview questionnaire serving as the research instrument. The study presents findings from exploratory data collected from film professionals working in Poland, Germany, Malta, Greece, and Bulgaria between 2023 and 2024. The study indicates that film schools are the most common setting for mentoring in the film industry. However, attending a film school is not a prerequisite for receiving a film education, as many individuals gain their knowledge directly from mentors on set. In production and technical departments, mentoring typically lasts for one to five film projects. In contrast, individuals receiving long-term mentorship are predominantly part of the artistic crew, such as directors and writers. Key factors influencing effective mentoring include talent identification, understanding of the learning process, motivation, communication, and trust. This paper provides a unique analysis of knowledge sharing on film sets and offers valuable insights for film industry professionals aiming to excel in mentoring within multicultural contexts. It examines the role of mentors in contemporary film productions, particularly in setting examples for mentees, identifying talent, and understanding the learning process. Additionally, it describes how knowledge-sharing skills are applied in the demanding and rapidly changing environment of film production.

Keywords: Knowledge sharing, Mentor, Movie, Trust, Communication

1. Introduction

In contemporary academic discourse, knowledge management has emerged as an important area of research. Scientists have noted the important role of knowledge in various areas of technical and social sciences. The term "Knowledge Management" (KM) is often credited to several pioneers who contributed to its early development, but it gained widespread usage through the work of Thomas H. Davenport and Laurence Prusak. The book discusses knowledge management extensively but does not provide a single, compact definition in the sections reviewed. Instead, it frames knowledge management as a deliberate effort to identify, capture, share, and effectively use knowledge within an organization to address business challenges, improve decision-making, and create value. Key components of knowledge management discussed include creating knowledge repositories, improving knowledge access and transfer, fostering a knowledge-oriented culture (Davenport and Prusak, 1998, pp. 5-19). However, the concept had been discussed prior to this in various contexts and disciplines, with earlier references found in the works of individuals like Peter Drucker and Ikujiro Nonaka, particularly in relation to managing information and knowledge within organizations (Drucker, 1990; Senge, 1990; Nonaka 1994; Edvinsson and Malone, 1997). Nonaka, in his pioneering paper, raises critical questions about how organizations process knowledge and how they create new knowledge. He highlights that the society we live in has gradually been transforming into a "knowledge society" (Nonaka, 1994).

An indication can be made to the dynamic growth of publications on knowledge, its acquisition, sharing and the stages of its creation. The social sciences including management and business sciences have conducted research involving theoretical aspects of the phenomena being explained. Numerous empirical studies have been conducted identifying knowledge in various cultural, social, technical and organizational contexts.

Knowledge management, as a young field of management, encompasses the latest methods and techniques to ensure the most effective use of knowledge resources (Kłak, 2020). The basic dimensions of knowledge management are acquisition, storage, transfer, development, use and creation (Desmarais *et al.*, 2009, p. 219). The primary objective of cross-cultural knowledge management is to distribute the basic components of knowledge in other areas (e.g. functional areas: marketing, human resources management, production) in an international setting, and ultimately the management of the entire company (Grosskopf and Barmeyer, 2021; Schewe *et al.*, 2022). Properly applied, intercultural knowledge should allow other knowledge to be used more fully in situations of contact with other cultures. For this to happen, it is necessary to go beyond recognising,

understanding and accepting cultural differences. People and organisations should strive to treat cultural differences as sources of inspiration, new knowledge and experience. Previous studies suggest that managers should consider cultural differences in management (Luthans and Doh, 2012) and link intercultural management issues to business needs (Chmielnicki and Sulkowski, 2017, p. 51). Within the intercultural realm of film production, mentoring has emerged as the key factor of knowledge management.

2. Mentoring Definitions

In the dynamic and multifaceted world of international film production, mentoring has emerged as a pivotal element in shaping successful careers and achieving success in film production (Hodge, 2009; Bogoni and Michel 2018).

The concept of mentoring used in business originated in Greek mythology. According to Homer, Odysseus, going to war, entrusted the care of his son Telemachus' education to his friend Mentor: "Pass on your knowledge and experience to my son," he said (Homer, 2015). The friend did his job well, becoming a symbol of support for the young man for centuries (Boruta-Gojny and Popiołek, 2014). This master-apprentice relationship, which has been known for centuries, is being referred to by an increasing number of modern enterprises, embracing mentoring for their employees (Chyrchel, 2013; Ragins, 2016; Eby and Robertson, 2020). Survey results from The American Society for Training & Development indicate that more than 75 percent of managers consider individual mentoring to be one of the most important factors affecting their professional success (Budzewski, 2016).

The definitions, formulated both in the literature and in meetings of practitioners, are so numerous that E. Parsloe and M. Wray (2002, p. 81) describe the discussions around the concept of mentoring as a "semantic jungle." To avoid delving into this jungle, the author will limit to presenting only two definitions that are relevant to management. Mentoring is a partnership relationship between a master and a student, oriented to creating and developing the student's potential. It is based on inspiration, stimulation and leadership. It relies mainly on the student, through the appropriate interventions of the master, to learn about himself, thus developing self-awareness and not being afraid to follow his chosen path of self-realization (Karwalla, 2009, p. 111). Mentoring is the voluntary assistance given by one person to another, independent of the service hierarchy, so that he or she can make significant progress in knowledge, professional work or way of thinking (Clutterbuck, 2002, p. 13; Eby and Robertson, 2020).

Particularly important seems to be the statement in that mentoring is a relationship independent of the business hierarchy (Sidor-Rządkowska, 2016). This means that the frequently asked question: can the function of mentor be entrusted to a direct superior? - the answer should be negative. Such situations should be avoided even in those enterprises where the relationship between superiors and subordinates (called "co-workers") is a true partnership, based on trust (Budzewski, 2015). Paliszkievicz (2010) saw trust as the belief that another party will: a) not act in a way that is harmful to the trusting firm; b) act in such a way that it is beneficial to the trusting firm; c) act reliably; and d) will behave or respond in a predictable and mutually acceptable manner.

Much of the current research has examined mentoring programs primarily within corporate or government settings, rather than in the more unstable and less structured environment of creative careers. The conventional mentoring model, where a more seasoned professional mentors a newcomer or less experienced individual (both typically expected to be compensated for their time), may face complications in artistic or creative contexts. A key challenge is the unpredictable employment and income levels of many creative practitioners (Taylor and Luckman, 2024).

Recent research on creative and arts mentoring primarily focuses on the practical advantages mentors provide mentees. For instance, Hope *et al.* (2020) discovered that mentorships offer valuable networking opportunities, recognition, and career entry points. Mentees in the creative sector particularly benefit from expanded professional networks and insights into practical skills like time management and effective communication (Hope *et al.* 2020, 54).

3. Methodology

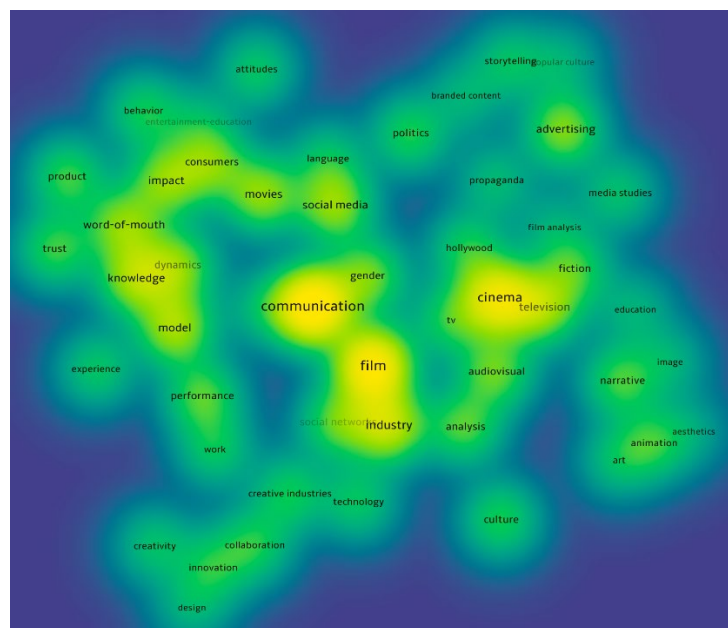
The research was conducted using an explorative, scoping literature review. Initially, the early literature on knowledge management in film industry was analysed to identify the grounding themes of the topic. Later on, a bibliometric analysis was performed on the latest literature on the topic to refine the trends that appeared in the field. Thus, keyword analysis is used to navigate the lead trends in the field. To analyse the scope of

knowledge management and its evolution through the years, a bibliometric analysis was performed with the use of Web of Science database. The used search query was:

(TS=(movie OR film OR cinema OR "film producer" OR "film director" OR "feature film") AND TS=("knowledge management" OR communication OR collaboration OR mentoring OR trust)) AND (OA==("OPEN ACCESS") AND DT==("ARTICLE" OR "PROCEEDINGS PAPER" OR "REVIEW" OR "BOOK CHAPTER") AND TASCA==("FILM RADIO TELEVISION" OR "MANAGEMENT" OR "BUSINESS" OR "ECONOMICS" OR "COMMUNICATION" OR "ART" OR "PSYCHOLOGY SOCIAL" OR "SOCIAL ISSUES" OR "THEATER" OR "BUSINESS FINANCE"))

The database has found a total of 596 articles from the years 2000–2024, later the publication date filter was added, namely years ranging from 2015–2024, so only the most recent articles would be analysed. This resulted in total number of 483 papers.

Later similar query was used for the search in Scopus database. The database has found a total of 942 articles from the years 2015–2024. Later the two CSV documents including the data from Web of Science and Scopus were merged in R Studio software and then the duplicates were deleted. This resulted in the number of 1223 papers, which is sufficient to perform a bibliometric analysis; for instance, Arshad *et al.* (2020) claim that 100 papers are enough for such an analysis, while Abdullah (2022) shows that the minimum threshold should amount to at least 300 papers within a database. Next, a keyword co-occurrence analysis was performed in the software VOS Viewer. The full counting method was used with All Keywords as the unit of analysis. Of the total 2575 keywords in all papers, the threshold of the minimum 5 co-occurrences, as advised by González-Delgado *et al.* (2023), was met by 95 keywords. This number was too big to create readable cluster visualisation, that's why the threshold was changed to 6 co-occurrences. This resulted in the number of 51 keywords. There was Density Visualisation generated with the use of the VOS Viewer software.



Source: own study, generated in the software VOS Viewer.

Figure 1: Density Visualisation Map

As presented on the Density Visualisation Map, the main themes in the field of knowledge management in film industry are concentrated around communication, film, cinema and industry. There were five keyword clusters generated by the software. The main keywords are written in bold.

Table 1: Keyword clusters in the publications on the knowledge management in film industry

Cluster	1	2	3	4	5
Keywords	attitudes behaviour communication consumers dynamics entertainment– education experience impact knowledge language model movies product trust word–of–mouth	aesthetics analysis animation art audiovisual cinema culture education film analysis hollywood image media studies narrative	climate–change collaboration creative industries creativity design film industry innovation performance social networks technology work	fiction gender politics propaganda television tv	advertising branded content popular culture social media storytelling
Number of keywords	15	13	12	6	5

Source: Own study, generated with the use of the software VOS Viewer

The first cluster revolves around human interaction, communication, and knowledge exchange. Key terms like *communication*, *trust*, and *word-of-mouth* highlight the importance of interpersonal dynamics in driving collaboration and creativity. The second cluster is focused on the artistic and cultural aspects of filmmaking. The third cluster highlights the intersection of creativity, collaboration, and technology within the film industry. The fourth cluster focuses on social narratives and media influence. The fifth cluster revolves around marketing, branding, and audience engagement in the film industry. The cluster

For this paper only cluster one, two and three will be taken into the consideration, because cluster four and five are visibly different and do not present similarities with the topic of this paper. The most popular keyword, used in the greatest number of papers was Communication. That's why communication will be one of the main topics of this research. The second keyword "attitudes" in this cluster is also fundamental for this research. Looking at Thesaurus (2025) synonyms to word attitudes are: angle approach, belief, mindset, mood, perspective, point of view, position, viewpoint and motivation. Motivation was a word that occurred many times in conducted interviews, that's why it will replace the keyword "attitudes" in this study.

Based on the bibliometric analysis, three research questions were stated: (1) What are the common models and practices of mentoring in the film industry? (2) What key factors influence effective mentoring within an international film crew, particularly in the context of the European Film Industry? (3) How does mentoring differ between technical and artistic departments within a film crew? The methodology of this paper is based on qualitative research. A survey was used as the research method and the interview questionnaire was chosen as the research instrument (table 2).

Table 2: Interview protocol

No.	Survey question
1	What are the benefits and disadvantages of going to film school?
2	What are the alternative ways to film school to learn filmmaking craft?
2	Did you have a mentor, who would guide you through the intricacies of your film career?
3	Is your mentor permanent during the course of your career?
4	What qualities should mentor have?

No.	Survey question
5	What are the advantages of having a mentor in your film career?
6	What are the benefits of being a mentor?
7	What tools can mentor use to increase his effectiveness in teaching?

Source: Research methodology, own research

The questions for the interview questionnaire were developed based on preliminary exploratory interviews and were informed by the study of Alony, Whymark, and Jones (2007), which explored tacit knowledge sharing in the Australian film industry, as well as by the article by Nuis, Segers, and Beausaert (2024), in which a validated scale for measuring mentoring in employability-oriented higher education programmes was proposed.

The study established a research hypothesis: Efficient management of explicit and tacit knowledge, as well as professional mentoring focused on young filmmaking talents are essential factors in the success of film production. This report examines the data to identify evidence of knowledge sharing and highlights the factors that help or hinder it, based on participants' descriptions during interviews. The interviews were conducted with film industry professionals from November 2023 to February 2025. The list of these interviews is provided in table 3. The selection process for the initial two participants was predicated on recommendations from European film producers.

Table 3: Completed interviews used in this study

No	Name	Profession	Date of record	Film Industry	Pseudonym/ Citation
1	Alex Camilleri	Director	19.01.2024	Malta/USA	(Alex-Director, 2024)
2	Karl Alin Galea	Production Manager	26.01.2024	Malta	(Karl-Production-Manager, 2024)
3	Ioan Banzourkov	First Assistant Director	29.04.2024	Bulgaria/Greece	(Ioan-First-Assistant-Director, 2024)
4	Dr Michael Bickerton	Camera Operator	06.05.2024	UK	(Michael-Camera-Operator, 2024)
5	Ted Gardocki	Production Manager	12.07.2024	Poland/USA	(Ted-Production-Manager, 2024)
6	Ernest Lorek	Film Director	25.07.2024	Poland	(Ernest-Director, 2024)
7	Vangelis Anthimos	Film Director	07.10.2024	Germany/Greece	(Vangelis-Director, 2024)
8	Ilya Gavrilencov	Editor	07.10.2024	Germany	(Ilya-Editor, 2024)
9	Aleksandra Patoka	Production Designer	13.10.2024	Germany	(Aleksandra-Production-Designer, 2024)
10	Robert Gryka	Editor	19.01.2025	Poland	(Robert-Editor, 2025)
11	Jakub Kosma	Producer	04.02.2025	Poland	(Jakub-Producer, 2025)
12	Katarzyna Próchniak	Production Manager	06.02.2025	Poland	(Katarzyna-Production-Manager, 2025)

Source: Own source

Individuals within specific professions are typically well-positioned to offer comprehensive insights into film management, encompassing associated challenges and procedures, particularly concerning knowledge sharing and collaborative endeavours. The interviews conducted were structured around open-ended questions, facilitating extensive probing and contextualization. A selection of these questions is presented in table II, although variations were introduced across interviews based on the trajectory of discussion, information provided, and the interviewee's role. Furthermore, it was envisaged that the questionnaire would evolve over time to align with emerging data categories (Alony *et al.*, 2007).

There are many ways to code qualitative data derived from interviews. One can start with open coding, which involves constructing codes during the process of reading the text (inductive method). The next step is to look for similarities and differences among the codes and reduce their number by grouping them into specific categories (aggregation), assigning them names, and attempting to capture them holistically. This serves to build a data structure (Czakon, 2025). The inductive coding was used in this paper.

4. Results and Discussion

The research results allowed to describe the nature of mentoring in the film industry by exploring how professionals identify talent through real-life experiences, shared artistic vision, and curiosity. It addresses common models and practices of mentoring, highlighting step-by-step guidance and long-term motivation. The discussion also considers key factors influencing effective mentoring within an international film crew, such as determination, persistence, and communication, including patience, clarity, and setting professional boundaries. Additionally, it explores differences in mentoring between technical and artistic departments, emphasizing how mentors tailor their approach based on the specific demands of each role. In recent years, several research results have appeared that show some similarities to the results presented here. Arslantas & Kocagoz (2021) analyzed enduring mentoring relationships in project-based environments, emphasizing their significance for continuous development and engagement. Results obtained by Wong et al. (2022) addresses the challenges and strategies of communication in intercultural mentoring. Finally, mentoring supports the processes of the transition from formal education to professional practice, using informal learning models (Sefton, 2018; Kukkonen, 2021) .

4.1 Identifying Talent

Michael Bickerton, a camera operator, emphasizes that the first step in mentoring is to identify talent. He asserts, "I think, from my perspective, it's really important to identify the talent, identify the skills, identify the areas that they're good at. In order to do it, I need to get them in front of real-life experiences" (Michael, 2024). As a university lecturer, he carefully observes his students during their tasks and encourages them to refine their abilities. This approach allows him to recognize potential, as demonstrated in the case of one student who served as a first assistant director in a film assignment. Similarly, Ernest, a director, highlights the importance of a shared artistic vision as a foundational element of the mentor-mentee relationship. He explains, "I think that the key aspect of being able to call someone a mentor is the shared vision of art and, in general, the understanding of what it means to create" (Ernest-Director, 2024). According to Ernest, without a mutual comprehension of the artistic concept behind a film, establishing a successful mentoring dynamic becomes challenging. Katarzyna, a production manager, underscores curiosity and the willingness to step outside one's comfort zone as crucial characteristics of a mentee. She states, "I do not fully believe in the millennial mindset that one must strictly guard their time and only focus on personal gains. It is not that one should not do so, but I dislike hearing excuses on set such as 'I failed because I didn't know how to do it.' If you don't know how, then come and ask" (Katarzyna-Production-Manager, 2025). Katarzyna emphasizes that determination and persistence in achieving goals are key factors in selecting a mentee. In another instance, Michael Bickerton illustrates how he identified talent in one of his students during a casting process. He recalls, "I was particularly impressed with one student during the casting process. She and the director both liked one actress, but the director thought they could still find someone better. The first AD turned to the director and firmly stated, 'If we don't cast this actress, we don't have a film. If we don't have a film, we don't get a grade for this module.' She really laid it on the line, and I was very impressed by her decisiveness and clarity" (Michael-Camera-Operator, 2024). By analysing her approach to decision-making, Michael identified her strengths and recognized her potential as a leader in the filmmaking process.

4.2 Being an Example

Effective mentors not only recognize potential but also provide structured guidance to help emerging professionals grow in their roles. Michael Bickerton highlights the importance of developing confidence in mentees through discussion and step-by-step guidance. He explains, "Initially, she lacked confidence in this role, but as weeks passed, through our discussions and guidance on her responsibilities, her confidence grew significantly" (Michael, 2024). This statement demonstrates that Michael possesses the qualities of an effective mentor. He identifies talent and understands the role that the new filmmaker is trying to fulfill. By engaging in discussions and clearly outlining responsibilities, he successfully helped a young filmmaker transition from uncertainty to confidence in her role. Another essential aspect of mentorship is providing achievable tasks that mentees can successfully complete. Katarzyna, a production manager, emphasizes this approach by gradually exposing her mentee to challenges that are within her capabilities. She states, "And now with my Ania, when

we work on a project, I throw her into deep water, but only in places where I know she will not drown. There was a situation where a technical person was very demanding, and I knew that this conversation could overwhelm her. So, I led the conversation while Ania accompanied me and listened" (Katarzyna-Production-Manager, 2025). This example illustrates that assigning feasible tasks helps mentees avoid frustration while gradually increasing their confidence and competence. Ted, another production manager, underscores the significance of maintaining enthusiasm and long-term motivation in mentorship. He explains, "I think the other thing that I do for people too, is maintain their enthusiasm to keep their motivation up and helping them understand that, well, okay. One thing I can promise you is that five years will pass now at the end of this five years, do you want to be here or there? And, in order to be where you want to be, it means that you have to make the right choices every day up until that moment and helping people kind of understand that perspective, that it's not just, you know, wishing for Christmas to come a little early" (Ted, 2024). Ted's mentorship approach encourages mentees to focus on long-term goals by considering their desired future and recognizing that consistent, deliberate choices lead to success. He helps mentees understand that professional growth is a gradual process requiring sustained effort rather than quick, wishful thinking.

4.3 Communication

Effective communication is a fundamental aspect of professional collaboration, particularly in environments where hierarchical structures influence knowledge transfer. Alex Camilleri, in his interview, highlights the critical role of communication within a team dynamic. He emphasizes that patience and clarity are essential when mentoring newer members of a department: "Communication is paramount [...]. I think that's important is to be patient with people and to understand that, especially if you're one of the more senior people in a department that you're constantly going to have newer people and you have to be aware that knowledge trickles in gradually [...]. You have to help them understand what the specific term that you're using means and help them learn that so that next time you can just say that one word and they'll know" (Alex-Director, 2024). This statement underscores the necessity for mentors to communicate their ideas both thoroughly and concisely. Patience is a crucial factor that facilitates the transfer of knowledge, as trainees often require additional time to process information and assimilate the specialized terminology used within a professional setting, such as a film set. Without effective communication, knowledge gaps may persist, hindering the overall efficiency of the team. Another essential dimension of communication is the ability to establish professional boundaries. Katarzyna, a production manager, points out the significance of asserting oneself within a professional hierarchy: "There are moments when you must set boundaries with your superiors. That is what the job of a production manager entails, and someone who is overly nice will find it very difficult. For example, I have an excellent production coordinator who works for me, and I am trying very hard to teach her how to set boundaries. I know that until she learns this, she is not ready to be a production manager" (Katarzyna-Production-Manager, 2015). According to Katarzyna, one of the most critical aspects of communication is the ability to set boundaries with superiors and colleagues. She mentors her mentee to assess situations and develop the confidence to refuse when necessary. The ability to communicate assertively is a fundamental leadership skill that ensures not only personal well-being but also the effectiveness of professional interactions.

Ethics declaration: I didn't need ethical clearance for the research referred to in this paper.

AI declaration: I didn't use an AI tool in the development of the paper.

5. Conclusions

The findings of this study provide valuable insights into the role of mentoring in knowledge transfer within the film industry. The research hypothesis: Efficient management of explicit and tacit knowledge, as well as professional mentoring focused on young filmmaking talents are essential factors in the success of film production was confirmed. By analysing the responses from industry professionals, the study addresses the three main research questions posed at the outset.

5.1 Common Models and Practices of Mentoring in the Film Industry

Mentoring in the film industry takes on multiple forms, with both formal and informal approaches playing a significant role in knowledge transfer. According to respondents, film schools provide a structured environment for mentorship, where experienced professionals guide students in developing technical skills and creative approaches. However, an alternative and equally effective pathway is mentorship occurring directly on film sets. Many professionals, including directors, production managers, and cinematographers, highlighted that hands-on experience under the guidance of seasoned mentors is invaluable. Respondents

emphasized that in the production and technical departments, mentorship typically lasts for one to five film projects. In contrast, individuals in artistic roles, such as directors and writers, often receive long-term mentorship. The survey also revealed that mentorship practices vary depending on the region and type of production, with some film industries fostering a strong culture of mentorship, while others rely more on peer-to-peer learning. Notably, several respondents acknowledged that successful mentoring relationships are built on mutual trust and shared artistic vision. Mentors play a crucial role in shaping mentees' professional identities, providing both technical knowledge and creative guidance.

5.2 Key Factors Influencing Effective Mentoring within an International Film Crew

The research findings highlight four key factors that influence effective mentoring within an international film crew: talent identification, leading by example and clear communication. Talent identification is a critical first step in mentoring, as respondents emphasized the importance of recognizing a mentee's strengths and potential. Several interviewees mentioned that they assess young professionals based on their problem-solving skills and ability to handle pressure. Leading by example was another key aspect discussed by respondents. Effective mentors not only provide verbal guidance but also model the behaviours and skills they expect from their mentees, ensuring that they learn by observing real-life applications of industry practices. Effective mentoring involves teaching individuals how to think critically and make informed decisions, rather than just providing direct answers. The last significant finding is the emphasis on communication. Effective communication was identified as a cornerstone of successful mentoring relationships, with mentors needing to convey ideas clearly and patiently.

5.3 Differences Between Mentoring in Technical and Artistic Departments Within a Film Crew

The findings of this study clearly demonstrate that mentoring takes different forms and serves varied purposes across technical and artistic departments within a film crew. These differences stem not only from the nature of the work but also from the length, intensity, and objectives of the mentoring relationship.

In technical departments mentorship is often short-term and task-oriented. Professionals in these areas typically work under intense time pressure and must follow strict procedural guidelines. As such, the mentoring process is usually focused on teaching concrete skills and ensuring that mentees quickly become self-sufficient within the workflow. In these departments, mentoring often lasts for the duration of one to five film projects, during which mentees are expected to gain enough experience to operate independently.

Conversely, artistic departments are characterized by long-term, vision-driven mentorships. Here, the mentor-mentee relationship is deeply rooted in shared artistic values and mutual understanding of creative expression. Artistic mentors often serve not only as teachers but also as sources of inspiration and guidance throughout a mentee's career. The longevity and emotional depth of these relationships reflect the evolving nature of artistic identity and the need for sustained support through various stages of creative development.

This research makes a contribution to both film studies and knowledge management literature by offering a nuanced and empirically grounded understanding of mentoring dynamics within the unique context of the film industry. While film studies often examine artistic output and production processes, this research delves into the human element of skill and talent transmission. It illuminates the often implicit processes by which professionals identify and nurture emerging talent, emphasizing the critical roles of real-life experiences, shared artistic vision, and innate curiosity – factors not always explicitly theorized in existing film pedagogy or production studies. This research contributes to the understanding of tacit knowledge transfer by providing a qualitative case study within a collaborative and creative domain. It illustrates how uncodified expertise, practical wisdom, and artistic intuition are transmitted through mentoring relationships in a complex, project-based industry.

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