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Educating for Career – Comparative Views on Knowledge Transfer to Film Students

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Abstract: Studies about the effectiveness of knowledge transfer to boost production and create competitive advantages in industrial firms and their associated workforce have filled many a literature review section. The role of tacit knowledge and its ability to transfer from instructor or professional to the student becomes important because this typically is the “secret sauce” that allows crafts persons to develop and achieve their potential. This study compares the relationship between the Film Industry and associated academic institutions seeking to educate for that industry in two different geographical locations, Norway and the United States, each offering a different industrial presence and employing correspondingly different pedagogical methodologies. The film industry has been chosen as the target discipline for this study because it relies heavily on a wide variety of tacit knowledge, held and implemented by its workers to achieve sustainable high-level productivity. The empirical data collected in Norway in 2018, and in the United States in 2019, is based on a structured questionnaire to professors and students from leading universities with film programs, and corresponding professionals from the film industry in each location. Additional qualitative interview data from the United States was collected in Los Angeles and Chicago, also in 2019. Findings indicate broad similarities in the generally perceived views of the state of collaboration, with professors and industry professionals agreeing on most topics in both locations, however, within the student sectors, there exist fairly disparate views regarding the effectiveness of collaboration, the knowledge transfer methodology, and even their own goals and aspirations.

Keywords: Knowledge transfer, creative education, film industry

1. Introduction

The study of knowledge transfer has taken up many pages in knowledge management literature. Many studies focus on these transfers in an industrial setting to improve the effectiveness of the workforce, thereby enhancing productivity. In education we must count on these transfers to impart vital understanding of their curricular skill sets and an insight into industrial thought for their presumed careers. In educating for the creative arts this becomes both crucial and problematic. It is crucial in the respect that process and craft knowledge must be passed, and problematic in the respect that creativity and aesthetics are themselves quite subjective, and relevant tacit knowledge varies from one crafts person to another, according to their accumulated experience (McVeigh, 2016). This study builds on previous research looking into the state of collaboration between academia and the creative industries for the purpose of educating creative arts students. (Dooley and Sexton-Finck, 2017). Assuming that in the film genre, the United States represents a much larger industrial market share and provides a commensurately greater educational focus, the following research questions feel appropriate when considering optimal knowledge transfer to students.

RQ1: Is the state of collaboration different in a major market vs a minor market?

RQ2: Are there any pedagogical differences that affect the knowledge transfer process?

RQ3: Does academia really understand the needs of industry?

2. Theoretical Background

Knowledge transfers as a concept is understood and used in many connections like teaching in academia, inside organizations like companies, and between organizations like academia and companies. In this study we focus on interactions inside academia and between academia and a specific type of companies like the film industry. The group level is essential for the focus of the study and we look at three groups: film students, university professors as teachers for the film students, and professionals in the film industry. The main logic is that there is a “best practice” in volume and content of knowledge transfers between these groups so that the students can reach the highest possible level of skill and creativity as individuals and for their contributions as professional employees in the film industry.

Knowledge transfers are always individual, and their content and relationship will never be equal inside groups, two students will never absorb the content of the teaching from a professor in the same way, and two film

industry professionals will never put exactly the same content in their messages. We base our theoretical discussion on the assumption that the industry professionals rely on the resource-based approach which offers a dynamic view of the industry as a set of resources which are unique, inimitable and value-creating (Barney, 1986; Dierickx and Cool, 1989). Then knowledge as a resource becomes the focus to meet the conditions for the emergence of competitive advantages and innovative developments. The knowledge transfer models and discussions following here are also based on this.

The definition of knowledge transfers in this context often starts with *“Knowledge transfer is the process by which one unit (group, department or division) is affected by the experience of another.”* (Argote and Ingram, 2000, p 151). This definition has been widely used the last 20 years and it is interesting to note that also psychology and other social sciences use similar definitions. In the above-mentioned article and other writings, Argote (1999) uses the term *“reservoir”*, meaning to keep knowledge for future use. This is in line with the knowledge capital theory that developed at that time (Meritum, 2002), where knowledge capital can be reused and increase in value while physical capital cannot.

Faced with these observations and a growing interest in organizational knowledge and their transfers as a sustainable strategic resource of the organization, Argote and Ingram (2000) propose a conceptual framework embracing the social, political, technological and organizational dimensions of knowledge transfer at both the individual and group level. They propose to see the transfer as a displacement and/or modification of the combinations of generic reservoirs of knowledge of the firm from the perception of its actors and technologies, and for problem solutions.

This organizational framework led researchers to conceptualize the transfer process pragmatically with the aim of optimizing it. Different conceptualizations have been suggested, and here we mainly will follow Szulanski (1996).

The suggested models building on Szulanski (1996) differ, particularly over the number of phases of the process, but the common feature is they see the organizational transfer of knowledge as a linear time-marked process where the most recurrent phases are:

1. Acquisition/initialization: A need is identified and knowledge that can satisfy this is looked at as plausible.
2. Adaptation: Knowledge is adapted/modified at the source to accommodate the perceived needs of the receiver.
3. Application: Applying the transfer and identifying and solving unforeseen problems related to adapting knowledge to the constraints and needs of the receiver.
4. Acceptance/implementation: The actual degree of use of knowledge transferred by the receiver
5. Appropriation/Integration: Achieved when the receiver uses the transferred knowledge autonomously and satisfactorily.

In this model the transfer appears as an exchange of knowledge between an identified source and a receiver, a structure close to the early models of communication. The exchange of organizational knowledge consists of coordinating specific resources by a network of relationships. The firm can store the transferred knowledge in reservoirs and mobilize when it necessary for developing competitiveness.

Knowledge transfer theories during the 1990's with a different focus than Argote and Szulanski, looked at the contrasts between tacit and explicit knowledge (Polanyi, 1962; Nonaka and Takeuchi, 1995). Explicit knowledge can be articulated, codified and therefore formally transferred, through systematic methods, such as rules and procedures. Tacit knowledge is difficult to articulate and is characterized by the famous citation from Polanyi that *“we can know more than we can tell.”* (Polanyi, 1962). It has been widely discussed what the nature of tacit knowledge actually is and how tacit knowledge can be converted into explicit knowledge, see Tsoukas (2010), Collins (2006), Gourlay (2006) and Westernen (2017).

Starting in the 1990's a discussion about the epistemological platforms of organizational and economic sciences emerged when Venzin, von Krogh, and Roos (1998), and Roos (2005) came up with what is later called the cognitivist and the connectionist divide. The cognitivist understanding takes the writings of Herbert Simon (1977,1993) as the point of departure for their interpretation of the knowledge concept which goes back to Popper (1959) and critical rationalism. The connectionist tradition roots back to hermeneutics, and the study of

interpretation (partly also to social constructivism and phenomenology), which underlines the relational view of knowledge creation and transfer. This has fundamentally influenced the resource and evolutionary (Nelson and Winter, 1982) traditions of economics and management, see Western (2017) for a more detailed explanation of this. The important parallel here is that the early definitions and explanations of knowledge transfers from Argote and Szulanski link to the cognitivist tradition while the thoughts of Polanyi and Nonaka are on the connectionist side. Polanyi's fundamental book is called, "Personal Knowledge – Towards a Post-Critical Philosophy" (Polanyi, 1962) and here Polanyi is developing the concept of tacit knowledge as an alternative way of understanding the knowledge concept compared to what Popper did in his critical rationalism framework, Popper (1959).

Nonaka and Takeuchi (1995) in the SECI model, say that they are building on Polanyi and his understanding of the tacit knowledge concept, and in addition, they are adding aspects from Japanese philosophy, in broad terms within a connectionist logic. The SECI model is using a spiral metaphor going through four steps of interactions between explicit and tacit knowledge, see Figure 1.

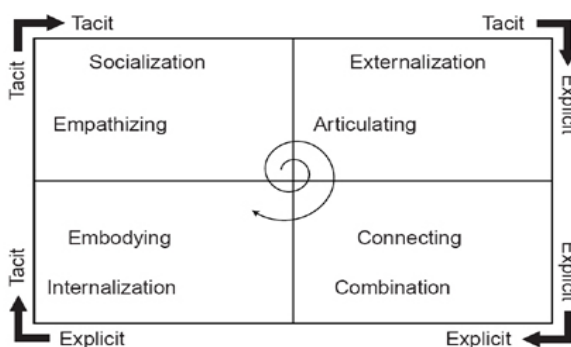
Socialization: Allows the creation and transfer of unspoken (tacit) knowledge through interactions between individuals. This process corresponds to a process of sharing experiences and know-how. Mentoring is clearly part of this mode of transfers.

Externalization: Promotes the conversion of unspoken (tacit) knowledge into explicit knowledge. The unspoken knowledge possessed by an individual is transformed with the aim of making it more understandable to others. Knowledge is translated into a more tangible form. However, this process can be problematic if the language used to transfer knowledge is not adapted or coherent.

Combination: Involves the creation of explicit knowledge based on already existing explicit knowledge. This can be done by applying, updating and developing already existing routines, technologies etc.

Internalization: Translates explicit knowledge into tacit knowledge. The individuals will put into practice the explicit knowledge mobilized and rework it into unspoken knowledge.

Table 1: The SECI model



Source: Adapted from Nonaka and Takeuchi (1995)

The SECI model has been subject to a lot of debate where the two most criticized elements have been that the little explanation how the movements of the model start and stop and that there is too little scientific clarity of the use of the tacit knowledge concept. On the other hand, there is no doubt that the SECI model has emphasized the connectionist platform for the analysis of knowledge transfers. This has led to a definition of knowledge transfers from Kumar and Ganesh (2009) where they try to incorporate both views: "Knowledge transfer is a process of exchange of explicit and tacit knowledge between agents, during which one agent deliberately receives and exploits the knowledge provided by another." (Kumar and Ganesh, 2009, p 162). With this in mind, a survey was constructed to gauge the volume and effectiveness of the flow of knowledge between industry and academia, for the benefit of the student.

3. Data Collection and analysis

The data collection is based on a Questback survey emailed to students and professors at Nord University and to industry professionals in Trøndelag County, Norway in February 2019. For the purposes of this study, the data set is limited to include only those sector members associated with the film genre. In terms of the students, the study concentrates on senior undergraduate film students. A second data collection, based on the same Questback survey, was conducted and distributed to students, professors and industry professionals via email, in California, Illinois, and Florida in the United States, in July 2019. Additionally, 21 video focus interviews were conducted on site with students, professors and industry professionals in the Film arena, in Chicago and Los Angeles for comparative purposes. Interview question areas mirrored the topics of the survey but were formulated in a more casual way to invite personal perspectives from the interviewees.

Table 2: Participants in the research

Participants in the Research		Norway	United States	United States
		Survey Frequency	Survey Frequency	Interview Frequency
Student	Count	16	5	2
	% within 3:	35,6%	17,2%	9,5%
Professor	Count	11	13	6
	% within 3:	24,4%	44,8%	28,6%
Industry pro	Count	18	11	13
	% within 3:	40,0%	37,9%	61,9%
Total	Count	45	29	21
	% within 3:	100,0%	100,0%	100,0%

Source: Own data collection

The main part of the data collection involved the respondents giving their opinions to 25 statements using a 7-point Likert scale, where the corresponding numeric values are 1: Strongly disagree, 2: Disagree, 3: Partly disagree, 4: Neutral, 5: Partly agree, 6: Agree, 7: Strongly agree. Also, where appropriate, quotes from interviews are presented to amplify quantitative data findings.

4. Discussion and Findings

4.1 State of Collaboration

As a starting point, and relevant to RQ1, we examine any differences in thought concerning the general state of collaboration between academy and industry, assuming that the United States represents a major market for the film industry and associated film education, while Norway would represent a minor market, with commensurate traits. Table 3 shows that subjects in both locations express surprisingly similar views that collaboration is by no means optimal, and a high degree of neutrality might suggest a lack of knowledge on the subject. This was quite surprising, given the expectation that the major market location (USA) should exhibit a much higher degree of collaboration.

Table 3: Survey statement 29: state of collaboration

29: The creative industries have the optimal level of cooperation with universities to aid today's creative course programs. Crosstabulation									
USA		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	1	1	0	2	1	0	0	5
	% within 3:	20,0%	20,0%	0,0%	40,0%	20,0%	0,0%	0,0%	100,0%
Professor	Count	0	2	5	4	1	1	0	13
	% within 3:	0,0%	15,4%	38,5%	30,8%	7,7%	7,7%	0,0%	100,0%
Industry pro	Count	0	4	3	4	0	0	0	11
	% within 3:	0,0%	36,4%	27,3%	36,4%	0,0%	0,0%	0,0%	100,0%
Total	Count	1	7	8	10	2	1	0	29
	% within 3:	3,4%	24,1%	27,6%	34,5%	6,9%	3,4%	0,0%	100,0%

29: The creative industries have the optimal level of cooperation with universities to aid today's creative course programs. Crosstabulation									
NORWAY		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	0	3	7	5	1	0	0	16
	% within 3:	0,0%	18,8%	43,8%	31,3%	6,3%	0,0%	0,0%	100,0%
Professor	Count	2	5	3	0	1	0	0	11
	% within 3:	18,2%	45,5%	27,3%	0,0%	9,1%	0,0%	0,0%	100,0%
Industry pro	Count	2	5	5	6	0	0	0	18
	% within 3:	11,1%	27,8%	27,8%	33,3%	0,0%	0,0%	0,0%	100,0%
Total	Count	16	31	49	52	24	15	1	188
	% within 3:	8,5%	16,5%	26,1%	27,7%	12,8%	8,0%	0,5%	100,0%

Source: Own data collection.

Opinions presented by USA subjects in focus interviews further illustrate the varying points of view..

"The film industry is in an interesting moment in time in terms of its engagement with the academy, I'm not really totally sure, how deep the thinking has ever been in that equation." Michael Niederman, Professor, Columbia College, Chicago IL

"There's no reason why they (industry) should help these kids, they (students) need to get out there and work this as hard as they (professionals) did to get in, so I don't see any reason why they (industry) should help." Harry Cheney, Professor, Chapman University, Orange CA

"In terms of the collaboration between the universities and various organizations with students, I think for the most part, they are all very student supportive, and very young-filmmaker supportive. There are a lot of organizations... that have big internship mentoring programs that they're putting in place." Cece Hall, Sound Designer, Paramount Pictures and Professor, UCLA, Los Angeles CA

"My impression of the collaboration between the entertainment business and education is there is not much of one other than the fact that often you'll see interns from schools working at the movie studio or often you'll see some movie executives who will teach occasionally at a film school. But other than that, there isn't much." Jeff Bacon, Business Affairs, Fox Searchlight Pictures, Los Angeles CA

Source: Own Interview data collection. (Written authorization to be identified was collected at the time of the interview.)

4.2 Pedagogical Differences

4.2.1 The Instructor Profile

When investigating any potential differences in pedagogical methodology between the two countries, as suggested in RQ2, we come upon an interesting area that concerns the background of the professors leading the instruction and the knowledge they bring to bear, how that impacts the balance of theoretical vs practical instruction, and the implications for the student.

In Norway, as in most places in the EU, academic requirements are quite high, with a PhD generally being required for consideration of appointment to university posts. The USA, by contrast, has taken almost the opposite approach, relying on professional experience and body of work as the defining criteria, with in some cases, academic degrees taking a back seat. The concept of closer collaboration and contact with the industry seems to be in play here, but does this represent a greater potential for meaningful knowledge transfer to the student?

“So almost everybody here except for the film studies people are hired because of their experience, not because of their degrees and so we look at their resume, what have they done and then they have to come in and prove that they can teach”. Harry Cheney, Professor, Chapman University, Orange CA

“The vast majority of the people teaching are people who have had a lot of field experience, people who had years in the industry. And that's what's really important because it's not just imparting the actual working situation and the skills that are required, you also want to give the students a sense of what it is like working in these industries, and what the relationships require, and what the various aspects, the sort of interpersonal aspects of it”. Cece Hall, Sound Designer and Professor, UCLA, Los Angeles CA

Source: Own Interview data collection.

In Tables 4 and 5 we look at opinions regarding teaching requirements to see if there are any differences of opinion between the two cultures concerning the weighting of academic vs experiential credentials. Table 4 shows Statement 19, where we ask if strict academic credentials are appropriate for university employment. Although general agreement is that it need not be so strict, curiously, it is the Norwegian students and the American professionals who believe academic standards must be held high. This seems contrary to the presumed goal of the American professionals to teach, and the Norwegian students to have more practical professors.

Table 4: Survey statement 19

19: It is appropriate that universities are strict concerning the academic credentials needed when hiring professors. Crosstabulation									
USA		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	1	3	0	0	1	0	0	5
	% within 3:	20,0%	60,0%	0,0%	0,0%	20,0%	0,0%	0,0%	100,0%
Professor	Count	3	3	3	1	1	2	0	13
	% within 3:	23,1%	23,1%	23,1%	7,7%	7,7%	15,4%	0,0%	100,0%
Industry pro	Count	0	2	0	2	3	2	1	10
	% within 3:	0,0%	20,0%	0,0%	20,0%	30,0%	20,0%	10,0%	100,0%
Total	Count	4	8	3	3	5	4	1	28
	% within 3:	14,3%	28,6%	10,7%	10,7%	17,9%	14,3%	3,6%	100,0%

19: It is appropriate that universities are strict concerning the academic credentials needed when hiring professors. Crosstabulation									
NORWAY		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	1	2	1	2	5	3	2	16
	% within 3:	6,3%	12,5%	6,3%	12,5%	31,3%	18,8%	12,5%	100,0%
Professor	Count	0	2	4	1	2	2	0	11
	% within 3:	0,0%	18,2%	36,4%	9,1%	18,2%	18,2%	0,0%	100,0%
Industry pro	Count	2	8	3	2	2	1	0	18
	% within 3:	11,1%	44,4%	16,7%	11,1%	11,1%	5,6%	0,0%	100,0%
Total	Count	27	31	32	34	27	25	11	45
	% within 3:	14,4%	16,6%	17,1%	18,2%	14,4%	13,4%	5,9%	100,0%

Source: Own data collection.

Table 5, showing Statement 22 phrases the question another way, asking if industrial accomplishment should be more heavily weighted. The general view is that yes, experience should play a bigger role, however, American students think it should not. Norwegian students have access to a majority of theoretical thought but crave the practical, while US students have all the access to practical tacit knowledge yet crave the theoretical. This almost seems like old cliché of the grass always being greener on the other side.

Table 5: Survey statement 22

22: Competence and achievement in industry should be more heavily recognized as credentials for teaching than they are today. Crosstabulation									
USA		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	0	2	2	0	0	1	0	5
	% within 3:	0,0%	40,0%	40,0%	0,0%	0,0%	20,0%	0,0%	100,0%
Professor	Count	1	0	2	0	2	6	2	13
	% within 3:	7,7%	0,0%	15,4%	0,0%	15,4%	46,2%	15,4%	100,0%
Industry pro	Count	0	2	0	2	1	2	4	11
	% within 3:	0,0%	18,2%	0,0%	18,2%	9,1%	18,2%	36,4%	100,0%
Total	Count	1	4	4	2	3	9	6	29
	% within 3:	3,4%	13,8%	13,8%	6,9%	10,3%	31,0%	20,7%	100,0%

22: Competence and achievement in industry should be more heavily recognized as credentials for teaching than they are today. Crosstabulation									
NORWAY		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	0	1	2	2	2	6	3	16
	% within 3:	0,0%	6,3%	12,5%	12,5%	12,5%	37,5%	18,8%	100,0%
Professor	Count	0	0	0	0	2	7	2	11
	% within 3:	0,0%	0,0%	0,0%	0,0%	18,2%	63,6%	18,2%	100,0%
Industry pro	Count	1	0	0	0	2	8	7	18
	% within 3:	5,6%	0,0%	0,0%	0,0%	11,1%	44,4%	38,9%	100,0%
Total	Count	2	4	7	20	29	60	65	45
	% within 3:	1,1%	2,1%	3,7%	10,7%	15,5%	32,1%	34,8%	100,0%

Source: Own data collection.

There are a number of contradictions present here. Industry professionals in Norway believe more pros are needed in academia but remain neutral on the process. American professionals feel the same way, yet believe strict academic standards are necessary. Norwegian professors call for the relaxing of academic standards, while U.S. professors believe they are achieving a good balance of both practical and academic. Meanwhile, the students on each side have opposite views, and are even contradictory within their region.

4.2.2 Curricular Profile

The reaction of the students regarding the weighting of credentials is echoed in their views about theory vs practice in their curriculum. In Tables 6 and 7 we search for more clues about the impact of the different pedagogical methods. In Statement 10 we ask if theoretical knowledge can be lost with too much industrial collaboration. Both Norwegian and American professionals deny there is a conflict. American professors agree, but Norwegian professors are split. Of particular interest is the thought of the students. Norwegian students, like their professors, are split on whether or not too much collaboration is a bad thing, and surprisingly, American students are convinced they will lose a theoretical mindset once embedded in the industrial process.

Table 6: Survey statement 10

10: Theoretical knowledge can be lost if there is too much collaboration with industry. Crosstabulation									
USA		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	0	1	0	1	0	2	1	5
	% within 3:	0,0%	20,0%	0,0%	20,0%	0,0%	40,0%	20,0%	100,0%
Professor	Count	1	8	1	2	1	0	0	13
	% within 3:	7,7%	61,5%	7,7%	15,4%	7,7%	0,0%	0,0%	100,0%
Industry pro	Count	3	1	2	2	2	1	0	11
	% within 3:	27,3%	9,1%	18,2%	18,2%	18,2%	9,1%	0,0%	100,0%
Total	Count	4	10	3	5	3	3	1	29
	% within 3:	13,8%	34,5%	10,3%	17,2%	10,3%	10,3%	3,4%	100,0%

10: Theoretical knowledge can be lost if there is too much collaboration with industry. Crosstabulation									
NORWAY		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	1	4	1	2	3	4	1	16
	% within 3:	6,3%	25,0%	6,3%	12,5%	18,8%	25,0%	6,3%	100,0%
Professor	Count	0	5	0	0	5	1	0	11
	% within 3:	0,0%	45,5%	0,0%	0,0%	45,5%	9,1%	0,0%	100,0%
Industry pro	Count	4	11	1	1	1	0	0	18
	% within 3:	22,2%	61,1%	5,6%	5,6%	5,6%	0,0%	0,0%	100,0%
Total	Count	24	63	24	39	29	8	1	45
	% within 3:	12,8%	33,5%	12,8%	20,7%	15,4%	4,3%	0,5%	100,0%

Source: Own data collection.

Statement 14 helps corroborate this view asking in a reverse fashion if theory is an impediment to industrial performance. Again, the US students, professors, and professionals are aligned in the marriage of theory and practice, while Norwegians are more middle of the road with professors denying any impediment, the professionals sitting on the fence, and the students seeing a potential conflict.

Table 7: Survey statement 14

14: Theoretical subjects in class reduce the creative potential of the students in university/industry cooperation projects. Crosstabulation									
USA		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	3	2	0	0	0	0	0	5
	% within 3:	60,0%	40,0%	0,0%	0,0%	0,0%	0,0%	0,0%	100,0%
Professor	Count	5	5	1	1	1	0	0	13
	% within 3:	38,5%	38,5%	7,7%	7,7%	7,7%	0,0%	0,0%	100,0%
Industry pro	Count	2	5	1	2	1	0	0	11
	% within 3:	18,2%	45,5%	9,1%	18,2%	9,1%	0,0%	0,0%	100,0%
Total	Count	10	12	2	3	2	0	0	29
	% within 3:	34,5%	41,4%	6,9%	10,3%	6,9%	0,0%	0,0%	100,0%

14: Theoretical subjects in class reduce the creative potential of the students in university/industry cooperation projects. Crosstabulation									
NORWAY		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	1	3	4	1	4	2	1	16
	% within 3:	4,4%	17,1%	15,2%	14,6%	25,9%	13,3%	9,5%	100,0%
Professor	Count	0	4	6	0	0	1	0	11
	% within 3:	0,0%	36,4%	54,5%	0,0%	0,0%	9,1%	0,0%	100,0%
Industry pro	Count	1	1	4	6	4	2	0	18
	% within 3:	5,6%	5,6%	22,2%	33,3%	22,2%	11,1%	0,0%	100,0%
Total	Count	8	32	34	29	45	24	15	45
	% within 3:	4,3%	17,1%	18,2%	15,5%	24,1%	12,8%	8,0%	100,0%

Source: Own data collection.

This is our first glimpse at the notion that students in a minor market crave access to the professional “know how” (tacit knowledge) of industry practitioners to help smooth the pavement of their career path while, on the other hand, students in a major market, with professional knowledge readily available, seek to reinterpret the theoretical in their own way, free from the constraints of the past and current industry business and aesthetic models.

“Film is created with a social, political, and historical context. And I think that requires you to understand the world you're in and also to understand film history and aesthetic theories, and that's something I find that at least at the graduate level isn't being communicated to us, at least taught to us. I think you need to find a balance between the two, and I find right now I'm getting too much of the practice and not enough the theoretical background.” Kashif Alvi, MFA Candidate, Chapman University, Orange CA

We now begin to see how the differences in pedagogical methodology might affect the students’ security in their creativity, as they identify potential creativity inhibitors, and their seemingly contrary relationship with the strengths of their curricula.

4.3 The Needs of Industry

4.3.1 Confidence in Curriculum

One of the biggest tenets of collaboration is the ability of the various parties to communicate and understand each other’s needs. Relating to RQ3, in Table 8 we can sense a disconnect. In Statement 12, we examine the perception of the university’s curriculum to gauge the level of confidence in the teachings. Here, both sides of the pond respond in a similar fashion, with the professors and students from both sides being convinced that the curriculum meets the desired goal. We also have agreement from Norwegian and U.S. professionals. Unfortunately, they agree to not know, or be neutral.

Table 8: Survey statement 12

12: The university profile of the creative arts curriculum is intentionally directed to make the students understand the needs of the creative industries. Crosstabulation									
USA		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	0	0	0	1	1	2	1	5
	%	0,0%	0,0%	0,0%	20,0%	20,0%	40,0%	20,0%	100,0%
Professor	Count	0	0	0	1	2	4	6	13
	%	0,0%	0,0%	0,0%	7,7%	15,4%	30,8%	46,2%	100,0%
Industry pro	Count	1	0	3	3	2	1	1	11
	%	9,1%	0,0%	27,3%	27,3%	18,2%	9,1%	9,1%	100,0%
Total	Count	1	0	3	5	5	7	8	29
	%	3,4%	0,0%	10,3%	17,2%	17,2%	24,1%	27,6%	100,0%

12: The university profile of the creative arts curriculum is intentionally directed to make the students understand the needs of the creative industries. Crosstabulation									
NORWAY		Strongly disagree	Disagree	Partly disagree	Neutral	Partly agree	Agree	Strongly agree	Total
Student	Count	0	0	4	2	4	6	0	16
	% within 3:	0,0%	0,0%	25,0%	12,5%	25,0%	37,5%	0,0%	100,0%
Professor	Count	0	2	1	0	4	2	2	11
	% within 3:	0,0%	18,2%	9,1%	0,0%	36,4%	18,2%	18,2%	100,0%
Industry pro	Count	0	0	2	9	3	4	0	18
	% within 3:	0,0%	0,0%	11,1%	50,0%	16,7%	22,2%	0,0%	100,0%
Total	Count	0	10	23	35	52	58	9	45
	% within 3:	0,0%	5,3%	12,3%	18,7%	27,8%	31,0%	4,8%	100,0%

Source: Own data collection.

This high degree of neutrality in both environments seems to point to the idea that most professionals are not familiar with what the schools are teaching, and the ones who are familiar have opposite opinions regarding the effectiveness of that teaching in job placement.

4.3.2 Social Skills

One final point that should be addressed is one that came to light during the interview process with industry professionals. When asked what they look for in a potential hire, the skillset most often cited was what we could call “people skills”. They indicated that an energetic, eager, dependable person who is nice and works well with others would be the winning candidate, almost regardless of skill level. Apparently, the thinking is that specific skills can be taught while attitude and general demeanor must already be in place.

“I've looked at (some) course outlines, and I don't know if what they're teaching is what's going to really help them when they get out. I'm looking for someone that's proactive...a hard worker, yes, somebody that's grateful and a nice person. If I have somebody that's overqualified and is a jerk and someone that's

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less qualified and is a nice person, I will pick that person that's nice every single time." Connie Kazmer, Editorial Coordinator, Warner Bros. Pictures, Burbank CA

"Work ethic is critically important in the film business. People notice that. Willingness to go a little above and beyond, people notice that. Being a nice person, people notice that. These people skills are very important. If you're perceived as being Mr. I-know-it-all, Mr. Arrogant or whatever, you're doomed." Gregg Barbanell, Foley Artist, Los Angeles CA

Source: Interview data collection.

Note: Only a minute sample size of US students was possible due to summer break and institutional privacy policies, therefore, the sample of Norwegian students was reduced to reflect students of similar class ranking in both countries. Responses from professionals and professors remain as collected. Bolstered by statements in interview collection, the validity of the findings seem applicable, albeit with a small data set.

5. Conclusions and Call for Further Research

Our findings give us some insight into the different schools of thought present in our 3 sectors, students, professors, and industry professionals, on both an intralocal and interlocal level. Relative to RQ1, we find that all sectors, in both locations, claim a high degree of neutrality (over 50% combined) concerning the state of collaboration, regardless of market size and availability of resources. This is surprising, as we would expect the U.S. and Los Angeles or Chicago in particular to be models of collaboration from both the standpoint of fostering new talent (students) and preserving the health of the industry (professionals). Clearly, communication is not what it should be, even with a relatively high number of professional/professors and high-level internships available in the U.S. From a Norwegian perspective, this is also somewhat problematic, as a minor market needs more effective communication and training opportunities in order to grow.

RQ2 seeks to find any pedagogical differences in approach between the locations, and one main difference was apparent in the findings. The U.S. has far more professors from industry, attaining their title through their body of artistic work, rather than through a more traditional academic degree path. This should have a profound effect on the students, given the amount, diversity, and quality of tacit knowledge acquired by the practical professors in their careers and now available for student consumption. Yet some American students are wary of traditional industrial practice.

Norwegian students generally do not have this option, as the academic requirements for professors are quite strict, and they seem to hunger for this knowledge in a more practical way. Perhaps the relatively small market size and lack of employment opportunity is driving them to get a "leg up" in terms of industry knowledge and process.

Of particular interest, however, is the widely varying and, at times, contrary thought of the students regarding what is best for their "creativity". American students seem to experience the feeling that their creativity and the adoption of their own modern processes are being stifled by what they view as outdated and rigid industry procedure. Norwegian students, on the other hand, may feel like too much theory is blocking their creativity which can only be released by a greater understanding of industry procedures and aesthetic. Perhaps this is part of the nebulous nature of creativity itself.

As we progress to RQ3, we find a surprising view from industry that they are more interested in "people skills" and a cooperative work environment than they are in raw technical talent. This completely challenges the assumption that a superior technical skill set will win the job and brings to light the more humanistic requirements for a sustainable career. It is interesting that both students and academia at large are unaware of this industrial view.

Industry will always do what's best for industry in the midst of ever-changing market demands. Academia seems to be trying to do what it can, to a greater or lesser degree, to keep up with industry and offer more current topics studies within the constraints of their hiring policies, but the communication between academia and the industry seems shallow at best. Meanwhile, the students are caught in the unenviable position of being guided in certain directions by their instructors, designed to prepare them for the rigors of industry and in the end neither instructor nor student really understands what industry hiring authorities really want. In this light, it

would be of interest to study how the various actors view creativity itself. Perhaps there is a transition or refinement in the thinking as one transitions from student to industry pro, or from student to professor.

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