Co-constructing knowledge management practices in arts universities: The role of entrepreneurial mindset and education

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PREFACE

Перемен требуют наши сердца,
Перемен требуют наши глаза,
В нашем смехе и в наших слезах,
И в пульсации вен Перемен!
Мы ждем перемен.
(**Виктор Цой**, "Перемен!")

Muutust nõuavad meie südamed.
Muutust nõuavad meie silmad.
Meie naerus ja meie pisarates.
Veresoonte töös kõlab: Muutus!
Me ootame muutust!
(Viktor Tsoi, "Muutust!" tõlkinud Kristina Kuznetsova-Bogdanovitsh)

Change is what our hearts crave.
Change is what our eyes crave.
In our laughter and in our tears.
Through the pulse of our veins beats: Change!
Change is what we wait for!
(Viktor Tsoi, "Change!" translation by Kristina Kuznetsova-Bogdanovitsh)

Muutosta! sydämemme vaativat.
Muutosta! katseemme janoavat.
Nauramme, itkemme, suonissa veri huutaa:
Muutosta! Sen aika koittaa!
(Viktor Tsoi, "Muutosta!" kääntänyt Tomi Huttunen)

1. INTRODUCTION

1.1. Setting the Scene

In times of change, knowledge and the ability to learn become key strengths of an organization. In this research we strive to explore how entrepreneurial education and the entrepreneurial mindset can facilitate knowledge conversion between the individual and the collective, the tacit and explicit, and develop meaningful knowledge management approaches inside an arts university as an organization.

Arts universities in Europe are at least partially publicly funded organizations, with R&D funding largely depending on initiative-taking, innovation and publication ranking (e.g. Marginson, 2018) as well as oftentimes the employability of graduates (e.g. European Commission, 2015). Being public organizations, they depend most directly on public policy. Policy is in its essence: "whatever governments choose to do or not to do" (Dye, 1976). This is primarily a question of values: what is considered important for the state and society, whether art and professional art education is valued and for what (e.g. Voesgen, 2005). However, public policy can also form public opinion (Habermas, 1987). In other words, universities that receive public funding also acquire public legitimacy (e.g. Holden, 2006; DiMaggio & Powell, 1983), hence they can determine what is considered to be quality and professionalism in the art field (e.g. Belfiore, 2006). At the same time, in the context of industry, values can shift and quality can be questioned on the basis of economic value. Arts universities belong to the arts sphere as well as the educational sphere, yet more research is needed to examine the evidence and applicability of organizational learning for diverse public institutions, including universities (Bui & Baruch, 2013; Rus et al., 2016).

On the other hand, arts universities are unique communities with a specific peer-mentor approach to pedagogy, a lot of individual (even isolated) work (e.g. with an instrument or in a studio), but also practice in small professional communities around the core persona of their professors (e.g. Wenger, 1998). At the same time, many universities have been going through merger processes (e.g. Artesnet Europe, 2009) and funding cuts, which significantly change the circumstances for both teachers and students. Mergers can surely contribute to the interdisciplinary environments for study and research as well as other positive implications (Thomson & Walker, 2010; Elander et al., 2009), but at the same time challenge the sustaining and sharing of knowledge and the experience of working with talent while undergoing significant management changes. This complicates the already complex knowledge dynamics among the numerous communities of

practice, and while it is a challenge, meaningful, and more importantly, shared management practices can support these processes (e.g. Jongbloed et al., 2008).

At the same time, strong organizational cultures in arts universities reinforce the management gap and make a further public expectation, where to strengthen the interaction between diverse external communities and the economic and societal context at large becomes more challenging (e.g. Reddy, 2011; Jongbloed et al., 2008). To succeed with some of these interactions, universities choose to support arts students through entrepreneurial education, which brings a new perspective to being and working as an artist. Entrepreneurial capacity and related competences are strongly encouraged by the European Commission across all levels and fields, as are transferrable skills in general (Denicolo & Reeves, 2013). Such an approach to education does not necessarily mean being enterprising but rather engaging in continuous learning (e.g. Kirzner, 1973), constructing a unique interaction with society and coherent professional and personal identities for oneself (e.g. Ellmeier, 2003). What we are looking at, though, is the relevance of such a mindset and approach to education not in an outward sense but inwardly in relation to the higher education organization – facilitating knowledge management processes. Considering all the changes in the environment of arts universities as well as the complexity of their essence, we believe they merit as much attention and care in learning and development as organizations as they give daily to their students.

We have identified three central research questions supported by three sets of sub-questions, which we open up in detail in chapter 2.5.1. Our first main research question asks: "How do the students and leaders understand the 'entrepreneurial mindset' as a concept and how does it contribute to knowledge management in the higher education organization?" We follow by enquiring: "How do the students and leaders understand and practice knowledge sharing, co-creation and knowledge management in the context of the higher education organization?" And "In what ways can individual learning experiences in academia and worklife experiences in society be enhanced via the entrepreneurial mindset for arts students?"

1.2. Research Context

Having a background in arts management and as an entrepreneurial educator, our first thoughts when starting this research were to question who would be the recipient of our messages in order to initiate and facilitate change in knowledge management practices in the arts higher education field. In this first chapter, we will discuss the contexts and readers we have focused on in relation to knowledge management in academia. As we are conducting practice-led research we are expecting to explore as

well as inform the practices of people in academia so that they can become more meaningful for all parties, and enhance the functioning of arts universities as organizations. Currently, and based on our preliminary observations over recent years in academia and due to the skill-oriented nature of the studies (e.g. Huhtanen, 2004), we state that the learning experience of a typical music student remains isolated. At the same time, the university as an organization struggles with diverse external and internal demands and expectations. We believe that consistent, reflected, research-based knowledge management is crucial for arts universities so that they can construct a meaningful place in the contemporary knowledge economy and complex society (e.g. Barnett, 2016). The complexity of society is well discussed by Elias (e.g. 1956), who underlined the interdependence and connections between individuals and the plurality throughout the continuous social processes or activities (i.e. society), which goes beyond mere aggregation or opposition.

Involving students in knowledge management processes throughout their studies in academia is as useful for the students' experience in the university as it is for the cohesive development of the organization itself (e.g. Pitts, 2003). We aim to discuss the resources and activities already taking place in universities on the individual level connected to content learning – entrepreneurial education – and examine how these resources and activities can be implied for the development of the whole organization (through knowledge management processes). Therefore, in the analysis chapter, we will analyse the dynamics of knowledge, learning and practices in arts universities as well as student perceptions of the entrepreneurial mindset with the aim of exploring the interaction between knowledge management and the entrepreneurial mindset. Furthermore, combining diverse knowledge is crucial for renewal and innovation in arts academies (Nonaka, et al., 2003) and presents a challenge as well as an opportunity for a novel perspective on arts managers working in an academic context. Innovation is also something related to the creative industries discussion which has spiked a lot of discussion among artists as well as academics.

We can define the creative industries[1] as: "sectors of organised activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature." (UNESCO, 2017) Although meant as a way to underline the importance of the creative class (e.g. Florida, 2012), the concept has its flaws. Pratt has argued, for example, that creative industries (and cities) as essentially

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[1] In this thesis we use, for example, the concepts creative industries, creative fields, creative sectors. This usage is based on the respondents 'usage or wording and while we do provide several theoretical definitions, our aim is not to find the most meaningful or accurate one but to explore the economic context of our study (arts education-students-professionals).

consumption-oriented concepts would benefit from a different approach, developing non-instrumental policies that specifically seek to enhance them (Pratt, 2008). We believe a more ecological approach (e.g. Barnett, 2016) to the creative industries, one focusing on learning and knowledge sharing (e.g. Burr, 2008) in communities rather than production (Pyrko et al., 2016; Wenger, 1998) would be beneficial for citizens, industry and artists because it would allow for more meaningful co-created structures for all actors in the field. Such an approach can be referred to as social humanism if we think about it as combining the moral and political objectives in a socially inclusive manner (Ellis, 2012).

Cultural and creative sectors are comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions (European Commission, 2013). In comparison, Pratt (2008) among others, has argued that creative industries are essentially consumption-oriented concepts, while creative sectors adopt a more value-based viewpoint. This change of perspective perhaps makes it easier for artists to be a key contributor group "in debates, policy and practice in the ongoing contestation of the creative city" and creative sector itself (Borén & Young, 2017). And while arts universities essentially educate highly qualified professional artists for society (e.g. Comunian et al., 2011; Throsby, 2008), they might not be equally strong in giving voice to those artists (Bennett, 2008). Furthermore, it is increasingly difficult to predict the career progression and pattern for arts graduates (Artesnet Europe, 2009), which prompts universities to offer a variety of knowledge, skills and experiences in order to provide a softer landing. Academia has generally been encouraged to redesign educational processes for students who are likely to be less risk-averse than their predecessors, more open to new professions and more internationally connected (e.g. Etzkowitz et al., 2012), often following the so-called patchwork career model (e.g. Comunian, et al., 2011). This can be done, for example, by fostering the development of the working context – the creative city (e.g. Landry & Hyams, 2012; Montalto et al., 2017) – and by contributing to the growth and maintenance of social connectivity (e.g. Comunian et al., 2014). Entrepreneurial education is one of the actions a university can adopt in order to equip and empower arts students for their chosen professional path.

Entrepreneurial capacity and related competences are strongly encouraged by the European Commission across levels and fields, as are transferrable skills in general (Denicolo & Reeves 2013). While it is said that "education policies are the competence of EU countries" the Commission itself aims, among other things, to "act as a catalyst and a facilitator by making entrepreneurship education a basic feature in education systems" and "developing models, common instruments, and projects

with a high added value at EU level" (2008). This includes creativity, innovation and risk taking, but also the ability to plan and manage projects in order to achieve objectives" (European Commission, 2008:10). There have been numerous mappings carried out at the European level on the topic, including a very extensive reference framework – EntreComp: The Entrepreneurship Competence Framework – outlining 15 competences along an 8-level progression model and proposing a list of 442 corresponding learning outcomes (Bagicalupo et al., 2016). The specific learning outcomes listed by EntreComp are divided into 3 competence areas: ideas and opportunities, resources, and action. Entrepreneurship is presented as a transversal competence, "which can be applied by citizens to all spheres of life from nurturing personal development to actively participating in society, to (re)entering the job market as an employee or as a self-employed person, and to starting up ventures (cultural, social or commercial)" (Bagicalupo et al., 2016: 21). Therefore, universities can do a lot in contributing to the students' future life and work while constructing entrepreneurial education experiences and designing the learning aims, outcomes and methodology.

So, one of the ways arts universities have tried to make the link between studies and industry more straightforward and smoother is by offering a variety of worklife oriented courses (e.g. Ellmeier, 2013). These can be included within the main curriculum or offered as an option, conducted in normal hours or as intensive bootcamps. Entrepreneurial education that focuses on the link between art and economy is standard, while the wider importance of such education needs more research (e.g. Bui and Baruch, 2013; Smith, et al., 1998). The entrepreneurial mindset and skills constitute a big part of such courses, while the outcomes and wider implications depend greatly on the content and methodology given to these concepts. Our aim is to look at the definition of the entrepreneurial mindset provided by the students themselves. We will specifically explore the interaction between such a mindset and the overall entrepreneurial education context with the knowledge management practices and processes in academia. We explore these interactions in individual-collective and tacit-explicit terms in particular (Nonaka et al., 1996). As Argyris and Schön recognise, "it is true that we do apply to organizations many of the terms we also apply to individuals" (1978:11). However, the individual as well as organizational learning experiences and knowledge might not be consciously recognised and articulated, or explicit.

In the context of a 'learning organization' much is known about private organizations as learning organizations and less about public institutions, in particular higher education institutions or universities (Bui & Baruch, 2013). We might assume that belonging to the educational sphere means being a learning organization by definition, yet this is not necessarily true. What is challenging in the

arts university context, is the importance of the individual (e.g. main instrument professor) as well as individual learning (i.e. responsibility for practicing) and this also brings forth the importance of personal knowledge management (e.g. Pollard, 2008).[2] Pauleen and Gorman, for example, claim that the individual's role in knowledge management has been under researched and perhaps undervalued (2011). Smedeley (2009) has proposed a personal knowledge management model, where experts provide direction and communities of practice provide support for personal knowledge creation. We are relying on the SECI model of knowledge management (e.g. Nonaka et al., 1996) in exploring the knowledge management processes. We find that arts universities offer a positively challenging context for the model due to the unique artistic identity, on the one hand, and collective discipline-related values and practices, on the other. This points out the possibility for contributing to research on knowledge management exploring the conversion between individual and collective knowledge management and knowledge co-creation[3] in particular.

The entrepreneurial mindset as a proactive mindset oriented toward bringing ideas to life can serve as a driving force for learners to take part in a variety of experiences (e.g. Ellmeier, 2003), including knowledge co-construction experiences. Although co-construction has different understandings for different theoreticians, common to most theoretical contexts of co-constructivism "is the implication of some kind of collaborative activity and, through joint patterns of awareness, of seeking some sort of convergence, synthesis, intersubjectivity, or shared understanding, with language as the central mediator" (Reusser, 2001). The entrepreneurial mindset and education are often discussed and researched in relation to entrepreneurship activities or entrepreneurs (e.g. Jiatong et al., 2021), while the research from Nordic countries represents the majority of the entrepreneurial pedagogy research according to a comprehensive review by Daspit (2021). Instances of entrepreneurial education might in turn offer co-construction opportunities through the appropriate learning methods; however, there might be other (less evident) knowledge management processes in

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[2] In this research we use the concepts individual knowledge management and personal knowledge management interchangeably, as opposed to collective or organizational knowledge management.

[3] In this research we use the concepts creation and construction, and co-creation and co-construction as synonyms respectively. We are aware that creation and co-creation as concepts are applied in the business field and Nonaka particularly utilizes them when discussing the SECI model (e.g. Nonaka et al., 1996) and construction and co-construction originate from educational psychology (especially Piaget, Vygotsky etc.), we are referring primarily to the collective or shared element of both of these sets of concepts. Co-construction has a stronger and more elaborate academic research and application practice, while both refer to the knowledge and learning related discussion, which is how we utilize these sets of concepts in our research.

academia, which are related to either entrepreneurial[4] education situations or the entrepreneurial mindset of learners and leaders which we are striving to find.

The structure of the research, including the main areas of inquiry (knowledge and learning theories, entrepreneurial education, knowledge management/SECI model, communities of practice), concepts, theoretical standpoints and the methodological approach are summarized in the diagram below, which also serves as the basis for structuring the theoretical grounding and subsequent analysis and discussion chapters.

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[4] Here and further, if not specifically said otherwise, entrepreneurial education is used as a descriptive term and not as an academic concept, the rationale for this is provided in chapter 2.4.1

SOCIETY

PRACTICE LED RESEARCH

SOCIAL CONSTRUCTIONISM

ARTS UNIVERSITY ORGANIZATION

KNOWLEDGE AND LEARNING THEORIES

LEARNING

KNOWLEDGE MANAGEMENT/SECI MODEL

COMMUNITIES OF PRACTICE

ENTREPRENEURIAL EDUCATION

E
M

WORKLIFE
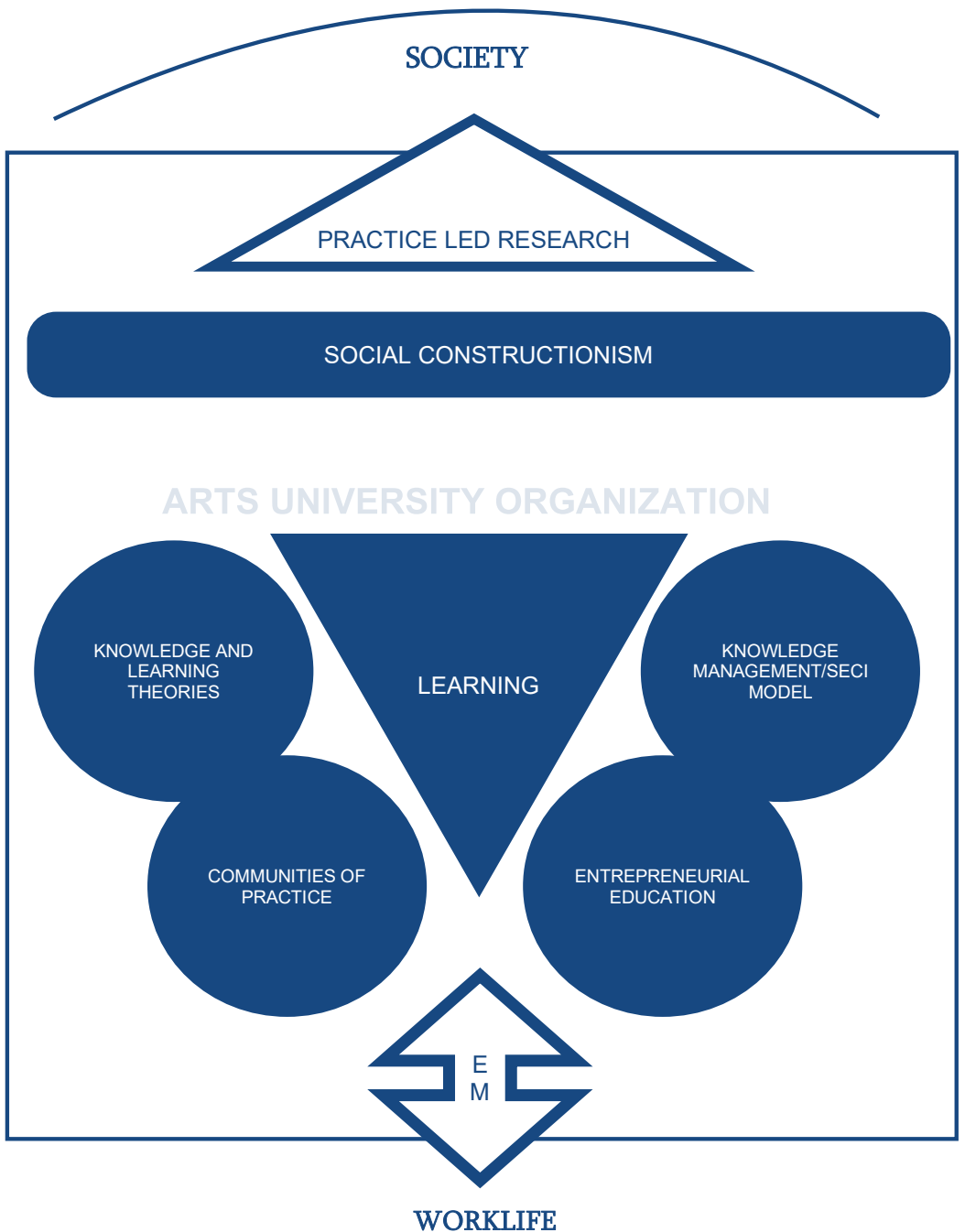
Figure 1. Structure of the thesis
(compiled by the Author)

The figure above visualises the structure and building blocks of the thesis and shows how we see learning as a central process and practice inside an arts university organization. An arts university is represented as a closed rectangular shape, which summarizes the problem of isolation from society and the symbolic gap between society/worklife and university organization. The main research paradigm of this thesis is social constructionism, which leads our understanding of the world and research practices as well as the way we approach our research object in particular – the arts university organization. We believe that practice-led research is a meaningful way of studying arts universities and the role they co-construct for themselves within society. We see in the centre of the figure, the arrow of learning, going through different thematic blocks until it meets the other arrow of the entrepreneurial mindset. With this we both suggest and question the role and impact of the entrepreneurial mindset within the university and as a link between the university and society.

Learning is so central in this research because it is not only ingrained in the core (arts) education itself but also in all other processes surrounding it and building on it, including knowledge management and other areas of learning supporting the core (including entrepreneurial education). That is why we find it important to start our theoretical chapter by inquiring about knowledge and learning theories and models helping us to comprehend the individual and collective ways of learning and dealing with knowledge. Later, we relate these theoretical explorations to the analysis of empirical data and knowledge theories and the SECI model of knowledge management in particular. Understanding the nature of knowledge and learning allows us to grasp the dynamics of it within the university as an organization and see the bigger picture beyond specific knowledge and learning outcomes (e.g. arts learning). Through the thesis, we explore the communities of practice which form entities where learning happens within an arts university, and we examine the entrepreneurial education practices and their implications for arts universities.

2. THEORETICAL CHAPTER

The theoretical chapter has the following structure: It starts with a synopsis of the chapter, which introduces the main concepts and their interactions and presents the overall logic of the key arguments. This is followed by three major theoretical sub-chapters, which emerge from the Figure 1. *Structure of the thesis: Knowledge and learning, Knowledge management in arts universities and The Entrepreneurial Mindset and Education.* We claimed in the very first sentence of this work that: "In times of change, knowledge and the ability to learn become key strengths of an organization." Throughout our research journey we discover how learning and knowledge co-construction happens between individual(s) and organizations within the knowledge management dynamic and what is the contributing role of the entrepreneurial mindset and education to these processes.

The first theoretical sub-chapter focuses on the themes of knowledge and learning, presenting social constructionism and other related theories and philosophies, followed by unpacking experience and experiential learning theory and then learning and growth – the latter two sub-sections are based strongly on the ideas of David Kolb and John Dewey. These sub-sections are followed by the theoretical discussion on organizational learning and the learning organization, presenting a visual of organizational learning by Maden (2003). The sub-chapter wraps up with an exploration of communities of practice as a meeting point for the individual and collective in the arts university context.

The second sub-chapter focuses on the area of knowledge management in arts universities. Gradually building our conceptualisation of knowledge management and continuing on from the key ideas in the first theoretical sub-chapter, the sub-sections exploring knowledge and knowledge management, individual and collective identity in knowledge management, as well as tacit and explicit knowledge management follow. These deal with the topics of the role of the organization in the knowledge management processes, the problem of sharing knowledge in an artistic environment, and once again, the role of communities of practice in these processes. The sub-chapter moves further to synthesise knowledge management and the SECI cycle model by Nonaka (e.g. 1994), which becomes the analysis tool for knowledge management processes in our research.

The third sub-chapter tackles the themes of the entrepreneurial mindset and education in arts universities, starting with the broader policy rationale for entrepreneurial education and a

brief overview of the entrepreneurial learning process. This is followed by an inquiry into the entrepreneurial mindset as a growth-oriented mindset, relying on the discussion from the knowledge and learning sub-section and relating this to Carol Dweck's idea of mindsets. Next, we examine career paths and the skills of arts students, and the ways educational organizations imply support across these. The final sub-section presents the idea of arts entrepreneurship as empowerment with the aim of outlining the elements of entrepreneurship practice and thinking which have parallels with individual or personal knowledge management practice.

We conclude the chapter by summarising our discussions into a theoretical framework, followed by repeating and opening up the main research aims and questions, as well as introducing the rationale for the sub-questions.

2.1. Synopsis of the chapter

Arts universities are fascinating: they combine very subjective fields like arts practice, education and learning but also that of a formal organization. In addition, the way they operate, the aims they strive for or are increasingly expected to achieve have become diverse and even contradictory, as have the values and perceptions of both students and staff (e.g. Skulason, 2015). In this research, we look at the actions and perceptions of both organizational leadership as well as students, who make up the vast body of the university as an organization, but at the same time are not members of the employed human resources of that organization. Therefore, they can be part of the organizational decision-making and co-constructive processes of learning and yet only up to a point, set on the one hand by laws and regulations[5] and on the other by the university leadership and employees, both explicitly as well as spontaneously. It is a curious situation where the majority of the people partaking in the processes and practices of an organization do not really work for that organization and do not have an obligation – factual or moral – to contribute to the purposeful development of that same organization. Consequently, we will explore knowledge and learning from organizational as well as individual perspectives, and include individual knowledge management, as well as briefly discuss the specifics of arts education, while the main focus of this research is on the arts university as it manifests in (critical) practices and processes carried out by people (Messner et al., 2008) and how learners are and can be engaged in these.

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[5] For example, being part of the student union and other representative organizations.

We find that like human development, organisational development happens through learning and continuous change (e.g. Kolb, 1984; Dewey 1916; Boydston, 1986), which manifests in changing practices (e.g. Messner, et.al., 2008). In other words, organizational development and the ways in which an organization works with knowledge are closely connected (Nonaka & Takeuchi, 1995). As mentioned above, the vast majority of the individuals involved in a university's day-to-day activities – the students – do not necessarily take part in the development of the university as an organization, hence we need to look for how they are in fact engaged in the knowledge management processes. In order to understand knowledge management, we need to look at the concept of knowledge. Knowledge can be divided into tacit and explicit, of which the former is almost exclusively experience-based (e.g. Polanyi, 1962; Nonaka &Von Krogh, 2009). Both concepts are inherently part of everyday life as well as more structured study processes. Humans have learned continuously through time, repeating, changing, adapting, sharing and constructing new knowledge while at the same time knowledge is always unique, as are experiences and perceptions (Dewey, 1934). The way we learn spontaneously or on-the-go differs greatly from the way formal education was for a long time organized, and although a more learner-centred approach has gradually emerged in formal educational structures (e.g. Armstrong, 2011; Vygotsky, 1962), it cannot possibly cater to each individual learner without conscious effort on her behalf. Hence, we look for a balance between, on the one hand, individual responsibility for learning, where the process and knowledge created is always unique, and on the other, the structures which are designed to attain certain competencies and outcomes within a constrained space and time (e.g. Bloom, 1956). Yet, while individuals can take responsibility for their own learning, the development of the university as a coherent knowledge organization requires purposeful effort from its leadership (e.g. Prelicpean & Bejinaru, 2016).

In this research, knowledge management is seen as the purposeful action on the part of the organization to facilitate knowledge sharing, co-creation and structuring (e.g. Nonaka, et al, 1996), while on the side of the students, we specifically focus on the sharing and co-creation elements. When approaching the data and analysis, Nonaka's SECI model is used, which particularly explores the knowledge flow from tacit to explicit, and individual to collective levels (Nonaka et al., 2003). Due to its constant flow, the SECI model reflects the idea of organizational development through change (e.g. Dewey 1916; Boydston, 1986; Messner, et al., 2008) and a parallel between knowledge management as change management can hence be

made. The model can be opened up as: socialisation, externalisation, combination and internalisation, which are positioned on a continuous spiral. The model also contains another dimension – that of *ba*. The term is hard to translate from its original Japanese since such an equivalent word does not exist in the English language, it is often described as the context within which knowledge is shared, created and utilised (Nonaka & Takeuchi, 1995). In entrepreneurial education, *ba* can be for example approached through the four stages of the experiential learning cycle by Kolb (1985): concrete experience, reflective observation, abstract conceptualisation and active experimentation. However, we do not aim to specifically analyse the possible empirical representations of *ba*, as we do not focus so much attention on entrepreneurial teaching and learning but rather the entrepreneurial mindset. In the following parts of the thesis, we rely strongly on Kolb's model while exploring entrepreneurial education experiences in academia (see e.g. chapter 4.2.4.1)

Such a combination associating the contexts of theoretical models in knowledge management – the SECI model (Nonaka and Konno, 1998) and the experiential learning model (Kolb, 1984) – was also proposed by Smedeley (2009) in her development of a model for personal knowledge management. Although the model is dynamic and multidimensional, it has been critiqued for missing specific contextual references and its applicability to diverse organizational contexts has been questioned, as well as that it is not quite clear what triggers the SECI cycle in the first place (see chapter 2.3.4). In our research we aim to specifically keep in mind these critical comments by exploring the interaction of individual artistic identity and collective practices, as well as the entrepreneurial mindset as possible triggers of the cycle. Here we suggest that the entrepreneurial mindset as a purposeful initiative is capable of triggering this process at the individual level (e.g. learner, employee, leader) and facilitates the swift move to the collective level, as well as navigating the explicit and tacit dimensions of knowledge, while the mind processes and accommodates the individual and shared experiences. This proposition will be opened up in greater detail alongside a deeper critical exploration of the SECI model as well as the entrepreneurial mindset and their possible interactions in the context of knowledge, learning and knowledge management.

Furthermore, we think that the entrepreneurial mindset as a growth-oriented idea-to-life mindset (e.g. Dweck, 2008) can facilitate the participation of learners in the dynamics of the university as a knowledge organization and also contribute to knowledge management processes. This is even more interesting because as an organization meant for working in the

specific domain of knowledge and learning, the university also contains a variety of tacit and explicit knowledge (from learners as well as employees), which do not fit into the formal organizational structure (e.g. Polanyi, 1962). Here again, the entrepreneurial mindset offers possibilities for learners to act purposefully to construct their individual learning experiences and knowledge while at the same time offering the university leadership the opportunity to facilitate meaningful structures to support the learning and development of students as unique individuals (e.g. Ellmeier, 2003).

The entrepreneurial mindset is by nature a rather mundane yet elusive concept and one of the central aims of this research is to explore the perceptions that arts students and to a lesser degree leaders have of it. What is understood in this research by entrepreneurial mindset is not primarily related to starting a business (e.g. Śledzik, 2013), but rather taking conscious action towards a desired lifestyle in the societal context (e.g. Eikhof & Haunschild, 2006; see also chapters 2.4.1 & 2.4.2) relying on experiences and learning from these experiences (e.g. Kolb & Fry, 1975; Holman et al., 1997). Therefore, knowledge, learning and the entrepreneurial mindset are intertwined in this research. Knowledge and learning are two concepts which everyone also seems to have an understanding of and at the same time they have also had a lot of attention from various scholars. So far, Plato's classic "justified true belief" (Cooper & Hutchinson, 1997) has not been overturned, yet different perspectives have been introduced to specify, refine or problematise the definition, and in the time of the global knowledge economy, the internet and social inequalities, we are specifically intrigued by the pragmatist perspective, which focuses on the spatial dispersion of knowledge and the way knowledge becomes (in)accessible in social processes. In this respect knowledge is "the organized structure that provides constant access to information" (Reitz, 2017). We also believe that learning is the process of constructing that structure (of knowledge) in a social or shared manner (e.g. Vygotsky, 1962; Von Glasersfeld, 1989), thus knowledge implies learning.

To sum up, in the context of an arts university as an arts, educational and essentially knowledge organization, we look for ways to facilitate the engagement of students in knowledge management processes and practices and focus on the entrepreneurial mindset as a potential trigger of the knowledge management cycle. We aim to explore how learners and leaders understand the entrepreneurial mindset as a concept and disclose the ways in which it can promote knowledge sharing and co-creation, enhance individual learning experiences in

academia, and contribute to the overall knowledge management approaches and consequently the development of the arts university as a learning organization.

2.2. Knowledge and learning

2.2.1. Social constructionist view and theories of learning and knowledge

We start from the belief that knowledge management as well as learning can be a shared experience in an arts university context, and it can benefit the university as an organization but also the students and employees as individuals. We also claim that these experiences are constructed and not given, and that this construction process is an essentially social process. Therefore, we primarily rely on the social constructionist perspective of knowledge, at the same time considering other subjective perspectives of knowledge, constructivism in particular (e.g. Ackermann, 2001; Burr, 2003; Guterman, 2006). Oftentimes those two concepts are used interchangeably; however, they do have important differences, although they both have the unique subject or individual at their core. Guterman (2006) has described these two perspectives as follows: "Although both constructivism and social constructionism endorse a subjectivist view of knowledge, the former emphasizes the individual's biological and cognitive processes, whereas the latter places knowledge in the domain of social interchange" (2006:13). We believe that both viewpoints are important from the knowledge-creation and systematization perspective and do not exclude each other. Although the constructivist perspective focuses on the (individual) cognitive processes and constructionists find behaviours and actions most important, in our research these two perspectives merge, particularly through the experiences (e.g. Dewey,1938; Kolb,1984) and practices of the research subjects, which can accommodate both perspectives in the analysis (see also Figure 8. Research Design).

Starting from the earlier constructivist-pragmatist theories of Lev Vygotsky (e.g. 1962), Kurt Lewin (e.g. 1935), Jean Piaget (e.g. 1947) and John Dewey (e.g. Boydston, 1986) (which admittedly have differences between them and have served as a later grounding for both constructivist as well as social constructionist theories), we can notice the importance and role of the learner and her prior experience in the learning process for this group of thinkers. If nowadays this seems quite obvious for many educators, students and educational institutions, it has not always been the case (e.g. Boydston, 1986). Gibbs (1992) and Von Glasersfeld (1989), among others, have been exploring the motivation, assessment and responsibility of the learner and ways of stimulating these because stronger participation also means more responsibility on

the side of the learner. Furthermore, student-centred learning represents both a mindset and a culture within a given higher education institution and we argue that it also has an impact on the knowledge sharing culture and knowledge management practices within that same organization. Such an approach is characterised by innovative methods of teaching, which aim to promote learning in communication with teachers and other learners, and which take students seriously as active participants in their own learning, fostering transferable skills such as problem-solving, and critical and analytical thinking (Todorovski et al., 2015). In addition, different taxonomies in describing student achievement are applied – knowledge, attitudes, skills[6] (Bloom, 1956), as well as multiple intelligences (Gardner & Hatch, 1989) – while students are encouraged to take part in the development of their learning goals. We specifically stress that learning in academia can take place inside as well outside the classroom, being part of a variety of communities of practice and simply partaking in everyday activities in the higher education institution setting. Thus, the experiences of individuals in a university during their learning journeys are potentially diverse and multifaceted.

2.2.2. Experience and experiential learning

Experience is one of Dewey's classic concepts; one can say it is his main concept. It is the essence of human existence for him. Dewey applies experience to diverse situations and proposes constructs such as "art as experience" (Dewey, 1934). In an attempt to draw a generalisation and at the same time systematisation, it has been suggested that Dewey's "experience" designates the affairs of an organism interacting with its physical and social environment. Moreover, this interaction or these experiences in the majority of cases are not reflective, although an experience is full of inference (potential) (Muhit, 2013). So for Dewey, experience is in a way the ultimate process of living a life. He discusses further that in the act of experiencing, the subjective of the individual and the objective of the context or the world truly interact and crucially connect to the future and not past; he also describes the continuation of (educative) experiences as essential for learning (e.g. Muhit, 2013; Dewey, 1938) and presents a spiral representation of that thought later developed by Kolb, and in the initial stages, Fry (1975), into the well-known 'experiential learning cycle' (Kolb, 1984).

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[6] Or cognitive, affective, psychomotor

Concrete
Experience

Active
Experimentation

Reflective
Observation

Abstract
Conceptualisation
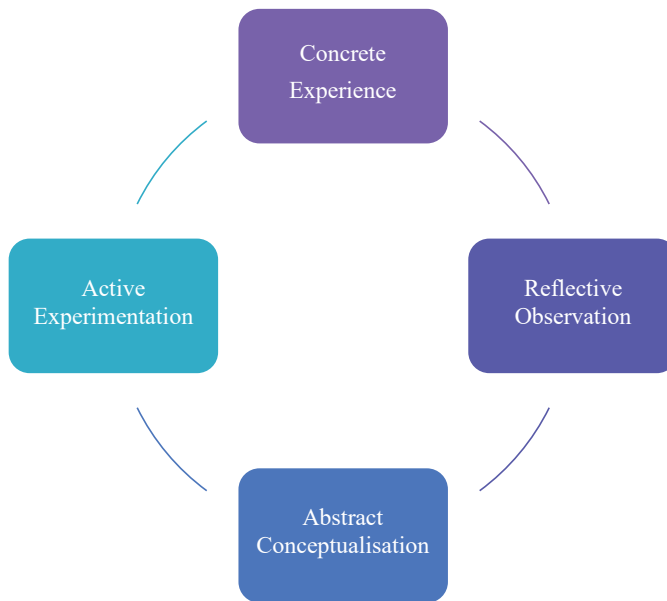
Figure 2. Kolb's Experiential learning cycle
(Compiled by the author)

Experiential learning theory and the experiential learning cycle, as introduced by David Kolb in 1984, puts emphasis, in addition to the experience, on reflection and the conceptualisation of the experience and the experimenting process. Kolb himself has later said: "Learning is the process whereby knowledge is created through the transformation of experience" (1984). Kolb's model has received certain critical comments from scholars mainly criticising the simplified representation of the learning process in the model, while peers like Dewey (1986) claimed that reflective learning processes are highly complex. The model has also been developed and reformed further by different scholars; for example, Argyris and Schön (1978) stressed the intellectual capacity of the learner in relation to the model and her capabilities of acting in accordance with it from an organizational perspective; Moon (2004) also restructured the reflection processes in the model. It is clear that, as the learning outcomes (e.g. Bloom, 1956) are not designed to describe the whole variety and depth of every learner's acquired knowledge, the experiential learning cycle in its original form will also not depict every single learning path. In 1997, a paper analysing the relationship between experiential learning and managerial education was published by Holman, Pavlica and Thorpe, which highlighted the social aspect of reflection processes also missing in Kolb's model. Since we are considering Kolb's model in dialogue with Nonaka's SECI model, where individual and

collective or social categories are key, we strive to overcome this shortcoming. We believe that encouraging dialogue between knowledge and learning in knowledge management will help us in understanding the individual's role in organizational knowledge dynamics and management. In the following chapter we start by looking at individual learning, experience and growth from the social constructionist perspective.

2.2.3. Learning, growth and the self

For us it is important to continue exploring and relying on the vector of individual and collective, and tacit and explicit in the context of an arts university, and hence we examine learning as an individual and at the same time deeply societally rooted process. For this, alongside Dewey's much-discussed concept of experience, we include the concept of growth, which he introduces in relation to learning and having an experience. We find growth to be one of the richest and at the same time natural outcomes of learning experiences in life, including the process of development yet being more encompassing (e.g. Callan, 1982). We also believe meaningful knowledge management structures and practices in organizations allow the individual as well as the organization to grow. The concept of growth suggested by Dewey has been criticised for its ambiguity and while we do not have space in this research to contest the critique and counterarguments (e.g. Hildreth, 2011), we cannot ignore the connection between identity and growth in the higher arts education setting.

The goals which are inconsistent with Dewey's educational process are also inconsistent with his growth process. The three interconnected traits of growth according to Dewey – social, moral, and intellectual – are interdependent, and together they contribute to the ongoing development of the self. The concept of the self is a unifying focus for growth, yet the notion of the self is open ended, the self being continually developed through experience. It is shaped, modified and reshaped partly by the environment and partly by an inner process of decisions and choices, which have a role in selecting a particular environment – the experience and cognition – thus the self is an object as well as an agent in the learning process and the final 'ideal' outcome of the self cannot be known (Emerson, 1975; Boydston, 1986).

Adult learners – as humans – are similar to child learners, and also different. Although learning is universal and a lot of childhood strategies (often spontaneous) are equally applicable and successful for adults, there are some critical differences in the starting point of classroom (or structured) learning; that is, adults tend to be aware and look for "personal

benefits" – they might be more motivated to learn if the learning solves their problems, provides an opportunity or increased status and enhances their personal growth and professionalism. Most crucially, adult learners come to obtain learning with diverse backgrounds of knowledge and experience, at the same time striving for authenticity (e.g. Vandenberg). For Dewey, individual growth and societal or collective growth are tightly connected as the individual strives for her ultimate contribution and experience in society (Dewey, 1916).

While the classical deweyan concept of the growth of self would be perhaps too metaphoric to use in an organizational setting, the concept of learning and following (new) knowledge fits more coherently in the organizational context.

2.2.4. Organizational learning and the learning organization

Is it possible at all for an organization to learn or is this capacity unique to individuals, we might ask. As Argyris and Schön recognise, "it is true that we do apply to organizations many of the terms we also apply to individuals" (1978:11). We find it especially important for the leaders and decision-makers in universities to understand the dynamics of knowledge management at and between these levels because of the variety of (potential) learning experiences and knowledge organizations encounter, which are not used to their full potential and often simply lost. In addition, the outcomes of these experiences might not be consciously recognised and articulated, or explicit. In other words: "the organization does not know what it knows" (O'Dell & Grayson, 1998:154). Nonetheless, this "stems from an analogy, namely, the idea that a goal-oriented social structure, such as an organization, is able to learn like an organism" (Maier et al., 2003:14). The expressions through which Senge describes the learning organization – "A learning organization is any organization within which you cannot but learn because learning is so insinuated in the very life of the organization" (1990:151) – have instilled a learning climate among other practices.

Senge has also proposed five wider dimensions of the learning organization: systems thinking, personal mastery, mental models (or mindset), shared vision, team learning, which is not merely the sum of the learning of individuals (Senge, 1990). Marsick and Watkins add the elements of empowerment and strategic leadership while separately emphasizing continuous learning, inquiry and dialogue (Marsick & Watkins, 2003). Prelipcean and Bejinaru (2016) present their views on universities as learning organizations introducing different existing

theoretical models. They describe Maden's model in particular, including as an important element – the improvement of leadership capacity to learn. It follows that employees will be mostly encouraged to generate new ideas and opinions if they observe this behaviour in their leaders (Maden, 2012). Here the entrepreneurial mindset might offer possibilities for learners to act purposefully towards constructing their individual knowledge and learning while at the same time offering the university leadership the opportunity to facilitate meaningful structures to support the learning and development of students as unique individuals (e.g. Ellmeier, 2003).

BUILDING A LEARNING CLIMATE

KNOWLEDGE CREATION

KNOWLEDGE MANAGEMENT

Learning Sources Inside

Creation of a Climate Conductive to Learning

Individual Capacity to Learn

Communication

Collective Capacity to Learn

Knowledge creation via

*Combination
*Sozialisation
*Internalization
*Externalization

Organizational Knowledge Acquisition

Distribution of Knowledge

Improvement of

Interpretation of Knowledge

Structural Capacity to Learn

Cultural Capacity to Learn

Leadership Capacity to Learn

Learning Sources Outside

Organizational Memory

ORGANIZATIONAL LEARNING

Figure 3. Transformation of public organizations into learning organizations
(Compiled by the author based on Maden, 2012:80)

Our interest in this research lies primarily in the knowledge co-creation element of this learning organization framework because that is where learners and educators, the individual and the collective, meet and have the opportunity to influence organizational learning. While it might seem that the university as an educational institution is by definition a learning organization, Prelipcean and Bejinaru suggest in their study from 2016 that: "A learning

organization analyses external factors of their learning and adapts its internal organizational framework to match the opportunities that arise. Continuously reconsidering its objectives and improving its capacity to change the culture or work structure in order to gain as many benefits as possible. On a superior perspective, a learning organization is an identity goal, a value system, or a collection of disciplines and practices" (Hapenciuc et al., 2014). The concept of organizational identity is closely tied to the idea of change, whether that identity is the purpose of the change or considered as a relevant concept for grasping the organizational and institutional repercussions of the transformations of the organization's environment. This double perspective is also central to the literature linking organizational identity and the university (Stensaker, 2015).

Therefore, a learning organization requires a conscious effort, goal setting and matching practices, which are often exercised on a daily basis in the communities of practice in the context of an arts university.

2.2.5. Communities of practice: meeting point for the individual and the collective

Community is a rather abstract and mundane concept. However, not all communities are communities of practice in the academic sense. We are all members of many often overlapping communities of practice, for instance: a circle of friends who share an activity, an internet community, or a local group of supporters of a well-known football team. According to Wenger (1998), "The three key dimensions of mutual engagement, joint enterprise and shared repertoire are all necessary conditions for recognition in this theoretical construct". Communities of practice are not therefore necessarily synonymous with institutional categories, and people who work alongside each other in a department without mutual engagement cannot be said to be part of a community of practice (Herne, 2006). As we discussed already in the *Setting the Scene* chapter, arts universities are characterized by a lot of peer-mentor work and practising (playing an instrument or some other skill) individually as well as in small communities around the core person of the (music) professor. In this way, communities of practice are part of active learning methods, all of which are based on doing or practising things and not only 'passively listening' (Bonwell & Eison, 1991). They are based on the constructivist educational philosophy and co-constructivist tradition of learning as involving some kind of collaborative activity through joint patterns of awareness, of seeking some sort of convergence, synthesis, intersubjectivity, or shared understanding, with language as the central mediator (Reusser, 1993).

The empowerment of students as co-producers in learning situations was discussed by Lengnick-Hall and Sanders (1997), who also suggested the emergence of communities of practice. Wenger classically describes communities of practice as applying three dimensions: joint enterprise (goal) as understood and continually renegotiated by its members; mutual engagement (participation) that binds members together into a social entity; and the shared repertoire of communal resources that members have developed over time (1998). Reusser (2001) outlines co-constructive discourse and collaboration (characteristic of the communities of practice) as follows: "The psycho-pedagogical processes involved in productive co-constructive activity include productive dialogue such as exploratory talk and collective argumentation, collaborative negotiation after socio-cognitive conflict or as a process of reciprocal sense-making, joint construction of a shared understanding, elaboration on mutual knowledge and ideas, giving and receiving help, tutoring and scaffolding". In the context of an arts university or even more specifically a music academy, communities of practice tend to literally form from the students (i.e. "novices" in Wenger, 1998) around the figure of the (music) professor (i.e. "expert" in Wenger, 1998) and the development of professional identity is an important, often implicit, feature of that work (e.g. Li et al., 2009). Professional or career identity is in turn linked to mission (e.g. Bennett, 2008; Huhtanen 2004).

In addition, the university as an organization comprises a lot of overlapping communities of practice, which can also extend outside academia. These communities make up the university as an expert organisation, which has specialist knowledge in a particular field or fields, and the superior knowledge of staff who are highly qualified (Tav car, 2005). Wallace (1995) has said that experts, within an expert organisation, are loyal to their profession and not necessarily their workplace because they have a set of strong professional ideals and a stronger commitment to their field, which may clash with the organisational view. In addition, despite being experts, academic knowledge workers might not be able to exercise professional and decision-making freedom inside the organizational environment of the university (Aarrevaara & Dobson, 2013).

Why we talk about communities of practice in relation to communication relies on the research of the nature of communication itself. We share the argument that communication is a system in which "two or more communicants [are] in the process of, or at the level of, defining the nature of their relationship" (Watzlawick et al. 1967:121). We believe knowledge co-construction requires a meaningful power distribution in the relationship between

communicants and essentially a willingness to listen from the perspective of the future rather than in relation to the past (e.g. Dewey, 1938; Scharmer, 2006). Therefore, communities of practice are a meeting place for the individual and the collective, wherein the individual has the complex task of reflecting on her experiences in the community as well as synthesizing knowledge from various communities (Kolb & Fry, 1975). Therefore, we can explore communities of practice not only as learning-practicing entities in the context of the university but also as an organizational knowledge management element (see Figure 4. Communities of practice. Individual and Collective).

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┌─────────────────────────┐    ┌─────────────────────────┐
│   INDIVIDUAL SKILLS,     │    │     SHARED GOALS,        │
│   KNOWLEDGE AND          │    │  MUTUAL ENGAGEMENT,      │
│   MINDSET                │    │  PARTICIPATION           │
└─────────────────────────┘    └─────────────────────────┘
            ↕                              ↕
┌──────────────────────────────────────────────────────────┐
│            COMMUNITY OF PRACTICE                           │
│   ┌──────────────────────────────────────────────┐        │
│   │   INDIVIDUAL AND ORGANIZATIONAL               │        │
│   │   LEARNING                                    │        │
│   └──────────────────────────────────────────────┘        │
└──────────────────────────────────────────────────────────┘
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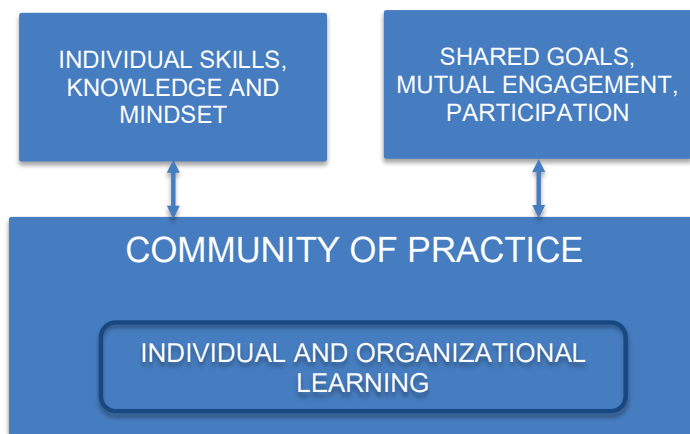
Figure 4. Communities of practice. Individual and Collective
(Compiled by the author)

All in all, communities of practice are an organic element of the university as an organization, albeit a complex one, which would profit from skilful facilitation. The facilitation does not have to be carried out by the professor or an external facilitator, the individual engaged in the community (i.e. student) can utilise, for example, the facilitation skills, knowledge of critical thinking and other personal knowledge management skills to do that (e.g. Smedeley, 2009). Cross (1996) defines the attributes of concept facilitation, which are: a process of enabling change; a climate for learning (mutual trust, acceptance and respect); and factors which relate to the nature of the process (student-centred, negotiated and collaborative). Facilitation is often used in relation to groups (e.g. Hogan, 1999), while everyone is supported to do their best thinking and practice (Kaner et al., 2007). This is something an individual can,

for example, aim to influence by adopting an entrepreneurial mindset as a proactive learning-oriented mindset (e.g. Ellmeier, 2003, see chapter 2.3). There are many situations in the arts university context where skilful facilitation can be of use and support smooth knowledge flow and conversion.

2.3. Knowledge management in arts universities

Arts universities are educational organizations, but at the same time they are arts organizations. Many of them are also hybrid organizations that consequently have to navigate diverse stakeholder groups, funding structures and outcomes for society. For them the hybridisation has allowed for a wider contribution to the economy mainly through research, development and innovation (e.g. Jongbloed, 2015). Internally, despite collective forms of learning, the specifics of arts education are that it is very much master-pupil based, focusing on the mastery of specific instrumental skills. On the administrative side, the leadership of arts universities often consists of arts professionals who might also simultaneously take on another identity as professors within the same institution. Those same individuals are often the key people in the communities of practice that make up the body of the university, while at the same time those communities extend and overlap beyond academia into industry and society at large (e.g. through expert panels, competition boards, funding bodies) (Comunian et al., 2011). When students follow mentors, they strive for specific skills and knowledge, but also a sense of belonging to the abovementioned communities of practice, including tacit knowledge and networks of mentors. So, the way that studying and work is organized in music academies tends to be very personal, which possibly effects the overall knowledge dynamics in the arts university as an organization. Therefore, the focus of this theoretical chapter is on the knowledge management and co-creation concepts, particularly the conversion between the individual and collective levels of knowledge, the tacit and explicit, and the way learning in academia can extend beyond specific knowledge and skills to organizational learning (e.g. Prelipcean & Bejinaru, 2016). We look at knowledge co-creation as the central process conducive to overall meaningful knowledge management in academia, supporting a learning environment where learners, leaders, administrators and educators have the opportunity to share and reflect on experiences conducive to individual and collective growth.

2.3.1.   Knowledge and knowledge management

Understanding the concept of knowledge is crucial for comprehending the concept of knowledge management and its connections to learning and the entrepreneurial mindset. We will explore the concept of knowledge in specific detail in chapter 2.3.3 on tacit and explicit knowledge (conversion) and learning, but here we will open up the discussion in order to be able to approach knowledge management processes and practices. Davenport and Prusak (1998:5) suggest that: "Knowledge is a fluid mix of framed experience, values, contextual information, and expert insight that provides a framework for evaluating and incorporating new experiences and information. It originates and is applied in the minds of knowers. In organisations, it often becomes embedded not only in documents or repositories but also in organisational routines, processes, practices, and norms." This realisation indicates why it can be complex to share, co-create and manage this diversity of tacit and explicit knowledge on individual and collective levels in an arts university. On the one hand, we have certain professional (music) knowledge both at individual (e.g. professor) and collective levels, while on the other, there are the learners with their knowledge and experience, and on top of that we look at the organizational level, where professional (i.e. studied fields) knowledge becomes intertwined with procedural knowledge and the practices of the institution. The sheer diversity of these forms of knowledge can be difficult to grasp, let alone manage. It requires meaningful systems, strategic decisions but also individual responsibility and empowerment in order to make sense of this richness of knowledge and learning (and here the entrepreneurial mindset as discussed in chapter 2.4 can be useful). Finally, if our aim is to develop a university as a learning organization, we need knowledge management skills that facilitate continuous learning processes (Davenport, 1996).

Girard and Girard (2015) have compiled a compendium of knowledge management definitions related to the organizational context across fields and sectors from different countries and regions, demonstrating certain trends and commonalities in the practices and meaning making around these practices. Their analysis of the wording of knowledge management definitions arrived at two suggestions: "Knowledge Management is the process of creating, sharing, using and managing the knowledge and information of an organization" and "Knowledge Management is the management process of creating, sharing and using organizational information and knowledge". Davenport and Prusak (1998:163) state that knowledge management is connected to the other management and administrative practices in organizations: "Knowledge Management draws from existing resources that your organization

may already have in place – good information systems management, organizational change management, and human resources management practices." While this is not a cause-effect relationship as such, we can say that if an organization does not have the abovementioned practices in place, it might be harder to instil knowledge management practices and support an organizational learning climate (e.g. Kogut & Zander, 1992).

An important aspect of knowledge management as an organizational practice is the conscious effort which the organization and leadership invests in it. Since the process is in essence never-ending, it needs constant acceleration as much as it needs a system and structure. Wiig (1993) says that knowledge management is a systematic, explicit and deliberate building, renewal and application of knowledge to maximize an enterprise's knowledge-related effectiveness and returns from its knowledge assets. While others summarise more poetically "a systematic effort to enable information and knowledge to grow, flow, and create value" (O'Dell & Hubert, 2011). Finally, Beckman (1999) comes close to explaining knowledge management in relation to the entrepreneurial mindset and learning perspective as "the formalization of and access to experience, knowledge and expertise that create new capabilities, enable superior performance, encourage innovation and enhance customer value". It is interesting how experience and expertise are brought forward here alongside the concept of knowledge, as well as new capabilities, which emphasizes the individual and collective in knowledge management.

2.3.2. Individual identity and organizational culture in knowledge management

"Sharing and using knowledge are often unnatural acts" (Davenport, 1996). This is particularly challenging in the arts university context, where a lot of unique and authentic intellectual property is implied in instrument learning but also other artistic and creative practices. The unwillingness to share one's ideas and aims for practice is something that also surfaces in entrepreneurial idea-generating courses. "We sometimes act surprised when knowledge is not shared or used, but we would be better off assuming that the natural tendency is to hoard our own knowledge and look suspiciously on knowledge that comes from others. To enter our knowledge into a system and to seek out knowledge from others is not only threatening, but also requires much effort – so we have to be highly motivated to undertake such work" (Davenport, 1996).

However, from the perspective of organizational learning, knowledge sharing and co-creation, this can be the biggest culprit when knowledge is held back and sharing experiences are scarce. In his personalization-oriented sub strategies, Earl (2001) has offered three options for supporting collaborative experiences in knowledge management: cartographic – creating knowledge 'maps' or directories and networks to connect people, organizational – providing groupware and intranets to facilitate communities of practice, and social or spatial – emphasizing the provision of physical 'places' to facilitate discussion. The entrepreneurial education setting can offer numerous options for sharing knowledge and experiences, particularly in relation to work life, identity, professional aims, and some things which might not happen in other artistic courses in an arts university (despite having by nature a community of practice) but which become evident in times of change (Stensaker, 2015). Knowledge, identity and society are tightly connected, while the social constructionist view perceives identity as established within the perception of the self as derived from thoughtful reflection on communication experiences between oneself and others (Jakson & Hogg, 2011).

Organizational culture summarises and reflects, among other important elements, the attitudes towards knowledge and knowledge management practices in an organization (e.g. Schein, 1985). Ideational elements of organizational culture are embodied in the knowledge structures that members use to interpret their organizational reality and define "the correct way to perceive, think, and feel" about this reality (Schein, 1985). They manifest in various cultural forms, including formal and informal practices that shape behaviour within an organization, often in a tacit manner (Hatch & Schultz, 2000). Organizational identity, on the other hand, refers to the meaning structures focused on "how members develop, express, and project their organizational sense of self" – the mission (Hatch & Schultz, 2000:23). These structures are inherently comparative and self-reflective, as well as meaning-constructing (e.g. Pratt, 2003; Pratt et al., 2003; Corley et al., 2006), in that they shape the way members understand how their organization differs from comparable ones (e.g. Ravasi, 2016). The identity of an individual, in our case, a musician, is not directly related to making a living in the music field (e.g. Mills & Smith 2002; Rogers, 2002) but is rather based on viewing their unique position in that field. Bennett says that for a musician who engages in a portfolio career, self-definition as a musician could in fact relate to careers which include performance, teaching, audio engineering, administration or research. "Career identity rather appears to stem from musicians' aspirations and goals" and satisfaction with objective career identity is higher when

it coincides with their subjective identity (Bennett, 2008:75). An individual's identity based on aspirations and goals while choosing career options very much relies on Dewey's concept of self and the growth triad (e.g. concepts introduced in chapter 2.2.3), and as we will discuss further in Chapter 4.3.2, this influences the decision to identify with the entrepreneurial mindset.

Finally, as already discussed on several occasions, communities of practice are characteristic of the arts university context; they are diverse, more or less formal or informal, and overlap and extend beyond the actual higher education organization. They emerge from organizational culture and contribute to organizational identity. The problem with the diversity of communities (and managing them) in this context is the reflection and management of all the participation and knowledge (e.g. see Chapter 2.2.5). The participation-reification element considered key by Wenger and developed into social participation in later work, as well as what ties it to the knowledge management domain is especially applicable to the higher education context, where, for example, the complex and highly individualised process of learning needs to be translated into a set of learning outcomes (Wenger, 1998; McDermott & Snyder 2002). We would like to stress that communities of practice in academia serve as an excellent practice-based opportunity to acquire, exchange and co-construct tacit knowledge about specific topics, but also about the university as an organization. Similarly, if we look at diverse project-based education and development activities in higher education institutions, they can become transient communities of practice and offer possibilities for acquiring a variety of tacit knowledge in an interdisciplinary environment (e.g. Untamo et al., 2003), which is complementary for the development of the identity of the learner, as well as eventually the educational organization as a whole.

2.3.3.   Tacit and Explicit Knowledge in Knowledge Management

As we said in the previous sub chapter communities of practice can be an excellent environment for the construction of both tacit as well as explicit knowledge. So, what is tacit and explicit knowledge?

A learner might not know what she knows and why; tacit knowledge might be hidden in the mind, surfacing in certain situations during certain experiences (like being part of community of practice) and become acknowledged or explicit after these experiences. Polanyi argues that explicit knowledge is always grounded in tacit knowledge (1962), hence tacit and explicit

knowledge are inherently inseparable. Explicit knowledge has a universal character, it is accessible through consciousness in plain words as information. Tacit knowledge is tied to the senses, tactile experiences, movement skills, it is rooted in action, procedures, routines, ideals, values, emotions. From the perspective of time, tacit knowledge is created here and now while explicit knowledge is created then and there but knowledge is explicit and tacit along a continuum. Some scholars speak of these concepts as 'knowing' and 'knowledge' (e.g. Baldwin, 1978). Tacit knowledge contains elements of explicit knowledge and rich situated elements (e.g. Nonaka et al., 2000; Von Krogh et al., 2000; Nonaka et al., 1996). The complexity and depth of tacit knowledge makes it precious but difficult to manage. Therefore, organizations sometimes substitute tacit knowledge for simple explicit knowledge (Eisenhardt, 1989). This also impedes the outcomes and quality of organizational learning. Eventually, all organizations learn (in order to adapt and continue existing) but the question is often how meaningful or counterproductive this process is (e.g. Kim, 1993).

The attempts to rank knowledge claim that the highest level of knowledge is 'know-why' knowledge. At this level, an individual has a deep understanding of causal relationships, interactive effects and the uncertainty levels associated with observed stimuli or symptoms (King, 2008). Such a type of knowledge offers stronger motivation and capacity to act (e.g. Polanyi, 1969; Sveiby, 1997) and potentially a more accurate defining of a situation so as to permit 'capacity for action' (Stehr, 1992) (e.g. Nonaka & Von Krogh, 2009). For Dewey, knowledge, knowing and experiencing or practice are closely interrelated: "There are two dimensions of experienced things; one of having them, and the other of knowing about them so that we can again have them in more meaningful and secure ways. Hence, there is a problem of knowledge; namely, the problem of how to find out what it is needful to find out about these things in order to secure, rectify and avoid being and having them" (Dewey cited in Boydston, 2008:379). Dewey hints here at the possibility of avoiding certain knowledge (experiences), which in his certainly pragmatic view does not add to individual and organizational learning and growth. Whatever one thinks of such a pragmatist understanding, it is evident that in organizations, knowledge created by individuals needs to be analysed and connected to the organization's knowledge system (Nonaka et al., 2009). The SECI model proposed by Nonaka is one of the ways of approaching organizational knowledge sharing, learning and possibly management.

2.3.4. SECI model of knowledge management: discussion and critique
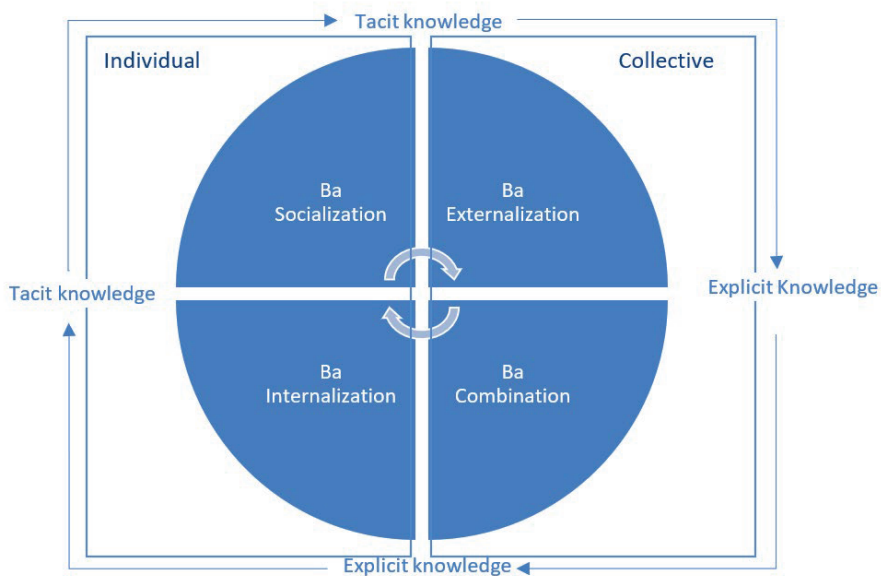
Figure 5. Nonaka's SECI model of knowledge management
(Compiled by the author based on Nonaka 1994)

The SECI model of knowledge management, which gets its name from the first letters of the four stages of knowledge flow – socialisation, externalisation, combination and internalisation – builds on the pragmatic paradigm of knowledge and learning (Nonaka, 1994). Within the model socialisation is the process of sharing tacit knowledge through observation, imitation, practice, and participation in formal and informal communities (Yeh et al., 2011). The socialisation process is usually pre-empted by the creation of a physical or virtual space where a given community can interact on a social level. Externalization is the process of articulating tacit knowledge as explicit concepts (ibid.). Since tacit knowledge is highly internalised, this process is the key to knowledge sharing and creation. Combination is the process of integrating concepts into a knowledge system (ibid.). Internalisation is the process of embodying explicit knowledge into tacit knowledge (Nonaka & Takeuchi, 1995). Therefore, the movement inside the model is along two main continuums: tacit and explicit, individual and collective. In the model there is also the element of ba, which is often described as the context within which knowledge is shared, created and utilised (Nonaka & Takeuchi, 1995).

Nonaka assumes that knowledge is created through a conversion between tacit and explicit knowledge: from tacit knowledge to tacit knowledge, from explicit knowledge to explicit knowledge, from tacit knowledge to explicit knowledge, and from explicit knowledge to tacit knowledge (Nonaka, 1994:19). The first process of creating tacit knowledge through shared experience, has been called socialisation. The second process is a result of social interaction through language. The second and fourth processes are different from the previous ones since they involve both types of knowledge. The third process of creating explicit knowledge from explicit knowledge has been called combination. The third process of transforming tacit knowledge into explicit knowledge has been called externalisation. The success of this process depends on the sequential use of metaphors, analogies and models (Bratianu, 2010; Nonaka et al., 2001). The fourth process is dealing with the transformation of explicit knowledge into tacit knowledge, and it has been called internalisation. This is a process of embodying explicit knowledge as tacit knowledge. Based on these ideas, Nonaka concludes that organizations create knowledge continuously by restructuring the existing knowledge base through the synergy of the four fundamental processes of knowledge transformation (Bratianu, 2010; Nonaka, 1994: 20).

Throughout the thesis as well as particularly the current theoretical chapter we have found the model to be in line with our research paradigm, applicable for researching knowledge management and in particular knowledge flow and co-creation. In what follows, we would like to address some of the major criticisms the model has received from scholars and present our ways of mitigating these or at the very least being aware and discuss them for the chosen research context.

The model has indeed received wide attention from scholars and is consistently referred to in knowledge management research. At the same time, a number of criticisms have been raised, most prominent of which are related to the empirical basis and contextualisation of the model, while some even claim it is culturally derived and relevant for Japanese companies based in the traditionally collective-oriented cultural context (e.g. Bratianu, 2010; Glisby and Holden, 2003). Although we do not aim to change or contest the methodology of the SECI model, we find it important to add an individual dimension to the processes and explore individual experiences. To that end, we turn to Kolb's experiential learning cycle (e.g. 1984) but most crucially, the concept of the entrepreneurial mindset. By seeking how the entrepreneurial mindset facilitates the SECI cycle for the students as part of the university as an

organization, we can identify how individuals experience the different stages of the cycle from a contextually rich viewpoint (see Chapter 3. Methodology).

Researchers have also argued that the model overlooks the critical discussion of the nature of 'knowledge', including the strict tacit-explicit distinction and vague approach to 'management' (e.g. Bereiter, 2002; Harsh, 2009; Polanyi, 1962). Bereiter specifically argues that the model overlooks the important question of understanding – "in order to learn by doing, one has to know what to observe" (Bratianu, 2010) and while we are not looking to 'fix' the SECI model itself, we aim to address this criticism by including the experiential learning cycle as descriptive of the individual learning experience (e.g. Kolb, 1984) and exploring learning practices hand in hand with knowledge management practices. For example, throughout the discussion in Chapter 4, we include learning situations and journeys described by the respondents in relation to the stages of the SECI cycle, and we put a lot of emphasis on the entrepreneurial education organization and experiences in particular. In addition, the problematic of inter-organizational knowledge flows is often mentioned (i.e. knowledge moving in and out of the organization) (Zhang and Huang, 2020) which we pay special attention to throughout the analysis and discussion chapters. Although we do not discuss the knowledge flows between arts universities and other organizations, for example, the practice of individual knowledge management offers some insights into this dynamic (e.g. Chapter 5.1.4)

More specifically, in the context of an arts university where individual identity and artistry are prominent, we understand how applying the SECI model, which starts with a socialisation or essentially collective activity can be questioned as a bottleneck. We aim to address this issue by introducing the concept and dynamics of communities of practice as the meeting point of the individual and collective (e.g. chapter 2.2.5) in arts universities. While we also look at the entrepreneurial mindset as the trigger of the SECI cycle (see Chapter 1 for more information). At the same time, from the perspective of empirical courses, where the variety of learners from different fields, backgrounds and experiences meet in a shared space or context, the knowledge sharing opportunities can be plentiful. Nonaka and Von Krogh (2009) have particularly underlined that knowledge is created through the interaction of individuals with different biographies. Of course, this can bring in specific challenges too and modelling can help organizations and educators tackle these (and other) challenges. In this research, the SECI model in particular is used to explore and analyse the empirical data and offer a conceptualisation of the role of the entrepreneurial mindset in the knowledge management

processes and knowledge dynamics in arts universities. It is chosen for its particular fit to the highly individualised learning practices in arts universities (see e.g. Chapter 2.3.4) which entail a variety of tacit knowledge, hence the difficulties with the university learning as an organization along the tacit-explicit and individual-collective continuums.

We find that the SECI model fits this research of individual students and leaders in an educational organization especially for its two main dimensions: individual and collective, tacit and explicit. Organizational learning is tightly connected to individual learning although it is not merely the sum of instances of individual learning. It relies on a complex structure of management practices, systematic decisions and support tools (e.g. Maden, 2012), which allow for consistent knowledge sharing, co-creation and conversion between tacit and explicit, individual and collective levels. Knowledge sharing and learning in the context of the organization is not something that merely happens, it needs conscious action and motivation on the personal as well as management levels. Although we do not inquire explicitly about individual knowledge management approaches from the respondents, we do ask about managing and sharing personal knowledge and information so that it is accessible and meaningful to the individual, and consciously maintaining networks, contacts and communities (e.g. Skyrme, 1999). The SECI model allows us to explore the richness of knowledge and learning and really understand that although tacit and explicit knowledge are two ends of the same continuum and cannot be meaningful one without the other, tacit knowledge is evidently richer yet more complicated to recognise, share and grow (e.g. Smedeley, 2009).

Finally, knowledge and learning are concepts ingrained in the practices of an educational organization; they are discussed, applied and practiced, whether explicitly or implicitly, on a daily basis. Entrepreneurial education as a framework comprises several learning outcomes, methodologies and aims, but also possibilities for knowledge co-construction, including at the organizational level. The entrepreneurial mindset can be an outcome of entrepreneurial education, but the perception of this concept can extend way beyond the educational context as well as enable an entrepreneurially minded individual to manage and navigate complex knowledge structures, including universities.

2.4. The entrepreneurial mindset and education

2.4.1. Entrepreneurial education

A learning outcome,[7] as a statement of what a learner is expected to know, understand, or be able to do at the end of a learning process (e.g. Bucharest Communiqué, 2012; Bloom, 1956), essentially involves critical choices to be made by educators in cooperation with students and other stakeholders to various degrees, which both explicitly as well as implicitly guides the whole learning process. The European Commission defines entrepreneurship as "primarily about an individual's ability to turn ideas into action, while entrepreneurial education can be seen as consisting roughly of two major building blocks: the entrepreneurial mindset and core entrepreneurship skills and knowledge (e.g. Naumann, 2017; European Commission, 2013). However, the way particular arts universities apply this concept to practice, the choice of specific sub-competencies and corresponding learning outcomes in a given theme varies greatly. If entrepreneurship education in arts universities was initially aimed at noticing the needs of the market or customer, and solving these with creative product marketing in the most effective way (e.g. Gibb, 1993), then a more contemporary entrepreneurial education aims to support students in constructing their preferred lifestyle from their unique interaction with society and the application of the given means (skills, talents, capital, etc.) (see e.g. Ellmeier, 2003; Bagicalupo et al., 2016).

Another discussion involves the way learners perceive these educational choices and how they experience and co-construct the actual process of learning. The process is also highly dependent on the educators' choice of framework and methodology in classes. When experiential, collaborative and contextual learning strategies are applied (e.g. Kolb, 1975), students are preparing for future professional challenges and experiences giving their own meaning to information, while continuously interacting with their various environments (Lewin, 1935; Dewey, 1986; Vygotsky, 1926/1997; Piaget, 1947/2003). Entrepreneurial learning in this sense does not have to be different from other types of experiential learning (e.g. Dewey, 1938). Entrepreneurial learning can also be defined as lifelong learning, where new learning experiences restructure existing ones (Sullivan, 2000) in a continuous practice of social interaction (Burr, 2008; Dewey, 1986, 1938; Berger & Luckmann, 1991). Vygotsky notes that facilitation practices are a crucial element of co-constructive processes in learning (1962). These practices can be executed by different educators, administrators, but also, as we

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[7] We operate with the concept of learning outcomes in our research to describe the desired destination of the learning process; however, with some variations in scope – competences, objectives, aims and others – exist. The comparison of the differences and application is unfortunately outside the scope of our research.

explained in Chapter 2.2.5., by the student herself, for example, by consolidating and managing knowledge across communities of practice. As we look at the SECI model in relation to the educational setting and the facilitating factors potentially included in the entrepreneurial education setting, we then see how topics outside the student's core (music) studies, including guests and speakers from various life fields and industry settings (e.g. arts entrepreneurs, marketing managers, funding body representatives), and having to think about one's art in a societal or economic context, can disrupt established thinking patterns and make one more attentive towards one's own identity and surrounding context (e.g. Van de Ven, 2016; Otilia et al., 2014).

In the figure below we offer a visualization of how we see the entrepreneurial mindset and entrepreneurship as differing and at the same time relating in a basic manner. We call it 'basic' because our aim is not to discuss the intricacies of 'intrapreneurship' or 'entrepreneurship' in different contexts. We use intrapreneurship to designate "recognising opportunities and developing innovations from within an existing hierarchy" (Camelo-Ordaz et.al., 2012:3). We have also summed up all the other activities, including legal formats under 'not being an entrepreneur', although it does not necessarily entail an opposition towards being an entrepreneur or indeed an intrapreneur. Our aim with the figure is to demonstrate clearly that the entrepreneurial mindset does not necessarily imply someone is one or the other, but it can be an integral part of all three symbolic categories.
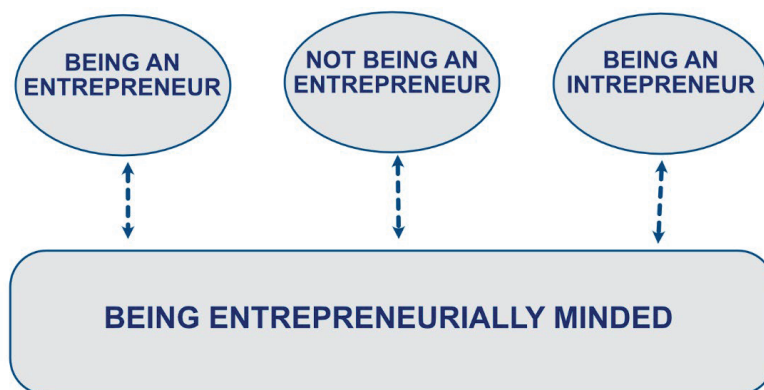
Figure 6. Entrepreneurial mindset and entrepreneurship – basic visualization

Finally, we need to address the use of entrepreneurial education versus entrepreneurship education and why we decided to use one instead of the other. We can see that historically

entrepreneurship education was more consumer or market-driven (to address market needs and contexts), while the more contemporary approach stems from the creator and her choices. Based on the content of entrepreneurial courses and discussions with entrepreneurial educators[8] before the start of the research, we found entrepreneurship education to be somewhat limiting when seeking to describe what really goes on in classrooms in arts universities. Therefore, although entrepreneurship education is a much more established concept (e.g. Benneworth & Osborne, 2015) and can be suggestive of the entrepreneurship competencies described in Chapter 1.2, the concept of entrepreneurial education is applied in this thesis instead to designate any type of educational activity in arts universities aimed at connecting the arts student to the work life environment and societal context.

2.4.2. The entrepreneurial mindset as a growth mindset

There are different views of the entrepreneurial mindset; the concept is so fluid that it is easy to oversimplify it down to – the mindset exhibited by entrepreneurs – as well as overestimate it as – the ultimate outcome of entrepreneurial education. Our intention is to explore the connection between the entrepreneurial mindset and the process of learning and knowledge dynamics in academia in particular. In terms of wider knowledge ecology, the university can have a variety of contributions: improving the circulation of knowledge, enhancing human understanding, developing the public sphere, and injecting the principles of openness, rigour and criticality into public debates (Barnett, 2016). One such form of interaction is also entrepreneurship as economic practice both at the level of the individual student or employee as well as at organizational level. While at the same time there are naturally negative or disabling aspects to such a mindset and education and identifying with it. We are aware that entrepreneurial/ entrepreneurship research overall has indeed been criticised for being overly positive (e.g. Miller, 2014), yet we hope that by being outspoken about this happening we are mitigating the false expectations (that providing entrepreneurial education and supporting the entrepreneurial mindset will solve all issues for arts students and the field in general). However, as we said in the introduction, we are looking foremost at the relevance of the entrepreneurial mindset and education not outwardly but inwardly for the higher education organization – facilitating knowledge management processes. We believe that entrepreneurial education and the entrepreneurial mindset, expressed concisely, as a way of rethinking 'art for art's sake' into 'art

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[8] For example, being part of international research and development projects like HEISE, MAPSI, as well as educator networks like Actinart, ENCATC and others. Notes on the projects and meetings are available online.

for a living' (Ellmeier, 2003:7), can complement artistic identity development at all stages of life across a variety of environments and contexts.

Mindset is in essence a mental model – a representation or simplification of an individual's view of the world, which includes their knowledge, beliefs and experiences as well as their implicit and explicit understandings (Kim, 1993; Snyder, 1998). In terms of knowledge management, it is particularly interesting to see what it is about certain mindsets that makes people open to learning and able to tackle complex learning situations, and conversely, what impedes this. Dweck (2008) presents an interesting viewpoint on mindset and her stance is close to Dewey's: "bridging developmental psychology, social psychology, and personality psychology, and examining the self-conceptions (or mindsets) people use to structure the self and guide their behaviour." Her research looks at the origins of these mindsets, their role in motivation and self-regulation, and their impact on achievement and interpersonal processes (Dweck, 2008). Moreover, if we delve into the research on entrepreneurs exhibiting an entrepreneurial mindset, it reveals the importance of metacognitive and self-regulatory capabilities on the part of experts, but also the absence of planning and self-monitoring skills on the part of inexperienced and young problem solvers (Bereiter & Scardamalia, 1993; Glaser, 1988). If we think back to the three interconnected traits of growth according to Dewey – social, moral, and intellectual – which together contribute to the ongoing development of the self, this growth is shaped, modified and reshaped partly by the environment and partly by an inner process of decisions and choices, which also have a role in selecting the particular environment. Therefore, the self is an object as well as an agent in the learning process (Emerson, 1975; Boydston, 1986); the student makes choices about learning experiences (to the degree of freedom provided) while she also reflects on those experiences simultaneously (often implicitly) constructing her identity.

If we continue here with Dweck's ideas, we see what she calls a growth mindset: "In a growth mindset, people believe that their most basic abilities can be developed through dedication and hard work – brains and talent are just the starting point. This view creates a love of learning and a resilience that is essential for great accomplishment" (Dweck, 2015). Sarasvathy's effectual thinking, focusing on the resources and not the end goals, offers the same insights (Sarasvathy, 2001) into the concept, which can be useful for arts students and graduates across their chosen career paths. In the next sub-section, we will explore how this can take place.

2.4.3. Career paths and skills of arts students

In Chapter 1.2 (Research Context), we discussed that universities have been generally encouraged to redesign educational processes for students who are likely to be less risk-averse than their predecessors, more open to new professions and more internationally connected (e.g. Etzkowitz et al., 2012), often following a so-called patchwork career model (e.g. Lingo & Tepper, 2013). It must also be explained here that an artistic career path does not necessarily contain any formal higher education, although arts universities are an integral part of the creative sector and active in the practice of diverse artistic communities. Bennett et al. (2012) have summarised the career (path) of a contemporary musician as: "a musician is someone who works within the profession of music in one or more specialist fields." Lingo and Tepper (2013), in their literature review, note that: "While developing and extending their skill sets is an important way for artists to manage contingency and uncertainty, other scholars have focused on the symbolic work that artists do to build reputations, convince others of their legitimacy as artists and professionals, and importantly, to make sense of their precarious existence, find worth in what they do, and persist in spite of daunting personal and professional challenges" (Grazian, 2004; Jones, 2002; Lena & Pachucki, 2013; Lloyd, 2010; McRobbie, 2004, 2011; Neff et al., 2005, all cited in Lingo and Tepper, 2013). Professional identity is in turn linked to mission: "Career identity rather appears to stem from musicians' aspirations and goals" or mission (e.g. Bennett, 2008; Huhtanen, 2004). In addition, the university as an organization comprises many overlapping communities of practice, which also extend outside academia.

In their work, Lingo and Tepper offer another summary of artistic work and practice: "Artists manage uncertainty – including high rates of unemployment and underemployment – by holding multiple jobs, gaining continuous on the job learning and stretch work that allows them to compete for many different types of jobs and occupational roles, and developing and maintaining strong social networks in order to keep abreast of opportunities and to secure jobs through multiple referrals" (Bridgstock, 2005; O'Mahony & Bechky, 2006; Pinheiro & Dowd, 2009; Throsby & Zednik, 2011, as cited in Lingo & Tepper, 2013). Toscher, in his work summarising other writers, says that musicians, for example, often maintain portfolio careers as music teachers, freelancers, and performers, in which they depend on a set of entrepreneurial skills to network, recognise opportunities, and maintain a livelihood (Bennett, 2016; Breivik et al., 2015; Coulson, 2012, as cited in Toscher, 2020). The European Commission supports

entrepreneurial skills across educational levels and fields, as well as transferrable skills in general (Denicolo & Reeves 2013). This does not necessarily mean being enterprising but rather engaging in continuous learning (e.g. Kirzner, 1973), constructing a unique interaction with society and coherent professional and personal identities for oneself (e.g. Ellmeier, 2003 see Chapter 2.4).

2.4.4. Arts entrepreneurship (education) as empowerment

We have remarked on several occasions that our primary interest lies in exploring the concept of the entrepreneurial mindset and entrepreneurial education focusing on supporting such a mindset, although we do not exclude from this research topics related to entrepreneurship as economic activity. Therefore, we find it important to briefly discuss arts entrepreneurship and its potential for arts students in particular.

With the emergence of entrepreneurship activity in policy documents and support given to such competencies across educational sectors, the concepts of creative entrepreneurship, arts entrepreneurship, cultural entrepreneurship and others have emerged. While the core of these concepts highlights a view of entrepreneurship that hinges on the creation of cultural, social or economic value (Bagicalupo et al., 2016), this core also entails a whole field of values, beliefs, norms and history. For Swedberg, it is the element of combining things in a novel manner that is at the very heart of cultural entrepreneurship (Swedberg, 2006:260). Gartner (1990) identifies in his definitional article: entrepreneurship as new venture creation and entrepreneurship as behaviour characterised by opportunity recognition and innovation. The discussion and practice of entrepreneurship in the arts can also bring resistance, but this resistance also has the potential to empower people to speak up for their rights and experience in a given context; for example, artists in a creative city context contesting policies (e.g. Borén & Young, 2017).

Empowerment is after all about people gaining control over their lives, democratic participation in the life of their community, and a critical understanding of their environment (Perkins & Zimmerman, 1995). Empowering is really about owning the decision-making ability and capability to act or not act upon something (e.g. Aschcroft, 1987); hence, internalizing the new (entrepreneurial) knowledge or 'making it one's own' lays the ground for new activities which were previously out of reach. We can call it 'the essence of entrepreneurial education and mindset': opening new possibilities, new worklife experiences,

new ideas and actions. Empowerment can thus be facilitated by supporting the entrepreneurial mindset but does not have to entail entrepreneurship practice. However, one can argue that on the economic level, arts entrepreneurship might be a way to be independent of state regulation and free of decision-making processes, while public funding entails a regulatory public legitimacy element of its own (e.g. DiMaggio & Powell, 1983). So that being an arts entrepreneur, one has several self-management aspects to consider and act on, which is time consuming; while having public funding might not entail so many administrative activities (normally, the application and reporting cycle persists), yet the aims and rules applicable for any given funding measures set their own frames on these processes.

In essence, the process of navigating the relations across the communities of practice the creative individual is part of can also benefit from the knowledge of entrepreneurs. Namely, scholars have argued that entrepreneurs stay alert to new opportunities, but do not pursue all of them at the same time. For this, they leverage their existing internal and external social networks (Gunther McGrath & MacMillan, 2000) – or in other words, they practice individual knowledge management. As Shepherd et al. (2010: 62) have said, the "ability to rapidly sense, act, and mobilize" is a response to a decision made under uncertainty to exploit an opportunity – uncertainty being the key contextual component here. Baron (2014) stressed the uniqueness that entrepreneurs create by the way they "think, reason, make decisions, plan and set goals". They are able to connect apparently unrelated patterns through the use of their internal frameworks, which are shaped by experience, knowledge, heuristics and networks. Communities of practice that are highly characteristic of arts education in general and music education in particular often also include the professors or experts who are decision-makers and advisers on public funding bodies, which makes meaningful relations inside and between communities of practice crucial for students (e.g. Bridgstock, 2005; Throsby & Zednik, 2011).

From the topic of arts entrepreneurship as empowerment we move on to summarise the theoretical framework of the research, including a visual representation of concepts, themes, and connections and discussions.

2.5. Summary of the theoretical framework

Figure 7 below summarizes the theoretical framework of the thesis focusing on the central elements, processes and concepts. It has individual learning (experience) and organizational learning and knowledge management in two separate blocks as we strive to see the connection between the individual and organizational practices and processes within the university as an organization. In particular, we rely on the SECI model (e.g. Nonaka et al., 1995) to explore organizational knowledge management and Kolb's experiential learning cycle (e.g. 1984) to explore individual learning. Internally, despite collective forms of learning, the specifics of arts education are that it is very much master-pupil based focusing on the mastery of specific instrumental skills. On the administrative side, the leadership of arts universities often consists of arts professionals who might also take on another identity as professors within the same organization. Finally, those same individuals are often the key people in the communities of practice which make up the body of the university, while at the same time those communities extend and overlap even beyond academia – through expert panels, competition boards, funding bodies, and so on. However, we also question how the individuals navigate diverse communities of practice and how are these communities of practice connected to the knowledge management dynamics.

Entrepreneurial education and the entrepreneurial mindset, for example, as an outcome of such an education, serves as a facilitation tool for students entering both the professional arts scene as well as society at large and specific communities (e.g. Prelipcean and Bejinaru, 2016). At the same time, we particularly look for ways the entrepreneurial mindset and education can facilitate the engagement of students into the knowledge management cycle within the university as an organization and make it smoother and more meaningful overall. We also look at the ways learning in academia can extend beyond specific knowledge and skills to organizational learning through student involvement and communities of practice. We start from the notion that mindset is in essence a mental model which is a representation or simplification of an individual's view of the world, and includes their knowledge, beliefs and experiences, as well as their implicit and explicit understandings (e.g. Kim, 1993; Snyder, 1998). Moreover, we aim to explore how students and leaders understand the entrepreneurial mindset as a concept and disclose the ways in which it can promote knowledge sharing and co-creation, enhance individual learning experience in academia, and potentially, contribute to the overall development of an arts university as a knowledge organization. We admit the

problematic of the art-economy dichotomy and discourse, the limitations of entrepreneurial education, and time and space constraints in academia, but we look for the diverse perceptions of the entrepreneurial mindset which makes exploring the variety of mindset-knowledge management interactions possible.
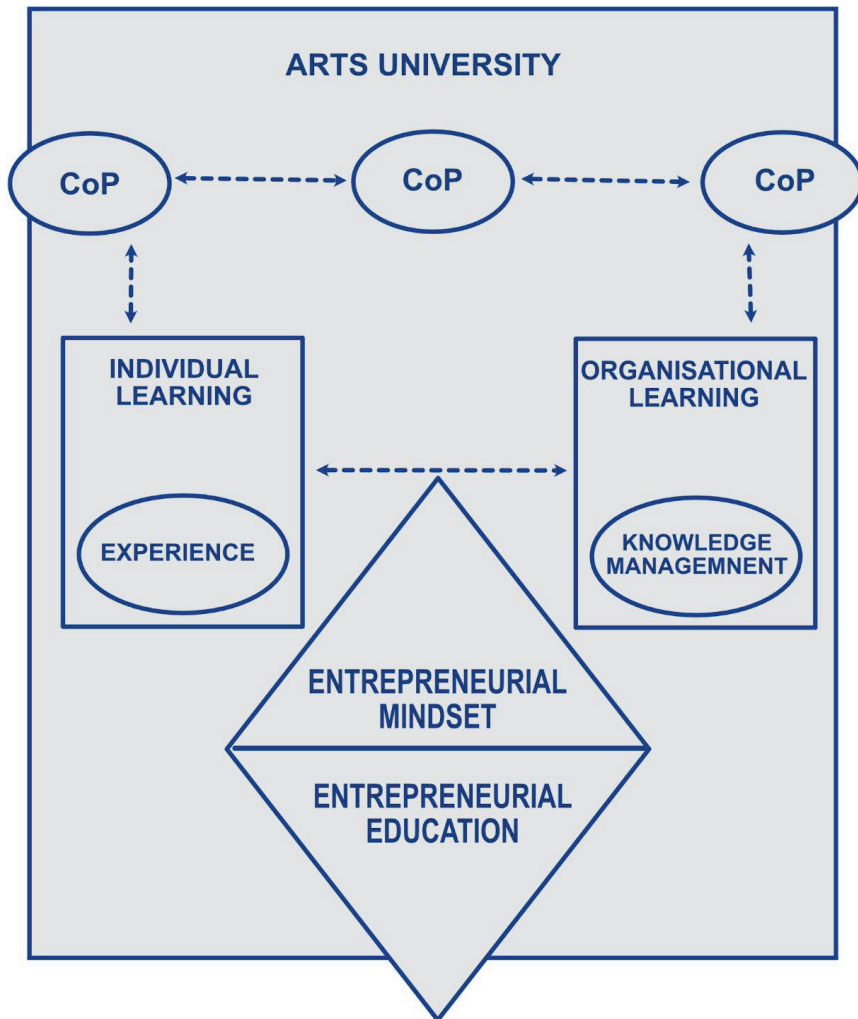
Figure 7. Theoretical framework summary
(Compiled by the author)

In the next sub chapter, we will discuss the research questions we have formulated and explain the rationale behind them.

2.5.1. The research questions and aims

We have been gradually introducing the research aims throughout the previous chapters in accordance with the themes discussed. Here we gather, systematise, explain and reflect all the research questions in accordance with the theoretical framework, the structure of the thesis and further methodological proceedings. We also add the necessary sub-questions to open up or explore specific aspects of the problem at hand. Below we introduce three main research questions, which are more theoretical or practice-oriented (or a combination of the two), while striving to make a research-based contribution to both, as well as contributing in practical terms to educational and management practices in a higher education setting. Each main research question is then complemented by five sub-research questions to help guide the empirical analysis and subsequent discussion.

Based on the research context identified, the structure formulated, and theoretical framework developed, we establish the **first main research** question as follows:

How do students and leaders understand the entrepreneurial mindset as a concept and how does it contribute to knowledge management in the higher education organization?

This question synthesizes three elements of interest. First, an inquiry into the conceptualisation of the entrepreneurial mindset by the respondents. Second, the perceptions and experiences of knowledge management practices in the chosen research sites. Third, the discussion of links between entrepreneurial mindset and knowledge management practices relying on the theoretical framework and particularly the SECI model of knowledge management. By focusing on the discussion of links between the entrepreneurial mindset conceptualization and knowledge management practices and process we also draw critical attention to the development of both the entrepreneurial mindset concept as well as the SECI model of knowledge management. This allows us to offer practical as well as theoretical implications based on the analysis of our research findings.

We have also formulated five sub-questions which allow us to dissect and answer different elements of the first main research question. Since we put particular focus on the students' viewpoint and want to distinguish between the viewpoints of leaders and students, we specifically distinguish two of the sub questions. In addition, we created a separate sub question focusing on the reasons given and choices students make in relation to identifying with the view they have on the entrepreneurial mindset. Finally, we have included two sub questions which combine either students' or leaders' understandings of entrepreneurial mindset

and education with the knowledge management processes. This will help us better understand the potential bottlenecks as well as enablers in knowledge management processes. Some of the sub questions here also contribute to answering the second and third main research questions below:

1. **What constitutes the entrepreneurial mindset for the students?**

2. **What constitutes the entrepreneurial mindset for the leaders?**

3. **How do the students justify their choice to identify or not with the entrepreneurial mindset and practice?**

4. **Which elements of the students' understanding of the entrepreneurial mindset and education can promote and contribute to knowledge management processes in the university context?**

5. **How does the leaders' understanding of the entrepreneurial mindset and education contribute to meaningful knowledge management practices in the university as an organization?**

The **second main research** question explores the students' and leaders' views on and practices of knowledge management elements, entities and processes in the arts university as an organization:

How do the students and leaders understand and practice knowledge sharing and co-creation and knowledge management in the context of the higher education organization?

This question requires self-reflection as well as attention towards their surroundings in the context of their organization. Our aim is not to figure out the respondents' knowledge of the concept and teleology of knowledge management; therefore, we use elements of knowledge, learning and knowledge management to explore these matters with them (i.e. knowledge, the organization, learning, communities of practice).

The question is supplemented by a set of sub-questions, which synthesize an inquiry into the concepts of knowledge and learning as perceived by the respondents followed by linking this to the experiences and perceptions of the knowledge management practices in the chosen research sites. As we look for ways to facilitate the engagement of students in knowledge management processes and practices, we need to understand how these processes are practiced and perceived by the students (i.e. individual knowledge management) and how they approach

the university as a coherent organization in itself. From the perspective of the overall development of the arts university as an organization, including entrepreneurial education, we look for the leaders' points of view. As we explained for the first main research question, here our analysis and discussion of the respondents' answers against the SECI model framework allows us to critically contribute to the model. By examining knowledge sharing and co-creation as part of knowledge management we can construct implications for the model.

This subset of research questions is the most complex one for us in how it, on the one hand, aims to explore the knowledge and perception of students and leaders about learning, education and knowledge management processes, practices and concepts in arts universities, which requires immediate self-reflection from them. While, on the other hand, we ask the respondents to reflect on the connections between these themes as well as in relation to the entrepreneurial mindset. Eventually, we have to follow these same processes as part of the research and analysis process:

1. **Which elements of knowledge management processes in general and the SECI model in particular do the students discuss in relation to knowledge and learning in academia?**

2. **How do the students and leaders in arts universities reflect on the concepts of (expected) knowledge, learning and learning outcomes from their whole experience in academia?**

3. **How do the students and leaders explain their contribution to the university as an organization (including its brand)?**

4. **What kind of knowledge, learning and mindset elements do the students and leaders describe in relation to the communities of practice or the social constituent in the context of the arts university?**

Our **third main research** question continues on from the first two but explores the next step based on empirical inquiry. As we are relying on the SECI cycle to approach knowledge management, co-creation and sharing in particular, and we have identified the importance of the individual (i.e. the professor) as well as the student herself through individual work (see Chapter 2.3), we look for the role of the individual in the process. We also want to suggest how existing educational resources and practices of entrepreneurial education can specifically be implied for the development of the whole organization, and how the development of the organization as well as individuals is connected to the diversity of their opportunities in society

– including economic, intellectual, artistic and other. This includes more of an outward perspective (in comparison to the first theoretical research question) of the university's role in society. This question relies on the outcomes from the first two main research questions and two sets of sub-questions:

In what ways can individual learning experiences in academia and worklife experiences in society be enhanced via the entrepreneurial mindset for arts students?

The third set of sub questions relates to the initial two sets and goes into more specific detail with respect to the entrepreneurial mindset, learning journeys as well as the identities of the students aiming to explore the connections between the internal and external processes in the university as an organization. In these questions we pay attention to the link that the entrepreneurial mindset and education can provide between the internal and external processes of an arts university as an organization as well as the individuals within it.

1. **How do the students discuss their identity and mission in society as artists?**

2. **How do the leaders discuss the changes in society which affect the university as an organization?**

3. **Which elements do the leaders explore that constitute entrepreneurial education and its outcomes?**

4. **Which elements of entrepreneurial education and mindset can contribute to the construction of diverse career identities in the students' and leaders' opinions?**

5. **What kinds of other worklife skills do students list as meaningful for them in contemporary society?**

Within the three research questions and three sets of sub-questions a wide variety of themes and topics are covered, while we intentionally allow for more data to emerge than strictly necessary. This provides as clear a contextual understanding as possible and helps us to map out potential future research paths and suggestions.

3. METHODOLOGY CHAPTER

3.1. Methodological approach

The attraction as well as the challenge of this research lies in its aim – to study collective and individual learning and knowledge-related practices and experiences in the context of an educational organization. Therefore, it is a learning journey in its own right into the very 'home' of learning. On top of this, we have the multifaceted nature of arts universities, and related to that, a whole body of values, theories, paradigms, spoken and unspoken rules of conduct for research and artistic practice. It is a challenge for the researcher which we undertake fully realising that the outcomes depend on the methodological choices. As the popular saying goes: "You find only what you search for." In line with our theoretical framework, we rely mainly on social constructionism as essentially an anti-realist, relativist stance (e.g. Hammersley, 1992; Andrews, 2012). Constructionists view knowledge and truth as created (Schwandt, 2003, as cited in Moisander & Valtonen, 2006), while at the same time, corresponding to something real in the world (e.g. Berger & Luckmann, 1991). In line with constructionist ontology, an interpretivist epistemological approach is chosen, which rejects absolute facts and derives conclusions from the crossroads of the interpretations of the participants and the researcher herself (e.g. Martineau, 1989). Hence, the challenge is to interpret the meanings that individuals attach to their activities, and the researcher has to possess the tools and skills to approach the differences and appreciate the meanings that people place on different constructions (e.g. Vanson, 2014; Easterby-Smith et al., 1991). Crucially, as Murphy et al. (1998) state, qualitative research should resist the tendency to fix meanings but instead draw inferences about them, to bring different understandings and initiate change (Schwandt, 2003, as cited in Moisander &Valtonen, 2006).

As a strategy, we have adopted a practice-led research, belonging to the family of action research. Action Research has its origin in the works of the social psychologist Kurt Lewin. He developed the ideas of group decisions and commitment to improvement in work situations (classroom and administration). This involves an analysis of a situation leading to a certain action for the improvement and evaluation of the result of the action. It focuses on processes over structures: it seeks to generate knowledge from the dynamics within the interaction of relationships (Lewin, 1946). Practice-led research in particular provides a "process or a context through which people can collectively clarify their problems and formulate new ways of envisioning their situations" (Shapiro & Nada, 2007:158). Therefore, practice-led research is

concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. In the context of an arts university, as we explored while discussing communities of practice (see Chapter 2.2.5), such communities are an important way of everyday working and learning together, and so this choice is well grounded. Practice-led in this research means primarily being initiated in practice (i.e. learning and knowledge management), where questions, problems and challenges are identified and formed by the needs of the practice and practitioners (e.g. Shapiro & Nada, 2007).

The main way we inquire about those challenges is through conversations. Berger and Luckmann (1991) claim that conversation is the most important means of maintaining, modifying and reconstructing subjective reality. Conversation is used in our research for gathering data through individual interviews, focus groups and even written interview type surveys. Wherever possible the research situations are positioned in the educational context (physically and symbolically), most often in the framework of entrepreneurial courses. In terms of the researcher's role, an inquiry is seen as a collaborative process between those involved (researchers and participants) in the construction of new forms of knowledge (McNamee, 2012). Consequently, the power dynamic between the researcher and the researched is balanced, whereby everyone brings their experience and expertise in their own fields to the research encounter (e.g. Berger & Luckmann, 1966).

Considering our views on the researcher's role, two organizations are chosen that the researcher is familiar with: through study and work (as an educator and/or administrative employee) and where the researcher has hence shared practices and experiences with the research subjects. Therefore, at the beginning of the journey we have an understanding of the socio-cultural context of the study, educational and management processes in the arts field in general, and the organizational culture of the higher education institution in particular. This helps us to ensure validity and reliability, as well as question transferability and understand the limitations of the research. We do admit though that our knowledge of the context of the Estonian Academy of Music and Theatre (EAMT) is much more substantial than that of the University of the Arts, Helsinki (Uniarts).

The figure below (Figure 8) summarizes the research design and the interactions of its constituent elements:

Figure 8. Research design
(Compiled by the author)

In the following chapters we will discuss the themes related to the quality of the research process and research ethics, followed by a brief introduction to the research sites and presentation of the empirical data. Finally, we present the analysis process, as well as the expected and emergent themes with examples from data in two extensive tables.

3.2. Validity, reliability, transferability and limitations

Validity, reliability and transferability as well as ethical considerations serve as specific indicators of quality in any research work. Yet no universal elements of assessing these criteria exist which would be pertinent across quantitative and qualitative research designs and even inside the qualitative tradition that we might argue for some criteria being more or less meaningful than others (e.g. Moisander & Valtonen, 2006). As we already mentioned the importance of grounding oneself as a researcher in the socio-cultural context of the study at the end of the previous chapter, we continue discussing the criteria of the quality of the study from

the cultural analysis perspective. This is in line with the overall ontological and epistemological stance chosen (see Chapter 2) and supports the aim and nature of this research: studying the practices and perceptions of students and employees of arts universities in regard to knowledge management and the entrepreneurial mindset. Insightful cultural research is here approached as empirically well-grounded in theory as well as data and including a theoretically sophisticated contextualization. Moisander and Valtonen (2006) propose several more concrete criteria for evaluating the quality of cultural research; essentially, they outline that the analysis should bring new insights to the existing theoretical and practical context and be relevant with regard to the reader's previous understanding. This builds on the coherence and transparency of the research and analysis. Moisander and Valtonen (2006) further suggest that researchers should demonstrate a sensitivity to the phenomenon and to the overall ethics and politics of the interpretation and be committed to credible communication.

Perhaps the most problematic element of quality in constructivist and constructionist qualitative research is generalizability. If we accept that researchers themselves construct a social world in interaction with the research subjects in a unique research process then we face a problem with generalizability, which builds on the wider tension between realism and relativism (e.g. Hammersley & Atkinson, 2007). Burningham and Cooper (1999) have summarised the strict constructionist position as not denying the existence of reality but maintaining that the meaning of reality is socially constructed (Andrews, 2012). In the empirical sense Moisander and Valtonen add that the aim in a qualitative study is not the generalizability of the results, but transferability (crucially – by the reader). They continue by empowering the reader of the research in contextualising, saying that transferring the findings from the empirical analysis to other contexts is facilitated by the researcher but ultimately accomplished by the reader (Moisander & Valtonen 2006). Therefore, in a way, the researcher cannot take all responsibility for the outcomes in all various contexts, instead as a practitioner-researcher in practice-led research, subjectivity, involvement and reflexivity is acknowledged while knowledge is negotiated, context bound, and a result of personal construction. Research material has to be made accessible and clearly communicated implying a methodology that is explicit and transparent (Gray, 1996). This is what Lincoln and Guba (1985) call "reflexivity". Researchers are encouraged to keep a self-critical account of the research process, including their internal and external dialogue (Lincoln & Guba, 1985; Tobin & Begley, 2004).

Being explicit and transparent also means being open about existing limitations of the research process and outcomes. As we already mentioned several times, our experience of EAMT as an organization and the local socio-cultural and educational policy context as well as the cultural scene in Estonia is deeper than that of the respective Finnish contexts and the University of the Arts Helsinki (Uniarts) in particular. This might have aided us in formulating and leading the data gathering in the Estonian context, while in the Finnish context we had to trust our respondents to lead the discussion and provide the context and example to a greater extent. For example, we asked them to provide examples or clarify names, explain the content of courses and projects and describe certain processes in more detail. Second, we would like to point out that the data in the Estonian context was mostly gathered in Estonian (and then translated into English), while in the Finnish context, mainly the English language was used (respondents occasionally used Finnish terms but then added an explanation in English). Nonetheless, this might have put the Finnish respondents into a situation where they had to 'think' in a non-native language compared to their Estonian counterparts, although both sets of respondents included non-Estonian and non-Finnish native speakers. Yet because we considered language and concept use with care (conceptualisation of entrepreneurial mindset was central in this research), this was not a matter we have taken lightly.

3.2.1. Ethical considerations

We have familiarised ourselves and employ principles from the document "Uniarts Helsinki's Code of Ethics" (approved in 2016) throughout our research process. In practice in their "Handbook of Social Research Ethics" Mertens and Ginsberg state that the term ethics derives from the Greek word ethos, meaning 'character'. They discuss the history of research ethics and in particular the issue of handling research subjects with dignity and respect, specifically the decision and consent involved in taking part in the research process. To engage with the ethical dimension of the research we asked ourselves several important questions encouraged by them (Mertens and Ginsberg, 2009). Those questions are discussed one by one below.

What moral principles guide your research? (Mertens and Ginsberg, 2009) In order to approach this question, we primarily rely on Moisander and Valtonen's principles of carrying out qualitative research in the social sciences and consider honest and clear communication with the respondents, readers and ourselves the necessary basis for ethical research. One thing that we have also been very explicit about is the fact that we have a different level and extent of knowledge about the research sites, having been connected to EAMT over an extended

period as a student and then as an administrative worker as well as an academic. The same applies to the overall Estonian social, economic and cultural context. We therefore allow our Finnish respondents to talk more about their context – asking additional questions, for more examples, and also doing background work on the projects, names, and events mentioned by the respondents. In the case of all respondents – from Estonia as well as Finland – the central principle was not to harm anyone and protect the respondents the best we can. That meant guaranteeing anonymity (also removing hints to particular study programmes when needed), open discussion of ethical issues with them, reaffirmation of the ethical principles to the respondents and in general treating the data with care and discretion.

How do ethical issues influence your selection of a research problem? (Mertens and Ginsberg, 2009) Since we are discussing entrepreneurial matters in an artistic context, we acknowledge our background and knowledge openly with students, especially recognising that the economic aspects of art making are often problematic for that community. Hence, we are approaching them with dignity and explicitly striving for a diversity of opinions in the data, being especially careful in the focus group facilitation while delicately supporting the freedom to disagree. Having a background as an entrepreneurial educator, we were also clear about belonging to the "entrepreneurial mindset" school of education as opposed to the "business activity-based entrepreneurship" school of education in arts universities, so we made an effort to phrase the questions in the survey-interviews and in individual interviews in a neutral manner to allow a variety of perceptions. From the variety of the responses, we see that the respondents perceived 'entrepreneurial' (and related concepts) in a variety of ways in the case of both students as well as leaders. Finally, since we do not have training and experience in (higher) education in the arts, we do not engage in the criticism or implications of the content of core arts (e.g. music) learning, methodology or otherwise, but let our respondents explore these topics when they find them to be important.

How do ethical issues affect how you conduct your research? (Mertens and Ginsberg, 2009) In our approach to organizational learning and knowledge management, social constructionist theory is chosen due to its emphasis on the collective and shared experiences. Applying a practice-led research design, we are expecting to explore as well as inform the collective practices of people in academia so that they can become more meaningful for all parties involved, and hence enhance the functioning of arts universities as organizations. We are there to listen, lead the dialogue, co-construct knowledge both in the Estonian Academy of

Music and Theatre and in the University of the Arts, Helsinki. Since at the moment of writing the thesis, we are not employed in either of the two, we can make evidence-based suggestions for change but we cannot influence change at the organizational level. We have direct access to our own teaching as an entrepreneurial educator only – in any kind of organization – and we can base this on the input provided which is highly valuable. The way we approach, analyse and communicate outcomes is based on our theoretical framework but also our own knowledge, experience and context. This means that the findings are framed in a certain way and not another – something we are explicit about in communicating to the respondents in the empirical phase as well as to the reader in the text. We were especially careful in communicating with the members of the focus groups (to distinguish the focus groups from the teaching and grading process), since they were mostly our students or alumni. Since our teaching methods as entrepreneurial educators include critical dialogues and discussions, that was also a natural way to proceed.

What responsibility do you have toward your research subjects? (Mertens and Ginsberg, 2009) Our main guiding principle in relation to the research subjects was to create no harm, especially toward the students who were in a more delicate position in relation to the leadership and experts. Considering the informed consent as one of the central elements of an ethical approach to the research subjects (e.g. Mertens and Ginsberg, 2009), an introductory text was placed at the beginning of the survey-interview (as well as in the invitation email). All the survey-interviews were anonymous, yet the respondents had the choice to reveal their identity if they wished by writing a personal email to the researcher (e.g. Patton, 2002). At the beginning of the audio recordings of the focus group and individual interviews we can be heard informing the respondents about the purpose of the research and the recording as well as ensuring them of confidentiality and respect.[9] The only interview with an alumna (graduate) where the name was disclosed was with Kadri Laanes – the student was aware that her story (4.2.4.1) will be used to provide an extensive example of project-based experiential learning in the context of extracurricular activities. No current students were identified by name or other credentials. Since the leaders' and experts' quotes will be used with names, they had the opportunity to use "off-the-record" statements as well as having the opportunity to see their quotes in writing.

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[9] During Sibelius Academy University of the Arts Helsinki focus groups, co-teacher Patrick Furu was present.

What ethical issues/dilemmas might come into play in deciding what research findings you publish? (Mertens and Ginsberg, 2009) We do not have any constraints on publishing all the outcomes we arrived at without self-censoring nor leaving certain specific findings out. We do, however, think that it might make sense to publish different findings in different formats – academic article, study book, conference presentation – in order to reach a wider variety of readers with diverse backgrounds. We will also make a special effort to reach the two research sites with our outcomes because we promised to do so upon the request of the respondents. In our tone, we aim to refrain from creating tension by consciously or spontaneously putting the opinions of different respondents into opposition, rather providing different viewpoints in diverse contexts.

3.3. The research sites

Since the process of the research coincided with some major changes in the higher education context in general and the chosen organizations in particular, there was a lot of uncertainty and change included in the context of the research as well as in the discussions with the respondents. The questions about the overall experience of coping with the changes were also included in the methodology and specifically in the leadership and expert interviews. Student respondents, especially those with experience in multiple universities or degrees often decided to refer to the changes (from their perspective). Some of the examples of changes in the organizations that we refer to include a general decrease in public funding for education in Europe and a decrease in instruction hours,[10] outcome-based funding,[11] the merger of Sibelius Academy, Theatre Academy and Arts Academy into the University of the Arts Helsinki, and changes to the physical educational space as well as internal restructuring of the Estonian Academy of Music and Theatre and moving in to a new concert hall and learning spaces.

Although, the changes and processes taking place at EAMT could have been described in more detail, due to the experiences that we had in that organization (mainly as educator and administrator), in order to maintain our research identity we used the data publicly available on the organizations' websites or provided by the respondents. The information on the general state of entrepreneurial education in each of the respective research sites and the mission, vision and other administrative information about the universities was taken from the websites

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[10] see also Bologna process in Europe- https://ec.europa.eu/education/policies/higher-education/bologna-process-and-european-higher-education-area_en

[11] When funding is based on employability, number of graduates, number of publications in international journals etc.

while writing the final analysis and versions of the research. At the same time, the empirical data was mostly collected when previous versions of the missions, visions and strategies of the chosen research sites were in place.[12] We did not set ourselves the goal of critically analysing these documents rather using them to introduce the developments and priorities of the universities for the future and pointing out the elements, wording and key aspects chosen to be used on the respective websites. We believe that while analysing the data, the researchers work towards making sense of the broader cultural dynamics of a phenomenon and not just a momentary situation (e.g. Silverman, 2000). Hence, when talking to the leaders, we encouraged them to express their position and perception of both the existing as well as the new and ultimately developed mission, vision and strategies. We did not ask students and experts explicitly about these documents, while they could refer to them if they chose to. The descriptions of the research site include short overviews of entrepreneurial education in terms of history, organization and main principles.

3.3.1. University of the Arts Helsinki

Figure 9. The logo of the Uniarts Helsinki, consisting of the Academy of Fine Arts, Sibelius Academy and Theatre Academy

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[12] Many changes occurred around 2020, when the new 5-year election and strategic planning started.

Figure 10. The Helsinki Music Centre, one of the homes of the Sibelius Academy, University of the Arts Helsinki

Source: University of the Arts Helsinki homepage

Since the topic of change is so important in this thesis, it is fascinating to start by introducing the University of the Arts Helsinki. As an organization it is a lot younger than the three academies that it consists of, and it is a challenge to co-construct a new organizational structure, carefully conserving the unique experiences, practices and identities of the individual academies with their rich history of arts education. The primary mission of University of the Arts Helsinki is to provide the highest level of education in the arts, to engage in research and artistic activities, and to make an impact in society. Uniarts Helsinki was established in 2013 upon the merger of three academies. In 2010, the Ministry of Education and Culture published a report on how to enhance the role of the arts universities in strengthening the quality, impact, and international competitiveness of the Finnish arts and culture sector. The three academies of Uniarts Helsinki have roots deep within Finnish art education and history of art. The earliest predecessor of the Academy of Fine Arts (former name Finnish Academy of Fine Arts) was the drawing school of the Art Society of Finland, which opened in 1848. The Academy of Fine Arts became an institution of higher education in 1993, and in 1998, it became a university. The Sibelius Academy was established as the Helsinki Music Institute in 1882 through a private initiative. In 1939, the name Sibelius Academy was introduced. The Sibelius Academy

became state-owned in 1980 and a university in 1998. The roots of the Theatre Academy date back to Finland's first theatre school, which operated in connection with the Swedish Nya Teatern from 1866 to 1868. The Swedish-speaking theatre school, Svenska Teaterskolan, was established in 1908 in connection with Svenska Teatern. In 1943, the Finnish Theatre School began training students. The Theatre Academy was established in 1979, when the Finnish and Swedish theatre academies were merged into a single national, bilingual institution (https://www.uniarts.fi/en/general-info/our-history/). Language is cited as an important element in both research sites, both historically and as an artistic medium (e.g. eamt.ee/en/about/the-academy/development-plan/).

The number of students in 2021 was 1,889 and the university ranked 9th in the field of performing arts in the QS World University Rankings 2021. Overall, international students and researchers are strongly mentioned on the homepage in a variety of places. Twenty per cent of the doctoral students come from outside of Finland (in 2021). The Sibelius Academy with 1,500 students and 500 teachers is one of the largest music academies in Europe. The number of employees was 773 full-time equivalent employees in 2021. (https://www.uniarts.fi/en/ general-info/key-figures/) The university is located in the capital of Finland, Helsinki, on the shore of the Baltic Sea. Charles Landry has written about the "creative cityindex" of Helsinki in 2014. The areas where participants rated Helsinki highly is in the quality of its Liveability & Wellbeing and Talent & the Learning Landscape (Landry, 2014). He continues summarizing findings on culture that "there is a deeper history to the practical, no-nonsense approach, allied to a tinkering capacity within Finns, that can solve tangible problems" (Landry, 2014: 75). Throughout our study, work and research period with and within the Finnish education system we can confirm these factors of human centredness, livability and high-quality education as highly distinctive of Finnish society.

Uniarts Helsinki employs a quality system that helps ensure the high quality of its operations. Uniarts Helsinki's quality assurance system was audited by the Finnish Education Evaluation Centre (FINEEC) in 2018. The university received particular praise for the good line of communication between the employees and the students, which is reflected in the university's strong sense of community. The university received particularly positive reviews for the genuinely value-based and student-centred approach and extensive use of (student) feedback (including quotes, reviews and rankings) on their homepage and in discourse. For example, Robbie Sherratt, Folk music degree student is quoted as saying: "Students and

teachers here respect each other." The education has a strong link to working life, and alumni are involved in the development of our education. The university was awarded a quality label valid until September 2024. Making Uniarts Helsinki's services clearly defined and functional where people know what the university's organisation is like as a whole, how the university is managed, and who is in charge of each task, service and decision (www.uniarts.fi/en/general-info/quality-assurance-at-uniarts-helsinki). We can see here that the management processes, including knowledge management, gets conscious attention and the journey toward the vision is valued as much as the destination of the vision.

The vision of the university is that art creates the future. The objective is to be an international forerunner in education and research and to strengthen the role of art as a force that reforms society. The values chosen for the community of students and employees are skill, courage and inclusivity. In the "about us" section it mentions being a: "critical university community for bold reformers and experts of tradition" (https://www.uniarts.fi/en/about-us/) Thus apart from internalisation, the active participation and co-construction of (artistic) community is an important focus for University of the Arts Helsinki. The university aims to unite the enrolled and open campus students, including in terms of the rhetoric, offers and education. Entrepreneurial courses are offered as electives, often as a cooperation between departments and institutions, and, for example, Sibelius Academy offers a set of courses called "Working life skills" (worth 20 ECTS) in all curricula (Elina Laakso).[13] For example, the optional study module in business for the creative fields (see Appendix) gives students basic knowledge of business in the creative fields and core related themes, such as marketing, corporate cooperation, sponsorship and copyright legislation. The purpose of the module is to support the students in gaining career skills and tools that will help them form their own competence profile when establishing a business or working as an entrepreneur (www.uniarts.fi/en/study-programmes/business-in-the-creative-fields). The different academies (i.e. Theatre Academy) have a more regulated approach to entrepreneurial education and courses, including them in their core curricula (interview with Maarit Ruikka).

On the societal level, all Finnish universities are encouraged to offer entrepreneurial and work life-oriented courses, which addresses Finland's National Curriculum Framework, which is "a loose common standard that steers curriculum planning at the level of the municipalities

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[13] All curricula except Arts Management which is organized in a different manner and includes its own set of entrepreneurial courses and themes. (Elina Laakso)

and their schools. Only the core curricula are designed for nationwide application. Educators in Finland think that schools should teach what young people need most in their lives – more integrated knowledge and skills about real world issues. To be able to provide the right kinds of skills today, teacher pre-service training and continuing education are essential. Learners should experience success and the joy of learning" (Finnish Ministry of Education, 2013 in Clement, et al., 2016). The core curriculum for basic education was adopted gradually from 2003 to 2006, the upper secondary core curriculum in 2005. In these, entrepreneurship is linked to participatory, active citizenship and constitutes one of the seven cross-curricular themes in basic education and one of the six themes in upper secondary schools. Permeating all subjects and geared to integrated teaching, these themes are considered to be key priorities in education and training, and a value-based response to the challenges of the day (Clement et al., 2016).
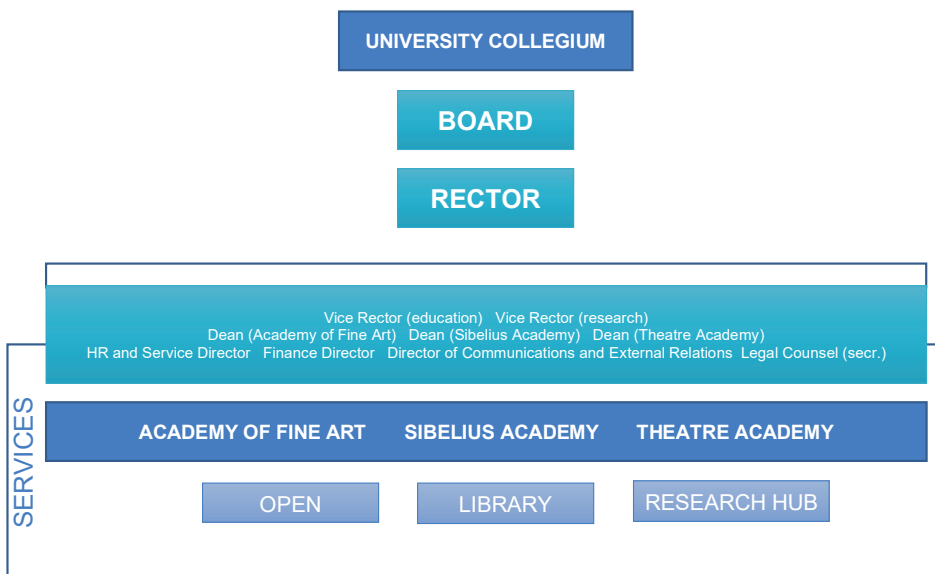
Figure 11. The organizational structure of University of the Arts Helsinki in 2019
(Compiled by the author; original available at: www.uniarts.fi/en/documents/organisational-structure)

3.3.2. Estonian Academy of Music and Theatre

Figure 12. The logo of the Estonian Academy of Music and Theatre

Figure 13. Estonian Academy of Music and Theatre with its new concert and study building. (Photo: Innar Järva)

The mission of the Estonian Academy of Music and Theatre is to contribute to the development of a person-centred Estonian society, the spread of a creative mindset and the preservation of the Estonian language and culture through education in the fields of music and theatre and the promotion of creative and research work. EAMT values the preservation of the inherent values of the Estonian national culture and maintaining the academic traditions of European music and theatre education, while being open to the latest developments in the world of music and theatre (eamt.ee/en/about/the-academy/development-plan/). Traditions and preservation are outlined very extensively in comparison to the University of the Arts Helsinki; however, the citizenship and societal roles are also marked. For example, we read that: "The activities of EAMT are based on the constitutional principle that the main purpose of our

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statehood is to guarantee the preservation of the Estonian people, the Estonian language and the Estonian culture through the ages. As the leading institution of music and theatre education in Estonia, EAMT plays a crucial role in fulfilling this mission. In addition to high-level specialist studies, the Academy has a regard for broader key competencies of students, aiming to develop its graduates into responsible citizens who are able to take initiative." (2015, EAMT Development plan)

In a way EAMT is a unique player on the Estonian (higher) education field which creates its own possibilities as well as challenges in co-constructing the Estonian cultural, educational and societal scene. It is the only public university of music and drama, offering higher education in all major fields of music and theatre through bachelor, master and doctoral programmes. Although EAMT is the smallest among the six Estonian public universities and university-level higher education institutions with approximately 700 students, internationally it can be compared to medium-sized music and theatre academies. In 2021, the EAMT was for the third year in a row included in the QS World University Ranking, among the 51-100 best universities in the category of performing arts. The principal units of EAMT's academic structure are four departments (generally called academic departments) and the Centre for Doctoral Studies. EAMT's administrative structure is made up of accounting, maintenance and technical services, instrument repair service, piano repairs and tuning service, the musical instrument collection, as well as IT services (https://eamt.ee/en/about/).[14]

Historically, language and arts education as well as practice are tightly connected in the Estonian context. Higher music education in Estonia dates back to the latter half of the 19th century and the National Awakening, during which music and theatre enthusiasts formed societies that helped establish a new Estonian-language-based cultural scene. The school was initially named the Tallinn Higher Music School (1919). In 1923, it was, however, renamed the Tallinn Conservatoire. In the 1980s, as the stifling political climate began to ease, the conservatoire was able to execute authority over its own affairs. Its official name, the Tallinn State Conservatoire was changed to the Tallinn Conservatoire. In 1993, it was renamed the Estonian Academy of Music and Estonian Academy of Music and Theatre in 2005. In 2017, eminent pianist and pedagogue Ivari Ilja became the new rector, whose ambition includes expanding the presence and influence of the academy within society (eamt.ee/en/about/the-

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[14] We summarized these as "services" in the structure in Figure 13

academy/history/). Throughout the years musical expression has been highly important as a political identification tool.[15] Nowadays, there is quite a popular saying that "almost every musician has their own festival in Estonia".

In its vision, EAMT strives to be recognised and an attractive educational and cultural centre and an exponent of national cultural traditions that also actively develops international cooperation and is open to new and interdisciplinary study programmes, creative ideas and research projects (https://eamt.ee/en/about/) and engages in entrepreneurial education developments based on state regulations and suggestions. Among these, the Entrepreneurship Education Programme "Systematic Development of the Entrepreneurial Mindset and Education at All Levels" or *Edu ja Tegu*, brought together representatives and researchers from different universities to develop a framework document for the systematic and methodological implementation of entrepreneurship education because until that programme this was subject based and focused toward preparing to set up a business. Based on the entrepreneurial competence model and descriptions of sub-competences, documents supporting the systematic development of entrepreneurship and entrepreneurial learning (e.g. learning outcomes, modules, curricula) are developed and activities (e.g. entrepreneurship subjects, in-service training) implemented at all levels and types of education (Arro, et al., 2018). EAMT has entrepreneurial courses that are obligatory for all bachelor students, which usually refer to general introductory courses on work life skills, and navigating the professional environment.[16] Master students can choose among specialist modules, and an Entrepreneurial Mindset module is one of those choices (up to 20 ECTS). The module includes courses like Career Planning, Project Management, Legal Aspects, Creatives in Society. In addition, more independent specialist study programmes like Copeco (http://copeco.net) and CPPM (http://www.mastersincppm.com) but also the Drama School include specially designed courses that respond to their specific needs in preparing for working life[17] (from interview with Jane Kreek).

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[15] e.g. read on here: https://enrs.eu/article/revolution-by-song-choral-singing-and-political-change-in-estonia

[16] All curricula except Arts Management which is organized in a different manner and includes its own set of entrepreneurial courses and themes. (Jane Kreek)

[17] Although we did not involve theatre students from either research site as respondents, we did talk with both deans/heads about the work life related issues and we find it noteworthy that in both cases BA students are not allowed to work when studying. In the Finnish case this is regulated by law and in the Estonian case this is part of the organizational culture and traditions.

On its website on mission, vision and aims, EAMT refers a lot to public legislation and acts, as well as implying an 'excellence' oriented discourse. For example, we read: "According to the administrative contract with the Ministry of Education and Research, EAMT is responsible for providing musical and theatre education, meeting high standards and corresponding to the needs of society, and for ensuring the quality and development of this education" (2015, EAMT Development plan).

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Figure 14. The structure of EAMT, including the management of the new concert hall (Compiled by the author)

3.4. Empirical data

Empirical data was gathered in the Estonian and Finnish contexts over the course of 5 years (2015–2020). The main sources of empirical data are student interviews in the form of focus-group interviews (4), an individual interview with alumna Kadri Laanes, online and paper-based survey-interviews carried out at the Estonian Academy of Music and Theatre and the Sibelius Academy, University of the Arts Helsinki (in 2015 and 2019), interviews with leaders (rectors, deans, heads of studies) at the Estonian Academy of Music and Theatre and the University of the Arts Helsinki (including all three academies) and experts from the creative industries field in Estonia and Finland (15 altogether). The average length of the focus-group interviews and individual interviews was an hour, while the survey-interview consisted of 29 questions, of which 13 were open ended. Students could skip questions; however, of those who responded (versus those who only opened the survey-interview), the majority responded to all questions. The interviews carried out in person were recorded and the Surveypal platform provided by the University of Arts Helsinki was used for the online surveys. Paper-based surveys were also printed out from the Surveypal system. Support data of an international

nature was gathered at the focus group carried out at an international educational event taking place in Estonia – the *Act in Art* bootcamp and development meeting.

The general approach to the data gathering was the same at both EAMT and Uniarts. In Finland, the focus was on Sibelius Academy students (survey-interview, focus groups), while at the leadership level the respondents included deans from the Sibelius Academy (Kaarlo Hilden, Elina Laakso), the Theatre Academy[18] (Maarit Ruikka) and the Art Academy (Jan Kaila), as well as the rector of the University of the Arts Helsinki (Jari Perkiömäki). In Tallinn, the head of the Drama School[19] (Jaak Prints) and the rector of EAMT (Ivari Ilja) were included as well as other leadership representatives: vice-rector for education and research, Margus Pärtlas and head of the study department, Jane Kreek.[20] In addition, although not part of either organization, the rector of the Estonian Academy of Arts (Mart Kalm) was also interviewed. The focus groups included both students and to a lesser extent, alumni, while the online survey was accessible to all students from EAMT and Sibelius. Therefore, some were current first-time students, continuing/returning students (e.g. master students, who also referred to their bachelor studies in the same institution), international and local students. The answers provided were approached as one heterogenous pool of data for each research site. The survey-interview at EAMT was distributed also on paper in university-wide bachelor and master courses to achieve a wider variety of responses. In the Sibelius Academy, the survey-interview was conducted online only. The paper survey was conducted using 2 forms: one corresponding exactly to the online survey (n=26) and another more concise version (n=30). The concise version was more focused on entrepreneurial mindset topics and included mostly open-ended questions (rather than a mix of open-ended and multiple-choice questions). It included core questions on entrepreneurial mindset and knowledge management necessary to answer the research questions. In the concise version we focused on gaining answers to the open-ended questions allowing the respondents' own views more emphasis.

Additional interviews included experts from across the field in Estonia – Helen Sildna (Tallinn Music Week founder, cultural entrepreneur), Virgo Sillamaa (Head of Music Estonia) and Ragnar Siil (Creativity Lab CEO, international creative industries expert), and in Finland – Tuomas Auvinen (Aalto University Dean of the School of Arts) and Tuomo Tähtinen (Head of

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[18] Hereinafter Theatre Academy of the University of the Arts Helsinki is referred to as Theatre Academy (FI)

[19] Hereinafter Drama School or Lavakunstikool in Tallinn is referred to as Drama School (EE)

[20] Please note that some of the people involved might have changed positions by 2021.

Music Finland). In some cases the leaders had the double identity of leader-educators, which they then referred to in the interview and some of the experts of the field (e.g. Tuomas Auvinen) previously held positions in the research sites, which was also explicitly stated.

To add an international reference point, the focus-group discussion within the network Act in Art,[21] which included mainly entrepreneurial or entrepreneurially minded educators in European arts universities was also carried out.

Table 1. Overview of type, amount and source of data

Data type	Number of responses/respondents	Time and place of gathering
Individual interview (experts and leaders)	15	2015-2020; Estonia and Finland
Focus-group interview (students and alumni)	4 times/ total 21 participants	2016-2017; Estonia and Finland
Focus group international educators ActinArt	1 time/total 7 participants	Finland, Denmark, Lithuania, Estonia, Sweden
Survey-interview (students)	By type:	2015 and 2019
Online	38/72	Estonia/Finland
On paper	56	Estonia
Individual interview	1	Alumna EAMT

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[21] More information on the ActinArt network here: actinart.org. At the time of the interviews, the following institutions were present: University College of Opera Stockholm, Royal Academy of Music Aarhus/Aalborg, Estonian Academy of Music and Theatre, Sibelius Academy, and the Vilnius Academy of Fine Arts.

3.5. The process and methods of analysis

3.5.1. Introduction

The basis of and potential for insightful qualitative analysis is in the data. The data collected in the course of this research was qualitative by nature – rich and varied, which signified that the subjects involved their wider perceptions, emotions and other elements in their responses (e.g. McDonald, 2012). Some included comments which almost read like a dialogue with the researcher, starting their replies with: "Ah...that's the big question, right?" The stories told by the respondents during the interviews as well as the focus groups, but also in the open-ended questions of the survey-interviews, allowed for a thorough exploration of the research questions and demonstrated their willingness to share experiences and perceptions (e.g. Berger and Luckmann, 1966).

Throughout the thesis writing process it was important for us to stay connected to the practitioners and processes taking place in the everyday life of the arts universities. We wanted this to be practice led research so that the outcomes of the research could reflect on but also inform the practices and be meaningful for the people engaged in the daily reality of the universities. In the early stages of the thesis, we were thinking about a model of entrepreneurial education, which could facilitate meaningful knowledge and educational methods for arts students, employees and the university as a coherent whole, but on the other hand, to facilitate the knowledge management processes for all those involved. Therefore, most of our conversation-based methods for gathering data including with students (i.e. focus groups) took place in the context of entrepreneurial courses (or in relation to them) so that the atmosphere would support thinking about the topics and concepts of the research. The respondents were not asked to have any prior knowledge of entrepreneurial concepts and topics though and were able to construct meanings 'on the go'. The survey-interviews carried out independently of the courses (distributed online or on the spot but outside the context of the entrepreneurial courses) provided a valuable reference point for exploring their responses and making sense of their meaning.

In the process of analysing the data (elaborated in Chapters 3.5 and 4), we employ a dialogical view, going back and forth with the data, as a result of which the text is interpreted as an autonomous body with a life of its own (Moisander and Valtonen, 2006). Analytically in

the process, we refer a lot to studies in psychology because psychology discourses can provide an insightful frame of reference for research in social constructionism and give us tools to reflect on people's practices and perceptions both in the mental-reflective, collaborative, as well as emotional sense (e.g. Romaioli & McNamee, 2020; McNamee, 2012). Such research is based on the interactions of authors with their historical, cultural and social context, implying that people are in a constant process of movement and growth. It also stresses the importance of language in constituting reality (e.g. Vygotsky, 1962), which is an important theme for us when it comes to co-constructing the concept of the entrepreneurial mindset in the arts education context. In the context of entrepreneurial education, we have continuously exercised verbal caution, choosing metaphors, describing activities and topics rather than using specific jargon, striving to avoid dualisms (e.g. money versus meaning) and traditional entrepreneurship propaganda for artists.[22]

Overall, a stronger emphasis in the analysis is put on the students' experiences and perceptions (e.g. Mcdonald, 2012) of the entrepreneurial mindset and their actions when taking part in the knowledge management practices and processes in the context of the arts university as an organization. We see perception as a uniquely individualised experience (e.g. McDonald, 2012), an individual's or group's unique way of viewing a phenomenon, involving the processing of stimuli, incorporating memories and experiences in the process of understanding (e.g. McDonald, 2012). On the side of the university leadership and employees, less emphasis is put on the perception of the entrepreneurial mindset concept and more on the practices related to knowledge management as well as entrepreneurial education provided in the organization in particular. The entrepreneurial education provided (i.e. methodology and philosophy) already implies a certain understanding of the entrepreneurial mindset, and thus we did not inquire about this concept so strongly, yet by inquiring about the content of the entrepreneurial education, we also learned about their views on the concepts and practices of 'entrepreneurship' and being 'entrepreneurial'.

Thematic analysis is applied as the analysis method, while the themes are generated in interaction between theory and practice. This is a qualitative analysis method for identifying, analysing, organizing, describing, and reporting themes found within a data set (Braun & Clarke, 2006), which is grounded in the interpretivist tradition. Thematic analysis allowed us to

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[22] Unless the themes were brought up by the respondents themselves.

investigate the topics and concepts brought forward by the respondents even if they were not pre-planned, which in its essence is the nature of practice-led research and allowed for a dialogical view of the data (e.g. Moisander and Valtonen, 2006; Shapiro and Nada, 2007). The following steps of thematic analysis were roughly followed: Familiarisation or transcribing, reading, labelling, generating themes, reviewing themes, defining and naming themes, giving titles to sections, and writing up a summary of the methodological and analysis process (Braun and Clarke, 2006). The themes and further analysis processes are explained in more detail in Chapter 4.1 and its sub-chapters.

3.5.2. The expected and emergent themes

The initial themes[23] (in relation to the research aims and questions) were reflected in the pre-planned survey-interview, interview and focus-group questions and topics; however, none of the data gathering methods were fully structured: it was possible to redesign the survey-interview for the respondents (i.e. skip questions) and for them to provide other comments they found relevant; the interview and focus-group questions where loosely structured which allowed considerable freedom without at the same time losing the logical thread of the inquiry. In addition, it was important for us to let the respondents develop the context for more targeted questions (i.e. defining the entrepreneurial mindset, listing knowledge, skills and mindset etc), relying, for example, on questions exploring their overall motivation to work and study in the music field, their learning experiences and overall view of the role of the artist in society. In the Finnish context, which we have less background knowledge on, we enquired, where possible, about the music field in general, perceived societal attitudes toward musicians and education in general. All the leaders of the universities were asked about their previous leadership experiences, other work experiences in a given organization in order to become familiar with their professional activities and background. Throughout the data gathering process we encouraged a diversity of opinions, provided voices for all participants in the focus groups and welcomed plentiful critical comments about the suggested themes in the survey-interviews and discussions with leadership.

In this chapter we provide the reader with two tables of examples focusing on the questions directed to the students and leaders of the chosen research sites. In the tables we

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[23] Mainly in the focus group and individual interviews, because the format of the survey-interview had to be the same for two research sites.

present the particular questions we used while gathering the data – in the survey-interviews, focus groups and individual interviews, respectively. We then mark the research sub-questions which correspond to the specific questions used in the second column. Finally, we explore emergent themes in relation to both the data as well as the theoretical framework, which we later organize into the structure of the three main parts of the analysis: Knowledge and learning, Knowledge management, Entrepreneurial mindset and education. The table is not exhaustive but serves to provide an example of the different themes emerging in relation to the different research sub-questions as well as the scope of specific questions tackled with the respondents in the data gathering process. It also demonstrates how, on several occasions, the specific questions asked provided answers on themes which we did not expect to read in relation to particular questions; for example, when asking: Please describe what has been the most important lesson learned so far in your programme? What do you still expect to learn? We thought about the curricula primarily – knowledge and skills – while the answers provided discussed the core (instrument) skills but also being part of diverse communities of practice and being acutely aware of the different (organizational) cultures in these communities.

The students had the possibility to skip questions in the survey-interview, as well as provide answers as short or as long as they wished. In the focus groups, the participants were offered the possibility to answer all questions, yet if they did not wish to, they expressed that and were not forced in any direction. Note that the closed factual questions (birth year, field of study etc.) are not included here.

Table 2. Examples of the responses from the students from the two research sites presented in relation to the themes, sub questions, and the questions posed.

Examples of themes	Sub questions	Selected questions from survey-interview and interviews	Examples of data
Motivation to study music in given organization (e.g. professor and core learning, brand, quality, internationalisation), communities of practice	2.2 How do the students and leaders of arts universities reflect upon the concepts of (expected) knowledge, learning and learning outcomes from the whole journey in academia? 2.4 What kinds of knowledge and learning elements do students describe in relation to the communities of practice in the context of an arts university?	Why did you decide to study at the Sibelius Academy/EAMT? (Survey-interview)	"Develop myself in my core specialization, more networks, more advice from my professor" "To be in the same music environment with musicians; connections to find like-minded people" (EAMT survey-interview)
Mission of the artist in society, identity, growth, humanism	3.1 How do the students discuss their identity and mission in society as artists?	What do you think would be the particular issue in the Finnish/Estonian cultural/arts scene or society in general that you could and would like to tackle with your art? In your opinion what is the role of the artist in the contemporary world? (survey-interview; focus groups)	"Me as an orchestra player will probably not solve problems." "I find superficiality to be a problem. I would like to teach craft skills, value creation, going in depth." "I would like to bring us all out from the egoism and help notice each other's value." (EAMT survey-interview)

Examples of themes	Sub questions	Selected questions from survey-interview and interviews	Examples of data
Awareness of KSM; learning by doing and practice (in a professional environment)	2.4 What kind of knowledge and learning elements do students describe in relation to the communities of practice in the context of the arts university? 2.2 How do the students and leaders of arts universities reflect upon the concepts of the (expected) knowledge, learning and learning outcomes from the whole journey in academia?	Is it clear to you what kind of knowledge, skills and attitudes your degree programme aims to offer you? Do you agree with the knowledge, skills and attitudes? (Survey-interview)	"Yes. Yes, but I would like to be involved in more practical and interdisciplinary projects." "Yes. Yes, I think more focus on career development skills is needed." (EAMT survey-interview)
Communication and networking, marketing, fundraising, self-management skills, entrepreneurial mindset, learning time, humanism, individual knowledge management	3.5 What kind of career skills do students list as meaningful for them in contemporary society? 3.4 Which elements of entrepreneurial education and mindset can contribute to the construction of diverse career identities in the students' opinion?	Do you think that consistent career planning is necessary for a professional musician to be successful? Have you planned your professional career for the time after you finish studies? In your opinion what other skills, knowledge and attitudes does the artist need in addition to musical skills nowadays? (survey-interview; focus groups)	"Humanism and useful relations." "Openness, self-discipline, communication skills." (EAMT survey interview)

Examples of themes	Sub questions	Selected questions from survey-interview and interviews	Examples of data
Individual knowledge management; core (instrument) skills, awareness of distinct communities of practice and organizational cultures, learning space, reflection	2.1 Which elements of knowledge management processes in general and the SECI model in particular do the students discuss in relation to knowledge and learning in academia? 1.4. Which elements of the students' understanding of the entrepreneurial mindset and education can promote and contribute to overall knowledge management in the university context?	Please describe what has been the most important lesson learned so far in your programme? What do you still expect to learn? (survey-interview; focus groups)	"To find who I am as a musician, to find my personality and strengths. Some certain professors have taught very wisely about the gravity in conducting which has been very enlightening. Your hands cannot just move in the air because you are told to do so. You have to feel every note, learn it well and when conducting, living in real-time with the music and the singers." "Mostly the mental part; that everyone deals with the same problems and there is a solution for everything." "Understanding of music altogether – the knowledge which has been achieved through composition classes, theory, analysis, playing, workshops – all this knowledge forms a deep understanding of music on a technical and aesthetic level" (Sibelius Academy survey-interview
Extracurricular activities as inspiration and professional environment;	2.3 How do the students and leaders explain their contribution to the university as an	In what way could your learning or working experiences be used for the development of	"Be a knowledgeable and worthy teacher, give my contribution"

Examples of themes	Sub questions	Selected questions from survey-interview and interviews	Examples of data
entrepreneurial mindset, university as organization, experiential and project/based learning	organization (and brand)? 2.2 How do the students and leaders of arts universities reflect upon the concepts of (expected) knowledge, learning and learning outcomes in the whole journey in academia?	Sibelius Academy/EAMT? What is your opinion of the extracurricular activities (special projects, open lectures, events etc.) in your university? (Please say if you have taken part in any, how (if) these activities support your professional career and development, how could they be developed further?)	"Be more actively connected to the school" (EAMT survey-interview) "Extra activities let you direct yourself better in the direction you wish. You can choose lectures and participate in projects in the field that interests you most or you want to learn about. I see tremendous value in projects that give you possibilities to act and show yourself in a professional environment, such as apprenticeships in orchestras or playing with teachers!" "To my knowledge, we don't have that many extracurricular activities. Or at least I haven't been part of them. We do have different concert programmes and some student events, but they are usually handled by students, not the university." (Sibelius academy survey-interview)
Proactivity, compared to others	1.1. What constitutes the entrepreneurial	What does entrepreneurial mean to you?	"There are certainly much more entrepreneurial musicians than me. Being active

Examples of themes	Sub questions	Selected questions from survey-interview and interviews	Examples of data
	mindset for the students?	(survey-interview; focus groups)	and not just sitting waiting for a phone call is what it means to me. Planning concerts, going to auditions, participating in festivals etc." "Being aware of what is happening besides the musical world" (Sibelius Academy survey-interview)
Considering yourself entrepreneurial relying on the perception of concepts; authenticity issues, identity-related, pressure (to be entrepreneurial)	1.3 How do the students justify their choice to identify or not with the entrepreneurial mindset and practice (e.g. empowerment)?	Do you consider yourself entrepreneurial? Why? (survey-interview; focus groups)	"The ability and desire to pursue a means of economic stability that lies outside of an established path. Someone who wants to play in an orchestra or become a professor is not entrepreneurial because they are relying on a pre-established institution to directly facilitate their stable employment. An entrepreneur will pursue opportunity outside of these typical institutions." (EAMT survey-interview)

The themes used with the leadership were also used as the starting point in the discussions with music industry experts, while some more specific questions about mergers, organizational culture and identity were not specifically focused on with the experts. However, as with all data gathering methods applied in this thesis, the respondents were free to choose which way they took the discussion and if the experts decided to steer the answer towards these specific

questions, then they could do so. Similarly, the university leadership was not pressured to offer an opinion on a particular topic and could choose to not answer, which they also occasionally did.

Table 3. Examples of the responses from the university leadership from the two research sites presented in relation to the themes, sub questions, and the questions posed.

Examples of themes	Sub questions	Selection of questions from interviews	Examples of data
University as a brand/organizati on; identity	2.2 How do the students and leaders in arts universities reflect on the concepts of (expected) knowledge, learning and learning outcomes from their whole experience in academia? 2.4 What kind of knowledge, learning and mindset elements do leaders describe in relation to the communities of practice in the context of the arts university? 3.4 Which elements of entrepreneurial education and mindset can contribute to the construction of diverse career identities in the students´ and leaders' opinions?	Do you think it is a possibility that one day the student develops this identity and says that I am an Arts University student, rather than saying that I am a Sibelius Academy student, or a Theatre Academy (FI) student, what do you think? Do you want them to develop this kind of identity?	We are working a lot with identity actually, because the problem in the university is that it is not very well known outside. Sibelius Academy is very well known, but not many people understand that it is part of this university. So, we do not want to hide Sibelius Academy and its brand, of course, but the challenge is how to connect it with the art university brand, and make them both visible. And that's a challenge we are working on. But I see also some people now, researchers in music education, publicity in the media, they are already saying: 'Yes I am a researcher of the university of arts.' They don't always feel the need to say the name of the academy. (Jari Perkiömäki)
Providing possibilities for	2.4 What kind of knowledge, learning	What do you think about the different	Where we talk about departmental level, I feel that in

Examples of themes	Sub questions	Selection of questions from interviews	Examples of data
students to contribute to academia as an organization; disciplinarity, cooperation	and mindset elements do leaders describe in relation to the communities of practice or the social constituent in the context of the arts university? 1.5. How does the leaders' understanding of the entrepreneurial mindset and education contribute to the meaningful knowledge management practices in the university as an organization?	programmes, cooperation and integration of students and educators in academia?	the Sibelius Academy we have a shared understanding that what is important and what should be developed more or less. But then when we go to the broader discussion of what the role of music in the University of the Arts is, what it should be and whether the decision-making is in place; for example, a shared understanding of how this interdisciplinarity should be organized and what the role of the University of the Arts is in designing that. There are different opinions. (Kaarlo Hilden)
Funding changes; changes in work patterns; problems with quality and audio-visual overload; changes in students	3.2 How do the leaders discuss the changes in society which affect the university as an organization?	How have the changes in society affected the educational practices in academia? How have the changes in generations affected the value systems inside universities (if at all)?	"Like expertise and expert work as opposed to traditional organizational hiring strategy and stuff. There are so many things that are affecting work life now and in the future, and I think we are starting to understand that as a nation. But we still have a lot to learn. We are typically a very hierarchical, low hierarchy but traditionally set organization. There is a certain structure in the organization even though the hierarchy is low." Basically human resource management, (Tuomo Tähtinen) "Yes, I think this critical thinking is very important when you do art. Somehow, I think

Examples of themes	Sub questions	Selection of questions from interviews	Examples of data
			that the students nowadays are very critical, they know what sustainability means and these big challenging themes like climate change and how to work with these kinds of themes during their art performances. I think the critical thinking is really important and also to combine theory and practice all the time." Maarit Ruikka
Practice and experience as leaders and educators; Being part of a professional community of practice;	2.3 How do the students and leaders explain their contribution to the university as an organization (and brand)?	How did you become the dean/rector, what was your experience of leadership before and how did you find yourself here?	I'm a teacher of piano and music theory, music analysis originally, and in 2000 I got my first leadership position in the university of applied sciences, it is a new institution and I got the task of being the head of the department, the new established department in that department of music, so that's where my work as a manager began, in 2000. (…) Then I was 3 years, program manager in the Hanasaari Cultural Center that is facilitating collaboration between Finland and Sweden on several levels, it's not only culture and arts, but also higher education in general, politics and economics. So that part I had different kind of job, and then when there was a reorganization of the Sibelius Academy administration in 2011, they called me and asked whether I would be interested to start as the dean of the new structure faculty dean. (…) But then in March I moved to my

Examples of themes	Sub questions	Selection of questions from interviews	Examples of data
			current position as the dean of Sibelius Academy. So that's a brief background, but all the time there has been a change, leading change, there has been 4 different organizational mergers, or similar things in these 17 years that I have been managing in different managing roles. (Kaarlo Hilden)
Entrepreneurial mindset; comparison to entrepreneurship; concept of mindset	1.2. What constitutes the entrepreneurial mindset for the leaders?	What does entrepreneurial mindset mean for you?	"It's a little bit different (entrepreneurship and entrepreneurial). I think I have worked as an entrepreneur when I established a new theatre group. But when you are establishing a new group and what present day masters are doing, because they are not interested in these VOS theatres (theatres subsidized by the law in Finland) so much all the time. They want to make their own art and so they have to write grant applications, how to pay salaries and taxes and things like that. That work is like entrepreneurial work. And there is a big risk all the time because in the art field you don't know if the audience is coming or not. And the task is how to make the budget. I think an artist is always concerned whether there is an empty or full house if you are working as an entrepreneur." (Maarit Ruikka)
Entrepreneurial education structure,	3.3 Which elements do the leaders explore that	What is your opinion, should the university lead towards	"Because the communicators and producers and professors and lecturers and students, if it's

Examples of themes	Sub questions	Selection of questions from interviews	Examples of data
methods ; Learning by doing; Definition of career identity and satisfaction	constitute entrepreneurial education and its outcomes? 2.2 How do the students and leaders of arts universities reflect on the concepts of (expected) knowledge, learning and learning outcomes from their whole experience in academia?	employment, or provide some concrete tools for that?	artistic work, they all work together. And so the students' assignment is to think, how I want to market my piece of art. Because it's very important to learn what I want to say and how I write and what is the work with the audience, these skills they are learning all the time. So the producers and communication staff are supporting them, not doing their work, but supporting them so that they have these skills when they go outside the school. These working skills are connected with the artistic work. How you market my performance, what are your ideas to play with the audience, how to engage the audience before or after your performance, how to discuss these open talks after performances. I think these are working skills they are learning during their work." (Maarit Ruikka) "Let's put it this way: I think "How to start your own business" should be an elective module, but "How to plan your career", "How to survive in the world", that should be obligatory. I think that not everyone is planning to start a business, and many think that at some point they can still learn that it is not that complicated. It is more about the mindset. And it is more about understanding,

Examples of themes	Sub questions	Selection of questions from interviews	Examples of data
			you can't really separate yourself from the world, that's the thing. You are not alone. You are basically obliged to some extent to work the way the system works, or let's not talk about the systems, because they change, but how the environment works. And if the environment is competitive, then you have to be competitive as well. Of course, there are exceptions." Tuomo Tähtinen
Extracurricular activities; Inspiration; Perspective; becoming part of (transient) community of practice	3.3 Which elements do the leaders explore that constitute entrepreneurial education and its outcomes? 2.2 How do the students and leaders of arts universities reflect on the concepts of (expected) knowledge, learning and learning outcomes from their whole journey in academia?	How can we multiply or share the experience of extracurricular activities (projects) beyond the on-the-spot experience of a group of students? How do you think your education prepared you for your (current) work and processes (in the music industry)?	"What was really good was that we actually looked at things from the music industry perspective quite a lot. We learned to understand the basic business logic of the industry. We learned about different legal perspectives that you basically have to know to have a single conversation about the music industry. Of course, when you get to work, then that's when you actually learn, but if you are better equipped and then you can draw stuff here and there from your education. It makes more sense, in that sense it was really good." Tuomo Tähtinen

4. OUTCOMES AND ANALYSIS

4.1. The quality and diversity of the data

Following the good constructivist research practices, we reflected on our position in relation to the data as well as our 'educator's role' throughout the analysis process (Tobin & Begley, 2004; Lincoln & Guba, 1985). Naturally, the researcher's background as an entrepreneurial educator, as well as the context of the inquiry and research sites (see Chapter 3) influenced the discussions and pre-conceptions of the respondents on the topics. Yet, as we explained in the methodology chapter, and particularly in the research ethics sub-chapter (3.2.1), our approach to the process was careful, thought through and focusing on a no-harm policy. The decision to focus mainly on the music field[24] was driven by the researcher's background – having had experience working with music students as an administrator and entrepreneurial educator (see also Chapter 3). This experience, as well as the theoretical and empirical context of the research allowed us to formulate the aims of the research, the research questions, specific questions for the survey-interview, the topics for the focus groups and the individual interviews. In the focus groups, we could inquire in more detail and from a diversity of angles on matters which the respondents discussed in the survey-interviews. We have to mention again here the variety of open-ended questions in the survey-interviews which provided ample stories and discussions from the students, and this was somewhat unexpected. Still, the focus-group interviews provided much closer and deeper insights into some processes; for example, about entrepreneurial and experiential learning, where we had the opportunity to really guide the participants in detail through different stages (of the experiential learning cycle, for example). Also, in the focus groups we could observe and encourage dialogue and knowledge co-construction between respondents which was an added value:

> *In my opinion, what (higher) education must provide is the average plateau of quality. Nothing else. Those who go on to do regular work, including performing in the Estonia Concert Hall, so that their quality would be uniformly high. And what I miss is, in my opinion, teaching work ethics. If a person is talented and determined, and that is a very small percentage of people actually who do not need to be taught it. Then they don't need an academy. (Estonian Academy of Music and Theatre focus group)*

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[24] The students included as respondents in the survey-interviews and focus groups were exclusively music or arts management students (based at EAMT and Sibelius Academy). The leaders included Arts and Theatre Academy (FI) deans – as part of University of the Arts Helsinki and dean of Theatre School and rector of Arts Academy in Tallinn.

Another respondent continues, taking up the discussion thread (showing an introductory hesitation) of the mission of higher education (institution) giving a different viewpoint on individual growth and learning needs at the same time:

For example, in my department there is a kind of brainwashing and you have to do these things, because everything has been done like that before. But people are different, developing differently. Maybe some people come to academia just to develop their musical side. Maybe they don't dream of any career in music. Everyone has different goals, but they have to go down this path the same way in this house. (Estonian Academy of Music and Theatre focus group)

Similar to the students, the leaders also used the opportunity of the individual interview to reflect on other universities (good practices or context, for example), including the leaders from EAMT on the University of the Arts Helsinki and vice versa. At the same time, they also provided thoughts on other players in the educational field (including higher education assessment bodies) and educational organizations outside Estonia and Finland, respectively. For example, rector Ivari Ilja shares his thoughts: "I think Finnish education is somewhat different, the way they are raised and all that … but it seems to me that the Finnish society itself is more mature, it has had more time to develop continuously." Here, of course, one of the reasons for bringing up the Finnish context is that we introduced the aims and briefly the context and design of the study in the beginning of all the data gathering methods, including the interviews. This might be partly the reason why the leaders referred to that context in their responses. Nevertheless, this enriched the answers and also indicated the wider social, artistic and educational issues that are important for the respondents.

As we already demonstrated in the analysis tables in Chapter 3.5.2, we based our analysis on the theoretical framework and elements, at the same time relying strongly on the (emergent) themes from the data and organized main sections of the analysis, as well as the sub-chapters, according to the interaction of these elements.

4.2. Knowledge and Learning

Different professions require different aims and corresponding methodologies in education, resulting in a range of knowledge, skills and mindsets and we cannot say that arts education is special in this respect. We knew at the start of this research (see Chapter 1) that there is a lot of practicing and individual mentorship happening in music academies and it is something that requires a lot of dedication, sometimes from a very early age. Our data gathering methods

included different questions on curricula, learning outcomes and journeys in academia; some of the examples can be seen in the analysis tables in chapter 3.5.2. We did not aim to examine the core (i.e. music, theatre or arts) learning practices in particular, rather focusing on the students' overall experience in university and the particular qualities of entrepreneurial education. However, in the process of data gathering and analysis it became clear that core learning – content, practices and experiences – are highly important and formative for the students, and this kept coming up in the answers (under different questions). Core learning was largely discussed from a philosophical viewpoint, through communities of practice and in relation to the artist's mission and identity in society. Hence, we decided to start the analysis with the wider theme of Knowledge and Learning referring to those core learning discussions initiated by the respondents.

4.2.1. Student views of the role of the arts in society

One of the themes which came forward strongly across the data was the concept of humanistic art and humanistic education.[25] The idea of humanism was discussed in relation to the content of the studies as well as the role of academia and the artist in society, and the overall experience of being human. This was brought up by the students as well as the leadership of the universities in the survey-interviews, as well as in the interviews and focus groups. The questions that evoked these answers in the respondents were related to the role of the artist in the contemporary world, a specific issue in the Finnish/Estonian cultural/arts scene or society in general that they could and would like to tackle with their art but also issues related to the curriculum and learning experiences.

Some of the responses are more emotion-based:

> *Waking and conserving the humane in people. Reminding that we are people, not machines. Awaking emotions, all kinds of them. Bringing beauty and something out of everyday life to people. (Sibelius Academy survey-interview)*

While others include references to individual-collective learning:

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[25] Please note that although the respondents used the concept 'humanistic' we could not ask them to explain (especially in the survey-interviews) for the exact definition and we can rely on the more open definitions and examples provided by the respondents. Therefore, we utilize the concept as the respondents did – in a descriptive rather than theoretical way.

I see arts as valuable and an inherent part of the world because it facilitates experiences that enables growth as 'better' human beings, as interacting and expressing. (Sibelius Academy survey-interview)

We also find examples of the role of the recipient in the artistic process:

The role of the artist is to provide the possibility to experience the arts, facilitated, participated, or merely as an audience. (Sibelius Academy survey-interview)

The money versus meaning polemic was mentioned, including a policy angle:

I would like to show that the priority of life is people and nature. Money, politics and other crazy things should be just there to help make the world a better place. Nowadays, it is the opposite unfortunately. (from Sibelius Academy survey-interview)

We can also see accepting the limitations of art's mission implying the meaning-making argument:

Artists overestimate the importance of Art. Art is not going to cure cancer or something, but it is going to give more reasons for why we would want to cure cancer in the first place. (Sibelius Academy survey-interview)

According to scholars (e.g. Bridstock, 2005; Throsby & Zednik, 2011) , meaning making and managing uncertainty are important activities practiced by artists. The symbolic work that artists do to build reputations, convince others of their legitimacy as artists and professionals and, importantly, to make sense of their unstable existence (e.g. Lingo & Tepper, 2013) sees socialization and growth[26] as basic human qualities (which at the same time are often forgotten and we need to be reminded of them due to the repetitive activities – referred to as mechanical work), while the task of the artist is to 'remind' us of these qualities as part of meaning-making. This is something that Dewey refers to as 'morals' signifying the growth of conduct in meaning (Dewey, 1922:194 in Heilbronn, 2019). In addition to the moral element, the social and intellectual elements – constituting the triad of the growth concept – are interdependent, contributing together to the ongoing development of the self (e.g. Emerson, 1975). Therefore, we can see common traits between Dewey's theoretical concept of growth and how our respondents perceive the mission of the arts and artists in society.

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[26] Note that the respondents used the concept of growth as descriptive and on several occasions, growth was supplemented by the concept of development.

When answering the question about considering themselves as creative and/or an artist, which admittedly was a complicated one, involving their perceptions of two abstract concepts as well as critical reflection on the two within a confined timeframe, the students did differentiate between the two, identifying with one, both or none (at that moment). One respondent stated: "An artist, yes, because I love bringing life to music pieces, but not creative. I actively hate it when we have to compose/write something from scratch" (Estonian Academy of Music and Theatre survey). Many respondents defined creativity through individuality (new, unique), while some also responded that they do not consider themselves creative (while still considering themselves artists) because they are not creating anything new. Theoreticians also explain that creativity is a characteristic of the individual, while it represents an inexplicable (even spiritual) component of artistic practice (Gahan et al., 2007), or as an act of insight pertaining to a creative process, which ends up with new ideas (Staber, 2008). According to Sternberg (1988), to many in the arts, "the highest degree of creative process is almost the combined total human response," involving all aspects of such a person's response repertoire, which corresponds to our respondents' viewpoints on being an artist and having a special mission in society. At the same time, there were also opinions expressed supporting the idea that all humans are creative, including artists, and in the Finnish context, students were much more prone to identify as creative, either relying on their educational or overall human experience.

4.2.2. Artists' mission and the gap in realising it

While in the previous chapter (4.2.1) we presented students' responses from the data about arts education, growth and the role of artists and art in society, in this chapter we would like to move to the respondents' perceptions of their own identity and mission in society as artists. While the students consider art as being capable of major transformative (and creative) effects, this is not part of their identity and mission. In the following sub-chapter, we will discuss the missions and identities students reflect on while studying in academia. Here we present the responses of students and leaders in dialogue on the same topics, thereby adding the viewpoint of the educational organizations on identity-formation through learning.

In their survey-interviews, the students underlined that "I feel I have a special mission in the world" as one of the main motivators in coming to study at the university. In order to gain a broader understanding of what the students mean by mission, what the practical application of

this is as a more philosophical idea, we included a question in the survey-interviews (phrased according to the research site):

What do you think would be the particular issue in the Finnish/Estonian cultural/arts scene or society in general that you could and would like to tackle with your art?

Here we received a diverse set of explanations of challenges in the particular contexts with suggestions for solving them. Some of the answers were genre specific – "Making young people interested in classical music." While others argued for the opposite – "I would like to get rid of genres and make everyone, including musicians as well as non-musicians, see that all the music of the world is linked with each other in some way and there is no such thing as 'good' and 'true' music." The missions clearly reflected some of the urgent societal problems, like "dealing with the refugee crises and alcohol abuse." While others were more focused on societal issues related directly to the music field:

I think the biggest issue is that there are no gathering places that host concerts. To me it seems very spread out in many small places. What I would like to see is a more accessible gateway for minor genres such as folk music." (Sibelius academy survey-interview)

Finally, some of the respondents stated that they do not feel they can think about society at large and societal issues and/or do not feel capable or empowered enough to influence society but only their (specific) music field. For example:

In the cultural scene, optimistically speaking, I could contribute to dispelling certain stylistic biases prevalent in the music community. As for society, I am afraid I am not that powerful. (Sibelius Academy survey-interview)

This caused us to be interested in discussing the role of the university as an organization in providing the mechanisms and tools to facilitate their actions in society (if they choose to do so), albeit indirectly by inquiring about the knowledge, skills and mindset provided in their curriculum and what they still expect to learn. Some of the answers already included an element which described a gap and uncertainty between the studies, mission and society/market:

Art itself can help people to think and understand but it can't bring anything concrete to the table during these times when actions are needed. (Sibelius Academy survey-interview)

Overcoming this gap necessitates a change of mindset and support from the organizational environment, which would support the development of the self in the direction of fulfilling the chosen mission. According to Dewey, the concept of self is shaped partly by the environment and partly by an inner process of decisions and choices which, among other outcomes, have a role in selecting a particular environment. Therefore, the self acts in, as well as constructs, the environment (e.g. Emerson, 1975; Boydston, 1986). The gap in the mindset and organizational environment (i.e. skills, knowledge, structure) is perceived differently by respondents, some consider it an individual trait:

> *I feel that artists are 'lazy' in the sense that if they have a project that matters to them, but they don't find funding or other support, then the project doesn't happen. And I would like to show that there needs to be a certain urgency with regards to artists' beliefs and passions, and people need to be more active and do their thing even if there is lack of funding or outside support. (Sibelius Academy survey-interview)*

Therefore, although funding issues were widely discussed by the leaders as well as students, the 'victimization' rhetoric was criticized equally:

> *In the art scene, I'm really tired of people going, 'why isn't anyone interested in what I'm doing, why does our genre need to be marginal?' without doing anything for it. (Sibelius Academy survey-interview)*

Margus Pärtlas from EAMT confirms the motivation problem, which can also be regarded from another perspective, where students are faced with heightened responsibility for their experience and journey in the arts university. The question then arises whether they are provided the tools to do so and the structure which facilitates the individual's role and choices. We will open up some of the arguments about responsibility – decision-making power in the immediate organizational context – in the next chapter on communities of practice:

> *Outside the academy, there may be an impression, or it is believed that when a person comes to study music at a music academy, he or she still has a very strong motivation, but unfortunately we know from time to time that this is not the case for all students. And if a person hopes to become an orchestra player in a professional orchestra, for example, and does not do anything concrete during his studies and slides over the subjects where he should dig deep, then the question arises as to why he spends his time in this house [i.e. the university]. (Margus Pärtlas)*

Rector Jari Perkiömäki reflects further on the mindset, mission and similarities among arts and entrepreneurial practice on the part of the students:

> /as a creative entrepreneur/ You make your thing. You make your own future. But that's the way artists have been all the time. (Jari Perkiömäki)

We would like to point out here that in order to be able to make a decision and act upon it, one needs to understand what it is that you would like to do, your mission. As one of the students said: "The hardest thing is to decide what you want."

One of the immediate contexts for students learning and practicing in academia, while aiming at a set of learning outcomes and goals, is the community of practitioners, where their professors are core facilitators. Being part of that community, they shape their identity and values, with varying degrees of independence and decision-making. In the next chapter we will focus on the communities of practice in arts universities, and the knowledge dynamics and identity construction in those communities of practice.

4.2.2.1. Communities of practice

Socialisation can be generally challenging for arts students who spend the majority of their study time practicing their instrument of choice, a strongly auto-communicative activity. Communication skills were the single most noted expected learning outcome in the survey-interviews aside from core music skills. At the same time, in relation to questions from the entrepreneurial block these same communication skills and activities are most dreaded across the survey-interviews. We did expect the role that communities of practice represent for the students to be significant but did not anticipate the magnitude of influence they can have on diverse aspects of identity, learning and knowledge. We learned that often in an arts university context (particularly a music academy), the first line of communication is in the communities of practice (CoPs) and students might enter these communities (partly) even before joining academia, while still studying in music schools, for example (from the survey-interviews and focus groups). Some of the examples of CoPs in the music academy, for example, are major (instrument) studies and practice, ensemble practice, music studio work, performance (or other) project(s), choir, teacher practice etc.[27] This list comprises only education-related communities, but the diversity is broader and although we did not ask students to list all of

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[27] The EAMT curricula for 2020 can be found here: http://sise.ema.edu.ee/erialad_eng.x?s_tase=3&ver=2020

their (recognised) communities, they did express an awareness of the differences (in values, in practices, in perception) between these.

As one Sibelius Academy student points out:

It is a relationship with everyone. (Sibelius Academy focus group)

When others (in the academy but also outside) learn about someone belonging to a certain community of practice, certain things are expected of them:

This is the thing, you come from a certain department, people are assuming many things about you I suppose. (Sibelius Academy focus group)

If a student enrols in management or entrepreneurship courses, there might also be communities of practice forming there. Nonetheless, it is clear from the data that the teacher/professor in the student's main specialist field is often a key person both in the core community of practice for the student as well as a general artistic role model.

Jane Kreek (head of the study department at EAMT) finds the role of educators crucial in forming the identity and learning journey of the students:

We should first educate the teachers in order to reach the students. (Jane Kreek)

Still, in both the Estonian as well as the Finnish context this is less so than previously, as confirmed by Tuomas Auvinen as well as Margus Pärtlas, for example:

This role, everyone understands that it is a problem, and this role may no longer be as important as it was decades ago, but neither will it really be entirely escapable. When you think of a young person who is thinking about a career as a professional musician, his or her primary need is to become a professional in the instrument, to have a teacher who works on his or her technique so that he or she can reach any professional level at all. (Margus Pärtlas)

Virgo Sillamaa, alumnus of EAMT and head of Music Estonia at the time of the interviews, believes the peer-mentor system does not work in the context of the creative sector and knowledge ecology to support the development of an arts professional aside from core artistic skills:

But in short, the master-pupil relationship can't be reproduced in an educational institution, it just doesn't work. Now we should still correct this whole picture and think

that however much we give this person some kind of teaching, we show some direction, we respond to her questions. And how much space we give her to apply what she has learned in some way, to test it and to get practical feedback on whether it worked or not. In music, it would be very easy to say that everyone has some chamber music lessons there, a chamber ensemble, for example. Instead of just endlessly playing through this repertoire from morning to night, and finally playing it somewhere, they should organize something, a performance somewhere outside the academy. (Virgo Sillamaa)

In addition to Virgo Sillamaa's views on the master-pupil power relationship in academia and communities of practice, this quote reflects the problem of sharing and the co-creation of knowledge across interdisciplinary communities of practice in particular. Davenport says that "Sharing and using knowledge are often unnatural acts" and "the natural tendency is to hoard our own knowledge. To enter our knowledge into a system and to seek out knowledge from others is not only threatening, but also requires much effort – so we have to be highly motivated to undertake such work" (Davenport, 1996). At the same time, communication and willingness to share information and knowledge precedes participation and the absence of participation has much wider consequences, according to Dewey, for the lack of engagement in organizational (knowledge management) processes. Dewey states: "Absence of participation tends to produce lack of interest and concern on the part of those shut out. The result is a corresponding lack of effective responsibility…" (1986b: 547). In their responses, the students and graduates (in the focus groups) often mentioned inspiration and satisfaction with the learning experience and outcomes without these being explicitly relevant for their learning at any particular moment. This hints at what the literature says that there is very little detailed analysis available of the social mechanisms that support knowledge sharing, especially across projects and the communities that they link together (Brown & Duguid, 1991). It potentially requires a high level of self-organization, motivation, capacity to reflect and learn from experience on the side of the individual to synthesize and navigate the knowledge from different communities of practice (e.g. Argyris and Schön, 1978):

Maybe they are all my personal interests, these university studies. I don't see it much in my career. But of course, it depends on me, I could have used them, those studies more as a step to go to some other place or to create some other career, but maybe I have been interested more in those educational end points. I have learned new things that are very interesting to me, and those have been the most important things for me. I think that they have been fruitful for my whole life, but I don't know so much about career. (Sibelius Academy graduate in the focus group)

As we can read from this quote that higher education is not necessarily perceived as part of a career path by the students, which does not mean that at some point it won't become part of it; for example, once the tacit-explicit conversion takes place. In the next chapter, we will analyse the choices individuals are able to make in relation to their curriculum or study programme in general in their respective research sites.

4.2.3. Learning time, curricular decisions and individual knowledge management

It is clear that the time spent in academia is something special and unique for many students. Although in the context of lifelong learning or professional development (e.g. becoming educators or administrators), the connections to academia and communities are maintained and renegotiated, and the identity of the arts student would have changed and experiences collected, and socioeconomic factors often differ (e.g. Barnett, 2016). On the other hand, time is not purely a romantic category in the academic environment; it is also a very pragmatic one – curricula and whole study programmes are built based on hours, individual and supervised, each credit point (ECTS) in the Bologna system corresponding to a certain amount of hours that are put in by the instructor, student and in a shared manner.[28] The unifying idea of ECTS and targeted learning outcomes should ensure better comparability in the European context and allow students to move freely across countries and universities without having trouble in proving, comparing and moving between educational levels, programmes and themes. At the same time, both students and leaders of universities state that the transfer to the system of ECTS and the unified bachelor, master and doctoral levels has caused a cut in the instruction hours per theme/subject, and generally more responsibility has been shifted to the learner herself. It is emotionally and practically challenging for music students to take time from practice for other subjects, and study planning in itself is a task that entails a lot of encouragement and individual knowledge management skills:

> *The whole study planning thing, everyone has their own things that they want to emphasize in their studies, but first we take the same basic courses but everyone is going to sort of specialise in something, and has discussions about their personal study plan. I was kind of expecting maybe a little bit more from teachers because there was a whole hour you know, you can click through the register of the courses pretty quickly but expecting someone to ask me what are you interested in, what is your main emphasis, do you know? (Sibelius Academy focus group)*

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[28] https://ec.europa.eu/education/resources-and-tools/european-credit-transfer-and-accumulation-system-ects_en

In their responses, arts students say that it is an intense time of learning, experiencing a variety of methods of instruction and arts (i.e. music) practice, finding out about the diversity of topics and focusing on their goals. The choices have to be made to focus on certain activities at a certain point in time, for example, music studies and practice now and entrepreneurial studies and practice in the future. The latter refers to, for example, saying: "At this moment in my career…" or "..at some point in the future I will…". At the same time, study administrators are often the final instance which influences the choice of subjects by students – keeping an eye on the ECTS credits needed, timetables and other variables (from interview with Jane Kreek). The study administrators in turn can choose to reinforce the power of professors. Dill (1982) poses a crucial question from the perspective of knowledge management and the role of academic structure – including the place of administrators in it: "Many academic administrators have an exquisite sense of myth and are skilled in its presentation and maintenance. This requires ensuring that the history of an institution or group is not forgotten that it is rewritten, read and known, and that traditional ceremonies of the community are scrupulously maintained".

Although formal structures, learning outcomes, assessment methods and criteria (e.g. Bloom, 1956) make the process less subjective, what exactly happens in the classroom does not always fit into the strict regulatory formats of structure. Rector Ivari Ilja goes on to say it is a kind of 'magic'. Oftentimes, the development of the curriculum, the learning outcomes and assessment criteria are to this day vague even for music educators not only students. The process of the management of these is also not well systematised at EAMT – something that rector Ivari Ilja is striving to enhance as part of his reforms:

> *But one of the areas of development that we have worked on here was curriculum development. First, it has to be clear how they are developed, and who develops them and why. However, and this has been cited as a shortcoming, while we are developing and dealing with curricula, it is still not clear enough for us what are the formal processes or which mechanisms are used. (Ivari Ilja)*

Leaders often mention the responsibility of the student in constructing and carrying out their learning journey (e.g. practice time, showing up, having a routine), but also being able to make the educational choices from what is offered. The latter was more prominent in the Finnish case. Overall, students mention not having enough ECTS for their studies, making the choices they would like (e.g. electives, modules) or for certain topics which have to be covered

in a shorter number of hours than expected. Additionally, although most of the respondents note in the survey-interviews that they have read their curriculum and are aware of the knowledge, skills and mindset (even if not fully agreeing with these), they claim that the curricular documents are complex to navigate and not flexible enough. One student from the Sibelius Academy said:

> *I do think we as students should have stronger and greater possibilities to influence our studies and courses. We should have more flexibility between all the academies in the university. (Sibelius Academy focus group)*

When it comes to the ECTS constraints at EAMT, Jane Kreek head of the study department has a different perception of the topic:

> *Often their entrepreneurial (or other) choices would actually fit (the curriculum). But they still take either the language and the pedagogy lessons a lot, because that is the work for a musician and she makes sure that she then gets the competencies of a music school teacher. (Jane Kreek)*

Therefore, the question of time and room for choices in the curriculum is more complex than it at first seems, and the choices made are (implicitly) more connected to the identity and career management strategies of the student than merely the amount of ECTS available. Hence, in similar circumstances, some choose to select a variety of different courses while others stick to the qualifications, they believe will provide greater job security. These decisions by the student can be positioned in the individual knowledge management domain, while questions about the space for learning, which we will tackle next, belong to the collective as well as the individual in the knowledge management cycle through knowledge sharing and co-creation.

4.2.4. Four categories of learning space in academia

There are many ways learning space was mentioned in the data, ranging from quality practice rooms with excellent isolation and up-to-date technology to the symbolic sense in which space from different universities is united as one university.[29] In order to structure the analysis of perceptions of the learning space we employ Kolb's experiential cycle model (1985), which we

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[29] The time of writing this thesis coincided with the coronavirus crisis, which has had a significant effect on the creative sector, mainly due to lockdown measures, loss of income and performance possibilities (e.g. UNESCO, 2020; Lõhmus, ed., 2020). Although our data gathering process was largely over by that time (the WHO declared the novel coronavirus a pandemic in March 2020), we included some of the latest research work carried out in the creative field to understand the pressing problems in the sector.

introduced in Chapter 2.2.2, where we suggested that Kolb's model can be used to visualise the *ba* from Nonaka's SECI model, which is often referred to as the context within which knowledge is shared, created, and utilised (e.g. Nonaka & Takeuchi, 1995). In her research on personal knowledge management, Medeley paired the two models to designate the development of the individual through learning and knowledge management processes in organizations (2009). Therefore, looking at the experiential learning cycle model as a context for knowledge co-construction, we have summarised the student responses visually as follows:
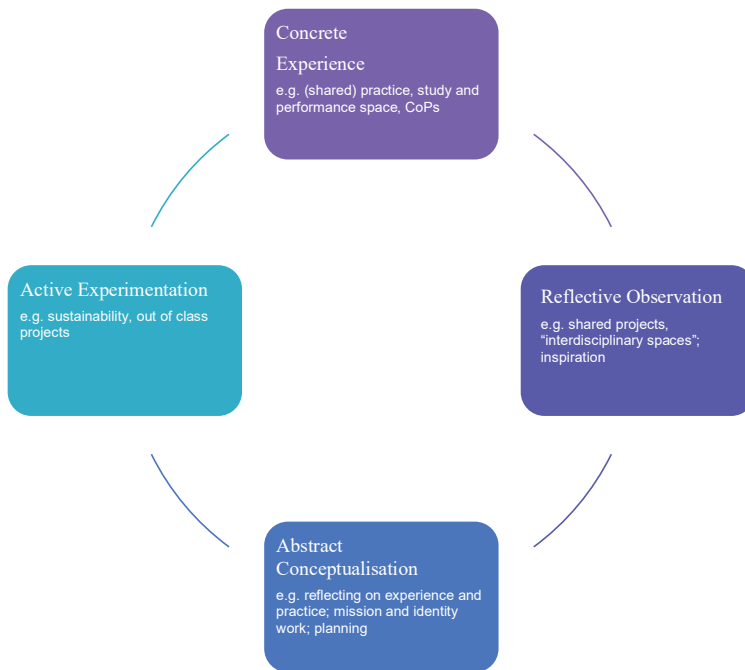
Figure 15. Experiential learning cycle and learning space in academia
(Compiled by the author)

At the level of concrete experience, music students need practice (and performance) space, and these needs vary in intensity across specialist fields (e.g. one can normally practice violin at home while in order to play an organ one mostly needs a specifically equipped space). This was mentioned as an expectation of (career) support as well as a basic need in the majority of the survey-interviews and focus groups from both research sites. Leaders also admit that one of the key functions of music academies is to provide good quality safe and adequately equipped practice space. This also means shared practising in physical communities as well as performing, which entails the element of the audience and a certain interaction. Both

research sites also house excellent new concert halls combining study and performance activities.[30]

While reflective observation can be realized in the virtual setting as well; for example, reflecting on a performance streamed online, on the organizational physical level, students find shared spaces highly important, even without direct cooperation, being in a collective space creates a sense of community and an insight into organizational culture and identity and how they manifest in more or less evident elements (e.g. the aesthetics of a physical space, the daily activities, the values).

Students in the Sibelius Academy focus group said:

> *I agree also, I think it's a physical thing, because in arts management, we should be kind of in the centre of these art students, but now we are in a different building while most of them are not…we have visits to institutions and these kinds of things, but we don't have any visits to the theatre school and what they are doing. (Sibelius Academy focus group)*

The leaders at the University of the Arts Helsinki (rector and deans) mention specifically the merger of the academies and how this brought the differences and problems for coherent management to the forefront. The concept of organizational identity is indeed closely tied to the idea of change, whether that identity is the purpose of the change or considered as a relevant concept for grasping the organizational and institutional repercussions of the transformations of the university environment (Stensaker, 2015).

> *The students of these three academies (University of the Arts) have not really met each other very much at this point, or haven't had the opportunities to do something together. Not enough…, the big challenge is that we are spread out physically. But I discussed with the Student Union, and at least they are more about being more together, than probably the teachers or people who work here. (Jari Perkiömäki)*

Cooperation does not necessarily require physical presence. A lot of the non-music[31] courses had to move fully online, including the majority of the entrepreneurial courses. For example, if the students' tasks in the framework of such courses included realising a project from idea to evaluation, all of the mentoring, sharing, planning and realising had to take place online. We

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[30] The information and visuals on the EAMT new concert hall is available (in Estonian) here: https://emtasaalid.ee/ The information and visuals on Musiikitalo (the new concert hall is available here: https://musiikkitalo.fi/en/)

[31] We are reflecting here mostly on the Estonian context. The courses which were allowed (under conditions and dependent on the situation) to continue face to face were called "praktiline õpe" which is directly translated as "practical studies".

will not be dissecting that example in more detail here because as stated, the data was gathered before the coronavirus pandemic, but we will stress the importance of shared spaces support or creating the possibility for interdisciplinarity, both physically as well as symbolically (e.g. interdisciplinary projects, communities of practice). Kaarlo Hilden calls them 'interdisciplinary spaces' in his interview and we will look at the potential of project-based international interdisciplinary experiences further in Chapter 4.3.1. For example, the students reflected on interdisciplinary spaces by putting communication and action in dialogue or in other words referring to co-constructive discourse (e.g. Reusser, 1998).

> *Perhaps the biggest bonus that a bachelor student can get from this (entrepreneurial) course in its current form – which I also got – is that it makes different people interact through different means. They could do more in-school projects between different departments. That it would be like such a big goal to start communicating more with each other, do things, stay in the house, but do do, do ... maybe take EAA[32] as well. (EAMT focus group)*

As experience provides input to all the following stages of the Kolb model, it can have a profound effect on how the rest of the cycle unrolls. For Dewey, experience is, in a way, the ultimate process of living a life, where the subjective side of the individual and the objective aspects of the context or the world truly interact and crucially connect to the future and not the past. He also describes the continuation of (educative) experiences as essential for learning (e.g. Muhit, 2013; Dewey, 1938), and knowledge is always unique as experiences and perceptions (Dewey, 1934). In relation to the abovementioned we would like to discuss the stages of abstract conceptualization and active experimentation in dialogue, since these are the stages where conclusions are made from previous experience and the shift toward an upcoming experience (or experiment) takes place. In music learning – at the basic steps – that is what happens when a student performs, gets feedback, goes home to reflect and practice and then comes back to meet her mentor and get feedback on a new performance. That is why lessons with the professor or mentor are valued (despite being cut back for economic reasons) in music academies (e.g. interviews with Jane Kreek, Margus Pärtlas, Elina Laakso) and students seek, for example, Erasmus exchanges with specific individuals in different institutions. Beyond the peer-mentor relationship, shared reflection helps individuals in working on their distinct

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[32] EAA – Estonian Academy of Arts

identity and contributes to individual knowledge management – through work on the self and mission (Emerson, 1975; Dewey, 1986).

Sustainability or the continuation of experiences in deweyan terms is equally important in the context of academia but also problematic, especially with 'out of class', extracurricular or entrepreneurial projects, which at the same time tend to be highly formative and inspiring, including for leaders (e.g. Tuomas Auvinen interview speaking about GLOMUS project)[33] as well as identity-forming for students. In the next sub-chapter, we will be looking at one student's experiential learning story in the framework of an entrepreneurial project offered as an extracurricular activity.

4.2.4.1.One student's story of experiential learning in the context of an extracurricular project

We do have a collection of very intriguing and inspiring examples or summaries of diverse learning and cooperation projects from both research sites; for example, one student from the Sibelius Academy has shared the following inspirational example in a focus group:

> *And we were doing things that, the idea of the master programme is to be innovative and trying to reach new audiences, so that is like something that we tried to do in a very small Icelandic village. Like living there for two weeks and doing these different kinds of things. In the end, we had some kind of happening there, whatever project you wanted to do and involve the community in the project. So there were concerts and different weird things in the museum. There was this water museum, and we were performing some music there, it was this very weird venues, I think. There was this yodelling, there were people from some schools that knew how to yodel, so they had this outside concert, because there was this harbour, which was surrounded by rocks, so they had this, two times they invited people there and yodelled and taught people how to yodel. (Sibelius Academy focus group)*

Yet as a more detailed example, we would like to discuss one student's entrepreneurial project participation story relating the process to the experiential learning cycle steps. The participation took place in the framework of EU-funded project-based learning in the context of an entrepreneurial course. This is not because the story stands out in terms of quality or impact, but because we have extensive background knowledge about it from managerial and educational perspectives. The student (now a graduate) reflected on her activities and experiences while being part of the interdisciplinary learning project EV 100,[34] where the aim

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[33] You can read about GLOMUS camps and project further here: https://www.glomus.net/glomus-camps

[34] the project information has been archived but some key points can be found here: http://artup.ema.edu.ee/about-us/

was to take part in competitions to design a logo and a jingle for the 100th anniversary of the Republic of Estonia festivities. This was done in cooperation with designers from the Estonian Academy of Arts (primarily) and the support of the Riigikantselei[35] and the task was for the teams (of musicians and designers) to develop a shared concept, including a philosophy and values, followed by actual music and designs and present the outcomes of the process at a public event. The students who had chosen (several) entrepreneurial courses were approached with the offer to take part in the project, while they had the possibility to decline, including in the early stages of the process. Arts managers were involved in the process too, specifically organizing the presentation event. Several (international) designer-composer teams took part, and the competition was funded in the wider framework of the European Union funded R&D project 'Access'. The process was supervised by mentors with diverse expertise, including an entrepreneurial mindset and facilitation. The table below is built based on the recollections of one student about the project learning process and is documented in written story form and supported by an individual interview. Student responses to more specific questions (during the interview) are also included in other chapters of the thesis.

Below is the table (Table 4) pairing the activities (and feelings, if expressed by the student) carried out in the process of the project and their suggested position on Kolb's experiential learning cycle. Wherever possible, the student's wording is kept, where needed for clarity an explanation of the position in the cycle is included:

Table 4. Activities in project learning paired with Kolb's experiential learning cycle

Activity carried out	Position on the cycle
Communication with project management team, mentor and designer, asking initial questions about the project, aims, tasks	Concrete experience (repeated)
Observing, examining designers (partner) prior work, thinking	Reflective observation (over a period of time)
Working on the concept of music individually	Abstract conceptualisation; concrete experience

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[35] The overview of some of the activities related to the EV100 festivities and projects put together by the Riigikantselei (State Office) can be found here: http://dspace.ut.ee/bitstream/handle/10062/45588/2015_EV100.pdf

Meeting with the project management team, mentor and designer, asking questions based on the outcomes of both the initial meeting as well as interim individual work, including problems, hopes and fears	Active experimentation
Presenting the individual concept to the mentor and partner	Concrete experience
Observing the designer's presentation, thinking, asking questions	Reflective observation
Working on the concept in a shared manner; reflection	Abstract conceptualisation
Crafting the first version of the music and the design	Active experimentation-putting the ideas to hands-on work in a shared manner with a partner

The above activities can be naturally opened up through smaller sub-activities as well as continued and more of them added from the recollections of the project by the student. However, here our aim was to demonstrate what project-based learning can designate in the context of an entrepreneurial course (and wider externally funded cooperation projects) as experiential learning. Next, we will present the story provided by the student in the interview, mainly recollecting her emotions and reactions as well as some critical reflections on the process and what kind of change, knowledge and learning experience it was.

Alumna Kadri Laanes jokingly says:

> *Young people are such egoists, focused only on themselves. In that moment in time /studying music/ it feels natural to be in that self-focused state; however, later on you realize how much of the organizational context, knowledge and opportunities you missed.*

She adds though that in the moment of studying at the music academy it is really hard to take that time and focus off your core studies and dedicate yourself to other topics. For her, taking part in the whole entrepreneurial mindset module was a novel experience and the topics

and methods did not come as self-evident, she had to challenge herself. She also expresses the same feelings as immediate post-project feedback[36] that without the possibility offered to her to take part in this project she would have never thought (at that point in time) about such an experience. It was a risk, which took courage for her, yet she also learned things about herself which she otherwise would not have. It is interesting that the student mentioned the participation in the project as empowering through learning about her identity and tacit knowledge, yet she also mentioned in her interview how some of the quality (as perceived by her) of her artistic piece (music) had to be sacrificed (due to the time constraints mainly but also overall newness of the process), yet it did not upset her too much (showing acceptance through self-reflection). Therefore, through experiential learning (by doing) she learned new things about her identity, knowledge and mindset. It is important to underline that all four steps in Kolb's cycle were present in the process (see also Chapter 2.2.2) allowing the learning experience to be really thorough (e.g. 1984) and we suggest that project learning here represents an example of *ba* when regarded in the SECI knowledge management context (see also 2.3.4). We think project learning can be perceived as *ba* – as a temporally framed context within which knowledge is shared, created, and utilised (e.g. Nonaka & Takeuchi, 1995). The knowledge management challenges of project-based activities in an organizational context in general have been widely researched and considered a relevant topic (e.g. Serrat, 2015; Sense, 2008)

It has to be noted that the student is currently living outside Estonia and working as an entrepreneur in a non-music field. She discusses her experiences of moving to another country and having to make a living there amidst the coronavirus pandemic. In her own words, she worked in many jobs (office jobs, tourism jobs), but was never able to make a living through a career in music there, mainly due to the lack of professional connections, which were all back in Estonia. She did mention trying and implying her entrepreneurial skills and knowledge in the music field, yet these jobs were never enough to sustain a normal living. Finally, she started her own online shop, acting as entrepreneur and reflects how the entrepreneurial experiences and learning as well diverse courses did empower her and, "gave me confidence". When we ask her what was missing from her learning experience in academia or what kind of knowledge and skills she felt she lacked, she was hesitant to provide any specific answers. Finally, she

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[36] Feedback materials available upon request from the author

said: "Networks, I do not have any professional networks here, and this is really hard". This for us seems logical, such networks take time to build and often this happens during the study period, primarily through the communities of practice (e.g. Bridgstock, 2005; Throsby & Zednik, 2011; Skyrme, 1999).

Finally, she confirms that her music education will always be an integral part of her identity and even though she does not know if she will ever pursue a career in music in the future and under what circumstances, she never considers it a loss. The relationship between the identity of musicians and entrepreneurial mindset in the context of entrepreneurial education is thus more complex than it might seem, and this will be our next focus of analysis.

4.2.5. The need for entrepreneurial education in academia

According to, for example, Rogers (2002), many musicians hold skilled or unskilled roles outside of the music industry and still choose to identify as musicians. Other researchers state that musicians often maintain portfolio careers as, for instance, music teachers, freelancers, and performers, in which they depend on a set of entrepreneurial skills to network, recognize opportunities, and maintain a livelihood (Bennett,2016; Breivik et al., 2015; Coulson, 2012 in Toscher, 2020). To succeed with some of these interactions, universities choose to support arts students through entrepreneurial education, which brings a new perspective on being and working as an artist and which does not necessarily mean being enterprising. Entrepreneurial capacity and the related competences as well as transferrable skills in general (Denicolo & Reeves, 2013) are promoted at the level of the European Commission and also at local levels. In Estonia, universities are expected to provide entrepreneurial education to students across educational levels, which is ideally a continuation of similar courses from lower educational levels (interview with EAMT leadership). The content and organization of such courses depends on the decisions made by the universities themselves, so there are significant differences confirms Margus Pärtlas. In Finland, offering entrepreneurial education is strongly encouraged by the state bodies and most higher education institutions do so to provide the best experience for their students (focus group interview, Sibelius Academy).

Yet, for the students as well as some of the core staff in arts universities, this is still such a major change of perspective and mindset which can be hard to comprehend:

> *They think that getting into university is the biggest thing in your life so far, and that's still*
> *a challenge to understand that it still doesn't guarantee you any career. (Jari Perkiömäki)*

It is clear that time spent in academia is something special and unique for many students (ActinArt focus group). On the other hand, we can also approach this time pragmatically, as a series of choices negotiated between the student and those in the position of mentor, the curriculum and entire study programme is built based on hours (at least at time of writing this) and choosing one course over another is often inevitable. However, the amount of freedom of choice has been steadily rising, which also means more responsibility and awareness of one's learning journey as a whole (e.g. Gibbs, 1992; Von Glasersfeld, 1989).

What happens with entrepreneurial education and the choices made during university studies is that the realization of the need for such education – knowledge, skills and mindset – comes once the student or graduate has had contact with practical (not educationally designed) work life situations. Tuomo Tähtinen, when telling his story of entering the Finnish music industry, shared that it essentially happened through a friend, he just had to decide (the internship place) really quickly. This was essentially explicitly stated by all experts from both countries involved in the research, yet they also had different opinions about how this should be tackled – would that be the responsibility of the student or the higher education organization or in a way specific to the music education field which would prompt some deeper transformations:

> But in many other sectors /than classical music/ where you really need to be your own organiser, your own manager, you need to be running your own company, I think it may come quicker but I am not sure how much that will happen at the university. Maybe at the university there are certain courses that are offered but I think in many cases what people realise when they leave the university is ok, this is how we need to operate, and I need these skills. But the logic, in a way, in a music academy is that you come for the music. (Tuomas Auvinen, supported by Elina Laakso)

The interviews with the leadership in the universities overall showed their thoughtfulness on the topic, none of them was taken by surprise by the concept of the entrepreneurial mindset and education (the concepts and considerations were not new to them) – as they explained, they were dealing with the topics in the daily life of the academy, in different philosophical and pragmatic ways:

> I am stressing that every meeting. I think it is also a matter of how you talk about it. People might say, no I don't want, business is not, but you have to understand that in the arts there is a business part, whether you call it that or not. There is this part where you have to find your way of getting employed. Getting some support for your work somehow.

And that is entrepreneurial, even if you do not like that word. We need more discussion in the university to understand that. (Jari Perkiömäki)

Jari Perkiömäki also flags here the need for a more open and co-constructive discussion on employment and art-money issues, including the questions of appropriate or preferred discourse – in other words to use the term 'business' or 'entrepreneurship' or some other term. Something that entrepreneurial educators have flagged on several occasions, including in relation to our international focus group ActinArt. Together with the abovementioned field-specificity, the influence of educators, the curricular constraints and options, these are the main influencers brought up in relation to entrepreneurial education. At the same time, universities are not static, and changes are made continuously, albeit slowly (as Kaarlo Hilden pointed out in an interview). At EAMT, for example, there have already been several changes made to the initial entrepreneurial courses (which started about 15 years ago):

Introduction to university studies" right from the first weeks, then in the first semester there is a subject "University studies and the world of work" and the idea is that when a student starts studying here, we not only explain to him how to stay on track, and how our academy works, but also what lies ahead of it broadly. To make him aware that this university education is not just an extension of his childhood, but a preparation for working life and of music and theatre organizations and professional associations, and what job opportunities there are, for example, for a musician. Which jobs or professions are basically possible. (Margus Pärtlas)

Maarit Ruikka reflects on the changes at the Theatre Academy (FI), which has similarly conducted several changes and put a lot of effort into doing so:

But I think we have put quite a lot of effort into this. Because when we renewed the degree requirements the studies for working skills doubled, tripled. We have two working skills lecturers at the moment and studies in career skills. There is Artistic Work and Future 1, 2 and 3 and the contents are about changing working life and our students in the Theatre Academy (FI) took these courses all the time. And there is a choice of lectures as well. These working skills studies are together with other studies and that is the main topic for the students since they are becoming freelance artists. But then another thing is how to lead, how to establish an artistic group, how to lead this group, how to do administrative work and then a very important thing: how to get the artistic work and management work closer and to get more artists and producers.[37] (Maarit Ruikka)

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[37] The two examples – from EAMT and Theatre Academy of the University of the Arts Helsinki are not included as 'best' examples or to belittle the changes made in other Academies included in the research, it is to present two specific examples of changes for the reader to grasp.

Beyond the entrepreneurial education aimed at preparing the students for working life – through various means and approaches – artists are increasingly willing and at the same time expected to be a key contributor (as a group) in debates, policy and practice in the ongoing contestation of the creative sector itself (Borén & Young, 2017). We suggest, and will discuss in the following chapter, that entrepreneurial education supports this mindset rather than purely providing ways of finding employment that empowers the students, but can facilitate them in becoming entrepreneurs at a later stage if they so choose (e.g. Chapter 4.2.4.1 on experiential learning, Kadri Laanes interview). Ragnar Siil outlines one Estonian musician-inventor, who had the creative idea to modify the violin.

> *Yet he didn't do anything at first. Then several years later he did. He was entrepreneurial, he prototyped and finally made it: he was innovative. Is this entrepreneurship? Not yet, but he might engage in it if he so chooses. (Ragnar Siil)*

Although this is perhaps a robust approach to classifying someone as 'entrepreneurial' or not, it is a solid argument toward an entrepreneurial education that is (re)accessible after graduation. As well as entrepreneurial education and mentorship programmes supporting learners not only 'for now' but laying the ground for the future.

After all, it is only the individual herself, who knows how it is to be as one is:

> *It's been said that when you make your hobby your job, you may loose all the fun. Ideally, we all think it would be amazing to do something you love and that something is also your job. But realistically, those positive words are mainly for the press and the media, only we know what it feels like. (EAMT survey-interview)*

The student strongly implies here individual experience and the sense of self, which means for us that there is a need for entrepreneurial education, mindset and worklife skills which are mindful of unique individuals, their identities, values and situation. We will now (especially in Chapter 4.3.1) plunge into the perceptions that students themselves have of the entrepreneurial mindset as a concept. This will allow us not only to identify the possible interactions with knowledge management in arts universities but also pinpoint the gaps in the entrepreneurial mindset as a concept.

4.3. The entrepreneurial mindset and education

At the start of this research, we focused on exploring the entrepreneurial mindset as a potential trigger for the knowledge management cycle in academia (see chapter 2.1). We were further

interested in the way students and employees perceive and define the entrepreneurial mindset, and specifically whether they rely on entrepreneurial practice to do that, while we were also hoping to reveal processes of interaction between such a mindset and knowledge management practices in academia. However, in the process of the inquiry it became evident that the discussion should include the general context of entrepreneurial education in universities and specific entrepreneurial learning experiences, including project based learning and other worklife related discussions and experiences. Therefore, we will start with a summary of the outcomes of entrepreneurial mindset definitions, and entrepreneurial mindset as a growth mindset in particular. We will then proceed to explore the entrepreneurial mindset from the perspective of the empowerment of students and follow up with the willingness of students to identify with such a mindset. Next, entrepreneurial education will include a discussion of educational methods, (expected) learning outcomes and structure in the sub-chapter on experiential learning and project-based learning. After that we will tackle the idea of authenticity in entrepreneurial learning (Chapter 4.3.3). Finally, career paths and career support in academia will also be explored.

We have to repeat at this stage that in this research we do not focus specifically on different concepts and practices of entrepreneurship, including social, creative or arts entrepreneurship nor intrapreneurship (for definition see Chapter 2.4.1). The reason being that we look conceptually for a more open and inclusive approach where we allow the respondents to fill the concept (of the entrepreneurial mindset and entrepreneurship) with whatever perceptions they have of it. Second, we do not offer any analytical distinctions about particular forms of entrepreneurship either in education or in practice, because this was outside the scope of our research. Nonetheless, some general conceptions about entrepreneurship were still introduced by the respondents (we found the image of an entrepreneur and/or businessman mentioned in this chapter, for example); sometimes they can be interpreted as a certain form of entrepreneurship, in which case the parallel is made but not accentuated.

4.3.1. The entrepreneurial mindset – a summary of the outcomes for students

As we expected, based on our prior experiences and observations in arts universities, people's perceptions in academia of the entrepreneurial mindset can vary, and therefore we initially set out to explore these perceptions, the vocabulary used to define such a mindset, the certain (recurring) elements, and then aim to systematize these in relation to the theoretical discussions and emerging themes.

First, the responses in our empirical research showed that the entrepreneurial mindset is primarily defined by students through actions, specifically actions which the respondents connect to activities supporting or surrounding the core artistic learning practice and (project[38]) ideas related to it. A lot of the responses included statements about "doing everything yourself" in relation to your artistic career, being "proactive", which is also widely recognised by researchers (e.g. Ellmeier, 2003; Bennett, 2008; Huhtanen, 2004). For example, students mentioned:

That you are doing all you can for your career. Not just your own playing but also with everything else.

Hard work for your living and taking care of all the aspects of that.

(both from Sibelius Academy survey-interview)

Therefore, students relate the entrepreneurial mindset strongly to practice in the music field and their core artistic identity. Overwhelmingly, the entrepreneurial mindset was seen as expansive (i.e. characterised by a lot of activities), while we will also see in the next paragraph, for example, that entrepreneurs characterised by an entrepreneurial mindset do cognitively regulate the load of new ideas and opportunities. Many respondents mentioned the strong 'entrepreneurship' element in the concept, yet they also 'sensed' that there is another aspect to the entrepreneurial mindset concept:

In a strict sense, I feel its connected to having your own business/company. But in the broader sense for me it means having the will to work constantly towards getting more gigs etc. and building your career as a whole. (Sibelius Academy survey-interview)

Since we pointed out consistently that identity, values and mission are important for arts students, we look back here at the chapters 4.2.1 and 4.2.2 of the analysis, where the respondents reflected on the artist's mission in society. From those answers we notice how the 'human emotional experience' theme comes forward and 'moneymaking' is seen as something not as human. Interestingly, while we assumed that 'entrepreneurial mindset' might have a predominantly milder economic connotation than 'entrepreneurship', it was not in fact so. Instead, these concepts were often more varied or even blurred in the perceptions of the student

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[38] Please note that the way respondents use the term "project" is generic rather than a specific activity.

respondents. Students also relied on the persona (and related wording) of someone entrepreneurially minded, when explaining the entrepreneurial mindset, for example:

This is somebody who creates opportunities for themselves and others,

...someone proactive

(EAMT and Sibelius Academy survey-interviews)

At the same time, entrepreneurs and/or businessmen were often portrayed as insincere, inauthentic and role-playing in the data. They were said to have a certain appearance or way of being and way of talking, which is then experienced as fake while the mission of the artist is to expose the fake, the unimportant, the inhuman which might be really caused by the need to belong to internal and external social networks (Gunther McGrath & MacMillan, 2000), a certain code of conduct. In the research on entrepreneurs, however, we can see how they are not purely expansive and how they stay alert to new opportunities, but do not pursue all of them at the same time – thus regulating the expansive element. Meta cognitive (navigating tacit and explicit) and self-regulatory capacities are cited as being strong in experienced entrepreneurs (e.g. Bereiter and Scardamalia, 1993; Glaser, 1988). Entrepreneurs are often skilled communicators while communication was seen as an important career skill – most named as an expected part of entrepreneurial education and at the same time a dreaded activity (from survey-interviews).

Second, when we look at other activities aside from communication, the so-called arts management activities (around the core music activity) were mentioned a lot, opening up a discussion about the need for entrepreneurial and artistic management education and themes to be blended in music academies to facilitate entering the cultural and creative industries (e.g. Florida, 2012; Bennett, 2008; Huhtanen, 2004). This is not something we will examine in great detail in this research because this would necessitate a closer and comparative investigation of course content, learning outcomes and observations in the classrooms, yet we suggest that this could be one of the unique expectations of entrepreneurial education based on the student responses in the arts universities and necessitates further investigation.

Third, the skills, knowledge and activities students look at as entrepreneurial and look for in entrepreneurial courses depend on their specialist field and the individuality of each one of

them, which is also characteristic of arts entrepreneurship (Beckman & Essig, 2012). Based on the answers, we can see that the students are aware of their (artistic) identity (forming) and the critical observation and reflection (e.g. Kolb and Fry, 1975; Bennett, 2008) between practice, values and identity is (sometimes implicitly) present. For example, composition versus instrument playing, and choir singing versus teaching have different expectations of the entrepreneurial mindset, as they often also expressed the mission of the artist in society. For example, a student differentiates between performance work and academic work in music:

> *However, in music, it's another case, because without audiences, the creations (performances or compositions) would be just 'lab-rats', then yeah, as performers, we must be entrepreneurial if we wish to make a living as performers. Being teachers and academics is different. (Sibelius Academy survey-interview)*

While the primary aim of this research is not to compare but to explore, we would like to point out some differences in the responses from EAMT and Sibelius Academy students which were repeated. In this case, students in the Sibelius Academy in particular often tried to explicitly differentiate between the 'positive' and 'negative' sense of the entrepreneurial mindset; for example, where the same respondent would provide examples like "being egoistic and enlarging ones ego through activities, selling yourself" on the one hand and "creating opportunities, taking responsibility for one's career on the other". In the case of EAMT, we did not really see such comparative approaches. Yet, the actual act of monetising one's artistic creation and practice or "making yourself into a product and selling yourself" was predominantly seen as problematic across the two research sites (from the survey-interview data). One student from the whole cohort (of EAMT and Sibelius Academy) mentioned what we could explain as intrapreneurship:

> *I think entrepreneurship is the actual act of being entrepreneurial maybe, in a way that you have your company and you lead it. Stuff like that, so very like model. And maybe the mindset is more with how you think and how you manage your projects, even if you don't have your own company, when you work for someone else. (Sibelius Academy focus group)*

In addition to the actions discussed in the entrepreneurial or artistic management activities, we can distinguish the following repeating themes from the definitions of the entrepreneurial mindset: bringing ideas to life, constructing a framework for acting (for others too) and contextualising the concept of the entrepreneurial mindset to a future context in time. While bringing ideas to life is in a way a self-explanatory concept and also used widely to

define entrepreneurial activities and projects (e.g. Ellmeier, 2013; Sarasvathy, 2001), constructing a framework is quite a complex notion. There are several elements in the "construction of a framework" in the responses: for example, the element of empathy and nurturing:

> *Looking for people needs. Be innovative. Take risk and responsibility, take advantage of human potential. Create an environment where people can focus on the musical project, working and take a salary for that. It can also happen… (EAMT survey-interview)*

Although the student displays some hesitation as to whether this is at all possible, this perception really stands out and also acts as an excellent introduction to our next chapter on Entrepreneurial mindset as Empowerment.

4.3.1.1.The entrepreneurial mindset and education as empowerment

Empowerment through the entrepreneurial mindset is a problematic topic in the responses. While the leaders offer reflections about the topic which stem from an empowerment-related discourse, students are not always so generous. We find that not having to think about economic or social matters is perceived as liberating by a number of them: "Ideally, I would like to get (public) funding and just make art. Not having to think about it." In the survey-interviews "funding and grants for music projects" were also named as the main source of career support from the university. At the same time, (economic unit based) entrepreneurship activity evokes a sense of being obliged to be entrepreneurial or to accept it as inevitable. As we can see here:

> *But it comes to my mind very often that I might need to form a company of my own or "toiminimi" which is a very small one-person company in Finland. Since a conductor quite rarely gets a full-time job from only one place, we always have to be ready to try to make our own living" (Sibelius Academy survey-interview)*

The problem is that time can also create (more) exclusion from certain topics, fields, communities. Dewey presents the idea that habitual exclusion has the effect of reducing a sense of responsibility for what is done and its consequences due to the nature of power and practicing it (e.g. Dewey, 1916). Helen Sildna actually implies the term ownership (of life, education, processes) when defining the very concept of the entrepreneurial mindset in her interview, as well the importance of different degrees of understanding of (artist) management activities, which are important for building up trust and understanding between artist and

manager (Helen Sildna interview). Knowledge and practicing can also protect an artist from being 'used' by the industry:

> *You don't need to do all the work, of course not. I think artists or composers, they should focus on their art, on their music. But it doesn't hurt to understand. Then you can also make more conscious choices. You don't need to go for the first person who says that "I am going to manage you and make you a big star". You are putting your life, in the worst-case scenario, on the person and you are trusting that person and that's super risky. (Tuomo Tähtinen)*

Universities and educators take different approaches as to whether they dismantle the 'future narrative' or not and how they do that. This depends on many factors, including political, economic, educational – from the Act-in-art focus group discussion, we hear that at the Royal Academy of Music Aarhus/Aalborg the discourse in the entrepreneurial courses is more straightforward and for comparison much softer at our research sites – EAMT and University of the Arts Helsinki. More often it is a question of exploring (career) choices in cooperation with students rather than arguing for one way or another:

> *They say: 'No, we don't want that, because we are already working in the hospital.' Okay you are already doing that, but maybe through the university you would find more interesting ways, if you don't like to go to the hospital. But if that is not the thing, you can find your own thing. People, make your own future. That is the kind of mindset I would like students to have, that they are the ones shaping the working life of the future. (Jari Perkiömäki)*

However, even if the respondents do not explicitly express feeling empowered themselves, they state that someone (else) entrepreneurial might be empowered and act as a change agent nonetheless:

> *Somebody who brings great changes in their field of work, someone who changes things. (Sibelius survey-interview)*

In theory and policy discussions, however, the entrepreneurial mindset and entrepreneurship practice provide economic independence but also the "creation of cultural and social value " (e.g. Borén and Young, 2017). As we have already mentioned in the previous sub-chapter, the "creation of a framework" and the independence to be able to create a platform (for professional activities) for oneself and choose to rather than be obliged to cooperate with others was discussed:

Often musicians depend on others to provide a platform for them to do their own thing (a concert to perform, a commission to compose, a festival to play in). Being entrepreneurial means being able to create that platform on your own and/or in collaboration with others." (Sibelius Academy survey-interview)

Due to the importance of professors teaching the student's major and communities of practice in arts universities, the attitude toward the entrepreneurial mindset, and acceptance of or empowerment by it significantly depends on the discourse and example of those teachers. Elina Laakso opens up on the complexity of perceiving and accepting the entrepreneurial mindset concept by the students at the University of the Arts Helsinki. She also notes the importance and problem of the discourse in speaking about entrepreneurial matters:

I have been involved in many kinds of working life related studies and have noticed how much the variety of that sort of thinking we have very often has to do with what is the teachers' attitude and what is the entrepreneurial thinking of the teachers. I think there are a lot of entrepreneurial features in the teaching and everyday work of many teachers in a way that they don't think has anything to do with entrepreneurship. They don't name it that way but still they work in a way that they bring their experiences from working life and try to support the students in developing their own thinking and seeing their own future and possibilities through that kind of thinking. (Elina Laakso)

The leaders often implied value-based definitions of the entrepreneurial mindset and activities (e.g. European Commission, 2013). Kaarlo Hilden points us toward the organization of the studies – integrating it into studies – as well as underlining value creation as empowerment when he says:

I think it's about understanding that having a view that you can create value whether its economic or artistic or some other kind, pedagogical value…that you are able to increase that value or find new ways to increase that value through your own actions… you are in charge of defining that professional profile, it should be integrated across studies not separated." (Kaarlo Hilden)

While Ivari Ilja starts by explaining his understanding of entrepreneurship education and then moves on to the entrepreneurial mindset, he also then names three particular elements of that mindset, one which was mentioned by the students extensively – proactivity – while he also brings forward two skills he considers entrepreneurial: problem-solving, open minded thinking. Both of these skills can be qualified as transferrable skills (e.g. Todorovski, et al., 2015) and we would like to outline that both of these skills can be implied in "platform or framework creation" which the students discussed as entrepreneurial, although we did not

specify with the students (beyond their description and examples) what kinds of skills such creation would necessitate:

> *I am not a great expert in this respect, but it seems to me that there are two aspects here: there should definitely be clarifications or teachings about entrepreneurship, by which I mean how the economy works, what is business, what is accounting /... / The more you understand about this, how a company works…it is similar to an institution such as the Academy of Music. The second aspect, teaching the entrepreneurial mindset, is also, in my opinion, extremely necessary, but it is more about teaching the way of thinking, it is actually teaching how to open one's thoughts, solve different kinds of problems. Not waiting, not waiting for outside help, even the ability to find that help, is another aspect. (Ivari Ilja)*

To summarize this sub-chapter on empowerment we would like to repeat that the perceptions are varied due to the variety of how people perceive the entrepreneurial mindset in the first place but also because in order to feel empowered by a mindset and/or practice one needs to identify with that concept and practice. Hence, in the next sub-chapter we will analyse the question of identification as entrepreneurial.

4.3.2. Identifying as entrepreneurially minded

Humans are complex beings who change, create, move and experience life, while none of these experiences are ever the same and they build on each other, connecting past to the future (e.g. Muhit, 2013). The perception of and relationship to the entrepreneurial mindset and entrepreneurship is not the same throughout an individual's life, and diverse experiences in life influence this perception. Therefore, we can only analyse the perceptions that were shared with us by the respondents at one moment in time and with the context and explanations that they provided us. In addition, we relied on existing research and theoretical discussions to make better sense of these perceptions.

We already discussed in the previous sub-chapters that students mostly define the entrepreneurial mindset as proactive or generally visible through actions, specifically actions which they connect to the activities supporting or surrounding the core artistic learning practice and ideas related to it. Second, when we look at the particular activities the so-called artistic management activities ("around the core music activity") surface, yet these would in turn also depend on the respondent's study major and individuality. Third, constructing a framework for professional activities (for oneself and others) and relating identification with the entrepreneurial mindset and activity at a certain time (and under certain conditions) were

highlighted. On their side, leaders consistently brought forward the value-based approach to conceptualising the entrepreneurial mindset.

At the same time, although the vast majority used the idea of being proactive (or similar wording) to define the entrepreneurial mindset, not all of them identified themselves with this. Those who did, generally provided an example (a sentence) which included "my music" or "my art" or another wording with a similar meaning. This implies that identifying themselves as entrepreneurial predominantly involves artistic as well as personal identity or reliance; or, as researchers (Bennett et al., 2012; Huhtanen, 2008) stress, reaching a point where she is satisfied with her objective identity versus her subjective identity. This is a phenomenon that can be enlarged to the whole sector and identifies with the cultural and creative industries, according to Ragnar Siil. As many of our respondents (both students and leaders) stated, the period of study in academia is often so full that focusing on the entrepreneurial mindset and practice simply does not fit into the timeframe available (see chapters 4.2.3 and 4.3.2, for example). Furthermore, when these identities (or potential identities) meet, the entrepreneurial mindset is perceived as a choice rather than an obligation when in the latter case outside pressure is perceived rather as a threat:
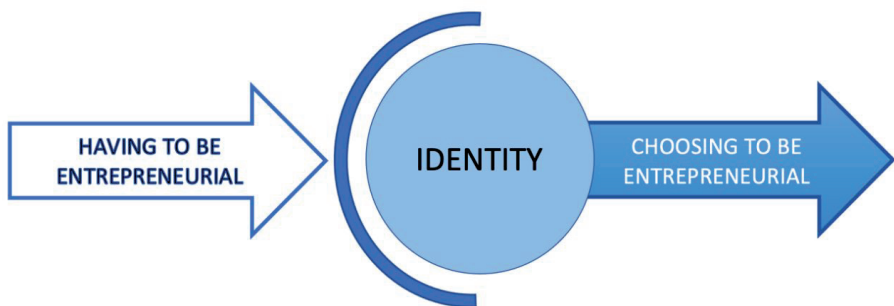
Figure 16. Identity and being entrepreneurial
(Compiled by the author)

While those who did identify with the entrepreneurial mindset also made reflections about the future but implied this rather as an investment:

> *I am active in creating connections that might result in artistic cooperation in the future. I am also trying to capitalise on my strengths, such as having a good reputation as a pedagogue. (Sibelius academy survey-interview)*

That I don't expect others to give me opportunities, I make them myself, I am myself my own teacher, coach and boss. (ActinArt focus group)

The respondents who tended to put more 'pressure' on the individual, who can be identified as entrepreneurially minded, had a harder time identifying with the concept.

Someone who wants to play in an orchestra or become a professor is not entrepreneurial because they are relying on a pre-established institution to directly facilitate their stable employment. (EAMT survey-interview)

At the same time, those who identified with the entrepreneurial mindset as well as those who did not had a rather clear and pragmatic understanding of entrepreneurship (as a business) as a full-time activity. This prompted some students to mention that such an activity is not compatible with full-time artistic studies:

It means quite minor things at this stage in my career. But it comes to my mind very often that I might need to form a company of my own or "toiminimi" which is a single-person small form of a company in Finland. Since conductors quite rarely get a full-time   job from only one place, we always have to be ready to try to make our own living. (Sibelius Academy survey-interview)

Although we did not inquire in particular about entrepreneurship as a concept and/or activity. This topic was discussed to a greater degree with the leadership and experts than with the students, where the respondents had the choice to either bring it up or not. For example, Tuomo Tähtinen discussed how:

The entrepreneurial mindset is what every self-employed person should be equipped with at least to some extent. It doesn't mean that everyone needs to become an entrepreneur. (Tuomo Tähtinen)

The view presented by the leadership of the academies can be typified by Jane Kreek from EAMT when she stated that "entrepreneurship is not a hobby". It is time consuming and refers to different parts of an individual's life or self. In the next sub-chapter, we will explore more general outcomes of experiential and project-based learning in relation to interdisciplinarity in academia in particular, and the recollections of one graduate about their experiential learning cycle in the framework of an entrepreneurial cooperation project.

4.3.3. Project-based learning, interdisciplinarity and authenticity

Experiences connect diverse senses, reactions and can be looked at from different disciplines. In this chapter we explore the experiences and perceptions of interdisciplinarity in the context of entrepreneurial education through the perspective of experiential and project-based learning.

Projects are nowadays an integral part of higher education across institutions, in the form of European Union research and development funding, Erasmus and Nordplus exchange projects, local state and municipal initiatives, specific foundations, startup laboratories and so on. Both EAMT and University of the Arts are part of a number of European Union funded projects of different scope, including Erasmus+, Nordplus, Creative Europe, as well as local public and private funding (e.g. Kone foundation and Ministries of Culture and many more). In this research we approach a project as a temporary community, working together towards certain goals (e.g. Wenger, 1998). There are also projects which are not externally or specifically funded in the university context and are designed primarily as learning methods and approaches. For example, in the context of the EAMT, there is a specific learning format – the project week – twice a semester, which is the time when students normally participate in artistic projects of different forms (depending on their department/programme). In this research we will refer to some of these methodological projects in the context of entrepreneurial education; the examples brought from the projects are described by the respondents and are therefore based on what they themselves consider project-based learning in the framework of entrepreneurial education.

Projects in entrepreneurial education offer experiences with vast potential for learning. They are an effective way to learn how to be enterprising (e.g. European Commission, 2008:10), and in entrepreneurial education, they usually involve a team of people, sometimes from different fields that co-construct a lot of diverse knowledge about different entrepreneurial activities and transferrable skills, including time- and self-management, planning resources, communication and so on (e.g. EntreComp project, Bagicalupo et al., 2016). If we analyse project-based learning, considering its shared nature,[39] we can include to a greater extent the social or group aspects, which are sometimes said to be missing from the experiential learning model in its original shape (e.g. Kolb, 1984 see also chapter 2.2.2; Hogan, 1999). Holman, Pavlica and Thorpe highlighted the social aspect of reflection processes in

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[39] Although it might seems self-evident that projects are shared or collective activities, it is important to note that in the context of arts universities there are a lot of individual artistic projects, which might make the interpretation of the text challenging for that group of readers without this comment.

1997 and we also believe that in communities of practice (temporary or long term) shared reflection processes are key. Yet they can also pose a challenge from the perspective of sharing knowledge (Davenport, 1996) and ideas in the context of project-based learning. Considering all the challenging work with building artistic legitimacy, we understand how the arts university context – where most of the learning and work revolves around individual unique creativity – makes it a challenge for sharing ideas.

Entrepreneurial educators often mention the resistance students from diverse arts fields have toward sharing their ideas – in order to get feedback, appraisal, partners or some other reason. When asked why, they often mention copyright issues and the fear of an idea being stolen (ActinArt focus group). Members of the leadership also struggle with how to bring interdisciplinarity into educational practices as obligatory while supporting the creation of spaces of interaction:

> *That's a good question that we have struggled within the University of the arts. I think that one of the important things is that we see the arts more like a platform enabling and supporting interdisciplinarity than defining what interdisciplinarity is. There are students and teachers who do not have an interest in or do not benefit from interdisciplinarity. And then there are others that very much have that. So, we should not force it upon anyone. But create these places where interaction can take place. And then when something starts to grow, support that. So, that form of idea I think is important where we enable rather than require interdisciplinarity. (Kaarlo Hilden)*

Analysing project-based learning processes allows us to also look at the importance of communication and facilitation in experiential learning. Communication, as we explored in Chapter 4.3.1, was mentioned most by students as a skill that was lacking and expected from entrepreneurial courses. Communication with a diverse range of people from different areas of work and life, often from different disciplines while also experiencing the 'real life' of a music professional is stated by the students as one of the main values of doing projects while studying and yet it can also mean compromising time for their main studies:

> *I have taken part in many workshops and projects and all this can offer a glimpse of reality – they take us closer to the real experience of being an artist and working on a professional level – I feel they are a vital part of at least my studies. But some of the projects have taken so much time that my principal studies have suffered because of it – the Sibelius Academy could take that into account and give the opportunity for students to make space in their study plan for this – the need to get students to graduate faster and faster is becoming a true hindrance. (Sibelius Academy survey-interview)*

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In our entrepreneurial education experience, we have indeed observed over the years that students have rising expectations that entrepreneurial learning would be connected to their unique real-life situation, and they struggle to dedicate themselves to all their studies and tackle these issues, and this is also supported in the literature (e.g. Ellmeier, 2003; Bagicalupo et al., 2016). For example, students reflect on the rigidness of financial planning and inapplicability of this approach to a career in music in their view as well as their scepticism about the one-size-fits-all approach to entrepreneurial and worklife education in general. Individual mentoring is something students look for as well as best practices (which are discussed often as the most appreciated way of learning about professional work and career), where artists that are making their living as entrepreneurs or being entrepreneurially minded come to visit in class:

> *I see it negatively, when it is thought that everything should be clearly planned and financially programmed. Musicians often need extra projects, which cannot be known/planned 5 years in advance. I value personal collaboration skills and enthusiasm with organising things with different people far more important than entrepreneurship courses/degrees (EAMT survey-interviews)*

Often, projects are the only way students can work on ideas, cooperation and goals which do not fit within their main studies – such projects include people and knowledge from outside academia and from other countries (deepening the scope of the project). Projects can also be integrated into entrepreneurial courses as, for example, group work, tasks and challenges, and these have been referred to as "inspiring and energizing" (Sibelius Academy respondents) and some students claim that otherwise they find "one department-based thinking too narrow". Most interestingly, students say that working on projects might actually support the development of the entrepreneurial mindset, including through diversity and interdisciplinarity (EAMT focus group). It also makes project-based learning closer to the potential worklife and career experiences which entail continuous change and growth.

4.3.4. Worklife and Career Support

Although the traditional concept of the career is changing, mostly towards volatility and continuous retraining (e.g. Stanford Business, 2014),[40] the change has not been uniform and painless in all fields. The choices that individuals (are forced to) make depend on a variety of factors, including economic, social and other factors. While Bennett et al. (2012) have

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[40] https://www.gsb.stanford.edu/insights/it-time-repot-your-career

summarised the career (identity) of a contemporary musician concisely: "a musician is someone who works within the profession of music in one or more specialist fields," it is increasingly difficult to predict the career progression and pattern for arts graduates (Artesnet Europe, 2009). The versatile nature of everyday worklife activities prompts universities to offer a variety of knowledge, skills and experiences in order to provide a softer landing for their graduates (e.g. ActinArt focus group). Academia has been generally encouraged to redesign educational processes for students who are likely to be less risk-averse in their worklife choices than their predecessors, more open to new professions and more internationally connected (e.g. Etzkowitz et al., 2012), often following a patchwork career model (e.g. Comunian, et al., 2011).

Overwhelmingly though, scholars claim (and our research confirms) that professional identity is in turn linked to mission, where it tends to "stem from musicians' aspirations and goals" and not the objective career situation (e.g. Bennett, 2008; Huhtanen 2004). Kaarlo Hilden shares the vision of leaders and experts on riding the gap between academic life and worklife: "Many breaks in university slow down the change." Part of these are related to the caution of change, stemming from the concentration on the development of artistic identity among other things. The experts in the music industry are less forgiving of the slow pace, but also propose some possible solutions.

Tuomo Tähtinen also suggests the overdramatization of change for an organization could be avoided by adopting a 'change mindset':

> *...it's never as dramatic as it seems, you always take steps in that direction already. If the mindset is geared towards constant change, then the strategy just basically gives you the groundings, and the vision is very important. (Tuomo Tähtinen)*

However, organizational and management shifts are taking place:

> *Even though they still play Mozart and Sibelius, which is good, and the way it is organized is changing. Change is always a risk and changes are really slow (slower than I expected). (Jari Perkiömäki)*

The question we included in our survey-interviews in particular was whether consistent career planning is necessary for the musician (artist), while in the individual interviews and focus groups this was discussed in a more freeform manner. Students found 'consistent career planning' to be helpful but not necessary, depending on how they decided to define these

complex concepts themselves. Mostly, they explain how "everything in life changes all the time and plans don't work anyway". We believe that their answers were also driven by how they understood planning: as a very concrete activity for organizing time (e.g. from the EAMT focus group and expert Virgo Sillamaa), communication activities like promotion and branding (from student survey-interviews), setting an aim for yourself (EAMT focus group; Sibelius Academy survey-interview) and others. Such reflections show how ambiguous planning can be and how we can interpret seizing opportunities as an investment in the future (in Chapter 4.3.2 one of the students implied a similar interpretation – or potential for action (Dweck, 2008) as the entrepreneurial mindset), while the future itself cannot be pre-planned:

> *Not necessarily. Planning is good, but in my experience, the best things usually come without planning. For example, you might do one masterclass with a very fine professor and just try your best. Then, after a couple of years, the same professor asks you to come and substitute him or to be his assistant. You didn't plan it, but you want to take this opportunity and try it. You never know when a project or a gig is given to you. (Sibelius Academy survey-interview)*

Students actually stated that they find the ability to notice various opportunities…

> *exploring what is there in the (music) field (Sibelius academy survey-interview)*

…and taking action when opportunities arise (when they come) rather than planning is more important:

> *Most of the possibilities as a musician come by chance and through single people and it's more of a question of whether or not the musician is ready to seize these opportunities. (Sibelius Academy survey-interview)*

The students also draw a connection between career, mission, and having dreams, which reinforces the claim that for musicians, career satisfaction is tightly linked to identity, values and mission:

> *Having dreams and goals is the same as career planning for me. If a person doesn't have any dreams or goals for her future, then doing anything is pretty difficult. Then you set goals and make a plan for how to reach the goal. I think this is very necessary. (Sibelius Academy survey-interview)*

Leaders also add the importance of being open to diverse opportunities and roles:

But I think that many of the future professional roles the artists take, mix these two perspectives /entrepreneurial and societal/. There is a lot of entrepreneurship that is based somehow on societal aspects so I think it is very much not something separate, they are very much interconnected. (Kaarlo Hilden)

These diverse societal aspects naturally require diverse support and knowledge. Indeed, broader career support services and general worklife information are offered to some extent at both research sites; however, the details of these services are somewhat outside the scope of our research. At EAMT there is a career consultant and some of the entrepreneurial module courses deal involve career planning. At UniArts there is a career centre offering training, mentorship and events on topics related to career and career management. Our survey-interview also had a question about the career support services expected by the students from the academy. The same topics were included in a more discursive form in the interviews. Overwhelmingly, the student respondents from both sites pointed out from the list of options that providing performance space and funding for artistic projects were the most important (survey-interviews). This relates to the theme of the learning space opened up in Chapter 4.2.2 but in a more abstract sense it also signifies the need for a shared and safe experience for learning and performing in the context of a community of mentors and peers in academia (e.g. Muhit, 2013; Dewey, 1938; Wenger,1998).

Finally, we repeat that we did not ask about the concept of career to be defined specifically in the survey-interviews, we found that career as a theme is not unknown to the respondents, and both students as well as leaders have their experiences of it. Given that we support Huhtanen's suggestion that identification as having a career in music stems rather from aspirations, goals and the mission of the students than as some objective reality, we initially assumed that all music students and graduates we talked to would suggest they have a career in music. However, we found this to be inaccurate, as graduates of music academies did not by default consider themselves and/or others as having a career in music. For example, the author of our experiential learning story – graduate Kadri Laanes – told us in her story how being an EAMT graduate and having studied music from childhood, she changed fields by necessity (economic survival in an international context). She reflected on her learning experiences (artistic and entrepreneurial, including in a specific project) and talked about how the experience and mindset supported by entrepreneurial education facilitated her transition to

another field. At the same time, she reflected on how her music education is to this day an integral and important part of her identity.

We asked Dean Kaarlo Hilden to reflect on whether he finds a conflict in a university providing a higher education in music and graduates choosing or having to change fields entirely. He says:

> *Not necessarily. We had a story in the newspaper recently about one of our students, who was a very talented pianist, who would then leave, didn't finish the studies but instead is studying medicine and is recognised as one of the sort of globally leading young talents in Helsinki area. Is a CEO of a Company, 25 years old, and is developing a new tool that is going to have a great impact in his field. So, I think he combined different things and, perhaps some...as he said .. his piano studies were very important to him, it did not make a direct link to his profession but gave him some sort of cognitive processes that have been important for him, some cognitive capacity. (Kaarlo Hilden)*

This is indicative of how unpredictable student careers might be as well as how diverse learning journeys are and the knowledge circulating in arts universities as organizations. This creates many challenges for meaningful knowledge management, but also all the learning possibilities an individual has while studying, how one can manage those and how the leadership of the university has a difficult task to balance individual choices and the development of the organization as a whole.

4.4. Knowledge management

The central aim of this research was to look at the ways in which the entrepreneurial mindset – as defined by the students mainly – can contribute to the knowledge management practices and processes in academia. We already explored how students and employees – specifically leaders – discuss the entrepreneurial mindset as concept and practice, as well as how learning and especially entrepreneurial education is organized in academia. We found that individual (artistic) growth and mission are important concepts for students which create the basis for approaching both their artistic identity as well as the entrepreneurial mindset (see e.g. chapters 4.3.2, 4.2.1). Finally, we realised that communities of practice play a crucial role in learning, practising and overall knowledge dynamics in arts universities and that projects as a learning tool and methodology are an excellent example of experiential learning as well as partaking in entrepreneurial education. Now, we will start to synthesize our outcomes and new knowledge on the abovementioned topics with what we learned about knowledge management practices

and processes in academia and look for how they (can) interact in the context of arts universities. We will deepen the discussion and focus at the end of this chapter, where the SECI model in particular is employed to explore the potential of the entrepreneurial mindset for knowledge management. Chapter 5 with the Discussion and Conclusions will further build our understanding of these questions. First, we will start by exploring the question of the university as an organization and the identification of the students and employees with this organization.

4.4.1. The university as an organization and knowledge dynamics

Arts universities are interesting for us because they encompass very subjective fields like arts, education and learning but also that of a formal organization, which also needs to adapt meaningfully and learn purposefully in order to thrive (e.g. Skulason, 2015). It is clear from our research that people – teachers, students and administrators – are at the core of the organization, yet the majority of those people do not really work for that organization and do not have an obligation or need to contribute to the purposeful development of that same organization. Consequently, it is crucial to explore knowledge and learning from organizational as well as individual perspectives, and we regard the conversion of knowledge from individual to collective (e.g. Nonaka, 1994) as key. At the same time, we believe – due to the multitude of individuals, perceptions, identities, communities in the context of the university as an organization – that knowledge management needs to be a purposeful action on the part of the decision-makers and leadership of the organization to facilitate knowledge sharing, co-creation and structuring (e.g. Nonaka, et al., 1996; Hapenciuc, et al., 2014; Marsick and Watkins, 2003). However, the day-to-day practices repeated and processes taking place in the communities of practice are also crucial for bringing the structure and aims to life.

While the formal structure of public universities in general is quite traditional – the rector being the lead, followed by deans, heads of departments and controlled by the board and/or senate where also outside stakeholders are present – their day-to-day life revolves rather around students and smaller communities of practice than the big picture of the management (e.g. Bonwell & Eison, 1991; Wenger, 1998). Moreover, when we start looking at universities more closely, we find surprising aspects that question how students and even educational staff perceive their working context, the organizational culture and identity of a university and how it impacts their involvement in the day-to-day life of the organization. Jari Perkiömäki explains:

*There are many different ways students identify with an arts university: with their teacher,
with the community of practice which might be the same entity as a department (e.g. for
jazz), but with the whole academy /brand/ – rarely. (Jari Perkiömäki)*

Essentially, the identity of an arts university might become more evident only in times of
change or during mergers, for example, as in the case of the University of the Arts Helsinki
(from interviews with the leaders of all 3 academies in University of the Arts Helsinki).

Tuomas Auvinen suggests:

*And I think one of the challenges we tend to see when these university mergers happen, the
people at the top feel very pressured and very responsible to demonstrate that this merger
is creating something new. So they try to do it top-down, saying that you collaborate with
that person and of course it doesn't work or those processes die later. So, my take is that
you really need to build it bottom up. You provide opportunities for people to meet, to
learn about each other's work, become interested and when people will start respecting
and liking each other, they will start talking and then cooperating. So, it is really a difficult
balancing act and very often what we have seen is that the top-down approach in the short
term might work but not in the long term. (Tuomas Auvinen)*

What Tuomas Auvinen is referring to is the creation of a shared organizational culture,
new communities of practice built on trust and respect, which researchers say can then
facilitate the collaborative activities in a more sustainable way (e.g. Cross, 1996). Communities
of practice are undoubtedly key entities in arts universities in many ways (see also Chapter
4.2.2.1). Communities of practice can form more formally or informally, for example, around
teachers, in project-based work, in courses and modules (Wenger, 1998). A lot of these
processes are tacit and/or spontaneous, but some students of the Sibelius Academy reflected in
the survey explicitly on empowerment through certain learning communities:

*Performing skills which we learn by improvising in a group and alone in a particular
study module. It's amazing how much more free and brave you feel on stage after that
module. It gives you the tools you need to be in front of the audience and give from
yourself and that's what artists should do; I think. (Sibelius Academy survey-interview)*

The students generally pointed out that they usually follow a mentor or professor when
they apply to the music academy and their whole life in the university can revolve around a
rather small group of people and the main networks for entering the field are through their
teacher (survey-interviews and focus groups). Also, a lot of trust and decision-making power is

entrusted to the teachers both by the students as well as the leadership. For example, Margus Pärtlas says:

> *In the case of a singer, to have a reliable teacher who sets the voice and does not violate it and, conversely, develops it. The teacher is still the key person, but that's also where these problems begin. (Margus Pärtlas)*

Here he continues about the problems with the subjective relationship between mentor and student, as well as the power the teacher can exercise in suggesting courses to take or not, and exchange and extracurricular opportunities to engage in or not. Dean Elina Laakso supports Margus Pärtlases claims through the core expertise argument of the core artistry, which everything else builds on:

> *And we have to understand that if you are a top-level musician in one instrument it's one expertise, but one expertise is also being a teacher and knowing a lot about different things to a certain level. But one of those things has to be your musicianship. You can't teach dance if you can't dance. You have to be able to show, you have to be reliable, credibility is really very important. (Elina Laakso)*

Both rectors at the time of interviews – Ivari Ilja and Jari Perkiömäki – were also part of their respective communities of practice in their academies before becoming rectors and both find it to be highly inspiring to have such insights after becoming a rector (from the interviews). Essentially, communities of practice and the core figures of those communities – music professors or mentors – share a lot of (tacit) knowledge, values and mindset, which essentially impacts the formation of the student's identity, their attitudes and how they perceive the cultural field in general and their openness toward economic opportunities in particular (e.g. Untamo et al., 2003, supported by the leadership interviews). Students as well as leaders see the university rather as a diversity of overlapping and extending (outside) communities of practice (e.g. Wenger, 1998). The students are practicing with individual peers and colleagues, whom they respect and see as valuable for their professional development (see e.g. chapters 4.2.3 and 4.2.4 of the analysis). Moreover, the learners had a hard time in the survey answering how they can contribute to their universities beyond "being good students".[41] None of the leaders claimed that the students should not be contributing to the decision-making (and representative bodies – like student unions etc.), knowledge management or other structures

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[41] The exception here were those students who also worked in the university (as teachers, administrators, project managers etc.), they then stated that their work is the contribution.

and processes. At the same time, representatives of the leadership from both academies expressed the inability to explicitly steer anyone – students or educators – to contribute to the development and knowledge management of the university as an organization (e.g. interview with Kaarlo Hilden), which supports the need to find individually motivating approaches to involve students in the knowledge dynamics.

From our discussion with the leaders and employees of these academies, they both describe the university as a crucial strategic platform in constructing, reflecting and facilitating the experience of living in a modern world (although this experience is perceived differently) or being human with all its positive, negative and critical aspects, which is to a smaller or larger degree also expressed in their university missions (as we explored in Chapter 3.3). However, in comparison to the student perceptions, the leaders reflected further on the ideas of the human condition and present arguments similar to the concept of social humanism proposed by Ellis (2012) to highlight striving for a balance between individual and collective values, a social and political compromise. It is actually through the entrepreneurial mindset that this compromise or social engagement is reflected on:

> *There is a lot of entrepreneurship that is based on societal aspects so I think, they /entrepreneurial and societal/ are very much interconnected. (Kaarlo Hilden)*

Admittedly, each and every organization is a unique combination of knowledge, with unique problems when it comes to knowledge management, among other aspects tied to the organizational goals, mission, culture and knowledge dynamics. However, in the case of arts universities, these goals include by definition high level arts education, research and practice and this thesis does not focus on a critique or specific exploration of these goals. This is something that the leadership as well as external experts bring out in their interviews too (e.g. interviews with Ragnar Siil, Jari Perkiömäki, Kaarlo Hilden). Everything in arts universities is connected to the core studies. From a purely legal perspective it is evident that the university is an educational organization, while from the answers offered by the university leadership at EAMT and University of the arts Helsinki, these particular organizations are seen as a hybrid of educational, research and arts organizations. In the Finnish context, the focus on societal issues and engagement in the well-being of society as a whole is a clear focus (from interviews as well as mission and vision), while EAMT puts more focus on cultural conservation and promotion of Estonian musicianship (from the interviews, as well as the mission and vision on

the homepage). This perhaps is also related to what is expected from these two institutions by policy makers (e.g. DiMaggio & Powell, 1983). In the next chapter, we will shift our focus to the students' educational and management experiences in these two research sites and explore the contribution that they make to their home universities.

4.4.1.1.Individual knowledge management

Learning is a process of change and there will always be unplanned, spontaneous learning as well as more structured formalised learning (e.g. Bloom, 1956). There are numerous learning and teaching methodologies and models in a higher education setting; however, we approach them in two broader categories: individual and collective (e.g. Nonaka, et al., 1996). Knowledge is for us an outcome of learning, "the organized structure that provides constant access to information" (Reitz, 2017). We explore the co-creation of that structure with the contribution of students and leadership mainly in the context of academia, as well as the educators, to the extent we have data about that group. We further use the categories of tacit and explicit knowledge, which has allowed us to explore experiential learning in arts universities (e.g. Kolb & Fry, 1975) and communities of practice (e.g. Wenger, 1998). In this chapter in particular, we analyse the role of the individual in the overall knowledge dynamics of the arts university organization as well as in specific curriculum-based knowledge, where the student can utilise, for example, the facilitation skills, knowledge of reflective and critical thinking as well as other personal knowledge management skills to do that (e.g. Smedeley, 2009).

When we talk about the knowledge and learning of an individual and about the university as an organization, it is not necessarily something that students would think about in the first place because the focus in universities is mostly on content learning (e.g. Marsick & Watkins, 2003; Bui & Baruch, 2013). Hence, we did not ask any questions referring to the university as an organization and organizational learning, but from the questions we did have about knowledge and learning (e.g. Is it clear to you what kind of knowledge, skills and attitudes your degree programme aims to offer you? What has been the most important thing learned so far in your programme? In what way could your learning or working experiences be used for the development of your academy?), we found that learning about the organization did take place, sometimes spontaneously:

> *Before entering the academy, it was a mystery for me what was going on in there, but I am more confident now I know about it. (Sibelius Academy survey-interview)*

Therefore, at least some of the respondents were confident that they had gained important insights about the organization and its culture (e.g. Schein, 1985). As for "most important thing learned so far" we noticed that the students of the Sibelius Academy largely reflected on their identity as a musician and uniqueness as well as confidence, independence and empowerment. At the same time, and surprisingly, the students of the Sibelius Academy mentioned specific complex (instrumental) skills as the most expected lessons they would learn at this point. In the Estonian Academy of Music and Theatre, core music (instrumental) skills and knowledge about their particular field of music in general (i.e. conducting, interpretation, research etc) were stated as the most important lessons learned so far and going deeper with these skills and experiences was the most expected lessons to be learned in the future.

As we learned about the students' views on the artist's mission in society (in 4.2.1 and 4.2.2) the students consider that they "have a special mission in the world" as one of the main motivations for coming to study at the university as well as the arts in general having a special place in society, reminding, reflecting and co-constructing the "experience of being a human". Certainly, our data showed that life in an arts university revolves around artistic learning and practice, reflecting on it and on one's own identity in the process. It does not come as a surprise then that most of the individual knowledge management is directed toward curricular and educational programmes – through reflecting, "giving feedback" (EAMT survey-interview) and contributing to the knowledge, skills and mindset while simultaneously balancing the flexibility expected and provided by the programme administrators and the university in general (across student data). We do understand that these answers are based on perceptions in that particular moment and do not reflect the entirety of the student experience in university or as one respondent says:

> *I agree with what I know, but I don't know the full extent of it, which I'd like to change.*
> *(Sibelius Academy survey-interview)*

While we believe that "the organization does not know what it knows" (O'Dell and Grayson, 1998:154) in any full sense we did not explicitly ask the leadership how the university wants the students to contribute to its development as an organization. Instead, we wanted them to reveal this through the discussion of other themes – the entrepreneurial mindset, organizational culture and brand, knowledge, skills and mindset and others – as this includes possible pathways to student contributions. Here we also received a lot of contextual

knowledge from the discussions with experts, where, for example, Helen Sildna compared the wide scope, environmental and community outreach of the Estonian Academy of Arts and the much more limited involvement of the EAMT in societal matters, especially in certain areas (e.g. Narva city).[42] This sends a clear message to the staff and students as well. While much of the 'expected' contribution (leaders never really use the concept expected, as being too authoritarian) in arts universities is related to the content of studies:

> *First of all, art students, what are their own goals, and they should be assessed towards those criteria they have established themselves and I think that's already integrating and thinking that you have to have a kind of an idea of why you are doing what you are doing. You have to be able to define that and you have to be able to communicate that, you have to be able to evaluate based on those." and "...there is a thought in that direction from the beginning, to create their own professional development and future career as well. (Kaarlo Hilden)*

At the same time, the students were specifically asked how they could contribute to the development of the university as an organization (through their studies or work experience) and again we see quite a big difference between EAMT and Sibelius Academy student responses.[43] While the latter discussed the content of the contribution as well as the form: many saying that such surveys are good or not so good ways to contribute (while they would prefer a more personal approach), in the case of EAMT respondents, contributions to the organization are almost entirely related to the learning process; when giving feedback to improve study programmes, as we already mentioned, some suggested "being more connected to EAMT", which hints at the topic of organizational culture and identity (e.g. Chapter 1.1), as well as signifying that the respondents do not feel that that connection exists at this stage. This supports what we discussed about being more connected to their immediate communities of practice than the whole organization (see Chapter 4.2.2.1, for example) – promoting the EAMT by being good at music making (in the future) and "being a good student". In terms of knowledge management, we can say that awareness of the university as an organization and all the possibilities for knowledge-creation and career support is limited (EAMT survey-interview).

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[42] Tallinn Music Week, of which Helen Sildna was founder and leader until 2020, established strong cooperation with the Academy of Arts after this university moved into a new space in Telliskivi/Kopli area.

[43] We have to note that we found responses which mentioned in response to the question about contribution that the don't think that there is such attempt /from the university/ and did not provide any answer. While a lot of the respondents from both research cites also wrote "I don't know", "I don't feel important enough" of left the space empty

The respondents from the Sibelius Academy offer more variety in their responses. As we mentioned above, they provided answers on both methods of contribution to the university as an organization as well as different areas of contribution. On the methods side, the respondents brought examples like: "Via questions like these (i.e. research surveys) or meetings like the one organised by the Sibelius Academy last month to meet and talk about life/studies while eating pizza/beer." They also offered examples emerging from career or project-related knowledge, suggesting that this is an important topic, and they feel empowered to share their experiences with others:

> *I could present a way of finding a job and fulfilling your personal goal as a teacher through working in music schools, workshops etc.*

> *Doing more projects. Giving students a small budget and telling them to go off and do their own thing, and come back and reflect on it, and then go on and do another thing. (Sibelius academy survey-interview)*

Thus, Sibelius Academy students mentioned a wider range of individual knowledge and experiences they could contribute (and how they could do so).

From the answers, it is also quite clear (both for students and the leadership in both research sites) that they are well aware of the differences – in organizational culture and identities – of different departments and programmes. The responses often start with "in our department", "in their department", or "But our department is quite open to new ideas" (Sibelius Academy survey-interview). Respondents in the EAMT also refer to their educational programmes and/or departments on many occasions. However, this also indicates that the majority of the networks and connections come from these close communities (e.g. Skyrme, 1999). Some answers even highlight stereotyping based on the department/programme: "Every time you go there of course everyone is addressing you "oh you are from the music education". "They… this is the thing, you come from a certain department, people are assuming many things from you I suppose" (Sibelius Academy focus group). Therefore, the perception of identity and the identity of a certain field of music in academia is problematic, and because of this we decided to dedicate the next chapter to organizational culture and identity issues in our research sites.

4.4.2. Organizational culture and identity issues

As we explored in the theoretical review, an arts university is specific because of the core element – art – being very focused on the individual and their uniqueness and a lot of learning as well as performing taking place in communities of practice. At the same time, the university as an organization is more complex than the sum total of the diverse communities. Elina Laakso reflects on what makes arts universities special in relation to (often bigger) research universities:

> *At the heart of the main substance – art – yes they are /different/. And therefore, it's a bit complicated, they are being asked for the results on a similar basis to the research universities, similar expectations. And the results that they produce, we are in the same statistics as all the research universities. (Elina Laakso)*

The big change and simultaneously the struggle in the research sites, which can be brought under the symbolic label of the "art – money" dichotomy, is a very real one (our interviews with leaders from both research sites confirm this), and as it turns out has major implications for diverse aspects in the life of the student as well as educators in academia in particular. It has effects on the diversity of knowledge that educators are able to work on with the learners, as well as the fact that it might limit possibilities for interaction and co-construction in general (due to less face-to-face time). For example, if we look at practical decisions made in curricular management, educators and leaders reflect on the threshold past which cutting individual professor-student lessons would cause the quality of education to significantly suffer. They must decide about the absolute minimum threshold of supervised work (e.g. interview with Margus Pärtlas). This is just one example, but it provides an indication about the daily struggles of leaders and educators, which can contribute to the wider impact on the organizational culture of arts universities and how that knowledge is restricted or shared in the particular organizational framework.

All in all, the day-to-day grassroots level decisions were highlighted as crucial by all the respondents from the university management. In the case of the University of the Arts, of course, the merger of the three academies (Sibelius Academy, Theatre Academy and Academy of Fine Arts) was naturally mentioned and the centralisation of decision-making versus autonomy was discussed a lot:

> *The professors supporting something in a specific direction, the leadership can have a lot of influence. But actually, the things are realised only quite low in the hierarchy and in the very small decisions. I believe in hundreds of small decisions than one big idea, getting*

that through the university is often…takes too much time. So, if you want to be quick you have to make a lot of small adjustments everyday both as a leader and as a professor. And then the managerial culture is very important. (Kaarlo Hilden)

The strong organizational cultures, as we have noted on numerous occasions, especially surfaced after the merger of the three academies into the University of the Arts Helsinki. Although this is also very clear (albeit through slow changes) from the interviews with Jaak Prints, the head of the Drama School (EE) in Tallinn (part of EAMT): "Knowledge is a fluid mix of framed experience, values, contextual information, and expert insight that provides a framework for evaluating and incorporating new experiences and information. In organisations, it often becomes embedded not only in documents or repositories but also in organisational routines, processes, practices, and norms" (Davenport and Prusak, 1998:5). Hence, coming to the organizational context from outside, not being part of the community, it is hard to have the (tacit) knowledge, organizational culture, and practices. It also takes time, a change of perspective, and dedication. We can see from Elina Laakso's quote below how the feeling that resources are directed away from the main educational needs (and students) toward more administrative processes is perceived as problematic:

They have been centralising everything. Sometimes we get the feeling that there are very many people, and they do something with each other but it doesn't have so much to do with us. And it takes a lot of funding, and they try to market the university. But they don't pay attention to supporting the students in finding everything they would need; for example, through optional studies. That's the general feeling in the administration in the academies... (Elina Laakso)

However, as we learned, the perceived effects of the merger also depend on the expectations and having a strategic plan or goal for that. For example, Maarit Ruikka from the Theatre Academy (FI) said that more cooperation with the Sibelius Academy and the Fine Arts Academy was their main goal in the merger and this has happened. While Tuomas Auvinen adds:

There were very different expectations within the different academies. There was the idea that the identities and the autonomy of the academies will remain very strong. But then it became clear that they are really being brought together. (Tuomas Auvinen)

The role of the leaders in the mergers as well as knowledge management cannot be overestimated though. It is often their task to navigate and facilitate the external stakeholders

and internal interests, as well as artistic quality of the education alongside its public legitimacy (e.g. Holden, 2006; DiMaggio & Powell, 1983; Voesgen, 2005; Reddy, 2011; Jongbloed et al., 2008). Next, we will look at the motivation, aims and perceptions of the university as an organization on the part of the management, focusing on knowledge management processes and practices.

4.4.3. The motivation of the management in the university as an organization

Perhaps a self-evident thought about what we have learned in the course of the research is that the leaders of arts universities are also individuals, with their individual experience, knowledge, motivations etc. More often than the brand of the university (although familiar with the concept), the leaders mention their (individual) motivation to be part of academia, their own identity and mission. Mostly, they also have (at least partially) their own artistic identity as practicing artists, arts educators or a combination of career identities. This might be one of the contributing factors to the managerial dissonances emerging from the merger process and the administrative activities taking place in the new context. Elina Laakso says:

> *We have so many people in upper management at the university who come from all other places but not from any art field at all, they don't have any art field background and they have the idea that the same things in the same amount would be fair for everybody. (Elina Laakso)*

This quote demonstrates how the organizational culture and community of art practitioners is valued within the leadership of arts universities.

We already discussed for example in Chapter 2.2.5 that the expert organisation is one which has specialist knowledge in a particular field or fields, which is based on the superior knowledge of the staff who are highly qualified (Tav car, 2005; Aarrevaara & Dobson, 2013). The expert organisation is complex and faces great pressures with regard to knowledge management, including as a higher education institution (Green et al., 2014). Wallace (1995) stated that experts within an expert organisation are loyal to their profession and not necessarily to their workplace. This is because experts have a set of strong professional ideals and a stronger commitment to their field, which may clash with the organisational view. We found in our research that leaders often mention their individual motivation and mission as well as the overlapping mindsets being part of the organization:

I know art for art's sake is important for society but I've come to the age and point in my life where I have a feeling that I need to leave a mark somewhere. I felt that this /Aalto University/ is a place where with the skillset that I have, I can actually have a more meaningful way of impacting rather than just making sure that we have fine arts, and beautiful music in society. It was one of the reasons that I wanted to come here because the mindset was somehow very similar to what I wanted to do. (Tuomas Auvinen)

On the other hand, the leadership is more reflective on the brand concept in general than the students (e.g. Chapter 4.1.1). Both Tuomas Auvinen and Elina Laakso confirm that the media sees the Sibelius Academy, they don't see the University of the Arts. "If you Google University of the arts I think you get 30–40 different universities of the arts around the world so it doesn't carry any special image" (Elina Laakso). This can be difficult accept and manage from the point of view of the university as a whole.

Jaak Prints from the Drama School (EE) reflects on the brand of the Drama School (which is the only higher education institution offering theatre studies in Estonia and competition for a place there is considerable) yet he also approaches the content of the brand through its educational philosophy and the content as well as the context (of theatre education in Estonia). He also reflects on his own goal setting and personal motivation for joining the Drama School in contrast to his predecessor:

When I took over this position a year and three months ago, I felt the need to re-cultivate many activities for the sake of the school. For example, communication and visibility. Of course, theatre is very popular among young people, however we cannot simply wait for them to find the school on Toompea. Nowadays there are many other ways to practice acting - the superstar show, your face sounds familiar, being a blogger or influencer – there are so many possibilities. And acting studies are still an incredibly hard work. (Jaak Prints)

These are merely some examples of leaders' views on motivation, identity and the brand of the universities they work for. However, they represent the wider important aspect that it is crucial to involve leaders in projects and other out-of-class activities in the context of academia because this might be the trigger that inspires the leaders to make decisions and choose where to focus their attention. The majority of the leaders also belong(ed) to certain communities of practice in and around academia and may not be aware of other (existing and transient) communities, like those in projects, for example (e.g. interview with Tuomas Auvinen). This might influence funding decisions, but importantly it is also a question of sustainability and shared organizational culture:

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But then they were smart enough to get me to participate and I saw what happened. And I felt that this is truly mind-blowing for those 100 students that come. (Tuomas Auvinen on the GLOMUS project)

We will here move on toward the analysis of the outcomes of knowledge management related themes and questions in combination with the questions related to the entrepreneurial mindset, building understanding to respond to our first main research question.

4.5. Outcomes organized into SECI model

In the table below (Table 5), we have chosen 8 extensive quotes from our data to illustrate the discussion of the interaction of the entrepreneurial mindset and knowledge management practices and processes in arts universities. This is the discussion of the outcomes of main research question RQ1. In the following chapters (4.5.1 – 4.5.4), we will explore the SECI model in more detail, including the empirical data as well as the theoretical framework, following the four steps of the model: Socialisation, Externalisation, Combination and Internalisation (e.g. Nonaka, 1994; Nonaka, et al., 1995). We use this table to illustrate the approach we had to the discussion of the interaction between the entrepreneurial mindset and knowledge management. It includes leaders' as well as students' answers and it is not in any way a collection of 'ideal' examples. Some of the blocks include several examples from students and leaders and some only one. We did not ask the respondents to explicitly define knowledge management or bring examples of practices and processes so that they would not find themselves limited or obliged to think about what would fit or not in the descriptions. Instead, we asked them to describe their experiences of learning and practising as they perceive them to be happening while thinking about the different research sub-questions and/or specific survey-interview and other interview questions (for the survey and interview questions refer to Appendices 3–6) . We then analysed these answers using the SECI model framework and selected the examples with a small commentary referring to the elements of knowledge management we identified in the quote. We are aware that the same quotes can be used from different perspectives to illustrate different processes of the model and we do so in the following sub-chapters.

Table 5. SECI model paired with quotes

SOCIALIZATION (TACIT–TACIT)	EXTERNALIZATION (TACIT–EXPLICIT)
Leaders: Of course, the kind of peer learning in student groups, where you have both orientations (jazz and classical) and everything in between these extremes helps a lot. It brings a quality of learning that cannot be compensated for by any teacher's wisdom. That is something that should be emphasised. (Elina Laakso) The quote refers to peer learning situations and quality of learning (experience), which hints toward the strong presence of both tacit and explicit elements in learning. It also evokes the context of CoP where the level of trust and equal participation is high. Student: Of course, we talk things, together with students, of course we talk about that with the teachers, but no one is forcing you to think about really where you are going to be working after this. And that should be questioned already in the beginning of your studies. (Sibelius Academy focus group) The quote refers to the perceived need for critical career identity-oriented thinking, including potentially entrepreneurial education. It also indicates that talking and discussion is not necessarily perceived as always appropriate for co-constructing new knowledge on certain topics.	Leaders: …through new product/concept creation. Interdisciplinarity: This is a lot better in research universities than all of the arts together without these reality substances. (Elina Laakso) Interdisciplinarity was discussed as the process involving communicating one's identity (tacit) and ideas in an explicit manner. Here the product/concept creation process (e.g. as part of learning) is referred to as a meaningful method for including interdisciplinarity, while research universities are brought as an example versus arts universities where organizational culture and practices facilitate the process more efficiently. Student: I realized that the people you are studying with are the network that you are going to have for the rest of your life. The networking is something that is also very important, when you study, so these are the things that are not taught. For me, I realized that certain people think that I am that, and other people think that I am that. And they do not know the different sides of me. (Sibelius Academy focus group) Here the student refers to the complexity of the communication process and again the tacit elements of one's identity versus stereotyping based on partial perception. Communication and networking was again brought up as investment and often lacking from the studies.

COMBINATION (EXLICIT–EXPLICIT)	INTERNALIZATION (EXPLICIT–TACIT)
Leaders: One problem with this /interdisciplinarity/ is the highly discipline-focused nature of traditional higher education as well as the solitary process of learning an instrument of choice (which takes up the majority of studies in music academies at least at the early stages). Here the common practices as well as specifics of instrument learning are discussed and put into opposition with the interdisciplinary context (of some other less traditional programmes and projects, for example). Students: What I noticed during this course is that almost all the musicians or artists are entrepreneurs. Because you organize concerts, you have to book a place and decide the programme and there is an audience and maybe we don't always have to speak all those words entrepreneurs do, but they are somehow. Here the student reflects on the (entrepreneurial) skills and activities – around the core music activity – which are explicitly similarly practiced by musicians and entrepreneurs. In addition, the student is referring to differences in discourse between entrepreneurs and musicians. Take a language course or instead. The more you expand your worldview as much as possible, the more you go deeper into your core studies. I have managed to transfer many of the other lectures to my work, to my musical perception. In any case, it adds a lot. (EAMT focus group) Here the student specifically reflects on her conversion skills, which she has implied when transferring the knowledge from other /than music/ courses to the core music studies.	Leaders: Yes, it's a lifelong learning: I'm like that, my partners are like that, we have to do it together. On the one hand, it is professional pedagogy because it is a very practical school of craft skills. And on the other hand, what kind of person you are matters. It is a collective art, when after some people quit, you will eventually begin to determine what your nature is, how flexible you are (Jaak Prints) Here the respondent points out how the process of constructing artistic identity (in the theatre field) and identity in general happens through learning the craft and practice. Student: Yes somehow, before I don't know, when you study classical music you think that the options are to work in some music school. But actually, there are more options nowadays also, maybe even creating those opportunities. So, these kinds of courses, for example, are good ways to discover new opportunities. Even if you are really good and you become this orchestra violinist you might realize that it is not the job for you. So, this is one part of finding your own identity. (Sibelius Academy focus group) In this dense quote the student talks about entrepreneurial courses as a way to diversify one's knowledge about the career and identities as well as the way to encourage an entrepreneurial mindset ("maybe even creating those opportunities"). Through this the student actually reflects on entrepreneurial courses facilitating identity formation.

We summarise here briefly the content and principles of the SECI model for the reader. The SECI model of knowledge management, which gets its name from the first letters of the four stages of knowledge flow – socialisation, externalisation, combination and internalisation – builds on the pragmatic paradigm of knowledge and learning (Nonaka, 1994). Nonaka assumes that knowledge is created through the conversion between tacit and explicit knowledge: "from tacit knowledge to tacit knowledge, from explicit knowledge to explicit knowledge, from tacit knowledge to explicit knowledge, and from explicit knowledge to tacit knowledge" (Nonaka, 1994:19). The second and fourth processes are different from the first and second[44] ones, since they involve both types of knowledge (Bratianu, 2010; Nonaka, et al., 2001). Therefore, the movement inside the model is along two main continuums: tacit and explicit, individual and collective. Explicit knowledge has a universal character, it is accessible through consciousness, in plain words, as information. Tacit knowledge is tied to the senses, tactile experiences, movement skills, it is routed in action, procedures, routines, ideals, values, emotions.

In the next four sections, we will discuss the four processes of the SECI model relying on the theoretical framework and empirical data, mainly from the Table 5 with quotes above and examining the potential of the entrepreneurial education provided and the entrepreneurial mindset – as defined by the respondents – to interact with the knowledge management cycle overall.

4.5.1. Socialisation and the entrepreneurial mindset

Socialisation is the process of sharing and co-creating tacit knowledge through observation, imitation, practice, and participation in formal and informal communities (e.g. Yeh et al., 2011). The socialisation process is usually pre-empted by the creation of a physical or virtual space where a given community can interact on a social level. It follows that when experiential, collaborative and contextual learning strategies are applied in an arts university (e.g. Kolb, 1975), students are preparing for future professional challenges and experiences giving their own meaning to information, continuously interacting with their various environments (Kurt Lewin, 1935; John Dewey, 1986; Lev Vygotsky 1926/1997; Jean Piaget 1947/2003), while at the same time, contributing to the knowledge sharing inside the organization because as we

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[44] It has to be mentioned that the four process do not have to take place in the specific order starting from Socialization all the time for everyone, thus the numbering we use is more symbolic than order-based

discussed in Table 5, and Combination process: "traditional higher education is highly discipline-related by nature and the process of learning an instrument of choice is often solitary." Entrepreneurial learning and education in this sense does not have to be different from other types of experiential learning (e.g. Dewey, 1838), taking place in the continuous practice of social interaction (Burr, 2008; Dewey, 1986, 1938; Berger & Luckmann, 1991), which offers a socialisation space for students (and educators).

Our assumption at the beginning of the research was that there should be more socialisation opportunities in the academic structure in general because communication is key to socialisation, learning, knowledge sharing and building an organizational culture (e.g. Chapter 2.2.5). This is also one of the most necessary practices of entrepreneurship and entrepreneurial thinking and forms of learning. Yet the analysis showed that the question is more about quality (e.g. the presence of facilitation, see also Kuznetsova-Bogdanovitsh, 2022) and content in the given socialisation context (mainly Sibelius Academy survey-interviews). Furthermore, different project-based initiatives are more isolated in the university context and sharing these experiences is more difficult (e.g. interview with Tuomas Auvinen). At the same time, in the context of the arts university, communities of practice and other types of peer-peer learning offer fertile ground for socialisation, this is supported by the leadership as well as recognised by the students:

> It brings a quality of learning that cannot be compensated for by any teacher's wisdom. That is something that should be emphasised. (Elina Laakso)

However, the students also mention that peer learning and communities of practice often tend to focus on artistic rather than overall career identity and work life development in the student:

> Of course, we talk things, together with the students, of course we talk about that with the teachers but no one is forcing you to think about really where you are going to be working after this. And that should be questioned already in the beginning of your studies. (Sibelius Academy focus group)

This leads us to the next sub chapter and next element of the SECI model, which is externalisation, where we discuss the articulation of tacit knowledge (including knowledge of

the Self) in explicit concepts. Something which can be really challenging for artists using other mediums for expression – music, art, body language – to name some.

4.5.2. Externalisation and the entrepreneurial mindset

Externalisation is the process of articulating tacit knowledge as explicit concepts (Yeh et al., 2011). Since tacit knowledge is highly internalised, we believe this process is the key and at the same time one of the more complex aspects of the SECI model. From the perspective of time, tacit knowledge is created here and now while explicit knowledge is created then and there, something that graduates, including Kadri Laanes whose story we presented in this thesis, often reflected on (e.g. see Chapter 4.2.4.1). Jane Kreek says that being an assessor of higher education there are huge differences between students, where some say they do not need entrepreneurial studies or mindset that much, while (recent) alumni complain about not receiving enough. From the perspective of leadership and the university as an overall structure, these externalising processes can take place in the framework of entrepreneurial education, especially through new product/concept creation (e.g. "working in teams on a project idea", as Elina Laakso says). Interdisciplinarity was something that was discussed a lot by the respondents in relation to both entrepreneurial education as well as arts education and the cooperation of the different academies in both research sites. However, all of the leadership representatives said that interdisciplinarity can be problematic if not in line with people's mindset and they are forced into interdisciplinary cooperation without first creating shared trust (see e.g. Chapter 2.2.5) and establishing common interests.

Networking on the other hand and verbalising ideas, aims, artistic mission (in other words, explicitly formulating tacit knowledge) was brought out as difficult but necessary by all respondents. One Sibelius Academy student said:

> *I realised that the people you are studying with are the network that you are going to have for the rest of your life. (...) so these are the things that are not taught. (...) For me I realised that certain people think that I am that, and other people think that I am that. And they do not know the different sides of me. (Sibelius Academy focus group)*

The struggle to convert tacit knowledge to explicit knowledge is being described here.

Alumna Kadri Laanes reflected that she left most of her professional music networks in Estonia and it was a real problem in the Netherlands, where she did not have any (for her story see Chapter 4.2.4.1). As we mentioned before, entrepreneurial projects were also said to be an

excellent way to create networks, communicate, learn about other fields (see Chapter 4.2.4). Entrepreneurial education provides a framework for the externalisation of tacit knowledge, verbalising and sharing ideas related to one's artistic mission and identity. The entrepreneurial mindset as a way to bring ideas to life, and be proactive, constructing a framework for oneself and others can trigger the formulation and verbalisation of ideas as well as meaningful networking.

4.5.3. Combination and the entrepreneurial mindset

Combination is the process of integrating concepts into a knowledge system (Yeh et al., 2011) and it deals with explicit knowledge: "Although both constructivism and social constructionism endorse a subjectivist (pragmatic) view of knowledge, the former emphasizes individuals' biological and cognitive processes, whereas the latter places knowledge in the domain of social interchange" (Guterman, 2006:13). We believe that social interchange is not only key to socialisation and exchanging tacit knowledge but also the combination and co-construction of the knowledge system from shared elements of explicit knowledge. Although universities are educational organizations, comprising a lot of knowledge by definition, they tend to be highly disciplinary (as an expert organization, e.g. Tav'car, 2005). Students say that deliberately looking for a diversity of knowledge – outside the main discipline – is highly beneficial for triggering the combining of knowledge:

> *Take a language course or instead. The more you expand your worldview as much as possible, the more you go deeper into your core studies. I have managed to transfer many of the other lectures to my work, to my musical perception. In any case, it adds a lot. (EAMT focus group)*

Dean Kaarlo Hilden on interdisciplinarity and the co-construction of knowledge in an arts university context focusing on the quality of cooperation and individual excellence, said the following:

> *Some educators and people benefit from interdisciplinarity, and some don't and it shouldn't be forced Processes do take time, but the leader is the balancing force between those who want to do all the changes the right away and those for whom it seems changes are happening too fast. The university management is not there to judge who is right. And in the cooperation between art students there has to be the background that everybody is a master in his or her own field. It should not happen that you lose something from your own instrument, own specific area of expertise. You have to be good in that, then the cooperation becomes meaningful. (Kaarlo Hilden)*

This quote is an important reminder for entrepreneurial educators and developers about the importance of artistic authenticity in projects and experiences while the entrepreneurial mindset centred around the core unique artistic activity and identity can facilitate meaningful cooperation and interdisciplinarity in the context of academia. One student quote provided in Table 5 reflects that almost all the musicians or artists are entrepreneurs because of all the management related activities an artist must do. She continues saying that "we don't always have to speak all those words that entrepreneurs do, but they are somehow". This for us underlines the question of the use of specific language in entrepreneurial courses and the potential for introducing and exploring the entrepreneurial discourse in a manner that is empowering (for cooperation with other fields, for example) rather than downgrading and artificial, as arts students often perceived the business field (see Chapter 4.3.1). Before one can proceed to (re)need action, the new knowledge from experiences (of socialisation, externalisation and combination) needs to be internalised and the entrepreneurial mindset also has effects on that element of the SECI model.

4.5.4. Internalisation and the entrepreneurial mindset

Internalisation is the process of embodying explicit as tacit knowledge (Nonaka & Takeuchi, 1995); the process where collective knowledge becomes individual knowing (e.g. Nonaka Von Krogh, 2001; Nonaka et al., 2009; Baldwin, 1978); therefore, tacit knowledge is always grounded in explicit knowledge (Polanyi, 1962). Moreover, in the interaction with other people, these experiences are primarily full of inference but in themselves not reflective and thus need reflective practice to be internalised (e.g. Gibbs, 1992; Muhit, 2013) Sometimes explicit knowledge (then and there) is converted into tacit knowledge (here and now) years later; that is what Kadri Laanes and Jane Kreek, as well as numerous other respondents, were also referring to when they said "I wish I had realised that sooner" or "I wish we had more of it". This is why we also consider it crucial for the university to be providing lifelong learning (see Chapter 5.2, for example). At the same time, the internalised (tacit) knowledge and mindset is a distinctive part of arts education (and different programmes/schools/units), which we already saw in Chapter 2.2.3 and which is confirmed by Jaak Prints from the Drama School (EE):

> *First, it is professional pedagogy, because it is a very practical school of craft skills. On the other hand, what kind of person you are matters. It is a collective art, when after some people quit, you will eventually begin to determine what your nature or character is, how*

flexible you are. If you are rigid, then others do not want to cooperate with you, and then you will soon be left standing alone. (Jaak Prints)

While Prints is quite determined here that the mindset enhanced by the Drama School is of a specific nature and certain individual characteristics might impede the student from pursuing theatre studies and practice, we did not ask theatre students in particular to reflect on their perception of this idea, but it reinforces once again how the hands-on learning of a craft (learning by doing) contributes to the mindset. At the same time, the entrepreneurial mindset as perceived by the students facilitates individual knowledge management in the context of organizational knowledge management. All in all, the entrepreneurial mindset as an aspect of individual identity, growth and a learning-orientation can empower individuals in learning about and navigating university (and curricular) structures and facilitate the recognition of the diversity of opportunities for professional practice or individual knowledge management as an element of organizational knowledge management (e.g. Pollard, 2008).

4.5.5. Summary

In this chapter, we set out to discuss the four processes of the SECI model examining the potential of entrepreneurial education and the entrepreneurial mindset – mainly as defined by the respondents – to interact with the knowledge management cycle overall. Therefore, the outcomes presented in the four sub-chapters (in accordance with the SECI model) were crucial for answering our research questions and in particular the central theme of the interaction between the entrepreneurial mindset and knowledge management.

When analysing the socialisation process, we found that the key question is about quality and content in the given socialisation context and not the amount or lack of opportunities. Furthermore, different project-based initiatives as well as communities of practice in particular offer fertile ground for socialisation. From the perspective of leadership and the university as an overall structure, entrepreneurial education, especially through new product/concept creation offers multiple possibilities for the externalisation of knowledge. However, a forced interdisciplinarity (e.g. in projects, programmes etc.) that is not in line with people's mindset and without first creating shared trust and establishing common interests can be problematic. Networking and communicating ideas, aims, and artistic mission was brought out as difficult but necessary by all respondents. In terms of combination, higher education as a highly discipline-based environment is rather challenging yet has an abundance of knowledge. Hence,

the entrepreneurial mindset as proactive but also building around the core unique artistic activity and identity can facilitate meaningful cooperation and interdisciplinarity in the context of academia. For entrepreneurial education, the focus on the artistic core might mean enhancing entrepreneurship-specific language for more meaningful (for participants) negotiated concepts. Finally, we learned that the internalised (tacit) knowledge and mindset is a distinctive part of arts education and is specific to different educational units[45] within the university. Moreover, the internalisation of knowledge is crucial for being able to accommodate new (learned) knowledge and to act on it in a new knowledge management (e.g. Nonaka, et. al., 2001) and learning (e.g. Kolb, 1986) circle. The entrepreneurial mindset facilitates organizational knowledge management practices, as explored through the SECI model in Chapter 4.5, in particular through the individual knowledge management efforts. These efforts depend on the perception of the entrepreneurial mindset concept; however, building the concept around the core artistic identity and learning greatly supports its applicability in the arts university organization context.

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[45] These units might not necessarily overlap with communities of practice.

5. DISCUSSION

5.1. Foreword

Our discussion chapter builds on the outcomes from the analysis chapter, where a lot of the crucial aspects of knowledge and learning and knowledge management, the entrepreneurial mindset and education were explored. The main task of this chapter is to explicitly tackle the three main research questions, referring also to the sub-questions wherever applicable,[46] and develop a comprehensive understanding of the interaction of the entrepreneurial mindset – mainly as defined by the respondents – and the knowledge management processes and practices in arts universities. We tackle the first main research question in two parts (sub-chapters 5.1.1 and 5.1.4) because the perceptions and conceptualisation of the entrepreneurial mindset was a major theme on its own and uncovered so many diverse findings and interactions that it necessitated a separate chapter. At the same time, its interaction with knowledge management practices and processes (the second part of main research question 1) necessitates exploring these practices first (main research question 2 is discussed in Chapter 5.1.2). In chapter 5.1.3 we are tackling the third main research question, the focus is on the learning experiences as well as worklife experiences in the society of the arts students. Overall, we found that the entrepreneurial mindset can have quite distinct interactions at individual, organizational and societal levels. Finally, chapter 5.1.5 presents the reader with the discussion of our findings put in relation to the SECI model of knowledge management and suggests some critical refinements to the model (continued in the chapter 6.1.2).

5.1.1. Entrepreneurial mindset

Our first main research question was:

How do the students and leaders understand the entrepreneurial mindset as a concept and how can it contribute to knowledge management in a higher education organization?

The question synthesized an inquiry into the conceptualisation of the entrepreneurial mindset by the respondents followed by linking it to the experiences and perceptions of the knowledge management practices and processes in the chosen research sites. Here we emphasize the outcomes of the conceptualisation of the entrepreneurial mindset by the student

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[46] Please note that some of the sub-questions were already tackled in great detail in the analysis chapter, thus will not be focused on as much in the discussion chapter.

respondents, and particularly add insights from the outcomes of the Analysis chapters 4.2.1 and 4.2.2 on the identity and mission of the artist.

As we already noted on several occasions, we relied on the (elements of the) definition of the entrepreneurial mindset provided by the respondents, specifically those elements of the mindset which the students also identify with, because this would allow us to explore meaningful interactions between such a mindset and knowledge management and also work on suggestions for constructing a supportive context for such interactions. The outcomes (discussed in the Analysis chapter 4.3.1) showed that the entrepreneurial mindset is primarily defined by the students through actions, specifically actions which the respondents connect to activities supporting or surrounding the core artistic learning practice and related ideas (e.g. Florida, 2012; Bennett, 2008; Huhtanen, 2004). Even those learners who either had a hard time identifying as entrepreneurially minded and/or considered the entrepreneurial mindset as an attribute of entrepreneurship (practice) discussed it in relation to the core artistic learning and practice (e.g. 'being an artist'). As the identity of arts students often involves reflecting on the 'human emotional experience', it is often sensed in contradiction to entrepreneurial practice perceived as a collection of managerial or economic activities and actions. Overwhelmingly, the entrepreneurial mindset was seen as expansive, while a lot of respondents mentioned the strong 'entrepreneurship' element in the concept of the entrepreneurial mindset, while the perceptions were more diverse and even 'blurred' instead of 'less economic' – as we expected beforehand.

The skills, knowledge and activities students view as entrepreneurial and look for in the entrepreneurial courses depends on their specialist field of study and their own individuality, which is also characteristic of arts entrepreneurship (Beckman & Essig, 2012). Yet the meta cognitive and self-regulatory capacities characteristic of experienced entrepreneurs are not recognised as such by the student respondents (e.g. Bereiter and Scardamalia, 1993; Glaser 1988). At the same time, based on the answers provided, we see that students are aware of their own (artistic) identity (forming) through critical observation and reflection (e.g. Kolb and Fry 1975; Bennett, 2008) between practice, values and identity, sometimes implicitly. A number of students find the entrepreneurial mindset (as they perceive it) hard to identify with, implying that (critical) reflection and self-knowledge skills *might* have the potential to facilitate bringing these identities together. It follows that, approaching the entrepreneurial mindset in relation to an individual identity as a whole and not separate situation-related roles (e.g. professional

identity, personal identity) makes more sense than limiting the entrepreneurial mindset to economic activity.
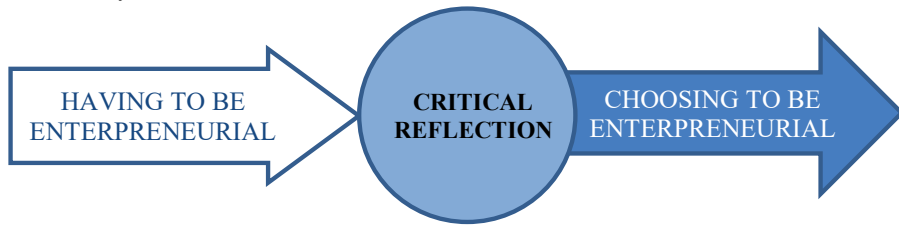
Figure 17. Entrepreneurial identity as an obligation or choice
(Compiled by the author)

In Figure 17 above we can see the vizualization of being entrepreneurial by choice and by obligation and how critical reflection on one's identity can facilitate the transformation from one to the other. Critical reflection can serve many purposes here: bringing subjective and objective identities closer together, finding one's unique purpose and role in society and worklife, redefining the meaning of the entrepreneurial mindset for oneself and more.

Finally, we can distinguish the following repeating themes from the definitions of the entrepreneurial mindset: bringing ideas to life, constructing a framework for acting (for others too, for example, involving an element of empathy and nurture) and contextualising the concept of the entrepreneurial mindset to a future context in time, which we discussed in Chapter 4.3.2. In relation to time, we discussed that identifying as entrepreneurial predominantly involves artistic as well as personal identity – reliance – or reaching a point where one is satisfied with her objective identity versus subjective identity (e.g. Bennett et al., 2012). Therefore, it might be possible that given that the future circumstances of the respondent are different, they might perceive the entrepreneurial mindset and practice as a choice rather than an obligation and be capable of identifying with it more easily.

In particular, arts managers and experts also argue that the content and art itself and the emotion is quintessential in the music (creative) industry as well as the connection between the audience and artist:

Of course you can choose not to, but you can definitely be way closer (to the audience) and everything happens in real time, that's huge. Everything happens in real time, we get real-time data, and the data has changed the music industry dramatically, and will change the industry dramatically in the coming years, when we learn to harness it more and more. I

still think that in essence, everyone who works in the industry is still here for their love of music. But it is easy to get sort of blinded by data or statistics and all the business of it. We are in a business that still doesn't exist without the content, and still doesn't exist without the real connection between the fan or the artist and the music. (Tuomo Tähtinen)

Tuomo Tähtinen also argues in the quote above that we have more knowledge on how the music industry works and all the ways it has changed – something that "more entrepreneurially minded" artists and students are more aware of and capable of utilising. However, he clearly underlines the context and content aspect, which we read as a powerful message to arts students: working on their art, their identity, their mindset and connection to their particular audience.

5.1.2. Knowledge management and experiential learning practices and processes in the arts university organization

Our second main research question was more empirical by nature and looked into the views of the students and management in regard to practices of elements of knowledge management, and entities and processes in the arts university as an organization:

How do the students and leaders understand and practice knowledge sharing and co-creation and knowledge management in the context of a higher education organization?

This question required self-reflection as well as the respondents paying attention to their surroundings in the context of their organization while loosely relying on the elements of the SECI model as guided by us. This part of the discussion specifically includes the themes from the analysis chapter about the experiential learning cycle and the learning space (see Chapter 4, for example) to allow us to understand knowledge sharing and co-creation situations and experiences.

We did not ask the students or the members of the management to define knowledge management, as our aim was to study their practices and not how they conceptualised them. Also, it would have required a different approach to the survey and additional clarifications, while we were already focusing on the concept of the entrepreneurial mindset, although we did ask about the knowledge, learning experiences and opinions about the university's aims and supportive services. In this research, knowledge management is the focus as a purposeful action on the part of the organization to facilitate knowledge sharing, co-creation and structuring (e.g. Nonaka et al., 1996; Dixon, 1994) and the technical side of information exchange (e.g. Churchman, 1971) does not interest us as much as the knowledge itself and

everything surrounding its dynamics (e.g. Blacker, 1995). This includes what Tuomas Auvinen, among other leaders, refers to in times of change as the creation of a shared organizational culture, new communities of practice built on trust and respect, which can then facilitate collaborative activities in a more sustainable way (e.g. Cross, 1996). Communities of practice are undoubtedly key learning and organizational entities in arts universities that function in many ways and most often form around the figure of an experienced professor and might or might not overlap with the educational programmes and departments in the arts universities (e.g. Wenger, 1998; Wenger et al., 2002).

When we look at knowledge and learning processes from the experience perspective (e.g. Dewey, 1934, 1938), we can see according to Kolb's cycle (1984) that on the level of concrete experience, music students need practice (and performance) space and these needs vary in intensity across specialist fields. This was mentioned as the expectation toward (career) support as well as basic needs in the majority of the survey-interviews, leadership interviews and focus groups from both research sites as we already explored in the analysis section. This also means shared practising in physical communities as well as performing, which entails the element of the audience and certain interaction. From the knowledge management perspective, we can say that students (as well as leaders) find shared spaces highly important, even without direct cooperation, being in a collective space creates a sense of community and an insight into organizational culture and identity and how they manifest in more or less evident elements. Shared spaces support or create the opportunity for interdisciplinarity, both physically as well as symbolically (e.g. interdisciplinary projects, communities of practice) or potential 'interdisciplinary spaces' (interview with Kaarlo Hilden). Students reflect on interdisciplinary spaces by putting communication and action in dialogue or, in other words, referring to co-constructive discourse (e.g. Reusser, 2001).

For Dewey, experience is in a way the ultimate process of living a life where the subjective of the individual and the objective of the context or the world truly interact and crucially connect to the future and not past (e.g. Muhit, 2013; Dewey, 1938). Therefore, abstract conceptualisation can happen individually but also in the peer-mentor relationship and communities of practice context; shared reflection helps individuals in working on and contributing to individual knowledge management – through work on their identity and mission (Emerson, 1975; Dewey, 1986). Active experimentation summarizes the importance of the sustainability or continuation of experiences in deweyan terms, and is equally important but

also problematic in the context of academia, especially with out-of-class projects (e.g. interview with Tuomas Auvinen speaking about the GLOMUS project), as well as the identity-forming process for students.

Overall, the leaders suggest an approach to knowledge management which we could summarise as: trusting the arts educators and the departments (often overlapping with CoPs) in sharing and co-constructing the experiences and knowledge leading to the formation of arts professionals in the given field. These experiences and knowledge – they trust – will lead to the value and identity-formation of students engaged in the learning process. (see also Kuznetsova-Bogdanovitsh, 2022) In the leaders' view – especially in the University of the Arts Helsinki due to the merging of the academies – but also in relation to any change in the environment (as discussed with the leaders of EAMT, especially in relation to changes in ECTS and funding), the process has really brought the differences and problems facing coherent management to the forefront (see also Context and Introduction chapter; leaders' interviews). The concept of organizational identity is indeed closely tied to the idea of change, whether that identity is the purpose of the change or considered a relevant concept for grasping the organizational and institutional repercussions of transformations in the university's environment (Stensaker, 2015). Moreover, when we start looking at universities more closely, we find surprising aspects which question how students and even educational staff perceive their working context, the organizational culture and identity of the university and how this impacts their involvement in the day-to-day life of the organization.

> *There are many different ways students identify with an arts university – with their teacher, with the community of practice – which might be the same entity as a department (e.g. for jazz) - but with the whole academy /brand/ - rarely. (Jari Perkiömäki)*

All this is characteristic of an expert organization where the members are prone to identify with the values and practices of a field (of expertise) rather than the whole organization (e.g. Tav`car, 2005). Although this is characteristic of the arts university and arts education overall, individual learning experiences can vary greatly.

5.1.3. Individual learning experiences in arts universities and the entrepreneurial mindset

Here we will discuss research question 3. Our third main research question continued on from the first two but explored how the individual learning experience is enhanced by the entrepreneurial mindset in the context of the arts university as an organization:

> ***In what ways can individual learning experiences in academia and worklife experiences in society be enhanced via the entrepreneurial mindset for arts students?***

The findings in response to research question 2 – on perceiving knowledge management practices and processes in academia (chapters 4.5 (Analysis) and 5.1.2 (Discussion)) as well as perceptions of the entrepreneurial mindset (see chapters 4.3 (Analysis) and 5.1.1 (Discussion)) are combined in this chapter with its focus on individual learning experiences. This chapter also includes a discussion of the outcomes related to entrepreneurial education.

We start by drawing a parallel here between the SECI model and the experiential learning cycle (e.g. Kolb, 1984) because the cycle is often followed (e.g. Chapter 4.2.4) in the communities of practice in arts universities and this parallel allows us to analyse the individual learning experiences. The SECI model of knowledge management also contains another dimension – that of ba. The term is hard to translate from its original Japanese, but it is often described as the context within which knowledge is shared, created, and utilised (Nonaka & Takeuchi, 1995). We previously drew a parallel between *ba* and the four stages of the experiential learning cycle by Kolb (1984): concrete experience, reflective observation, abstract conceptualisation and active experimentation. This makes the model applicable for the purpose of this research on different levels because in this way it includes both knowledge dynamics and the process of learning (through experience). As for entrepreneurial education, the more integrated it is with the main field of studies, the more sense it makes for the students (i.e. the easier it is to overcome barriers). It is emotionally and practically challenging for music students to take time away from practice for other subjects and studying planning in itself is a task which entails a lot of encouragement and individual knowledge management skills. The presence of active discussion and relevant discourse can also be supportive of the student experience. On the one hand, entrepreneurial education in arts universities can provide a framework for discussing the topics raised by the student while the entrepreneurial mindset focusing around the core unique artistic activity and identity can facilitate raising important worklife related topics consistently with their mentors and peers. In other words, this refers to so-called enhanced individual knowledge management (e.g. Pollard et al., 2008)

Furthermore, the entrepreneurial mindset as a proactive mindset often encourages students to take part in a diversity of projects, (interdisciplinary) communities of practice, and courses. Jane Kreek reflects on this statement saying that "somehow it is always the already entrepreneurially minded who join the entrepreneurial courses". Nonetheless, even for those who do not identify as entrepreneurially minded or find the concept otherwise problematic notice that entrepreneurial education simply offers different/diverse viewpoints on career opportunities and societal roles:

> Student: Yes somehow, before I don't know, when you study classical music, you think that the opportunities are to work in some music school. But actually, there are more opportunities nowadays also. So, these kinds of courses (entrepreneurial courses), for example, are good ways to discover new options. Even if you are really good and you become this orchestra violinist, you might realise that it is not a job for you. So, this is one way of finding your own identity. But also seeing what other opportunities there are out there and maybe even creating those opportunities. (Sibelius Academy focus group)

This quote is an example of how entrepreneurial education by offering a diversity of experiences and worklife related examples can trigger a shift in the student's perspective and self and can further open new opportunities or enable the individual to actually notice them. This also brings us to the statement that although those entrepreneurially minded are more prone to join in the entrepreneurial classes, we (as educators and managers) should not be persuaded to stay with this target group. There are just so many inspiring experiences in the experiential learning for different student groups and universities should not forget them.

We did however explain that (e.g. chapters 2.4.4 and 4.3.1.1) the topic of being empowered by the entrepreneurial mindset is a complex one among arts students and while universities would like to see their students feeling empowered by entrepreneurial education and its outcomes, it is not often so. This implies then that the opposite – feeling pressured to be (or perceived to be) entrepreneurial (see e.g. Figure 16) as well as feeling discouraged by navigating worklife reality – is often what students/graduates express. This feeling is unlikely to disappear by simply having more experiences (even relevant ones for one's chosen identity), rather it is the critical reflection element which is needed. Dewey offers his explanation to this phenomenon when he talks about knowledge, knowing and experiencing or practice being closely interrelated: "There are two dimensions of experienced things; one of having them, and the other of knowing about them so that we can again have them in more meaningful and secure ways. Student-centred learning also places more responsibility on the learner herself

(and reflective abilities)" (e.g. Todorovski, Nordal and Isoski, 2015). Through all these diverse opportunities and combining them, students can work out their unique societal roles, which might be just emerging (e.g. Scharmer, 2006) and broadly unknown to their mentors in academia during their studies.

5.1.4. Links between the entrepreneurial mindset and knowledge management

This sub chapter summarises the findings that respond to research question 2 on perceiving knowledge management practices and processes in academia (chapters 4.4 (Analysis) and 5.1.2 (Discussion)) as well as perceptions of the entrepreneurial mindset (see chapters 4.3 (Analysis) and 5.1.1 (Discussion)) which are combined in this chapter with the focus on interaction between individual and collective knowledge management practices and processes. This chapter also builds on the discussion from chapter 5.1.3 on individual learning experiences and entrepreneurial mindset:

> *How do the students and leaders understand the entrepreneurial mindset as a concept and how can it contribute to knowledge management in higher education organizations?"*

Although we do not inquire explicitly about individual approaches to knowledge management among the respondents, we do ask about managing and sharing personal knowledge and experiences (through a variety of questions) so that it is accessible and meaningful to the individual, and consciously maintaining networks, contacts and communities (e.g. Skyrme, 1999). We found that the entrepreneurial mindset can empower individuals in learning about and navigating university (and curricular) structures and facilitate the recognition of the diversity of opportunities for professional practice or learning. We found as a result of the analysis of empirical data and the theoretical context that the entrepreneurial mindset as an individual learning and identity-based mindset facilitates individual knowledge management in the framework of organizational knowledge management.

Looking at the pedagogical approaches and elements of the entrepreneurial mindset which could be supportive of individual knowledge management practice there are certain aspects which have surfaced from the analysis. Thus, the entrepreneurial mindset focusing around the core unique artistic activity and identity of students can facilitate raising worklife related topics consistently with their mentors and peers in the quest for the learning situations and topics supportive of this journey of self-development. As a proactive idea-to-life mindset, it encourages students to take part in a diversity of projects, (interdisciplinary) communities of

practice, and courses which exposes individuals to a multitude of social contexts and consequently gives them the opportunity to experience and construct their identity (awareness) within these contexts. An enhanced awareness of individual identity results in a better overview of the possessed knowledge, articulation of tacit into explicit knowledge and more meaningful knowledge management practices.

As a consequence of the enhanced individual awareness and the potential of navigating university and socialisation (during the learning journey) which comes with individual knowledge management activities – raising questions and discussions about worklife and individual opportunities and choices – the whole learning context changes for other learners (participants) as well. For example, when we look at the learning situations in arts universities related to professional identity building and choices (in terms of either music courses but also other courses) the learner asking questions about the worklife of a musician in society will inevitably be heard by other learners (in the room/environment). Thus, even if the further shared reflection and critical discussion is not encouraged by the professor, the ideas and questions would have been expressed explicitly (externalised) and hence become part of the environment for other learners to pick up. It follows though that if the learner is asking questions (including about navigating/planning the studies) and the discussion and reflection is encouraged by the professor and other learners are engaged in the discussion, a change in the knowledge environment is potentially followed by other knowledge management steps – combination and internalisation (e.g. Nonaka & Von Krogh, 2009) This can all encourage other learners to explore their options, ask knowledge-related questions (in relation to professional career, learning and so on) or in other words act as a channel of knowledge inflow and outflow.

Smedeley (2009) has, for example, proposed a personal knowledge management model where experts provide direction and communities of practice provide support for personal knowledge creation. Therefore, communities of practice as a meeting place for the individual and the collective (Wenger,1998) can be approached not only as learning-practising entities in the context of the university but also as an element of organizational knowledge management. While the individual has the complex task of reflecting on her experiences in the community as well as synthesizing knowledge from various communities, support (at the organizational level) and the continuous practice of individual knowledge management can eventually assist all parties to adopt a co-constructed perspective on the role of the individual in the university

collective. As with the entrepreneurial mindset, we can say that certain individual characteristics make it a more or less smooth process:

> *And it follows that it's a bit related to personality traits, that of what you are by nature. That if I'm thrown out the door, will I go in through the window so that in a sense it can be developed and made more aware of. But if I'm still by nature ... well it's harder to achieve; the fact that I'm learning these laws and rules it's more technical and it's easier to achieve. (Jane Kreek)*

This is Jane Kreek's perception of the entrepreneurial mindset and proactivity being a more natural and effortless activity for some than for others, as well as potentially hard to 'teach'. Nonetheless, if 'teaching' entrepreneurial subjects and facilitating the entrepreneurial mindset is working on the individual identity and values of the learner, then the choice of identifying as 'entrepreneurial' (at any moment in time) is perceived as less of a challenge or threat (see Figures 16 and 17 for example). Based on our research outcomes, we strongly suggest considering a widening of the conceptualisation of the entrepreneurial mindset for it to include identity-related elements, as an already emerging body of research into the conceptualisation of the entrepreneurial mindset and organization demonstrates (e.g. Yuan and Wu, 2020; Morris and Tucker, 2021). And this is valid for both content as well as vocabulary used to talk about and express entrepreneurial practices and mindset. As we discussed in Chapter 4.3.1, for example, language use is very strongly associated with specific (perceived) domains, characteristics, even physical image (e.g. the way businessmen are supposed to look) and this should not be overlooked.

Specific language use and knowledge is also important in navigating worklife and the creative sector in general. One of the important links between university and the creative sector, which brings together individual practitioners, educators and students into a shared space, is the lifelong learning practice. In the next chapter we will explore the links between individual knowledge management, critical reflection and the SECI model of knowledge management.

5.1.5. Individual knowledge management and critical reflection practice

We strongly concur with other researchers (e.g. Maden, 2012; Pollard, 2008; Pauleen and Goreman, 2011) about the importance of combining individual or personal knowledge management with the organizational view. Individual contributions to knowledge management is as important as the collective effort of the university we claim. Surprisingly though, while

graduates and other professionals are often welcomed to classes to tell their stories and account for best practices both in the artistic master classes as well as entrepreneurial courses and thus contribute to the diversification of the organization's knowledge pool, the contribution of students is not so straightforward and often lacks a systematic approach. In other words, despite being widely approached as co-creators in relation to their educational programme choices (i.e. selective courses, academic exchanges etc), their contribution to the organization as a complex structure (or collective) remains vague. The answers from the leadership in relation to student contributions beyond studying showed us that this is not something they consider can be directed and expected of students, similar to their interdisciplinary contributions, for example (e.g. Chapter 4.3.3).

We did find several themes which emerged in this respect when referring to Maden's (2012) model of individual knowledge management (see also Chapter 6.1). Primarily, we found in our data that dialogue was strongly emphasized by the students and leaders in a variety of forms and often in relation to discussions of entrepreneurial education and mindset (e.g. discussions, sharing, discourse). Personal mastery in the form of core (art) skills and other skills around the core were of course explored, as was the overall art-centred mindset in philosophical terms. Team learning was not discussed in such terms, while learning in communities of practice was referred to instead both by the students and the leaders. A shared vision and the importance of starting with the grassroots level was highlighted by the leaders, yet the students questioned this theme as problematic, and overall systems thinking was not touched upon as a theme.[47] The specific applicability of the 'learning organization' concept to the specific arts universities in hand (see Chapter 2.2.4) would need further research; however, some of the elements according to the models by Maden (2012) and Marsick and Watkins (2003) were indeed present in the answers provided by the students as well as the leaders, especially those relating to inquiry and dialogue.

Following on the critical elements of the learning organization framework (Maden, 2012) discussed above we look back at the original SECI model and entrepreneurial mindset. When we explored the entrepreneurial mindset, we learned that it was commonly perceived as a proactive mindset of 'doing' rather than critically reflecting (e.g. Chapter 4.3). We suggested that critical reflection can be an important feature of the entrepreneurial mindset, and one

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[47] We do have to note here, that we did not ask the leadership whether they consider the respective universities "learning organizations" so the outcomes and claims that we can make are based on analyzing other themes and questions.

which connects such a mindset to identity and facilitates the recognition and applicability of such a mindset for more individuals (e.g. Chapter 5.1.1). Looking at the collective level and adding this layer of critical reflection between the four elements of the SECI model we also assist whomever is applying the model to the knowledge management processes in their organization with the contextualising effort. This way the entrepreneurial mindset, comprising critical reflection on identity, can potentially mitigate some of the problems cited about the formulation of the model in the Japanese business context (see Chapter 2.3.4). Naturally, critical reflection is not the only characteristic of the entrepreneurial mindset; however, our focus in this research is on entrepreneurial mindset and education. Figure 18 below visualises the importance of the individual partaking in the knowledge management processes in the SECI model framework, through both experience and critical reflection, which we suggest should be considered by researchers when exploring knowledge management processes in the university as an organization employing the SECI model.
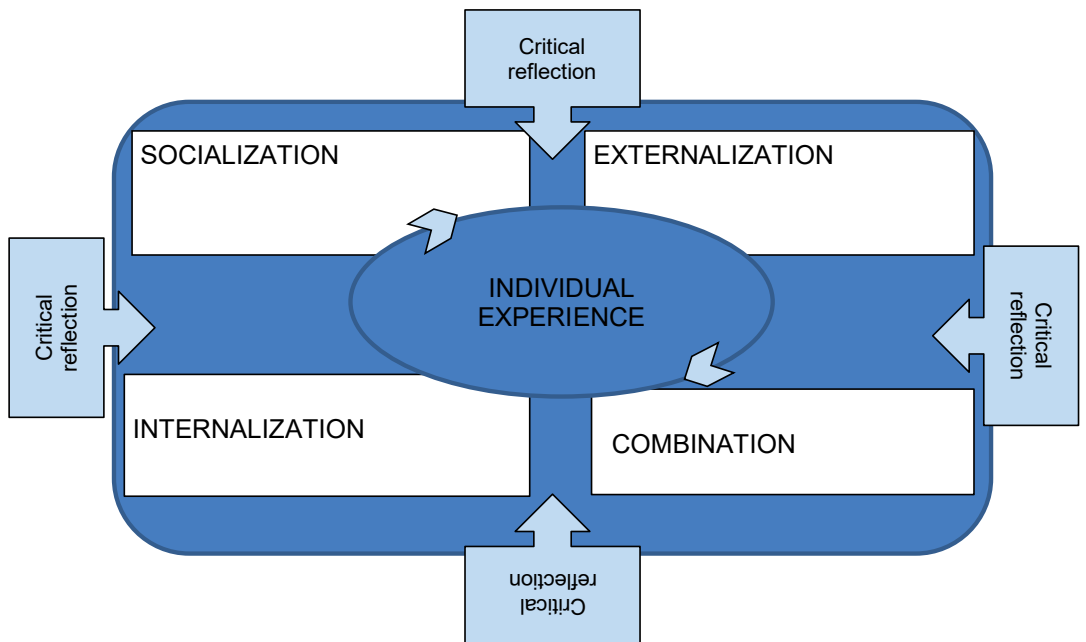

Figure 18. The importance of critical reflection and the individual experience in relation to the SECI model

What is going on between the four elements is as important for meaningful knowledge management as what is going on within the four elements. The organization is a collection of individuals but not simply a collection of the knowledge held by those individuals (e.g. O´Dell and Grayson, 1998), rather a goal-oriented social structure, which is nonetheless capable of learning as an organism (Maier et al., 2003). We believe it is a choice and that the learning organization is a goal, a value system, a collection of disciplines and practices (Bordeianu et al., 2014), which in the context of an arts university as an expert organization relies on the communities of practice as a context and requires masterful and knowledgeable leadership (see for example Chapter 2.2.5). The entrepreneurial mindset and entrepreneurial education as an existing resource can be utilised if certain pedagogical and conceptual criteria are met. Critical reflection in turn can facilitate arts universities in constructing their unique contribution and role in society. Lifelong learning and maintaining a connection to the graduates and professional communities of practice is one such distinct role. Dewey believes that the final, 'ideal' outcome for the self cannot be known, and hence we cannot know the 'final destination' of growth (Emerson, 1975; Dewey, 1986). It is the essences of lifelong learning. Exploring the third sub question on individual worklife experiences in society in the analysis, we also came across the topic of the university's contribution to society through lifelong learning. Although nowadays it is self-evident that universities provide lifelong learning courses, the amount, content, target groups and dedication to these varies. At the same time, all experts involved consider flexible, work-compatible learning sessions essential in order to maintain a connection between academia and 'real life' but also to support the learning of practitioners in an academic, reflective context (e.g. interview with Helen Sildna) and with relevance for the cultural and creative industries and sectors based on the value chain (e.g. interview with Ragnar Siil). The scope and flexibility of lifelong learning courses varies greatly in the two research sites we examined. For example, the EAMT provides a lot of training courses through their Täienduskoolituskeskus (vocational training centre) to a specific group of teachers from regional music schools and specific entrepreneurship oriented courses both in Estonian and Finnish contexts, yet it seems that at the University of the Arts Helsinki, the Open Campus concept and organization has a potentially wider reach, targeting a variety of groups, including multidisciplinary studies for the current students, specialists and alumni as well as general audiences.

The value chain model provided by UNESCO (2009), including the stages of creation, production, distribution and consumption, was discussed by Ragnar Siil in relation to the contribution from universities and lifelong learning:

> *Then first, inside these stages would be the supportive elements: one is education, one is awareness, one is management. They run through where you have to look at each circuit cycle to see how it works and how the university and education is contributing to each one of them. Second, in education you should ask about all these steps, you have to ask first where we can prepare strong artists, the next step is how we can support them with their skills to sell, introduce, package and find a sales channel, for example. Third, if we are already talking about sales, for example, we need to ask where the education system should support the capacity of galleries, is this a cultural organization and so on. (Ragnar Siil)*

Consequently, the lifelong learning processes from the perspective of the arts university, industry and society, can be highly diversified and sustainably contribute to different steps in the value chain in connection to entrepreneurial education. For example, while the EAMT provides a lot of training courses through their Täienduskoolituskeskus as mentioned above, it seems that the Open Campus concept and organization at the University of the Arts Helsinki has a potentially wider reach, targeting a variety of groups, including multidisciplinary studies for the current students, specialists and alumni as well as general audiences. While the music industry experts are generally more critical and highlight another aspect of lifelong learning – providing a working life perspective for music teachers as well as a more dynamic dialogical view of lifelong learning:

> *One big problem or challenge is that a very large number of teachers in higher education,such as in music, do not know at all how the world works, that their model is to land at university and teach there. This is a very specific problem, it is not their fault, but it is the legacy of the academic sector that is certainly a bit losing its autonomy or that in today's world. In large countries, this may continue for a long time to come, but I think that in small countries, we will feel this tightness sooner. We do not have the money to sustainsuch an autonomous academy sector. (Virgo Sillamaa)*

We suggest that focusing on the development and lifelong learning of teachers and staff is as important for the expert organization to be able to learn, as it requires the superior knowledge of its staff who are highly qualified in a particular field or fields (e.g. Tav'car, 2005). It also requires an understanding when the administrators and educators engage in the reinforcing of power (myth making) rather than knowledge sharing (e.g. Chapter 4.2.3). Often

the skills and knowledge that graduates return to their alma mater to seek are indeed related to the entrepreneurial domain, once they realise the pressure and/or need for it in real life (see e.g. Chapter 4.2.4.1 for one graduate's experience). It is absolutely necessary to be able to focus on this need while working out the lifelong learning courses as well as communicate the need for this knowledge to educators and programme developers who might otherwise be oblivious in their 'academic encapsulation'. In the context of arts universities having a high level of legitimacy from society, policymakers and professionals in the field, maintaining this connection can be considered an important goal (e.g. chapters 1.1.; 2.4.3).

Contemplating the outcomes of our research and the implications we visualised particularly in Figure 18, we present the whole reworked theoretical framework and contribution of the thesis in the next chapter (5.2).

5.2. Theoretical Contribution of the Research

In summary, we have restructured the drawings of the theoretical framework around the individual as the outcome of our research and discussion. This highlights both our understanding of knowledge management practices in arts universities, as well as the potential of the entrepreneurial mindset for that individual to facilitate knowledge management and learning processes.
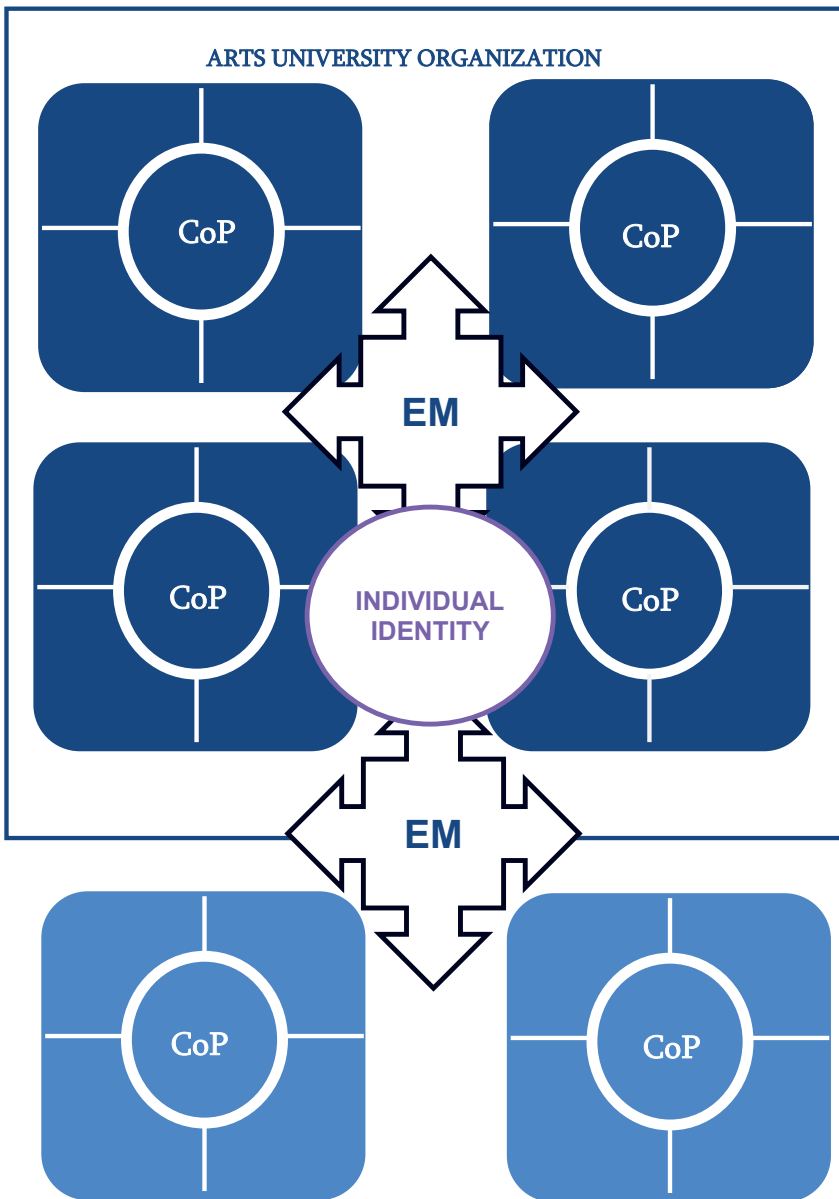
Figure 19. Reworked theoretical framework

(Compiled by the author)

First, we confirm that the arts university is an organization with a mission, vision, and educational and artistic aims, and is perceived and identified with by the respondents rather as a combination of communities of practice, at times overlapping and extending outside the organization. While our view of the arts university as an organization in the beginning (see chapter 2.5 Figure 7) involved two distinct entities – 'individual learning' and 'organizational learning', our view after conducting the research synthesizes the two. While the students identify with their professors and immediate communities of practice and not the brand of the university as an organization, the communities overlap and are dynamic. Since all the activities and processes in arts universities are connected to the core activity of artistic education and identity development (see Chapter 4.2), all the management processes rely on the core artistic studies. Hence, communities of practice are the key element and context for knowledge exchange, co-creation and overall dynamics. This also implies that the arts university as an organization receives knowledge inflow and outflow through the diverse, overlapping, extending communities of practice, and it is primarily the individual who navigates these processes. Yet the interest of the university leadership to learn about the diversity of the communities and knowledge (including knowledge needs) can help them in supporting the construction of a meaningful knowledge management structure.

Second, the ways in which the entrepreneurial mindset interacts with knowledge management processes and practices in arts universities, based on the respondents' perceptions of the concept, turned out to be much more diverse than simply acting as a trigger (of the SECI model, see Chapter 2). The entrepreneurial mindset (including but not only as an outcome of entrepreneurial education) has the potential to act as a facilitator of knowledge management in academia. This happens most crucially by facilitating the individual knowledge management of students: as a mindset that is oriented towards individual growth and learning, it can empower individuals in learning about and navigating the university (and curricular) structures and facilitate the recognition of the diversity of opportunities for professional practice or individual knowledge management as an element of organizational knowledge management. The entrepreneurial mindset, focusing on the core unique artistic activity and identity, can facilitate the students in raising worklife related topics consistently with their mentors and peers. Furthermore, as a proactive growth-oriented mindset, it encourages students to take part in a diversity of projects, (interdisciplinary) communities of practice and courses. The entrepreneurial mindset, in bringing ideas to life, being proactive, and constructing a

framework for individuals and groups, can trigger the formulation and verbalisation of ideas and networking. While being centred around the core unique artistic activity and identity it can also facilitate meaningful cooperation and interdisciplinarity in the context of academia. This prompts us to stress the importance of individual knowledge management within organizational knowledge management and following the structure of the SECI model suggests that individuals can act as the knowledge outflow and inflow facilitators for the organization. We will further open up this topic in Chapter 6.1.2.

Although in the figure below (Figure 20), where we summarise visually the interaction of the entrepreneurial mindset with knowledge management within the arts university organization, we focus more on the individual-collective conversion within the SECI model, the tacit-explicit dynamic should not be forgotten. In particular, through critical reflection (see Chapter 5.1.5 and Figure 18) and being conscious of one's identity construction, the individual continuously works on making tacit knowledge explicit when communicating and internalising new explicit knowledge.

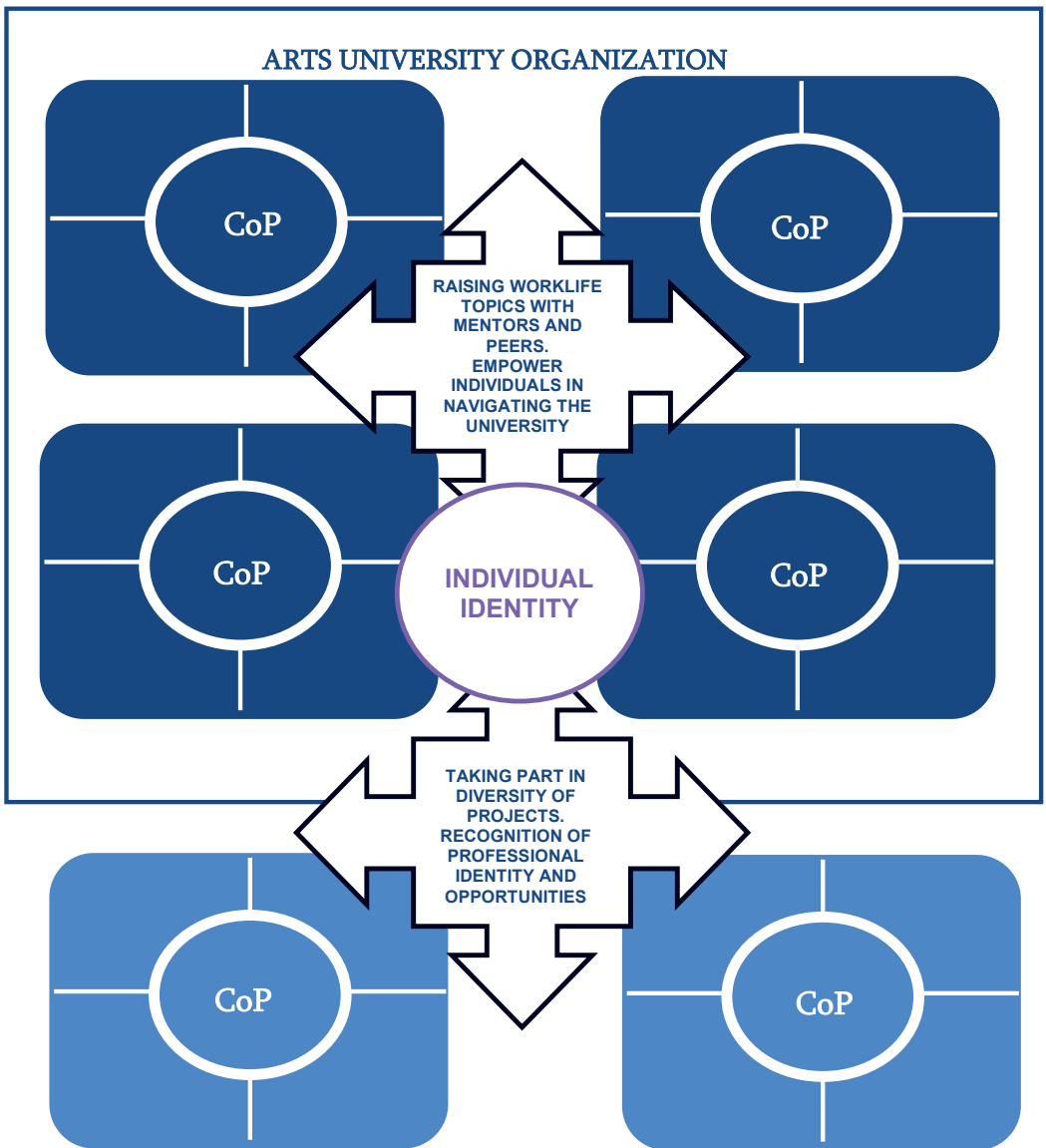Figure 20. Interaction of entrepreneurial mindset with the knowledge management processes and practices in arts universities

(Compiled by the author)

From the discussion, we will now proceed to present the implications both theoretical as well as managerial. We specifically focus on entrepreneurial education practices, consider the limitations of the research, as well as suggest some of the key aspects to explore in the future.

6. IMPLICATIONS, LIMITATIONS AND FURTHER RESEARCH

As we explained in the methodology chapter (Chapter 3), exploring the role of the researcher in constructivist qualitative research, Berger and Luckmann (1991) claim that conversation is the most important means of maintaining, modifying and reconstructing subjective reality. They continue by empowering the reader of the research in contextualising, saying that transferring the findings from the empirical analysis to other contexts is facilitated by the researcher but ultimately accomplished by the reader (Moisander and Valtonen, 2006). In conducting practice-led research, we were expecting to explore as well as inform the practices of individuals – primarily students and leaders – in academia, so that they can become more meaningful for all parties and hence enhance the functioning of arts universities as organizations. We are hoping, therefore, that our outcomes based on the thoughts and experiences shared by our respondents will in turn empower them and their colleagues in and around academia to better listen and understand each other in the process of knowledge sharing and co-creation in and around their organization. In this chapter, we present the theoretical and managerial implications, limitations and further research suggestions based on our research outcomes and analysis for knowledge management as well as meaningful ways of approaching the entrepreneurial mindset and education in an arts university context.

6.1. Theoretical implications and limitations

6.1.1. The entrepreneurial mindset and education

Based on our research outcomes, we strongly suggest considering a widening of the conceptualisation of the entrepreneurial mindset for it to include identity-related elements, as an already emerging body of research into the entrepreneurial mindset and organization demonstrates (e.g. Yuan and Wu, 2020; Morris and Tucker, 2021). We suggest this in conjunction with introducing critical reflection elements into entrepreneurial education as well as knowledge management planning and practice. We also stress the importance of simply talking about and sharing experiences of such reflective practice in relation to the entrepreneurial mindset. Conversely, approaching the entrepreneurial mindset in relation to individual identity as a whole and not separate situation-related roles (e.g. professional identity, personal identity) demonstrates the contribution of such a mindset for a wider variety of practices and processes beyond worklife situations. It also allows for a better understanding of a 'chosen' versus 'forced' entrepreneurial identity and consequently feeling empowered or

stressed by this (see figures 16 and 17 for example). This is applicable for both individual as well as organizational identities. As an example of the latter, already in the Nordic Innovation Report (2012) factors promoting good practices of entrepreneurship education in Finland include:

> *...organizations specialising in their own strongest area and leveraging others' expertise* – (Nordic Innovation Report, 2012:9) or in other words specialising in their unique identity.

Our rationale for the entrepreneurial mindset concept, which we introduced in the theoretical part (e.g. Chapter 2.4.2), which is aimed at supporting students in constructing their preferred lifestyle from their unique interaction with society and the conscious application of the given means (skills, talents, capital, etc.) (see e.g. Ellmeier, 2003; Bagicalupo et al., 2016; Eikhof & Haunschild, 2006) was similar to the above quote. We find it meaningful to not relate it solely to economic activity or starting a business (e.g. Śledzik, 2013). Our aim in the empirical research was to explore the perceptions that students and leaders have of the entrepreneurial mindset and education. We learned (in Chapter 4.3) as a result that although the skills expected depend on the specialist field, the entrepreneurial mindset is largely perceived by them as a proactive mindset oriented towards bringing ideas to life around the core artistic activity. Thus, in the discussion chapter, we found that the entrepreneurial mindset can serve as a driving force for learners to take part in a variety of experiences (e.g. Ellmeier, 2003) including knowledge co-construction experiences and learning from these (e.g. Kolb and Fry, 1975; Holman et al., 1997). Students do not commonly include critical reflection skills in their definition of the entrepreneurial mindset; in other words, when working on the individual (artistic) identity during entrepreneurial courses and learning, as well as when deciding on career opportunities (see e.g. Chapter 4.3.1). At the same time, the problems of identification, especially when sensing that the mindset is not chosen but mandatory, while feeling empowered by the entrepreneurial mindset remained (e.g. Chapter 5.1.2). One thing that students mentioned in relation to the pressure of identifying as entrepreneurial (in the moment) is that they might be able to do so in the future given the circumstances. This might happen for them in the case of objective and subjective identities meeting (e.g. Chapter 4.2.3).

We learned that the students (as well as the leaders) identify primarily with the communities of practice they are part of in academia and not so much with the university as an organization. Core artistic learning and unique identity development is crucial. This does not

mean students would not appreciate learning more about their university, its culture, mission and values (see, for example, 4.4.1.1) and feel more confident through this knowledge. This complicates already complex knowledge dynamics among the numerous communities of practice, and while it is a challenge, meaningful and (importantly) shared management practices can support these processes (e.g. Jongbloed et al., 2008). All in all, communities of practice are an organic element of the university as an organization, albeit a complex one, which would profit from skilful facilitation in order to make knowledge flow more easily. Although we did not have the capacity to observe and follow selected communities of practice more closely (so we cannot comment on them from multiple perspectives), we do have a lot of student reflections in the data. The facilitation does not have to be carried out by the professor or an outside facilitator, we learned. The individual engaged in the community (i.e. student) has utilised for example the facilitation skills, knowledge of reflective and critical thinking and other personal knowledge management skills to do that (e.g. Smedeley, 2009).

From a didactic perspective, we recommend that organizing entrepreneurial education in a holistic manner from the student's perspective – throughout and across studies and courses rather than an isolated block in the curriculum – is a more consistent approach from the perspective of the individual's learning experience. The temporal factor, which was one of the key elements in the data, leads us to some of the main limitations we identified in this research. Namely, while discussing the 'time in university', 'curriculum being full' as well as potentially being able to identify with being entrepreneurial in the future, our research focuses mostly on specific situations in time, except for the leaders' views (which often presented examples over a longer period), the graduate story (see Chapter 4.2.4.1) and the occasional comments the students made themselves (e.g. prior education experiences like in their bachelor degree in the same university). From this data, we received some of the perceptions and self-identification

with the entrepreneurial mindset and education, for example, yet it would have also been interesting to explore how the mindsets develop and/or change in time in more detail.
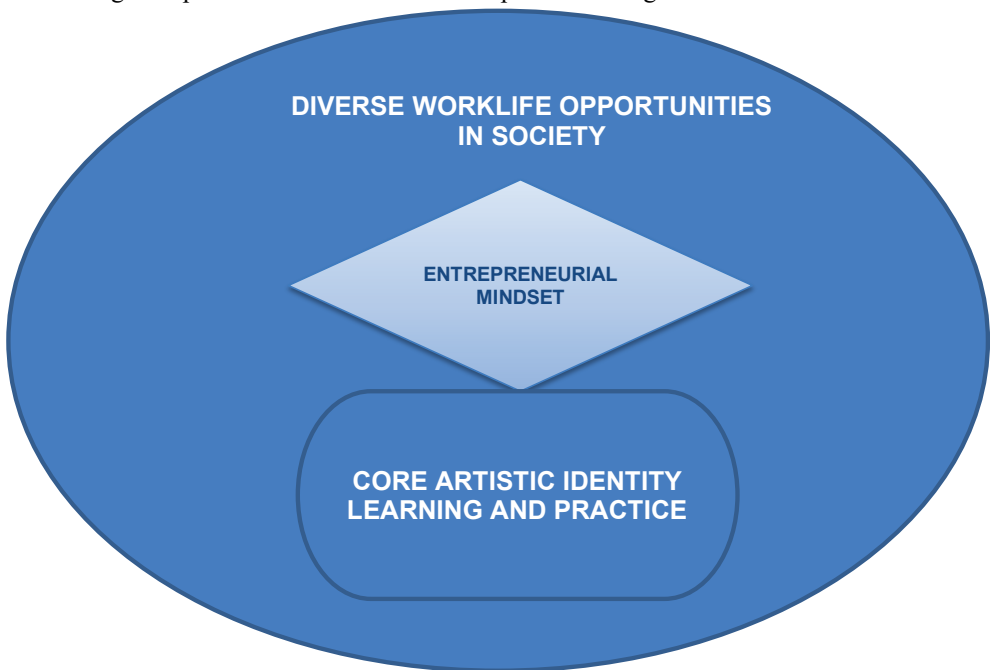
Figure 21. Focusing on the entrepreneurial mindset and worklife opportunities (Compiled by the author)

The figure above summarises once again the importance of building the entrepreneurial mindset on the core artistic identity, learning and practice for it to lead to and facilitate diverse worklife opportunities and experiences in society. As well as being able to reflect on these opportunities for enhancing the said mindset (e.g. see chapters 5.1.3 and 5.1.4)

6.1.2. Knowledge management

In this research, knowledge management is seen as purposeful action on the part of the organization to facilitate knowledge sharing, co-creation and structuring (e.g. Nonaka et al., 1996). Here we would like researchers to consider that in relation to knowledge management, and the SECI model in particular, the entrepreneurial mindset offers opportunities for learners to act purposefully to construct their individual learning and knowledge sharing experiences, while at the same time, offering the university leadership the opportunity to facilitate meaningful structures to support the learning and development of students as unique

individuals (e.g. Ellmeier, 2003). The entrepreneurial mindset encourages students partaking in a variety of learning and socialisation experiences in general (in communities of practice and other formats) as a proactive mindset, aimed at networking among other activities (e.g. Chapter 4.3). As a mindset oriented towards identity and individual growth, it has the potential to make all those experiences more meaningful for individuals as well as the organization if the university focuses strategically on co-constructing those experiences as well as facilitating them. If the entrepreneurial mindset is encouraged, students would potentially ask for and employ more independence in decision-making in constructing their knowledge of themselves, and their learning choices (e.g. curricular choices), which could support diversified societal roles and opportunities. Leaders often mention the responsibility of the student in constructing and carrying out their learning journey, being able to make the educational choices among the diversity offered, yet the contribution to the university as an organization remains elusive.

At the centre of this research is the SECI cycle of knowledge management applied to the arts university context. Thus, the critique of the model (see Chapter 2.3.4) has been an important reference point for us throughout the research process. At the starting point of our enquiry, we questioned the potential interaction of the entrepreneurial mindset (and education) for people within academia using the SECI cycle and knowledge management processes overall. Therefore, our conceptualisation of the entrepreneurial mindset is clearly data or respondent driven. While our understanding of knowledge management and especially the SECI model is theoretical in nature, and we do not dissect the model with the respondents. At the beginning of the research, we suggested that the entrepreneurial mindset can act as a trigger of the SECI cycle, encouraging participation in socialisation opportunities as well as organizing those opportunities. This suggestion was based on one of the criticisms of the model which stated it missed the triggering element (e.g. Chapter 2.3.4). This suggestion was confirmed by our analysis. We indeed learned that the entrepreneurial mindset defined as proactive idea-to-life facilitates the engagement of learners in socialisation experiences as well as organizing these experiences into a variety of formats (see Chapter 5.1.4 for example) for some individuals in the university (including leaders, administrators and educators).

On the other hand, we learned that the number and diversity of such experiences is not as problematic in the arts university context, as we imagined there are plenty of opportunities for those willing to take part, but it is rather the quality of mentorship and critical reflection on these experiences which tends to be a problem (e.g. chapters 5.1.3 and 5.1.4). This reflection

process is important at the individual as well as the collective or organizational levels of the university. The reflection can rely on the experiential learning cycle stages (see Chapter 2.2.2), for example, utilised within the classroom or any other peer-mentor setting, as well as when using other relevant tools. Therefore, if we only rely on the perception of the entrepreneurial mindset as proactive (idea-to-life), we are missing the critical, reflective aspects which help the individual in exploring her identity. This can become a bottleneck for the individual in identifying with such a mindset and the organization as a whole when moving meaningfully through different stages of knowledge management.

In response to another major criticism of the model implying that it does not address the complexities of knowledge inflow and outflow (e.g. 2.3.4) in and around the organization, we surprisingly discovered that the entrepreneurial mindset can also be of use here. Although we did not set off to address this criticism at first, while analysing the entrepreneurial mindset concept and entrepreneurial education context, we learned that each of these can support the sharing of (worklife) experiences and practices even within the conventional classroom (e.g. Chapter 4.5). This is dependent, of course, on the methodologies used (i.e. "front of the class" lecturing with no dialogue creates little to no space for sharing experiences). Therefore, similar to the importance of the entrepreneurial mindset conceptualisation, the methodology of entrepreneurial education plays a crucial role in the potential for knowledge inflow and outflow inclusion and management. If coupled with the communities of practice context – as it often is in music academies and the music profession in general – the individual (member) can really bring their out-of-organization knowledge inside both through practices and dialogue. This is true for students as well as the staff and leadership.

Based on the theoretical outcomes, discussion and suggestions, we would like to present several managerial implications.

6.2. Managerial implications and limitations

We would like to start this chapter once again by confirming what became evident from our data, that artistic learning essentially forms the core of arts universities, and all the other processes revolve around it. Therefore, the practices of education and management in this context, including entrepreneurial education and knowledge management, need to take into consideration the centrality of arts education. This was also reflected strongly in the perceptions and problems associated with the concept of the entrepreneurial mindset, and as we explained, can influence whether individuals choose to identify with such a mindset. Entrepreneurial capacity and related competences are strongly encouraged by the European Commission across all levels and fields, as are transferrable skills in general (Denicolo & Reeves, 2013), while the way universities do this varies considerably. In regard to entrepreneurial education, we found that the more integrated it is with the main fields of study, the more sense it makes for the students (the easier it is to overcome barriers) because it is emotionally and practically challenging for music students to take time from practice for other subjects. Study planning in itself is a task which entails a lot of encouragement and individual knowledge management skills as well as skilful and meaningful facilitation from the academic and administrative personnel (e.g. Chapter 4.2.3). The following is a basic statement, which is nonetheless crucially important for the development of the university as an organization: *Active dialogue and relevant discourse support meaningful learner experiences*. Both students and leaders reaffirmed that statement, which is encouraging. The leadership's capacity to learn and demonstrate such behaviour will encourage employees to generate new ideas and opinions (Maden, 2012).

Having discussed the enhancement of knowledge management at the individual level implying the entrepreneurial mindset, for example, in Chapter 6.1.2., we argue based on our research that the sustainability of knowledge management practices remains a responsibility as well as a privilege for the organizational level (e.g. Maden, 2012). Therefore, our managerial implications are meant primarily for the organizational leadership to consider, and we present them according to the SECI model elements below. We found, as a continuation of our inquiry, it to be meaningful to organize our implications in such way so that an interested reader has the possibility to go back through the research-discussion-data examples and find support for

reflection if she chooses to do so. The theoretical background of the model can be found in Chapter 2.
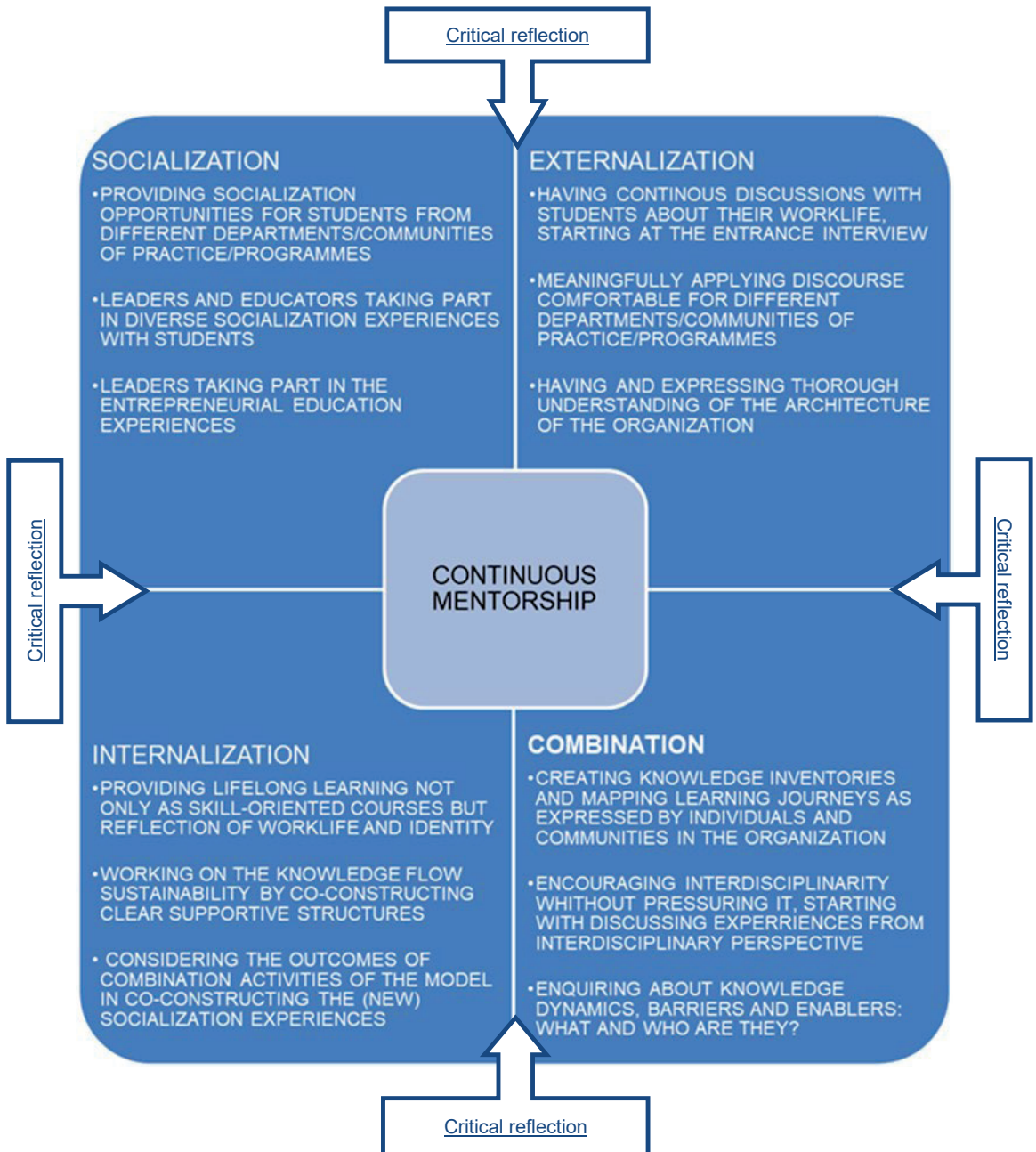

Figure 22. Managerial implications for reconsidering knowledge management practices

As we have stated many times, the social units that individuals (students and leaders) most directly identify with are the communities of practice, which is also characteristic of arts universities as expert organizations (e.g. Chapter 5.2). On the other hand, the way an individual navigates all these communities, where she decides to contribute with her knowledge and share experiences, is a question of individual knowledge management. While we suspect[48] individual knowledge management is applicable in a variety of higher education settings, since this outcome is derived and contextualised for arts universities, with strong communities of practice and student-professor relationships, this is also one of the limitations of the research. At the very least, the outcomes are most directly applicable and relevant to this particular context. Still, meaningful and coherent knowledge management remains a question of strategic effort from organizational leadership. It is crucial for the leaders to strive for the big picture of the organization, noticing the individuals and communities, observing and reflecting, initiating a discussion and listening. As we will similarly elaborate in the table (Table 6) in Chapter 6.3 on entrepreneurial education.

We would like to repeat a question which we have already brought up in several chapters: How does the university want the students to contribute to its development as an organization? In some ways, this is a more critical question than, for example, the questions we discussed: Do the students identify with the university as an organization? or How can the students contribute to the university as an organization? Besides many of them reporting problems in answering the latter of these two questions (in survey-interviews from EAMT and Sibelius Academy) and predominantly negative replies to the former (ibid.), there was a lot of confusion and indecisiveness from the student respondents as to whether universities expect such a contribution at all. And while the leaders were clear about the students' role in designing their educational journey, they were not so straightforward about the students' role in the university as an organization. Involving students in the knowledge management processes throughout their studies in academia is as useful for the student experience in the university as it is for the cohesive development of the organization itself (e.g. Pitts, 2003).

Finally, based on our analysis, we state that focusing on the development and lifelong learning of teachers/staff is as important for the expert organization to be able to learn, as it

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[48] Based on the relative uniformity of higher education and curricula structures and organization in European Union (at least).

requires superior knowledge in its staff, who are highly qualified in a particular field or fields (e.g. Tav'car, 2005). Leaders need to consistently observe and reflect on the practices and perceptions of the individuals within the university (i.e. students, educators, administrator etc), engaging mediation and mentoring when necessary to draw any conclusions and suggest any changes for the enhancement of the said practices and overall structure. It can also, entrepreneurially speaking, provide product development and earning opportunities and develop hybrid forms of learning, practising and research. Which forms was not exactly explored in detail, but the approach to the creation of interdisciplinary or shared spaces in general – for experts, alumni, students, mentors, leadership – should be strategic in order to facilitate the socialisation process (see e.g. Chapter 2.3.1) but also to sustain and replicate outcomes.

6.3. Implications for organizing entrepreneurial education

We continue on the view of entrepreneurial education presented in Chapter 2.4.1 as well as our analysis and discussion, wherein the focus is on supporting students in constructing their preferred lifestyle from their unique interaction with society and the application of the given means. In this sub chapter, we describe some of the important structural elements for organizing such education in an arts university. Based on our findings on the entrepreneurial mindset, communities of practice and other knowledge management specifics, most importantly entrepreneurial learning and education, needs to be integrated into a wide variety of subjects (including artistic learning and related areas). Following from this point, music educators or professors as key people in the communities of practice need to be treated as partners, involved into the critical dialogue in relation to the concepts as well as content and co-constructors of worklife-related learning experiences. The dialogue element of it is not only important as a sharing experiences/socialisation activity, where learners and mentors more experienced in the entrepreneurial mindset and practice introduce their views. The sharing should include contesting the concepts and practices and reconstructing them in ways which are most meaningful for the organizational/community environment in hand. That means that the same teaching approach as well as the same learning outcomes will not fit diverse contexts with little to no tweaking. While entrepreneurial capacity and related competences are strongly encouraged by the European Commission across all levels and fields, as are transferrable skills in general (Denicolo & Reeves, 2013), the way universities do this varies considerably. In regard to entrepreneurial education, we found that the more integrated it is with the main fields

of study, the more sense it makes for the students (the easier it is to overcome barriers) because it is emotionally and practically challenging for music students to take time from practice for other subjects.

As the next significant step – after constructing the support structure for integrated and diverse entrepreneurial education and learning in academia – learners need to be encouraged (applying the experiential learning cycle or equally other self-reflective methods) to dig deeper into themselves and their (artistic) identity. Without being forced to identify as entrepreneurially minded (see chapters 2.4.4, 4.3.2), they can be presented with the possibilities that the entrepreneurial mindset, skills and practices can facilitate and decide in which (if any) ways the entrepreneurial mindset can support living their identity.

I am stressing that at every meeting. I think it is also a matter of how you talk about it. People might say, no I don't want, business is not, you have to understand that in the arts there is a business part, whether you call it that or not. There is this part where you have to find your way and get employed. Getting some support for your work somehow. And that is entrepreneurial, even if you do not like that word. We need more discussion in the university to understand that. (Jari Perkiömäki)

The discussion, which Jari Perkiömäki refers to above, could also further include how to organize entrepreneurial education in a way that supports individual artistic identity and possibly encourages inter-university cooperation in a meaningful way. This is a rather specific topic which we did not tackle in detail, but which surely needs consideration. Some of the elements of inter-university cooperation were discussed already, such as the differences and diversity of language use and content of the courses, and the possibility to choose outside of one's own organization or even department (e.g. creative business studies, entrepreneurial mindset, project work) (interview with Elina Laakso). We did learn, for example, that in the case of the arts management programme at the University of the Arts, there are several options, and many of them are organized as cooperative efforts between academies and universities in order to encourage student mobility (interview with Elina Laakso). Jane Kreek from EAMT in turn highlighted one of the problems related to entrepreneurial education/courses in the organization and between universities:

Now they have other subjects involved and if entrepreneurship is taught within another subject, it is not possible to do it between universities, because if I have a 6-point design

subject, if there are 2 credits of entrepreneurship in it, it is possible to take only this one small piece. But now I understand that EAA has also made a separate entrepreneurial subject, which in turn increases this encapsulation and reduces integration, so that the student understands why he has to learn it at all. (Jane Kreek)

Nonetheless, cooperation between universities as well as internally between educational programmes and departments is very important as it provides an experience closer to worklife reality with diverse actors, organizational cultures and values. Thus, overcoming the fear of 'the other' and taking small steps towards co-construction should be continuously encouraged. Network building as a skill (e.g. Chapter 4.2.4.1) as well as communication skills were also continuously flagged by the students and alumni as expected and necessary within entrepreneurial education (e.g. chapters 3.5.2, 4.3.3). From the knowledge management, socialisation and co-construction perspectives they can also be highly beneficial.

Below we have summarised our implications for entrepreneurial education in arts universities based on our research outcomes and discussion. We have organized the implications on the basis of the four steps of Kolb's experiential learning cycle (see e.g. Chapter 2.2.2) in Table 6 below as a comprehensive approach to organizing entrepreneurial education in an arts university.

Table 6. Suggestions for organizing and managing entrepreneurial education in an arts university based on Kolb's experiential learning cycle

CONCRETE EXPERIENCE	REFLECTIVE OBSERVATION	ABSTRACT CONCEPTUALISATION	ACTIVE EXPERIMENTATION
Diverse methods of teaching and learning in and out of class, projects, study visits, guest speakers; as much inclusion in a variety of main field studies as possible	Encouraging and facilitating reflection of worklife support and entrepreneurial learning across all administrative as well as academic positions in academia, specifically those which have direct daily contact with students	Encouraging and providing mentorship support for educators from different programmes/courses/ CoPs to reflect on learning experiences and concepts and co-construct new ideas for testing (e.g. Jyrämä & Kuznetsova-Bogdanovitsh, 2022)	Diverse methods of teaching and learning, focusing on building entrepreneurial learning and education in steps or blocks allowing for experimentation and testing (e.g. lean startups)

CONCRETE EXPERIENCE	REFLECTIVE OBSERVATION	ABSTRACT CONCEPTUALISATION	ACTIVE EXPERIMENTATION
Inviting university leadership to take part in (co-constructing) entrepreneurial learning experiences	Continuous observing CoPs and core learning; reflecting and discussing how to organize and manage entrepreneurial education	Seeking ways to include students across university in shared entrepreneurial learning experiences for new ideas and worklife experiences, both in a shared physical as well as virtual space	Providing connection and contact to the next steps in the value production chain (see e,g. chapter 5.1.5), including out of university partners
Continuous reaching out to all students rather than focusing on those who are more active and already entrepreneurial	Specifically engaging the core field teachers (e.g. music) in the discussion and organization of entrepreneurial education and learning	Seeking ways to include students (and educators) from other universities in shared entrepreneurial learning experiences for new ideas and worklife experiences	As part of worklife support offering entrepreneurial and career consultancy for students as well as graduates to facilitate taking on risks (e.g.) and experimenting
Discussion and reflection on language use, concepts and experiences of entrepreneurial learning and practice	Sustaining the (outcomes) of projects and other ways of out-of-class learning, sharing and discussing the outcomes with a diversity of students and educators	Helping students through co-constructing learning spaces which support reflection on individual artistic identity and worklife	Offering ready-made ideas and projects for students to try their learned skills and knowledge on and experiment

So, we could summarize that when it comes to entrepreneurial education, contextualisation within the educational organization and into all types of learning is key. Offering a variety of diverse learning opportunities (i.e. in terms of duration, location, learning

outcomes and so on), including (but not limited) to entrepreneurship or business knowledge and skills can take place whenever resources permit. While the diversity of opportunities is important, universities need to figure out the specific needs and expectations of their students (as well as shortcomings and bottlenecks) and make sense of entrepreneurial learning and outcomes offered both internally and externally. Cooperation among and across universities should be encouraged but again mediation and skilful facilitation should be offered to learners, so that exciting learning experiences are not only meaningful and impactful but also not 'lost' in the academic administrative webs in different universities.

6.4. Suggestions for further research

We have identified two main areas for further research – internal and external to an arts university organization – stemming from our own identity as a researcher as well as entrepreneurial educator, and the areas of interest and research outcomes attained. While some of the elements related to those two areas have already been covered, others were certainly not and the scope of empirical data allowed us to map these two areas of interest in particular detail.

First, from the internal perspective of the arts university, we suggest that it would be highly beneficial and insightful to study arts (e.g. music) educators who act as mentors in communities of practice (and often elsewhere in power positions in the field). Although the leaders of universities who were involved as respondents in the research mostly (had) practiced as music educators as well, their current positions were the main focus and perspective of sharing experiences and perceptions. Therefore, although we captured the importance of mentors (e.g. professors) in the communities of practice and in the academic life of arts universities in general for the leadership as well as the students, we did not really hear stories from the educators themselves. Therefore, their perspective on the entrepreneurial mindset and education as well as co-constructing knowledge management processes and practices in academia is also worthy of attention.

Second, it would be highly beneficial to observe more closely the communities of practice in academia over a period of time in order to be able to contextualise the answers provided by the members of these communities (students mainly) about the processes and practices. We suggest exploring the communities of practice implying the knowledge management perspective of the SECI model while based on our research we would explore

how the CoPs serve as the *ba* within which knowledge is shared, created and utilised (Nonaka & Takeuchi, 1995). Based on our current findings from the students and leaders, we have indications that communities of practice are a form of *ba*, yet without input from educators or mentors, who are a key part of these communities of practice in arts universities, we are not able to make more specific claims supported by practical examples.

From the external position, we have identified throughout our research, the emergence of mixed or hybrid forms of learning and learners in the higher education field: in-and-out-of-class, online and live, students and graduates or professionals, cross-disciplinary and cross-organizational to identify a selection of options. As one of our main outcomes, we stress the importance of individual knowledge management for navigating studies in academia and the potential the entrepreneurial mindset has for facilitating that process. In the context of these forms, the knowledge flow and especially inflow and outflow of knowledge in the frame of the SECI cycle (e.g. Nonaka; Zhang and Huang, 2020), we suggest researching the entrepreneurial mindset. And while we learned in the course of the research that the full learning potential within the knowledge dynamics of an arts university is hard to grasp, comprehend and manage, because these organizations are largely made up of artistic individuals practicing and co-constructing a lot of tacit knowledge, the entrepreneurial mindset can support students towards more confidence and proactivity in their individual knowledge management. It brings students into a new position of power over knowledge in the university as potential knowledge inflow and outflow moderators (see e.g. Chapter 6.1.2) and researching this new position and identity is a highly exciting avenue. It is also very important from the perspective of universities as learning organizations with meaningful knowledge management practices.

7. CONCLUSION

This research started as an exploration of how entrepreneurial education and the entrepreneurial mindset can facilitate knowledge conversion between the individual and the collective, and tacit and explicit levels, and co-construct meaningful knowledge management approaches inside an arts university as an organization.

From the beginning we were not interested in the technical side of knowledge management and information dissemination, but rather the knowledge sharing, co-creation and structuring, or the human aspect of knowledge management. Although the organizational effort invested in knowledge management is a well-researched domain and we do find such strategic effort important (e.g. Nonaka et al., 1996), we wanted to focus on the role of the individual in these processes. Even more, in the arts university context, where students make up the vast majority of the human collective of the organization. We believed that encouraging a dialogue of knowledge and learning in knowledge management through the entrepreneurial mindset would help us in understanding the individual's role in the organizational knowledge dynamics and management. Hence, we decided to focus on the mindset of individuals – particularly students – which has the potential to encourage this knowledge and learning, including about oneself, as well as others, and specific themes. In particular we focused on the entrepreneurial mindset and education as concepts defined by the students and leaders themselves, while looking especially at the possible interactions between their perceptions of such mindsets and knowledge management processes and practices in the context of an arts university as an organization. We knew that entrepreneurial education, focusing on the link between art and the economy, is an important theme, while the importance of such an education in the arts university as an organization prompted more research, especially from the knowledge management perspective.

For our practice-led study, we identified three central research questions: "How do the students and leaders understand the entrepreneurial mindset as a concept and how does it relate to the knowledge management in the higher education organization?" We followed by enquiring: "How do the students and leaders understand and practice knowledge sharing and co-creation and knowledge management in the context of the higher education organization?" "In which ways can individual learning experiences in academia be enhanced via the entrepreneurial mindset and potentially contribute to the development of diverse societal roles

for arts students?" In the following sub-chapters, we present the key findings and contribution of our research in accordance with the questions.

7.1. Entrepreneurial mindset and knowledge management

In order to answer the first research question – "How do the students and leaders understand the entrepreneurial mindset as a concept and how does it relate to knowledge management in the higher education organization?" – our aim was to look at the definition of the entrepreneurial mindset provided by the students as well as the leaders themselves. We then sought to explore possible individual-collective and tacit-explicit interactions in particular (Nonaka et al., 1996); in other words, to analyse the knowledge management processes in the SECI model framework, while adding Kolb's experiential learning cycle to further open up Nonaka's idea of ba.[49] Our third research question was somewhat more complex in nature, since it involves the external and internal processes of the arts university organization. Therefore, in addition to the arts universities belonging to the arts sphere and the educational sphere, the expectation of strengthening their interaction with diverse external communities, and the economic and societal context is challenging. We looked at the diversity of the societal interactions of the university as an organization through the diverse (professional) roles, and learning opportunities constructed with and for the students. We did so by exploring how universities choose to support arts students through entrepreneurial education, which potentially brings a new perspective on being and working as an artist in society.

We discussed from the very beginning of our research, based on existing theoretical enquiries and our own observations as entrepreneurial educators, that entrepreneurial education does not necessarily mean enterprising but rather continuous learning constructing a unique interaction with society and coherent professional and personal identities for oneself (e.g. Ellmeier, 2003).

Based on our research, we argue that the entrepreneurial mindset is primarily defined by the students through actions, specifically actions which the respondents connect to activities supporting or surrounding the core artistic learning practice and bringing to life ideas related to it. The identity of arts students often contained reflection on the 'human emotional experience' – an idea which was often sensed as contradictory to the entrepreneurial mindset, and a

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[49] Ba is an element of the SECI model – a context within which knowledge is shared, created, and utilized (Nonaka & Takeuchi, 1995).

practice perceived as a wide range of activities and undertakings. Overwhelmingly, the entrepreneurial mindset was seen as expansive (not reflective) and a lot of the respondents mentioned the strong 'entrepreneurship' element in the very concept of the entrepreneurial mindset. The skills, knowledge and activities that the students viewed as entrepreneurial and look for in the entrepreneurial courses depended on their specialist field of study and the individuality of each student, sometimes implicitly. A number of students found the entrepreneurial mindset hard to identify at a given moment in time due to their individual circumstances and learning paths. On the leaders' side, the entrepreneurial mindset was often discussed in the framework and diversity of entrepreneurial education and mainly defined through being proactive. However, leaders often implied value-based definitions of the entrepreneurial mindset and activities, exploring the artistic, social and economic, or a combination of these. The role of music professors in facilitating, discussing and constructing the concept and experience of the entrepreneurial mindset and knowledge was strongly emphasized by them.

To answer the second half of the main research question – how does it (i.e. the entrepreneurial mindset) relate to knowledge management in the higher education organization – we bring the elements of the entrepreneurial mindset which were found to contribute to meaningful knowledge management practices in academia. The entrepreneurial mindset as a mindset targeted at bringing ideas to life, being proactive, and constructing a framework for oneself and others can trigger the formulation and verbalisation of ideas as well as networking encouraging students to take part in a diversity of experiences, including (interdisciplinary) projects, communities of practice and courses. This means engaging in knowledge sharing and co-construction with others in the university: the socialisation and combination levels of the SECI model. We also found that it can empower individuals to learn about and navigate the university (and curricular) structures and facilitate the recognition of the diversity of opportunities for professional practice and learning, or in other words, be more meaningful in personal knowledge management, especially on the externalisation and internalisation levels of the SECI model. It gradually brings students into new positions of power in the university and researching this new position and identity is an incredibly exciting avenue.

7.2. Knowledge management, sharing and co-creation practices in the arts university as an organization

Based on our findings, we claim that students do not identify with the university as an organization (a finding also confirmed by the leadership), but rather with their (immediate) communities of practice, peers and respected mentors. We also learned about arts universities as organizations and living organisms both from theoretical and empirical enquiries. Our second research question focused on the individual and the collective aspects of knowledge management in the arts university as an organization and the applicability of the very concept of the organization to these entities: "How do the students and leaders understand and practice knowledge sharing and co-creation and knowledge management in the context of a higher education organization?" Arts universities are unique communities with a specific peer-mentor approach to pedagogy, a lot of individual, even isolated work, with a musical instrument (or similar studio practice in the case of the fine arts), but also practicing in small professional communities around the core persona of the professors' communities of practice (e.g. Wenger, 1998). Crucially, those communities of practice as a meeting place for individual and collective identities and values are not only learning-practicing entities but also knowledge management entities. A lot of career knowledge and professional experiences are shared (as well as kept from others) and a sense of organizational culture can be experienced in these. Due to the importance of the professors (in the specialist field) and communities of practice in arts universities, the attitude toward the entrepreneurial mindset, and acceptance or empowerment by it, significantly depends on the discourse and example of those mentor-professors.

Since in our theoretical framework, we combined Nonaka's SECI model and Kolb's experiential learning cycle, we looked at knowledge and learning processes from the experience perspective (e.g. Dewey 1938; 1934). Our main findings in the specific context of the arts university-music academy relate to the concrete experience level of the experiential learning cycle: music students need practice (and performance) space, and these needs vary in intensity across specialist fields. From the knowledge management perspective, we found that students (as well as leaders) find shared spaces highly important – even without direct cooperation, being in a collective space creates a sense of community and an insight into organizational culture and identity and how they manifest in more or less evident elements. Shared spaces support or create the opportunity for interdisciplinarity, both physically as well as symbolically and potentially. In relation to the above, the abstract conceptualisation from the experiential learning cycle can happen individually but also in the peer-mentor relationship of communities of practice; shared reflection helps individuals learn and develop and contributes

to individual knowledge management through work on identity and mission (e.g. Emerson, 1975; Dewey, 1986).

We finally argue in favour of active experimentation as a final element of the experiential learning cycle, and which summarises the importance of sustained or continued experiences in deweyan terms. We found this to be equally important in the context of academia but also problematic. This relates to the out-of-class or extracurricular activities and projects. Those are highly inspirational and formative, including for leaders (if they are also engaged in these experiences); however, funding and structural issues impede sharing these experiences beyond a relatively small group of individuals. Often, participation is driven by individual characteristics and proactivity (as in entrepreneurial courses), although many more students could profit from these experiences in diverse ways, which came out strongly in our story shared by EAMT alumni.

This brings us to the topic of individual learning experiences in the arts university and how the entrepreneurial mindset can enhance these experiences.

7.3. Entrepreneurial mindset, individual learning experiences and diverse societal roles for arts students

Our third research question was: "In which ways can individual learning experiences in academia be enhanced via the entrepreneurial mindset and potentially contribute to the development of diverse societal roles for arts students?" In our theoretical chapter, we explored a lot of John Dewey's works and ideas, and we found connections between his perspective on growth and the concept of the entrepreneurial mindset as taking conscious action toward one's desired lifestyle in the societal context (e.g. Eikhof & Haunschild, 2006). For Dewey, individual growth and societal or collective growth are tightly connected as the individual strives for her ultimate contribution and experience in society (Dewey, 1916). We also start from the belief that the mere diversity of knowledge in universities can be difficult to grasp, let alone manage. In chapters 1 (Introduction) and 2 (Theory), we claimed that it requires meaningful systems, strategic decisions but also individual responsibility and empowerment in order to make sense for oneself of this richness of knowledge and learning.

This implies that the individual learner has the complex task of reflecting on her experiences in the academic community as well as synthesizing knowledge from various communities; in other words, practising individual or personal knowledge management. From

our research, we concluded that the entrepreneurial mindset as a mindset oriented towards individual learning and identity facilitates individual knowledge management, for example, by empowering students in raising worklife related topics consistently with their mentors and peers, taking part in a diversity of (extracurricular) activities and projects, as well as experiencing the different stages of the SECI model in a more consistent way with their individual (artistic) identity.

Yet, although studies and educational strategies demonstrate entrepreneurial education and knowledge as a potential source of empowerment – it was a rather problematic topic for students in our empirical research. Identifying as entrepreneurial predominantly involves the artistic and the personal identity, or as, for example, Bennett (2008) and Huhtanen (2004) stress, reaching a point where the individual is satisfied with her objective identity versus her subjective identity. As many of our respondents (students and leaders) stated, the period of their studies in academia is often so full that focusing on developing an entrepreneurial mindset simply does not fit into the time available. Furthermore, unless these identities (or potential identities) meet, the entrepreneurial mindset is perceived as an obligation – an outside pressure – rather than a choice.

We claim that raising and sustaining the discussion on the entrepreneurial mindset concept and practice at the different levels of the academic environment; for example, as a "mindset which can be applied by citizens to all spheres of life from nurturing personal development, to actively participating in society, to (re)entering the job market as an employee or as a self-employed person, and to starting up ventures (cultural, social or commercial)" (Bagicalupo et al., 2016: 21) is crucial. Entrepreneurial empowering is really about owning the decision, the ability and the right to act or not act upon something, hence internalising the 'new' knowledge or 'making it one's own' opening new possibilities, new worklife experiences, new ideas and actions. The entrepreneurial mindset and education should involve striving to empower rather than pressuring or even terrorising learners in academia.

7.4. Summary of the main findings and their implications

First, based on our research outcomes, we suggest considering a widening of the conceptualisation of the entrepreneurial mindset to include professional identity-related elements, as the emerging body of research into the concept of the entrepreneurial mindset and organization demonstrates. In our case, professional identity is artistic identity; however,

individual identity and values in the case of arts students are highly intertwined. Thus, it is problematic for them to identify as entrepreneurially minded if they perceive it in conflict with their artistic practice and identity. When it comes to entrepreneurial education, we insist that entrepreneurial education and the entrepreneurial mindset – in a nutshell as a way of rethinking 'art for art's sake' as 'art for a living' (Ellmeier, 2003:7) – can complement artistic identity development at all stages of life across a variety of environments and contexts. That means that entrepreneurial education and mindset in arts universities should essentially focus on opening new options, new worklife experiences, new ideas rather than pressuring learners into existing economic formats.

Second, when looking at the individual-collective conversion of knowledge and in particular the role of the individual in knowledge management processes, we found that the whole experience described by the SECI model, knowledge entered into the cycle, combined, reflected and internalised, is highly dependent on the individual – from the students' as well as the leaders' perspective. Moreover, the entrepreneurial mindset as a proactive idea-to-life mindset supports the learners in taking part in a larger number of different socialisation experiences. It also enhances their ability to make sense of their learning journey in academia, bringing, co-constructing and navigating (new) knowledge. Hence, we concur with other researchers (e.g. Maden, 2012; Pollard, 2008; Pauleen and Goreman, 2011) about the importance of combining individual or personal knowledge management with the organizational view. We also support the importance of having experienced knowledge (management) mentors supporting learners in navigating the academic context, their learning journeys and diversity of knowledge.

Third, addressing the SECI model (critique) we strongly suggest including the critical reflection element between all four stages of the model which facilitates the knowledge flow and keeps the connection between individual and collective, tacit and explicit sustainable. The entrepreneurial mindset that is identity-based can support this critical reflection practice and similarly can entrepreneurial education overall. In respect to entrepreneurial education, we argue that the more integrated it is with the main field of study, the more sense it makes for the students and the easier it is to overcome barriers. Artistic learning is the core in arts universities and all other processes revolve around this, and the practices of education and management in this context, including entrepreneurial education and knowledge management, need to take this into consideration in order to be meaningful. Sustainable communication with different

communities of practice in the framework of the arts university is strategically important for leaders from the perspective of knowledge management. This can have a positive influence on whether students choose to identify with the entrepreneurial mindset as well as with this as an aim set by the educational managers and providers. Yet, the discussion on how to organize entrepreneurial education in a way which supports individual artistic identity and possibly encourages inter-university cooperation in a meaningful way remains open and warrants further research, probably highly individualised and contextualised to any given organization.

Fourth, based on our research and analysis, especially the findings on communities of practice and the importance of professor-mentors in knowledge management processes, we state that focusing on the development and lifelong learning of teachers and mentors is important for the university as an expert organization, as the organisation requires the superior knowledge of professionals and communities who are highly qualified in a particular field or fields (e.g. Tav'car, 2005). This has the potential to construct meaningful interactions between society, practitioners, (music) industry, students and employees. Similarly, based on our research, we strongly suggest involving the leaders of universities as much as possible both in extracurricular activities (projects) as well as diverse educational experiences (courses).

Although the scope of our empirical study did not include the roles of arts universities in the wider cultural value chain (beyond lifelong learning), we learned that reflected, strategic and consistent knowledge management is crucial for arts universities (e.g. Maden, 2012), and leaders act as role models in this respect. We found in our study that even if a number of students feel empowered and capable of contributing with their knowledge to the organization – and from the very beginning of the research we stated that a lot of knowledge is hidden or tacit in academia – they do not always feel welcome to do so. Working with tacit knowledge is a challenging endeavour especially in the context of such complex organizations as an arts university, full of artistic identities and numerous communities (of practice). Nonetheless, we said in the very first sentence that "in times of change, knowledge and the ability to learn become key strengths of an organization". Having researched the entrepreneurial mindset and education's role in the knowledge management processes within arts universities involving particularly the students as organizational members, we have learned a number of important elements of meaningful practices. As the sustainability of knowledge management practices as well as the creation and maintenance of a learning climate are largely in the hands of the leaders, we strongly suggest that the leaders can never know enough about the organization.

Their willingness to stay alert and attentive to the organizational members as well as societal issues is crucial. Students, however, are capable and deserving of taking and exercising power not only over their learning journeys but the growth and learning of their *alma mater* as a whole.

If we want arts universities to reconstruct their unique place within contemporary societies, it is paramount to bring the individual and collective, tacit and explicit dimensions of knowledge into the focus of knowledge management. The entrepreneurial mindset can facilitate this, as well as help the knowledge conversion itself.

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9. APPENDICES

9.1 Appendix 1

Entrepreneurial education options in the University of the Arts Helsinki Sibelius Academy

Sibelius-Akatemian tarjoamat liikkuvuusopinnot, kevät 2022 (ilm. 1.-18.4., elo- ja joulukuussa 2021)

Mobility studies organized by Sibelius Academy, spring 2022 (registration 1–18 April, in August and in December 2021) (open for all academies)

Description

RegistraÕtion for courses arranged by the Sibelius Academy takes place 1–18 April and in August 2021. Additional registration for spring courses takes place at the end of 2021.

The registration period for individual courses may additionally be open under other periods, check the course-specific registration period.

Languages   Finnish, English, Swedish

Structure

Brand management and marketing in arts   4

Copyrights and contractual laws   3

Fundraising and sponsorship   2

Production and co-creating practices (PRODUCTION LAB)   5

Strategic management in Arts   5

Cultural Leadership   3

Taideyliopiston vapaasti valittavat opinnot
Uniarts optional studies for all academies
Luovan liiketoiminnan opintokokonaisuus - Business in the creative fields, 0-20 credits

Languages   Finnish, English

Further information

Opintokokonaisuuden tavoitteena on antaa perustietoa luovan alan liiketoiminnasta ja siihen keskeisesti liittyvistä osa-alueista, kuten markkinoinnista, yritysyhteistyöstä, sponsoroinnista ja tekijänoikeuslainsäädännöstä. Kokonaisuuteen sisältyy myös kansainvälisellä luovan alan

liiketoimintakentällä toimimista käsittelevä kurssi. Tavoitteena on tukea opiskelijoiden työelämävalmiuksien saamista ja antaa työkaluja oman osaamisprofiilin muodostamiseen liiketoiminnan ja yrittäjyyden näkökulmasta.

Opintokokonaisuus on mahdollista suorittaa yhden lukuvuoden kuluessa, vastuuopettajana toimii FM, työelämälehtori Laura Köönikkä. Opintokokonaisuudesta voi suorittaa myös yksittäisiä opintojaksoja. – Opetus tapahtuu lukuvuonna 2020-2021 keskiviikkoiltaisin.

Rakenne

	opintopisteet
Luovan liiketoiminnan opintokokonaisuus	0-20
Luovan alan liiketoiminta ja yrittäjyys	5
Luovan alan liiketoiminnan suunnittelu ja markkinointi	5
Sponsorointi ja yritysyhteistyö	5
Tekijänoikeudet ja sopimukset luovilla aloilla	2
International Creative Business Basics	3

Structure in English

credits	
Business in the creative fields	0-20
Business and entrepreneurship in the creative fields	5
Planning and marketing for business in the creative fields	5
Sponsoring and partnership	5
Copyright and contract jurisdiction	2
International Creative Business Basics (in English)	3

https://opinto-opas.uniarts.fi/en/offering/X-T0/5670

Languages   Finnish, English

Structure

credits

Working life skills	0-20
Taiteen tuottamisen ABC	2
Ammattina taiteilija	2
Artist's network visibility	2-3
Working life skills of an artist: lecture tray (in English	1-2
Time management (in English)	1
Taiteilijan työelämävalmiudet: hakemustaidot	1
Working life studies with variable content (in English)	1-10
Artist's Work and Future	0-3
Artist's Work and Future 1 – Changing Working life (in English)	1
Taiteilijan työ ja tulevaisuus 2 – kestävyys	1
Taiteilijan työ ja tulevaisuus 3 – teknologian nopea kehitys	1

Link to Global Music entrepreneurial courses – go first to the title INSTRUMENTAL SKILLS AND ARTISTIC IDENTITY and find the following courses (you can open the descriptions of the courses by clicking the names of the courses):

Bachelor level: https://opinto-opas.uniarts.fi/en/degree-programme/9617

Global entrepreneurship 1 (1.8.2021 ->)	2
Global Entrepreneurship 2 A (1.8.2021 ->)	1
Global Entrepreneurship 2 B (1.8.2021 ->)	1

Master level: https://opinto-opas.uniarts.fi/en/degree-programme/9673

Global Entrepreneurship 3 (1.8.2021 ->)	4

Folk Music

Bachelor level – Folk Musician's Career

https://opinto-opas.uniarts.fi/en/course/S-FM27/1123

Master level – Folk Music Management

https://opinto-opas.uniarts.fi/en/course/S-FM37/1135

Jazz

Bachelor level – Jazz Business
https://opinto-opas.uniarts.fi/en/course/S-JZ18/1531

Master level - Jazz Business
https://opinto-opas.uniarts.fi/en/course/S-JZ18/1531

This course is organized for all students at the same time so that both bachelor and master students can join the course. Each year the course focuses on current issues in the field of jazz music, introducing front line jazz musicians as speakers/teachers.

NB In addition, some programmes have courses which include work life skills in one form or another – but not really anything you could call entrepreneurial in any way.

9.2 Appendix 2

Entrepreneurial education selective module at the Estonian Academy of Music and Theatre

15. CULTURAL MANAGEMENT AND CULTURAL ENTREPRENEURSHIP

course	Master's Thesis								
specification	For Cultural Management specialty								
academic instructor	Supervising lecturer								
graded or pass/fail exams	T								
term	1								
ECTS	30.00								
ECTS/term	30.0	ECTS/total	30.0	contact hr/week	0.0	term	20.0	total 20.0	no of terms	1

The aim of the subject is to write and defend publicly a research thesis related to the field of cultural management. The research process aims at promoting the student's critical thinking and generalizing skills, as well as argumentation capacities. Upon successful defense of the thesis, the student will be awarded Master's degree.
(Minimum length of 15000 words, w/o appendixes).

course beginning: spring

course	MAPSI e-course								
specification	Elective course for MA and DOC								
academic instructor	K.Kiitsak-Prikk								
graded or pass/fail exams	A								
term	1								
ECTS	5.00								
ECTS/term	5.0	ECTS/total	5.0	contact hr/week	0.0	term	35.0	total 35.0	no of terms	1

to deepen the understanding on the specificities relating to the managing the art's societal impact.
Cultural Management curricula, an elective course of advanced specialization studies; The course prerequisite is the MAPSI Academy (or the MAPSI Academy virtual version).

course beginning: autumn

course	Career Planning								
specification	For Master's Program								
academic instructor	K.Kuznetsova-Bogdanovitš								
graded or pass/fail exams	A								
term	1								
ECTS	3.00								
ECTS/term	3.0	ECTS/total	3.0	contact hr/week	0.0	term	30.0	total 30.0	no of terms	1

The course aims to encourage entrepreneurial attitude of students and provide practical skills for developing participants career in cultural industry field. The course enables to focus on planning one's self-development and self-realization and contributes to strengthen the entrepreneurial attitude.
NB! The course has limited number of participants (max 25).
Compulsory course in case Cultural management module (20 ECTS) is selected as specialisation.

course beginning: spring

course	Practical Workshop								
academic instructor	K.Kiitsak-Prikk								
graded or pass/fail exams	A								
term	1								
ECTS	4.00								
ECTS/term	4.0	ECTS/total	4.0	contact hr/week	0.0	term	50.0	total 50.0	no of terms	1

The course aims to develop basic knowledge and practical skills for developing, planning and executing business and/or project ideas.

9.3 Appendix 3

Survey template example

Dear Student,

Thank you for taking 15 minutes of your time and filling out this survey for my doctoral research on managing higher education in the arts. In the open questions you are free to use keywords or full sentences. I will be happy to answer your questions and share further information about the research if you would wish so (kristinakb@ema.edu.ee).

Kristina Kuznetsova-Bogdanovits,

PhD student in Arts Management at the University of the Arts Helsinki Sibelius Academy; entrepreneurship lecturer at the Estonian Academy of Music and Theatre.

BACKGROUND INFORMATION:

Your year of birth…………………………………………………….

Your current level of studies MA ☐ BA ☐

Your main field of study is:

☐ composition

 sound engineering
 jazz music
music interpretation:

☐ orchestral conducting

☐ accordion

☐ zither

☐ singing

☐ choral conducting

☐ string instruments

☐ percussion instruments

☐ brass instruments

☐ piano

□ harpsichord

□ chamber ensemble

□ accompanist

□ organ

contemporary improvisation

□ music pedagogy

□ music science

 interpretation pedagogy
 folk music

□ other ………………………………………………………………

Did you study in EMTA in BA yes □   no □

Do you have another degree yes □   no □

If yes, then what kind of degree

………………………………………………………………

Please mark your second specialization:
music pedagogy
music science
entrepreneurship
Why did you decide to study in EMTA? (you can choose multiple answers)

□ I studied music since childhood and it was logical to continue

I have had passion for music since childhood
I come from the family of musicians
I feel that I have a special mission in the world
I have a musical talent and don't want to waste it
I don't know why exactly
other ………………………………………………………………
Do you know what you will do with your profession after studies?

yes   □   no   □

If yes, then please specify

………………………………………………………………
2. PROGRAMME LEARNING OUTCOMES AND SOCIAL IMPACT AWARENESS
1. In your opinion what is the role of artist in contemporary world
……………………………………………………………….

2. Do you know what you will learn as knowledge, skills and attitudes from your curricula document? yes ☐ no ☐

3. Do you agree with these knowledge, skills and attitudes in the document? yes ☐ no ☐
If no, then specify
……………………..…………………………………………………………
4. Please describe what has been the most important learning so far in EMTA?
……………….……………………………………………………………….
5. What do you still expect to learn?
…………………………………………………………………………..
6. How much do you value in your professional music education?(please arrange accordingly with 1 - the least important and 8 - the most important)

☐ peer relationship with your professor

☐ being part of community of practice, professional networks

☐ music specific skills, knowledge, attitudes

☐ brand of your alma mater

☐ possibility for international cooperation and exchange

☐ career support services

☐ possibility for performing

☐ entrepreneurship and management skills, knowledge, attitudes

7. Do you enjoy your study process? yes ☐ no ☐

8. How well are you aware of Estonian cultural and arts scene on the scale from 0 to 5, where 0 corresponds to "not aware at all" and 5 to "very well aware"?

0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

9. How well are you aware of Estonian current social issues on the scale from 0 to 5, where 0 corresponds to "not aware at all" and 5 to "very well aware"?

0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐

10. Do you think that EMTA has contributed to this awareness?

yes ☐ no ☐

11. What would be the particular issue in Estonian cultural/arts scene or society in general that you would like to tackle with your art
…………………………………………………………………………..
3. ENTREPRENEURIAL MINDSET AND MANAGEMENT SKILLS

1. In your opinion what other skills, knowledge and attitude does the artist need in addition to the musical skills in your mind nowadays?……………………………………………………

2. Do you consider yourself as pro-active toward your music career?

yes ☐   no ☐

Do you consider yourself as entrepreneurial toward your music career?

yes ☐   no ☐

3. What does entrepreneurial mean to you?
……………………………………………………………………………….

4. Have you been managing your music career as a manager yourself yes ☐   no ☐

If yes, what have you learned from it
……………………………………………………………………………….

5. Did you already get any entrepreneurial or management course in EMTA yes ☐   no ☐

and/or outside EMTA yes ☐   no ☐

If yes in one or both cases, what did you learn?
……………………………………………………………………………….

6. Did you enjoy your study process yes ☐ no ☐

7. Are you planning to get more of similar courses? yes ☐   no ☐

8. How in your opinion these courses should be taught? (you can choose multiple answers)
 using art-based methods
 executing joint projects
 via lectures
 with guest experts from the field
 by workshops
 by internships
 by study visits
 in intensive courses like Erasmus IP
other……………………………………………………………………………

4. AWARENESS ABOUT UNIVERSITY ACTIVITIES

1. Do you know about such programmes in EMTA like Copeco (international joint

programme)? yes ☐ no ☐

2. In what way could you contribute to university development?
……………………………………………………………………………

3. What kind of career support do you expect from EMTA? (you can choose multiple answers)
 funding for music projects / grants
 expertise in music and arts management
 business start-up consultant

career consulting
printing marketing materials
providing concert rooms
providing references

☐ other……………………………………………………………

Thank you!

9.4 Appendix 4

Survey template example concise

DEAR STUDENT,

This survey is for my doctoral research on managing higher education in the arts. In open questions you are free to use keywords or full sentences. I will be happy to answer your questions and share further information about research if you would wish so (kristinakb@ema.edu.ee).

Kristina Kuznetsova-Bogdanovits,

PhD student in Arts Management at the University of the Arts Helsinki Sibelius Academy; entrepreneurship lecturer at the Estonian Academy of Music and Theatre.

1. Year of birth, main field of study……………………………………………………………………………..

2. Why did you decide to study in EMTA? (you can choose multiple answers)

 I studied music since childhood and it was logical to continue

  I have had passion for music since childhood

 I come from the family of musicians

 I feel that I have a special mission in the world

 I have a musical talent and don't want to waste it

 I don't know why exactly

 other ……………………………………………………………………………

3. Do you consider yourself an artist/creative and why………………………………………………

4.Please describe what has been the most important learning so far in EMTA?
……
….

5. What do you still expect to learn?…………………………………………………………………………

6. In your opinion what other skills, knowledge and attitude does the artist need in addition to the musical skills in your mind nowadays? ………
……

7. Do you consider yourself as entrepreneurial toward your music career?

yes ☐   no ☐

8. What does entrepreneurial mean to you?

…………………………………………………………………………………………………

..

9. Did you already get any entrepreneurial or management course in

EMTA yes ☐   no ☐   and/or outside EMTA yes ☐   no ☐

If yes in one or both cases, what did

you learn?………………………………………………………………………………

10. Did you enjoy your study process yes ☐   no ☐

11. In what way could you contribute to university development?

…………………………………………………………………………………………………

12. Have you taken part in any extracurricular activities, events or training in EMTA?

Do you consider these activities important? What do you think about these activities?

……………………………………………………………………………………………….

Thank you very much!

9.5 Appendix 5

Interview guide:

1. **Interview Introduction (repeated at the beginning of each recording session):**

I am a research assistant/doctoral student in Arts Management in MuTri doctoral School (Sibelius Academy of the University of Arts, Helsinki). I am conducting my doctoral research on knowledge management in arts universities in Estonia and Finland. My background is in arts management and entrepreneurial education and my doctoral research deals with knowledge management in arts universities in Estonia and Finland. I am looking at how entrepreneurial mindset can help knowledge management and how students and leaders define entrepreneurial mindset.

Your statements will be used as direct quotes (as well), you will have possibility to check them, however, if you find you need to share something important "off the record" you can do that.

2. **Interview structure**

After introducing the interview (as described in point 1), the respondents were asked to briefly describe their story of becoming a leader (current position), where they had the possibility to use the points they chose.

The structure of the interview loosely based on research sub-questions for leaders:

1. What constitutes the entrepreneurial mindset for the leaders?
2. How does the leaders understanding of entrepreneurial mindset contribute to the meaningful knowledge management practices in university as organization?
3. In which ways do the leaders reflect on the contribution of the extracurricular activities to the entrepreneurial mindset?
4. How do the leaders of arts universities reflect on the concepts of (expected) knowledge, learning and learning outcomes from their whole experience in academia?
5. How do the leaders explain their contribution to university as organization (including learning)?
6. What kind of knowledge, learning and mindset elements do leaders describe in relation to the communities of practice or the social constituent in the context of arts university?

7. How do the leaders discuss the changes in society which affect university as organization?

8. Which elements do the leaders explore constituting entrepreneurial education and its outcomes?

9. Which elements of entrepreneurial education and mindset can contribute to the construction of diverse career identities in leaders' opinion?

3. Interview Script

The interview followed the themes and examples provided by the interviewees, their vocabulary and discourse and although at the end of the session, interviewer took the possibility to check the questions that were covered (as well as asking if there is anything that the respondent found relevant but was not asked about), the rest of the process followed the style of co-constructive dialogue as based on the overall methodological approach of the research.

Examples of first line and check/additional questions as well as relevant comments:

Were you here in a sort of management role before the merger?	Maybe you can say what is your management experience. For example how did you become the rector and what was this process for you?	I know some biographic data.
So has it also affected you as a rector that you were once part of the teachers (community)?	And you feel that you have more trust also with the teachers?	
But what do you think, should universities talk more or communicate more (about what they do)?	They can share the experience by talking? Just talk more about what they are doing in society?	I look at the private sector quite often and listen to all sorts of things that organisations are doing.

9.6 Appendix 6

Example email introduction for interview (Please note that rector/deans were mostly contacted through secretaries first):

Dear Sir/Madam,

I am a research assistant/doctoral student in Arts Management in MuTri doctoral School (Sibelius Academy of the University of Arts, Helsinki). I am conducting my 4th year of doctoral research on knowledge management in arts universities in Estonia and Finland. I have already carried out interviews with students, educators, management from Sibelius Academy, however I would be very interested in interviewing the dean of Academy of Fine Arts to get a more holistic picture of our university as organization.

My surpervisor of doctoral studies in Sibelius Academy - prof. Tanja Johansson - advised me to contact you for booking an interview time with the Dean of the academy. I would like to conduct a 1 hour interview to explore his vision and experiences of the merger of 3 academies from the perspective of knowledge sharing. I am currently living in Tallinn, so I will travel for the interview, hence I cannot meet very early in the morning (before 10.30), otherwise I am flexible time-wise.

Thank you for your assistance.

With best regards,

Kristina Kuznetsova-Bogdanovitsh

Research assistant, doctoral student Sibelius Academy, University of the Arts Helsinki

Entrepreneurial trainer, Estonian Academy of Music and Theatre

9.7 Appendix 7

Focus group guide

1. **Focus group Introduction (repeated at the beginning of each recording session):**

I am a research assistant/doctoral student in Arts Management in MuTri doctoral School (Sibelius Academy of the University of Arts, Helsinki). I am conducting my doctoral research on knowledge management in arts universities in Estonia and Finland. My background is in arts management and entrepreneurial education and my doctoral research deals with knowledge management in arts universities in Estonia and Finland. I am looking at how entrepreneurial mindset can help knowledge management and how students and leaders define entrepreneurial mindset. You were selected because you took part in entrepreneurial courses in your university, but here you are not expected to have any specific knowledge on these topics. You don´t have to agree among yourselves, in fact I strongly encourage you to share your views even if they oppose. This discussion will not affect any of your grades. Your answers and input will be used anonymously, your identity will not be disclosed in the dissertation text other than "Sibelius Academy focus group" or "EAMT focus group". (Participants were invited through email or social media personal message (depending on the availability of the each individual contact)

2. **Focus group structure**

After the initial introduction and ice breaker small-talk and introductions in the group, focus groups were started off in general by asking participants about their experiences with entrepreneurial courses: either a particular course or entrepreneurial education in university in general. From there on, the discussion was centered around the specific themes and sub-questions:

1. What constitutes the entrepreneurial mindset for the students?
2. How do the students justify their choice to identify or not with the entrepreneurial mindset and practice?
3. Which elements of the students' understanding of the entrepreneurial mindset and education can promote and contribute to knowledge management processes in the university context?
4. Which elements of knowledge management processes in general and the SECI model in particular do the students discuss in relation to knowledge and learning in academia?
5. How do the students in arts universities reflect on the concepts of (expected) knowledge, learning and learning outcomes from their whole experience in academia?
6. How do the students explain their contribution to the university as an organization (including its brand)?
7. What kind of knowledge, learning and mindset elements do students describe in relation to the communities of practice or the social constituent in the context of the arts university?
8. How do the students discuss their identity and mission in society as artists?

9. Which elements of entrepreneurial education and mindset can contribute to the construction of diverse career identities in the students' opinion?
10. What kinds of other career skills do students list as meaningful for them in contemporary society?

3. Focus group Script

The focus group interview followed the themes and examples provided by the participants, their vocabulary and discourse and although at the end of the session, interviewer took the possibility to check the questions that were covered (as well as asking if there is anything that the respondents found relevant but was not asked about), the rest of the process followed the style of co-constructive dialogue as based on the overall methodological approach of the research. Crucially though the researcher made sure that all participants had the possibility to speak and no dominating voices prevailed the discussion.

Examples of first line and check/additional questions as well as relevant comments:

What do you think about the role of university in your career?	What are the tools the university should give you, or what is the philosophy that the university should instill in you?	
Do you think future profession/employment/worklife should be involved in the entrance interview?	Should it be brought up there already or once you are accepted and then, or at which point, what do you think?	I don't know if there is an entrance interview here...

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