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INTERNATIONALIZATION OF HIGHER EDUCATION: A CASE STUDY ON COLLEGE MUSIC TEACHERS' INTERCULTURAL EXPERTISE

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ABSTRACT

School and work organizations are operating in an increasingly global world. Meeting different people and groups is part of daily learning situations. The diversity of student and work communities can change from putting up with difference into conscious learning from dissimilarity in interaction. Intercultural education emphasizes the personal encounter of difference in another person and mutual learning. Internationalization and the effects of a global economy can be seen in the changes concerning work and the workplace as well as in the mobility of the labor force. There is a demand for intercultural competencies not only in business life, but also in arts and science. Internationalization and intercultural learning are also goals of official education policy. International student and staff exchanges, instruction in a foreign language, and credit systems across national borders have posed challenges to educational institutions as well as to the workplace.

In this article I will discuss music teachers' intercultural expertise and internationalization in higher education in Finland. Firstly, I will deal with human capital, which includes intercultural competence as a natural part, followed by a presentation of some case study interviews.

INTERNATIONAL EDUCATION AND MULTICULTURALISM

Internationalization, which is a central objective of higher education, is a part of the globalization trend. In higher education, internationalization is measured, for example, in terms of international student and teacher exchange, work experience gained abroad, and the number of international publications. International education seems to be separate from the universities' internationalization practices.

The goals of international education are based on the United Nations Declaration of Human Rights and on the recommendations of other documents ratified by Finland (see Allahwerdi, 2001) and the United States. These goals have em-

phasized the peaceful coexistence of nations, human rights, equality and learning of foreign languages. Multicultural education refers to taking the population's diversity into account in education. At first, multicultural education was seen as a sub-domain of international education. Recently, the term "international education" is more and more often replaced with "global education." It emphasizes skills, knowledge, attitudes and responsibility for the whole Earth and its understanding. As their common denominators, the trends of internationalization and globalization emphasize awareness of and shared responsibility for the diversity of the surrounding world. Today, multicultural education and intercultural education are no longer considered sub-domains of international education. Multiculturalism has a social aspect that is characteristic of societies that consist of multicultural peoples and their communities.

In Finland, multiculturalism in education started to gain emphasis in the 1990s, and intercultural learning came to the fore even later, whereas international education had been a focus much earlier. Especially after World War II, since the late 1940s, the notion of international education gained emphasis. As far as multicultural education is concerned, Finland lags a few decades behind more traditional immigration countries (e.g., the UK, Canada, and the USA). Increasing immigration to Finland has brought multiculturalism to the focus of education, although the traditional minority groups have been living in the country (the Romany, Sami, Tatars, Jews, Karelians, etc.) for a long time. Along with daily encounters with dissimilarity, people have realized that there is a need for intercultural learning, interaction skills and related instruction. Besides the structural factors of education, emphasis is put on the revision of process-, content-, and value-related components that would reflect the acceptance of social, cultural, ethnic, and linguistic diversity.

HUMAN CAPITAL AND INTERCULTURAL COMPETENCE

Expertise, with intercultural competence as a part of it, belongs to the category of immaterial capital (see Lasonen & Parikka, 2000). Human capital, which refers to an expert's competence as a resource in the labor market, consists of education, work experience and health. Social capital refers to social contacts and networks that help in building useful connections between persons and groups. In the development of competencies and in finding a job, for instance, we need different yet interrelated types of immaterial capital, both human and social (Salmenhaara, 2008).

Alitolppa-Niitamo (2004) analyzed the school achievement of Somali youngsters living in Finland with regard to human capital, social capital, and certain variables related to their host society (existing ethnic relations, labor market and institutions, government policy and programs as well as changing international borders). From the school achievement point of view, in this study human capital included parents' educational level, their attitudes to education, their socio-

economic status, their mental and physical health, students' prior education and literacy and language skills, and their immigrant documentation.

Musical expertise involves a wide range of competencies pertaining to musical theory, aesthetics, production and reception. National and international social networks of this field provide various job opportunities in music. Furthermore, intercultural competence is an essential part of expertise. In the broad sense, intercultural competence encompasses personal qualities, core competencies, and professional skills (Lasonen, 2001; 2003). As for the development of intercultural aspects, the following personal qualities are highlighted: flexibility, adaptivity, and capability to process complex issues. Core competencies include, for example, methodological competence of one's own field, organization skills, communication and social skills, conflict resolution and problem solving, and language skills, as well as cultural knowledge and understanding. The core competencies play a central role in developing and fostering intercultural competence. Traditionally, these competencies are supposed to be learned through general and theoretical education. In addition to the aforementioned core competencies, professional competencies in the field include basic professional skills, specialization competence, technological and social rationality, interaction skills, and understanding of diversity in production and customer service systems. In terms of expertise, different sub-domains are integrated into overall competence. Intercultural competence, meanwhile, is integrated into the professional field and its practices—competence denotes the qualitative capacity of operating effectively in multicultural professional settings and learning in such circumstances.

METHODS: INTERVIEW AND BIOGRAPHICAL ANALYSIS

In this case study, I use a narrative-biographical approach to explore the development of expertise in a multicultural context. This method makes it possible to look at a teacher's thinking and knowledge in line with an action research interest. Narratives and biographies as a research method help investigate particular teacher cultures and education patterns, as well as teacher's professional growth (Gudmundsdottir, 1997).

In addition, a teacher's growth into multiculturalism can be studied by this method, because it allows for appropriate description of an expert's unique growth and career. Going through one's experiences narratively is also meaningful to the informants themselves. Through narration, the various events are mirrored against a person's experiences, combining the past and the present. According to Bettie (1995), narration can also combine collective images and imagination, and, further, it can reshape individuals and communities. Narration reveals something about one's identity, which cannot be understood without knowledge about the social background within which it has developed in the first place. In a narrative, the identity is reflected in a dialogue between oneself and one's environment. Narration is created in actual dialogue among the participants. As well as being heard,

everybody wishes to be understood, which in turn increases self-knowledge. The sense of narratives is a result of logical thinking. This makes narratives good tools for construing oneself, wherein the method used can be instrumental (Huttunen, 2002).

This particular case study is based on three polytechnic music teachers' narratives from the years 2003 through 2005. The aim of the in-depth interviews was to shed light on the teachers' work and life and their respective turning points with regard to intercultural experiences and learning. In addition, each teacher wrote an autobiographical resumé. Further material was provided in the form of musical notations and played music samples. In addition to participating in the interviews, I attended the participants' solo and composition concerts and observed their teaching. Depending on the situation, the interviews meandered around the following themes: competence profile; daily intercultural encounters and events; professional identity; international experiences; turning points in multicultural competence; and disseminating intercultural competence to students. I phrased the questions so that they were open-ended enough to encourage the interviewees to tell about their work, outlooks on life, experiences, and themselves in their own words.

I recorded and transcribed the interviews and also kept a diary of my concert visits and lesson observations. The experiences related by the teachers ranged from growth experiences in childhood to episodes in mature middle age, dealing with learning and teaching in basic school levels up through higher education. In terms of their musical careers, the participants' experiences covered the spectrum from hobbyist, through novice musician, through recognized artist, and on to highly respected teacher. When transcribed, these biographical stories added up to some 150 pages of text.

The profession of a music teacher—and teaching in general—is essentially linked with moral goals. Similarly, values, attitudes, and views of life are inherently present in intercultural education (Räsänen, 2007). Competence includes emotions, attitudes, knowledge, skills and commitment. According to Hansen (1998), moral goals become visible in practical action. Hansen argues that teachers' interest in the moral dimension of teaching tells something essential about the basic character of this work. The question, "What is intercultural education and its teaching?" gives teachers the opportunity to reflect on their experiences and competence, and also to mirror their values and inner selves.

I first sought to outline an overall picture from the teachers' stories—how they had constructed their expertise. Next, I looked for concepts by which the interviewees described their identity and multicultural competence. I searched for answers to the following questions:

1. How do college music teachers define their domain expertise?
2. What role does intercultural competence have in this expertise?
3. How has their intercultural competence developed?
4. How is intercultural competence mediated and taught to students?

A core concept of interculturalism turned out to be universality, which involves not only such broad concepts as the vibrant internationality of classical music and its aim to communicate the mystique of existence, but also such specific concepts as locality and national culture. Next I will describe, on the basis of the interviews, what the teachers' expertise is and how it merges with interculturalism.

REFLECTION ON INTERCULTURAL COMPETENCE

I will refer to the interviewees by their pseudonyms Kyril, Kara, and Masa. By profession, Kyril and Masa are teachers specializing in one instrument. In addition, they are performers, and Kyril is also a composer. They teach at a four-year college (called, in Europe, polytechnics, universities of applied sciences, Fachhochschule, ammattikorkeakoulu) and have worked as teachers for about 30 to 40 years. Kyril has composed music for a solo instrument, chamber orchestras, and a symphony orchestra, including many commissioned works; his compositions have been performed in a number of European countries. Kyril and Masa have both performed as soloists in orchestras and have given solo concerts in many countries, mostly in the European Union (EU) countries. They have also worked as artistic directors for music festivals. Furthermore, they have organized national and international music contests and served as their judges. Their language repertoire—besides Finnish and music—consists of Swedish, English, Italian, German, and Russian music. Kyril is a native Finn and grew up in a bilingual environment. Masa and Kara have immigrant backgrounds but are now Finnish citizens. Kyril has left his permanent post, as he got frustrated with the administrative reforms of the college. Masa holds a permanent post. In the field of music, he is a top professional, one of those recruited to work in Finland in artistic fields. Kara is a gifted soloist and teacher of her instrument. Her work career in Finland is characterized by irregular and part-time jobs. Mostly she gives private lessons and teaches at an open college in the evenings, but before coming to Finland, she had a permanent post in her native country. Kara holds an academic degree in music and pedagogy. She came to Finland for family reasons with her spouse about 20 years ago. Although she is highly qualified and an excellent teacher, she has not obtained a job in Finland to match her education and capabilities.

Kara's situation reflects the fate of immigrant women in the Western labor market. They often face greater difficulties than male immigrants in finding employment. Suggested reasons for this include multilayered discrimination, different gender systems and occupational hierarchies (Joronen, 2007; Forsander, 2003). In time, though, things tend to change for the better in employment for both male and female immigrants in host countries, aided by rising educational level and better proficiency in the host countries' native language.

EXPERTISE

Kara says that expertise in music requires that studies begin in early childhood. She herself started systematic training with her prime instrument at the age of six. Kara's mother, also a musician, wanted her to start learning a secondary instrument at the age of seven. In her native country, emphasis was put on learning the basics of music and internationalism through classical music. In addition to her studies at the conservatory, young Kara took private lessons from a reputable teacher.

The basis for competence, according to Masa, begins, specifically, with study of classical music. He sees classical music as laying the foundations:

The basis should always be classical, but in our college they're now trying to educate without any basis whatsoever, unfortunately.... Where do you take a proper rock jazz pianist, then, if he has no basis and they know just three chords?... I mean, that's now the level. Earlier, the standard of the college-level music education and training was quite high, and [with] good manners and quite good basics, because we had a good rector. But when he now left us ... the future is not all right. (Masa)

Kara, on the other hand, emphasizes personal contact and the teacher's role:

... [There is] some difference [between the two countries]—the musical language is universal; it certainly joins everybody, for the benefit of all people. We have music that brings all nations together.... If we talk solely about music and influences,... I noticed a difference.... Private lessons will always be [taken] in music, 'cause some people won't make any progress without private lessons; they don't progress in a group, under no circumstances. It requires an excellent instrument teacher ... and getting to know the student you're working and learning with.... I'd like to be [that] with all my heart. I believe it has an effect, 'cause they themselves want to learn when they see how the teacher wants to teach and give her everything. (Kara)

She goes on to explain the role of the student's own practice regimen:

... [T]he skill can then be lost altogether, if you don't practice at home.... If you show in a proper way that piece to be played, the better.... The piece you are to accompany for the students or that the students will sing, those you need to accompany very professionally. When the student understands, when it comes,... for example the prelude or a chorus when they, say, start singing... and the teacher shows it by playing,... that's important. Classical [music] requires a lot of practice—even with basic pieces. (Kara)

In defining high-level expertise for a teaching, performing and creative artist, we can distinguish an emotional and a cultural dimension. The development of expertise is based on motivation and “a good feeling” (Kyril) about the thing

one is doing: "The driving force comes from the eternal search; that's what music is actually all about" (Kyril). Partial answers to a question generate new inspiring questions. The same curiosity automatically promotes career development as well.

People grow into expertise with time and through work. For learning, critical reflection on experiences is essential. A characteristic of experts is that they continuously seek to develop their specialist competencies. Music teachers' expertise involves a progressive problem-solving process, where the person constantly strives to exceed his or her previous level of competence. It is a way to live, as Kyril points out: "... [T]his is a way of life, not actually work anymore in that sense.... It's a way of life, this music" (Kyril).

Expertise develops through the interplay between theoretical knowledge, practical competence, and metacognitive awareness (Eraut, Alderton, Cole & Senker, 1998). Although growth into expertise calls for a sound theoretical knowledge base, and although its foundations are laid in formal education, expertise develops largely through informal learning in free time activities and at work. It is characterized by experiential, social, and contextual learning. Expertise means not only being uncompromising about one's skills as a performing artist, but also positioning oneself within the contemporary culture. It also refers to the capability of reaching, by one's artistic interpretation or compositions, each particular audience regardless of their geographical or cultural backgrounds. For the interviewees in this case study, versatile cultural knowledge and deeper cultural understanding turned out to be an overarching element of expertise.

The personal, social, and cultural attributes of expert activities are equally important as cognitive competencies. An integral part of expert knowledge is so-called context- and situation-specific knowledge, which varies flexibly from one situation to another. It includes competencies relative to local and international networks and ways of action.

Intercultural competence in expertise

Culture can be understood in many ways. It is fair to say, in any case, that culture is associated with various forms of art, music included. Kara addressed the cultural centrality of music:

Music gives a lot—just the cultural aspects involved,... those different composers coming from different countries. I tell this to students, for example, and they like this discussion about composers. If a student has started playing at a young age, her soul is growing in a different way, is just growing like an adult; she grows up to an adult so that she understands life and then others. Through music one understands more.... And, of course, playing the music of different composers, where only you get it. Understanding of understanding and knowledge then enrich—I mean about them [peoples], and understanding of music gives... and what kind of past and present values we have. I'd like to say that some words are forgotten, but not music. (Kara)

Like Kara, Masa sees intercultural elements to arise from the content and essence of music and also from the community:

Bach, Mozart, Beethoven, Schumann, and Schubert, for instance,... they belong to the whole world and society.... They play Bach, Mozart, Beethoven at school in Russia and in Europe and in America, like also Tchaikovsky and Rachmaninoff. They belong to everyone, and [they] teach us ... Finns travel a lot abroad, and Finns invite teachers from abroad. The benefit [is] that young students can listen to how German, British or Swedish youngsters of the same age play, what trend is prevailing in music. It can come up with something new about Bach... The interpretation of Bach has changed very, very much. (Masa)

Kyрил, for his part, starts from personal experience without analysing the nature of music itself: "... keep your ears open; it can't be anything else" (Kyрил).

Music is regarded as a language that crosses cultural borders. Multicultural competence is a highly relevant part of musical expertise. Music can communicate universal feelings.

There are certain basic emotions and experiences that are common to all people, and music serves as a channel for communicating one's personal interpretation of these. Music can mediate, for example, experiences related to spatial impression or the pace of life:

... that when there's a lot of space,... fairly often in folk music, too, people let melodies have large intervals. When you live in some jungle, then it is micro-intervals.... Melody is small-scaled. It's a bit distressed; the movements are small.... (Kyрил)

Familiarizing oneself with the culture and musical tradition of one's own country, and observing its nature provide a good basis for intercultural communication. Formal music education introduces learners to the music of different cultures—making their "musical ear for languages" (Kyрил) more sensitive and opening new opportunities for deepening their multicultural competencies.

Internationalism is closely involved in the work of a performing artist, pedagogue and composer with frequent international contacts. For instance, the interviewees perform both in Finland and abroad. Marketing takes place largely on the Internet and through acquaintances. The interviewees' tours have mainly included EU countries, as well as some others. Duties in international music contests and contacts with teachers, students, and audiences coming from various cultures call for intercultural competence.

Intercultural competence comprises both experiential and factual aspects. The professional expertise of music teachers, composers and artists includes musical knowledge (history, cultures and instruments as well as interpretative traditions). The experiential part evidently has to do with "keeping your ears open" (Kyрил), incorporating the sensitivity and skill to recognize characteristics of different cultures. Meeting people coming from different cultures (e.g., student or

staff exchange, visits) and learning about different environments on the spot can increase understanding and give more depth to the experience.

Intercultural learning process

The interviewees have lived in different cultural environments. In Masa's and Kara's native country, multiculturalism was always present, as their near neighbors and fellow students came from dozens of different ethnic backgrounds. In contrast, Kyril's home surroundings were populated mostly by Finns. Kara recalls her culturally diverse environment:

Indeed, at school we had a great nation and in the place where I lived. For that reason, I relate very easily to people of another nationality, because I'm used to it since my childhood. In those streets of ours, where we lived, [also] lived families of different nationalities. I made friends with girls who came from Iran, then more from Germany. Then there was a family from China, and at one time I tried to learn Chinese.... I remember some Iranian words.... I could even understand it, but now I cannot speak [it] myself. I had so many friends from different countries.... At school everybody were citizens of the same country. (Kara)

Regarding intercultural learning, Masa, for his part, highlights different musical disciplines and their influence and results: "There is the German school, and Russian education is very strong. If we think about the past century, seven or eight great pianists came from Russia.... The style of great artists teaches you different perspectives" (Masa). Kyril, on the other hand, concentrates on interaction, as it is essential in the reception of music, whether as performed or composed: "It has carried me onwards: how you communicate with this music in the world in general, also to students" (Kyril).

The interviewees originally come from multilingual areas, where the co-existence of two or more cultures and the necessity of operating among them have been natural, even if a predominant national language has been used in official contexts. Their childhood home backgrounds were either mono- or bilingual. For Kyril, the early-1970s television broadcasts of another country played an important cultural role regarding classical music, and they even contributed to his choice of instrument. Kyril made this choice relatively late, around age 20. He had started his musical activity only in adolescence, and his initial instruments were different from his later solo and teaching instruments. In youth, he also played the piano, and during his military service he played the trumpet. His familiar musical arena was not a conservatory, but a band. The social dimension of music-making has therefore been central through the early stages of his career as a musician. He is a rare case, in that he has gotten so far despite his late starting age. Masa and Kara, in contrast, chose their instruments before school age and have been playing the same main instrument throughout their careers. Masa has been a top world-class concertist since his youth; his music studies began in early childhood.

Kyril actually became more aware of the interpretation and internationalism

of the works of different composers quite late, during his university studies, when he switched from popular to classical music. In the band, he found playing in the brass section somewhat one-dimensional, or even boring. His band experience has affected his way of composing, so that he seeks to give each instrument in the orchestra its own personal voice and space:

Quite often... for that trombone part, you had to play the back beat,... which was pretty boring.... In fact, I've now tried to avoid writing any back beats.... In a way, every instrument in the orchestra is soloistic in some way, so I think it's justified to show and be heard, like every person should somehow be able to be [seen and heard] in a way.... [It] won't necessarily come true in this world, not even close. (Kyril)

Music may thus provide a world where one can fulfil and express the true self. In his orchestral compositions, Kyril attempts to create music that would give the musician a chance to fulfil his or her social as well as personal self.

Getting to know tonal systems, instruments and ways of musical expression pertaining to different cultures plays a key role for musical expertise. (For example, the interviewees referred to experiences with Italian, Greek, Japanese, and Russian culture). Other cultures have offered a source of inspiration for composing and playing. Compositions also reflect considerations about the relationships between natural phenomena and music, as well as between sound and silence. The interviewees also pondered the relationship between the sound system of a spoken language and music. Having a broad general education in music is pivotal in the development of a personal “voice” and conception of music, as Kyril observed:

To begin with,... we listened to records for lots of things, when taught by a good teacher. But then you just have to find your own work and your own ideas ... and get to know whatever there is, like harmonic series and what does the tone of sound, thinness and thickness and lightness, mean.... (Kyril)

Working abroad and working with foreign teachers at home has greatly contributed to the interviewees' development in terms of intercultural competence. They emphasize the significance of good teachers, networking and personal relations. When it comes to learning about music making, technical skills, theory, and expression, a good teacher is invaluable. When Kyril started his university studies, his first instrument teacher was a foreigner. After making friends with this teacher from another culture, Kyril found that he felt very close to that particular culture. He has gone on to serve for about a decade as a judge in a prestigious contest of classical music in that country, and his own tours have often taken him there. His music-based cultural interest has thus expanded to other cultural sectors as well, and this expansion has motivated his language studies, as well. For instance, his affection towards that culture has also led to his interest in its literature. In terms of his own creations, his experiences of that culture have inspired his composi-

tions. Audiences in that country have found his interpretations, which stem from the Finnish cultural environment, interesting. In sum, Kyril's musical activities and his personal teacher-student relationship, which eventually grew into friendship, have led him to study the other country's culture more extensively.

More profound familiarization with a particular region of another culture has made Kyril more aware of the culture and history of his own country. Visiting and working in another country can challenge people to reflect on the cultural identity of their own country of origin. Intercultural competence stems from knowing one's own culture, including its strong ties to nature, as well as from the cultural experiences and activities based on international contacts.

MEDIATING INTERCULTURALISM TO STUDENTS

Teaching is an ethical profession, as education and values are always intertwined (Räsänen, 2007). Intercultural learning calls for appreciation of the many dimensions of humanity, i.e., treating other people as thinking, feeling, active, and intentional human beings. Sihvola (2004) argues that global citizenship means commitment to just such a world order, wherein humanity can be fostered in all its dimensions, irrespective of cultural or ethnic boundaries, and regardless of religion, gender, social class, or other background variables. Besides the inherent value of music studies, classical music in particular can also serve as a tool in education more generally, as Kara points out: "I realized since childhood that one learns music very deeply... [T]hey all become good persons through musical education.... She becomes a right person, although not necessarily a musician,... but just through music we get the right generation for the future..." (Kara). Masa makes a similar point, urging teachers to pursue classical foundations:

At school,... teachers graduating from universities should get more classical principles, as they will then pass them on to children. They listen too much to rock and such.... In my opinion, rock [music] is so easy to understand. But just the [classical] music that calls for more understanding:... it should be given to students so that the student would then grow.... (Masa)

Multiculturalism is inherent in music education. The material consists of music from different eras and cultures. In teaching, music is placed in its historical and cultural-historical contexts. Besides the art of music itself, students are introduced, for example, to the visual arts, history, cuisine, lifestyle, and ethical values of the particular culture. Kyril explains, "All that music that is played with my instrument, pretty much all of it comes from fairly many different countries..." (Kyril).

Collaboration in teams and effective teaching of various kinds of students call for understanding one's own and other people's ideas of the world and also looking at the surrounding world through different cultural lenses (Bennett, 1995). While for one interviewee an important point in music is to mediate universal feelings, another is more interested in comparing different styles. Music is also a

means to communicate human experiences: “The purpose is not to play to yourself at home, the notes that are written in there, but to find through those notes a way to communicate with people” (Kyriil).

Analysis of different phenomena and consequential feelings, as well as enhancement of competencies related to music production, are necessary for the development of a musician’s “musical vocabulary” (Masa) and even universally communicating his or her repertoire of expression. In the field of music, professionals’ intercultural competence develops when they seek to recognize affects, examine and analyze them and attempt to translate their understandings into the language of music: “The affect has to be right so that it must, like, communicate to the audience, anywhere in the world, that this is the point I’ve had in mind” (Kyriil). Similarly, Kara focuses on the centrality of affect:

... In my opinion, if [a teacher] is deeply touched by some piece of information, it affects the student’s competence.... Something written in the program—or just said by the teacher—is certainly less effective. She [the student] certainly thinks [about] for what reason I’m giving her truly and sufficiently everything I’ve got. (Kara)

Expertise is thus no longer just an individual’s property; rather, it can be shared by a larger group, for example by a work community (Launis & Engeström, 1999). A work community can advance from individual-based expertise to distributed or shared expertise. In such a case, responsibility for learning and development is shared in the organization so that the members of the community study matters according to their personal interests and teach those matters to each other. As far as the growth of expertise is concerned, the emphasis is increasingly on the social and cultural interaction and collaborative learning within and between the work community, teams and work groups. Many organizational reforms in higher education in the field of music have taken place as top-down processes rather than taking teachers and students along from the outset. When a reform is announced administratively, teachers who are deeply dedicated to their specific artistic branch remain as external observers of the change processes.

Today, international influences spread effectively through the media and along with easier travelling. International teacher and student exchange has become a common practice in higher education, and exchange is lively also in the field of music education. International courses and workshops give participants a feel for other cultures. In addition, international contests promote networking. Concerts and other performances serve the purpose of (multicultural) art education for the audience as well. At the same time the performers gain experience of different audiences.

ORGANIZATIONAL LEARNING OF INTERNATIONALIZATION IN HIGHER EDUCATION

Music academies play an important role in expert education. In recent decades, these institutions have gone through several structural reforms. Most of these changes have been dictated from above, and they have not always been initiated by musical experts. This has decreased people's commitment to implementing these changes.

Do organizations learn from intercultural experiences? At the institutions of the interviewees there were no organized procedures for collegial sharing of teachers' international experiences, for example. Sharing of experiences seemed to be based on occasional personal and informal relationships within the organization. Structural reforms in education and many changes in administrative personnel, together with inadequate communication and interaction, have had a negative impact on the atmosphere. Masa described some of these issues:

And these many organizational changes,... a lot of meetings, no discussion about music,... [or] areas of teaching. Administrative language is unfamiliar; I don't understand the words.... Therefore, some teachers have moved to another location,... given in [their] notice and become a composer, for example. (Masa)

Responsible teachers are also concerned about the continuity of their students' learning as well as for their further possibilities:

One year-one teacher is not good, because education is a system which the teacher and the student are building together. There are thousands of things in skill, and it is a well-built system.... The student gradually adopts this system, and when he's grown up a little, then he can experiment and realize things himself. Every teacher has his [or her] own point of view, however—his [or her] own point of view and own educational perspective. First you have to learn to stand on your own and to get the basics very strongly.... The administrative reforms of music education have wrecked the continuity. It doesn't continue seamlessly from beginner level to school and higher education. (Masa)

The concerns about the effects of the turmoil of administrative turnover was extended to fellow teachers, to students, and to the goals of teaching and also to content-wise learning. Administration was not found as supportive to the work, against its actual purpose.

INTERCULTURAL COMPETENCE AS PART OF EXPERTISE

This case study included an analysis of the role of intercultural competence in expertise. The analysis was based on narrative-biographical data collected from three persons by means of interview, observation, and document analyses. The interviewees had studied in prestigious music academies and taught in summer-

time at internationally famous master courses. Their expert activities cover a wide range from teaching to performing and composing. Meeting and understanding different audiences and students are essential points in interaction. For some of their compositions, the musical motifs arise from a place in another country, transforming originally concrete images into metaphors. The culture, people, and history of another country have fed and promoted creative inspiration.

The case study suggests that expertise is developed through a person's identity and profession, an essential part of which is intercultural competence. In the field of music, multiculturalism and internationalization are inherent. Artists and composers come from different cultural backgrounds; interpretation of compositions calls for knowledge about their historical and geographical background, and, further, making a piece of art often requires understanding the variety of audiences, as well as working in different countries.

In the teacher narratives, competence is described through professional appreciation and the mission of cultural work. When an expert is able to communicate a positive feeling about what he or she is doing, as well as his or her respect for the audience and other people involved, that expert has a good basis for excellent performance. The purpose of meeting and interacting with different students and performing to various audiences is to raise feelings and interpretations that are universally human, independent of the specific time and place.

The experiences of the participants indicated that their intercultural competence derived from the hidden curriculum of formal education and, moreover, from informal learning in work-related and free-time settings. The modes of informal learning include, for example, self-directed learning, networking, activity planning, and learning by trial and error. Informal learning involves observation of oneself and others, learning from one's own and others' mistakes, reading, self-directed studies, and other non-structured forms of learning and obtaining skills. In the field of music, people actively seek out various learning situations, such as independent practice, playing in groups, operating in multicultural networks, and so on.

Learning about internationalism may be restricted to the level of quantitative objectives, which are emphasized in education policy. The focus seems to be on accounting the numbers of border crossings; that is, the numbers of international student and faculty exchanges, rather than learning experiences and outcomes, comprising both quantitative and qualitative outcomes. For example, in the institution where one of the interviewees worked, no experiences from individuals' international and cultural exchange were disseminated to other teachers. In educational institutions as well as in other work environments, such as businesses, it would be possible to investigate how staff training could systematically help the employees' mutual leaning relative to intercultural experiences and competence.

Of my three interviewees, the female teacher with an immigrant background (Kara) had had only occasional employment during the past twenty years despite the fact that she is an excellent and highly educated professional in her field. She

has applied for jobs several times in Finland, but in each case, a less-qualified native Finn has gotten the post because of his or her proficiency in the country's native languages. For Kara, the situation has not improved during these twenty years.

Intercultural education is founded on certain type of thinking and value orientation, which direct one's choices and decisions, giving one also frameworks for acting in intercultural settings and for meeting and serving different kinds of people and colleagues. Intercultural education encompasses various issues and considerations relative to the idea of man and knowledge, curriculum, teaching, learning, administration, and learning environments. In any case, education includes—officially or publicly—a number of beliefs and explanations concerning the appreciation of interculturalism and multicultural learning.

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