

**MUSIC COMPETITIONS WITHIN
THE INTERNATIONALIZATION OF AN ARTS UNIVERSITY**

Case Study of International Maj Lind Piano Competition

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ABSTRACT

Thesis

<p>Title</p> <p>Music Competitions within the Internationalization of an Arts University - Case Study of International Maj Lind Piano Competition</p>	<p>Number of pages</p> <p>114 + Appendixes</p>
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<p>Abstract</p> <p>The aim of this study is find out how classical music competitions work within the internationalization of an arts university. The internationalization of the University of the Arts Helsinki is studied through the International Maj Lind Piano Competition organized by the Sibelius Academy.</p> <p>The instrumental case study is based on eight interviews with representatives of the top management of the university, the competition organization and the competitors forming three stakeholder groups. Research on internationalization of higher education institutions serves as the theoretical framework.</p> <p>The analysis concentrates on three themes as seen by the stakeholder groups: benefits to the stakeholders, methods to increase the appeal of the competition, and organizational and governance challenges. The results suggest that the International Maj Lind Piano Competition supports the internationalization efforts of the University of the Arts Helsinki, but not to its full potential. A clearly defined internationalization strategy combined with a cyclical process orientation with expressed commitment and clearly defined internationalization goals offer fruitful possibilities to utilize the competition for the internationalization of the university.</p> <p>This study contributes to the research of HEI internationalization and arts management from the viewpoint of arts universities and international competitions. Concrete examples in the study bring fresh perspectives to the representatives of arts universities and international music competitions.</p>	
<p>Keywords</p> <p>Arts management, HEI internationalization, International Maj Lind Piano Competition, University of the Arts Helsinki, Uniarts, Sibelius Academy, instrumental case study</p>	
<p>Additional information</p>	

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1. INTRODUCTION

1.1 Background of the study

Globalization and internationalization are megatrends of our times. Globalization is seen as something inevitable happening in the world, internationalization as something closely connected but involving a choice. Globalization and internationalization are “*mutually reinforcing ideas*” (Maringe 2010, 17). Both phenomena have had an enormous impact on the development of universities.

Globalization is seen as an inevitable phenomenon driven by technology, economy and human factors:

There seems to be an increasing political socio-economic, cultural and ideological homogeneity across many countries of the world. This is being driven by the increasing digitalization of the world; the accelerating cross-border financial flows and integration of economic activity; the accelerating human traffic across national borders; the blurring of national boundaries in favour of free cross-border movement and increasing use of common currencies and languages across different nations.

(Maringe 2010, p. 17)

Globalization is replacing postmodernism in viewing the development of the world, both as a framework and on a theoretical level. As a huge phenomenon, it has both positive and negative consequences and, accordingly, both advocates and critics. (Maringe & Foskett 2010, see also Maringe 2010).

The negative consequences have brought forth a counterreaction. Nationalistic and populist movements have gained ground both in America and in Europe. Some examples of this are the success of Donald Trump in the American presidential elections in late 2016 with his *America first* theme, the *Brexit* referendum in 2016, which is to lead to the withdrawal of the United Kingdom from the European Union, and the recent Catalanian endeavours to become independent of Spain in the fall of 2017. In Finland, the movement has materialized in the rise of the populist party *Perussuomalaiset*, which split into two in 2017. The term *deglobalization* (Livesey 2017) has emerged as a result of the nationalistic trend.

Deglobalization is a much bigger issue than a mere consequence of volatile politics. It concerns industries, and can be seen as a revolution in industrial production. Automation is considered a threat to jobs, but on the other hand, the reduced labour cost enables off-shored production to be brought back home. (Livesey 2017). It remains to be seen, how deglobalization affects service industries and the academic world.

Globalization has been considered as something that cannot be avoided, whereas internationalization is considered to involve several choices (Altbach & Knight 2007). As a reaction to globalization, organizations may choose to internationalize. That decision involves further decisions on how to implement the chosen strategy.

Universities have always been international to some extent, but globalization has reinforced their internationalization activities (Maringe 2010). In 1994, Knight proposed that even though universities and colleges showed an increasing interest in internationalization, there was a danger that it could turn out to be a passing phenomenon. Today, however, internationalization may be considered self-evident and even vital for not only universities in general but also for the University of the Arts Helsinki (Uniarts Helsinki). Furthermore, internationalization is a priority voiced by the European Union (European Commission n.d.b) and the Government of Finland (Ministry of Education and Culture n.d.b).

The importance of the international dimension can be seen in the fact that Uniarts Helsinki has chosen internationalization as one of its four strategic goals. Uniarts Helsinki was launched as late as 2013 as a merger of three academies: the Sibelius Academy, the Academy of Fine Arts and the Theatre Academy. The integration is still in process and much remains to be done. As nothing is ossified yet, this is a good moment to look at the strategic goals and their implementation to find ways to keep old traditions and create something new.

International music competitions may be seen as a way to implement internationalization. Competitions hosted by the Sibelius Academy bring international competitors to Finland, affirming the membership in the international classical music community. At the same time, giving both Uniarts Helsinki and the Finnish competitors international visibility, the competition serves as an inspiration for younger musicians and raises national pride in Finland.

Competitions are a popular pastime of today. On TV, there are numerous musical

reality shows based on international formats such as Idols, the Voice, Got Talent and X Factor. Classical music competitions may not enjoy the mega success of the popular music competitions. However, competitions like the Queen Elisabeth Competition in Brussels are notorious for their wide-reaching popularity, indicating what opportunities a classical music competition may offer for the organizers.

Winning a competition is not straightforward. Erik T. Tawaststjerna says in an interview: *"After all, it is a matter of taste. You cannot measure art with any metrics. It is also to a large extent a question of luck."* (Korhonen & Lehtonen 2017). Only a handful of competitors can be laureates and get the best benefits. Yet, competitions remain popular, even though victory does not guarantee anything. According to Raekallio (2012), competitors use them as a tool to improve their skills in good concert halls, to make friends and contacts and just to see the world.

The International Maj Lind Piano Competition¹ is one of the three international competitions hosted by the Sibelius Academy. Studying it within the internationalization of Uniarts Helsinki will not only give new perspectives, but also potential for generalization, for at least the two other competitions, the International Harald Andersén Chamber Choir Competition and the International Sibelius Violin Competition. International music competitions can be considered as a way to implement the internationalization strategy of Uniarts Helsinki. They can also support the other strategic goals and strengthen the prestige of Uniarts Helsinki not only in Finland but also internationally.

1.2 Problem formulation

Internationalization is a term that has been used within higher education since the early 1980's. There is a multitude of definitions, but no real consensus by researchers or the academia, which causes confusion, as noted by Knight²:

While this diversity of interpretations of internationalization illustrates the complexity of the concept, it can also lead to confusion about its purpose and

¹ "International Maj Lind Piano Competition" and "Maj Lind Competition" will be used interchangeably later in the study, unless there is a specific reason to stress the difference of the two.

² Jane Knight, Adjunct Professor at the Ontario Institute for Studies in Education, University of Toronto in Canada, is a leading expert in internationalization in higher education.

importance, resulting in a weakened sense of legitimacy and impact. A clear and focused definition is needed in order to effectively advocate for and achieve internationalization. (Knight 1994, 3)

Not only the terminology, but also the evolving structure of the universities is in turmoil. Changing from centrally managed institutions to organizations with decentralized management requires new structures, policies and ways of working. The fast mass-internationalization has created new professions and tasks, and the management of internationalization is still in turmoil. (Söderqvist 2007)

This turmoil can be witnessed at Uniarts Helsinki launched in 2013. In the new situation, the three academies have a reasonable amount of independence. The rector and the board of the university work at university level and a major part of the service functions are being reorganized. In addition, the International Office staff of the academies that form the University of the Arts Helsinki International Team are being integrated to other service teams. Interfaces between the three academies as well as between the education and research functions and the service functions still need to be clarified.

Five years is a short time in a major integration process. There are challenges to overcome but, on the other hand, there are plenty of opportunities, as the structures are not yet established or stagnated. Internationalization is not only one of the key goals of Uniarts Helsinki, but also a strong recommendation by the Ministry of Education and Culture. The internationalization process of Uniarts Helsinki, however, is also still evolving. An internationalization strategy needs to be developed constantly. When the internationalization of Uniarts Helsinki is under discussion again, music competitions should perhaps be considered with the seriousness they deserve. The three international music competitions hosted by Uniarts Helsinki can be a fruitful means to serve the Uniarts Helsinki internationalization process.

Research on HEI internationalization gives a good framework for looking into how music competitions work as a part of the internationalization of Uniarts Helsinki. HEI internationalization has been researched extensively, but the focus has not been on arts universities. Extracurricular activities, such as competitions, have been recognized in the HEI internationalization literature (Knight 2008, see also Knight 1994). However, research focusing on them cannot be found. Music competitions

have been studied extensively from a sociological point of view, notably by Lisa McCormick. Her research gives a multifaceted picture of the competition world. However, her research does not focus on the organizer's point of view or the strategic internationalization dimension. As the topic of this study has not been addressed either in the research on HEI internationalization or in the music competition research, a study on music competitions in the framework of HEI internationalization and arts management may give interesting new perspectives.

1.3 Aim of the study

The aim of this study is to find out how internationalization works in arts universities and how an international extracurricular event, such as a piano competition supports the internationalization of an arts university. The research question is the following:

How does a classical music competition support the internationalization of an arts university?

The primary aim is to find the answer to the research question and hopefully additionally give a basis for generalization for other competitions within the University of the Arts Helsinki as well as other arts universities.

The International Maj Lind Piano Competition is not only one of the three international competitions hosted by Uniarts Helsinki, but also the flagship of piano competitions organized in Finland. The major international competition should fit well into the strategy of Uniarts Helsinki, especially as internationalization is one of the strategic goals defined by Uniarts Helsinki.

This study aims at contributing to the research in the fields of HEI internationalization and arts management. The study also hopes to bring fresh perspectives to both the representatives of arts universities and international music competitions.

1.4 Research Approach

This master's thesis is an instrumental case study conducted with a qualitative research method. The case is the International Maj Lind Piano Competition and the

context in which it is scrutinized is the internationalization of the University of the Arts Helsinki (Uniarts Helsinki). The case and the context were chosen for several reasons, both personal and methodological.

First, I am a piano music lover and have followed several editions of the Maj Lind Competition. My background is in international business and choosing the internationalization of Uniarts Helsinki as the context felt natural.

Second, the Fourth International Maj Lind Piano Competition was organized while I was conducting this research. The timing was optimal, as the competition is arranged only every five years and the organization mostly hibernates between the competitions. It is also one of the most prominent competitions organized by Uniarts Helsinki.

Third, internationalization is one of the key focus areas within the strategy of Uniarts Helsinki for 2017–2020.

The reasons for choosing both the case and the context makes the Maj Lind Competition a good potential for generalization not only within Uniarts Helsinki but also for other arts universities.

The primary research data consists of eight semi-structured interviews with three stakeholder groups representing the top management of Uniarts Helsinki, the competition organization and competitors of the competition. Various documents concerning both the competition and Uniarts Helsinki, observation and fieldnotes were used as secondary research data. The analysis of the material started inductively, but towards the end of the analysis, the approach turned abductive.

The study can be considered interdisciplinary. The organizational, leadership and strategic management angles of internationalization draw upon the theoretical discussions on arts management and HEI internationalization. The research leans to a great extent on the views of Jane Knight, a leading researcher of HEI internationalization. In addition, other researchers' ideas on both internationalization and strategic management in general are being reflected. Research on the internationalization of arts universities and international music competitions within it is limited. There is a research gap, which this study tries to address.

1.5 International classical music competitions

The history of international piano competitions is relatively young. Held in 1890 in St. Petersburg for the first time, Anton Rubinstein Competition is generally considered to be the first international piano competition. Since the early days, the number of events has increased dramatically. In the peak year of 2002, there were as many as 334 international piano competitions for professional level pianists. The number has decreased slightly, being somewhat below 300 in 2015. As all competitions are not arranged annually, the current total number of international piano competitions is estimated to be over 750. (Alink-Argerich Foundation n.d.)

There are two international organizations that either regulate or supply information on competitions. The Alink-Argerich Foundation offers extensive information not only on piano competitions, but also music competitions in general. The foundation publishes an annual catalogue with details of its member competitions, which is an important means for linking contestants and competitions. The World Federation of International Music Competitions (WFIMC) represents and supports leading international music competitions, setting a high bar for its 120 member competitions (World Federation of Music Competitions n.d.). Both organizations provide invaluable background information on competitions for this thesis, especially as the Maj Lind Competition is a member of both organizations.

Classical music competitions seek and gain prestige through a membership in WFIMC. Most international classical music competitions follow certain traditions, some of which are prerequisites for the WFIMC members. For example, WFIMC, requires the member competitions to be for professional level musicians from all nations, to be arranged regularly, to have an international jury and to operate on a non-profit basis (World Federation of Music Competitions n.d.). In addition, there are certain traditions concerning, among else, the adjudication, the structure of the competition, the selection process, the number of rounds, and the age limits of the contestants.

It is common for competitions to have a set of rules for the adjudication procedure. WFIMC requires that the juries of its member competitions represent various nationalities and countries of residence - the majority should come from outside of the country in which the competition takes place. The jury of a piano competition

should consist of a minimum of seven members. According to WFIMC recommendations

the jury shall be composed of musicians or persons in the music profession recognized internationally for their expertise, competence, integrity and fairness. The majority of jury members shall be recognized experts in the discipline of the competition held. A minority of jury members may be experts in related disciplines. (World Federation of Music Competitions n.d.)

The members of international juries are often respected teachers. Conflict of interest may arise when judges have their own students in the competition. Competitions often try to solve these issues by not allowing the judge to vote for his or her own student. This attempt does not, however, fully eliminate the issue, as the mere existence of the situation may influence the other members of the jury. Therefore, some competitions have forbidden students of the jury members to participate in the competition. (Alink-Argerich Foundation n.d.)

Competitions often include a preselection to limit the number of contestants. In the actual event, most major competitions have two or three preliminary rounds before the final round with the orchestra. Often, chamber music is included in one of the rounds and most competitions require a piano concerto in the final round. (ibid.)

All competitions can set their own age requirements. WFIMC recommends, however, that the minimum age should be 15 and the maximum age for soloists 35 years (World Federation of Music Competitions n.d.). According to Alink-Argerich Foundation, the current tendency is to pay more attention to pianists who are young or even very young (Alink-Argerich Foundation n.d.).

Besides the increasing interest in young age, Alink-Argerich Foundation points out also other current trends within competitions. The role of internet and social media has increased considerably. Competitions have web sites and Facebook pages, and the applications, including videos, are submitted online. Webcasts using streaming have become increasingly popular and even online competitions have appeared on the scene. The voting system has changed to some extent, and there is a tendency towards transparency to diminish irritation caused by assumed bias. Some competitions have been experimenting with online voting for the audience. (ibid.)

There is no univocal criterion to determine which international piano competition

is the most important or respected one. Some of the most prestigious events include, however, the Frederic Chopin International Piano Competition, the Queen Elisabeth International Music Competition, the Tchaikovsky International Music Competition, and the Van Cliburn International Piano Competition.

1.6 Previous research on competitions

Previous literature on competitions covers mainly four angles: adjudicational aspects, individual competition histories including repertoires, educational aspects, and sociological studies. This literature review will briefly introduce studies covering the angles.

The studies on adjudication are mostly comprehensive or focused on specific issues. The studies covering the jury process are either small portions of larger studies on competitions (McCormick 2008, 2015, Cline 1985, Dean 2010) or research assessing general musical performances, competitions being just one part of them (McPherson & Thompson 1998). The issue-specific studies mostly deal with exogenous aspects of adjudication affecting success in a competition, such as the order of appearance (Flôres & Ginsburgh 1996, Glejser & Heyndel 2001, Ginsburgh & van Ours 2003), sex, nationality and repertoire (Glejser and Heyndel 2001). Ginsburgh and van Ours (2001, 2003) propose further that even though the order of appearance may have a significant effect on the ranking, high scores in a competition point towards success in the career. The research on the jury work points out that even though much is done to guarantee a fair adjudication process, issues remain.

Histories, repertoires and educational aspects are mainly covered in American competition research. Individual competition histories and repertoires have been studied in the doctoral dissertation of Dean (2010) and Gandy (2015). Cline's doctoral dissertation (1985) also describes the history of competitions and individual competitions in detail, but her focus is on the educational implications of competitions.

The sociological perspective of classical music has been studied thoroughly by Lisa McCormick in her recent book *Performing civility* (2015), based on her doctoral dissertation (2008). She has also covered competitions from this perspective in

several articles (e.g. 2009, 2014a, 2014b). Her sociological angle is unique in the study of competitions.

Research on competitions is relatively scarce. It mostly covers the implications of the jury process, individual competition histories and repertoires, educational implications and the sociological culture of competitions. Research focusing on the strategic and organizational management is not to be found. This literature review does not cover artistic studies, nor individual competitors' experiences or growth stories, as their focus is too far from this arts management related study. Finnish research on the topic has mainly been at the bachelor's level, and will thus not be covered. Thus, this study will address the identified research gap in the area of using competitions as a tool for internationalization at arts universities.

1.7 Structure of the thesis

This study consists of seven chapters. The Introduction will first present the background and aim of the study, the problem formulation and the research approach. It will then continue with a brief introduction of classical music competitions and discuss previous research on competitions. The chapter concludes with the explanation of the structure of the thesis.

The second chapter will present the theoretical framework for this study. The theoretical framework will be further elaborated in the third chapter introducing the methodology.

The fourth chapter will introduce the case, the International Maj Lind Piano Competition, the context in Europe and Finland and the internationalization at the University of the Arts Helsinki.

The analysis and results of the research data will be presented in chapter five and the conclusions in chapter six. The thesis will end with a discussion in chapter seven.

2. THEORETICAL FRAMEWORK

This chapter will describe internationalization at higher education institutions (HEIs), which is the theoretical framework chosen for this study. First, there will be a terminological and historical overview. Then, the chapter will continue with motivations behind internationalization and approaches towards internationalization with a focus on a process model. After that, both strategy and internationalization models at HEIs will be presented. The chapter will end with a discussion on the issues concerning internationalization.

2.1 Defining internationalization and globalization

Internationalization and globalization are central terms within the discussion of internationally related activities at higher education institutions. Internationalization cannot be discussed without talking about globalization. The concepts are related and intertwined, affecting and reinforcing each other (see e.g. Maringe and Foskett 2010, Knight 2015b). Internationalization can be seen as an action and reaction to globalization (Knight 2008). The relationship within the academic world can further be described by saying that “*internationalization is changing the world of higher education, and globalization is changing the world of internationalization.*” (Knight 2015b, 3)

Globalization can be understood in broad terms as “*the creation of world relations based on the operation of free markets*” (Maringe and Foskett 2010, 1). Maringe (2010) proposes a more detailed definition by suggesting that the concept of globalization should be seen as multi-dimensional and complex and that the perspective should be holistic rather than restrictive:

Globalization is a multidimensional concept that relates to creating a world in which the social, cultural, technological, political and ideological aspects of life become increasingly homogenous and in which economic interdependence and growth are driven by the principles of the free market (p. 24).

Globalization within the context of higher education has been discussed by several researchers. Altbach and Knight (2007) see globalization as forces that push HEIs towards increasing international involvement in the 21st century. The forces can be economic, political as well as societal. Altbach, Reisberg and Rumbley (2009) regard globalization in the academic context as a result of an ever more integrated world economy, with phenomena that are beyond the control of HEIs. Recently, Knight (2015b) sees globalization as technology, economy, knowledge, people, values and ideas flowing over national borders, affecting countries in different ways depending on their background (2015b).

Internationalization, a term used in the educational field since the early 1980's, is closely related to globalization. Before that, the favoured terms were *international education* and *international cooperation*. (see e.g. Knight 2008, Knight 2015b) Arum and Van de Water (1992), for example, define international education as “multiple activities, programs and services that fall within international studies, international educational exchange and technical cooperation” (p. 202).

Universities respond strategically to globalization through internationalization. The actions they take, again, intensify globalization (see e.g. Maringe 2010). Maringe and Foskett (2010) consider internationalization as an “umbrella term” that cover various strategic responses universities take to globalization, integrating international and intercultural dimensions into teaching, research and services. Altbach and Knight (2007) are in the same lines in saying “*Internationalization includes the policies and practices undertaken by academic systems and institutions—and even individuals—to cope with the global academic environment*” (p. 290). Altbach, Reisberg and Rumbley (2009) similarly see internationalization as policies and programs that are implemented as a response to globalization.

It is common to see internationalization in higher education as practices, policies and programs with an international dimension that are implemented in order to cope with globalization. Söderqvist focuses on the change process of the education in her holistic view of internationalization. She sees it as a means to improve the quality of teaching and research, and to achieve desired skills (Söderqvist, 2007). Knight (2015b) proposes an expanded definition, also seeing internationalization as a process. According to her, the term should include the national and educational

sector levels as well as the institutional level, and the definition should reflect the dynamic relationship between the levels. In addition, she feels that the definition should not only have a universal scope, but it should also be suitable for various contexts and countries.

Knight (2015b) proposes the following definition for internationalization in higher education: “*The process of integrating an international, intercultural, or global dimension into the purpose, functions or delivery of postsecondary education*” (p. 2). Knight has carefully pondered every word of her definition. *Process* indicates continuous effort. The definition excludes the concepts of input, output and benefits to be generic enough. *International* refers to the relationship between and within nations, cultures and countries. *Intercultural* refers to the cultural variety within institutions, communities and countries. The final aspect *global* indicates the worldwide dimension of the term. *Integration* indicates that the international and intercultural dimensions are built in policies and programs. The concepts *purpose*, *function* and *delivery* should be used together. The *purpose* denotes the role of the goals a country has for university-level education or the mission of a specific organization. *Function* denotes the elements or tasks that characterize the national higher education or a specific organization, such as serving the society, teaching and research. *Delivery* means the courses and programs offered at home or abroad.

Knight considers that the former common definitions and her new definition complement each other. The new one takes into account the national and sector levels and uses more generic terms than teaching, research and services to reflect the increasing variety in educational providers and delivery methods. (ibid.)

Knight (1994) believes that a focused definition is needed so that the concept is understood and honoured. She continues that internationalization should have parameters for assessment, even if there is no consensus on the definition.

Internationalization can be defined further depending on the focus. It can be seen in the terms *internationalization at home* and *internationalization abroad*, also called *crossborder education*. Knight describes internationalization at home to refer to campus-based activities and crossborder-education to off-campus activities. The two forms complement each other and are built in policies and programmes. (Knight 2010, see also Maringe & Foskett, 2010; Knight 2013b)

In the recent years, a new term *transnational education* (TNE) has emerged. It is

used to describe the mobility of educational programs and providers between various countries. Other recent terms include *borderless education*, *multi-nationalization*, *offshore education*, *regionalization* and *transnationalization*. (Knight 2016) Another term used within the context of internationalization is *HEI*³, which is defined to be a higher education institution (Knight 2008).

The definitions for internationalization and globalization vary slightly according to times and researchers and they can be considered to complement each other. In any case, all definitions seem to recognize that the two concepts are separate but closely linked to each other. In this thesis, Knight's (2015b) definition for internationalization is adopted: "*The process of integrating an international, intercultural, or global dimension into the purpose, functions or delivery of postsecondary education*" (p. 2) because of her view on internationalization as a continuous and evolving process.

2.2 Historical overview of internationalization in higher education

The history of internationalization in higher education in Europe is commonly considered to date back to the Middle Ages in the form of pilgrimage students. From the 18th century until the World War II, the focus in higher education was national. However, the international dimension was visible in the export of educational systems, international contacts in research and mobility of students and scholars (Knight & de Wit 1995)

The most important form of international activity in the higher education of the 18th century was the export of educational systems to colonies. Accordingly, the educational systems of the Iberian Peninsula, Britain and France spread around the entire world. The influence of the exported systems prevailed even after the independence of the colonies. It is only more recently that the universities in these areas have had other national and international influences. (ibid.)

The second international trait of higher education before World War II was in the realm of research and publications. A great part of the research, however, had a

³ HEI has traditionally been used to refer to higher education institutions. However, new types of commercial higher education providers have emerged beside traditional institutions. Older literature does not necessarily cover the newer providers. This study does not focus on the provider type, thus the terms HEI and higher education institutions used in this study will also cover the new provides, where applicable.

national focus. In addition to publications, international contacts made at seminars and conferences were an important way of exchanging ideas and information. This form was not only important in those days, but also highly respected in today's internationalization of higher education. (Knight & de Wit 1995)

The third way of practicing international activities was the mobility amongst students and scholars. In that way, universities that were well-known beyond borders became centres of international learning. (ibid.)

Although international aspects in higher education were visible already earlier, World War II seems to have been a turning point for educational exchange in higher education. The expansion started from the United States of America (USA) and the Soviet Union. They had a political motivation to gain an understanding of the rest of the world and strengthen their own influence. Europe was still recovering from the war and was not able to have an international focus in higher education. Many members of the academia were either victims of the war or left Europe altogether. Higher education became in focus mainly in USA: The academic world turned upside-down. (ibid.)

Despite the efforts made by USA and the Soviet Union and some small-scale mutual academic agreements, internationalization in higher education hardly existed before 1960. From that decade onwards, decolonisation and the changing role and expansion of university education started a gradual change in the situation, the main activity in internationalization being a growing one-way northbound mobility. Another one-way activity was practiced by Western Europe, USA, Canada and Australia, who pumped faculty and money to the developing countries. It was not only the Soviet Union that saw the potential of exercising political and economic power. This remained the scene in the internationalization of higher education from 1950 to 1985. (ibid.)

In the 1980's the European Community and Japan made great investments in research and development, challenging the position of America in the realm of research and education. At the end of the decade, the downfall of the Soviet Union changed the scene even more. These developments led to an era of globalization on one hand, but also to ethnic conflicts and growing nationalism and even isolation, leading to cutbacks in international education. International activities in higher education were justified by economic benefits. In addition, regional identity became

an important factor in areas such as Europe. Thus, the main incentives for internationalization in this era, although not the only ones, seem to be either economic or political. (Knight & de Wit 1995)

At the moment, there are basically three models or generations of international universities (Knight 2015a). The most common model is the classical or first-generation model. Universities following this model have international students, staff and partners as well as international and intercultural activities at home and abroad. The second-generation universities follow a satellite model, creating satellite locations around the world. The most recent model consists of internationally co-founded universities.

A future could be *edu-glomerates*, where students mix courses from various local and international providers using a commonly recognized credit system. Knight proposes that they would facilitate education and training providers as well as programs, sharing a common location and facilities. The initiative could be either private or public. Knight considers *edu-glomerates* still to be far-fetched in today's world. (Knight 2013a; see also Knight 2015b).

2.3 Motivations for internationalization

Motivations or rationales, are the reasons why a country, sector or institution wants to become involved in internationalization. Rationales define an expectation for the outcomes and benefits of the internationalization for the stakeholders involved. Without expressed rationales with objectives, policies and evaluation practices, internationalization can be sporadic and fragmented reactions to various international opportunities. (see Knight 2008)

2.3.1 Stakeholders

Rationales for HEI internationalization are influenced by the viewpoint of the stakeholders involved. The rationales usually stem from the needs of the economy and society or the education itself, but they can also be incentives for stakeholders. Stakeholders can be classified as the government, the education and the private sectors (Knight 1999). A more detailed classification could be the following: governments (regional, national and international), the private sector, institutions,

and faculty and students (Knight & de Wit 1995). The interests of the stakeholder groups may overlap or potentially be in conflict.

2.3.2 Traditional rationales

Rationales have traditionally been classified in four groups that have almost identical labels: cultural, economic, political and educational rationales (Knight & de Wit 1995), social, economic, political and academic rationales (Knight 1999) or social and cultural, economic, political, and academic rationales (de Wit 2010).

De Wit (2010) describes the traditional political, economic, social and cultural, and academic rationales as follows:

- *Political* rationales can include motivations such as national security and foreign policy, national and regional identity, mutual understanding and peace, and practical technical assistance. Political rationales, national security in particular, have gained weight after World War II and especially after the 9/11 terrorist attack in New York in 2001.
- *Economic* rationales include motives such as growth and competitiveness, financial incentives, national demand of education, and the labour market. Economic rationales have gained importance in recent years. They are often connected to academic rationales, such as strategic alliances, status and profile, which are also gaining importance (de Wit 2010).
- The *cultural and social* role is the third traditional rationale class. Cultural rationales of higher education are connected to the creation of an international understanding and competence among the students, faculty and research. Social rationales, on the other hand, are connected to the idea that individuals become less provincial in an international environment. The importance of cultural and social rationales has diminished in today's world.
- *Academic* rationales include the development of an international and intercultural dimension into HEI as well as institution, profile and status building, improved quality and academic standards (de Wit 2010). Profile and status seem to have become prominent academic rationales.

2.3.3 *Emerging rationales*

Knight (2008) considers the traditional broad classifications to be still valid, but the categories not as clear as before. In addition, she sees the contents of political and economic rationales as increasingly unclear. Another shortage in the traditional classifications is the lack of a national and institutional dimension.

According to Knight (2008), the rationales for the national or sector level are the following:

- *Human resources development* caused by changes in demographics, the mobility of labour, the knowledge economy and increased trade in international services
- *Strategic alliances* that can be made for academic, cultural/social, economic or political reasons. Economic reasons for alliances are gaining ground over cultural reasons (see also de Wit 2010).
- *Income generation and commercial trade* aiming at economic benefits through crossborder delivery of education have been emphasized in some countries during the past decades.
- *Nation and institution building* are bases for building a nation through educated citizens and an educated labour force and for generating new knowledge. This rationale is used both to export education to generate income and to import education in the form of institutions or programs to build the nation and the capacity within it.
- *Social and cultural development and mutual understanding* are important rationales, although they are being overshadowed by economic and political rationales (see also de Wit 2010). Especially important are the reasons that promote understanding between cultures and strengthen the national cultural identity.

The four traditional rationales, social/cultural, political, economic and academic, apply to institutions, but Knight (2008) considers the following emerging rationales even more important:

- *International profile and reputation* has become increasingly important surpassing the aim for academic quality. Institutions strive for a reputation

as an international institution of high standing, not only nationally but also internationally. The reason behind this is the wish to get the best scholars, numerous international students and high-quality projects. Lately an international reputation has been seen as a means to compete in the increasingly commercial environment (see also de Wit 2010).

- *Quality enhancement and international standards* are often given as the rationale and goal for HEI internationalization. Internationalization is a good way to benchmark and find novel solutions to current challenges and thus improve the quality.
- *Student and staff development* are at the moment emphasized on the institutional level of internationalization as a means to develop intercultural and international understanding and skills. Various conflicts around the world and the increasing value of knowledge society have contributed to the importance of this rationale.
- *Income generation* is a rationale for some institutions looking for alternative sources of income. It is often questioned, whether the reason behind this is making profit or covering cost. Commercial education providers are also seen to touch the larger issue of the commercialization and commodification of education.
- *Strategic alliances* are not only a rationale for institutions but also a way to implement the international dimension. Institutions that are further in their internationalization process strive to make strategic alliances with clearly stated purposes and outcomes. Networks have also become important, although they are more complex to manage. All in all, strategic alliances are a good way to achieve goals on both the national and the institutional level. Strategic alliances are also a means for HEIs to gain competitive advantage.
- *Research and knowledge production* is an important internationalization rationale for not only generating knowledge but also distributing it. Many global issues cannot be solved on the national level and therefore, international and interdisciplinary cooperation at HEIs is important.

The rationales for internationalization on the institutional and national levels are closely related, but not necessarily so in every case. If internationalization is not

emphasized in a country, the rationales at the institutional-level may be more important and vary between institutions. In addition, institutional rationales are affected, for example, by the following: “mission, student population, faculty profile, geographic location, funding sources, availability of resources, degree of institutional autonomy, and orientation to local, national and international interests”. (Knight 2008, 27–28)

The enclosed table will summarize the traditional rationales, including the institutional and national dimensions, which seem to be gaining importance.

Table 1. Rationales for internationalization

Rationales	Existing Rationales	Of Emerging Importance	
Social/cultural	National cultural identity	National level	
	Intercultural understanding		
Political	Citizenship development	Human resources development	
	Social and community development	Strategic alliances	
	Foreign policy	Income generation/commercial trade	
	National security	Nation building/institution building	
	Technical assistance	Social/cultural development and mutual understanding	
	Peace and mutual understanding		
Economic	National identity	Institutional Level	
	Regional identity		
	Economic growth and competitiveness		International branding and profile
	Labor market		Quality enhancement/international standards
Academic	Financial incentives	Income generation	
	Extension of academic horizon	Student and staff development	
	Institution building	Strategic alliances	
	Profile and status	Knowledge production	
	Enhancement of quality		
	International academic standards		
	International dimension to research and teaching		

Source: Knight (2008, 25)

The rationales for internationalization vary between and within stakeholder groups. The rationales may be complex, but it is important for any stakeholder to be clear about its rationales for internationalization, because they have a guiding function on the strategies, policies, programs and results. (Knight 2008)

Rationales vary between countries and change over times. They are not mutually exclusive and lead towards different approaches in internationalization. (de Wit 2010). The approaches will be discussed in the following sub-chapter.

2.4 Approaches to internationalization

Universities and researchers have diverse perspectives to the implementation of internationalization. Many researchers have found four broad approaches that HEIs have towards internationalization. More recently, Knight (2008), has expanded the view by adding another layer and providing a more detailed analysis of the approaches. Both views will be introduced in this sub-chapter.

Various researchers recognize four approaches with varying labels depending on the researcher and the times. The approaches can be called *activity, competency, organizational and process approach* (Knight 1994)”, *activity, competency, ethos and process approach*. (Knight & de Wit 1995, see also Knight 1999) or *activity, competency, rationale and process approach* (de Wit 2010).

Below is a description of the traditional approaches to internationalization.

- The *activity* approach includes activities such as the curriculum, exchanges, technical assistance and international students (Knight (1999, see also Knight 1994, Knight & de Wit 1995, de Wit 2010). This approach was popular in the 1970’s and early 1980’s. De Wit (2010) considers it still to be the most common approach to internationalization. Knight and de Wit (1995) point out that internationalization activities may be academic as well as extra-curricular. According to them, this approach does not take into account any organizational concerns that may be required to arrange the academic activities, which can be seen as a down-side.
- The *competency* approach sees internationalization as development of students, faculty and staff in skills, knowledge or attitude (Knight 1999, see also Knight 1994, Knight & de Wit 1995, de Wit 2010). The approach leaves, however, out academic activities and organizational challenges and concentrates on human aspects (Knight 1994). This approach is closely related to the *Human resources development* and *Student and staff development* discussed in 2.3.3.
- The *ethos* approach, related to the process approach, aims at developing an overall culture at the university that supports and promotes international as well as intercultural initiatives (Knight 1999, see also Knight 1994, Knight & de Wit 1995). This approach is also called *organizational* (Knight 1994).

- The *process* approach, the most comprehensive approach, integrates the international dimension in all important functions of the university, such as programs, policies and procedures. The sustainability of the international dimension is crucial, which makes both academic and organizational elements equally important. (Knight 1999, see also Knight 1994, Knight & de Wit 1995, de Wit 2010).
- Instead of the *ethos* approach, de Wit (2010) considers the fourth approach to be the *rationale* approach, which focuses on purposes and targeted outcomes.

The traditional four, or even five, approaches are still recognized, but Knight (2008) has developed the idea even further by adding another layer by classifying the approaches in *national/sector level* and *institutional level* approaches.

Knight (2008) identifies the following five classes of approaches that a country or educational sector can take when proceeding with internationalization:

1. The *programs* approach is seen as programs and funding that enable institutions as well as individuals to participate in international activities. The activities include, for example, mobility, research, linkages, development projects and language training.
2. The *rationales* approach emphasizes the reasons why a national higher education sector should increase its international dimension. The reasons can include, for example, competitive edge, human resources development, strategic alliances, revenue generation, trade, building the nation as well as social and cultural development.
3. The approach is considered to be *ad hoc* or *responsive*, when governmental agencies and departments react to various international opportunities without any coordination.
4. The *policy* approach sees internationalization through policies that deal with the international or intercultural dimension in higher education. The policies can be governed by various sectors, education being just one of them. The policies are often not integrated into programs with actual commitment, which is considered a downside of this approach.
5. Internationalization of higher education is considered *strategic*, if it is a key

element for a country in achieving both national and international goals. The operations are well-governed and co-ordinated, unlike in the *ad hoc* approach, and the plans are implemented in concrete policies and funded programs, unlike in the *policies* approach.

Knight (2008) identifies six approaches towards internationalization at the level of HEIs. The approaches may vary depending on the mission, values, priorities and rationales of an institution. The classes are described below:

1. In the *activity* approach internationalization is seen through activities, such as exchanges, international students, the curriculum, academic programs, institutional linkages and networks, and development projects. In some countries, it also may also include branch campuses.
2. In the *outcomes* approach internationalization is measured through results, such as competencies, improved profile, the number of international agreements, partners and projects.
3. The *rationales* approach sees internationalization through the motivations and rationales behind internationalization, such as the academic level, revenue generation, cultural diversity or individual development.
4. The *process* approach considers internationalization to be a process that integrates internationality into education, research and service to society.
5. In the *ethos* approach internationalization is seen as a means to create a culture promoting and supporting both international and intercultural understanding. The emphasis is *at home* internationalization.
6. The *abroad and crossborder* approach sees internationalization as exporting education to other countries.

The approaches do not exclude one another, nor do they eliminate other approaches, irrespective of the classification. The approaches may have different angels, but they can co-exist as well as complement each other. Knight and de Wit (1995) describe the approaches as “*different strands in a cord which integrates the different aspects of internationalization together*” (p. 16). It may also be useful to cross-check, whether the chosen approach correlates to the rationales and values behind the internationalization efforts (Knight 2008).

Although universities may apply features from all approaches, the process approach is a good basis for seeing internationalization as a continuous development and innovation effort. The process approach differs from the other approaches through the dimension of organization strategies discussed in sub-chapter 2.5 (see Knight 1999, see also Knight 1994, Knight & de Wit 1995, de Wit 2010). The continuity and the process are a basis for Knight's internationalization cycle (Knight 1994, see also Knight & de Wit 1995) described in sub-chapter 2.6.3.

2.5 Strategies within internationalization

Strategies, programs and policies are yet another level in the framework of internationalization. *Strategies* are a concrete institutional level with academic and organizational initiatives. *Programs* are a national or sub-regional means to promote and facilitate HEIs in the internationalization endeavours. *Policies* form an overall framework on institute, sector and national levels. Behind the strategies, programs and policies are the values, perspectives and rationales of the institutions, sectors and countries (Knight 2008). Strategies adopted by HEIs will be discussed in this sub-chapter.

Strategies refer to the initiatives of a HEI that support the international dimension. Strategies are also called, for example, activities, elements, components and procedures. Knight likes the term *strategy*, because it refers to a set direction, because it can be used for both academic activities and organizational policies and procedures (Knight 1999) and because it implies a planned, integrated and strategic approach (Knight 2008).

Higher education strategies can be divided into academic and organization strategies. Academic strategies (formerly called program strategies) are related to teaching, learning, training, research, advising and support both on the campus and abroad (Knight 1999). Organization strategies ensure that the activities become established through the governance, operations, services and human resources of a higher education institution (Knight 2008).

Knight has summarized internationalization strategies identified by various scholars. The researchers themselves may not have labelled them as academic and

organization strategies⁴. Below is a revised table originally made by Knight (1994).

Table 2. Summary of internationalization strategies

RESEARCHER	ACADEMIC STRATEGIES	ORGANIZATION STRATEGIES
Harari 1989	<ul style="list-style-type: none"> • curriculum development • international exchanges • external partnerships 	<ul style="list-style-type: none"> • creating an international ethos on campus • integrated and strategic planning • commitment from senior leadership • internal support and external coalitions
Audas 1991	<ul style="list-style-type: none"> • integrate international and intercultural context in curriculum 	<ul style="list-style-type: none"> • written policies at central and local level • systematic review and long-term planning • central international office with executive officer • formal and informal communication channels
Aigner et al 1992	<ul style="list-style-type: none"> • curriculum • foreign language • international internships and exchanges • foreign students and scholars • technical cooperation and international development • public service 	<ul style="list-style-type: none"> • leadership from administration • faculty development and involvement • broad agenda with specific goals • networking • centralized service
Norfleet and Wilcox 1992	<ul style="list-style-type: none"> • recruiting international students • creating global awareness • internationalizing the curriculum • study abroad and faculty exchange • community involvement 	<ul style="list-style-type: none"> • institutional commitment
Scott 1992	<ul style="list-style-type: none"> • integrated through curriculum • curricular and extra-curricular activities included • undergraduate teaching, training and research • external partnerships • linkage of international and multicultural themes 	<ul style="list-style-type: none"> • mission statement • annual review • multi-year plan • fundraising • faculty recognition and rewards • support of senate and board of governors • funds for faculty and curriculum development • annual goals and objectives
Knight 2008	<ul style="list-style-type: none"> • academic programs • research and scholarly collaboration • extracurricular • external relations: domestic and cross boarder 	<ul style="list-style-type: none"> • governance • operations • services • human resources

Adapted from the original table of Knight (1994, 5–6)

The scholars in the table are much in the same line, varying mostly in the level of detail. In any case, academic and organization strategies are recognized by all the scholars. All of them recognize the commitment of the institution as a crucial factor in the internationalization process of a university. In addition to the commitment, activities within academic strategies need to be supported by organizational structures. It is noteworthy that extracurricular activities, under which international competitions can be classified, are recognized by Scott as well as Knight.

According to Knight (2008), academic strategies include academic programs, research and scholarly collaboration, domestic and crossborder external relations and extracurricular activities. Below is a comprehensive list of academic strategies

⁴ The terms “academic strategies” and “organization strategies” will be used in this study for practical reasons, irrespective of the terminology used by individual scholars.

by Knight (2008, 34).

Table 3. Academic strategies

Academic programs	Student exchange programs, foreign language study, internationalized curricula, area or thematic studies, work/study abroad, international students teaching/learning process, joint/double degree programs, cross-cultural training, faculty/staff mobility programs, visiting lectures and scholars, link between academic programs and other strategies.
Research and scholarly collaboration	Area and theme centers, joint research projects, international conferences and seminars, published articles and papers, international research agreements, research exchange programs, international research partners in academic and other sectors
External relations: domestic and crossborder	<i>Domestic:</i> Community-based partnerships with NGO groups or public/private sector groups, community service and intercultural project work, customized education and training programs for international partners and clients <i>Crossborder:</i> International development assistance projects, crossborder delivery of education programs (commercial and noncommercial) Branch campuses, international linkages, partnerships and networks Contract-based training and research programs and services, alumni abroad programs
Extra-curricular	Student clubs and associations, international and intercultural campus events, liaison with community-based cultural and ethnic groups, peer support groups and programs

Source: Knight (2008, 34)

Extracurricular can be defined as “*not falling within the scope of a regular curriculum; specifically: of or relating to officially or semiofficially approved and usually organized student activities... connected with school and usually carrying no academic credit*” (Merriam-Webster n.d.). International competitions are not specifically mentioned as extracurricular activities, but they could well be added to Knight’s (2008) list, which includes activities such as international and intercultural campus events and liaison with community-based cultural and ethnic groups. The list of extracurricular activities could be the following: international and intercultural campus events, international competitions, liaison with community-based cultural and ethnic groups, peer support groups and programs, student clubs and associations (adapted from the original list by Knight 2008, 34). An alternative angle could be to include international competitions as a part of Knight’s list of academic programs (2008), which includes items such as teaching and learning process, cross-cultural training.

Organization strategies support academic strategies. Both types of strategies are equally important for the internationalization of HEIs. Below is a comprehensive list of organization strategies by Knight (2008, 34).

Table 4. Organization strategies

Governance	Expressed commitment by senior leaders, active involvement of faculty and staff, articulated rationale and goals for internationalization, recognition of the international dimension in institutional mission/mandate statements, and in planning, management, and evaluation policy documents
Operations	Integrated into institution-wide and department/college-level planning, budgeting and quality review systems; appropriate organizational structures; systems (formal and informal) for communication, liaison, and coordination; balance between centralized and decentralized promotion and management of internationalization; adequate financial support and resource allocation systems
Services	Support from institution-wide service units, i.e. student housing, registrariat, fundraising, alumni, information technology; involvement of academic support units, i.e., library, teaching and learning, curriculum development, faculty and staff training, research services; student support services for incoming and outgoing students, i.e., orientation programs, counselling, cross-cultural training, visa advice
Human resources	Recruitment and selection procedures that recognize international expertise; reward and promotion policies to reinforce faculty and staff contributions; faculty and staff professional development activities; support for international assignments and sabbaticals

Source: Knight (2008, 34)

This subchapter has introduced the principal strategies HEIs can use for internationalization. The internationalization strategies can be academic, either at home or crossboarder initiatives, and organization strategies. The following subchapter 2.6. Strategy models, will first discuss more generic strategy models and then introduce some models for the internationalization process of HEIs, giving a structure for the organization strategies.

2.6 Strategy models

This sub-chapter will first discuss strategy at a more general level though Chaffee's strategy models, then move on to introducing some linear internationalization models and finally discuss Knight's internationalization cycle.

2.6.1 Chaffee's strategy models

The term "strategy" seems to have no unanimously accepted definition. According to Hambrick, the two main reasons for the lack of consistency are the multidimensional and situational aspects of strategy that make it different from industry to industry. (as cited in Chaffee 1985). In addition to acknowledging the disagreement on the definition, Chaffee feels that the term used in literature refers to different mental models. Based on her analysis, Chaffee (1985) divides existing

strategy models into three distinct groups: linear, adaptive and interpretive strategies. Chaffee defined the models already in 1985, but they are still relevant and much referred to.

As a starting point for the strategy models, Chaffee (1985) sums up premises that she considers generally agreed upon:

- Organization and its environment cannot be separated and a strategy is a means to cope with the changes in the environment.
- A strategy comprises both the actions and decisions and the implementation process.
- Intended and realized strategies may be different.
- Companies can have both a corporation and a business strategy.
- Strategy work is both conceptual and analytical.

The three models: *linear*, *adaptive* and *interpretative* strategy by Chaffee (ibid.) will be described below.

The *linear* strategy model has the top management, planning and forecasting at its centre. The top management goes through a rational decision process from the goals to the implementation of the strategy. To reach the goals, organizations match their products and actions to the environment, which usually includes their competitors. The organization is either not heavily affected by its environment or the future is considered predictable. The applied measures include actions such as formal planning, productization, segmentation, market share and mergers and acquisitions. This model is primarily suited for profit-making organizations and therefore the main success measurements are profit and productivity. The interest in the linear model started fading in the middle of the 1970's. (ibid.)

In the *adaptive* strategy model, power is more de-centralized and the strategy more complex than in the linear model, enabling it to deal with greater complexity and variation. The model is focused on the analysis of internal and external environments and a continuous and simultaneous adaptation of the strategy. The relationship between the organization and its environment is more central than the actual goals. The environment and the organization are open to each other and the environment is more dynamic and unpredictable than in the linear model. Some of

the terms associated with this model are strategic management, strategic choice, strategic fit and niche. The measures include items such as price, product differentiation, proactiveness and, risk taking, adaptiveness and uniqueness. (Chaffee 1985)

The third model identified by Chaffee, *interpretative*, considers strategy to be an activity covering the entire organization, not just the top-management. Motivation is the key in achieving strategic behaviour. The strategic management uses skilful communication and symbols to motivate a network of self-interested stakeholders in an organization. Stakeholders are assumed to act in favour of the organization, when they understand the organization and its environment. The interpretive strategy takes into account complexities that are not present in the other models. The emphasis is not on typical goals such as profit or productivity but on legitimacy. The leaders pay attention to gearing attitudes towards the organization and its outputs rather than making concrete changes in the outputs to improve the credibility of the organization. (ibid.)

Chaffee (ibid.) suggests that the models could be used as concepts for consideration when dealing with an organizational situation. The models partially overlap, but the application of each model may vary from case to case. The linear model could be applied to simple mechanistic problems. Adaptive strategies could be used with issues concerning demand and supply. When the situation demands influencing the attitudes of the stakeholders, the interpretive model could be a good choice.

Both the adaptive and the interpretive strategy models have been used at HEIs. Based on the adaptive model, HEIs have been advised to conduct market research, monitor environmental trends, have flexibility with their recruitment models and regulations and update their programmes. The interpretive model is more about communication and conveying symbols to a network of people who construct reality from their own view of the system. The president of Towson State University called this “*buying an institutional story*” (p. 213). The interpretive strategy demands a clear identity of the organization and willingness to make decisions based on that identity. Chaffee suggests that a combination of the adaptive and interpretive models is more efficient than using the adaptive model only. (Chaffee 1984)

2.6.2 Linear internationalization models

The organizing of internationalization has been studied by various researchers. Theories on HEI internationalization hardly exist (Söderqvist 2007). However, many researches have suggested models for developing and implementing an internationalization process at HEIs in the 1990's. This sub-chapter will briefly introduce the linear approaches created by Neave, Davies, Rudzki as well as van Dijk and Meijer.

Neave (1992) has developed two paradigmatic models to build structures to manage international cooperation: *leadership driven* and *base unit driven*. The leadership driven model sees the organization and the management as closely intertwined, due to the assumption that the management decides on the organization that implements the decisions. A formal connection below the central administration is lacking. The central units in charge of the cooperation report upwards not linking at the faculty level. In the base unit driven model individual academics have the responsibility for cooperation at the department level. In this model, there can be central administration for international relations, but its role is more or less supportive. The dimensions of *centralized* and *decentralized* are only implicit (Knight & de Wit 1995).

Davies (1992) suggests a model that addresses the dimension of centralization. His model focuses on the formulation, delivery and institutionalization of the internationalization strategy. The model assumes that the international market is competitive, causing HEIs to turn into an entrepreneurial mode. The model is based on two dimensions: *ad hoc* and *systematic* on one hand, and *marginal* and *central* on the other hand. The dimensions form four broad strategies for HEIs. Davies' model has been a basis for later models (Knight & de Wit 1995).

Rudzki (1995) continues Davies' idea of *ad hoc* and *systematic* in his model by dividing internationalization strategies into *reactive* (ad hoc) and *proactive* (strategic) strategies that form stages. The *reactive mode* starts from stage 1, *contact*, going through the stages of *formalisation*, *central control* and *conflict* to the final stage 5 *maturity or decline*. The more sophisticated mode he calls the *proactive mode*. The first stage is *analysis*, then the stages of *choice*, *implementation* and *review* lead to the final stage 5 *redefinition* or *objectives/plan/policy*, which means the process of continual improvement. The

positive element in this model is that instead of being purely linear, it is a cyclic model with continuous development.

Van Dijk and Meijer have developed an internationalization *cube* that is based on policy, support and implementation. The model can be viewed as a continuation of Davies' model. (as cited in Knight & de Wit 1995)

Table 5. Van Dijk and Meijer's cube

Cell	Policy	Support	Implementation
1	marginal	one-sided	ad hoc
2	marginal	one-sided	systematic
3	marginal	interactive	ad hoc
4	marginal	interactive	systematic
5	priority	one-sided	ad hoc
6	priority	one-sided	systematic
7	priority	interactive	ad hoc
8	priority	interactive	systematic

Source: (Knight & de Wit 1995, 24)

The internationalization cube features three possible routes to have internationalization as a true priority in a HEI:

- Slow starters: 1–2–6–8. This route indicates an expressed approach and well-structured organization.
- Organized leaders: 1–5–6–8. This route indicates a commitment to internationalization and a structured organization.
- Entrepreneurial institutions: 1–5–7–8. This route indicates that the organization is able to respond quickly to external developments and there is a lot of activity and commitment at various levels that can become more organized and systematic later on. (Knight & de Wit 1995)

The model is based on observations of Dutch HEIs. In van Dijk and Meijer's research, most Dutch HEIs were in cells 7 and 8, the majority being ad hoc HEI's (ibid.). As a European model, it is interesting from a Finnish perspective as well, and it could be used as a starting point to understand the present status of the

organization. Unfortunately, the model does not have a continuous improvement dimension.

2.6.3 Knight's internationalization cycle

The internationalization models of Neave, Davies, Rudzki, and van Dijk and Meijer may be linear or static to some extent. Knight (1994), on the contrary, aims at building a comprehensive model based on continuous development.

The internationalization cycle of Knight consisting of six phases aiming at innovation and establishing an international dimension into the values and systems of a HEI. The phases have a defined sequence, but there is an interactive relationship between them (ibid.). The phases will be introduced briefly below.

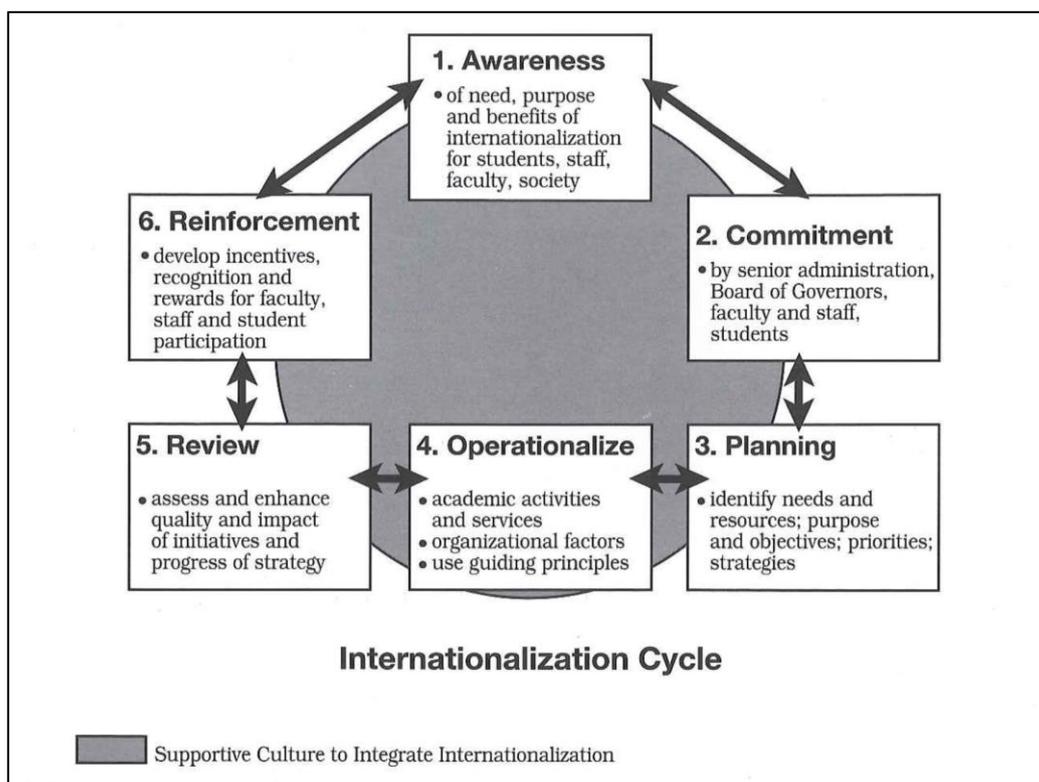
- *Awareness*: students, staff and faculty are made aware of the importance and benefits of internationalization. Awareness is not enough, however. Discussions should be advocated and critical voices should be heard. Internationalization should not be a mission of a small group only. Awareness needs to be turned into commitment.
- *Commitment*: a commitment in integrating an international dimension to teaching, research and services is being built. A visible commitment of the senior leaders in both symbolic and concrete ways is crucial. The right attitude and commitment as well as recognition and reward count more than actual monetary funds. The senior leaders should be accompanied with a broad base of students, faculty and staff in order to turn the commitment to the following phase, the planning.
- *Planning*: a comprehensive plan or strategy should be developed. The first step is to clarify why internationalization is needed and what the resources and proposed goals are. The timing of a well-planned and clear strategy has more chances to succeed than a generic one. First, a well prioritized institution-wide plan should give a framework and direction. The international dimension can be integrated in the mission statement of the university. Then, the priority should be turned into strategic as well as organizational plans. In addition to any new initiatives, existing practices and traditions should be included in the plan. The big picture is vital, but the

operational plan in the following step should be realistic with practical and manageable steps.

- *Operationalization*: academic activities and services, organizational matters and guiding principles are an important part of this step. Activities and their organization go hand in hand. The schedule depends on the goals and the financial resources of the HEI. Establishing an international office or a position dedicated to international affairs is crucial and materializes the importance and the commitment.
- *Review*: reviewing refers not only to monitoring and evaluating the individual activities but also to the incorporation of internationalization into the annual or biannual review and budgeting process. A systematic review is needed to integrate internationalization into the academic and administrative systems of the HEI.
- *Reinforcement*: concrete and symbolic rewards are needed in order to build a culture supporting internationalization.

Knight's internationalization cycle is presented in Figure 1 (Knight 1994, 12).

Figure 1. Internationalization cycle (Knight 1994)



Source: Knight (1994, 12)

The internationalization process in Knight's model is cyclical. Unlike the linear models, the cycle goes on and development is continuous. Reinforcement creates new awareness and ideas that should be turned into commitment. Commitment of a broad support base leads to planning that brings along new activities, which, again, should be reviewed and finally rewarded. The cycle is never-ending.

The cyclical nature of Knight's internationalization process is the reason why it is the favoured model of this study. It fits well with the approach of Uniarts Helsinki which already practices this view, for example, in the quality process.

This sub-chapter has discussed the general strategy models of Chaffee, introduced several linear internationalization models briefly and Knight's internationalization cycle in depth. The following sub-chapter will continue with issues connected to internationalization.

2.7 Misinterpreting internationalization

HEI internationalization is a much-favoured trend in today's world. Yet, there are plenty of concerns connected to it. Some of these myths, miseries and worries will be discussed in this sub-chapter.

First, internationalization is often discussed with a reference to the Renaissance. Even the name of the Erasmus programme⁵ has received its name accordingly. With such a long history, internationalization is considered as something natural and self-evident. In the early days, however, higher education was mostly national. At today's HEI's, internationalization does appear without an effort, it needs to be introduced. Knight accordingly refers to internationalization as a process. (de Wit 2011)

The second misunderstanding deals with a common interpretation of globalization being something negative and internationalization something positive. This juxtaposition, however, ignores the fact that internationalization increasingly includes activities related to globalization, such as the commodification of higher education and commercialized conferences. (Brandenburg & de Wit 2011)

⁵ ERASMUS programme (European Region Action Scheme for the Mobility of University Students) is a student exchange program within the European Union.

The third misunderstanding confuses internationalization with the instruments used to internationalize HEIs. Some of the instruments incorrectly regarded as synonymous for internationalization include the following:

- Education offered in English (de Wit 2011)
- A substantial number of international students (de Wit 2011, Knight 2011a)
- Exchanges and internships abroad (de Wit 2011)
- Training in an international subject, for example universal music (ibid.)
- A great number of international agreements (de Wit 2011, Knight 2011a)
- International accreditation - more stars does not mean more internationalized (Knight 2011a, see also Knight 2010 & Knight 2013a)
- Global branding - a marketing campaign is not an internationalization plan (Knight 2011a)
- International reputation – reputation does not denote quality (ibid.)

Many of the above activities can be measured quantitatively. Quantitative key performance indicators are a good and tangible way of measuring success, but if they are the only measurement, a lot of other benefits of internationalization may be missed. (ibid.)

Some of the above-mentioned instruments, such as international students and exchanges, may have further related issues.

First, the number of international students should not be mistaken as a synonym for internationalization. However, too few international students in an international class can be problematic as well. An unequal proportion of local and international students may bring tensions, and the education taught in English may be awkward. (de Wit 2011)

Second, exchanges and internships may often be interpreted to be the same as internationalization, so there is no testing for the international and intercultural competencies acquired. It is possible that the students participating in these activities have isolated themselves from the local culture during the stay. This often happens with international exchanges. (ibid.)

In addition to the common misunderstandings, internationalization may bring

along negative consequences. In an analysis based on a survey made in 2005⁶, Knight (2013b) shows that 96% of the respondents from 95 countries believed that internationalization is beneficial for higher education. However, 70% believed that there are risks involved, the biggest risks being commercialization and commodification of higher education. One of the central issues was how commercial crossborder education affects the purpose, role and values of HEIs. First, it questions the traditional role of universities contributing to national development. Second, the commercial alternatives may affect universities' motives to support local students to gain international experiences. (Knight 2013b; see also Altbach & Knight 2007 and Knight 2010)

Some of the other issues concern the competition related to exchanges and an increased demand for international education. Student mobility is in itself a positive activity. However, some countries have started to compete in attracting the best talent to work and study. There seems to be a "twenty-first century brain race" (Knight 2013b, p. 87) going on. Knight also identifies issues concerning academic quality, new providers' integrity and how to recognize credentials born in the increased demand for international education. There are fake degrees and accreditations available as well as profit-making providers not recognized by national authorities. Additionally, double and joint degrees have proven problematic in some cases, where two degrees in two countries have been granted using one set of credits. (Knight 2013b; see also Knight 2010)

The potential homogenization of cultures as well as economic and political reasons surpassing cultural rationales have been identified as threats caused by internationalization (Knight 2013b).

The final concern relates to the possible devaluation of internationalization, whereby researchers have changed from pioneers to treasurers of traditions, while the world moves ahead. As an example, instead of grieving over commercialization and the loss of real mobility, attention should be paid to the digital generation, for whom mobility can be both real and virtual. (Brandenburg & de Wit 2011)

To get back on track, we should leave the dogmatic and idealistic notions of globalization and internationalization. We should also start seeing

⁶ The Internationalization Survey was made to HEI leaders by the International Association of Universities (IAU)

internationalization as a means rather than a goal and ponder what our rationales are and how the activities can help us in achieving quality. In general, more attention should be paid to rationales and outcomes than instruments and means. (Brandenburg & de Wit 2011)

Knight (2011b) feels that internationalization has matured and could potentially be experiencing a “mid-life crisis” (p. 1). The challenge is to turn competition and commercialization into cooperation, exchange and partnership and to focus on values rather than definitions.

3. METHODOLOGY

This chapter describes the research methods of this study. The chapter will start with the methodological approach, in which the concepts as well as the reasons for the methodological choices will be discussed. The chapter will continue with a description of the data collection and the analysis process. Finally, there will be a critical reflection on the implications of the chosen research method.

3.1 Methodological approach of the study

The choice of the methodological approach was based on an ambition to find the best possible method for the chosen topic. The aim was to find out how internationalization works at an arts university, focusing on how an extracurricular event, such as an international piano competition, supports it. The research question is *How does a classical music competition support the internationalization of an arts university?*

The study started with the selection of the case, the International Maj Lind Piano Competition. A case study describes an event or an analysis unit selected by the researcher (Gephart 2004). The case of special interest is scrutinized in detail with a view on its interaction with the context, with the aim to capture the complexity of the case (Stake 1995). According to Eisenhardt (1989), case studies focus on understanding the dynamics within a specific setting.

Case studies are increasingly common in qualitative research, although they are often criticized for their limitations. Some of the issues addressed by Flyvbjerg (2006) will be presented below.

1. General and theoretical knowledge is often considered more valuable than concrete, practical and context-dependent knowledge. However, in human affairs there are no predictive theories, but only specific cases and knowledge dependent on the context.
2. It is often believed that case studies cannot be a basis for generalization. However, it is often possible to generalize on the basis of a single case. Case studies can be central to the development of science through generalization

or they can work as supplements or alternatives to other methods.

3. It is thought that case studies are more useful at the first stages of the research process, and that other methods would be better suited for hypothesis testing and building theories. However, if case studies are good for generalization, they are also suitable for all stages of research.
4. Case studies are believed to have a bias towards verification, indicating that there is a tendency towards confirming pre-set assumptions. Case studies are, however, as rigorous as quantitative studies, but in a different way. Case studies are close to real life. The observations related to phenomena can therefore be tested right away when they are made.
5. It is claimed that that it is difficult to summarize and develop theory on the basis of case studies. Concrete, context-related case studies, however, produce more relevant knowledge.

(Flyvbjerg 2006)

Stake divides case studies into intrinsic, instrumental and collective case studies. In an instrumental case study, the case itself is secondary. It is studied thoroughly within its context, but not for its own sake. It is not relevant, whether the case is a typical representation. An instrumental case study should give understanding to an issue or be a basis for generalization. (Stake 2005, see also Stake 1995)

The instrumental case study approach seemed to be the best fit to study how the Maj Lind Competition supports the internationalization of Uniarts Helsinki. The aim was to study the dynamics between the competition and the internationalization at Uniarts Helsinki and to produce practical detailed knowledge that could be a basis for generalization.

Case studies are often classified by their paradigmatic differences. Positivist case studies commonly test existing theories, aiming at truth, functionality, and generalizability. Yin (2014) is often mentioned as a representative of a positivism. Stake (1995, 2005) represents a more interpretive approach. In an interpretive approach, unique cases are studied in their context, and the aim is to understand the phenomenon rather than to generalize (Eriksson & Koistinen 2014). Interpretive studies reveal, describe and interpret actual meanings that people use in real-life situations. Interpretive research scrutinizes how specific meanings are shared,

dominant or even rivalled. Realities are considered to have multiple meanings, which are dependent on the observer; alternate meanings and interpretations are possible. (Gephart 2004, see also Yin 2014)

This study represents the interpretivist paradigm. The purpose is to understand what is happening through various stakeholders of the Maj Lind Competition. Reality can be very different when seen from different angles. Alternate meanings and interpretations are possible, as Gephart and Yin point out. This study aims at generalizing the results at least to some extent. Some researchers feel that case studies tend to be poor for generalization (see e.g. Stake 1995). Flyvbjerg (2006) considers formal generalization to be overvalued and considers “the force of example” to be underestimated. He, however, recognizes that an individual case can be a basis for generalization.

Case studies can be researched with a qualitative or quantitative method, or a combination of the two. Qualitative research contains qualitative analysis, which tries to understand a phenomenon instead of leaning on evidentiary statistics. (Alasuutari 1995, Silverman 2005) Qualitative research describes and understands real human interactions, meanings and processes. It is important to understand the the organization members, which would be remote to quantitative research. (Gephart 2004) This study uses the qualitative approach. It is important to form an understanding of the case and its context through the stakeholders. Statistics and documentation would not give a multi-sided view on the topic.

This research aims at having a theory-building approach. The study started inductively, but at a later stage it gained abductive features (see e.g. Tuomi & Sarajärvi 2009).

3.2 Selecting the case

There are several reasons for selecting the Maj Lind Competition as the case for this study. The primary reason was my personal interest in the competition. Second, the material available was suitable for a case study. Finally, the case seemed to illuminate the research question and have potential for generalization.

First, I have followed multiple Maj Lind Competitions and I also hosted a competitor during the 2012 competition. I am a classical music lover, piano being my favorite

instrument. A personal interest maximizes the learning potential of the case (see e.g. Stake 1995).

Second, the International Maj Lind Piano Competition of 2017 was arranged at my home university Uniarts Helsinki while I was conducting this study. The optimal proximity of time and space of the competition enabled the collection of versatile and multi-layered material allowing research from various angles, which is typical for qualitative case studies (see e.g. Alasuutari 2011).

The final reasons for choosing the case were that the Maj Lind Competition seemed like a case that could illuminate the research question and it promised to have potential for serving as a basis for generalization. Internationalization is one of the strategic main goals in the strategy of Uniarts Helsinki in 2017–2020. Uniarts Helsinki hosts many extracurricular activities, including three international music competitions. The Maj Lind Competition was best suited to illuminate the research question and to serve as a basis for generalization. First, it has the longest history of the competitions hosted by Uniarts Helsinki dating back to the 1940's. Second, it is a major, well-known event organized solely by the Sibelius Academy. Third, it is an international event.

The selection of the case should preferably not be random (Eisenhardt 1989). Researchers should use their own experience and intuitively select a case that they believe is interesting in the context (Flyvbjerg 2006).

3.3 Data Collection

Case studies combine data collection methods and use both qualitative and quantitative data. The data can include, for example, archived data and documents, interviews, questionnaires and observation. (see e.g. Gephart 2004 and Eisenhardt 1989). The material used in qualitative research should be such that it can be viewed from many angles and it is typically abundant, complex and multi-layered (Alasuutari 2011). Qualitative research material typically contains people's views on reality through words and talk (Gephart 2004). The primary and secondary research data will be introduced in the following sub-chapters.

3.3.1 Primary data

3.3.1.1 Interviews

Interviews are a common way of collecting qualitative data. The purpose is to find meaningful answers, keeping in mind the research question and goal of the study (Tuomi & Sarajärvi 2009). An interview is interactive and both participants affect each other (Eskola & Suoranta 1998). It is also flexible: questions can be repeated, expressions and misunderstandings clarified and the order of the questions changed. The researcher can also make notes during the interview. (Tuomi & Sarajärvi 2009) It is typical for qualitative research that it is open to unexpected events and that it evolves during the process (Gephart 2004).

The interviews for this study can be considered as semi-structured. The questions were prepared in advanced and the interviewees answered them with their own words. The questions were adjusted according to the stakeholder groups, a method supported by many researchers (Tuomi & Sarajärvi 2009, Yin 2014, Stake 1995).

The interviews were preceded by a pilot interview that took place in June 2017. The interview situation and the remarks made by the interviewee gave invaluable experience for the real interviews. The experiments on the post-processing of the recorded interview also proved to be useful.

The interviewees were first contacted by e-mail (examples in Appendix 1) or face-to-face. The interviews were conducted between June and September 2017 and they lasted between 45 minutes and 1.5 hours. The interviews were face-to-face sessions except for one interview, which was conducted via Skype. The face-to-face interviews proved to be easier to conduct, as the physical proximity possibly made the situation more relaxed and it was easier to react to each other (see Eskola & Suoranta 1998). There were some challenges in arranging the Skype session, but when the interview finally took place, the atmosphere was friendly. However, there were some difficulties due to the technical quality of the call.

At the beginning of the interview, the interviewees signed an interview contract (Appendix 3), where they gave a permission to reveal their identity in the final thesis. As an exception, the permission was given orally in the Skype interview.

The interviews varied somewhat according to the stakeholder. All the interviews

covered topics such as the interviewee's background, their relationship to internationality, views on the Maj Lind Competition and its relationship with Uniarts Helsinki and the Sibelius Academy, and other competition-related themes. The stakeholder-specific topics included themes such as the internationalization of Uniarts Helsinki, the history, the goals and the future of the competition, practical arrangements, experiences with the competition organization, career hopes and views on success. Examples of the interview questions can be found in Appendix 2.

The topic of the interview was given to the interviewees in advance, but not the interview questions. The interviews were recorded with the permission of the interviewees. The sessions followed a pre-meditated plan, but the order of the interview questions varied and additional questions were asked. Sometimes, some of the questions were skipped, as the interviewee already covered the topics in previous responses. Each interview gave novel ideas, which changed interview questions somewhat from interview to interview.

The interviews were complemented with fieldnotes, which were made right after the interviews. Examples of the transcribed interviews can be found in Appendix 4.

3.3.1.2 Interviewees

The selection of the informants is of utmost importance in qualitative research. To get a wide view supporting the instrumental case study (see Alasuutari 2011), the interviewees were chosen to represent three different stakeholder groups: the top management of the university, the competition organization and the competitors.

The top management of an organization is responsible for the preparation and implementation of the strategy. The rector oversees the whole university, whereas the deans are in charge of the academies. I chose the Rector of Uniarts Helsinki and the Dean of the Sibelius Academy as interviewees to represent the stakeholder group of the top management, covering both the university and the academy level.

The competition organization oversees the competition itself. The Chairman of the Competition Committee and the former and present Secretaries General were chosen to represent the stakeholder group of the competition organization.

The three interviewed competitors forming the stakeholder group of the competitors were two former laureates and a current competitor, giving the voice of actualized

experiences and future expectations.

The interviewees and the schedules of the interviews are presented in Table 6.

Table 6. Interviews

	Interviewee	Position	Organization	Place	Date
1.	Erik T. Tawaststjerna	Chairman	Competition Committee	Helsinki	15.6.2017
2.	Anna Krohn	Former Secretary General	Maj Lind Competition	Helsinki	16.6.2017
3.	Roope Gröndahl	Competitor, 2nd prize in 2007	Maj Lind Competition	Helsinki	21.6.2017
4.	Kaarlo Hildén	Dean	Sibelius Academy	Helsinki	27.6.2017
5.	Isabelle David	Competitor in 2017	Maj Lind Competition	Montreal	20.7.2017
6.	Sergei Redkin	Competitor, 1st prize in 2012	Maj Lind Competition	Skype	25.8.2017
7.	Jari Perkiömäki	Rector	Uniarts Helsinki	Helsinki	29.8.2017
8.	Terhi Luukkonen	Secretary General	Maj Lind Competition	Helsinki	14.9.2017

The interviewees will be presented in more detail in sub-chapter 5.1. The secondary data will be introduced in the following sub-chapter.

3.3.2 Secondary data

Various documents and observation were used as secondary data to increase the reliability of the findings and provide a more versatile view typical of qualitative case studies (see Alasuutari 2011). The secondary data consists of material covering both the Maj Lind Competition and Uniarts Helsinki.

The documents concerning the present and recent Maj Lind Competitions include program books, the competition web page and the blog kept by the competition organization. Historical data of older Maj Lind competitions archived by Uniarts Helsinki include various materials, such as program books, minutes of the meetings and financial data. The historical documents were studied at the archives in Helsinki in May 2017.

The data concerning Uniarts Helsinki was collected from the Uniarts web page and intranet. Only data accessible to Uniarts students was used for this study.

In addition to written documents, observation and fieldnotes made during the

competition auditions and interviews were used as a source of information. The current competition took place on 17–31. August 2017. The list of competition events attended and an example of the fieldnotes are presented in Appendix 5.

3.4 Data Analysis

The purpose of the analysis is to clarify the material and create new information on the subject. The collected material needs to be crystallised by finding the points that are relevant to the research problem. (see Eskola & Suoranta 1998) This sub-chapter will explain the analysis process of this study.

The analysis started with a transcription of the interviews. The transcribed interviews were then entered in Excel to be analysed with the content analysis technique. After finding the preliminary themes, I copied an excess of quotes into the thesis draft, grouping them by theme and stakeholder group and making sure that all stakeholder groups were equally represented. After that, I translated the chosen quotes. Being a linguist, the process facilitated my thinking. When the sentences were very fragmented, I edited the spoken text to some extent to make the text comprehensible. In all cases, I tried to keep the speaker's individual voice and stay as close to the original as possible.

I then continued structuring, comparing and analysing the material. The crystallisation described by Eskola and Suoranta (1998) describes well the process of writing and rewriting and gradually eliminating quotes to find the essence. The analysis had, in fact, started taking form already during the interviews and the observations. Data collection and analysis typically overlap in case studies (see Stake 1995, Eisenhardt 1989).

The thesis started as an inductive study. My observations were based on the material, which I scrutinized with an open mind and without a predefined theory. (see Eskola & Suoranta 1998) Throughout the classification and the analysis, I reflected the material against the strategy and the internationalization of Uniarts Helsinki, focusing on the relationship between the competition and the internationalization. According to Stake (1995), concentrating on the relationships identified in the research questions is vital to understanding the phenomena and relationships within it.

After the initial classification, I familiarized myself with the theory on HEI internationalization. The issues to analyse sprung from the interview material, but eventually, the existing theoretical information guided and assisted my analysis. The analysis and the final themes were influenced by the theory, but the study did not try to test the validity of the theory, which indicates that this study may also be considered abductive or theory-based (see Tuomi & Sarajärvi, 2009). According to van Maanen, it is typical for qualitative research that it gets its form during the study (as cited in Gephart 2004).

Documentation, observation and fieldnotes were used as supportive secondary data in the analysis. The documentation concerning the Maj Lind Competition gave me a historical overview with unambiguous facts and a rough understanding of the transformation into an international competition. It also prepared me for the interviews. The observation and the fieldnotes complemented the findings of the analysis and helped me understand the competition as a whole. The documents concerning the strategy and internationalization at Uniarts Helsinki were important to understand the context.

The analysis revealed central themes that are connected to the Maj Lind Competition, Uniarts Helsinki and the Sibelius Academy, as well as the relationships between them. All stakeholder groups touched the themes at least to some extent.

The theoretical framework also evolved during the research process, narrowing first from strategy to internationalization strategy and then to HEI internationalization. A theoretical framework is just a basis and it can focus or transform during the research process (Alasuutari 2011).

This sub-chapter has explained the methodological choices for this research, justified the selection of the case, and covered the data collection and the data analysis. The following sub-chapter will reflect the research process with a critical view.

3.5 Critical Reflections on the Research Process

According to Tuomi and Sarajärvi (2009), the credibility of research is commonly discussed with two concepts: validity and reliability. Validity measures whether the research fulfils what has been promised and reliability refers to the repeatability of

the results. These concepts have been criticized in the realm of qualitative research. First, because they originate from quantitative research and second, because there are no generally accepted rules regarding the credibility of qualitative research. There are certain protocols, however, that aim at increasing the validity and reliability of the research.

Triangulation is a way to increase the reliability of the research. Triangulation protocols can concern the data source, the investigators, theory or methodology (Stake 1995) Using versatile research material is not only typical for qualitative research (see Alasuutari 2011) but is also a procedure to reduce misinterpretations, making it a form of triangulation (Eisenhardt 1989). Eisenhardt proposes that combining qualitative and quantitative data gives a synergistic view of evidence. Quantitative data may reveal important relationships that would not be visible otherwise. It can also keep the researcher away from vivid but false impressions in the qualitative data.

Data source triangulation is a process in which multiple perceptions are being used in order to “*clarify meaning, verifying the repeatability of an observation or interpretation*“ (Stake 2005, 443). Yin defines it as “*the convergence of data collected from different sources, to determine the consistency of a finding*” (2014, 241). This thesis uses data source triangulation. Interviewing various people connected with the internationalization and the competition in different roles gives multiple angles to the case. The secondary data complement, support and verify the findings made in the interviews.

Besides the data source triangulation, I have used several other methods to increase the validity of this study. I have reflected my thoughts throughout the study, which is considered important for qualitative research. The writing process has helped me structure my thoughts. I have tried to be as transparent as possible, and tried not to avoid discussing potential problems and issues. Thus, the readers of my thesis can follow the process and my thoughts, and evaluate the choices I have made. I am aware that qualitative research is subjective, but I have tried to avoid bias.

The primary data of this thesis is based on interviews. The interviews touch two issues that will be discussed below: unbiasedness and the protection of the interviewees.

First, unbiasedness measures, whether the researcher tries to understand the

interviewee as he or she is, or whether the researcher filters the information through his or her own framework. In qualitative research, the filtering process is inevitable. (Tuomi & Sarajärvi 2009) When conducting the interviews and making the analysis, I aimed at maximum neutrality and objectivity avoiding bias.

Second, the interviewees face a risk of exposure and embarrassment due to personal views and circumstances. Some researchers recommend anonymity for the interviewees (Tuomi & Sarajärvi 2009). Another solution is not to attribute the viewpoints or comments to a specific person (Yin 2014). Following the recommendations of Stake (2005), I asked the interviewees for permission to reveal their names and attribute their viewpoints to them. Furthermore, the interviewees had an opportunity to verify their quotes used in the final thesis.

This research being a master's thesis might have introduced certain challenges. The concept of elite interviews has been discussed by many researchers such as Dexter (2006) and Mykkänen (2001). Some of the interviewees are in the highest positions of their organizations and can thus be considered elite interviewees. This possibly caused a difference in status between myself and the interviewee that affected the interview situation. Good preparation of the interview session, my mature age and the fact that I had met both the Rector and the Dean at the Sibelius Academy Board meetings might have made the situation somewhat easier. It is also natural and possible that the interviewees who were employees of Uniarts Helsinki may have wanted to give the best possible view of their organizations. To minimize this, I tried to make the atmosphere of the interviews as relaxed as possible and assure them of my neutrality.

I have done my best to conduct this research with integrity and ethicalness, following the responsible conduct of research defined by the Finnish Advisory Board on Research Integrity (2012) and the Uniarts Helsinki's Code of Ethics (2016). The communication aims at openness, responsibility and reliability. The research documents and data have been stored securely so that confidentiality and safety can be maintained.

This study focuses on the internationalization aspect of the Maj Lind Competition. Due to the scope of the master's thesis, other aspects, such as the adjudication, competitors, repertoire, audience and publicity have not been addressed, which may be considered a limitation.

The final reflection concerns the issue of generalization. According to Stake (1995, 2000), an instrumental case study may form a basis for generalization. It can be proposed that the results may be generalized to apply at least the other two competitions hosted by the Sibelius Academy. However, the potential generalization applies to the internationalization aspect only.

The following chapter will introduce the case and the context for this study.

4. CASE AND CONTEXT

This chapter will give an overview of the Maj Lind Competition, introduce HEI internationalization both in Europe and in Finland, and finally discuss the internationalization of the University of the Arts Uniarts Helsinki.

4.1 Maj Lind Competition

The Maj Lind Competition is named after Maj Lind (nee Kopjeff, 1876–1942), who bequeathed a part of her assets to the Sibelius Academy to promote piano performance. In 1945–1997 the competition developed from a small-scale piano competition for students to a major national event. From 2002 onwards, the competition has been international. (International Maj Lind Piano Competition n.d.)

Both the national and the international periods will be introduced in the following sub-chapters.

4.1.1 National Maj Lind Piano Competition, 1945–1997

The first Maj Lind Competition was organized in 1945. From then on, the competition was arranged with an interval of one to even four years. In the first years, the one-round competition lasted two days with a prize ceremony on the third day. The competition rules of 1969 marked the beginning of the three-round format lasting several days. (University of the Arts Helsinki Archives)

In the beginning, the competition was open to Finnish citizens who were present or recent students of the Sibelius Academy. Later, Finnish citizens outside of the Academy were eligible as well, and from 1992 onwards, the rules were extended to include competitors who lived permanently in Finland. (ibid.)

The popularity of the competition grew gradually. In the first years, there were typically less than ten participants. In some years, however, the participation was considerably low and in 1949 the competition even had to be cancelled, as merely one competitor had signed in. From 1966 onwards, participation increased gradually with some fluctuation, the peak being almost 50 competitors in 1997, the

last national version of the competition. (University of the Arts Helsinki Archives)

The national Maj Lind competition usually awarded three prizes. In some years, the jury faced challenges due to insufficient quality of the participants. In 1945, the first prize was FIM 30 000 (ibid.) and in 1997 FIM 40 000 (“Joonas Pohjonen ykkönen Maj Lind -kilpailussa MTV” 1997). The value of these prizes in 2016 would have been € 3 825 and € 9 092 respectively (Statistics Finland n.d.).

At first, the jury consisted of five Finnish members. In 1969, the competition rules allowed the jury to be complemented with two foreign members. Since then, foreign members have regularly served on the jury (University of the Arts Helsinki Archives).

The national Maj Lind Competition exhibited some international features from the 1970’s and 1980’s onwards. Since the 1980’s, international guests, such as representatives of the press and embassies as well as other cultural representatives were invited to follow the competition. (ibid.)

The assets of the Maj Lind fund were about FIM 1.49 million in 1944 (ibid.). In 2016 that would have been about € 266 000 (Statistics Finland n.d.). During the last national competition in 1997, the capital of the fund was FIM 8.12 million (University of the Arts Helsinki Archives). In 2016, the value would have been about € 1.84 million (Statistics Finland n.d.).

More than five decades after its foundation, the Maj Lind Piano Competition became international in 2002. The national competition was inherited by Jyväskylä, where it continued as the most prominent national piano competition until 2014. In 2016, a new national piano competition was launched in Tampere starting in 2017. (University of the Arts Helsinki Archives)

4.1.2 International Maj Lind Piano Competition, 2002–2017

The first International Maj Lind Piano Competition took place in 2002. Since then, the three-round competition has been arranged every five years. The fourth international competition, the most recent one, took place in 2017, while this study was being conducted. (International Maj Lind Piano Competition n.d.)

The number of applicants in the International Maj Lind Competition has increased steadily. In 2002, there were 96 applicants (University of the Arts Helsinki Archives)

and in 2017, there were as many as 195. The competition has developed into a major international competition. In 2017, the accepted applicants represented 16 nationalities. Six out of the 44 accepted competitors were Finnish. (International Maj Lind Piano Competition n.d.)

The maximum number of competitors has been 40–50. Pianists of any nationality may supply an application accompanied by a video. The only limitation is the maximum age, which nowadays is 30 years. As of the 2002 competition, family accommodation has been available for all competitors. (ibid.)

All through the history of the international Maj Lind Competition, the monetary prizes of the competition have been considerable. In 2017, the prizes were: € 30 000 (I), € 25 000 (II), € 20 000 (III), € 8 000 (IV, V & VI). In addition to these, there were several other prizes rewarded in 2017. In comparison, the first prize of the Queen Elizabeth Piano competition in 2016 was EUR 25 000, the Van Cliburn International Piano Competition in 2017 USD 50 000, and the Frederyk Chopin Piano Competition in 2015 EUR 30 000⁷. In addition, the Maj Lind Competition offered one concert for the winner in 2017.

The juries of the international editions of the Maj Lind Competition have been prominently international. In the beginning, there were great ambitions for the jury. Candidates, such as Pollini, were invited to serve. Not all internationally known pianists work in juries, nor is it easy for a young international competition to have the biggest names on its jury. At the first international Maj Lind Competition, there were two Finns on the seven-member jury (University of the Arts Helsinki Archives). In the 2017 edition, the jury consisted of eight members, including the chairman, only one of them being Finnish. However, the networks of the Competition Committees have proved vital and the juries have consisted of well-respected Finnish and international members (International Maj Lind Piano Competition n.d.).

Starting from the first international competition, the material for the competition has been published both in Finnish and in English.

⁷ The information on the prizes was retrieved from the competition pages majlindcompetition.fi, cmireb.be, cliburn.org and chopincompetition2015.com on 11.11.2017.

The financial statement of the Sibelius Academy of 2012 shows that the Maj Lind fund had a capital of almost € 4.7 million (Sibelius Academy 2013). On 31.10.2013 the funds were transferred to the Sibelius Academy Foundation (University of the Arts Helsinki 2014).

In 70 years, the Maj Lind Competition has grown from a small local competition for the students of the Sibelius Academy into a major, well-respected international piano competition.

These sub-chapters have introduced both the national and the international Maj Lind Competition. The following sub-chapters will describe the context for the competition.

4.2 Internationalization in Europe and Finland

The following sub-chapters will describe the context of HEI internationalization in Europe and Finland.

4.2.1 HEI internationalization in Europe

The European strategic approach towards HEI internationalization has been strong for the past 30 years. Programmes, such as ERASMUS⁸, have been pioneers of this development, serving as examples for the rest of the world. The ERASMUS programme initiated a common view for internationalization shared by most countries in Europe, and it was supported by the Bologna Process⁹. (De Wit, H., Hunter, F., Howard, L. & Ergon-Polak, E 2015)

In 2013, the EU launched the *European higher education in the world strategy* to encourage EU and non-EU members and universities towards mobility and cooperation. The main goals of the strategy include the following:

- Improving the quality of European education
- Innovation and job creation in Europe through international students and migrants

⁸ ERASMUS is an EU exchange student programme created in the late 1980's.

⁹ Bologna Process is a voluntary higher education process aiming at compliant education systems.

- Helping students to become global citizens and thus enabling employability
- Influencing and engaging new audiences to advance the EU's position in the world. (European Commission n.d.b)

To accomplish the goals, individual HEIs need to act. Both EU member states and HEIs are encouraged to create internationalization strategies that account for their own local environments. The European Commission will render support to increase cooperation and mobility through the ERASMUS+ and Horizon 2020 programmes. (European Commission n.d.a)

The European Higher Education Area (EHEA) is a result of the political will of 48 countries that have built an area using common tools. Through a continuous process in Europe, countries, institutions and stakeholders adapt their higher education systems to be more compatible and to strengthen their quality assurance systems. The principal goal is to increase mobility and facilitate employability. (ibid.)

EU member states remain responsible for the organization and delivery of higher education in the respective countries. EU activities should lend an additional international dimension to studying, teaching, researching and policy making in higher education. (ibid.)

4.2.2 HEI internationalization in Finland

In the internationalization strategy for higher education in Finland for 2009–2015, investment in knowledge and competence were in the core of the national success strategy of Finland. Within globalization, the need for international cooperation was recognized. The significance of higher education was stressed. However, it was pointed out that higher education, research and innovation suffered from lack of internationality. This was shown in the small number of international students, researchers and teachers in Finland. International funding for research and development was also considered scarce. The mobility of students and researches had diminished, and Finland did not attract enough industrial production, high-end technology and top experts. However, Finland's good reputation in the educational field promised untapped potential in globalization and internationalization. This was the basis for the Ministry of Education to launch an internationalization strategy for higher education in Finland 2009–2015 (Ministry of Education 2009).

The strategy had five primary aims:

1. A genuinely international higher education community
2. Increasing the quality and attractiveness of higher education institutions
3. Promoting the export of expertise
4. Supporting a multicultural society
5. Promoting global responsibility
(Ministry of Education 2009)

In 2016, the Ministry of Education and Culture appointed a steering group to draw up an internationalization strategy for higher education and research in 2016–2020. The steering group reviewed the current situation of the internationalization of education and research in HEIs and envisioned the desired state in 2025. In addition, it proposed a guideline to improve the visibility of education and research in Finnish HEIs (Ministry of Education and Culture n.d.b).

The steering group had a shared vision on how to better integrate international students, researchers and other staff in the Finnish higher education and research community. It also proposed ways for Finnish HEIs to develop international cooperation jointly. The proposal also dealt with issues relating to housing services as well as education and research on foreign languages and cultures. Additionally, it included recommendations on the education for immigrants, measures for education exports, an impact assessment of tuition fees, and on a steering process of the HEIs (ibid.).

The Ministry of Education and Culture in Finland proposes the following policies to promote internationalization in HEIs in 2017–2025:

- Greater international attraction through focusing on the newest science and leading-edge research
- Finland is the home of high-quality education
- Momentum for the export of Finnish competence
- A warm welcome to Finland
- The Finnish message is heard internationally
- Bridgeheads in the world

- Greater involvement of Finnish experts living abroad and alumni educated in Finland (Ministry of Education and Culture n.d.a)

Not only are generic goals for internationalization being proposed to HEIs, but also the funding of the HEIs is dependent on the achievement of measurable internationalization targets (Ministry of Education and Culture n.d.c).

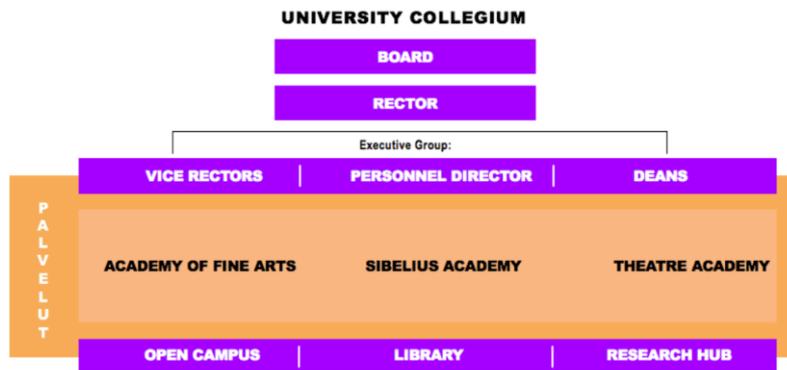
The Government of Finland decided to implement several of the items in the strategy as a part the Government action plan. The Ministry of Education and Culture is in the process of preparing an implementation plan for the strategy together with the higher education sector in 2017. In cooperation with the HEIs and other stakeholders, the Ministry is also planning a vision for higher education in 2030 (Ministry of Education and Culture n.d.d).

4.3 Internationalization at the University of the Arts Helsinki

The University of the Arts Helsinki (Uniarts Helsinki) was launched in 2013 as a result of the merger of three schools of higher education: the Finnish Academy of Fine Arts, the Sibelius Academy and the Theatre Academy Helsinki. The number of students totalled almost 2000 in 2016 (University of the Arts Helsinki n.d.a).

The organization of Uniarts Helsinki consists of the university and the academy levels. The board of Uniarts Helsinki decides on the central operational and financial targets. The responsibilities of the board include the organizational structure and the strategy of the university as well as choosing the rector. The rector oversees the operational management of the university with the support of the executive group, which is a discussing body with members that pass resolutions within the limits of their authority and responsibilities. The deans of the academies are members of the executive group. In 2017, major restructuring of the organization of Uniarts Helsinki was ongoing (University of the Arts Helsinki Intranet n.d.b).

Figure 2 Organization chart of Uniarts Helsinki



Source: University of the Arts Helsinki n.d.a

The strategy process consists of four stages: preparation, participation, revision and final styling. In addition to the board and the rector together with the executive group, the entire Uniarts Helsinki community has a chance to participate in the strategy process. The goals and main action points for Uniarts Helsinki are agreed upon and monitored in the strategy and resource dialogues. (University of the Arts Helsinki Intranet n.d.b)

Uniarts Helsinki is in its second strategy period in 2017–2020. The strong presence of the international dimension can be seen already in the mission statement of Uniarts Helsinki:

The University of the Arts Helsinki offers a wide selection of programmes in the field of arts and promotes productive dialogue that leads to the creation of something new between teaching and research. This makes the University of the Arts Helsinki a unique university on an international scale. (University of the Arts Helsinki 2016)

The international focus is visible in the strategic vision of Uniarts Helsinki for 2025: “*The University of the Arts Helsinki and its alumni will be part of building an equal, multi-voiced, and international society*” (ibid.).

Uniarts Helsinki lists the following goals in its strategy:

1. A strong university with networks
 2. An inspiring learning environment
 3. Research with impact
 4. Responsible and innovative internationalization
- (ibid.)

Internationalization is one of the four strategic goals. The corresponding title in the explanatory section gives room for extracurricular activities, such as international competitions: *"We will become more international using responsible and innovative methods"*. The international dimension is also present in the explanatory section of another strategic goal: *"We'll make the strength of the University of the Arts Helsinki internationally known, and this strength is the organic connection between master's and doctoral education, research, and artistic activity"* (University of the Arts Helsinki 2016).

The previous rector of Uniarts Helsinki informed the staff and the students in a letter about an internationalization strategy that was to be finalized in 2015 (University of the Arts Helsinki Intranet n.d.b). In his initiation speech to the work community at the end of 2015, the present rector also announced the international theme as one of his goals: *"We have a lot of international cooperation already now, but the partnerships are field-specific up to now. In the future, we must be internationally known and a strong operator as an arts university"* (Matilainen 2015). Both the present rector and his predecessor are committed to the idea of internationalization. However, up to date, Uniarts Helsinki does not have a separate internationalization strategy (K. Hildén, personal communication, January 18, 2018). The internationalization strategy of the Sibelius Academy was published in 2015. This Sibelius Academy internationalization strategy, is, however, mainly a presentation of on-going international activities. Interesting enough, international competitions are mentioned as one of the areas of special interest in how to implement the main objectives.

5. ANALYSIS AND RESULTS

This chapter will consist of the analysis of the interviews¹⁰. The chapter will start with an introduction of the stakeholders for the internationalization of the University of the Arts Helsinki and the International Maj Lind Piano Competition. The stakeholder introduction will be followed by an analysis of the themes found in the interviews. The first theme will be the stakeholders' views on the benefits and motivations for arranging and attending the competition. It will be followed by potential ways to increase the appeal of the competition, and the chapter will end with an analysis of the organizational and governance challenges identified.

5.1 Stakeholders of Maj Lind Competition

The stakeholders of the Maj Lind Competition are parties that have an interest in the competition. The stakeholder groups presented in this sub-chapter are the top management of Uniarts Helsinki, the competition organization and the competitors. The presentations in the following sub-chapter are based on the interviews.

A common interest in internationalization shared by all stakeholder groups can be described in Roope Gröndahl's words:

It is an activity that needs to be kept up in order not to be forgotten. When we start considering ourselves so special that we forget internationality, it is, of course, something to worry about. But, of course, the amount of international influence and how well we can be visible to the world are related to each other. (Roope Gröndahl 2017)

5.1.1 Top management

The Rector of Uniarts Helsinki and the Dean of the Sibelius Academy represent the stakeholder group of the top management. There is a clear difference in their roles; the dean being more international and closer to the operational activities in the academy.

¹⁰ The interview extracts have been translated by the researcher.

Jari Perkiömäki, Rector of Uniarts Helsinki, is in charge of the operational management of Uniarts Helsinki in accordance with the directions set by the board of Uniarts Helsinki. Nominated for the position at the end of 2015 (Matilainen 2015), Perkiömäki appears extremely busy. International affairs do not play an essential role in his position.

So far, I have managed to take care of international affairs relatively little as the rector. International affairs rest mainly on the academies and the professors of the academies. We have a lot of international activities – so, not yet as much as I would have liked. (Jari Perkiömäki 2017)

Perkiömäki acknowledges that classical music competitions have a long tradition at the Sibelius Academy. However, as pianism is not his field of specialty, he may not have attended the Maj Lind Competition, nor is he very familiar with it.

Nominated as Dean of Sibelius Academy in March 2015 (University of the Arts Helsinki n.d.), Kaarlo Hildén, has a dual role. First, he is a member of the executive group of Uniarts Helsinki, which is in charge of the development of the entire university. Second, he is responsible for the operations of the Sibelius Academy. The international dimension is strongly present in Hildén's work, both through his role at the academy and due to his personal interest.

Internationality can be seen in plenty of ways. If you look at everyday life, there is a visitor in the calendar almost every week, or a phone call with a representative of a partner university, or at least something in the e-mail that needs to be taken care of. Over all, this field is full of networks. And the Sibelius Academy has a long history of being an internationally active institution. (Kaarlo Hildén 2017)

As a member of the board of the Sibelius Academy Foundation, Hildén is the negotiator with competitions, such as the Maj Lind Competition. He has attended the Maj Lind Competition many times and considers himself very familiar with it.

5.1.2 Competition organization

The Chairman of the Competition Committee and the present and former Secretary General represent the stakeholder group of the competition organization of the Maj Lind Competition. They all have a close connection with the competition and are

used to dealing with international affairs.

The Chairman of the Competition Committee, Erik T. Tawaststjerna, is Professor of Piano at the Sibelius Academy. He is also a member of many other competition committees and juries, especially abroad. Tawaststjerna's role is highly international

First, most of my students are international. Second, I myself participate actively in teacher exchanges in different countries... And I participate in these international competition juries that take place a couple of times a year. And, of course, I maintain contacts to colleagues abroad.

(Erik T. Tawaststjerna 2017)

Tawaststjerna has a long history with the Maj Lind Competition. He won the second prize in 1968 and he has participated in planning the competition since the 1990's. According to Tawaststjerna, the competition became international mainly due to his initiative.

Terhi Luukkonen, Secretary General, has been involved in producing the Maj Lind Competition since 2014. She is in charge of the practical organization of the competition. The nature of Luukkonen's work is international.

...many of the contacts are naturally international. We need to take care of the jury and the connections, with other international competitions, and we belong to these international networks, the World Federation of International Music Competitions and the Alink-Argerich Foundation. Obviously, I have many contacts through them. (Terhi Luukkonen 2017)

Luukkonen started working at Uniarts Helsinki in 2012, so her experience in organizing the Maj Lind Competition starts only after Uniarts Helsinki was founded.

Anna Krohn, former Secretary General and Secretary of the Jury in 2017, has been in charge of the practical arrangements of two national and three international Maj Lind Competitions. The international competition changed the working language into English. Otherwise, it hardly changed Krohn's role.

When the competition became international, there were, naturally, tasks such as organizing the accommodation for the competitors and then we tried getting even better names for the jury, since the composition of the jury was even more important then. (Anna Krohn 2017)

Krohn resigned in the first half of 2013. Therefore, she has less than half a year of experience in working at Uniarts Helsinki.

5.1.3 Competitors

The stakeholder group of competitors of the Maj Lind Competition is represented by three former and present competitors from Finland, Canada and Russia.

Finnish Roope Gröndahl, second prize winner in 2008, is completing his studies at the Sibelius Academy and working as a freelance pianist. The international dimension in his life consists mainly of international musician friends. Gröndahl participated in the Maj Lind Competition on his teacher's advice.

I was so young... I just went there. My teachers encouraged me and I understood that it is worth participating. But at that stage, I didn't philosophise too much on whether I should go or not. I didn't go through any crisis because of it, it was just like... (Roope Gröndahl 2017)

Canadian Isabelle David participated in the Maj Lind Competition in 2017. She is a postgraduate student looking forward to participating in international piano competitions, such as the Maj Lind Competition. Her life is not particularly international at the moment.

I am looking at opportunities to play abroad, especially in competitions, just like I am doing this August in Finland...while I am doing my doctoral's, so I will have time in my schedule to travel and participate in international competitions and exchange. (Isabelle David 2017)

Russian Sergei Redkin, first prize winner in 2013, is at present a professional pianist and does not compete any more. He entered the competition through the recommendation of his teacher.

I think my professor suggested me actually. Alexander Sandler, he is my professor at the St Petersburg Conservatory, he was at the time and he is now. I think he suggested me this competition. (Sergei Redkin 2017)

Redkin plays in concerts all around the world, making an international career. The Maj Lind Competition was a turning point in his life.

5.2 Motivations and benefits

The first theme found in the interviews describe what kind of reasons the stakeholder groups see for organizing and attending the Maj Lind Competition. The motivations can often be the same as the benefits and therefore they are treated as one and called benefits here. The benefits to the stakeholder groups and Finland are grouped according to the views of the stakeholder groups.

5.2.1 *Benefits to the University of the Arts Helsinki and Sibelius Academy*

Uniarts Helsinki was founded in 2013 as a result of the merger of three academies, the Sibelius Academy being one of them. This sub-chapter explores the stakeholders' views on the benefits that the Maj Lind Competition offers to the academy in an international context.

5.2.1.1 *Benefits to the university - top management*

Internationalization is one of the key goals of the relatively newly founded Uniarts Helsinki. The top management sees mainly three aspects where the Maj Lind Competition may benefit the internationalization of Uniarts Helsinki: visibility, recruitment of international students, and networking.

It is challenging to make the newly founded university known as an international institution. It is a major task in Finland, and even more so internationally. The top management sees a competition, like the Maj Lind Competition, as a good way to gain recognition and visibility, as can be seen in Rector Perkiömäki's comment.

...of course, having a competition like this will make our university better known... It is clearly an international competition that increases recognition and thus the visibility of our activities. (Jari Perkiömäki 2017)

Events may be a more powerful way to make the international brand known than global marketing campaigns, as pointed out by Dean Hildén.

There is a great challenge in internationalizing Uniarts, to make people aware of the birth of a new university...making the international brand known will be made through knowledge [of what the university can offer]...the connection between the competition and the location as well as

the institute will make the institute recognized. (Kaarlo Hildén 2017)

Perkiömäki assumes that the international community following piano competitions identifies the competition with the Sibelius Academy rather than with Uniarts Helsinki. However, he does not see the fame of the Sibelius Academy to harm Uniarts Helsinki, and admits that recognition takes a major effort. In any case, the view of the PR value of the Maj Lind Competition is also shared by the competition organization and the competitors.

An international university needs not only visibility and recognition, but also international students. Dean Hildén sees the Maj Lind Competition as a potential for recruiting international students.

If there are [participants] who are in the right age looking for a place to study, we can ask them, if they could consider taking a master's degree here at the Sibelius Academy. (Kaarlo Hildén 2017)

Hildén sees the competition also as a good platform for networking with the partners of the Sibelius Academy and increasing their interest in the academy. This may be a significant element in the tightening economy. Networking may also be fruitful for teachers and staff, as seen in Hildén's quote in 5.2.2.1.

5.2.1.2 Benefits to the university - competition organization

The competition organization identifies mainly three ways how the Maj Lind Competition can benefit Uniarts Helsinki: recognition, recruiting international students, and enriching the community.

According to the competition organization, the competition provides recognition and PR. Tawaststjerna and Krohn see that the recognition benefits the Sibelius Academy rather than Uniarts Helsinki. This view can be seen in Krohn's comment.

...it gives the Sibelius Academy recognition... Word gets around a lot, about how things are taken care of here and what the level is. The competition is a good means to spread it. (Anna Krohn 2017)

Although the top management agrees that the recognition goes to the Sibelius Academy, it seems to feel that it is actually Uniarts Helsinki that needs recognition.

The competition organization also sees the Maj Lind Competition as a method to

recruit international students, like Dean Hildén. Luukkonen points out, however, that many of the competitors may already be too old for this.

The third benefit to the institute is that the competition creates a sense of community.

And of course, all the functions that every competition has, it offers...a good feeling of being part of a community. (Erik T. Tawaststjerna 2017)

This benefit, also mentioned by the competitors, may also apply to the competitors or to all pianists in Finland.

5.2.1.3 Benefits to the university - competitors

The competitors identify two benefits to the university: credibility and enrichment of the community.

In the view of the competitors, the credibility provided by the competition offers both the Sibelius Academy and Uniarts Helsinki international benefits, as seen in Gröndahl's quote.

It should be significant both for the Sibelius Academy and Uniarts. To show that we have international activity and people want to come here, international competitors want to participate in our competition... Obviously competitions like this are maybe the best showcases to the world of what is being organized here. (Roope Gröndahl 2017)

The top management and the competition organization shares Gröndahl's view. The top management, however, feels the need to strengthen Uniarts Helsinki, and the competition organization attaches the brand recognition to the Sibelius Academy.

The competitors feel that the competition not only gives credibility to the school, but it also enriches the academy and its piano department, as pointed out by Gröndahl.

Obviously, it is a remarkable boost for the whole piano department of the Academy. So many high-level pianists visiting, of course it has an effect at that level. (Roope Gröndahl 2017)

This aspect of community enrichment can also be seen in the comments of Tawaststjerna, representing the competition organization.

5.2.2 Benefits to competitors

Uniarts Helsinki is an arts school with an educational role. This sub-chapter describes the benefits the Maj Lind Competition may provide for the competitors, some of whom are commonly students of the Sibelius Academy¹¹.

5.2.2.1 Benefits to competitors - top management

The top management sees competitions as a good way for the competitors to develop as musicians, to advance the career and to network.

According to Dean Hildén, the competition educates the competitors not only as artists but also in their career skills. A network of piano competitions in Finland creates a learning path, recognized also by competitor Gröndahl, where students can practice in smaller national competitions that eventually lead to the most prominent Maj Lind Competition, which is the only international piano competition in Finland.

...Helmi Vesa competition, which is an internal competition, is in a way the first milestone in training for a competition like this. Maj Lind will be the real touchstone. It is a natural goal for those, who have those kinds of passion, career hopes and skills. They will be encouraged to participate in the competitions and they will be prepared for them already during the studies... After all, it is one of the realities in our field. Competitions are a world of their own. You can only learn them by doing and participating. It is quite rugged, demanding. (Kaarlo Hildén 2017)

In addition to preparing for the future career, Perkiömäki sees the competitions as a means to advance the future career of the competitors. It is to be noted that Perkiömäki does not talk about the Maj Lind Competition directly, but refers to jazz, a field more familiar to him. Perkiömäki feels that the effect on a musician's career in jazz is short-term, but assumes that it may be different in classical music.

Dean Hildén sees the Maj Lind Competition as a good platform for networking, where competitors, staff and teachers can create international contacts in the field.

One should not underestimate the contacts that are generated not only between every competitor and the jury members but also between our staff

¹¹ Concrete benefits to competitors, such as the prizes will be dealt with in sub-chapter 5.3.

and the teachers...who follow it [the competition]. This kind of contacting happens quite a lot and it enforces the international dimension and internationalization. (Kaarlo Hildén 2017)

This benefit of networking applies to the university level a well, as seen in 5.2.1.1.

5.2.2.2 Benefits to competitors - competition organization

The competition organization sees Maj Lind Competition as an integral part of the studies, starting from the smaller local competitions and aiming finally at Maj Lind Competition, as described by Tawaststjerna.

It is obvious that many of our students will think at least a couple of years that I'm preparing for that Maj Lind. And we had just the competition in Tampere, as you know, this year it takes place just before Maj Lind. It was quite a good system...it is definitely a very good goal for many students in the Sibelius Academy (Erik T. Tawaststjerna, 2017)

Tawaststjerna feels that it is important that young talent can participate in a well-organized international competition in Finland. The career path is recognized as well by the top management and the competitors. Luukkonen sees it not only as a part of the studies, but also as a way to make a career.

Many pianists think it is important to participate in competitions and get a push to one's career through them... It is probably the visibility that a competition can bring for the pianist. (Terhi Luukkonen 2017)

Former Secretary General Krohn recognizes, however, that the competition is not a guarantee for a good career. The competitors are already quite experienced.

Naturally everybody mentions it in their CV. But they are already at the top and done well in other competitions, so I don't think their career has started from Maj Lind. (Anna Krohn 2017)

The competition gives a good opportunity to practice how to utilize the competition, as the winning itself does not guarantee anything, as pointed out by Luukkonen. This view is verified by the competitors themselves.

The competition organization sees Maj Lind Competition as an important platform to network within the international pianist community and as a means to attract

international competitors to make contacts in Finland. The level of networking is amongst the piano community, as pointed out by Tawaststjerna. In that respect, it can also benefit the staff and teachers of the university. The networking benefit to the competitors is also mentioned by Dean Hildén.

5.2.2.3 *Benefits to competitors - competitors*

There are many reasons why competitors take part in competitions in general and in the Maj Lind Competition in particular. The benefits identified by the competitors are in particular the development as a pianist through preparation, the possibility of measurement and talks with the jury members. The competition is also seen as a way to make a career, to learn how to cope with the press and to network

All competitors see the preparation process as maybe the most important benefit of the participation. It motivates the competitors to prepare an extensive repertoire under pressure to see where their limits are, as described by Redkin.

The competition gives you the opportunity to realize what is your maximum...how good you can become, if you polish only one program and you try your best. (Sergei Redkin 2017)

The preparation can be started much earlier than just for the Maj Lind Competition. Gröndahl, the only Finnish competitor interviewed, sees the network of Finnish piano competitions as a learning path leading to the Maj Lind Competition, a feature brought up by the top management and the competition organizers as well.

Before Maj Lind, I participated in the Jyväskylä Piano Competition, which took place at the beginning of the same year. And before that I participated in the Helmi Vesa Competition, which is an internal competition of the Academy... Maybe there was an idea behind that if some people want to participate in both, it works as a preparatory competition for Maj Lind. (Roope Gröndahl 2017)

In addition to the preparation, the talks with the judges play a key role in the development of the competitors, as pointed out by David.

I hope they will offer some useful comments, too. So I think that not necessarily everything will be worth...but at least maybe take back...one or two really strong ideas that will stay in my mind for a while and that would

influence my work. (Isabelle David 2017)

The competition gives a chance not only for the competitors to grow but also for any student at the Sibelius Academy. Students may find it useful to analyse the performances with their teacher, as pointed out by Gröndahl.

The competition not only gives a chance for the competitors to grow as pianists, but it also prepares them to the real world. The competitors can learn about the media, which is inevitable, if a pianist plays in public in the future, as commented by Gröndahl. The biggest asset about the working life comes to the winners, however. The competitors unanimously see the winning of the competition as an asset for their career. The career aspect is also brought up by the other stakeholder groups. Redkin comments on the career aspect:

Before competitions I knew that people that are coming to my concert, they go to listen to the composer, which is nice and great. Now they go to listen to me. It's different... The bigger the competition is...the bigger audience you can win. So, this is...what you actually win. The people. (Sergei Redkin 2017)

Becoming a laureate may affect the pianists career in a different way depending on the nationality. Gröndahl emphasizes that the second prize has had an enormous impact on his career, but mainly in Finland. He suspects that a victory might only have a short impact for international laureates.

And then we should, of course, recognize as well, what the difference is if you are a Finn or a foreigner and succeed in Maj Lind. Is it so that international pianists may easily have exposure for a brief time, but it doesn't necessarily take them any further... It might be like that. But of course, it depends on the person. (Roope Gröndahl 2017)

Redkin has the opposite experience. The victory has enabled him to have an international career. He has had many concerts not only in Finland and Russia, but all over the world.

Although the victory is a benefit, the competitors, as well as the competition organization, realize that it does not guarantee a career on its own, as can be seen from the comment of David.

To be first prize winner of a competition, international competition, yes, it has definite influence right after, but what will make you last or not, is not

the competition, it's what you do afterwards. It's your career, your projects and your contacts. (Isabelle David 2017)

Networking does not seem to play a significant role for the competitors. David thinks meeting different people is interesting. Redkin was mostly interested in measuring his playing, he did not socialize too much during the competition.

5.2.3 Benefits to Finland

As the only international piano competition in Finland, the Maj Lind Competition may have national importance in an international context. Therefore, the competition may benefit not only Uniarts Helsinki, the Sibelius Academy and the competitors, but also Finland.

5.2.3.1 Benefits to Finland – top management

The Maj Lind Competition benefits Finland by highlighting the national pianism in an international context. Hildén sees the competition not only as an asset to the musical reputation of Finland, but also as a source of inspiration for young pianists.

It clearly increases the status of piano playing... It is known that in ice hockey, the reputation of somebody like Teemu Selänne inspires young people to join ice hockey. In the same way, a competition like this, bringing visibility like this and where you can see what the pianism is at the top level, of course it inspires. (Kaarlo Hildén 2017)

As the Maj Lind Competition is international and the flagship of Finnish piano competitions, the impact is even greater.

5.2.3.2 Benefits to Finland – competition organization

The competition organization sees the Maj Lind Competition to be an important means to lift the level of pianism in Finland and to see, what the international top level can be, as can be seen from the comment of Tawaststjerna.

Naturally, its function is to lift the level of Finnish pianism through creating an international forum like this in Finland...in this competition the audience and young pianists see concretely, what the international top level is. It is

also important to bring it here for people to see. (Erik T. Tawaststjerna 2017)

Krohn also finds it important that the levels of international and Finnish pianists can be compared. The role of an international forum falls naturally to the Maj Lind Competition, since it is the only international piano competition in Finland.

5.2.3.3 Benefits to Finland – competitors

The competitors do not comment the benefits the Maj Lind Competition has on a national level of the Maj Lind Competition much. Gröndahl, however, indicates that the Sibelius Academy and the music life are inseparable.

...we are in Finland, where first and foremost the music circles are so small that in principle everybody knows each other. The academy is in a clear symbiosis with the Finnish music life. (Roope Gröndahl 2017)

The Sibelius Academy is the only university-level music institute in Finland. That combined with fact that Finland is a small country with a small population makes the symbiosis a natural phenomenon.

5.3 Ways to increase the international appeal of Maj Lind Competition

...we are good organizers, we have a good reputation. We are a fair competition without politics. Good facilities, good organization. I think we have succeeded well. (Erik T. Tawaststjerna 2017)

The appeal of a classical music competition is important. A good reputation brings in high-level competitors, which in turn, increases the reputation of the competition. And again, a good reputation brings goodwill to the organizers. The appealing factors work as incentives for a stakeholder group and are similar to the motivations and benefits discussed in 5.2. This sub-chapter explores what kinds of ways the Maj Lind Competition has for increasing its appeal. The results are grouped according to the views of the stakeholder groups.

5.3.1 Methods identified by the top management

The interviews with the top management do not cover much the topic of how the Maj Lind Competition attracts competitors. Rector Perkiömäki comments the role

of the jury on a personal level.

When I participated myself, I would appreciate a maximal diversity, an international jury coming from different places. The competitors surely appreciate judges that are highly respected in their field... It would be funny, if the jury was mostly Finnish in an international competition.

(Jari Perkiömäki 2017)

When talking about using the alumni for brand and fundraising projects at Uniarts Helsinki, Perkiömäki feels that same could be applied to the laureates.

Regarding visibility, Dean Hilden points out that as the Maj Lind Competition has a long track-record, it arouses a lot of attention. According to him, a competition with just a small audience and no media coverage would be a problem. The PR value is also discussed by the competition organization and the competitors.

5.3.2 Methods identified by the competition organization

The competition organization is there for the love of piano music. Organizing a best possible competition is an issue close to the organizers' hearts. The feeling can be summarized by Tawaststjerna's words:

Well, the means are that we arrange a good competition. That is about it.

(Erik T. Tawaststjerna 2017)

5.3.2.1 Marketing and PR

The competition needs to be noticed in order to lure competitors and audience. For that, marketing and PR is needed. The international associations WFIMC and Alink-Argerich Foundation are considered to be some of the most important media to market the competition.

It is important that the competition is visible in these networks, that other competitions become aware of it and in that way pedagogues and also...the potential competitors themselves get information on it. You have to strive to be visible and stay visible for the world. (Terhi Luukkonen 2017)

Krohn points out that grapevine communication is considered important in getting the message through. The permanent lecturers and professors in the Competition

Committee spread the word through their ample international contacts.

The competition takes care of the marketing according to the guidelines of the communications department of Uniarts Helsinki. The competition has its own web page with a new visual image chosen through a competition¹², as remarked by Tawaststjerna. In addition, a blog and current information are published on the web site of Uniarts Helsinki during the competition. Digitalization has changed the communications and information can be delivered more efficiently, as commented by Luukkonen. Dean Hildén also recognizes the importance of media coverage.

5.3.2.2 *Practical arrangements*

The competition organization sees the practical arrangements to be an important factor in increasing the appeal of the Maj Lind competition and thus building up its reputation. Features such as host families, facilities for practicing, scheduling and generally good organization are believed to make a difference. Activities outside of the competition are not necessary, according to Luukkonen, who also praises the overall reputation of Finland as an organization country.

...they especially appreciated our premises. They had extremely good possibilities for practicing, it seems that they are exceptional in the world. The practice classes and instruments. aren't more or less anywhere as good as they are here. And we give practice time for each pianist. They were surprised and grateful. And of course, the hosts...and...the hall where they play. (Terhi Luukkonen 2017)

The good circumstances for playing are complemented with a good orchestra in the finals, as noted by Tawaststjerna.

The schedule is a challenging part of the arrangements. The Maj Lind Competition needs to choose a date that fits into the schedules of other international competitions. This year, Tawaststjerna considers the schedule somewhat challenging, as the competitors need to practice for the competition in the middle of the summer. Interesting enough, competitor David thinks the complete opposite.

¹² The competition was aimed at the members of the Finnish Painters' Union in 2015, in order to find a painting, on which the new visual image of the Maj Lind Competition would be based.

5.3.2.3 Jury

The competition organization sees the jury as an important means to make the competition credible and attractive to the competitors. Both the composition of the jury and the adjudication process are considered important.

Within the jury, it is not only the individual members that matter but also how they fit together. According to Luukkonen, it is important that the jury members form an entity and that their chemistries work well together. According to her, the jury also needs to be truly international and have a large geographic coverage. The importance of the individual jury members can be seen in the quote made by Luukkonen.

Erik T. expressed it well in his final speech...a good-quality jury is a guarantee for a good competition. That is how it is. There needs to be remarkable people, I mean remarkable names in the world of piano music. Experts and pedagogues, performing artists. (Terhi Luukkonen 2017)

Good names in the jury is not the only thing to look for in the jury, but it is also the adjudication process that makes a jury considered reliable. To guarantee this, the competition uses a specific adjudication system described by Krohn.

This adjudication method...does not allow any manipulation. It is as good and frank as is possible in a competition. It is a method developed by Tuomas Haapanen...there is no way to fix things. (Anna Krohn 2017)

5.3.2.4 Repertoire

The repertoire is a feature where competitions may differentiate. The Maj Lind Competition uses a common three round form with the last round with an orchestra and an additional chamber music performance. Sibelius and the commissioned piece make Finnish contemporary music known. In addition, the competition offers a chance to play one's own composition or improvisation, which Tawaststjerna considers exceptional.

Then we have some features in our profile that are a bit different from other competitions. One of them is that you can play your own composition or improvisation instead of the commissioned piece. I don't think anybody else has it. It is very unique. Then we have a little bit of Sibelius. I don't claim

that this detail attracts [many more candidates], but it gives us a profile of our own. (Erik T. Tawaststjerna 2017)

The characteristics mentioned by Tawaststjerna are appreciated by the competitors. Luukkonen, however, brings up that this year, improvisation was chosen only by one competitor who made it to the semi-finals, Mackenzie.

5.3.2.5 Prizes

Competitions often reward the winners with a monetary prize, promise one or more concerts or management. The monetary prizes offered by the Maj Lind Competition are considered quite high compared to other international competitions.

In 2017, the winner was promised one concert in addition to the monetary prize. Management has never been offered. The competition organizers would like to offer more concerts, but Finnish orchestras seem reluctant to make a commitment beforehand, and the Sibelius Academy does not have resources for it, as described by Tawaststjerna. He assumes that concerts might be valued even more than the monetary prize.

Many top players do not look at the monetary value of the prizes any longer, but they look at what kinds of additional contracts and concerts there are. That would be a wish for the future. (Erik T. Tawaststjerna 2017)

The competitors confirm that concerts would be greatly appreciated, as indicated by Gröndahl. Irrespective of the monetary prizes or concerts, Krohn indicates that they are not the main reason to participate in a competition.

5.3.2.6 More activities

The Maj Lind Competition takes place every five years. In the years between, the competition is almost invisible. In 2014, an event called Maj Lind Piano Forum was organized. The competition organizers feel that activities in between competitions would be a good reminder of the brand, as stated by Krohn.

The purpose of the Piano Forum was exactly to make the competition show in those five years. Five years is an awfully long time. (Anna Krohn 2017)

Tawaststjerna agrees that the Forum was a good idea, but he is concerned about

fulfilling the rules of the fund, when planning events for the intermediate years.

5.3.2.7 Finland and internationality as an attraction

Having the Maj Lind Competition in Finland is seen as a positive feature by the competition organizers. Luukkonen feels that the competitors can consider Nordic countries, including Finland, as an exotic and thus attractive location.

5.3.3 Methods identified by the competitors

The competitors count largely on impressions when choosing a piano competition to participate. The statements of Gröndahl summarizes this feeling

Maybe it is just the general impression on the competition that counts.
(Roope Gröndahl 2017)

The general impression seems to mean that the competitors enjoy themselves at the competition in Helsinki and go home in a happy mood. In addition to the overall good feeling, the competitors identify methods such as marketing and PR, practical arrangements, the jury, the repertoire, the prizes and the location.

5.3.3.1 Marketing and PR

The competitors selected the competition through the WFIMC web page or the recommendation of their teachers. Grapevine communications is also considered important. Redkin feels that satisfied competitors are a good recommendation.

The best promotion is always making great competitions. If the people are going back home happy and spend a great time in Helsinki, this is the best promotion that you can make, because they will tell other pianists some day who will go for the next competitions (Sergei Redkin 2017)

The competition had new visual look which was very different from the previous competitions. The new look catches the attention of David.

Well, I like the colours of the competition...when I shared the event on my Facebook page, I thought it looked very nice, like visually...it catches the eye.
(Isabelle David 2017)

David seems very impressed with the brand image chosen for the competition.

5.3.3.2 Practical arrangements

The competitors consider the practical arrangements of the competition good - a feature also brought up by the organizers. The Maj Lind Competition has managed to build a reputation that is known to potential competitors and competitors tend to feel good afterwards. The positive image comes among other things from timely arrangements, friendly behaviour, host families and the price of the competition.

David had a very good first impression on the Maj Lind Competition.

...it seems like a very well-organized institution and it's been professional and kind, friendly... I think it will be professional. Very good first impression. (Isabelle David 2017)

Redkin is the only one who stayed with a host family, and he considers it a very positive experience. Host families was one of the motivators for David, but eventually she opted for another solution.

One of the aspects convincing David to apply for the Maj Lind Competition was the price of the application. It was only 50 euros, which David considers exceptional.

David feels that the free time program including a trip to Ainola is a welcoming gesture. She also likes the timing of the competition at the end of the summer. According to her, it is optimal for the preparation. Tawaststjerna, on the contrary, assumes it to be the other way around. David points out another positive feature about the scheduling. She considers it good that the Maj Lind Competition takes place only every five years so that it doesn't produce too many winners.

5.3.3.3 Jury

The competitors see the jury as an asset increasing the prestige and reputation as a fair competition. Gröndahl sees an international and prestigious jury to be a means to attract competitors.

I would see that the jury has always been very international and prestigious, which is an aspect affecting the significance of the competition, and it also attracts competitors. If you look at Maj Lind and who is in the jury, it naturally increases the prestige. (Roope Gröndahl 2017)

What is also considered positive is the reputation of the Maj Lind Competition being

clean. David has heard stories of arranged competitions and Redkin chose the Maj Lind Competition, because his teacher considered it fair.

Yes, he suggested, I trust him because many competitions...even if you want to go there, some people say there's no chance because they have already... as they say...it's connections. It is connections...friendship and other stuff. And this is why I looked there and so participated. (Sergei Redkin 2017)

The fair and a prestigious jury are also appreciated by the top management and the competition organization.

5.3.3.4 Repertoire

The competitors see the repertoire as an important factor in the Maj Lind Competition. David had contemplated between Clara Haskil and the Maj Lind Competition, but she chose Maj Lind, as the repertoire worked better for her. Both David and Redkin find the improvisation unique for the Maj Lind Competition. Redkin even considers improvisation as his own speciality.

I don't know any competition with the improvisation section, so this is what makes it unique, I think. (Sergei Redkin 2017)

David also considers the choice between improvisation, composition or the commissioned piece particularly fresh and important. The uniqueness of the repertoire is also brought up by the competition organization.

5.3.3.5 Prizes

The competitors feel that the monetary prizes of the Maj Lind Competition are comparable to the most prestigious competitions. The prizes are not only considered high, but also an asset giving prestige to the competition, as stated by David.

The first prize, you know, it's substantial amount... Gives credibility. (Isabelle David 2017)

The prize can make a difference in the winner's future, like it did for Redkin.

First of all, after the Maj Lind, I changed the piano. I bought myself a new piano on the prize...it's in my home now, so after that, I just started to practice another way. (Sergei Redkin 2017)

Although the prizes are considered good, concerts would be appreciated even more, as indicated by Gröndahl.

The number of concerts is maybe more important, if something like that is included. The money also counts. But maybe it would be the most beneficial to choose a competition, where you get something else besides the monetary prize. For example, some specific concerts. (Roope Gröndahl 2017)

The competition organization would prefer to reward the winners with concerts, too, but feel that they neither have resources for it, nor do the Finnish orchestras wish to commit before hearing the laureates.

5.3.3.6 Finland and internationality as an attraction

Finland and the true internationality can be attractions to competitors. David sees it as a motivator that the competition takes place in Helsinki and Finland, a country that she has always wanted to visit. Redkin, on the other hand, appreciates it that the Maj Lind Competition is truly international, unlike many competitions that just claim to be international.

International Maj Lind was more of an international competition. Many different pianists, many different schools and views and also if you look at the final, six finalists, I think all of them were from different countries... Also the jury, the jury was also quite international, so many different people with different approaches. (Sergei Redkin 2017)

In the interview, Rector Perkiömäki mentions that the brand of Finland is strong, and also a potential brand to attach to.

5.4 Organizational and governance challenges

The interviews reveal some organizational and governance challenges that affect the Maj Lind Competition and how it works within the internationalization of Uniarts Helsinki. The findings will be analysed in this sub-chapter.

5.4.1 Challenges identified by the top management

5.4.1.1 Strategy within Uniarts Helsinki

Uniarts Helsinki was founded in 2013 as a merger of three academies; the integration process is still going on. Both the rector and the dean, who appear extremely busy, are still relatively new in their positions; the rector having been in the position some two years and the dean about half a year. The incompleteness of the process can be seen in Rector Jari Perkiömäki's comment.

We must find a way to be a strong, complete university that unites the histories and goals of the academies in a meaningful entity... We need to enforce the entity, find meaningful ways to do common things, so that our own people feel they are meaningful...the process is not quite ready yet. Five years isn't usually enough to unite everything completely in any merged organization. (Jari Perkiömäki 2017)

The strategy process was going on, when Perkiömäki started as the rector. Perkiömäki led the process, cooperating closely with the academies. The final strategy was approved by the Board of Uniarts Helsinki. According to Perkiömäki, the Executive Group and ultimately the rector are responsible for the implementation of the strategy, but he admits that the deans have a key role in what happens in the academies.

The strategic measures are defined in the target programmes for the academies. However, according to Dean Hildén, the implementation of the strategy is left to a considerable extent to units and individuals.

...each member of the university community acts upon and implements the strategy with the understanding and guidance that comes through supervisors and perhaps some performance target negotiation and other materials...a common framework of understanding has been created and then individuals and units have been authorized to reflect what that means for them. (Kaarlo Hildén 2017)

The comments of both Perkiömäki and Hildén reveal that despite the incompleteness of the integration process, the strategy process at Uniarts Helsinki is intended to be participative.

5.4.1.2 *Internationalization within Uniarts Helsinki*

Internationalization seems to be a self-evident value for the top management. Rector Perkiömäki cannot even imagine an arts university without international connections in Finland, a small country with a small population. Dean Hildén also stresses the importance of the international dimension.

The strategy of Uniarts Helsinki has four strategic goals, internationalization being one of them. In practice, according to Perkiömäki, internationalization is not treated as a separate goal, but it is seen as something penetrating the whole organization.

The fourth in the strategy is a strong and innovative internationalization. But now that we concretize the strategy, we don't really consider it as a fourth box. Internationalization is, in any case, really a part of all activities.
(Jari Perkiömäki 2017)

The idea of not treating internationalization as a separate goal is reflected in the new service model of Uniarts Helsinki launched in 2018, where the international office has been dismantled and scattered within other services (Hildén n.d.)

Uniarts Helsinki does not have a written internationalization strategy (Hildén, personal communication, January 18, 2018). An international strategy for the Sibelius Academy created in 2015 exists (Sinisalo n.d.), but it is more of a presentation of international activities than a complete strategy document.

Internationalization is defined as a priority in the strategy covering the whole university, but the responsibility on the practical level lies with the academies, as described by the rector.

With us, international affairs mainly lie with the academies and the professors in the academies. (Jari Perkiömäki 2017)

The fact that international affairs exist mainly in the academies leaves the rector rather distant to the practical issues connected to them.

5.4.1.3 *Maj Lind Competition within internationalization*

Just like the implementation of the strategy and internationalization, the Maj Lind Competition lies with the Sibelius Academy, as pointed out by Perkiömäki.

I am not so familiar with this, nor is it in the strategy of the university... It

is really in the domain of the Sibelius Academy... If we talk about a stronger strategic connection, it would be a good idea to discuss it in the Executive Group. It would be good to talk about it a little. But actually, it is very much a business of the Sibelius Academy. (Jari Perkiömäki 2017)

Competitions are mentioned in the Sibelius Academy International Strategy published in 2015 (Sinisalo n.d.). However, at present they are not mentioned in the strategy of Uniarts Helsinki, and they are considered to belong to the academy rather than the university level, as can be judged from the comments of Perkiömäki. He contemplates, however, that the competitions should possibly be discussed at the university level as well. One of the challenges he sees is that the academies other than the Sibelius Academy do not have international competitions.

5.4.1.4 Branding

Uniarts Helsinki is a relatively new university that wants to have an international profile. Dean Kaarlo Hildén sees that a strong brand of Uniarts Helsinki would bring added value to the academies as well.

As a new brand, Uniarts wants to be internationally known as well and thus bring added value to the academies. (Kaarlo Hildén 2017)

As the newly founded Uniarts Helsinki needs recognition, but both the Maj Lind Competition and the implementation of internationalization lie mostly with the Sibelius Academy, it is not clear how the brand of the Maj Lind Competition should be positioned. Perkiömäki suggests that it should be discussed, whether the competition has a brand of its own, whether is connected to the Sibelius Academy or even to Finland. However, he presumes that the Maj Lind Competition is identified more with the Sibelius Academy than Uniarts Helsinki, especially amongst the international piano community.

I presume that the international community that follows this field actively, recognizes that this happens at the Sibelius Academy. They don't necessarily know that it is now Uniarts...increasing the recognition takes work. And the fact that the good reputation of the Sibelius Academy shows and improves further, is not at all in contradiction. (Jari Perkiömäki 2017)

As can be seen from Perkiömäki's comment, the recognitions of the Sibelius

Academy and Uniarts Helsinki are not mutually exclusive.

The comments made by Hildén further confirm that it is not obvious, whether the brand of the Maj Lind Competition should be independent or connected to either Uniarts Helsinki or the Sibelius Academy. In any case, Hildén admits that the connection could be emphasized more, as can be seen from his comment.

Naturally, these materials that are sent to the competitors to tell about the competition, we could pay more attention to the connection, how we describe Uniarts and the Sibelius Academy. It is maybe a Finnish besetting sin that we are not very good at telling about ourselves.

(Kaarlo Hildén 2017)

Hildén assumes that the competitions are not organized by Uniarts Helsinki, but that they operate under a partnership. That may be true for the International Sibelius Violin Competition, but not for the Maj Lind Competition. Hildén, however, admits that the competitions may remain isolated and that the integration should be thought about, a concern also brought up by Secretary General Luukkonen.

Perkiömäki is not very familiar with the competitions, which is not surprising as classical music is not his field of specialty. Uniarts Helsinki or the Sibelius Academy does not promote their competitions too much either. The brief information on the competitions organized by the Sibelius Academy at the Uniarts Helsinki web page is quite hard to locate.

5.4.1.5 Goals and decision making

The goals for the Maj Lind Forum, an event that took place between the competitions of 2012 and 2017, seem not to have been defined beforehand, as judged by the comment of Hildén.

As the planners are our teachers, it is clear that they have an interest to have it serve our students as well as possible. (Kaarlo Hildén 2017)

The view shared by Tawaststjerna shows trust towards the teachers, but it also indicates that it is assumed that the top management and the competition organizers have the same, axiomatic goals.

5.4.1.6 Financial issues

The finances and the budget of Uniarts Helsinki are tight in the current strategy period of Uniarts Helsinki, as can be seen from Rector Perkiömäki's comment.

This human resource plan is even more important now, as the total finances are diminishing substantially. (Jari Perkiömäki 2017)

The Maj Lind Competition is funded from the Maj Lind Fund and not from the budget of Uniarts Helsinki. However, as the budget of the university is tight, the input and output are being scrutinized by the top management. It seems that some competitions have been discussed, but the budget of the Maj Lind Competition appears to be under control, as can be judged from the comment by Perkiömäki.

Naturally, these competitions have often been discussed before... This is a topic that needs to be thought over. But the Sibelius Academy has moved away from the practice where they automatically give resources to all competitions as if it were a duty. We need to think what is the most sensible way to use the resources of the university. I don't know what the deal with Maj Lind is...but at least I know that there is personnel from the Sibelius Academy... But the Sibelius Academy has taken care of that deal, so there has not been a need, there has not been a request to the rector level that we should direct specific resources there. (Jari Perkiömäki 2017)

Dean Hildén agrees that premises and resources are always required, even if the organizer provided its own resources. He sees that the issue can be solved, if the competition is arranged during a period when the premises are not needed for other purposes and if the competition organizer's financial situation is sufficient so that the university does not need to be burdened.

Hildén recognizes the tight financial situation of Uniarts Helsinki. Despite the view that competitions are not the core business of the university, Hildén sees that competitions may be an asset, if used correctly

We have been thinking about these competitions hard in the past years. As the financial resources are tight, we do realize that this is not really the kind of core business that actually belongs to Uniarts. But on the other hand, we see clear benefits... It is not just a static question so that we could just decide that will no longer arrange it, or the benefit is this or that much or invest

resources that much. It is also about how we could utilize it better so that the investment is more justified. At the same time, we need to challenge ourselves as an organization to some extent in whether we have operated in the best possible way to get the benefit out of these competitions that is possible to get. (Kaarlo Hildén 2017)

Secretary General Luukkonen also comments about the competition not being a part of the basic activities of Uniarts Helsinki (5.4.2.3). Hildén feels that the institute should challenge itself to get the best possible benefit out of the competitions.

5.4.2 Challenges identified by the competition organization

5.4.2.1 Maj Lind Competition within internationalization

The competition organization agrees that internationalization is a key area in the strategy of Uniarts Helsinki. They feel that the competition supports the internationalization. Tawaststjerna feels that the competition is already a part of the internationalization strategy.

I find it hard to understand the question, as isn't it [the competition] already a part of it [the internationalization strategy]? It is one of the activities of Uniarts, even though it is not in the budget of Uniarts but financed by the foundation. But it surely implements the internationalization efforts of Uniarts to a great extent. I don't think there is a conflict even now.

(Erik T. Tawaststjerna 2017)

Terhi Luukkonen sees untapped potential in using the competitions for internationalization.

Especially now that it had so much international visibility, it would maybe be good to understand that this can be utilized. Increasing internationality is, after all, one of the important goals of the university.

(Terhi Luukkonen 2017)

Luukkonen understands that the visibility could be used for internationalization purposes more efficiently.

Tawaststjerna feels that the top management was closer to the Maj Lind Competition before. He, however, trusts that the rector recognizes the competition

as a part of the internationalization efforts.

When I was in the university board, I tried to make sure that it is mentioned. Now there are new people, so it may have been forgotten. Hardly, I have not had a look at the strategy lately, but it hardly goes into details...maybe it is self-evident, so that not everything needs to be listed. I believe that if you asked the rector, he would surely admit that it is part of internationalization, the competition. And as it is not in the budget of the arts university, there may not have been a need to mention it.

(Erik T. Tawaststjerna 2017)

Luukkonen feels positive about the idea of the Maj Lind Competition being discussed within the strategy of Uniarts Helsinki. However, she is concerned about the competition concerning only one field, piano music.

I don't have any thoughts at hand, but I will gladly participate, when it is being thought about. It [the competition] would need to get there [in the strategy]...what can be a hindrance somehow, is that it concerns only piano music... It is only one area...but well, it is one of the biggest. But I don't know how the internationalization strategy of Uniarts... I am not so familiar with it. But surely this can help it in some way. (Terhi Luukkonen 2017)

This concern is similar to the thought of Rector Perkiömäki that international competitions take place only at the Sibelius Academy and not the other academies.

5.4.2.2 Branding

The positioning of the brand is discussed by the competition organizers, who see Uniarts Helsinki quite far from the Maj Lind Competition. The feeling is that Uniarts Helsinki does not utilize the competition, but for the Sibelius Academy it is a huge PR event, as can be seen from Tawaststjerna's comment.

I believe Uniarts more or less doesn't capitalize it at the university level at all...for the Sibelius Academy this whole event is a huge PR event in any case.

(Erik T. Tawaststjerna 2017)

Luukkonen feels that the competition could benefit the university and even Finland much more than it presently does.

The planning of the future, you have many good questions that are...open at

the moment. They are the kinds of things we should dig into so that this would not remain an isolated entity which is being done in some bubble. It should rather connect to the activities of the university and at the same time, enrich the offering of large cultural events like this in Finland. It is, of course, positive. (Terhi Luukkonen 2017)

Krohn does not believe in the idea of Uniarts or the Sibelius Academy benefitting from the competition. She sees that the question should rather be turned around, or the emphasis should be on what the competitors get out of the competition.

Well, I don't know, and should it even. The competition should rather benefit from the Sibelius Academy... Rather so that the laureates should benefit from the competition even more. (Anna Krohn 2017)

As regards the connection between the competition and the organizer, Krohn believes that the competitors see the connection. In addition, she feels that the good reputation of the Sibelius Academy has a favourable effect on the competition. When Krohn worked as Secretary General, the Sibelius Academy was still independent.

It is identified quite strongly with the Sibelius Academy. And, as the Sibelius Academy has such a good reputation, it also affects the reputation of the competition. I don't believe they thought about it too much, but this has always been very strongly a competition organized by the Sibelius Academy. (Anna Krohn 2017)

In the past competitions, the connection between the Sibelius Academy and the competition was not emphasized actively, as can be seen from Krohn comment.

Somehow, they saw it already from my e-mail address that it came from the Sibelius Academy...when I sent the notes [of the commissioned works], the Sibelius Academy was visible there all the time. (Anna Krohn 2017)

Today, the Sibelius Academy and Uniarts Helsinki give guidance so that the communication is formally in line with the rest of the materials and the competition is visible as an Uniarts Helsinki event. In addition, the communications have given directions how the Sibelius Academy should appear in any written information. Otherwise, the communications are handled independently within the competition organization, as described by Luukkonen. She adds that the university did not express any other wishes besides the ones concerning the text forms and the logo.

It could be utilized much more, I think. I would almost express it so that we tried to highlight it more, and the competition would have done so, if something had been agreed upon or if the university had asked for it... Isn't there a need for it...maybe it hasn't been thought about...I don't think anybody wants push it into oblivion, as after all, this such a big event, one of the biggest at the university. It would be good to bring it up. To think about it. It probably doesn't come automatically, what is wanted out of it. There are many things and aspects in it. (Terhi Luukkonen 2017)

Luukkonen assumes that the competitors know that the organizer is the Sibelius Academy, but she admits, that it was not emphasized in the communications.

Luukkonen feels that the link to either Uniarts Helsinki or the Sibelius Academy should be thought over by a professional and the responsibility should lie with the university. Luukkonen also feels that the heritage of linking it more to the Sibelius Academy may result from the fact that the Maj Lind Fund was originally given to the Sibelius Academy.

5.4.2.3 Goals and decision-making

The comments made by the competition organization show that the goals for the competition may not be clear and a long-term plan for the events may be missing.

The previous Maj Lind Competition was held in 2012, when Uniarts Helsinki did not exist yet. The competition of 2017 was the first competition during the existence of Uniarts Helsinki. The rector and dean are relatively new in their positions. The responsibilities may still be somewhat unclear, as is seen from Tawaststjerna's comment.

We have had some administrative changes at this university. Before..., it was easy, it was the rector of the Sibelius Academy. Last time it was the dean of the Sibelius Academy, who nominated this [Competition Committee] That's what I think. But I don't know, if there is something unclear about it, would it rather be the rector of Uniarts or is it still the Sibelius Academy. I think it will continue being the dean of the Sibelius Academy.

(Erik T. Tawaststjerna 2017)

Regarding the goals of the Competition Committee, Tawaststjerna is in the same

lines with the top management. He feels that the goals are self-evident to the members of the committee and do not necessarily need to be formulated.

Many things are already sort of axioms for the committee, self-evident, so it is not necessary to explain everything to the committee. Our committee consists mainly of piano teachers of the Sibelius Academy, for them these things are quite obvious. (Erik T. Tawaststjerna 2017)

Luukkonen feels that defining the international goals of the competition are on one hand the responsibility of the top management, on the other hand the responsibility of the Competition Committee. Luukkonen assumes that the goals may have been defined, but not clearly.

I think it should have a significance to the Sibelius Academy and Uniarts. To show that we have international activities and...international competitors want to participate in our competition. Naturally, it is not directly a part of the basic activities... that is why I hope the rector or somebody else would make up the goal... It is clearly the top management, who needs to define them [international goals and means to reach them]... I'm sure it has been defined in a way, but maybe it has not been properly written down. The Competition Committee consist of our piano collegium...they have the main responsibility for planning the competition and how the money is spent and everything... In a way, they have been given the responsibility of defining the goals, but it is maybe not very clear, at least it is not written anywhere. It has more or less been so that we have been given the money, so we can use it to realise a competition like this. But I think this aspect is worth pondering, especially so that the school would have some benefit of it that an event like this is organized. (Terhi Luukkonen 2017)

In addition to talking about the significance to Uniarts Helsinki, Luukkonen mentions that she would like to see the competition among the top ten competitions in the world.

One example, where the lack of goals can be seen is the policy concerning the teachers' and the students' ticketing policy. The information on free tickets for students and teachers was announced only after the competition had started. According to Luukkonen, the confusion was caused by the fear of running out of tickets. Unfortunately, during the conduction of this thesis, the Uniarts Helsinki

intranet still indicates that the free ticket policy does not apply to the concerts of the Maj Lind Competition of 2017. (University of the Arts Helsinki n.d.c)

The span of time for decisions concerning the Maj Lind activities is not very long. It can be seen from the comments of both Luukkonen and Krohn that there is no long-term decision concerning potential activities between competitions under the Maj Lind brand. According to them, the decision may be taken about two to three years before a potential event.

5.4.2.4 Financial issues

The competition organization is aware of the tight financial situation of Uniarts Helsinki. However, it trusts that the competition has a relatively secured future because of the fund behind it. Tawaststjerna implies that it was the fund that enabled the competition to become international in the first place. Krohn, on the other hand, emphasizes the good earnings of the fund. Luukkonen sees the future positive, as the will to organize the competition is combined with a secured funding. All competition organizers understand that organizing an event is not cheap, but they emphasize that the whole budget is covered from the Maj Lind Fund and not the budget of Uniarts Helsinki. Tawaststjerna feels that it is big effort to arrange the competition, but he points out that the committee works for the common good without extra pay. Luukkonen, on the other hand, emphasizes the financial independence from Uniarts Helsinki.

All the expenses are covered from the fund. It pays everything, Uniarts doesn't pay anything, even though we have personnel, all the expenses are paid from there [the fund]. They have been budgeted in detail... All the salaries, every single expense, cost of the premises, prizes and everything. It has been a prerequisite that we cannot use the funds of Uniarts.

(Terhi Luukkonen 2017)

The Maj Lind Competition, however, does not have any financial partners, nor does Luukkonen see a need for it.

The funding connected to the long history and an improving reputation of the Maj Lind Competition are a recipe for a good future, according to Luukkonen.

If we manage to increase the reputation, it cannot be discontinued any

longer. The competition has survived in varying sizes since 1945. It is a really long time, so it will surely continue. (Terhi Luukkonen 2017)

In order for the reputation to be an asset, it needs to be connected to the brand of either Uniarts Helsinki or the Sibelius Academy, as discussed by the top management and the competition organization.

5.4.2.5 Commitment of the top management

One of the issues that comes up is a feeling that in the past, the top management might have been more committed to the competition, as suggested by Anna Krohn.

They didn't attend too much or were interested. But Lassi Rajamaa, who himself was the chairman of the Maj Lind Competition committee, far before the competition was international...and Gustav Djupsjöbacka has himself been the chairman of the Competition Committee. They understood what it was about. They, of course, followed it.

(Anna Krohn 2017)

In the present situation, international activities are handled at the level of the academies, as pointed out by Rector Perkiömäki. Classical music is not Perkiömäki's field of speciality either. Hildén, Dean of the Sibelius Academy, on the other hand has attended the Maj Lind Competition several times. In the finals of 2017, he entertained invited guests, an activity that he mentions as a priority in the interview.

5.4.3 Challenges identified by the competitors

5.4.3.1 Branding

The interviews reveal to some extent how the competitors themselves identify the Maj Lind Competition. The competition may be related to the Sibelius Academy in Finland, but not necessarily abroad.

Gröndahl associates the competition with the Sibelius Academy. He also feels that the brand value of the competition is strong, especially in Finland.

It surely has a connection, because it was the academy, to whom Mrs Maj Lind donated, bequeathed this fund. Of course, it has a strong connection to the history of the academy. The history of Maj Lind as a competition is much

longer than the history of international Maj Lind. In that respect, it probably increases its weight especially here in Finland, Maj Lind Piano Competition. If people recognize any piano competition, this is the one. It has a special meaning in Finland. (Roope Gröndahl 2017)

Internationally the brand of the Maj Lind Competition might not be so strongly connected to the university, as can be seen from the comment of David. David was not aware of the Sibelius Academy before. According to her, the reason was that she had not had teachers from the Sibelius Academy during her trips to Europe.

Definitely I know that Maj Lind is organized and associated with the Sibelius Academy... When I learned that it would take place at the Sibelius Academy, I thought OK, yes. That's when I made the connection. When I learned that the venue was there, I learned that. (Isabelle David 2017)

The limited visibility of the Sibelius Academy in the communications can be felt in David's comment revealing that it was the venue that made the connection to the Academy. Gröndahl feels that the connection to Uniarts Helsinki could be made stronger internationally by arranging events between the competitions

The former laureate Gröndahl feels that even though the competition is organized by the Sibelius Academy or Uniarts Helsinki, the competition has value of its own:

In practice, it is organized by the Academy or Arts University, but at some stage, the competition naturally starts living a life of its own.
(Roope Gröndahl 2017)

5.4.3.2 Financial issues

Financial issues were not discussed in detail with the competitors. However, the Finnish competitor Gröndahl is aware of the importance of the Maj Lind Fund.

Maj Lind has a secured financial situation and they can invite good and remarkable guys, which is good. (Roope Gröndahl 2017)

Gröndahl's comment on the security shows belief for the future of the competition.

6. CONCLUSIONS

The aim of this research has been to find out how a classical music competition works within the internationalization of an arts university. The International Maj Lind Piano Competition was the case, through which the internationalization of the University of the Arts Helsinki was studied. The study has tried to bring light to the topic through the research question: *How does a classical music competition support the internationalization of an arts university?*

The strategy of Uniarts Helsinki has been looked at through the viewpoints of three stakeholder groups representing the top management, the competition organization and the competitors. The analysis of the stakeholder interviews uncovered topics that developed into three conclusive themes discussed in the following sub-chapters: Internationalization at an integrating university, Maj Lind Competition in the margin of internationalization and Potential for Maj Lind Competition within internationalization. This chapter will then continue with final conclusions and end with conclusions and limitations and suggestions for further research.

The themes discussed include conclusions that are not directly related to internationalization. However, the items become relevant in the context of a successful international competition and the strategic management of the internationalization at an arts university.

6.1 Internationalization at an integrating university

This sub-chapter will first discuss issues related to the integration of Uniarts Helsinki. It will then continue with observations on the general strategy process of the university. The sub-chapter will end with the conclusions made on the internationalization of Uniarts Helsinki.

Merged out of three academies in 2013, the Uniarts Helsinki is a relatively young university. The academies differ not only due to their own histories and traditions, but also due to the considerable difference in their sizes, the Sibelius Academy being the largest academy.

The brief history of the complex integration of Uniarts Helsinki has been

challenging. The analysis revealed three issues that the university is facing. First, the tightening finances force the university to prioritize heavily. The restricted budget makes it important to justify all expenses and to try to focus on the core activities of the university. Second, the fact that both the rector and the dean are relatively new in their positions combined with the transformation of the organization seem to make responsibilities somewhat unclear. Third, all the activities of the newly founded Uniarts Helsinki take place in the academies, and it is challenging to build the recognition in such a way that it benefits both the academies and Uniarts Helsinki.

Chaffee (1984, 1985) defines the strategies in organizations to be linear, adaptive or interpretative. The interpretative model of Chaffee considers strategy to be an activity covering the whole organization. According to her, the top management should motivate the stakeholders so that they understand the organization and its environment and act in the favour of the organization.

The strategy process at Uniarts Helsinki appears to be in line with Chaffee's interpretative model. First, it is participative and the whole organization is encouraged to take part in the process. Second, the top management assumes the stakeholders to act in favour of the university, when they understand the organization and its environment. At times, however, the top management seems to be looking for concrete outputs to improve the credibility of the organization rather than paying attention to gearing attitudes towards the organization and its outputs, which is not typical for the interpretative model (see Chaffee 1985). This can be reflected in how the Maj Lind Competition is expected to justify its existence (see 5.4.1.6). On the other hand, monitoring the concrete output can be considered justified, as the public funding of Uniarts Helsinki is dependent on meeting measurable targets (Ministry of Education and Culture n.d.c).

The strategy of Uniarts Helsinki has internationalization as one of the four strategic goals in the strategy period of 2017–2020 (University of the Arts Helsinki 2016). There are two major findings concerning the internationalization of Uniarts Helsinki.

First, intended and realized strategies may be different, as Chaffee (1985) points out. Internationalization is not treated as a separate goal at Uniarts Helsinki; it is intended to penetrate all activities of the university, as described by the top

management. This, combined with the new service organization with a dismantled International Office (Hildén n.d.) leads to a danger that the intended goals get blurred without a clear ownership. Knight (1994) considers an international office or a dedicated position to materialize the commitment to internationalization. Maringe and Foskett (2010) describe a lack of suitable leadership as one of the factors endangering internationalization at HEIs. This may be interpreted to refer to staff dedicated to internationalization, which does not form one entity in the new organization.

If looked from another angle, not treating internationalization as a separate goal could be interpreted as an indication of a process approach towards the implementation of internationalization taken by Uniarts Helsinki. In the process approach, the international dimension is integrated to all major functions of the organization, such as programs, policies and procedures (see Knight 1999, also Knight 1994, Knight & de Wit 1995, de Wit 2010).

Second, Uniarts Helsinki does not have a documented internationalization strategy (Hildén, personal communication, January 18, 2018). Concrete strategic goals are defined and evaluated in the resource and strategy dialogues. However, without an internationalization strategy, internationalization performance may lack proper measurements, as indicated by Maringe and Foskett (2010). The top management has trust in the organization and expect that the organization members work for the common good. However, if an internationalization strategy does not define the common direction and the goals, it cannot be assumed that individual endeavours, such as the Maj Lind Competition, work towards the implicit internationalization goals. Nor can the performance be measured.

The internationalization maturity of a HEI can be measured in many ways. Van Dijk and Meijer measure it with a *cube* that contains the dimensions of *policy*, *support* and *implementation* (Knight & de Wit 1995). In the *cube*, the policy can be considered *marginal* or a *priority*, the support *interactive* or *one-sided* and the implementation *systematic* or *ad-hoc*. At Uniarts Helsinki, the internationalization policy is clearly a *priority*, which can be seen by internationalization being a strategic goal and the commitment of all stakeholders to internationalization. Based on the research material, it is hard to define what the support is like. From the overall participative atmosphere of Uniarts Helsinki, it could be assumed that the

support is *interactive* rather than *one-sided*. The research material implies that the implementation of internationalization is *ad hoc*, the reasons being the lack of an internationalization strategy and the lack of clearly defined internationalization goals.

The internationalization maturity of Uniarts Helsinki would appear to be similar to most Dutch universities studied by Knight and de Wit (1995). According to Van Dijk and Meijer, with the internationalization dimensions *priority-interactive-ad hoc* there is plenty of activity at various levels that can later turn more organized and systematic (Knight & de Wit 1995). This would seem to apply to the situation of Uniarts Helsinki.

6.2 Maj Lind Competition in the margin of internationalization

This sub-chapter will discuss the present position of the Maj Lind Competition within the internationalization of Uniarts Helsinki. The issues will be discussed within the theoretical framework of Knight's (1994) internationalization cycle.

The attitudes of the three stakeholder groups towards the Maj Lind Competition appear quite different. The top management recognizes that the competition could have a significance for the international visibility and recognition of the university, but it feels a need to justify the competition's overall existence at Uniarts Helsinki. The competition organization seems to aim ambitiously at a best possible international competition for the love of music to increase the status of piano playing in Finland. Last but not least, the competitors choose the Maj Lind Competition because of its a good and fair reputation.

Irrespective of the overall positive view on the competition, the Maj Lind Competition appears to be somewhat in the margin in the internationalization of Uniarts Helsinki. According to the research material, the reasons for this could be the following:

1. The competition is not a recognized part of internationalization.
2. The top management might not be fully committed to the competition.
3. There are no explicitly defined goals for how the competition should serve the internationalization of Uniarts Helsinki.

The three issues discussed will correspond to the first three phases of Knight's internationalization cycle (1994). Awareness of the purpose and the benefits is the important first phase in Knight's (1994) internationalization cycle. Both the top management and the competition organization agree that the Maj Lind Competition has an international status value for Uniarts Helsinki and the Sibelius Academy, which is an increasingly important rationale according to Knight (2008). However, the Maj Lind Competition does not seem to be a recognized part of internationalization at Uniarts Helsinki. There is neither a defined internationalization strategy at Uniarts Helsinki, which the competition could support, nor is the competition on the agenda of the Executive Group. Thus, there is a danger that the competition remains isolated, a fear brought up by both the top management and the competition organization.

The commitment shown by the top management is included in the second phase of Knight's (1994) internationalization cycle. The top management does not, however, seem to be fully committed to the Maj Lind Competition. The main reason could be financial. The top management ponders on the status of the competition due to the resources it assumedly takes. Further reasons might originate from the competition's location at the academy level, its uniqueness and its extracurricular nature. First, the competition is not discussed at the university level, as it is considered to belong to the academy level. Second, other academies do not have comparable international activities and furthermore, the Maj Lind Competition concerns piano music only. Third, the Maj Lind Competition is not considered a core activity of the university, as pointed out by both the top management and the competition organization. Despite the potential reasons, an expressed commitment of the top management is needed for internationalization to be successful (Knight 1994). It is an important governance activity belonging to the organization strategies of a HEI (Knight 2008). A full commitment of the top management would contribute to establishing the Maj Lind Competition as a part of the internationalization of Uniarts Helsinki so that it could serve the internationalization efforts of Uniarts Helsinki to its full capacity.

Knight (1994) identifies goal setting to be an important part of the third phase of her internationalization cycle: planning. It seems that there are no clearly defined goals how the Maj Lind Competition should contribute to the internationalization of

Uniarts Helsinki. As the goals are not clearly set, there is a danger that not only the competition but also the visibility and recognition it could offer remain relatively isolated from both Uniarts Helsinki and the Sibelius Academy.

To sum up, the Maj Lind Competition in the internationalization of Uniarts Helsinki follow the first three phases of Knight's (1994) internationalization cycle, although it does not implement them in an optimal way. First, the *awareness* of the purpose and the benefits of the competition in the international context is there. It is clearly recognized that the competition is an asset for the international visibility and prestige of not only the Sibelius Academy, but also for Uniarts Helsinki. Second, the *commitment* of all stakeholders is needed. The competition organization and the competitors show full commitment to the competition, but the top management should give its full support and commitment to the competition so that it could blossom as a part of the internationalization. Third, the *planning* should not be limited to organizing a successful competition. Instead, it should start with the top management and the Competition Committee defining common goals regarding internationalization. A defined university level internationalization strategy would be a good framework for the planning. At the moment, the Maj Lind Competition seems to remain somewhat in the margin within the internationalization activities of Uniarts Helsinki. That should not be necessary.

6.3 Potential for Maj Lind Competition within internationalization

This sub-chapter will start with a discussion on the benefits that the Maj Lind Competition can bring to the internationalization of Uniarts Helsinki. Then, an aggregate of the features affecting the appeal of the competition will be presented. Finally, there will be suggestions, how to combine the benefits and the appealing features to increase the value of the Maj Lind Competition to the internationalization of Uniarts Helsinki.

The benefits brought by a competition are often the same as the motivations and rationales behind attending or arranging it. Within the framework of internationalization theory, motivations and rationales are the reasons why an institution wants to involve in internationalization. The rationales give the stakeholders an expectation of the benefits and outcomes of internationalization.

Rationales are important, because they guide strategies, policies, programs and results. (see Knight 2008)

The rationales not only concern internationalization as a whole, but they can also be applied to individual activities, such as the Maj Lind Competition. Even though there is no documented internationalization strategy at Uniarts Helsinki, the three stakeholder groups interviewed for this study bring forth many good reasons for arranging and attending the Maj Lind Competition and ideas how the competition benefits or could benefit the Sibelius Academy and Uniarts Helsinki internationally.

The benefits and motivations for attending and organizing the Maj Lind Competition and their correlation to Knight's (2008) classification of internationalization rationales will be presented below.

Table 7. Benefits brought by the Maj Lind Competition

	Benefit/motivation	Beneficiary	Recognized by ¹³	Knight's rationale class
1.	Visibility and recognition	Uniarts Finland	TOP, ORG., COMP.	International profile and reputation
2.	Recruitment of international students	Uniarts	TOP, ORG.	Human resources development
3.	Inspiration for the next generation	Finland Uniarts	TOP	Human resources development
4.	Lifting the level of pianism and comparison	Finland	ORG.	Quality enhancement and international standards
5.	Community enrichment	Uniarts	ORG., COMP.	Social and community development
6.	Networking	Uniarts Competitors	TOP, ORG., COMP.	Student and staff development Strategic alliances
7.	Development as musician	Competitors	TOP, ORG., COMP.	Student and staff development
8.	Advancement of career	Competitors Finland	TOP, ORG., COMP.	Student and staff development/Labour market

The motivations behind arranging and attending the Maj Lind Competition seem to correspond with the rationales classified by Knight (2008). There are well-justified rationales that benefit not only Uniarts Helsinki and the competitors but also Finland in an international context.

According to the research material, there are several rationales for arranging the Maj Lind Competition that can benefit Uniarts Helsinki. The benefits of *visibility*

¹³ TOP refers to top management, ORG. to competition organization and COMP. to competitors.

and recognition, recruitment of international students, inspiration for the next generation, community enrichment and networking correspond to Knight's (2008) rationales *international profile and recognition, human resources and development, social community and development, student and staff development and strategic alliances*, under which Knight lists networking.

The competitors, who are essential for the international competition, can benefit from *networking, the opportunity to develop as musicians and a potential advancement of career*. These benefits correspond to Knight's (2008) *student and staff development* rationale.

The Maj Lind Competition can additionally give benefits to Finland. The benefits identified are *visibility and recognition, inspiration for the next generation, lifting the level of pianism and comparing the Finnish level of piano playing to the international level, and advancement of career* of the competitors. The benefits correspond to Knight's *international profile and recognition, human resource development, quality enhancement and international standards* and the *labour market*. Some of these benefits are common with Uniarts Helsinki. The benefits and rationales of the Sibelius Academy and Finland can be considered to reinforce each other, as the Sibelius Academy, the only university-level music institute in Finland, is in symbiosis with Finland, as pointed out by the competitors.

It is important that the Maj Lind Competition benefits not only the Sibelius Academy and Uniarts Helsinki, but also the competitors and Finland. Good competitors are an essential ingredient in a recognized competition. The competitors should not only appreciate the competition but also benefit from it. If the competition does not attract top-quality competitors, it does not get visibility, nor can it contribute to the internationalization properly. It is also important that the competition benefits Finland. The Sibelius Academy and Finland are closely intertwined and the benefits to Finland also benefit the Sibelius Academy.

The motivations, rationales and benefits form the basis for arranging or attending the Maj Lind Competition. There are several methods and features, however, that can be utilized to affect the appeal of the Maj Lind Competition. The ones identified in the research material are the *jury, marketing and PR activities, practical arrangements, the choice of the repertoire, having more activities under the Maj Lind brand and the location of the competition in Finland*.

Combining the information on the benefits with the methods and features affecting the appeal of the Maj Lind Competition could form a good start for a concrete internationalization plan for the Maj Lind Competition. Below are some suggestions:

First, the international visibility and recognition of the Uniarts Helsinki and the Sibelius Academy could be increased through carefully planned PR and marketing activities for the Maj Lind Competition. For that, it needs to be decided, whether the brand of the competition should be connected to Uniarts Helsinki or the Sibelius Academy. One does not exclude the other, however. The brand could additionally be connected to Finland. Finland is, after all, considered a positive feature connected to the Maj Lind Competition. The laureates of the Maj Lind Competition could be utilized for marketing and PR purposes in the same way as has been done with the alumni of the university.

PR and marketing material could utilize the repertoire by describing the connection of the Finnish composer of the commissioned piece to Uniarts Helsinki and the Sibelius Academy. At the same time, the Finnish compositions in the repertoire increase the musical reputation of Finland, which benefits both Uniarts Helsinki and the Sibelius Academy.

The international visibility of the Maj Lind Competition could be strengthened by having intermediate events under the Maj Lind brand, such as the Maj Lind Forum. In addition to increasing the visibility and enforcing the brand, the events could not only give opportunities for the laureates to develop as musicians and advance their careers, but also serve as networking opportunities for students, staff and important stakeholders of Uniarts Helsinki, such as existing or potential partners.

The increased international visibility would have advantages, that would benefit the Maj Lind Competition and the competitors, and, naturally, the Sibelius Academy and Uniarts Helsinki. First, the utilization of the laureates for marketing and PR purposes would contribute to the visibility and the careers of the laureates. Second, the competition might become more attractive to Finnish orchestras so that they could perhaps offer concerts to the laureates. These features would attract qualified competitors and contribute to the international reputation as a wanted competition.

In the art competition of 2015, a good international marketing and PR-related opportunity was missed. The new and appreciated visual identity was selected

through a competition open to the members of the Finnish Painters' Union. The competition could have served internationalization purposes, had it been opened internationally. Alternatively, the competition for the new visual identity could have been targeted at the students of the Academy of Fine Arts, which would have contributed to the integration endeavours of Uniarts Helsinki.

Second, the recruitment of international students could be facilitated by sending and handing over proper Sibelius Academy related PR and marketing material and introducing the Sibelius Academy and its premises to the competitors. A good international visibility and reputation is, naturally, also an effective way to attract new international students.

Third, networking could become a means to contribute to the finances of Uniarts Helsinki. For the time being, the Maj Lind Competition is financed through the foundation and it does not have any partners. The recent large-scale donations to the Sibelius Academy by Marvin Suomi and to the Music Hall by Kaija Saariaho¹⁴ prove that many donors are, after all, willing to donate gifts to music-related targets and not only to the more anonymous university. The partners could facilitate a better international visibility of the Sibelius Academy and Uniarts Helsinki through the Maj Lind Competition. In addition, the competition could be utilized for networking with other important international stakeholders of Uniarts Helsinki and the Sibelius Academy.

Fourth, the community enrichment could be supported by appropriate ticketing policies, which would at the same time contribute to the development of both staff and students, and the inspiration of the next generation. The staff and students of Uniarts Helsinki would enjoy clearly indicated free or discounted tickets, which would both develop the pianists in the audience and enrich the community of Uniarts Helsinki. The competition could also co-operate with schools specialized in music and offer piano students free tickets. There were plenty of empty seats in most auditions during the competition. The lost income for a non-profit competition would be marginal, but the goodwill gained would enforce the image of a good

¹⁴ A million-euro donation by Kaija Saariaho for a new organ to be built in the Helsinki Music Center Concert Hall and up to a million-euro donation by Marvin Suomi to the matching fund campaign of the Sibelius Academy were announced in December 2017.

competition. The international competition would enable the young pianist community to witness what international top-level piano playing can be.

Fifth, all the efforts above would contribute to the image and level of pianism in Finland, which again, contributes to the recognition of the Sibelius Academy, being in symbiosis with the piano world in Finland.

In this sub-chapter the rationales and benefits for attending and arranging the Maj Lind Competition were described first. Then the methods and features that make the competition appealing were introduced. Finally, there were some managerial suggestions how to utilize the Maj Lind Competition to support the internationalization of Uniarts Finland. The following sub-chapter will present the final conclusions of this study.

6.4 Final conclusions

The aim of this study was to find out how internationalization works at an arts university and how a piano competition supports the internationalization. This study may be considered interdisciplinary, drawing upon the theories of arts management and HEI internationalization. It reveals how an extracurricular event, such as a classical music competition, can contribute to the internationalization of an arts university and thus enforces existing discussion and research on HEI internationalization. The study contributes new information on how an international music competition intertwines with the internationalization endeavours of an arts university. It also brings forth, what kinds of benefits the university can gain from an international music competition in its internationalization and ideas how to promote the internationalization through the competition.

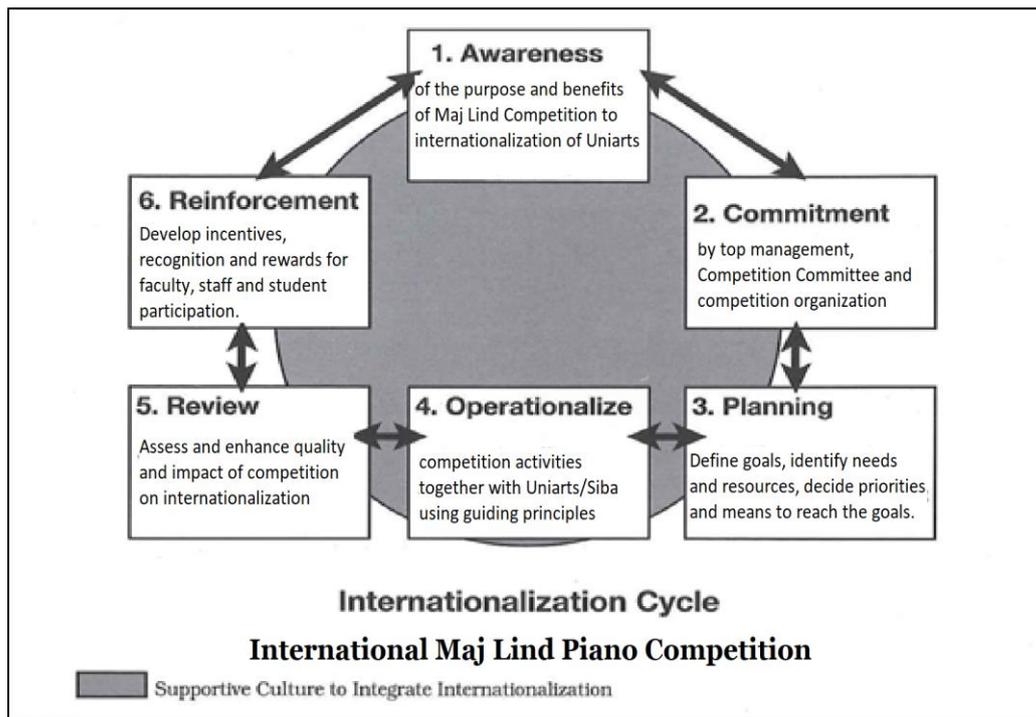
This study reveals that the theoretical models on internationalization (e.g. Knight 1994, 1980, Knight & de Wit 1995) can be applied to a single extracurricular activity, such as an international competition. This supports the assumption that the results of this study can be applied to other international extracurricular events at an arts university, especially international music competitions.

The results of the study suggest that an international music competition can support the internationalization efforts of an arts university. This requires, however, that the

arts university has an internationalization strategy with defined and measurable goals. International competitions should be integrated as a part of the internationalization strategy. It is necessary that the senior management commits to the competition and that the competition has expressed goals that support the overall internationalization strategy of the university.

The internationalization within music competitions could follow a model applied from the internationalization cycle of Knight (1994). The six-phase process of *awareness, commitment, planning, operationalize, review* and *reinforcement* form a good process-orientated approach for the competition. In the first phase, *Awareness*, the senior management of the university and the competition organization become aware of the importance of the competition within the internationalization of the arts university. In the second phase, *Commitment*, the senior management of the university and the competition organization commit to the internationalization efforts of the competition. In the third phase, *Planning*, the senior representatives of the arts university and the competition organization jointly define the goals of the internationalization of the competition and specify the resources, means and priorities needed. In the fourth phase, *Operationalize*, the competition organization produces the competition in accordance with the jointly agreed goals and with the support of the arts university. In the fifth phase, *Review*, the senior representatives of the university and the competition evaluate the quality of the competition and its impact on internationalization. In the final sixth phase, *Reinforcement*, the senior representatives of the university and the competition jointly create incentives, recognition and rewards to the parties who have contributed to the competition and its internationalization goals. The cycle can be repeated within the cycle of the competitions. The internationalization cycle for the Maj Lind Competition, adapted from Knight's (1994) original internationalization cycle will be presented below.

Figure 3 Internationalization cycle of the Maj Lind Competition



Source: Adapted from the original Internationalization Cycle by Knight 1994, 12.

The internationalization cycle of the music competition should be incorporated in a similar cycle applied to the entire internationalization process of the arts university.

The study focuses on the music competition including the competitors and the arts university. However, the international music competition has more stakeholders than that. The arts university and the competition organizers need to be aware of and commit to other key stakeholders such as the local and international piano community as well as the country where the competition is organized. In a small country, such as Finland, the only university-level music institution has a symbiotic relationship with the home country. If these other stakeholders are not considered, the competition cannot be successful. The commitment applies even further. The arts university has a commitment to the heritage of the music competition. In the case of the Maj Lind Competition, it is one of the oldest and one of the most recognized classical music competitions in Finland. All this needs to be considered, when the future of the Maj Lind Competition is reviewed.

6.5 Limitations and suggestions for further research

Researching internationalization within the University of the Arts Helsinki, my home university, through my favorite music competition, the International Maj Lind Piano Competition, has been an interesting journey. Studying the subject from various angles by interviewing three stakeholder groups has brought a wide 360-degree angle to the topic. During the research process, I have become aware of two limitations in my study.

First, the method chosen in the beginning was inductive. Had I chosen an abductive method from the start, the interview questions might have been more appropriate, drilling into the topic of internationalization and the strategic management of the university. On the other hand, had I narrowed the scope by being conscious of the final goal, some interesting material might not have surfaced. The interviewees perhaps talked more freely, as the topic was not strictly in focus.

Second, during the research of the secondary data, it became apparent that either the intranet of Uniarts Helsinki was not entirely up-to-date or students do not have access rights to all the documents. As a student member of the Sibelius Academy Board I might have seen some documents that are not in the public domain. However, my secondary data was limited to documents freely accessible. Due to time limitations, I chose not to request access rights to potential documents that were not available or were just missing from the evolving intranet. Therefore, the secondary data concerning Uniarts Helsinki and its strategy and internationalization may be incomplete.

The topic of internationalization within an arts university seen through a piano competition has been interesting and unexplored topic, opening doors for new research. There is plenty of research on HEI internationalization. However, arts universities do not seem to be covered. Several topics where the University of the Arts Helsinki could be included would be interesting for future research.

First, it would be interesting to study the overall internationalization process of the University of the Arts Helsinki. The university is a recent merger of three academies with their own internationalization histories and needs. Exploring the existing internationalization practices and future aspirations of the academies forming a fused entity would make a fascinating topic. A longitudinal study would give an

interesting added value perspective to the topic.

Second, it would be interesting to make a multiple case study of the internationalization of selected arts universities, including Uniarts Helsinki. Depending on the scope of the research, the study could cover the entire universities, or just the music institutes within them. The internationalization of the chosen institutions could be studied through international extra-curricular activities as instrumental cases. An interesting focus could be the effect of extra-curricular activities on the international ranking of the arts universities.

Third, it would be interesting to study the competitions hosted by the Sibelius Academy from the media point of view. Modern digital technology would allow following the national and the international media coverage of the competitions. The results of the study could possibly benefit all competitions organized in Finland.

7. DISCUSSION

Internationalization is one of the strategic goals of Uniarts Helsinki. The university strives to be international and it already has a good international reputation, especially through the Sibelius Academy¹⁵. It is an interesting question how much the international competitions have contributed to the high international status achieved by the Sibelius Academy.

The university firmly believes in the benefit of being international, as can be seen in Rector Perkiömäki comment about internationality.

One could think that if we didn't care, and just were national, if you think it that way, it would look quite a small country, small population, we would not connect, we would be the only arts university in this country, I believe nobody would think it makes any sense. It would shrivel into a national islet.

(Jari Perkiömäki 2017)

A strategic interest in the international dimension clearly exists at Uniarts Helsinki. However, the endeavors seem to lie at the level of the academies and a holistic internationalization plan covering the implementation plan at the university level is still to be developed.

International activities, such as international students, exchanges abroad, education in English, strategic partners and a good international reputation should not be confused with a planned strategic internationalization process. Attention should be paid on the rationales and the outcomes of internationalization rather than the instruments and the means (Knight 2013b). It can be assumed that the focus on the international dimension at Uniarts Helsinki will not diminish, but rather the other way around. There is still time to prepare an internationalization strategy for the following strategy period and give the strategic international goal the attention it deserves.

HEI internationalization is done all over the world, but it has not managed to survive without criticism. Some of the fears concern the value of cultural rationales and the

¹⁵ Sibelius Academy ranked as the seventh best performing arts schools in the world in 2016. The ranking was made by QS, a prestigious company publishing worldwide university rankings.

homogenization of cultures. These fears cannot be ignored. The present political atmosphere has led economic and political rationales to surpass cultural rationales. (Knight 2013b) The economic downturn in Finland seems to be improving at the moment, but the tight budgets are still a reality in which Finnish universities must survive and yet develop. It would be easy to let economic and political rationales prevail. However, cultural rationales should not be forgotten, especially by an arts university.

Internationalization has been feared to cause potential homogenization of cultures (Knight 2013b). Uniarts Helsinki is the only university-level arts institute in Finland. It is hard to imagine that internationalization could blur the national culture of the university even though it wants to be international. Uniarts Helsinki can well cherish the national heritage and at the same time become even more international than it is now. Cultural events, such as the International Maj Lind Competition are opportunities for Uniarts Helsinki to combine both endeavours.

Despite the fears concerning internationalization, it remains a continuing trend in higher education institutions. Internationalization has a strong foothold in Finland and the rest of Europe. It is supported by the European Union with initiatives such as the Bologna process and the Erasmus programme. (European Commission n.d.a) In Finland, the government encourages HEIs to internationalize through a national internationalization strategy and financial incentives (Ministry of Education and Culture n.d.d & n.d.c). The internationalization of Uniarts Helsinki could be developed in cooperation with other Finnish universities, as suggested by the Ministry of Education and Culture (Ministry of Education and Culture n.d.b). International insights could be received through benchmarking and joint projects with the strategic international partner universities of Uniarts Helsinki.

Internationalization is partially a result of the globalization that has been megatrend of this millennium. Lately, globalization has been a target of heavy criticism, though. Nationalistic and populist forces have even created a counter-reaction called deglobalization (Livesey 2017). Even if globalization were to slow down internationalization temporarily, it is hard to imagine that the internationalization of higher education institutions would come to an end.

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APPENDIXES

APPENDIX 1: EXAMPLES OF INVITATIONS FOR AN INTERVIEW

Hei,

Otan yhteyttä näin sähköpostitse Maj Lind -pianokilpailuun liittyen.

Opiskelen Sibassa Arts Management -maisteriohjelmassa ja olen tekemässä graduani Maj Lind -pianokilpailusta ja Taideyliopiston kansainvälistymisstrategiasta. Tarkastelen aihetta kilpailuorganisaation, yliopiston johdon ja kilpailijoiden näkökulmasta. Haastattelisin mielelläni teitä kilpailutoimikunnan puheenjohtajan ja kilpailun toiminnassa pitkään mukana olleen roolissa.

Onnistuisikohan haastattelu vielä ennen kesälomia? Haastattelu kestää noin 1–1,5 tuntia eikä se vaadi ennakkovalmisteluita. Oma aikatauluni on melko joustava ensi viikosta alkaen 12.7. saakka. Miltä näyttää?

Toiveikkain terveisin

Outi Niemensivu
Contact information¹⁶

Hei Roope,

Kirjoittelen sinulle Maj Lind -pianokilpailuun liittyen.

Opiskelen Sibassa Arts Management -maisteriohjelmassa ja olen tekemässä graduani Maj Lind -pianokilpailusta ja Taideyliopiston kansainvälistymisstrategiasta. Haluaisin haastatella graduun muutamaa tämän vuoden kilpailijaa ja aiempina vuosina menestyjää. Haastattelisin mielelläni sinua.

Mahdatko olla nyt kesällä Suomessa ja Helsingissä? Jos olet halukas noin 1–1,5 tuntia kestävään haastatteluun, sen voisi järjestää vaikka Musiikkitalolla kasvotusten tai tarvittaessa Skypen kautta. Minun aikatauluni on melko joustava ensi viikosta alkaen 12.7. saakka. Onnistuuko?

Toiveikkain terveisin

Outi Niemensivu
Contact information¹⁷

¹⁶ Contact information deleted

¹⁷ Contact information deleted

APPENDIX 2: EXAMPLES OF INTERVIEW QUESTIONS

Interview questions for the rector

Tausta

1. Kerrotko työtehtävistäsi ja luottamustoimistasi Taideyliopistossa.
2. Miten kansainvälisyys näkyy omassa työssäsi?
3. Kuinka hyvin tunnet Maj Lind -kilpailun?

Taideyliopiston strategia

4. Mikä on oma roolisi Taideyliopiston strategiatyössä?
5. Mitkä ovat Taideyliopiston strategian päätavoitteet?
6. Mitä etua Taideyliopistolle on kansainvälisyydestä?
7. Kuka valitsee käytännön toimenpiteet, joilla kansainvälistymisstrategiaa toteutetaan? Tapahtuuko se Taideyliopiston vai akatemioiden tasolla?
8. Miten strategian päätavoitteiden toteutumista seurataan?
9. Miten Maj Lind -kilpailu mielestäsi toteuttaa Taideyliopiston kansainvälistymisstrategiaa?

Maj Lind -toimikunta ja tuomaristo

10. Oletko ollut tekemisissä Maj Lind -toimikunnan kanssa? Miten?
11. Miten näet tuomariston roolin Maj Lind -kilpailun kansainvälisen maineen suhteen?

Yliopisto ja kilpailijat

12. Miten Taideyliopisto ja Sibelius-Akatemia hyödyntävät kansainvälistä Maj Lind -kilpailua ja siinä menestyneitä?
13. Kansainvälisiä pianokilpailuja on todella paljon? Auttaako Maj Lind -kilpailu Sibelius-Akatemiaa lahjakkaiden kansainvälisten opiskelijoiden houkuttelemisessa? Millä tavalla?
14. Miten Taideyliopisto voi tukea Maj Lind -kilpailua houkuttelemaan riittävän hyviä kilpailijoita?
15. Miten Maj Lind -kilpailu huomioidaan opetuksessa?
16. Miten uskot Maj Lind -kilpailussa menestymisen vaikuttavan kilpailijoiden uraan?
17. Minkälaista haittaa Maj Lind -kilpailusta voi olla Taideyliopistolle?

Muut pianokilpailut ja verkostot

18. Mitkä ovat mielestäsi maailman tärkeimmät pianokilpailut ja miksi?
19. Millä keinoilla Maj Lind -kilpailu pystyy erottautumaan muista kansainvälisistä kilpailuista?

Kehitys

20. Millaista merkitystä kansainvälisellä Maj Lind -kilpailulla on kansallisesti?
21. Miten Maj Lind -kilpailun voisi nykyistä paremmin liittää Taideyliopiston kansainvälisyysstrategiaan?
22. Maj Lind -kilpailu järjestetään viiden vuoden välein. Miten brändiä voisi kehittää niin, että se näkyisi paremmin myös välivuosina?
23. Osaatko nimetä Taideyliopiston hoitamat muut kansainväliset musiikkikilpailut?
24. Aiotko osallistua Maj Lind -kilpailun finaaliin tänään tai huomenna tai mahdollisiin muihin kilpailuun liittyviin tilaisuuksiin?
25. Onko muita kommentteja tai ehdotuksia

Interview questions for the chairman of the competition committee

Tausta

1. Kerrotko työtehtävistäsi ja luottamustoimistasi Taideyliopistossa.
2. Miten kansainvälisyys näkyy omassa työssäsi?
3. Miten ja kuinka kauan olet ollut tekemisissä Maj Lind -kilpailun kanssa?

Maj Lind -kilpailun historia

4. Kuvailenko Maj Lind -kilpailun kehitystä kansainväliseksi toimijaksi.
5. Mitkä olivat tärkeimmät syyt Maj Lind -kilpailun jakautumiseen ja kansainvälistymiseen?

Maj Lind -kilpailu ja kansainvälisyys

6. Mitkä ovat Maj Lind -kilpailun tavoitteet?
7. Mitkä kilpailun tavoitteet ovat kansainvälisyyden suhteen?
8. Millä keinoilla näihin tavoitteisiin yritetään päästä?
9. Kuka määrittelee kansainväliset tavoitteet ja keinot niihin pääsemiseksi?

Maj Lind -toimikunnan rooli

10. Kuka nimittää Maj Lind -toimikunnan ja millä perusteella?
11. Kuvailenko toimikunnan työtä.
12. Millaista yhteistyötä toimikunnalla on kilpailutoimiston ja tuomariston kanssa?
13. Miten toimikunta vaikuttaa Maj Lind -kilpailun kansainvälisyyteen?

Tuomariston rooli

14. Nimekkäillä tuomareilla voi olla merkitystä kilpailun arvostukseen. Millä perusteella Maj Lind -kilpailu valitsee tuomarinsa?
15. Millaisia tuomareita Maj Lind -kilpailu on onnistut saamaan muihin arvostettuihin kilpailuihin verrattuna?

Kilpailijat

16. Kansainvälisiä pianokilpailuja on todella paljon? Millä keinoilla Maj Lind -kilpailu onnistuu houkuttelemaan riittävän hyviä kilpailijoita?
17. Miten Maj Lind -kilpailussa menestyminen on vaikuttanut kilpailijoiden uraan?
18. Mitä haittaa kilpailusta voi olla osallistujille, erityisesti niille, jotka eivät yllä palkintosijoille?

Yliopisto

19. Miten Sibelius-Akatemia tai Taideyliopisto hyödyntävät kansainvälistä Maj Lind -kilpailua ja siinä menestyneitä?
20. Huomioidaanko Maj Lind -kilpailu opetuksessa?
21. Onko Maj Lind -kilpailu auttanut Sibelius-Akatemiaa lahjakkaiden kansainvälisten opiskelijoiden houkuttelemisessa?

Muut pianokilpailut ja verkostot

22. Mitkä ovat mielestäsi maailman tärkeimmät pianokilpailut ja miksi?
23. Millä keinoilla Maj Lind -kilpailu pystyy erottautumaan muista kansainvälisistä kilpailuista?
24. Mitkä kilpailut mielestäsi vastaavat lähinnä Maj Lind -kilpailua?

Kehitys

25. Miten Maj Lind -kilpailun kansainvälistyminen on vaikuttanut sen kansalliseen merkitykseen?
26. Maj Lind -kilpailu järjestetään viiden vuoden välein. Miten brändiä voisi kehittää niin, että se näkyisi paremmin myös välivuosina? Onko Forumista tarkoitus tulla pysyvä tapahtuma?
27. Miten Maj Lind -kilpailun voisi nykyistä paremmin liittää Taideyliopiston kansainvälisyysstrategiaan?
28. Onko muita kommentteja tai ehdotuksia?

Interview questions for a competitor

Background

1. Would you like to tell me what you do in your life at the moment?
2. How does internationalism /internationality appear in your everyday life?

Career ambitions

3. How long have you played the piano?
4. What kinds of ambitions do you have with your career?
5. Where do you see yourself in five years?

Maj Lind Competition

6. Have you participated in other national or international competitions before Maj Lind?
7. When did you find out about Maj Lind competition?
8. How did you find out about Maj Lind competition?
9. What kinds of expectations do you have concerning Maj Lind?
10. What aspects do you find important in participating a competition?
11. What is our experience with the Maj Lind organization so far?

Role of the jury

12. How do you see the role of the jury in an international music competition?
13. What do you think about the jury of Maj Lind Competition?

Success

14. What is the significance of participating an international music competition?
15. Why did you choose Maj Lind Competition as the competition to participate?
16. Do you believe that success in Maj Lind would affect your international career?
17. Do you think that there is a big difference between the laureates (1st prize, second prize etc.)?
18. Do you see any drawbacks in participating a competition or Maj Lind Competition?

University

19. Where have you studied?
20. What kind of a role did competitions play in your tuition?
21. What do you know about the University of Arts Helsinki?
22. What do you know about Sibelius Academy?
23. Are you aware that Maj Lind is organized by the University of Arts Helsinki and Sibelius Academy?
24. How does the University of Arts benefit from the Maj Lind Competition?

Other piano competitions and networks

25. Do you still plan to compete after Maj Lind?
26. Which piano competitions do you see as the most important ones in the world and why?
27. How does Maj Lind differ from other competitions?
28. Which competitions are similar to Maj Lind and why?

Development

29. Do you think that Maj Lind Competition is known internationally?
30. How could Maj Lind improve its brand or make it more well-known?
31. How do you feel Maj Lind could be tightly linked to the internationalization strategy of the University of the Arts Helsinki?
32. Do you have any other comments or suggestions?

APPENDIX 3: INTERVIEW CONTRACT

INTERVIEW CONTRACT

MUSIC COMPETITIONS WITHIN THE INTERNATIONALIZATION STRATEGY OF AN ARTS UNIVERSITY - Case study of International Maj Lind Piano Competition

The master's thesis will be a qualitative case study researching how International Maj Lind Piano Competition supports the internationalization strategy of Uniarts. The topic will be viewed from the angle of the competition organisers, the competitors and the top management of Uniarts.

Information given during the study is treated confidentially. The results of the study will be published in the master's thesis. There are two identical copies of this contract.

I allow my name to appear in the thesis.

I do NOT allow my name to appear in the thesis.

My name may be linked to the views I have expressed during the interview.

My name may NOT be linked to the views I have expressed during the interview.

This is an interview for a master's thesis. The interviewer has informed me on the issues above and I agree to participate in the interview.

Place Helsinki
Date

Place Helsinki
Date

Interviewee _____

Interviewer _____

Outi Niemensivu
Contact information¹⁸

¹⁸ Contact information deleted

APPENDIX 4: EXAMPLES OF TRANSCRIBED INTERVIEWS

Interview with the Chairman of the Competition Committee

Miten kansainvälisyys näkyy sun työssä?

Kaikin tavoin. Ensinnäkin niin, että mun opiskelijoista on ylivoimainen enemmistö kansainvälisiä opiskelijoita. Ja toisena niin, että mä itse aktiivisesti käyn opettajanvaihtomatkoilla eri maissa, viimeksi viime vuonna olin Singaporessa kaksi kuukautta peräti vaihto-opettajana. Se oli tavallista pitempi komennus. Ja sitten nimenomaan nämä kansainväliset kilpailujuryt on pari kolme kertaa vuodessa, olen sellaisissa mukana. Ja totta kai muutenkin ylläpidän kontakteja kollegoihin ulkomailla.

Miten kauan sä olet ollut tekemissä Maj Lind -kilpailun kanssa?

No teki mieli sanoa, että aina. Mutta tietysti se alkoi siitä, että olin itse osallistuja vuonna 68 sain toisen palkinnon. Ja kyllä se oli tärkeä kokemus mulle. Siis semmonen niinkun tajuntaa laajentava kokemus. Et kyllä silloin lopullisesti hahmottu tää mun elämänuran valinta. Sitten kyllä heti ku mä olin Sibelius-Akatemiaan tullut opettamaan ja professoriksi, niin aika pian sitten osallistuin jo Maj Lind -kilpailun suunnitteluun. Sanotaan varmaan ainakin 90-luvulta alkaen. Ensin siihen kansallisen Maj Lind -kilpailun suunnitteluun ja sitten kyllä se oli aika paljon minun luomukseni sitten tämä, että se muutettiin kansainväliseksi kilpailuksi. Sehän, viimeinen kansallinen oli vuonna 97. Ja sitten 2002 oli ensimmäinen kansainvälinen ja samalla sitten järjesteltiin niitä muita kilpailuja, Jyväskylän ja Oulun kilpailuja. Siitä tuli semmonen koko maan kattava tavallaan yhtenäinen verkosto...

Interview with the Dean of the Sibelius Academy

Ja sä uskot, että tää yhdistyminen tapahtuu ihmisten mielessä, et ne ihmiset tietää, et nää on Sibelius tai Taideyliopiston järjestämät?

No ei välttämättä, et joku Sibelius-viulukilpailu, se nimi yhdistyy myös helpommin, mutta siinä on käytännön tasolla se että kun meillä on kilpailun tuomaristossa paljon meidän opettajia ja kyse on kuitenkin selkeästi suomalaisesta kilpailusta, siis kansainvälinen mutta siis selkeästi suomalainen kilpailu, niin se tukee sellaista Suomen musiikkimainetta. Mutta sitten ei pidä väheksyä niitä kontakteja, jotka syntyy jokaisen kilpailijan ja juryn jäsenten ja myöskin monien kilpailujen opettajien, jotka seuraa sitä ja meidän henkilöstön välillä. Ja että siinä tapahtuu sitten aika paljon tän tyyppistä kontaktointia ja sitä kautta vahvistaa sitä kansainvälisyyttä, kansainvälistymistä. Et kyl sen, en nyt tiedä, voiko siitä vetää mitään suoraa paralleelia, mutta että meillä on pianistit toiminu kansainvälisesti muutenkin hyvin aktiivisesti, mut että yhdistettynä tähän Maj Lind -kilpailuun niin kyllä se on yksi niistä instrumenttiryhmistä, johon eniten hakee ulkomaisia opiskelijoita. Et siinä on varmasti monia, monia tekijöitä ja ei tätä voi mitenkään yksiselitteisesti yhdistää tähän kilpailuun, mutta voi ainakin kuvitella, että sillä on ollut joku vaikutus.

Interview with the current Secretary General of the Maj Lind Competition

No mitä sä uskot, että noi kilpailijat arvostaa eniten Maj Lind -kilpailussa?

No ainakin nyt tän perusteella, mitä tässä heidän kanssa jutteli ja koki, niin täällä ne arvosti erityisesti näitä meidän tiloja. Heil on hirveen hyvät harjottelumahdollisuudet ja näköjään siis poikkeukselliset maailmalla, et missään ei, suunnilleen missään ei ole näin paljon hyviä harjoitusluokkia ja soittimia ja annetaan sitä harjoitusaikaa jokaiselle pianistille. Et sitä he tossa hämmästeli ja kiitteli. Ja sitte oli tietysti, no kotimajottajat oli, ne on Suomessa ollu kauheen ihania ja pidettyjä ja huolehtivia. Se on tärkeä asia. Et kyl se niinku monelle on varmaan ihan tää käytännön asioiden kulku. Mut et tärkeimpänä mä luulen, et se on just toi harjottelutilat ja -mahollisuudet ja sit tietysti se sali, missä soitetaan. Jossain voi olla kilpailuja, missä soitetaan hirveän huonossa salissa, vaik olis muuten kaikki asiat hyvin, niin se on tietysti huono asia. Et niil täytyy olla ne premissit ihan ykkösluokkaa, et ne pääsee sitte, et ne tukee sitä, et he tulee vaan soittamaan, mut et meidän puolelta kaikki on järjestetty hyvin.

No mitä sä uskot, et kilpailoijil on, miten ne arvostaa sitä oheistoimintaa, jota on... Mä ymmärsin, et täs on aika paljon, ainaki suunniteltiin...

Joo, suunniteltiin. Siis itse asiassa se osottautu nyt vähän, eipä ne sen kilpailun aikana juuri muuta, niin kauan kun ne on mukana kilpailussa, ne haluaa harjotella ja keskittyä ja se on tarpeeks rankkaa, et oikeestaan sit sen jälkeen oli se yks retki Ainolaan heille, mut et sinne tuli aika vähän niitä lähti mukaan, et ei ne sit kuitenkaan, ne jotka oli pudonneet pois, ni saattovat sit lähtee kotiin, et ei ne sit olleet innostuneita. Ehkei ne sit niin paljon kuitenkaan tämmöses pitkässä kilpailussa, niin ei niil oo voimia siihen muuhun toimintaan. Ne halua keskittyä siihen kilpailuun. Mikä oli ihan hyvä huomata, et näköjään siihen ei kannata niin paljoo, niin paljoo satsata meidän puolelta, että hoidetaan vaan, että tää homma...

APPENDIX 5: OBSERVED EVENTS AND EXAMPLE OF NOTES

Table 8. Observed events

No	Event	Venue	Date	Time
1.	Drawing of lots	Camerata	17.8.2017	Noon
2.	First round	Camerata	18.8.2017	Morning
3.	First round	Web	20.8.2017	Morning
4.	First round	Camerata	21.8.2017	Morning
5.	First round	Camerata	22.8.2017	Morning
6.	Second round	Camerata	24.8.2017	Evening
7.	Second round	Camerata	25.8.2017	Morning
8.	Chamber music final	Concert Hall	27.8.2017	Evening
9.	Orchestral final	Concert Hall	30.8.2017	Evening
10.	Orchestral final	Concert Hall	30.8.2017	Evening

Examples of observation notes

17.8.2017

Erik T Tawaststjerna welcomed everybody in English. He mentioned that the Maj Lind Fund is governed by Sibelius Academy. It was good that he mentioned it, but to my feeling he could also have mentioned Siba as the organizer. He praised the level of the competition and the privilege of the competitors to have been selected for the competition. He also mentioned about the grand pianos available for the concerts. He then asked Terhi to come to the stage and they invited all competitors to the stage, one by one. One had cancelled.

Then they started the tradition of choosing the first player. According to the tradition, it was the youngest competitor to draw the name. Funny enough, it was Peltokoski, who draw his own name. The rest of the performers would follow in an alphabetic order.

Camerata was half full. The majority seemed to be competitors. In addition, I saw people connected with the competition, like Anna Krohn, Erik T., Terhi and at least one host. A lot of the competitors were oriental.

20.8.2017

All the conversation is in Finnish. People are not just talking about the pieces, but discussing the grand pianos and commenting the previous competition, the clothing of the competitors. The commenters have a discussion with each, which creates a feeling of a community. One of the chatters is, however, a bit annoyed for the conversation getting away from music. Not that many commenters.

odn, Nielsen-fani, Risto1944, Omns, Konec, Viipperä, Mertiina, Soikke, Piktör,

Liisukka ihmemaassa, LenskiV, Pianohuolto, Anonyymi431887, Mentor and the YLE commentator Arttu Ollikainen.

10.40 the first English speaker appeared, Pictor. He even asked, if you are allowed to write in English in the Chat box. Yle confirmed that you can participate in any languages

In the pause it is interesting to see the door behind the screen, although it might be a bit awkward for the nervous pianist pacing the hallway. Somebody dislikes it in the chat.

31.8.2017

At the prize giving Tawaststjerna and Gothoni spoke. Both in Finnish and English were spoken. Tawaststjerna mentioned in his speech that the University of Arts had organized the competition and thanked it. Unfortunately, the part was spoken in Finnish. For the international players or audience, the topic was not mentioned once. Luckily it was mentioned several times at the Yle pages, in Finnish, though.

Gladly there were a lot of students, Finnish and international.

I also noticed the Dean of Sibelius Academy at the concert. He had arranged something for invitees during the intermission. So, the concert obviously served networking purposes as well. I also noticed him talking to Gita Kadambi, who will be the head of the National Opera from next year onwards.

The competition is over now for this year.