

Building the Bridge: A Case Study for the Significance of Cross-Cultural Education in
the 21st Century

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A thesis presented to the Honors College of Middle Tennessee State
University in partial fulfillment of the requirements for graduation
from the University Honors College

Spring 2021

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ABSTRACT

As the world continues to advance, current events and international developments keep the citizens of the 21st Century involved in the Earth's matters now more than ever. Everything from the fostering of the most interconnected and globalized time on Earth to international tensions with countries like China and the United States has brought about a need for individuals to understand the world for their personal growth and establish an informed worldview applicable to the 21st Century. This thesis delves into the Center for MTSU Chinese Music and Culture's role in cross-cultural education through the lens of the experiences and perspectives of those involved with the Center, including MTSU faculty members, students of the Chinese Music Ensemble, and others. This thesis demonstrates cross-cultural education's importance in building cultural bridges during these turbulent times.

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INTRODUCTION

In June 1979, Isaac Stern, American violinist extraordinaire, traveled to the People's Republic of China, otherwise referred to as China. He was there to meet and observe Chinese musicians and conservatory educational activities that were still recovering from the end of the Cultural Revolution, a sociopolitical movement set forth by Chairman Mao Zedong of the Communist Party of China, to purge remnants of capitalist and traditional cultural elements in favor of Chinese communism that ended in 1976. One decade before, this visit may not have been possible due to tensions between China and western powers like the United States; however, The Chinese people received Isaac's visit positively. As described in the 1979 Oscar award-winning documentary, *From Mao to Mozart: Isaac Stern in China*, Isaac Stern witnessed many signs of China's artistic and cultural rebirth, from the traditional Chinese musicians to the conservatory students versed in Mozart, to the Peking Opera performers. It gave Isaac Stern a unique experience in understanding China. Isaac's main goals were to meet China's people, engage in musical exchange, and "learn something about China." At the initial welcome party, a member of the Chinese government stated that "your presence here will surely contribute to the cultural exchange between China and the U.S. and further enhance the mutual understanding and friendship between China and America" (Lerner, 1979).

Isaac's trip exemplifies cross-cultural learning at its finest. A country full of people seemingly ready for exchange and cooperation had an opportunity to engage with another country. Overall, Chinese and United States relations prospered in the decades following Isaac's trip due to cross-cultural initiatives like this at the government and

individual level. A bridge was built between China and the United States. This bridge would allow the exchange of culture and improve political and social relations. The exchange between the two countries became normalized as many Chinese students began their higher education studies in the U.S. For example, since the late 1970s, Chinese students in the U.S. continued to grow from less than 1,000 to almost 370,000 in 2019. During this time, Chinese students made up the number one source for the U.S.'s international student base (Kopf, 2020).

Fast forward to the year 2021, and China-U.S. relations have deteriorated in the last four years since the Trump administration was installed. Some events that have led to the souring ties between the two countries include disputes in the South China Sea, the tension over trade between the two countries, U.S. concern over China's changing policy in Hong Kong, and the U.S. ordering China to close its consulate in Houston, Texas for fear of espionage. Leading officials in both countries making claims regarding the origins of the COVID-19 virus and government response to COVID-19 (C.F.R. Editorial, 2021). With China-U.S. relations continuing to deteriorate, it is unlikely that a significant event like Isaac's trip will happen anytime soon. However, this should not mean the ceasing of cross-cultural education.

After being involved in the CCMC and the Chinese Music Ensemble for four semesters, I have become fond of cross-cultural education initiatives and exploring their impact and influence on individuals. I wished to pursue cross-cultural education's importance in this increasingly globalized and politically complicated world. The Center

for Chinese Music and Culture is an ideal case study for this subject with all the tools and conditions needed for an investigation.

Origins

The initial conception to establish a Center for Chinese Music and Culture (CCMC) at the Middle Tennessee State University began in 2010 when a Confucius Institute was officially opened at MTSU. The Confucius Institute at MTSU (CIMTSU) was an educational partnership created between MTSU and Hangzhou Normal University (HNU).

The Confucius Institute (CI) is a public and non-profit educational program under the supervision of the Chinese Ministry of Education. CIs are created between Chinese universities and other universities across the globe. The official website for the Confucius Institute Headquarters, known as Hanban, explains that

As China's economy and exchanges with the world have seen rapid growth, there has also been a sharp increase in the world's demands for Chinese learning... China began its own exploration through establishing non-profit public institutions which aim to promote Chinese language and culture in foreign countries in 2004: these were given the name the Confucius Institute. (n.d.)

At the opening ceremony for the CIMTSU, a Chinese Music Ensemble from Hangzhou Normal University was invited to perform at MTSU. In the same year, MTSU President, Dr. Sidney McPhee, traveled to Beijing to meet Director Xu Lin of Hanban. In the meeting, President McPhee proposed creating a Center for Chinese Music and Culture at MTSU, which received a positive response from Hanban. MTSU agreed to prepare a proposal that mutually benefitted HNU and MTSU.

The CCMC proposal for Hanban detailed numerous relevant topics for the Center's programming, administration, goals and objectives, external partnerships, etc. The 2010 CCMC proposal's goals and objectives included establishing a gallery of Chinese instruments, developing outreach programs like school performances, and developing curricula that establish classes of Chinese music at the MTSU School of Music. The Director of the Center should be a trained ethnomusicologist who would also serve as a faculty member at the School of Music. In addition to managing the Center's various programs, the Director would also develop a Chinese Music Ensemble that would "perform on campus, in the metropolitan area, and beyond" (Zheng, 2014).

Seeing the CCMC's potential for Chinese cross-cultural education and unique synergy with MTSU's location and resources, Hanban approved the Center for Chinese music and Culture and pledged their support. In March 2015, at Middle Tennessee State University's Student Union Building, University leaders like President Sidney McPhee, then CIMTSU Director Dr. Guanping Zheng, and a delegation from Hangzhou Normal University led by President Du Wei, gathered to celebrate a one million dollar grant from Hanban for the creation of the CCMC. In 2015, MTSU School of Music recruited Dr. Mei Han, an ethnomusicologist and world-renowned guzheng (Chinese long zither) performer, as the founding Director for the CCMC and an Associate Professor at the School of Music. Eight months following Dr. Han's recruitment, in March 2016, the CCMC officially opened at the University's Miller Education Center. The CCMC's education revolves around sharing Chinese culture through music. In the Fall of 2016, Dr. Han established the Chinese Music Ensemble as a credit course in the School of Music.

From 2016 to today, the CCMC has initiated numerous programs and engaged in academic and community activities that involve scholarly activities, concerts, and public events in the local, regional, and international communities. The Chinese Music Ensemble course involves teaching MTSU students Chinese instruments and performing Chinese compositions in front of an audience at the end of the course. The end-of-course performances regularly occur at the Hinton Music Hall at MTSU. Outside of the Chinese Music Ensemble, the CCMC programs collaborations with other groups and musicians. For example, on October 24, 2019, a concert at the Analog at Hutton Hotel in Nashville occurred starring Jim Lauderdale from America and Su Yang from China, both national music award winners, performed the beginning of a series of concerts that brought Chinese and American musicians together. Holly Aslinger, a writer for *Music City Review*, interviewed Dr. Han on this collaboration between the CCMC and the Center for Popular Music. Dr. Han Stated that “the concert series is meant to connect individuals across cultures and create a space for creative exploration. This performance will be the first of its kind in the series, with a focus on writing music and lyrics in addition to playing music” (2019). The concerts generated praise as music from the cradle of Chinese civilization met music from American music’s cradle to create a dialogue between cultures and individuals.

I have been a Chinese Music Ensemble student for four semesters, so I have experienced much of the CCMC’s programs and cultural outreach. Although I am a Basic and Applied Sciences student with a concentration in the professional pilot major, my interests exceed aerospace education. My general curiosity led me to join the ensemble, and the experience unlocked an interest in Eastern culture that I may have never found.

The cultural bridge that formed between Chinese culture and me continues to expand further into China and beyond. However, as I continued my engagement with the CCMC, people asked why I pursued this education or what the point of learning Chinese music was considering my concentration? These questions are what drove me, a professional piloting student at MTSU, to write this thesis on cross-cultural education.

The purpose of this research is to investigate the impact of cross-cultural education on individuals engaged in cross-cultural education. The research will use the CCMC as the case study for analyzing the results of learning from a different culture and how there could be a significance to cross-cultural learning. Expanding individuals' horizons allows them to become an informed citizen who builds cultural bridges versus burning them, something that may be needed, especially now.

RELATED LITERATURE

This section details literature I deemed relevant to the topics and ideas discussed in this thesis. The sources included are a Ph.D. dissertation and an academic journal. Although there are several citations in this thesis, these literary sources are essential in contextualizing the CCMC's mission and programming.

Confucius Institute Perceptions

In 2020, numerous Confucius Institutes in the United States had been removed. This includes the CIMTSU, which is currently being "phased out" (personal communication Michael Novak, February 15, 2021). However, according to the

Confucius Institute of United States, there are still 96 locations in the United States upon this thesis's writing. Much of this pressure to phase out or remove Confucius Institutes in the United States stems from fear of "academic interference" and "soft power" from China. In this context, the definition of academic interference is any action that violates the principle of academic freedom set by the American Association of University Professors (AAUP). Because of China's domestic censorship and adherence to the politically correct orientation to the Communist Party of China, professors believed that this same interference and censorship would seep into Confucius Institutes. In 2014, the AAUP stated specific guidelines that American universities should follow with foreign governments and recommended that they shut down the operations if they could not follow them. The AAUP wanted universities to cease their involvement with CIs unless the guidelines set by AAUP were met. Some of these guidelines included (1) the university having unilateral control corresponding with the rules in the AAUP's *Statement on Government of Colleges and Universities*, (2) the university offers CI teachers the same academic freedom rights defined by the AAUP (Novak, 2019).

A follow-up report in 2017 from the National Association of Scholars (N.A.P.) recommended that the Confucius Institutes shut down at American universities. N.A.P. representative Peterson blames the bureaucracy in China for their "invasion of American universities" through "academic interference" and censorship. However, even after government investigations and congressional hearings, there has been nonconclusive evidence to indicate that "academic freedom [is] threatened by China's influence on American universities (Novak, 2019).

The urgent desire for removing CIs originates in fears of academic interference and censorship that could occur in the Confucius Institutes. Much of the media coverage on academic interference in Confucius Institutes come from national or large conglomerate news media. ““*The New York Times* is commonly the first agency to report on stories regarding the Confucius Institute and that the other news agencies largely repeat the information without digging any further or offering additional perspectives or journalistic approaches”” (Novak, 2019). This journalistic approach poses a significant issue as access to mass media provides people a channel to form opinions on topics. The national level of reporting on CIs neglects local or state perspectives.

Perceptions of Tennessee Employees in Higher Education and K-12 working with Confucius Institutes

In 2019, Michael Novak, who first served as Assistant Director for the late CIMTSU and assumed consulting work for the Tennessee Department of Education, wrote a dissertation titled *Perceptions of Tennessee Employees in Higher Education and K-12 working with Confucius Institutes*. This dissertation investigates the local and state perspectives on CIs that National or large conglomerate news media fail to account for and is the basis for this section.

Michael Novak’s purpose for the study was “to investigate the perceptions of K-12 school and Higher Education employees who work closely with a Confucius Institute program in the state of Tennessee by exploring issues that have been presented in current research and reports, and to identify alignment and misalignment of these perceptions between higher education and K-12 settings in Tennessee” (2019). He conducted this investigation by administering paper-based surveys to participants working with CIs and

CI programming in the state of Tennessee. He surveyed 100 participants in total. Of the 100 participants surveyed, 42 were from higher education institutions like the University of Memphis, and 58 were from K-12 institutions like Kingsport City Schools. The participants were asked to report their perceptions regarding the CI and elements like academic freedom, media portrayal, and meeting the needs of the participant institutions. 86.67% of the Higher education employees with the CI reported Confucius Institute programming positively supports the principles of academic freedom, and 87.03% of the K-12 employees with the CI reported Confucius Institute programming positively supports the principles of academic freedom. Both groups had above 90% reporting that the Confucius Institute programming positively met their institution's needs. Finally, 65.79% of the higher education group reported that the Confucius Institutes were positively portrayed in the media, but 94.44% of the K-12 group reported that the Confucius Institutes were positively perceived in the media. The only participant reporting that saw a significant decrease was the higher education group's reporting on media portrayal, and that reporting still bared positive results.

Although Novak wishes the research to expand past Tennessee and into several other states and regions, the findings here reaffirm the CI compliance with the AAUP guidelines. The results reveal positive local and state perspectives actively working in the CIs that challenge negative national media coverage of Confucius Institutes. These local and state perspectives include the benefits of Confucius Institute programming at higher education and K-12 institutions. The dissertation found that the significant benefits of Confucius Institute programming were the educational benefits to students and the quality of programming received by the institutions. Research studies like this counter

negative and even harmful images of these institutions that, unlike the claims against CI, are backed up with real-world data (2019).

Another topic misunderstood or poorly applied is the concept of soft power. In this context, soft power refers to an aspect of a nation's power that is not physically tangible or exerted by force. For example, military or direct conflict is hard power, but country A passively enticing country B into desiring what country A wants is soft power. Michael Novak addressed the claim of China's soft power and the events that drove much of the controversy surrounding the CI. Confucius Institutes have come under fire for being soft power projects that the Chinese government uses to spread its influence. However, programs like the CI have existed decades before China's initiative. In fact, China modeled its own Confucius Institute based on European counterparts like the GOETHE-Institut of German language and culture (GOETHE-Institut). The GOETHE-Institute was established in 1951 and has since created 157 locations in 98 countries, including six GOETHE-Institut sites in the U.S.A. (Lentz). GOETHE-Instituts have existed for well over 60 years, long before the Confucius Institute was first established in 2004, and they serve the same purpose in their programming as CIs. However, GOETHE-Instituts have not been met with the same controversies as CIs.

One reason, I believe, causing this seemingly hypocritical treatment is due to modern-day political relationships. Because of the increased tensions between China and the United States and the fact that they may eventually surpass the United States as having the largest economy (B.B.C, 2020), this causes China to become, at best, a direct competitor and at worse, opposition to the United States. Any favor gained for China is

viewed as a loss in influence for the United States. So, any influence from China is considered to be an intentional use of soft power.

Soft power connotes a different meaning in Chinese culture. The Chinese do not see soft power as an inherently negative force. Instead, it is a way to push for cultural understanding through exchange and help shape a country's image. Ning's academic journal, *It Depends on Power: A case study of China's Confucius Institute as public relations function abroad*, states that "Confucius Institutes could be seen as fulfilling a public relations void needed between China and the rest of the world (2017). While in the West, the Cold War [soft power] rhetoric carries uncertainty, paranoia, and deception techniques" (Novak, 2019). Thus, a country or culture's idea of soft power is entirely dependent on the context of such assertions. Since the creation of the CCMC could not have occurred without Hanban, a public institution affiliated with the Chinese Ministry of Education, a historical tie to the Chinese government exists. An intentional soft power strategy could have guided Hanban in awarding the one-million-dollar grant. However, this does not take away from the educational and cross-cultural exchange to students and faculty; a similar case exists with Confucius Institutes.

Missouri State University Cultural Exchange Program

The Missouri State University Cultural Exchange Program to generate student interest in learning Chinese musical instruments was initiated in January 2006. The initiative served its goal to bring diversity to communities that otherwise lacked diversity. Due to the University's lack of diversity in its population and student base, John Prescott, and two university music teachers from Qingdao University in China, found a connection

between limited opportunities for cross-racial interaction and cross-cultural education when there was a high proportion of white students. The investigators argued that “This, in turn, makes it more challenging for students who are future music teachers to have first-hand experience performing music of other cultures with the ultimate goal of integrating these experiences into their teaching” (2008).

The initiative began in late January of 2006 when students at the university were allowed to learn Chinese musical instruments in a three-week pilot course. Students would purchase a musical instrument that interested them, and at the end of the course, they would perform in front of an audience. The teachers of these instruments were brought to Missouri State University from a partner university in China. Translators were provided for each area of study, like the wind instrument teachers and the plucked string instrument teachers.

The post-course approval rating from the students was immensely positive. Many students continued to practice and perform on their newly learned instrument even after the Chinese music teachers left. The program found that the arts, specifically music, can create interest or awareness in another culture. The program accomplished importing diversity into an area otherwise lacking, and the students continued their interests in Chinese music even after the course ended. In addition to the end-of-course rating, eight of the 18 students were asked the four questions listed below.

Question 1: Why did you enroll?

Question 2: How did you choose the instrument you studied?

Question 3: Why did you continue after the teachers were gone?

Question 4: What are your current or future plans?

(Prescott, 2008)

Question 1's answers varied from student to student, but the investigators found a similar plan among students pursuing music education as a career; the students with teaching careers in mind, wanted to use their instruments to bring multiculturalism to the classroom. Question 2 showed that students picked Chinese instruments similar to the western instrument they played. For Question 3, the students indicated their sense of accomplishment and the opportunities that these skills presented to them.

The program exemplified how arts, specifically music, can bring opportunities to areas lacking diversity and general awareness of foreign cultures. The success of this supports the idea of cross-cultural education. It highlights important aspects such as increasing opportunities for people to encounter programs or initiatives like the one described above. However, more recent case studies of cross-cultural education's successes should be championed, like the Center for Chinese Music and Culture.

RESEARCH METHOD

This study analyzed individual perspectives on Chinese music and culture by interviewing individuals involved with or associated with the CCMC and the CIMTSU. Qualitative questions and analyses were used to determine the views mentioned

previously. Although the goal of the interviews was to analyze Chinese music and culture perspectives, its purpose was to see how individual opinions were influenced reaffirmed by their experiences with the CCMC. The relation serves as a defense for cross-cultural education in the 21st Century and shows a reliable case study of cross-cultural education in recent years.

The interview questions were tailored for each participant's individual experience with the CCMC. Some participants were students of the Chinese Music Ensemble. Others served as faculty for the CCMC and the CIMTSU, and others were deemed relevant to the research based on past experiences with CCMC programming. Although I was required to ask specific questions (located in APPENDIX A Page 45), the questions prompted further discussion from the participants.

Participant Pool and The Interview Process

There were six participants in the study, and each person was over the age of 18. Four of the participants were students in the Chinese Music Ensemble, and the other two were faculty either directly or indirectly associated with the CCMC. Participants were contacted initially through email. Participant Emails were supplied to me by my Faculty Advisor, Dr. Han. Once the participants signaled their interest and read through the informed consent document required by the MTSU Institutional Review Board (IRB), we began scheduling interviews using the ZOOM. This telecommunications platform is commonplace amongst education due to the COVID-19 Pandemic. The participants and I met on ZOOM during our scheduled interview time. Before the interview began, we went over the informed consent document and addressed pertinent consent questions such as

audio and visual recording and knowledge of possible harm to participants. After we complied with I.R.B. protocol and consent rules, I initiated the interview and asked questions tailored to their experiences. The participants responded to the questions pertaining to them. However, the questions prompted more discussion and other dialogue. The discussion was to be expected due to the open-endedness of the questions asked. The student interviews generally lasted less than thirty minutes. The faculty interviews lasted longer. This could have been due to the sheer amount of knowledge they possessed and being more familiar with interviews. After the interviews were completed, the recordings were saved onto a private MTSU faculty computer, where only my Faculty Advisor and I could access them.

RESULTS

All four of the students who participated were students of the past and the current MTSU Chinese Music Ensemble Classes and were from the School of Music. In order to maintain student confidentiality, student names were not included. Students are labeled “Student 1” through “Student 4”. All student participants were female. Student 1 is currently an MTSU Alumni, Student 2 and 3 were active MTSU students at the time of their interviews, and Student 4 is a Graduate Teaching Assistant (G.T.A.). Dr. Han, the Director for the CCMC, and Michael Novak, Director for the former CIMTSU, were the two participants who identified as faculty.

Michael Novak

Question 1: What is your relationship to the Confucius Institute?

Michael Novak (personal communication, February 15, 2021) began by introducing himself along with a rough history of the CIMTSU and how he became involved in the CIMTSU. The CIMTSU was established by Dr. Guanping Zheng in 2009. Michael Novak (preferred to be called Mike) was hired five years later in 2014 as the new Assistant Director. Mike worked as a principal for a K-12 school as well as consulting work for the Tennessee Department of Education. Mike was a key player in drafting the CCMC proposal for Hanban and obtaining grant money for the Center. Mike was a consultant to the search committee; the committee's mission was to find a suitable candidate for the Director of the Center and decide the duties and responsibilities for the job. He drafted the Director's job responsibilities and their coordination with the music department. He was responsible for determining that the Director of the CCMC would also be a faculty member of the School of Music.

Question 2: What have you gained most from working at the Confucius Institute?

Question 3: What benefit do you believe there is to learning Chinese and Chinese culture?

Mike was then prompted with both questions two and question three. Mike's most substantial personal gain was his time meeting with colleagues and branching out to other people and departments outside of Tennessee and across the world. He enjoyed seeing the

benefit of students and teachers worldwide coming together to cooperate on cultural programs and education.

Question 4: What benefit do you believe there is to learning Chinese and Chinese culture?

After this, he was prompted with question four, where he offered his opinions on current China-U.S. relations and the benefits of learning the Chinese language and culture. Mike went in two different directions with this question. He talked about the societal purpose for learning more about China and Chinese culture and also the personal gains that an individual can acquire from learning about China and their culture. He acknowledged the power struggle and tensions between China and the U.S. and stated because of China's importance, "It is one of our [United States] greatest areas of national security. If we don't have U.S. citizens who understand other languages and other cultures, especially in the Chinese area right now, then we are clearly doing ourselves a disservice."

We discussed his dissertation, especially the sections concerning China becoming a global power before circling back to the purpose of the Confucius Institutes in the first place; to provide an outlet for learning the Chinese language and culture due to a rise in demand. However, this demand is also used for national security and to better understand other countries in global politics. In the United States, Chinese language learning is severely lacking. For example, Mike states that there are under ten full-time Chinese language teachers in Tennessee hired by the public K-12 school systems. The Confucius Institutes provided students in America another avenue for learning Chinese language

and culture. However, due to fear over soft power and infiltration from opposing forces, many Confucius Institutes have been dissolved or assimilated into similar domestic programs or schools. For example, Mike described the CIMTSU as “currently winding down” and becoming incorporated into the Asian Studies at MTSU. This puts domestic students at a disadvantage for national security and fewer opportunities for personal growth.

Mike said that he tends to focus more on national or higher policy considerations but agrees that the personal growth one has when learning another language and culture is equally, if not of greater importance. Mike communicated that the world, in many ways, is becoming “smaller” or more interconnected. This interconnectedness with a globalized world will cause Tennesseans to encounter more and more people who are not only from outside of Tennessee but from outside of the United States as well. Due to this interconnectedness and proximity to different people, cross-cultural education should be vital for student learning.

Question 6: Due to recent tensions with China and the U.S.A, have you personally seen any push back or opposition from students or other members of the community regarding the Confucius Institute?

We began to discuss his response to question six. One point he firmly made was that from his point of view, the CCMC had not been met with any national controversies or government investigations like the Confucius Institutes of America. This could be attributed to the CCMC functioning under MTSU and not directly funded by China (other than the initial grant). However, Mike explained how Confucius Institutes have been under consistent fire from media outlets and politicians and consistent investigations

from the F.B.I. Furthermore, Mike believes that Confucius Institutes are a “catch-all” explanation for taking American-funded research and selling it or doing something else not sanctioned. However, what Mike found in his dissertation is that Confucius Institutes do not have any sprawling plans of infiltration and U.S.A intelligence recon, but instead a couple of bad actors giving the CIs a poor reputation. The bad actors are not even the core reason they are being investigated in the first place. It is political pressure from parties that are afraid of the supposed Chinese infiltration plan.

Question 7: The Confucius Institute has come under criticism for years now due to fears of academic Interference and freedom of speech. What are your thoughts on these criticisms of the Confucius Institute? Have you seen any examples of criticisms mentioned in person?

Question 8: In your experience, what do students of the CI think about these criticisms (if they have thought about them)?

Question 9: Do you think it is important for people to join classes and institutions like the CCMC? Why or why not?

Responding to question seven, Mike talked about the general reactions of students in the interview but also brought up his dissertation. The Confucius Institutes were received positively overall, and Mike never had a student come in to criticize or spread theories about CIs heavily. Students would come in and ask questions about what the Confucius Institute is and where it got its funding from, but there was rarely any antagonism. He recalled one instance where a student saw a headline about the CIs and wanted to see how nefarious the CI was in person. However, after Mike gave the student a thorough explanation, the student no longer held animosity towards the CI. Mike ended his interview by explaining why initiatives like the CCMC and the CI are crucial for individual growth and society. “Education is the key to everything in life...I don’t just

mean language, culture, math, reading, music art, it is the whole ball of wax.” He recounts a time when a federal agent criticized his involvement in Chinese programming like the CIMTSU because he was indirectly supporting human rights violations in China. He asked the Federal agent how do we stop these violations from happening? Engaging with China through violence like bombing will not work, so the way you do it is by long-term education, and eventually, the people will act against these problems. He compared this approach with American history in how “we were not founded perfectly.” Learning culture and language is just one part of the whole education that a student can contribute to the world.

Dr. Mei Han

Question 1: You have been the Director for the CCMC for several years at this point. What have you personally gained from becoming the Director?

Dr. Mei Han (personal communication, February 17, 2021) began the interview by explaining her life and all the events that led up to her becoming the Director for the CCMC and establishing the Chinese Music Ensemble at MTSU. Dr. Han worked as a musician in China for over ten years until she moved her career towards academia to study musicology, the study of music. In the mid-1990s, she studied for her second master’s degree in ethnomusicology at the University of British Columbia. After she graduated, she began to practice her art to become an international musician based in Canada.

After seven years of performing worldwide, Dr. Han decided to return to school and pursue a Ph.D. Before she finished defending her Ph.D., she received a job offer from

Kenyon College, a private liberal arts school in Ohio. After completing her Ph.D., she worked at the college as a sabbatical replacement for two years. In the latter half of her second year working at Kenyon college, a job opening at MTSU appeared before her. MTSU was looking for a director to create a Center for Chinese Music and Culture. The position required: a Ph.D. degree, a practicing musician or international achievement, two years of full-time teaching experience, the ability to teach courses in ethnomusicology and cultural anthropology, someone who is bilingual in both English and Chinese; and someone with administrative experience, an ability to write grants, curate, and present information to the public. In what almost seemed like fate, Dr. Han possessed all the requirements for this job position; everything she had accomplished in her life before this point was all in service to this position. She compared this to marking off a checklist of requirements throughout her life and stated that “I knew that job was created for me... in the entire world, there were a number of people who were close to fit this bill, but not a perfect person [for the job], except for me.” She felt that this job was a culmination of all her skills and experiences coming together for one career.

Once prompted with question one, she began explaining her personal gains from working as the Director for the CCMC at MTSU. Even though she has taught several classes and has traveled to many locations, she had never been to the southern region of the United States. Teaching students in MTSU, she found that the backgrounds of students were much different from her previous experiences, including students who come from low-income households. It has helped her grow as a person and an educator who meets different students’ needs and adapting to this new environment.

Question 2: How would students usually respond with if you asked them why you joined or want to join the ensemble?

When asked question two, Dr. Han revealed that many Chinese Music Ensemble students come from non-music concentrations. Although Dr. Han never directly asks students why they join the Chinese Music Ensemble, she sees that students are interested in the culture and not necessarily becoming professional musicians. This holds especially true for non-music majoring students. For the music majoring students, she stated that they wanted to “expand and compare” their music knowledge with the new Chinese music and instruments. For example, students playing stringed instruments like a guitar found themselves playing a Chinese instrument similar to their western counterparts. Specifically, with the guitar, students would play zhongruan, a Chinese lute.

Question 3: Could you tell me about some of your cross-cultural learning endeavors that you believe were the most significant? Perhaps the Jazz Ensemble’s trip to China?

Question three allowed Dr. Han to elaborate on the cultural bridging she accomplished with students involved with the CCMC. She explained that this Center is the only Center for Chinese Music and Culture in the United States, and one of the most straightforward ways the CCMC builds cultural bridges with people not involved with Chinese culture is outreach programming. The Center’s community outreach differs from other education facilities because their primary export is entertainment. Students and people from other schools in Tennessee and across the country visit the CCMC’s museum, where they could see actual instruments and cultural relics in person.

During this conversation, Dr. Han recalled meeting President McPhee for the director job position. President McPhee told her that, “I want you to know that I do not usually meet job candidates for faculty... This position is very important, so I wanted to meet you. The reason for that is I want to build MTSU as a 21st Century University, and internationalization is a big component of this. We want to foster 21st Century world citizens.” Dr. Han explained this philosophy as one of the most crucial building blocks for an individual’s growth and understanding of the world. Once one travels, an individual starts to see different people, hear different languages, experience various kinds of life, which stimulates an individual’s brain.

Question 4: How do you think the CCMC has affected the community here at Murfreesboro?

Question 5: Has there been any opposition to the CCMC? This includes large scale organizing to small scale individual actors.

After being prompted with question four and question five, Dr. Han explained that the CCMC had been met with an “overwhelming positivity” from local residents to students and international recognition in China. This positivity came from the efforts of the CCMC establishing outreach events and programs for communities to become involved.

Question 6: Based on your interview with D.N.J., your main goal is not to promote Chinese Music, it is to open the window for students to explore and drive their curiosities. What do you think students of the Chinese Music Ensemble gain the most? What do they learn about Chinese culture and music?

Dr. Han further explained that these creations of cultural bridges bring richness to humanity, and that richness exemplifies her duty as an educator. She described a hypothetical example of a Chinese Music Ensemble student's possible journeys.

A Chinese ensemble student who is a musician is a composer or a sound engineer. Through this experience, not only [do] they have this hands-on experience learning a new instrument, but they also start to understand the notation system, start to understand aesthetics, start to understand what kind of sound is a good sound in Chinese music. Then they will continue to use this in their career. A composer could use elements he learned or she learned from experiencing Chinese music into his or her own composition, and that is a composition of 21st Century... that composition has the mixed DNA I would say. That is how music evolves. (Dr. Han, February 17, 2021)

Not all students may go down this hypothetical path, but there is still a major benefit to this experience. The experience can continue to grow and influence their mentality, vision of the world, and way of dealing with other people. She describes Chinese music in this context as a window into other possible destinations. On the first day, it will be Chinese music, and the next day their interest will continue to other regions of the world.

Question 9: In your experience, do people who interact with the CCMC talk about the politics of China? Are students interested in talking about these subjects?

Question 10: Do you believe there is a strong subconscious impact on peoples' perceptions of China after involving themselves with CCMC activities?

Another reason she believes in the importance of initiatives like the CCMC is due to a reactionary response to “outsiders” of the United States. People who tend to be afraid of other peoples and cultures are people who travel less and have less exposure to people who are different from them. Without these experiences, fear is the first response. She begins to talk about racism in this context, stating that, “racism. A lot of people have no reason to hate a group of people, but they just do. Why? It is fear. And what is behind fear? It is the unknownness.” By offering cultural exposure through initiatives like the CCMC, someone’s first interaction with Chinese culture can be positive and not a negative stereotype.

Finally, Dr. Han does not see students having subconscious changes to their views on China. Dr. Han does not speak for modern China, and she does not play politics with the CCMC. However, when soft power was brought up to be applied to the CCMC, she compared the United States’ influence in China after Deng Xiaoping enacted his open-door policy. An influx of American companies and culture migrated to China. In a way, table tennis, soccer, television shows, cultural initiatives are all a form of soft power. When these activities are connected to politics, people seem to have a problem. She brought up the political context with Confucius Institutes in how there are other models that the CIs replicated. The German GOETHE has many of the fundamental language

activities of the CI, but because Germany is viewed as a western ally, their institutes have the stamp of approval. The current Chinese government has only been in power since 1949, so that is only seventy years out of China's 7,000 years of history and culture. She emphasizes one should have a long lens versus short-sightedness when viewing other countries. In the end, she explained that initiatives like these are essential because of the current political climate of today. Activities that carry cultural exchange can use that avenue for dialogue to discuss the world and its problems. People must wish to solve problems through understanding, not through war. In this case, who else should learn and understand other cultures to solve problems if not students. After both faculty interviews, I began interviewing students of the Chinese Music Ensemble.

Student One

Question 1: How did you find out about the Center for Chinese Music and Culture?

Student One (personal communication, February 19, 2021) was one of the first students since the ensemble's creation in 2016. She was not initially interested in Chinese music and culture and described her finding of the ensemble as a "happy accident." Dr. Han was filling in for a world music class that they were attending, and that is when Dr. Han introduced the students to the Ensemble course. Her interest stemmed from Chinese music's difference from the typical Western music that music students generally study.

Question 2: Were you interested in Chinese Music and culture before you learned about the CCMC?

Question 3: Why are you interested in the CCMC?

Her continued interest, while she was in the Chinese Music Ensemble class, stemmed from her appreciation for Dr. Han and the new experiences and environment that the ensemble offered. “Even though sometimes stressful and language barriers happen, it was just so new that it was kind of hard for me to not be interested.” The ensemble was their first real-world experience of music that was not Classical Western Music.

The student expounded further on the interactions with the music teachers from China. Even the way the Chinese teachers taught music was different from their western classes. The student’s music classes placed a higher emphasis on reading music and playing from there. However, Chinese Music Ensemble teachers taught music by showing the student what to play, and the student mimicked the action. Despite this different teaching style and a language barrier, the student commented on the camaraderie she felt with the other students. Being thrown headfirst into unknown territory, and by the end of the semester, the ensemble students could perform in front of an audience.

Question 6: After being involved with the CCMC for some time, how has your perspective on Chinese Culture and music changed?

Question 7: Has your time with the CCMC motivated you to learn more about China outside of class? If so in what way?

The student's response to question six showed the most individual growth in comparison to other responses. The student stated her relationship with Chinese music and culture is more profound now. The student further explained how her only knowledge of eastern culture was limited to inaccurate and shallow stereotypes prior to the Chinese Music Ensemble. When prompted with question seven, she began listing off the many hobbies and endeavors she had undertaken since joining the Chinese Music Ensemble. The student started listening to Chinese pop music and, at the time of the interview, was shopping for their own personal dizi (Chinese flute). The dizi was the student's primary instrument during her time with the ensemble. Her interest in Chinese music and culture lead her to take an interest in the current everyday lives of people in China and the politics that happen in the East.

Question 9: Do you think it is important for people to join classes and institutions like the Chinese Music Ensemble at the CCMC?

For question nine, the student explained that more people should involve themselves in institutions and organizations like this because, "in the real world it is such a good skill to have to be able to communicate in different cultures [and] different languages as the world gets, in a way, smaller... it is a skill you do not have unless you do something like that." She talked about a sense of respect between cultures and

countries during these tense political times between the two. She found that a Center like this can break down stereotypes of how each side views the other.

Student Two

Question 1: How did you find out about the Center for Chinese Music and Culture?

Student Two (personal communication, March 3, 2021) was a transfer student who came in as a jazz student in the School of Music as a recording industry major and auditioned for the jazz programs. Unfortunately, she was not placed in any of the jazz ensembles. She had two ensembles left to choose from: the commercial music ensemble and the Chinese Music Ensemble. Most of her career and education had been commercial music, so she was more interested in doing something different from their standard niche.

Question 2: Were you interested in Chinese Music and culture before you learned about the CCMC?

In response to question two, the student described herself as “totally ignorant” of Chinese music and culture before joining the ensemble. She ascribed this ignorance due to music education’s Eurocentric and classical Western focus.

Question 3: Why are you interested in the CCMC?

Question 4: What have you learned the most from your time with the CCMC?

Question 5: What do you enjoy the most about the CCMC?

In response to question three, the student divided her explanation into two parts: interest retained during the ensemble and after the ensemble. The student cited her joy of

learning as what kept her interested in the ensemble. She stated that it was a moment of her week she always looked forward to and likened her emotional attitude towards it as “childlike enthusiasm.” The joy in learning in such a unique and new environment motivated her to keep coming to class excited and ready to learn. The student also mentioned that the language barrier never posed too much of a problem because the teachers put forth their best effort. The main communication channels seemed to involve translation apps and a call and response style of teaching where a teacher would play the music, and then the student would play after.

The student compared the differences between learning music in a Chinese class versus a Western class. Her learning in Western music classes was literary-based, where she would read and play pages of music out of a textbook. Meanwhile, in the Chinese Music Ensemble, emphasis was placed on verbally speaking or singing the notes of the music and physically correcting their playing posture. She preferred the Chinese Music Ensemble’s teaching style, especially as a newcomer to the different notation and music.

Question 6: After being involved with the CCMC for some time, how has your perspective on Chinese Culture and music changed?

Question 7: Has your time with the CCMC motivated you to learn more about China outside of class? If so in what way?

Question 8: Do you think the CCMC has helped form your opinions and perspectives on modern day China? If so, how and why?

Question 9: Do you think it is important for people to join classes and institutions like the Chinese Music Ensemble at the CCMC?

Question six prompted the student to discuss her current deep respect for China’s culture and music, and after the ensemble class was over for the semester, she was trying

to find ways to travel to China. She was excited to learn even more about this side of the world that she knew so little about. The student is not as informed on modern Chinese culture as the history of Chinese music. Still, she said her experience had given her a positive outlook on contemporary Chinese culture. Finally, the student wished that there was more emphasis on opportunities to engage with and learn about different cultures, especially music. “There are so many contributions to western music that come from outside cultures that are unappreciated... I think it is important to understand and acknowledge the history of where things come from and how they help develop what we currently have and enjoy.”

Student Three

Question 1: How did you find out about the Center for Chinese Music and Culture?

Student Three (personal communication, March 1, 2021) had been with the ensemble for one year. Her roommate was already in the Chinese Music Ensemble and told her about it.

Question 2: Were you interested in Chinese Music and culture before you learned about the CCMC?

Question 3: Why are you interested in the CCMC?

When prompted, the student stated that this was her only music class that focused on something outside of Western classical music. The student did not have a fond interest in Chinese music and culture until participating in the Chinese Music Ensemble.

Question 4: What have you learned the most from your time with the CCMC?

Question 5: What do you enjoy the most about the CCMC?

Question 6: After being involved with the CCMC for some time, how has your perspective on Chinese Culture and music changed?

When prompted with question four, the student described an appreciation to work with teachers from China and the exposure to Chinese culture. She also enjoyed Dr. Han's perspective as someone who has lived in both China and North America. The student's learning experience was utterly different when learning Chinese music versus their traditional Western music-styled class. "Western music teachers, they simply tried to explain more with words what to do... but for the Chinese professors, it was a lot more demonstration and going with it and playing together."

One of the aspects that stuck with the student the most was respect in Chinese culture. She stated that one should always refer to their instructors as "laoshi" or teacher in Chinese. The student declared that if she had accidentally referred to a domestic MTSU professor without their title, they felt like the domestic teacher would not be as upset. She engaged with the teachers on topics not associated with music, like stories about their times living in China and the culture shock that came with living in the United States.

Question 7: Has your time with the CCMC motivated you to learn more about China outside of class? If so in what way?

Question 8: Do you think the CCMC has helped form your opinions and perspectives on modern day China? If so, how and why?

Question 9: Do you think it is important for people to join classes and institutions like the Chinese Music Ensemble at the CCMC?

Of the four students, this student was the only one to discuss the current Chinese government. Dr. Han had talked to the student about her time living in and visiting China and how different the country was governed compared to the United States. These unprompted statements lead to questions seven and eight, and both perspectives on the current Chinese government and Chinese culture had become more informed since joining the ensemble. Before these stories and conversations, the student had assumed China was a democratic republic. However, after her time with the ensemble, the student communicated that “they’re [Chinese government] not quite what I thought they were... My view changed from nothing to something.” The student believes that expanding your horizons encourages personal growth, and she found the motivation to continue developing their horizons even after she left the ensemble. Her inspiration for learning about the Eastern hemisphere did not stop with China, as she began to learn the Korean writing system, Hangul. The student furthered this interest by watching online content creators from America living in countries like China, Japan, and Korea. The student agreed that she probably would not have invested as much time learning about eastern cultures if not for the Chinese Music Ensemble. She ended with a positive outlook on her involvement with the CCMC and the ensemble, and she wants more people to join the ensemble.

Student Four

Question 1: How did you find out about the Center for Chinese Music and Culture?

Student Four (personal communication, March 7, 2021) is a Graduate Teaching Assistant (G.T.A.) for the Chinese Music Ensemble under Dr. Han. The position required the student to learn one of the instruments, in this case, the erhu, to prepare sheet music, attendance, and anything else the Director of the CCMC needed. Some of the other responsibilities included cataloging scores, writing sessions for donations, and even dressing a mannequin. She has been performing as a G.T.A. for two semesters now, and this was when she began her master's program at MTSU as well.

She discovered the CCMC when she discussed possible master's program schools with her undergraduate school dean. By chance, the Dean's secretary approached them with a flier for MTSU and the CCMC. This piqued the student's interest as she wanted to do her master's in music history and was already interested in Chinese music.

Question 2: Were you interested in Chinese Music and culture before you learned about the CCMC?

Question 3: Why are you interested in the CCMC?

Of the four students interviewed, this student was the only one interested in Chinese music and culture before the CCMC and the Chinese Music Ensemble. She had studied mandarin for a little over ten years at the time of this interview. She had studied through public school, private tutoring, and college undergrad studying the language.

Throughout the student's years learning mandarin and speaking to actual Chinese people, she believed that she had a fair amount of experience with Chinese culture.

Question 4: What have you learned the most from your time with the CCMC?

Question 5: What do you enjoy the most about the CCMC?

Question four allowed the student to elaborate on what she learned the most from her time with the CCMC and what topic dominated much of the conversations in the interview: the flexibility of Chinese music. The student had been in ensembles since she was sixteen, but her experience with learning music in the ensemble was flipped entirely. Her Western ensembles always contained structure at every level, from where the musicians sat to maintaining specific parts to play, but in the Chinese Music Ensemble, the instructing was freer. Students would often change positions depending on what worked better for the Director, and students would even make permanent changes to their music and their parts in the piece. Even in a previous rehearsal, Dr. Han asked to add back in the crossed-out repeat signs that Dr. Han had previously told them to leave out of the piece. The student went on record saying that this new flexibility was "scary to me as a classically trained musician...but is also, when I let it be, really exciting." Because of her prior intrigue with Chinese music and culture, her motivations have not been changed since becoming a G.T.A. for the CCMC. However, she stated that their time with the CCMC and learning a Chinese instrument gave her practice in pushing their horizons and understanding concepts that she may not have come across in her traditional education. She compares learning these new skills and concepts to adding another tool to her musical toolbox. Finally, she thinks the Center is a wonderful place to add to a

musician's skills, but her caveat was that one should approach it when ready to commit time and effort to the ensemble.

SUMMARY AND CONCLUSION

The student interviews all indicated a high degree of enjoyment and appreciation for the CCMC's existence. The interviews also gave insight into the minds of those who had potential interests in other cultures at an early age but lacked exposure. Their enjoyment and interest came from how unique and different the CCMC was from their other experiences. Of the three students with no prior exposure to Chinese culture, only one student had come away with an explicitly positive image of China. The three students who had no previous exposure to Chinese music and culture had not only become interested after participating in CCMC programming, but they continued to feed their curiosity about China and other cultures in general. Even the student who possessed knowledge and interest in Chinese music and culture before joining found herself learning knowledge unique to the CCMC environment. All four students support initiatives like the CCMC and encourage people to participate in programs like this.

New perspectives and gains were made even from faculty associated with the CCMC. Michael Novak's philosophy on education was boosted as a result of his experience with the Confucius Institute. Michael Novak's direct involvement with cross-cultural education initiatives granted him an informed perspective on how cross-cultural education should be used for the progression and benefit of society and individual growth. Michael Novak's recounts of interacting with students and teachers of the CI

were all positive. This positive perspective of a program like the CI counters much of the CI's negative press and controversy. Even if Hanban's intentions are to spread China's influence, it seems to benefit the United States not only for learning an increasingly significant language and culture but showing Chinese teachers positive aspects of the United States that they may internalize for when they eventually return home.

In Dr. Han's interview, she highlighted the significant amount of positive responses to the CCMC and the fostering of 21st Century citizens. Since the Center's opening in 2016, it has achieved massive success and clout due to its cultural bridging through outreach. Expanding outward from Tennessee to the world, people flocked to participate in the cultural programming that the CCMC provided. This supports a common theme among the student participants where they would have been interested in cross-cultural education if given an opportunity earlier in their lives. Once the cultural bridge has been built and crossed, individuals access different avenues of passion and interest in the world that they may not have had prior. These experiences all culminate in what Dr. Han describes as the 21st Century citizen: an individual's personal growth and worldview expand beyond their comfort zone and into intellectual curiosity for the world and people around them. Developing intrigue in this vast world serves as a juxtaposition to the fear of the unknown. This fear of the unknown and different is an aspect that is still seen, but exposure to cross-cultural education could quell the ignorance.

In 1995, ethnomusicologist Bell Yung wrote that "the core of the problem is one of ignorance and alienation and fear of the unknown 'other' who is different from us" (Campbell & Yung). This statement's context concerns diversity and awareness of other

cultures, and it applies perfectly to the United States of America today. On March 11 of 2021, Marco Werman, host of U.S. public radio news magazine *The World*, interviewed Russell Jeung, co-founder of STOPAAPIHATE.org, about the rise of anti-Asian hate crimes. The Federal Bureau of Investigation (F.B.I.) defines a hate crime as “a criminal offense against a person or property motivated in whole or in part by an offender’s bias against a race, religion, disability, sexual orientation, ethnicity, gender, or gender identity.” (F.B.I.). Using the STOPAAPIHATE website, people can report anti-Asian hate crimes. Over the last year, the website collected over 3,000 self-reported incidents of racism and hate. These reports include racial slurs, statements resembling “go back to China,” coughing and spitting on victims, mistreatment at the workplace, physical assaults, and even deaths like an elderly Thai man who was shoved to the ground in February 2021 and died because of his injuries in San Francisco (Jeung, 2021).

One could point to several reasons for this rise in anti-Asian hate crimes. Russell Jeung, for example, cited President Trump’s hate speech using terms like “China virus” and “Wuhan flu.” He stated there was a strong correlation and that hate speech led to hate violence (2021). After identifying a cause of a problem, the next step is finding a solution. A solution that I found in my analysis and writing is best summed up by the many I have cited in this thesis: education is key. As mentioned above by Dr. Han, fear is created by the unknown. In this case, the lack of education causes the unknown. Programs and initiatives like the CCMC encourage understanding and curiosity of the unknown. The juxtaposition of this is the world that we see a glimpse of today. With a lack of emphasis on cross-cultural education programs, the United States is hurting itself and its people in the 21st Century.

As the world becomes more interconnected, a greater need to understand the world and its people presents itself. As someone fascinated by the world and its people, I worried that this fear of the unknown could damage people's interest in other cultures. I now realize that there will always be untapped potential in people, resulting in the interest exhibited in these interviews if nurtured. The student interviews show that people seem to crave knowledge about the world when given the opportunity. The three students with no background in Chinese music and culture agreed with this assertion. The students involved in the study presented positive and open-minded responses, highlighting the significance of cross-cultural education in the 21st Century.

If there is anything I learned during this thesis, it is that I am not alone. I believe people possess the potential for curiosity in the world around them and that this curiosity, if nurtured, can form the cultural bridges necessary to develop an informed worldview. I desire others to share in building cultural bridges, so I hope that the future will contain even more cross-cultural education initiatives and outreach programming. The CCMC represents a case study on the benefits of learning from a different culture and supports the significance of cross-cultural learning. Expanding one's horizons allows one to foster intrigue and reject ignorance. The potential for education among people is what the 21st Century needs now more than ever.

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APPENDIX A
Interview Questionnaires

Chinese Music Ensemble Student Questionnaire

1. How did you find out about the Center for Chinese Music and Culture?
2. Were you interested in Chinese Music and culture before you learned about the CCMC?
3. Why are you interested in the CCMC?
4. What have you learned the most from your time with the CCMC?
5. What do you enjoy the most about the CCMC?
6. After being involved with the CCMC for some time, how has your perspective on Chinese Culture and music changed?
7. Has your time with the CCMC motivated you to learn more about China outside of class? If so in what way?
8. Do you think the CCMC has helped form your opinions and perspectives on modern day China? If so, how and why?
9. Do you think it is important for people to join classes and institutions like the Chinese Music Ensemble at the CCMC?

Confucius Institute Staff associated with the CCMC Questionnaire

1. What is your relationship to the Confucius Institute?
2. Why did you get involved with the Confucius Institute?
3. What have you gained most from working at the Confucius Institute?
4. What benefit do you believe there is to learning Chinese and Chinese culture?
5. How do you think the CCMC builds upon the values of the Confucius Institute as its own separate entity?

6. Due to recent tensions with China and the U.S.A, have you personally seen any push back or opposition from students or other members of the community regarding the Confucius Institute?
7. The Confucius Institute has come under criticism for years now due to fears of academic Interference and freedom of speech. What are your thoughts on these criticisms of the Confucius Institute? Have you seen any examples of criticisms mentioned in person?
8. In your experience, what do students of the CI think about these criticisms (if they have thought about them)?
9. Do you think it is important for people to join classes and institutions like the CCMC? Why or why not?

Dr. Mei Han Questionnaire

1. You have been the Director for the CCMC for several years at this point. What have you personally gained from becoming the Director?
2. How would students usually respond with if you asked them why you joined or want to join the ensemble?
3. Could you tell me about some of your cross-cultural learning endeavors that you believe were the most significant? Perhaps the Jazz Ensemble's trip to China?
4. How do you think the CCMC has affected the community here at Murfreesboro?
5. Has there been any opposition to the CCMC? This includes large scale organizing to small scale individual actors.

6. Based on your interview with D.N.J., your main goal is not to promote Chinese Music, it is to open the window for students to explore and drive their curiosities. What do you think students of the Chinese Music Ensemble gain the most? What do they learn about Chinese culture and music?
7. I am sure you are familiar with the rising tensions between China and the U.S. How have these politics affected the CCMC?
8. Do you believe the CCMC is important during these times of tension? Why or why not?
9. In your experience, do people who interact with the CCMC talk about the politics of China? Are students interested in talking about these subjects?
10. Do you believe there is a strong subconscious impact on peoples' perceptions of China after involving themselves with CCMC activities?

APPENDIX B

List of Terms

This thesis will include the following terms below. The terms defined in the context of this thesis as

1. Cross-Cultural Education- The learning process of experiencing or adapting to a new culture through obtaining the necessary knowledge and nuanced attitudes toward said culture.
2. Hate Crime- a criminal offense against a person or property motivated in whole or in part by an offender's bias against a race, religion, disability, sexual orientation, ethnicity, gender, or gender identity (F.B.I.).
3. Academic Interference- is any action that violates the principles of academic freedom set by the American Association of University Professors (AAUP). These principles include (1) the university having unilateral control corresponding with the rules in the AAUP's *Statement on Government of Colleges and Universities*, (2) the university offers CI teachers the same academic freedom rights defined by the AAUP (Novak, 2019).
4. Soft Power- an aspect of a nation's power that is not physically tangible or excreted by force (Novak, 2019).

APPENDIX C
IRB Approval Letter

IRB
INSTITUTIONAL REVIEW BOARD
Office of Research Compliance,
010A Sam Ingram Building,
2269 Middle Tennessee Blvd
Murfreesboro, TN 37129
FWA: 00005331/IRB Regn. 0003571



IRBN001 - EXPEDITED PROTOCOL APPROVAL NOTICE

Tuesday, February 02, 2021

Protocol Title **What individuals Learn in a Culture: The Impact of MTSU's Center for Chinese Music and Culture**
Protocol ID **21-2083 7v**
Principal Investigator **Ryan Doole (Student)**
Faculty Advisor **Mei Han**
Co-Investigators **NONE**
Investigator Email(s) **rwd2q@mtmail.mtsu.edu; mei.han@mtsu.edu**
Department **Aerospace (PI) and School of Music (FA)**
Funding **NONE**

Dear Investigator(s),

The above identified research proposal has been reviewed by the MTSU IRB through the **EXPEDITED** mechanism under 45 CFR 46.110 and 21 CFR 56.110 within the category (7) *Research on individual or group characteristics or behavior*. A summary of the IRB action is tabulated below:

IRB Action	APPROVED for ONE YEAR		
Date of Expiration	12/31/2021	Date of Approval: 1/15/21	Recent Amendment: NONE
Sample Size	FIFTY (50)		
Participant Pool	Target Population: Primary Classification: Healthy Adults (18 or older) Specific Classification: Individuals associated with the Chinese Ensemble as a student or teacher or as a faculty member		
Type of Interaction	<input checked="" type="checkbox"/> Virtual/Remote/Online interaction <input type="checkbox"/> In person or physical interaction – Mandatory COVID-19 Management		
Exceptions	1. Contact information is permitted to coordinate this research. 2. Audio/video recording are approved. 3. Verbal consent with documentation is permitted		
Restrictions	1. Mandatory ACTIVE nformed Consent. 2. Other than the exceptions above, identifiable data/artifacts, such as, audio/video data, photographs, handwriting samples, personal address, driving records, social security number, and etc., MUST NOT be collected. Recorded identifiable information must be deidentified as described in the protocol. 3. Mandatory Final report (refer last page). 4. The protocol details must not be included in the compensation receipt. 5. CDC guidelines and MTSU safe practice must be followed		
Approved Templates	IRB Templates: Zoom Informed Consent Non-MTSU Templates: Recruitment Email		
Research Inducement	NONE		
Comments	NONE		

The data must be stored for at least three (3) years after the study is closed. Additional Tennessee State data retention requirement may apply (*refer "Quick Links" for MTSU policy 129 below*). The data may be destroyed in a manner that maintains confidentiality and anonymity of the research subjects.

The MTSU IRB reserves the right to modify/update the approval criteria or change/cancel the terms listed in this letter without prior notice. Be advised that IRB also reserves the right to inspect or audit your records if needed.

Sincerely,

Institutional Review Board
Middle Tennessee State University

Quick Links:

- Post-approval Responsibilities: <http://www.mtsu.edu/irb/FAQ/PostApprovalResponsibilities.php>
- Expedited Procedures: <https://mtsu.edu/irb/ExpeditedProcedures.php>
- MTSU Policy 129: Records retention & Disposal: <https://www.mtsu.edu/policies/general/129.php>