EDUCATIONAL MANAGEMENT STRATEGIES FOR PRESERVING CHINESE TRADITIONAL MUSIC AMONG UNDERGRADUATE STUDENTS

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A thesis paper submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy Program in Educational Management for Sustainable Development

Academic Year 2024

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ABSTRACT

The objectives of this research were 1) to study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. 2) to formulate educational management strategies for preserving Chinese traditional music among undergraduate students. 3) to evaluate the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students. A multi-stage sampling method was employed to select 322 undergraduate students as the sample group for the questionnaire. Additionally, purposive sampling was used to select 15 teachers for the interviews, 10 experts for the focus group discussion, and 5 experts for the strategy evaluation. The research instruments included questionnaire, interview and evaluation form. The statistics were frequency and percentage, mean and standard deviation, Modified Priority Needs Index and content analysis.

The results were found that: 1) the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students included six aspects, ranked from highest to lowest as follows: faculty development, digital infrastructure, student engagement, curriculum, policy & evaluation, community partnership. All aspects needed to development. 2) The educational management strategies for preserving Chinese traditional music among undergraduate students consisted of six strategies, as followed: (1) strategies of optimizing curriculum, (2)

strategies of strengthening faculty development, (3) strategies of stimulating student engagement, (4) strategies of upgrading digital infrastructure, (5) strategies of expanding community partnership, (6) strategies of refining policy and evaluation. 3) The feasibility and adaptability evaluation results of the strategies were in respectively highest levels.

Keywords: Educational management strategies, Preserving Chinese traditional music, Undergraduate students

ชื่อเรื่อง	**กลยุทธ์การจัดการศึกษาเพื่อการอนุรักษ์ดนตรีจีนดั้งเดิมสำหรับนักศึกษาระดับปริญญาตรี**
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บทคัดย่อ

การวิจัยครั้งนี้มีวัตถุประสงค์เพื่อ 1) ศึกษาสภาพปัจจุบันและสภาพที่พึงประสงค์ในการอนุรักษ์ ดนตรีจีนดั้งเดิมสำหรับนักศึกษาระดับปริญญาตรี 2) จัดทำกลยุทธ์การจัดการศึกษาเพื่อการอนุรักษ์ ดนตรีจีนดั้งเดิมสำหรับนักศึกษาระดับปริญญาตรี และ 3) ประเมินความเป็นไปได้และความเหมาะสม ของกลยุทธ์การจัดการศึกษาเพื่อการอนุรักษ์ดนตรีจีนดั้งเดิมสำหรับนักศึกษาระดับปริญญาตรี การสุ่มตัวอย่างใช้การสุ่มแบบหลายขั้นตอน ได้กลุ่มตัวอย่างสำหรับการใช้แบบสอบถาม ประกอบด้วย นักศึกษาระดับปริญญาตรี จำนวน 322 คน และวิธีการสุ่มตัวอย่างแบบเฉพาะเจาะจงสำหรับการใช้แบบสัมภาษณ์ ประกอบด้วย อาจารย์ 10 คน ผู้บริหาร 5 คน ผู้เชี่ยวชาญการสนทนากลุ่ม 10 คน และผู้เชี่ยวชาญในการประเมินกลยุทธ์ 5 คน เครื่องมือที่ใช้ในการวิจัย ได้แก่ แบบสอบถาม แบบสัมภาษณ์กลยุทธ์ และแบบประเมินกลยุทธ์ สถิติที่ใช้ ได้แก่ ค่าความถี่ ค่าร้อยละ ดัชนีความต้องการจำเป็น (PNImodified) ค่าเฉลี่ย ส่วนเบี่ยงเบนมาตรฐาน และการวิเคราะห์เนื้อหาเชิงคุณภาพ

ผลการวิจัยพบว่า 1) สภาพปัจจุบันและสภาพที่พึงประสงค์ในการอนุรักษ์ดนตรีจีนดั้งเดิมสำหรับนักศึกษาระดับปริญญาตรี ประกอบด้วยปัจจัยสำคัญ 6 ด้าน เรียงลำดับจากมากไปน้อย ดังนี้ การพัฒนาคณาจารย์ โครงสร้างพื้นฐานดิจิทัล การมีส่วนร่วมของนักศึกษา หลักสูตร นโยบายและการประเมินผล และความร่วมมือกับชุมชน ซึ่งทุกด้านที่จำเป็นต่อการพัฒนา 2) กลยุทธ์เพื่อการอนุรักษ์ดนตรีจีนดั้งเดิมสำหรับนักศึกษาระดับปริญญาตรี ประกอบด้วย 6 กลยุทธ์สำคัญ ได้แก่ (1) การปรับปรุงหลักสูตรให้เหมาะสม (2) การส่งเสริมการพัฒนาคณาจารย์ (3) การกระตุ้นการมีส่วนร่วมของนักศึกษา (4) การพัฒนาโครงสร้างพื้นฐานทางดิจิทัล (5) การขยายความร่วมมือกับชุมชน และ (6) การปรับปรุงนโยบายและกระบวนการประเมินผล และ 3) ผลการประเมินความเป็นไปได้และความเหมาะสมของกลยุทธ์ดังกล่าวอยู่ในระดับสูงมากในทุกด้าน

คำสำคัญ: กลยุทธ์การจัดการการศึกษา การอนุรักษ์ดนตรีจีนดั้งเดิม นักศึกษาระดับปริญญาตรี

Acknowledgement

Completing this doctoral research would not have been possible without the unwavering support, guidance, and encouragement of countless individuals and institutions. It is with profound gratitude that I acknowledge their contributions.

I would like to express my most sincere gratitude to my supervisor, Assistant Professor Dr. Phatchareephorn Bangkheow, for her invaluable guidance, generous sharing of knowledge, and unwavering belief in my research work. I also wish to thank my co-supervisors, Assistant Professor Dr. Phisanu Bangkheow and Associate Professor Dr. Narongwat Mingmit, for their patient guidance and encouragement.

I sincerely thank Bansomdejchaopraya Rajabhat University for providing a vibrant academic environment and necessary support for my research. I also express my gratitude to the schools and experts who provided data for my research. Without this support, this research would not have been possible.

Finally, I would like to express my gratitude to my family and friends. Your unconditional love, patience and encouragement have supported me through my moments of confusion and exhaustion.

He Lu

Contents

Page

Abstract..... i
Abstract (Thai)..... iii
Acknowledgement..... v
Contents..... vi
List of Figures..... viii
List of Tables..... ix
Chapter
1 Introduction..... 1
Rationale..... 1
Research Question..... 3
Research Objective..... 4
Scope of the Research..... 4
Advantages..... 6
Definition of Terms..... 7
Research Framework..... 9
2 Literature Review..... 11
Educational Management..... 11
Strategy..... 18
Chinese Traditional Music..... 34
Preserving Chinese Traditional Music..... 40
Undergraduate Students..... 56
Related Research..... 65
3 Research Methodology..... 73
Phase 1: Studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students..... 74
Phase 2: Formulating educational management strategies for preserving Chinese traditional music among undergraduate students..... 79

Contents (Continued)

Page

Phase 3: Evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students..... 82

4 Results of Analysis..... 85

Phase 1: Results of studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students..... 88

Phase 2: Results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students..... 111

Phase 3 :Results of evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students..... 153

5 Discussion Conclusion and Recommendations..... 161

Conclusion..... 161

Discussion..... 167

Recommendations..... 173

References..... 176

Appendices..... 190

A List of Specialists and Letters of Specialists Invitation for IOC Verification... 191

B Official Letter..... 196

C Research Instrument..... 232

D The Results of the Quality Analysis of Research Instruments..... 254

E Certificate of English..... 304

F The Document for Accept Research..... 306

Researcher Profile..... 324

List of Figures

Figure		Page
1.1	Research Framework	10
2.1	SWOT matrix analysis	27
2.2	PEST analysis	30
2.3	TOWS analysis	34
3.1	Summary of research methods in 3 phases	84
4.1	Distribution of the SWOT and PEST analysis relationship	128
4.2	Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students	147
4.3	The relationship between strategies	149

List of Tables

Table		Page
2.1	The approaches of preserving Chinese traditional music	47
2.2	The factors of preserving Chinese traditional music	56
3.1	Lists of five universities, population and sample group	75
3.2	Measurement Scale for Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students	76
4.1	Analysis of personal information	88
4.2	Analysis of the current conditions and desired conditions of all aspect for preserving Chinese traditional music among undergraduate students	90
4.3	Analysis of the current conditions and desired conditions of curriculum aspect for preserving Chinese traditional music among undergraduate students	91
4.4	Analysis of the current conditions and desired conditions of faculty development aspect for preserving Chinese traditional music among undergraduate students	93
4.5	Analysis of the current conditions and desired conditions of student engagement aspect for preserving Chinese traditional music among undergraduate students	95
4.6	Analysis of the current conditions and desired conditions of digital infrastructure aspect for preserving Chinese traditional music among undergraduate students	97
4.7	Analysis of the current conditions and desired conditions of community partnership aspect for preserving Chinese traditional music among undergraduate students	99
4.8	Analysis of the current conditions and desired conditions of policy and evaluation aspect for preserving Chinese traditional music among undergraduate students	101
4.9	Basic information of respondents	103

List of Tables (Continued)

Table		Page
4.10	The interview contents	105
4.11	Results of SWOT Analysis: Curriculum aspect	112
4.12	Results of SWOT Analysis: faculty development aspect	114
4.13	Results of SWOT Analysis: student engagement aspect	117
4.14	Results of SWOT Analysis: digital infrastructure aspect	119
4.15	Results of SWOT Analysis: community partnership aspect	121
4.16	Results of SWOT Analysis: policy and evaluation aspect	124
4.17	Results of SWOT and TOWS matrix analysis: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation	126
4.18	Results of SWOT and TOWS matrix analysis on educational management strategies for preserving Chinese traditional music among undergraduate students	129
4.19	Results of PEST analysis on educational management strategies for preserving Chinese traditional music among undergraduate students	130
4.20	SWOT Analysis: interview content	134
4.21	Strategies measures of 6 strategies	137
4.22	Personal information of expects	139
4.23	The discussion result and frequency statistics of the focus group discussion.	140
4.24	The aspects and measures of educational management strategies for preserving Chinese traditional music among undergraduate students	144
4.25	The educational management strategies for preserving Chinese traditional music among undergraduate students	144
4.26	Evaluation results of educational management strategies for preserving Chinese traditional music of university students	154
4.27	Evaluation results of strategies of optimizing curriculum	155
4.28	Evaluation results of strategies of strengthening faculty development	156

List of Tables (Continued)

Table		Page
4.29	Evaluation results of strategies of stimulating student engagement.....	157
4.30	Evaluation results of strategies of upgrading digital infrastructure.....	158
4.31	Evaluation results of strategies of expanding community partnership.....	159
4.32	Evaluation results of strategies of refining policy and evaluation.....	160

Chapter 1
Introduction

Rationale

Chinese traditional music was an important part of the nation's intangible cultural heritage. This form of music showed deep historical roots and cultural identity (Zhang & Li, 2020). Zhejiang Province, known for musical traditions such as Yueju opera and folk instrumental music, faced difficulties in preserving these traditions during fast modernization and globalization (Chen et al., 2021). National and regional policies stressed the value of cultural preservation, but higher education systems did not include traditional music evenly, especially in undergraduate programs. The research studied education management methods to reduce this gap, based on ideas from sustainable development in line with the United Nations' Sustainable Development Goals (SDGs), mainly SDG 4 (Quality Education) and SDG 11 (Sustainable Cities and Communities) (United Nations, 2015).

Teaching traditional music helped preserve culture alive and made students more aware of their cultural identity (Liu & Wu, 2019). But current undergraduate programs mainly focused on modern or Western music, which left traditional music out. This unbalance put the passing down of traditional music at risk (Wang et al., 2022). Also, students did not get enough chances to hear or learn traditional music, which made them value and understand it less. Solving these problems with good education management could keep traditional music alive and help students gain a wider view of culture (Guo, 2020).

This study was grounded in the Education for Sustainable Development (ESD) principles, which integrated cultural, social, and environmental dimensions into learning processes (UNESCO, 2020). By incorporating traditional music into undergraduate education, institutions could create learning environments that promoted cultural sustainability alongside academic development. Moreover, the application of strategic educational management frameworks bridged the gap

between policy and practice, ensuring the integration of traditional music into curricula and extracurricular activities (Chen et al., 2021).

Strategies for preserving Chinese traditional music focused on establishing supportive education settings that gave importance to cultural heritage. Main methods included adding traditional music to school programs, linking music with subjects such as history and literature, and using hands-on learning through workshops and performances. Digital tools, including virtual instruments and online archives, made access easier for younger generations (Liu & Zhang, 2021). Work between education centers and local communities gave real-world learning chances, which helped increase both understanding and respect for the cultural meaning of traditional music (Wang & Li, 2021).

Past studies on preserving Chinese traditional music showed the importance of adding heritage music to education systems to keep the tradition alive. Guo (2020) studied how school music programs improved cultural awareness and found that hands-on learning, such as live shows and working with local communities, greatly increased student interest. A similar study by Zhang et al., (2019) looked at digital ways to preserve traditional music and showed that online tools and digital archives drew attention from younger people while also keeping musical traditions safe. Even with these results, little research explained how education management systems could clearly support these efforts, especially in undergraduate programs where students moved from learning about culture to taking part in preserving it.

China had a long history of traditional music, but educational institutions did not fully use their role in preserving this culture. Current programs lacked a clear and organized way to include Chinese traditional music in teaching plans and teaching methods, which caused clear drops in student interest. In addition, the absence of formal teamwork between universities and local communities greatly limited chances for hands-on learning and cultural sharing (Liu & Wu, 2019).

This research contributes to both theory and practice by developing a framework for including Chinese traditional music into undergraduate education through effective management strategies. The research also showed how higher

education supported cultural survival and gave useful ideas for policymakers, teachers, and culture workers. In addition, the study aligned with global efforts to preserve intangible cultural heritage, reinforcing the importance of cultural diversity in sustainable development (UNESCO, 2020).

Preserving Chinese traditional music was not only about saving cultural objects but also about supporting identity, heritage, and shared knowledge across generations. By solving problems in multifaceted educational management, this research aimed to bring Chinese traditional music back into undergraduate programs and support a sustainable cultural future.

Beyond its cultural significance, Chinese traditional music played a crucial role in fostering social cohesion and emotional expression. Exploring how modernization and digital platforms can enhance its accessibility while retaining authenticity, ensuring its relevance for contemporary students and people without losing its historical essence.

The problems and importance discussed above made researcher create an interest in studying this topic. All traditional music around the world should be preserved and developed in a sustainable way. Music education was an important way of preserving music. Therefore, this research helped not only with the preservation and development of Chinese traditional music but also with the development of traditional music in other countries around the world.

Research Questions

1. What are the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students?

2. What educational management strategies can be formulated to preserve Chinese traditional music among undergraduate students?

3. How feasible and appropriate are the proposed educational management strategies for preserving Chinese traditional music among undergraduate students?

Research Objectives

1. To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

2. To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

3. To evaluate the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

Scope of the Research

This research was divided into 3 phases:

Phase 1: Studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Phase 2: Formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

Phase 3: Evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

The details were as follows:

Phase 1: Studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Population and the Sample Group

Population

The population for this phase comprises approximately 2,000 undergraduate students enrolled in five universities in Zhejiang Province that offer programs or activities related to Chinese traditional music.

The Sample Group

The sample was selected using a multistage random sampling technique. First, five universities were chosen by purposive sampling based on the relevance of their music or cultural programs. Then, faculty of Hangzhou Normal University, Ningbo University, Wenzhou University, Huzhou Normal University, and Zhejiang

Normal University were selected through simple random sampling. Finally, stratified random sampling was used.

In addition, qualitative data were collected from 15 teachers through interviews. These participants were selected by purposive sampling at least 10 years of experience and publication background in Chinese traditional music.

Phase 2: Formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

Target Group

In this phase, a purposive sampling technique was applied to select 10 experts for a focus group discussion. These experts consisted of 5 lecturers and 5 university administrators who had more than 10 years of experience in the field of traditional music education or cultural program planning. The discussion was designed to synthesize strategic components through SWOT, PEST, and TOWS Matrix analyses.

Phase 3: Evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

Target Group

In the final phase, 5 experts were again selected through purposive sampling. The criteria for selection included holding an academic rank of Associate Professor or above, having at least 10 years of experience in educational management, and contributing to Chinese traditional music through research or institutional involvement. These experts evaluated the proposed strategies using a questionnaire designed on a 5-point Likert scale to evaluate two aspects: 1) feasibility 2) adaptability.

The Variable

Independent Variable

Educational Management Strategies for Preserving Chinese Traditional Music

Dependent Variable

The feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students

Contents

Development of strategies using SWOT analysis, PEST analysis, and the TOWS matrix across six aspects: curriculum, faculty development, student engagement, digital infrastructure, community partnership, and policy and evaluation.

Strategy evaluation were evaluated in feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

Time

The research was conducted from April to December 2024 and divided into the following stages:

1. From January to April 2025, questionnaire and interview responses were collected, data were analyzed, and relevant literature was reviewed. The purpose of the literature review was to examine the current conditions of Chinese traditional music education among undergraduate students.

2. From April to May 2025, educational management strategies for preserving Chinese traditional music among undergraduate students were developed and conducted focus group discussion. Experts were invited to evaluate the feasibility and adaptability of the proposed strategies.

3. From May to Jun 2025, research findings were summarized, the final paper was completed, and the results were prepared for publication.

Advantages

According to the research objectives, the advantages of this study were as follows:

For students, the study created a new path to systematically access and learn Chinese traditional music. Through an optimized curriculum and various practical activities, broader cultural experiences and professional skill development were

promoted. Cultural identity was strengthened, and a strong foundation was established for future involvement in cultural preservation or related creative industries.

For teachers, the study provided a scientific basis for teaching traditional music, clarified effective methods for combining theory with practice, and offered a replicable model for implementing innovative teaching strategies. Teaching quality was improved, talent development was supported, and professional growth in the field of traditional music education was promoted.

For educational institutions, the study delivered a structured implementation plan for establishing a traditional music preservation system. This included curriculum design, faculty development, and digital resource platforms. The distinctiveness of traditional culture education was strengthened, and a theoretical basis was provided for applying for policy support and external funding. A dual goal of cultural preservation and educational innovation was advanced.

Definition of Terms

Education management strategy

Educational management refers to the coordination and supervision of all management work within a school or educational institution to support educational development and improve quality. An educational management strategy refers to the measures and methods used during the management process to achieve goals and increase efficiency.

Chinese traditional music

Chinese traditional music refers to the musical expressions created and developed by the Chinese people using indigenous techniques, forms, and aesthetics. It embodies a long-standing cultural heritage and is categorized into folk, literati, religious, and palace music. Each type reflects distinct social functions—from daily expression to ritual performance. Its artistic essence emphasizes emotional expression, improvisation, and philosophical depth. In the modern era, the preservation of this music faces challenges due to globalization and changing cultural

values, requiring strategic interventions-particularly within higher education-to ensure intergenerational transmission and cultural sustainability.

Preservation of Chinese Traditional Music

Preserving music refers to the continuation and dissemination of various elements, musical forms, and cultural connotations of music through multiple means, so that it can be passed down for a longer time. Preserving Chinese traditional music requires adaptive innovation based on respecting its original context and in line with the demands of modern society.

Education management strategies for preserving Chinese traditional music

Educational management strategies for preserving Chinese traditional music referred to curriculum, faculty development, student engagement, digital infrastructure, community partnership, and policy and evaluation.

Curriculum: Design educational curricula that integrate traditional and contemporary elements to preserve and promote Chinese traditional music in academic settings.

Faculty Development: Enhance teachers' competencies to effectively transmit and sustain Chinese traditional music through education.

Student Engagement: Encourage active student participation to foster emotional connection and pride, ensuring intergenerational preservation of Chinese traditional music.

Digital Infrastructure: Develop digital tools and platforms to archive, share, and broaden access to Chinese traditional music for preservation purposes.

Community Partnership: Foster collaborations with local music communities to co-preserve Chinese traditional music and strengthen cultural ties.

Policy & Evaluation: Establish policies and evaluation systems that support the sustainable preservation and development of Chinese traditional music in education.

Undergraduate students

These scholars have explained the importance of different aspects of undergraduate students in their writings. Undergraduate students, as an important stage before entering society, are also the new youth and precious talent resources of the country. It is crucial for both social and national development. Therefore, the education of undergraduate students has profound significance.

Research Framework

In the research on Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students, the researcher studied, analyzed, and synthesized documents, literature, concepts, and ideas. Theoretical and international research related to educational management strategies for preserving Chinese traditional music among undergraduate students, according to the concept of Long and Yulia (2025); Xie, Hin-on and Sapaso (2024).

The researcher conducted a questionnaire survey to understand the gap between the current conditions and desired conditions, and further refined the formulation of educational management strategies through interview and focus group discussion. Ultimately, a systematic assessment was made of the feasibility and adaptability of the strategies formulated. The basic conceptual framework of this research was shown in Figure 1.1.

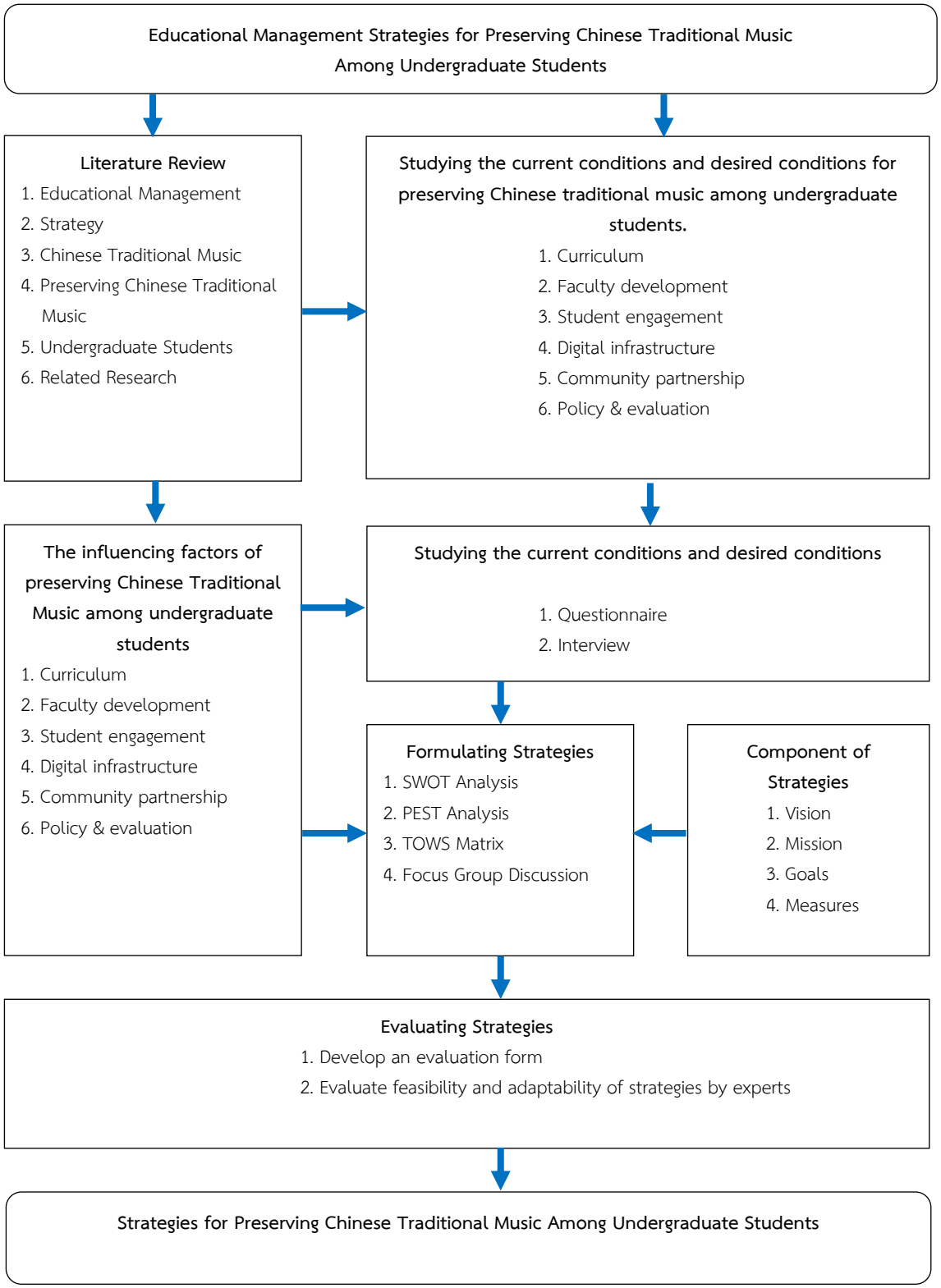

Figure 1.1 Research Framework

Chapter 2

Literature Review

This research referred to the research findings of relevant scholars at home and abroad on Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students and conducts a detailed demonstration. On this basis, the researcher analyzed the literature and relevant research results from the following aspects. The details were as follows.

1. Educational Management
2. Strategy
3. Chinese Traditional Music
4. Preserving Chinese Traditional Music
5. Undergraduate Students
6. Related Research

Educational Management

Educational management refers to the systematic coordination of planning, organizing, and controlling resources in educational institutions to achieve set goals. It involves the continuous interaction between the institution and its external environment. It integrates multi-disciplinary perspectives and effectively coordinates human, material and cultural resources. Modern educational management does not rely on strict hierarchical control and adopts multiple analytical frameworks - structural framework, human framework, political framework and symbolic framework - to address organizational challenges.

Definition of educational management

Educational management, as an interdisciplinary field, had seen its conceptual definition evolve in tandem with the development of educational practices. Early scholars primarily defined it from the perspective of administrative efficiency, while modern research places greater emphasis on systematization,

humanism, and cultural adaptability. Different schools of thought have proposed diverse definitions based on their respective theoretical foundations, reflecting the transformation of educational management from a technocratic rationality to a complex system thinking approach.

Owens and Valesky (2022) in "Organizational Behavior in Education" introduced the open systems theory, defining educational management as "a dynamic process of continuous interaction between the organization and its environment," emphasizing the unique characteristics of schools as social systems and the need to consider external environmental factors.

Bush (2020) in "Theories of Educational Management" integrates multidisciplinary perspectives, defining educational management as "a social practice of enhancing the effectiveness of educational organizations through the coordination of human, material, and cultural resources."

Hallinger (2018) in "Bringing Context Out of the Shadows" emphasized contextual factors, defining educational management as "an adaptive leadership process for achieving educational goals within a specific sociocultural context." His research highlights the context-dependent nature of management practices.

In "Reframing Organizations," Bolman and Deal (2017) defined educational management from a multi-frame perspective as "the art of solving organizational problems through multiple logics such as structure, human resources, politics, and symbols." Their four-frame theory provided a more comprehensive analytical tool for understanding educational management.

Chen and Gao (2012) proposed a comprehensive theoretical framework for educational management, systematically studying fundamental principles such as organizational behavior, leadership dynamics, and policy implementation in the educational environment. They combine Western management theories with the Chinese educational background, particularly emphasizing the dialectical relationship between the institutional structure and human initiative in school management.

Weick (1976) loose coupling theory challenges traditional organizational views, arguing that educational organizations have unique loose connection characteristics,

with subsystems maintaining relative independence. This theory helps explain the special resistance phenomena observed in school reforms.

Griffiths (1959) in "Administrative Theory" breaks away from the traditional administrative perspective, defining educational management as "a comprehensive discipline based on behavioral science, involving organizational dynamics, leadership behavior, and policy analysis." His research marks an important shift from empirical to theoretical research in educational management.

Cubberley (1916) in "Public School Administration" was the first to systematically define the concept of educational management, describing it as "an organizational activity that optimizes the allocation of school resources and administrative processes through scientific methods." He emphasized standardized operations and hierarchical control, a view that profoundly influenced the management practices of American public schools in the early 20th century.

Although Taylor (1911) was not an educational scholar, his "Principles of Scientific Management" had a profound impact on early educational management. He emphasized efficiency, standardization, and hierarchical division of labor, inspiring the "efficiency movement" in school management in the early 20th century and pushing educational institutions towards an industrialized management model.

In summary, Educational management refers to the systematic coordination of planning, organizing, and controlling resources in educational institutions to achieve set goals. It involves the continuous interaction between the institution and its external environment. It integrates multi-disciplinary perspectives and effectively coordinates human, material and cultural resources. Modern educational management does not rely on strict hierarchical control and adopts multiple analytical frameworks - structural framework, human framework, political framework and symbolic framework - to address organizational challenges.

Component of educational management

The constituent elements of educational management reflected its multi-dimensional characteristics as a complex social system. Scholars had conducted in-depth discussions on the core components of educational management from

different theoretical perspectives, forming a comprehensive analytical framework that includes structural, process, and cultural dimensions.

Leithwood, Sun and Pollock (2017) in "How School Leaders Contribute to Student Success" based on empirical research, proposed that contemporary educational management should include four core elements: instructional leadership, distributed leadership, data-driven decision-making, and change management. Their research particularly highlighted the influence path of leadership on student learning outcomes.

Fullan (2016) in "The New Meaning of Educational Change" particularly emphasized the core position of change management in the composition of educational management, proposing that successful educational management should include key elements such as vision building, capacity building, resource support, and action planning.

Hoy and Miskel (2012) in "Educational Administration" proposed a three-element model of educational management: organizational structure (formal and informal relationships), management process (planning, organizing, leading, controlling), and organizational culture (shared values and beliefs). They particularly emphasized the uniqueness and importance of school culture.

Robinson (2011) in "Student-Centered Leadership" emphasized that the core components of educational management must focus on improving teaching quality and student learning outcomes, and proposed five key dimensions including setting teaching goals, planning courses, and promoting teacher professional development.

Spillane (2006) in "Distributed Leadership" challenged traditional leadership concepts, suggesting that the composition of educational management should focus on the distributed nature of leadership practices, including the distribution of leadership functions among different roles, coordination mechanisms, and situational adaptability. His research provided a new perspective for understanding school leadership practices.

Sergiovanni (1992) in "Moral Leadership" broke through traditional management thinking, suggesting that the core components of educational

management should include moral leadership, professional community building, and meaning construction. He believed that excellent school management must go beyond the technical level and focus on value guidance and spiritual motivation.

The constituent elements of modern educational management have evolved from the traditional structure and function orientation to a more comprehensive system that emphasizes leadership practice, cultural construction, and learning outcomes. Especially in the context of digital transformation, data literacy and technology integration capabilities are becoming new core competencies for educational managers. Future research needs to further explore the differential manifestations of the core elements of educational management in different cultural contexts.

The theory of educational management

The development of educational management theories has undergone an evolution from classical management theories to modern systems theories. Different theoretical schools, based on distinct philosophical foundations and research methods, have provided diverse analytical perspectives for understanding and managing educational organizations.

Since the 21st century, with the deep penetration of digital technology, educational management theory has begun to focus on technology-driven systemic changes. Schleicher (OECD, 2018) proposed in "World Class" that digital transformation is not only the application of tools, but also the reconstruction of educational organizations in terms of structure, culture and teaching paradigms. Managers need to balance technological efficiency and educational equity. Selwyn's (2016) critical research pointed out that the application of technology is often dominated by market logic, calling for management practices to return to the essence of education and avoid "technological solutionalism".

Leithwood and Jantzi (2006) developed the transformational leadership model for the education field based on the transformational leadership theory, emphasizing the promotion of school change through vision inspiration, intellectual

stimulation, and personalized care. This model provides an empirical basis for understanding effective school leadership.

Sergiovanni (1992) moral leadership theory highlights the core role of values and spiritual strength in management, proposing to achieve school improvement through the construction of a professional community. This theory offers a new perspective for understanding school cultural leadership.

Getzels and Guba (1957) proposed the two-factor model of educational management within the framework of social system theory, arguing that management behavior is the result of the interaction between institutional roles and personal needs. This model provides a classic theoretical tool for analyzing school organizational behavior.

Barnard (1938) collaborative system theory in "The Functions of the Executive" broke through the mechanical management view, emphasizing that organizations are collaborative social systems and that managers need to balance organizational goals with personal motivations. This theory provides important insights into the informal organizational relationships in schools.

Taylor (1911) scientific management theory in "The Principles of Scientific Management" laid the early foundation for educational management research, emphasizing the improvement of organizational efficiency through time and motion studies, standardization, and specialized division of labor. This theory had a profound impact on the institutionalization of school management in the early 20th century.

Hopkins (1862) emphasized that education should pay attention to individual differences among students, advocated heuristic teaching, opposed mechanical knowledge imparting, and advocated that the curriculum should be more practical and flexible to meet the individualized needs of different students. Hopkins believed that teachers should not merely be disseminators of knowledge but guides of students' thinking. This view influenced the subsequent progressive education movement.

Contemporary educational management theories show a trend of diversification, with different theoretical schools integrating and developing with each

other. The favorable opportunities brought by digital transformation also pose challenges to educational management. This study taken digital infrastructure as an important aspect and applied it to the educational management strategies of Chinese traditional music. Stroked a balance between digital technology and educational management.

Importance of educational management

The significance of educational management has been continuously increasing as the education system becomes more complex and educational goals more diverse. Modern research indicates that effective educational management not only relates to organizational operational efficiency but is also a key factor influencing educational quality, equity, and innovation.

Harris (2020) emphasizes that in crisis situations such as the COVID-19 pandemic, the adaptability and resilience-building capacity of educational management are particularly important. Flexible organizational structures, distributed leadership, and rapid learning capabilities have become crucial elements in crisis management.

Hallinger (2018)'s cross-cultural research reveals that although effective management practices vary across different cultural backgrounds, core elements such as instructional leadership, building professional learning communities, and promoting organizational learning are universally important.

Hargreaves and Shirley (2009) point out that in the knowledge economy era, educational management needs to go beyond traditional maintenance management and develop new models that can promote educational innovation and address complex challenges. They proposed a reform framework of the "Fourth Way".

Leithwood, Louis, Anderson, and Wahlstrom (2004)'s meta-analysis study shows that school leadership can explain about 25% of the differences in student performance between schools by influencing the working and learning environment of teachers. This finding provides direct empirical evidence for the value of educational management.

Fullan (2004) proved through cross-national case studies of educational reform that management ability is a key variable determining the success or failure of educational change. Effective management can coordinate the interests of all parties, build a common vision, and provide continuous support and resource guarantees for change.

As the challenges faced by education become increasingly complex, the importance of educational management will continue to rise. Future educational management needs to develop stronger strategic thinking, systems thinking capabilities, and change leadership skills to address various challenges in an uncertain environment. At the same time, the local adaptability and cultural sensitivity of management practices will also become key success factors.

In summary, educational management is as "a social practice of enhancing the effectiveness of educational organizations through the coordination of human, material, and cultural resources." The core components of educational management must focus on improving teaching quality and student learning outcomes, and proposed five key dimensions including setting teaching goals, planning courses, and promoting teacher professional development. These were applied in this research.

Strategy

Strategy is a framework for achieving long-term goals. It involves decisions about resource allocation, action priorities, and responding to challenges and opportunities. Strategy is used in business, military, politics, sports, and personal development.

Definition of strategy

"Strategy" as a core concept in fields such as management, military science, and economics, has undergone a long-term theoretical evolution and practical testing. Modern research on "strategy" originated in the military domain and gradually expanded to business and organizational management. Scholars have defined it from various perspectives, including resource allocation, long-term goal planning, and competitive interaction. This article reviews the representative viewpoints of scholars

in recent years, tracing the evolution of the concept of strategy from modern times back to early theories.

Cai Zhiqiang (2020) proposed the dialectical relationship among vision, mission and purpose in educational management strategies. He believes that vision, as the highest level of strategy, should reflect the ideal pursuit and value of educational organizations for future development. The mission needs to transform this vision into specific organizational functional positioning. The purpose is further refined into quantifiable and assessable short-term goals. He particularly emphasized that an effective educational management strategy must achieve the organic unity of these three elements, forming a complete chain of "vision leading direction - mission clarifying responsibility - purpose promoting implementation".

Liu Li (2020) studied the vision, mission and purpose in educational management strategies from the perspective of constituent elements. She proposed that the vision should be inspiring and forward-looking. The mission needs to reflect the organization's characteristics and social demands. The purpose should be specific and clear. Research has found that an effective educational management strategy requires these three elements to support and reinforce each other. She particularly emphasized that when formulating a strategy, one should first clarify the vision, then determine the mission based on the vision, and finally break down the mission into specific purposes. At the same time, it is also pointed out that as the internal and external environment changes, organizations need to maintain strategic flexibility and adjust their vision, mission and objectives in a timely manner.

Johnson, Scholes, and Whittington (2019) proposed the dual attributes of strategic management: it is both a goal-oriented proactive planning process and a dynamic matching mechanism for organizations to adapt to the environment. This definition framework not only emphasizes the subjective initiative of the organization (through long-term planning), but also acknowledges the objective constraints of environmental factors (through environmental matching). This definition is particularly applicable to analyzing the strategic adjustment behavior of educational

organizations under environmental pressures such as policy changes and technological innovations.

Henry (2018) conducted a comprehensive study on strategy and held that strategy encompasses an integrated process of strategic planning, implementation and evaluation. This work emphasizes the importance of an environmental scan to assess internal organizational dynamics and external environmental factors through the PEST (political, economic, social and Technical) analysis framework.

Liu Zhijun (2015) made a systematic discussion on educational management strategies. It is proposed that the educational management strategy is a goal-oriented dynamic adjustment system, emphasizing that the strategy is not only a static plan but also a circular process that includes environmental scanning, resource integration, and execution feedback. It is pointed out that educational strategies have a dual nature: they need to maintain the stability of goals while also being adaptable to the environment.

In a nutshell, strategy is a set of clear and logical actions designed to achieve specific goals. In educational management, strategy refers to the measures and plans formulated by managers based on the vision, mission and goals of the institution. These strategies are formulated by analyzing internal and external factors. The aim is to achieve educational goals and improve the quality of education. A complete strategy includes planning, implementation and evaluation. This research, through three aspects: vision, mission and purpose, serves as an important part of analyzing and formulating strategies.

Component of strategy

Developing a strategy involved a vital process of establishing the path and approaches an organization should take to accomplish its long-term objectives. The elements of a strategy functioned as a structure that maintained consistency in planning and decision-making. These elements incorporated fundamental ideas that facilitated smooth operations and adaptability to alterations. They played a critical role in offering clear guidance and served as mechanisms for monitoring and evaluating the organization's achievements throughout each phase of its activities.

Wang Fei (2024) pointed out that the strategy of building a strong educational country is an important strategy proposed by the Communist Party of China after nearly half a century of exploration to achieve educational modernization and build a strong educational country. Its "pioneering nature" is a processual existence involving the interaction of multiple elements. This dynamic process inherently includes a series of basic elements such as the subject, content, goal, principle, and driving force of the pioneering nature. Its subject is the organizational leadership, publicity and education subject, and the subject of cognition and practice; its content is the theoretical system of the strategy of building a strong educational country; its goal is to achieve the recognition and identification of the strategy of building a strong educational country by the majority of educational workers and even the people through persistent publicity and theoretical infiltration; its driving force is the driving force for the continuous implementation of the strategy of building a strong educational country; its principle is the behavioral code and fundamental requirement for promoting and implementing the strategy of building a strong educational country.

Kaplan and Norton (2020) proposed that components of strategy include vision and mission, strategic objectives, strategy map, balanced scorecard, and strategic initiatives. The vision describes where the company wants to be in the future, while the mission explains its current purpose. Clear, measurable goals that help turn the vision into action. A diagram showing how different goals connect to achieve success. A tool that tracks performance using both financial and non-financial measures. Strategic Initiatives – Key projects or actions taken to reach strategic goals.

Pearce and Robinson (2017) highlighted the critical role of vision and mission in shaping an organization's strategy. They emphasized that these core statements guide the development of strategic plans, which are then broken down into measurable objectives. To monitor progress, companies use measures that allow for adjustments based on shifting market conditions or internal challenges.

Feng Xiaoqing (2013) pointed out that an enterprise's intellectual property strategy is a systematic structure with its unique operational mechanism. Its basic components include the guiding ideology of the enterprise's intellectual property strategy, the implementation environment of the enterprise's intellectual property strategy, the principles of the enterprise's intellectual property strategy, the positioning of the enterprise's intellectual property strategy, the goals of the enterprise's intellectual property strategy, the priorities of the enterprise's intellectual property strategy, the implementation strategies of the enterprise's intellectual property strategy, and the dynamic adjustment mechanism of the enterprise's intellectual property strategy, etc.

Rumelt (2011) in his book "Good Strategy/Bad Strategy" pointed out that an effective strategy should contain three core elements: diagnosis (identifying key issues), guiding policies (formulating core principles), and coherent actions (coordinated resource allocation). He criticized the ambiguity of many corporate strategies, arguing that "bad strategies" often lack specificity and are merely statements of goals or vague aspirations. Rumelt's viewpoint refocuses on the practicality and logical rigor of strategy.

Rumelt (2011) emphasized that the essence of strategy was problem-solving rather than simply setting a vision or goals. He proposed the core three steps of effective strategy formulation: 1) Diagnosis: identifying the core challenges faced by the organization; 2) Guiding Policy: formulating the overall principles for addressing the challenges; 3) Coherent Actions: designing specific and coordinated implementation plans.

Kaplan, Norton and Ansari (2010) proposed that strategy formulation should be closely integrated with execution, and the steps include: 1) setting strategic goals (based on mission and vision); 2) drawing a strategic map (clarifying causal relationships); 3) setting key performance indicators (KPIs); 4) designing action plans; 5) dynamic monitoring and adjustment.

Mintzberg (1987) proposed the renowned "5P Strategic Model", systematically elaborating on the multi-dimensional nature of strategy. This model challenges the

one-way thinking of traditional strategic planning and emphasizes the complexity and dynamics of strategy. The following are the specific contents of the 5P:

1) Plan: He pointed out that strategy is often regarded as a pre-determined action plan, emphasizing goal-oriented formal planning. For example, enterprises formulate a five-year development blueprint through SWOT analysis.

2) Ploy: He believed that strategy can also be a tactical means in competition, aiming to outsmart rivals. For instance, enterprises mislead competitors with false information or seize market share through price wars.

3) Pattern: He argued that strategy is not always the result of deliberate design but could be a consistent pattern of historical behavior. For example, Apple's continuous product innovation does not all come from pre-planning but is the result of a long-term established R&D culture.

4) Position: Influenced by Porter (1980)'s competitive strategy, Mintzberg defined strategy as an organization's positioning in the environment, that is, how to occupy market space through differentiation or cost advantage.

5) Perspective: He pointed out that strategy also reflects an organization's unique way of thinking and values. For instance, Google's "Don't be evil" creed shapes the underlying logic of its strategic decisions.

The component of strategy is the core framework for an organization to achieve long-term development, mainly including four parts: The vision depicts the future development direction of the organization. The mission clarifies the fundamental significance of its existence and core values. The goal is to transform the vision into specific and measurable phased achievements. The measures ensure the effective implementation and continuous optimization of the strategy by formulating implementation paths and establishing a performance evaluation system.

SWOT, PEST analysis and TOWS Matrix

Definition of SWOT analysis

SWOT stands for Strengths, Weaknesses, Opportunities, and Threats respectively. Through comprehensive evaluation and analysis of these four aspects, the main internal strengths and weaknesses, as well as external opportunities and

threats closely related to the research object are listed through investigation and arranged in a matrix form. Then, using the concept of systematic analysis, these various factors are matched and analyzed to draw a series of corresponding conclusions, which usually have a certain degree of decision - making significance.

Farrokhnia, Banihashem, Noroozi and Wals (2023) proposed that SWOT, which stands for Strengths, Weaknesses, Opportunities, and Threats, was put forward as a framework for studying organizational strategy in the early 1950s. This framework is widely used in the field of education, providing a reference for strategic planning and decision - making while considering the perspectives and capabilities of different participants.

Ni Yifang (2001) pointed out that SWOT analysis (Strengths, Weaknesses, Opportunities, Threats) is a widely used strategic tool in enterprise management. It was first systematically proposed by Kenneth Andrews, a renowned scholar from Harvard Business School, in his pioneering work "The Concept of Corporate Strategy" (1971). Andrews' framework emphasizes the importance of combining a company's internal capabilities (strengths and weaknesses) with external environmental factors (opportunities and threats) to formulate an effective long-term strategy. With continuous progress, SWOT analysis has developed into a fundamental tool for strategic planning and is applicable to various industries and organizational environments.

Zhao Guojie (2000) pointed out that SWOT provides a systematic method for analyzing various intertwined factors. Although it is relatively simple, it is very effective, which has been proven by practice. The goal of SWOT analysis is to identify the key factors of an enterprise's current strategy, specific strengths and weaknesses, and then analyze whether a proposed new strategy can respond to and deal with environmental changes. The SWOT analysis method can not only identify the key elements of internal resources and the external environment but also conduct a structural analysis.

Chen and Yu (2019) stated that the SWOT analysis method, also known as the situational analysis method, can list the internal strengths and weaknesses as well as

external opportunities and threats item by item, and based on this, establish a visual matrix diagram to systematically and comprehensively propose targeted strategies.

Overall, SWOT analysis is a strategic tool used to systematically assess the strengths, weaknesses, opportunities, and threats related to an organization or issue. Data collected through investigations are organized into a matrix to facilitate comparative analysis. The objective is to determine whether a proposed strategy can effectively respond to changing environmental conditions. This tool is flexible and widely used in education, particularly for policy planning and management strategies aimed at cultural preservation.

Steps to create strategies in SWOT Analysis

SWOT analysis is a core tool for formulating effective strategies, helping organizations clarify their direction of action through a systematic assessment of internal and external factors.

Yao Shuang (2022) proposed that the application steps of the SWOT analysis method can be divided into three steps: The first step is the internal analysis. At this stage, it is necessary to analyze the strengths and weaknesses of the research object itself. Generally speaking, strengths refer to the unique competitiveness of the research object, while weaknesses include its inherent deficiencies and defects, or a decline in competitiveness caused by its inability to make good use of its own strengths. The second step is the external analysis. External analysis mainly refers to the external environment in which the research object is located, including factors such as policy changes, social and economic conditions, and institutional supervision. In the external environment analysis, it is necessary to identify the opportunities that are conducive to the survival and development of the research object, as well as the threats that have a negative impact on it and impede its development. The third step is strategic matching. List and sort out various factors affecting the development object, and then conduct an association and matching among the S, W, O, and T elements. According to the SWOT analysis matrix, growth - oriented (SO) strategies, diversification (ST) strategies, turnaround (WO) strategies, and defensive (WT)

strategies can be obtained. When using the SWOT analysis method, the collected information can be summarized in the SWOT analysis model diagram for analysis.

Xie Chunyan (2024) presented the specific steps of SWOT analysis as follows:

Determine the analysis object: Clearly define the object to be analyzed, which could be a company, a project, a product, etc.

Collect information: Gather internal and external information related to the analysis object. Internal information includes the company's resources, capabilities, culture, etc.; external information includes market trends, competitors, policies and regulations, etc.

List SWOT factors: Based on the collected information, list the strengths, weaknesses, opportunities, and threats of the analysis object.

Construct the SWOT matrix: Fill in the listed strengths, weaknesses, opportunities, and threats into the corresponding positions of the SWOT matrix.

Analyze and formulate strategies: Through the analysis of the SWOT matrix, formulate corresponding strategies. For example, utilize strengths to seize opportunities, and avoid threats to reduce weaknesses.

We also need to identify threats. Threats are external factors that may have a negative impact on your business, including competitors' actions, changes in market demand, unfavorable regulatory adjustments, or other external risks. It is crucial to develop response strategies for these factors.

During the SWOT analysis process, several key points should be kept in mind. Firstly, the analysis should be objective and comprehensive. Don't focus only on immediate successes or failures while ignoring other factors. Secondly, SWOT analysis is not a one - time activity. As the environment changes, new strengths and weaknesses may emerge, and original opportunities and threats may disappear or transform. Therefore, it is necessary to conduct SWOT analysis regularly. Thirdly, the SWOT analysis should involve multiple levels and perspectives. Different viewpoints among team members can provide a more comprehensive understanding. Finally, the purpose of the analysis is action. Merely identifying these factors is not enough; it is important to formulate strategies and take actions based on the analysis results.

In summary, the process of creating strategies using SWOT analysis begins with identifying internal and external factors and organizing them into a SWOT matrix. This is followed by a matching stage where strengths are aligned with opportunities (SO), weaknesses with opportunities (WO), strengths with threats (ST), and weaknesses with threats (WT). The matrix facilitates strategic thinking by allowing targeted combinations. The final step involves prioritizing strategies that are most feasible and aligned with institutional or cultural goals. This approach ensures that strategies are both context-sensitive and action-oriented.

Figure 2.1 SWOT matrix analysis

Definition on PEST analysis

PEST analysis was an important tool for evaluating the macro - environment of enterprises, organizations, or projects. By analyzing four major categories of external factors: Political, Economic, Social, and Technological, it helps relevant entities identify opportunities and threats, thus enabling them to formulate appropriate strategic plans.

Kourdi (2024) integrated PEST analysis into a broader strategic management context. They discussed how organizations must continuously monitor the external environment to predict changes in political systems, economic cycles, social values,

and technological breakthroughs. The author emphasized the importance of understanding how these factors interact, especially how social and technological changes drive market evolution, necessitating new strategic responses.

Grant (2024) proposed an enhanced version called "PESTEL" (Political, Economic, Social, Technological, Environmental, and Legal). He deeply analyzed how environmental sustainability and laws and regulations have become key considerations in the strategic - making process. Grant also provided a longitudinal perspective, demonstrating how these factors evolve over time and how businesses must remain agile to adapt to these changes.

Dyer and Dyer (2023) defined PEST analysis as a framework for identifying and analyzing the political, economic, social, and technological factors that affect an organization. Political factors include government regulations and political stability, economic factors include economic trends and conditions, social factors involve social attitudes and demographic trends, and technological factors are related to technological advancements and innovations. This analysis helps organizations predict external influences and adjust their strategies to adapt to the changing environment.

Aguilar (2023) revisited his original framework and elaborated on how PEST analysis remains an important tool for environmental scanning. He emphasized the dynamic nature of political and economic factors in a globalized world, as government policies and economic conditions can change rapidly, affecting businesses. Aguilar also introduced the concept of "PESTEL", adding environmental and legal factors to the traditional PEST, which he believes have become increasingly important in today's business environment.

PEST analysis remains a vital tool for strategic planning, helping organizations navigate complex external environments. With evolving frameworks like PESTEL, businesses can better address modern challenges, including sustainability and regulatory shifts. By continuously monitoring these macro-factors, companies can adapt proactively and maintain a competitive edge in an ever-changing global landscape.

Steps of formulating strategy in PEST analysis

As an effective macro - environment analysis tool, the PEST analysis method enables enterprises to comprehensively examine the external environment from multiple dimensions, providing crucial support for formulating highly adaptable and forward - looking strategic plans. However, PEST analysis is not a one - time task but a continuous process, given that the external environment is constantly changing. Enterprises should establish a regular environmental monitoring mechanism. By integrating their internal resources and capabilities, they can flexibly adjust their strategic directions, ensuring steady progress in the complex and ever - changing market environment.

Grant (2024) discussed forecasting techniques involving the analysis of current trends and prediction of future developments. Grant emphasized the use of predictive models to forecast changes in political, economic, social, and technological factors and their potential impacts on business strategies.

Aguilar (2023) focused on the initial identification and classification of external factors. Aguilar emphasized the use of environmental scanning techniques to collect relevant data and classify it into the PEST framework. This classification helps to structure the analysis and understand how different external factors affect the business environment.

Johnson, Scholes and Whittington (2023) discussed the integration of PEST analysis with Porter's Five Forces. They argued that combining these tools can provide a more comprehensive view of the competitive environment and external influences. This comprehensive approach allows organizations to understand external factors and competitive pressures, leading to more informed strategic decisions.

Wheelen and Hunger (2022) provided some explanations of the steps in PEST analysis. When analyzing political factors, aspects such as government stability and policy orientation should be considered; for economic factors, economic cycles and the like need to be taken into account; for social factors, population structure and the like are important; and for technological factors, R & D investment should be

considered. Analyzing these factors is an important part of the steps, providing a basis for corporate strategic decision - making.

Sammut-Bonnici and Galea (2015) mentioned that PEST analysis of exploring the external macro - environment of enterprises involves five main stages, namely identifying PEST factors, analyzing their possible impacts on the enterprise, classifying them as opportunities and threats, determining the priority of factors, and formulating corrective or preemptive strategic actions.

To conduct a PEST analysis, begin by clearly defining the analytical objective, such as evaluating the feasibility of market entry or forecasting future trends. Subsequently, collect relevant data across political, economic, social, and technological dimensions from credible sources, including government publications, industry reports, and media outlets. Following this, organize and systematically analyze the collected information to identify significant opportunities (e.g., favorable policy frameworks, technological innovations) and potential threats (e.g., economic instability, regulatory constraints). Finally, formulate strategic responses - such as adjusting market positioning or increasing R&D expenditures - to capitalize on strengths and minimize exposure to risks.

Figure 2.2 PEST analysis

Definition of TOWS Matrix

The TOWS matrix was based on the SWOT analysis. It conducts a more in - depth combination and analysis of the four elements in the SWOT analysis, with a greater emphasis on strategy formulation. It emphasizes that corporate strategy formulation should be based on a comprehensive assessment of internal resources and capabilities as well as the external environment. Through different combination methods, it yields more targeted and operational strategic plans.

Yang Shengwan (2023) stated that to some extent, the SWOT analysis method belongs to the internal analysis methods of an enterprise, that is, it analyzes according to the established internal conditions of the enterprise itself. The SWOT analysis has its formation basis. The competition theory proposed by the famous competitive strategy expert Michael Porter thoroughly analyzes and explains what an enterprise "can do" from the perspective of industrial structure. And the management scholars of the competence - based view use the value chain to deconstruct the value - creation process of an enterprise, focusing on the analysis of the company's resources and capabilities.

Li Zhonggui (2020) mentioned that the TOWS model was proposed by Heinz Weihrich in the 1982 paper "The TOWS matrix - A tool for situational analysis". It is also known as the reverse SWOT analysis method. Its analysis sequence is opposite to that of the SWOT analysis method. It first analyzes the opportunities and threats in the market, and then analyzes the strengths and weaknesses of the enterprise.

Hu Xiangyu (2017) proposed that the TOWS matrix is a strategic management tool. Through the analysis of the internal strengths and weaknesses of an organization, combined with the assessment of external opportunities and threats, it forms a strategic planning framework, presents the results of the SWOT analysis in the form of a matrix, and helps the organization formulate specific and feasible strategic measures.

Wang Jishun (2013) regarded the TOWS matrix and the SWOT matrix as the same concept, pointing out that it is a method for analyzing an enterprise's strengths,

weaknesses, opportunities, and threats, which can help the enterprise focus its resources and actions on its strengths and areas with the most opportunities.

Steps in developing the strategy in the TOWS analysis

Jin Zongyang (2024) believes that the first step of the TOWS matrix is to conduct a SWOT analysis. List the external key factors of an enterprise or organization - Opportunities and Threats, and internal key factors - Strengths and Weaknesses. This step requires collecting relevant data and information, and analyzing the organization's resources, capabilities, as well as changes and trends in the external environment.

The second step is to match internal and external factors. In the TOWS model, match internal strengths and weaknesses with external opportunities and threats. This can be achieved by creating a four - quadrant matrix to combine internal and external factors. The four quadrants of this matrix are: SO, WO, ST, and WT.

The third step is to generate strategic options. Based on the matching results, generate relevant strategic options for each quadrant. These options can be to utilize internal strengths to seize external opportunities, address external threats by improving internal weaknesses, counter external threats with internal strengths, or take advantage of external opportunities by improving internal weaknesses.

The fourth step is to evaluate and select strategies. Evaluate the feasibility and potential effectiveness of each strategic option. Consider the organization's resources, capabilities, as well as the costs and risks required to implement each option. Select the most promising and feasible strategic option as the organization's strategic direction.

The fifth step is to develop an implementation plan and continuously monitor and adjust.

An Yang (2024) believes that the steps of the TOWS matrix are as follows:

Analyze environmental factors: Use various research methods to analyze the various environmental factors of the company, that is, external environmental factors and internal capability factors. When investigating and analyzing these factors, not

only consider the company's history and Current conditions, but also take into account the company's future development.

Construct the SWOT matrix: Sort the various factors obtained from the investigation according to priorities or degrees of influence, etc., and construct the SWOT matrix. In this process, prioritize those factors that have a direct, important, significant, urgent, and long - term impact on the company's development, and arrange those factors with indirect, secondary, minor, and short - term impacts later.

Develop an action plan: After completing the analysis of environmental factors and the construction of the SWOT matrix, corresponding action plans can be developed. The basic idea of formulating a plan is to give play to strength factors, overcome weakness factors, take advantage of opportunity factors, and defuse threat factors.

Consider the past, based on the present, and look to the future: Use the comprehensive analysis method of systems analysis to match and combine the various environmental factors that are arranged and considered, and obtain a series of alternative countermeasures for the company's future development.

Ren Yanjun (2018) believes that the steps of the TOWS matrix are as follows:

Describe the enterprise environment.

Identify all external factors affecting the enterprise.

Predict and evaluate future changes in external factors. The environment can be analyzed from different perspectives. For example, a commonly used concise method - PEST analysis.

Examine the enterprise's internal strengths and weaknesses.

Identify the enterprise's key capabilities and key limitations based on the combination of enterprise resources.

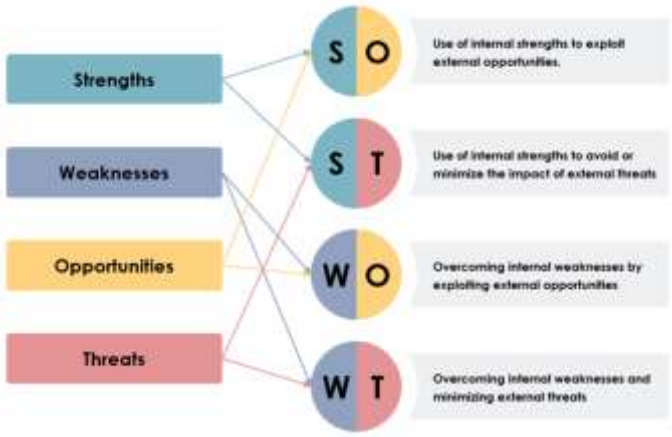

Figure 2.3 TOWS analysis

In summary, TOWS analysis begins by listing internal factors (strengths and weaknesses) and external factors (opportunities and threats). These factors are then placed into a four-quadrant matrix. Strategies are developed by combining elements across the matrix: SO (maximize strengths and opportunities), WO (overcome weaknesses using opportunities), ST (use strengths to avoid threats), and WT (minimize weaknesses and threats). Each combination leads to strategic options tailored to current conditions. The process results in practical, targeted strategies suitable for planning and implementation.

Chinese Traditional Music

Chinese Traditional music referred to the music created by the Chinese people using the inherent methods, adopting the inherent forms, and possessing the inherent morphological characteristics of their own nation.

Definition of Chinese traditional music

As an important carrier of Chinese civilization, Chinese traditional music has a history that can be traced back to ancient times. Through a long process of cultural accumulation, it has formed a unique aesthetic system, musical form and philosophical connotation. However, in the context of contemporary social transformation and global cultural integration, traditional music is facing multiple

challenges such as a break in transmission, shrinking audience and ecological changes.

Yang Yang (2021) stated that the classification system adopted by Wang Yaohua and Du Yaxiong (2013) for Chinese traditional music is now recognized and continues to be used by the academic community. They divided Chinese traditional music into four major systems. There are four major systems of folk music, literati music, religious music, and palace music. Folk music refers to works created collectively by folk laborers to reflect life and express emotions; Literati music refers to works created by intellectual classes with cultural cultivation throughout history, which have both musical and high cultural value; Religious music refers to the music created by various religions in China in their activities; Palace music refers to music played within the palace or during major ceremonies within the palace. Among them, folk music includes five categories of classification: folk songs, folk songs and dances, quyi music, opera music, and folk instrumental music. The music of literati also includes Guqin music (qin music, qin songs), poetry recitation tunes, and literati self-recitation tunes. Religious music includes Buddhist music, Taoist music, Christian music, Islamic music, shamanism, and other religious music. Palace music is divided into sacrificial music, court meeting music, welcoming and touring music, and banquet music.

Duan and Mi (2006) proposed that Chinese traditional music refers to all types of music that have been produced throughout history and have been mostly passed down to this day on the land of the Chinese nation, as well as those that have been introduced and developed in China by foreign ethnic groups (including ethnic minorities and foreign ethnic groups) throughout the long history of ancient times. Chinese traditional music has a very strong foundation. As a country with a long history, numerous ethnic groups, and extremely complex cultural composition, China undoubtedly has great advantages in traditional music. From the mid-19th century to the establishment of the People's Republic of China, due to the semi colonial and semi feudal state of Chinese society, the invasion of Western culture, and the relatively backward economy of our own nation, we developed an inferiority

complex towards our entire traditional culture, which seriously affected or even destroyed the Preserving and development of traditional music culture. After the establishment of the People's Republic of China, especially after the reform and opening up, the Chinese people gradually regained their confidence and revitalization in their traditional culture.

The classification system adopted by Wang and Du (2013) for Chinese traditional music was now recognized and continues to be used by the academic community. They divided Chinese traditional music into four major systems. There were four major systems of folk music, literati music, religious music, and palace music. Folk music referred to works created collectively by folk laborers to reflect life and express emotions; Literati music referred to works created by intellectual classes with cultural cultivation throughout history, which had both musical and high cultural value; Religious music referred to the music created by various religions in China in their activities; Palace music referred to music played within the palace or during major ceremonies within the palace. Among them, folk music included five categories of classification: folk songs, folk songs and dances, Quyi music, opera music, and folk instrumental music. The music of literati also included Guqin music (Qin music, Qin songs), poetry recitation tunes, and literati self-recitation tunes. Religious music included Buddhist music, Taoist music, Christian music, Islamic music, shamanism, and other religious music. Palace music is divided into sacrificial music, court meeting music, welcoming and touring music, and banquet music.

Chinese traditional music refers to the musical expressions created and developed by the Chinese people using indigenous techniques, forms, and aesthetics. It embodies a long - standing cultural heritage and is categorized into folk, literati, religious, and palace music. Each type reflects distinct social functions - from daily expression to ritual performance. Its artistic essence emphasizes emotional expression, improvisation, and philosophical depth. In the modern era, the preservation of this music faces challenges due to globalization and changing cultural values, requiring strategic interventions - particularly within higher education - to ensure intergenerational transmission and cultural sustainability.

Development of Chinese traditional music

As an essential part of Chinese culture, Chinese traditional music carried the historical accumulation and artistic wisdom of thousands of years. From court music to folk tunes, from classical instrumental music to opera singing, traditional music not only showcases the aesthetic pursuit of the Chinese nation but also witnesses the cultural integration and innovation of different eras.

Xiao Doudou (2025) taken the Tang Wuhuang's Ten Thousand Palace Musicians, an important representative of Tang Dynasty court music, as the entry point. By exploring the evolution, inheritance and development of the Ten Thousand Palace Musicians, it analyzes the rise of Tang Dynasty court music and the characteristics and influence of the Tang Wuhuang's Ten Thousand Palace Musicians. Based on the inheritance strategies of traditional music from a modern perspective, it proposes to spread music by means of modern instruments and digital technology, and integrate traditional music into education and teaching, in order to provide new ideas and methods for the preservation and inheritance of traditional music.

Yang Zhenzhen (2024) from the connotation of cultural confidence, explored the intrinsic relationship between cultural confidence and Chinese traditional music art, and analyzed the development strategies of Chinese traditional music art, with the aim of further enhancing the Chinese people's confidence in music culture and promoting the high-quality development of Chinese traditional music art.

Zhang He (2024) analyzed the characteristics of Chinese traditional music and explored the value of integrating traditional music culture into college public art education from three aspects: experiencing the beauty of Chinese traditional artistic conception, enhancing aesthetic ability; transmitting traditional cultural values and concepts, and enhancing cultural identity; promoting the inheritance and development of Chinese traditional music works. Then, he proposed countermeasures for integrating traditional music into college public art education, aiming to contribute to the inheritance of Chinese traditional culture.

Yang Minkang (2024) hold that ethnomusicology belongs to the category of musicology and was also an interdisciplinary field that encompasses both the

humanities and social sciences. The conception and writing of the musical history and chronicles of various ethnic groups in China should not be confined to an isolated, single, and compartmentalized research approach. Instead, it should be carried out within the context of interdisciplinary research, integrating the thinking and methods of the history of musical relations among ethnic groups and the study of regional and national music cultures.

Wang Yaohua (2024) pointed out that since the founding of the People's Republic of China 75 years ago, Chinese traditional music has undergone a process of inheritance, development, upholding the essence, and innovation. In the field of traditional music history and theory, the discipline construction has steadily advanced with remarkable achievements, and it is committed to laying a solid foundation and looking towards the future, in order to accumulate new academic impetus for the construction of the "three major systems" of Chinese music history and Chinese traditional music studies.

In summary, Chinese traditional music has evolved through dynastic court music, folk traditions, and operatic forms, reflecting cultural continuity and innovation. Scholars highlight its development via education, digital tools, and cultural identity-building. Xiao emphasizes integrating tradition with modern platforms; Yang promotes cultural confidence; Zhang stresses aesthetic learning in universities. Interdisciplinary research, as suggested by Yang Minkang, enriches music studies. Together, these insights guide strategic preservation efforts, especially within higher education.

Importance of Chinese traditional music

As the auditory witness of Chinese civilization spanning five thousand years, Chinese traditional music is of great significance in terms of cultural inheritance, artistic value, and the philosophical ideas it embodies. Currently, against the backdrop of cultural confidence and the national strategy of cultural digitalization, the preservation and research of traditional music hold strategic importance in maintaining cultural roots and enhancing national identity.

Cui Yuyang (2020) stated that Chinese traditional music is an important treasure of our country, which has also demonstrated a very important position and value in the development of human civilization. The times are advancing and developing, but some of the emerging contents can have an impact on our thinking. The Preserving and promotion of traditional culture are very important and crucial. Preservinging and developing Chinese traditional music is not only the responsibility of the Chinese people, but also the responsibility of the world. So, we must fully recognize the importance of the development and Preserving of Chinese traditional music.

Yang Shuangyan (2014) believes that the Preserving and development of Chinese traditional music are an inseparable organic whole. Respecting history and preserving tradition are the foundation of the development of Chinese traditional music. Daring to break through and innovate is the only way for the development of Chinese traditional music.

Jin Kai (2009) proposed that Chinese traditional music has a long and rich history. As a precious heritage of human oral and intangible culture, the issue of how to preserve it has received increasing attention from the government and various sectors of society.

Li Fei (2008) believes that music dissemination is one of the main driving forces for the Preserving, development, and modernization of Chinese traditional music. It is the fundamental reason for the evolution and intrinsic vitality of traditional music culture, and one of the main driving forces to ensure the Preserving and stimulate the evolution of traditional music culture.

Tian Qing (2007) proposed three important meanings for preserving Chinese traditional culture: 1) Preserving history; 2) Enhance the cohesion of the Chinese nation; 3) Enhance China's soft power. Chinese Traditional music culture contains the spirit and soul of the Chinese nation, the profound understanding of the universe and life of our ancestors, as well as the long-standing civilization, ethics, and morality of the Chinese nation.

Feng Guangyu (2006) proposed that China is a multi-ethnic ancient civilization with a long history. For thousands of years, 56 ethnic groups in the country have jointly created a brilliant Chinese traditional music culture, forming a vast and rich artistic treasure trove. The traditional music is indispensable spiritual nourishment for people, and they are the never-ending cultural bloodline of the nation. It plays an important role in enriching the lives of the vast majority of the people.

Chinese traditional music holds immense significance as both a cultural legacy and a vital source of national identity. Scholars emphasize that its preservation ensures the continuity of Chinese civilization, enhances cultural confidence, and contributes to global heritage. It integrates historical depth, artistic richness, and philosophical values passed down through generations. With digital transformation and societal modernization, strategic efforts are essential to preserve, transmit, and innovate traditional music, particularly within educational systems. Therefore, preserving Chinese traditional music is both a national responsibility and a global cultural mission.

Preserving Chinese Traditional Music

Preserving Chinese traditional music refers to the continuation and dissemination of various elements, musical forms and cultural connotations of Chinese traditional music through multiple means, so that it can be passed down for a longer time.

Definition of preserving Chinese traditional music

Preserving Chinese traditional music was a dynamic process. Through various means, elements such as musical forms, performing techniques, cultural connotations and spiritual values of Chinese traditional music were passed down from one generation to the next, enabling it to continuously develop and spread, maintain its uniqueness and vitality, achieve cultural identity, communication and innovation.

Yang (2023) stated that Preserving music refers to the continuation and dissemination of various elements, musical forms, and cultural connotations of music

through multiple means, so that it can be passed down for a longer time. Preservation is not merely about physical conservation, but also involves dissemination through education, technology, community participation, and government policy support. This holistic approach ensures that traditional music remains connected to younger generations without losing its authentic value.

Wu (2023) defines the preservation of Chinese traditional music as the continuation of the artistic and cultural values of Chinese folk music within the context of contemporary society. Preservation is not merely about maintaining the status quo; it involves transmission, development, and active engagement from both communities and governmental policies.

Atlantis Press (2015) views Preserving Chinese Traditional Music as the process of conserving and transmitting music while retaining its original cultural value. At the same time, it emphasizes the need for creative development and innovation to ensure the music remains vibrant and relevant in modern communication. Preservation should maintain the authenticity of the music as much as possible. However, it is not merely about passive storage or preseravtion, it must also involve proactive and creative development.

Wang (2014) discussed the definition of preserving Chinese traditional music as a practical approach that emphasizes maintaining the authenticity of the music while allowing for modest innovation, such as reinterpretation. This strategy also creates opportunities for musicians and younger generations to participate through hands-on engagement. It aligns with the principles of sustainable development and ensures that the heritage of folk music can continue to thrive in the long term.

The Ministry of Culture of the People’s Republic of China (2006), aligning with the spirit of UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, defined the concept of preserving Chinese traditional music through the guiding policy framework of preservation first, rescue first, rational utilization, transmission, and development. Preservation First: Emphasizes the fundamental importance of safeguarding the integrity of cultural heritage.

Rescue First: Prioritizes urgent efforts to save endangered traditions. Rational Utilization: Advocates for the meaningful, sustainable, and context-appropriate application of cultural heritage. Transmission (Preserving): Focuses on passing traditions down across generations, ensuring their vitality among practitioners and communities. Development: Encourages creative innovation that enables traditional music to remain relevant and adaptable in modern society and educational contexts.

Preserving music refers to the continuation and dissemination of various elements, musical forms, and cultural connotations of music through multiple means, so that it can be passed down for a longer time. Preserving Chinese traditional music requires adaptive innovation based on respecting its original context and in line with the demands of modern society.

Importance of preserving Chinese traditional music

As a living testimony of the five-thousand-year-old Chinese civilization, Chinese traditional music carried the genetic code of the national spirit and the core values of cultural identity. In the collision between tradition and modernity, preserving Chinese traditional music was not only an inevitable choice for cultural survival but also an indispensable spiritual pillar in the process of national rejuvenation.

Hu Mengyuan and Bu Li (2021) hold that Chinese traditional music is a precious cultural product that has been continuously evolving and passed down from generation to generation. It plays a significant role in promoting the traditional culture of the Chinese nation and contains extremely high historical and cultural value.

Li Yashi (2021) believes that Chinese traditional music culture embodies the spirit and wisdom of the Chinese nation. It represents the essence of traditional culture. Preserving Chinese traditional music is of high value.

Mao and Lin (2019) maintain that attaching importance to the preservation and promotion of traditional culture is an important measure to promote the prosperity, development, and long-term progress of the country.

Xu Jinyang (2017) proposed an evaluation of the value of China's excellent traditional culture, and Chinese society has basically reached a consensus. It plays a crucial role in building the cultural confidence, theoretical confidence, path confidence, and value confidence of contemporary Chinese nation, developing cultural soft power, and realizing the great rejuvenation of the Chinese nation.

Jiao Pingping (2018) holds that Chinese traditional culture has a long history and embodies the wisdom of ancient laboring people. It is an important manifestation of the Chinese national spirit. Integrating traditional culture into modern education can not only preserve and promote traditional culture but also improve the level and quality of modern teaching, thereby cultivating various talents needed by contemporary society.

Niu Yubing (2016) stated that Chinese traditional music has continued to this day along with the history of Chinese civilization and can also be regarded as an important component of the national spirit. National music represents the crystallization of the wisdom of the working people, highlighting the importance of music.

It can be seen from the "Art Curriculum Standards" formulated by the Ministry of Education that the country attaches great importance to Chinese traditional music. The "Art Curriculum Standards" (2011) clearly state that "music education can promote the all-round development of students' artistic abilities and humanistic qualities and is an important comprehensive course for the society to attach importance to the construction of spiritual civilization."

In conclusion, the significance of preserving Chinese traditional music extended far beyond the realm of art. It was about the survival of the nation's cultural genes, the preserving of the spiritual homeland, and the enhancement of the ability for civilizational dialogue. In the face of the challenge of cultural homogenization in the process of modernization, the preservation of traditional music requires multi-dimensional efforts. It involved embedding it in the aesthetic consciousness of the younger generation through the education system,

strengthening its inheritance ecosystem with policy support, and expanding its dissemination boundaries through technological innovation.

Approaches of preserving Chinese traditional music

Preserving Chinese traditional music requires thoughtful strategies adapted to modern contexts. Scholars have proposed various approaches, as follows.

Cui Yuyang (2020) believes that the regional and ethnic characteristics of traditional music culture are very obvious. It is also fundamental to ensure respect for traditional music to focus on exploring and developing Chinese traditional music tourism resources, which will also provide corresponding preservation for traditional music culture.

Geng Hongmei (2010) proposed to combine the advantages of its own collection, establish a Chinese traditional music cultural resource library, build a digital storage platform for Chinese traditional music cultural resources, fill the gap in the development and utilization of the digital education resource system of Chinese traditional music, and explore a new model for the collection, preservation and organization of Chinese traditional music resources. And gradually build an international online exchange platform for Chinese traditional music research.

Jin Kai (2009) believes that the main ways to preserve and develop Chinese traditional music are as follows: 1) the preservation method of "oral transmission and heart guidance"; 2) establishing a complete traditional music theory system and establishing the dominant position of traditional music in Chinese music education; 3) strengthening the construction and exchange of ethnic and local (or folk) art and cultural groups; 4) being vigilant and preventing the erosion and influence of negative Western music culture; 5) strengthening the rescue and preservation of excellent traditional music; 6) accelerating the training of Chinese traditional music talents.

Guo Yifei (2008) proposed the ways to preserve and develop Chinese traditional music: 1) fundamentally reform the music education system that is not suitable for China's national conditions and explore a large-scale education mechanism based on traditional music and oriented towards the future; 2) the guiding and supervisory factors of mass media, the market, etc. should also be

correctly guided and supervised by authoritative departments, communication institutions, and citizens to enter the correct operation track. In addition, he believes that exploring the industrialization path of traditional music plays an important role in developing culture, creating wealth, and developing culture. First, build a cultural industry group with diversified business models and multi-industry development; second, standardize and strengthen the government's functions and increase economic support for traditional music culture; third, develop the stage performance industry dominated by grand theaters; fourth, guide media institutions through policies and promote the dissemination of traditional music through TV, satellite TV, VCD, DVD, multimedia, etc.; fifth, expand the cultural consumption industry dominated by tourism and integrate traditional music and cultural tourism.

Wu Xiaoyan and Li Delong (2007) believe that to preserve and develop Chinese traditional music, school music education should take the lead and the music education system should be reformed. School music education is the best way to preserve and develop Chinese traditional music.

Feng Guangyu (2006) proposed that the preservation of intangible cultural heritage initiated by UNESCO has received high attention from the Chinese government. Chinese traditional music, as an important component of China's intangible cultural heritage, is one of the key objects of preservation. Additionally, he suggested that the preservation of Chinese traditional music mainly involves two approaches: 1) Natural preservation, which can be divided into individual and family preservation and group preservation through folk activities. Family preservation is passed down from parents to children. Group preservation through folk activities includes various traditional music artists who showcase their skills in various festivals and events. 2) Institutional preservation is a normative mechanism for music culture, which has a significant impact on the generation, continuation, and development of music culture. It involves the management and promotion of traditional music through music institutions. Moreover, it is believed that in today's China, the most crucial approach is to rely on the channel of school music education to fully

introduce Chinese traditional music into schools at all levels, which is an extremely critical issue.

Liu Fulin (1999) proposed that in the actual preservation process of Chinese traditional music, there are both oral preservation through the use of mouth, hands, and ears, and written preservation through the use of musical scores. In the preservation rules of Chinese traditional music, regardless of whether there are musical scores or not, "oral and heart-to-heart transmission" has always been the main way to preserve Chinese traditional music, becoming an important feature of the Chinese traditional music system. The so-called "oral and heart-to-heart transmission" refers to the transmission of form through mouth and ears and the experience of its charm through inner understanding. In the process of transmitting the form, one deeply experiences and understands the music.

In summary, Chinese traditional music was a treasure of China. Due to its significant value, its preservation and development were of vital importance. From the literature of scholars, it can be seen that the most frequently mentioned approaches of preserving and developing Chinese traditional music are Cultural Tourism Utilization Digital Archiving & Resource Libraries Oral Transmission & Theoretical Education Holistic Educational Reform School Based Preservation Community & Institutional Embedding Oral-and-Written Hybrid Preservation Media Dissemination. For specific details were referred to the table below.

Table 2.1 The approaches of preserving Chinese traditional music

Approaches \ Scholar	Cui Yuyang (2020)	Xing Huiwen (2020)	Geng Hongmei (2010)	Jin Kai (2009)	Guo Yifei (2008)	Wu Xiaoyan and Li Delong (2007)	Feng Guangyu (2006)	Liu Fulin (1999)
Cultural Tourism Utilization							√	
Digital Archiving & Resource Libraries							√	
Oral Transmission & Theoretical Education			√	√			√	
Holistic Educational Reform				√	√		√	√
School-Based Preservation				√		√	√	
Community & Institutional Embedding	√	√			√			
Oral-and-Written Hybrid Preservation			√	√	√			
Media Dissemination	√							

Influencing factors of preserving Chinese traditional music

The preservation and continuation of Chinese traditional music were influenced by multiple intertwined factors, among which the establishment of an educational system and cultural exchanges and collisions were particularly crucial. As the main battlefield of cultural inheritance, music education in colleges and universities was generally regarded by the academic circle as the core driving force.

Hu and Bu (2021) hold that in the music education system of Chinese universities, traditional music culture holds a considerable proportion and plays a significant role in cultivating students' music cultural literacy and enhancing their comprehensive knowledge abilities.

Li Yashi (2021) believes that Chinese traditional music culture is an important component of university music education. Against the backdrop of deepening

aesthetic education and improving students' humanistic qualities, it is necessary to fully explore the hidden cultural connotations in Chinese traditional music. Through the implementation of aesthetic education practices with traditional music, the scientific rationality of aesthetic education can be comprehensively enhanced. It subtly influences college students' ideological values and life concepts, fostering them into well-rounded, comprehensive talents. Li also puts forward the value of Chinese traditional music in university aesthetic education: it is conducive to cultivating students' comprehensive qualities, preserving traditional music culture, and achieving the goal of reform and innovation in university aesthetic education.

Mao and Lin (2019) maintain that university music education not only bears the important responsibility of cultivating outstanding music talents but also needs to take on the responsibility of preserving Chinese traditional music. It is necessary to effectively enhance students' music art literacy and truly implement the goals of music education.

Liu Dajian (2016) stated that universities are important preservers of Chinese traditional music, and school education is not influenced by external factors such as business. Professional music education in universities plays a significant role. Strengthening the standardization of Chinese traditional music in universities can help students correct their learning direction and standardize their learning types. Enhancing the study of traditional music can also help students build a more complete music knowledge structure. Moreover, incorporating Chinese traditional music into professional music education in universities enriches the types of education and promotes education itself. The specific significance lies in: 1) facilitating the dissemination of traditional music; 2) better serving basic education.

Liu Tianhua (2016) pointed out that Chinese culture has always faced foreign cultures with an open attitude, and the preservation of music is no exception. Traditional music in various periods has been influenced to some extent by foreign cultures. Since 1900, foreign invasions have affected China, which was not yet a cultural power at that time, and completely changed the course of Chinese traditional music. The Chinese traditional music system collided with the Western

music system, struggling with each other in the chaotic social environment at that time, ultimately leading to the division of traditional music, Western music, and new music into three separate categories. Under the subtle influence of Western culture, music education began to enter the education system.

Liu Zhichang (2013) believed that the role of school music education in preserving Chinese traditional music includes: 1) preserving music culture, which is the basic prerequisite for the development and continuation of music culture. Education is the best medium with this function. 2) Education can well preserve and preserve traditional music culture. Education can revitalize music culture.

Feng Canming (2013) believed that school music education is one of the effective ways to disseminate and preserve traditional music, especially in normal universities. Music education in normal universities can play a unique role. The music education for training teachers in normal universities can have a long-term, continuous, and wide-ranging dissemination effect; school education has the characteristics of standardization, non-commercialization, and non-indirect dissemination.

As summarized above, the Preserving of Chinese traditional music faces many challenges, and the factors are diverse and complex. At the social environment level, the impact of modern lifestyles and Western and popular cultures has changed people's aesthetic and entertainment preferences, especially those of the younger generation. This has compressed the living space of traditional music. The decline of traditional folk activities has also deprived traditional music of important performance and dissemination platforms.

In the education system, music education is marginalized. The proportion of traditional music courses is small, and there is a shortage of teaching staff. As a result, it is difficult to stimulate students' interest and impart knowledge in - depth. IN the field of communication, traditional media pays insufficient attention, and the application of new media lacks innovation. This leads to low exposure and poor communication effects. From the perspective of the music itself, the complex

notation and the Preserving methods that rely on improvisation and oral - and - heart - to - heart teaching increase the difficulty and uncertainty of Preserving.

In terms of the preservation subjects, the group of preservation has shrunk due to the diverse career choices. Coupled with their low economic and social status and the lack of policy incentives, the motivation for preservation is obviously insufficient. These factors are intertwined and jointly affect the preservation and development of Chinese traditional music.

The problems faced of preserving Chinese traditional music

Under the waves of globalization and technological revolution, the preservation of Chinese traditional music was facing unprecedentedly complex challenges. The predicament stems not only from external cultural shocks but also from the internal disruption of the transmission mechanism. When education is out of place, technology was out of control, and commercial interests prevail, Chinese traditional music not only confronted the crisis of "no successors" in its inheritance but also suffered from the deep dissolution of "ambiguous cultural identity".

Li Juan (2024) pointed out that the predicaments faced by the preservation of Chinese traditional music in the digital age include: 1) the difficulty in integrating technology and resources; 2) the complexity of copyright preservation and benefit distribution; 3) the insufficiency of social awareness and inheritance consciousness. The challenges of revitalization: 1) the dilemma of balancing innovation and tradition; 2) the limitations of digital platform utilization; 3) the shortage of professional talents and insufficient funds.

Wang Pei (2024) proposed that the challenges and problems faced by traditional music are: 1) the impact of globalization and modernization on traditional music; 2) the changes brought about by technology and commercialization.

Guo Jinhui (2021) pointed out that the current development predicaments of traditional music are: 1) from compulsory education to higher education, the educational model has always been that of Western music; 2) in school education, there is very little overview and explanation of Chinese traditional music.

Sheng Kuang and Dong Wenjia (2021) pointed out that the Current conditions of the preservation of Chinese traditional music in higher education is: 1) lack of correct positioning. The teaching content is relatively monotonous; 2) lack of correct selection, analysis, and evaluation of traditional music education; 3) insufficient quality of the teaching staff.

Tang Jie (2021) pointed out that the Current conditions of traditional music education in Chinese universities is: 1) in terms of teaching concepts, curriculum systems, teaching models, and teaching methods, the vast majority still take the Western music education model as the standard, with the twelve-tone scale as the basis, Western orchestral music as the orthodox, and learning Italian opera and ballet as professional education. 2) Currently, the vast majority of university music teachers have limited mastery of Chinese traditional music theory and techniques and are not very familiar with or even unfamiliar with Chinese traditional music.

Hu Mengyuan and Bu Li (2021) pointed out that the current development focus of traditional music teaching in universities was to strengthen and improve students' Western instrumental music skills, with insufficient emphasis on theoretical learning of traditional music knowledge.

Gan Shaocheng (2019) pointed out the problems existing in the traditional music courses offered by nine domestic music colleges: 1) the course names need to be unified; 2) the course subjects need to be supplemented; 3) the course system needs to be improved. Qin Yu (2019) presented the Current conditions of traditional music education in colleges and universities: 1) excessive emphasis on Western music; 2) neglect of preserving Chinese traditional music. Yuan Yue and Yang Qing (2018) proposed the problems faced by the dissemination of Chinese traditional music in the new media era: 1) problems faced by the dissemination of Chinese traditional music in the new media era; 2) ecological imbalance between industrialization and the dissemination of Chinese traditional music; 3) indifference to the dissemination of Chinese traditional music due to commercialization.

Yuan Huan (2017) believed that Western scholars attach great importance to the construction of teaching methods, while Chinese traditional music teaching has

accumulated rich knowledge over a long period but lacks theoretical summary. The teaching practice of traditional music in colleges and universities has been continuously deepened, but the importance attached to teaching methods is not high. Bian Wuli (2015) proposed the Current conditions and problems faced by the development of traditional music: 1) the development of successors for inheriting traditional music is lagging behind; 2) the support rate among young audiences is low; 3) the self-discipline of the Internet is insufficient, and the copyright issue of music works deserves attention; 4) the large amount of information on the Internet makes traditional music less competitive; 5) the difficulty of connecting traditional music people with the Internet is high.

In summary, the preservation predicament of Chinese traditional music is essentially the loss of cultural subjectivity in multiple dimensions. From the path dependence of the education system on the Western model to the ecological imbalance in digital dissemination, and then to the emotional estrangement between young audiences and traditional music, these problems collectively form a crisis map of "the disconnection between tradition and modernity". The survival of traditional music is not only about the preservation of cultural heritage, but also a silent battle for the survival of the national cultural genes. The solution to this predicament urgently requires systematic responses from policies, education, and technology.

Educational management factors for preserving Chinese traditional music

Facing the dual challenges of globalization and technological iteration, preserving of Chinese traditional music urgently required the establishment of a systematic and multi-dimensional strategic framework. The goal was to activate the contemporary vitality of traditional music. It should not only be preserved as a cultural gene in digital archives but also flow as a living culture in the spiritual veins of modern people. For educational management strategies for preserving Chinese traditional music, scholars have proposed various factors, as follows:

Long and Yulia (2025) suggested launching professional development programs, optimizing resource allocation, and formulating comprehensive curriculum guidelines that integrate traditional content with modern approaches. Researchers

proposed that the key elements including 1) Pedagogical Materials and Resources; 2) Qualified Educator Requirements; 3) Technology Integration; 4) Cultural Preservation Strategies. Implementation structure for effective education including 1) Curriculum Design Approaches; 2) Cross-Disciplinary Instruction Methods; 3) Student Engagement Strategies; 4) Assessment Frameworks.

Li Juan (2024) proposed suggestions for the preservation of Chinese traditional music in the digital age: 1) Establish a unified and standardized digital preservation system; 2) Strengthen copyright preservation and a reasonable benefit distribution mechanism; 3) Enhance social awareness and inheritance consciousness; 4) Uphold the essence of tradition in innovation; 5) Fully utilize the advantages of digital platforms; 6) Address the bottlenecks of talent and funds.

Sun Tao (2024) pointed out that the development focus of Chinese traditional music lies in: 1) The harmonious integration of tradition and modernity; 2) New strategies for music education and cultural popularization; 3) The combination of technological innovation and artistic practice. The paths include: 1) The preservation and inheritance of cultural heritage; 2) International exchanges and the enhancement of global influence; 3) The innovation of cultural products and brand building.

Xie, Hin-on and Sapaso (2024) proposed that integrating Chinese traditional music into Ji'an's education system can boost cultural preservation and improve educational quality. Research indicated that through assessment to enhance traditional music education. Specific strategies included assessment and feedback, adjustment of teaching strategies, community participation and cultural exchange, and the dissemination and influence of traditional music.

Guo and Chiu (2024) proposed: 1) Enhancing the teaching capacity of Chinese traditional music, with specific measures including integrating technology, guest lectures and performances, cooperative projects, field trips and cultural immersion, experiential learning, research and documentation, and professional development for teachers. 2) Increasing student engagement and learning outcomes, with specific measures such as curriculum standards, curriculum value, curriculum delivery and

teaching methods, curriculum assessment and evaluation criteria, and instructional design. 3) Advocating for the preservation and dissemination of Chinese traditional music and the promotion of Chinese traditional culture.

Sheng Kuang and Dong Wenjia (2021) proposed specific strategies for Chinese traditional cultural music education in universities: 1) Enhance students' humanistic qualities. When conducting traditional music education, it is necessary to integrate Western culture and thought while guiding students to recognize its value and shortcomings; 2) Strengthen the innovation ability of music education in colleges and universities. In teaching, traditional music courses should be added and rich teaching resources should be collected; 3) Transform the traditional teaching mode of music. Through various channels such as schools and society, provide students with opportunities to go out for exchange and study, and conduct teaching in the field.

Hu and Bu (2021) proposed that effective ways to carry out efficient traditional music teaching include: 1) Strengthening the study of traditional music theory. Incorporate ethnic music knowledge into the higher education system, offer art appreciation courses, and encourage college teachers to travel to other regions and professional music colleges for exchanges and learning; 2) Cultivating students' traditional music composition abilities; 3) Enhancing the government's attention to traditional music; 4) Disseminating Chinese traditional music through media.

Zhang Yang (2020) proposed effective ways to improve the quality of traditional music teaching: 1) Updating the awareness of traditional music teaching; 2) Building a preservation system for traditional music; 3) Establishing a concept of music cultural development; 4) Optimizing the functional teacher team for traditional music; 5) Optimizing the structure of music teaching.

Zhang Fan (2020) proposed strategies for improving traditional music education in colleges and universities, including updating music education concepts, strengthening theoretical research, and transforming teaching content.

Jiang Xiwei (2020) discoverd that Chinese traditional music in colleges and universities relies on research institutions, national policies, and information technology for the preservation and theoretical research of traditional music. It relies

on discipline construction and inheritance plans for professional teaching and talent cultivation and uses art societies and characteristic works for the dissemination of traditional music culture and the cultivation of audiences. It utilizes work innovation and form innovation for cultural promotion.

Qiu, Kong and Tian (2018) Novel and vivid teaching concepts and forms will stimulate students' understanding of Chinese traditional music. Rich background knowledge will deepen their comprehension of the music, enabling them to identify with Chinese traditional music in terms of emotions, values, and thoughts, and ignite their deep-seated sense of national pride, thus motivating them to take on the historical mission of inheriting Chinese traditional music and Chinese culture.

Chen Yusi (2018) believed that at present, the sustainable development of Chinese traditional music, that is, its perpetual development, should be pursued. The most important thing is to cultivate audiences for Chinese traditional music. There are two ways to preserve traditional music: 1) "Museum-style" preservation, with the aim of accurately preserving the original appearance of traditional music; 2) Survival in modern music life, that is, existing in the rich and colorful folk music life as well as in the modern professional music stage.

In conclusion, among the educational management strategies for preserving Chinese traditional music, the most frequently mentioned factors were as follows:

Curriculum: Design educational curricula that integrate traditional and contemporary elements to preserve and promote Chinese traditional music in academic settings.

Faculty Development: Enhance teachers' competencies to effectively transmit and sustain Chinese traditional music through education.

Student Engagement: Encourage active student participation to foster emotional connection and pride, ensuring intergenerational preservation of Chinese traditional music.

Digital Infrastructure: Develop digital tools and platforms to archive, share, and broaden access to Chinese traditional music for preservation purposes.

Community Partnership: Foster collaborations with local music communities to co-preserve Chinese traditional music and strengthen cultural ties.

Policy & Evaluation: Establish policies and evaluation systems that support the sustainable preservation and development of Chinese traditional music in education.

Table 2.2 The factors of preserving Chinese traditional music

Factors \ Scholar	Long & Yulia (2025)	Li Juan (2024)	Sun Tao (2024)	Xie, Hin-on & Sapaso (2024)	Guo & Chiu (2024)	Sheng & Dong (2021)	Hu & Bu (2021)	Zhang Yang (2020)	Zhang Fan (2020)	Jiang Xiwei (2020)	Qiu, Kong & Tian (2018)	Chen Yusi (2018)	Frequency
Curriculum	√	√	√	√	√	√	√	√	√	√	√	√	12
Faculty development	√	√	√	√	√	√	√	√	√	√	√	√	12
Student engagement	√		√		√	√	√	√	√	√	√	√	10
Digital infrastructure	√	√	√		√		√	√		√	√	√	9
Community partnership	√	√	√	√	√	√		√	√	√	√	√	11
Policy & evaluation	√		√	√	√		√	√	√	√	√	√	10

Undergraduate Students

Definition of undergraduate students

Undergraduate students refer to students who receive undergraduate education in universities. Unlike vocational students, undergraduate students can obtain a bachelor's degree after graduation. In the Chinese college entrance examination, undergraduate admissions are divided into early admission batches, first batch (first tier), second batch (second tier), and third batch (third tier) (some regions cancelled the third batch in 2017). Both art and sports undergraduate programs are pre-approved undergraduate programs, and are not related to first, second, or third tier universities.

Hu, Zhang and Zhong (2005) proposed that college students are the most populous group on campus. The campus college student culture built on the basis of college students is the main component and embodiment of campus culture.

Gao Zhongwen (2003) believes that university is a period of rapid development and increasing maturity of moral emotions. It is a period when college students begin to form a worldview, outlook on life, and values, preparing to move towards independent living. They aspire to develop themselves, shape themselves, and realize themselves. Has a high level of self-awareness and strong moral needs. Systematic school education enables college students to have a certain level of moral awareness. The increasing expansion of social interaction and the continuous enrichment of practical experience have given people a deeper understanding of life and society. This makes college students have characteristics such as stability, rationality, and complexity in moral emotions.

There is relatively little literature on the definition of college students. Scholars only provide brief descriptions in the text. In China, most college students entering university campuses are young adults who have just reached the age of 18. Their role in society and the impact it brings to them are both significant.

Importance of undergraduate students

Undergraduate education, as a crucial link between basic education and specialized training, directly affects the reserve of talents and the driving force of social development. On the one hand, the undergraduate student population is large, and their knowledge structure, innovation ability, and professional quality determine the competitiveness of the future labor market. On the other hand, the university stage is a golden period for the formation of students' values and the cultivation of lifelong learning abilities, which is related to the improvement of the overall quality of the nation.

Li and Wang (2024) believe that college students are the hope of the country and the future of the nation. Their healthy growth is related to the realization of the Chinese Dream of great rejuvenation of the Chinese nation. Therefore, meeting the

spiritual needs of college students and improving their spiritual living standards is of great significance.

Sun Yue (2018) proposed that the important role of college students in ecological civilization construction is as follows: 1) College students are the leaders of ecological civilization concepts; 2) College students are exemplars of ecological civilization behavior; 3) College students are participants in the construction of ecological civilization and the rule of law; 4) College students are innovators of ecological culture.

Huang, Chen, Xu, Huang and She (2011) proposed that college students are precious talent resources for national development and national rejuvenation, and universities are crucial for cultivating college students. The Outline of the National Medium - and Long-Term Education Reform and Development Plan (2011) clearly states that putting education first is the fundamental requirement of educational work. Human resources are the primary resource for China's economic and social development, and education is the main way to develop human resources. Student centered and teacher led. Give full play to the initiative of students and take promoting their growth and development as the starting point and foothold of all schoolwork. Caring for every student and promoting their active and lively development. Respect the laws of education and the laws of student physical and mental development, provide suitable education for each student, cultivate and cultivate billions of high-quality workers, millions of specialized talents, and a large number of top-notch innovative talents.

Liang Zhonghua and Zhu Jinfen (2011) believe that building a socialist harmonious society is an important stage of development for China's comprehensive construction of a moderately prosperous society. In this process, ideological and political education for college students plays an important role. Exploring the guiding role of ideological and political education for college students and the role of talent delivery. College students are a special group in society, with active thinking and strong curiosity and acceptance towards new things. They have a relatively high level of knowledge and culture, shoulder the historical mission of revitalizing the Chinese

nation, and are the backbone and backbone of building a socialist harmonious society. College students are in their youth, which coincides with the formation and establishment of their values in life. The formation of youth values is accompanied by the process of socialization. Ideological and political education plays a crucial role in this process.

These scholars have explained the importance of different aspects among undergraduate students in their writings. Undergraduate students, as an important stage before entering society, are also the new youth and precious talent resources of the country. It is crucial for both social and national development. Therefore, the education of undergraduate students has profound significance.

Contents or compositions of undergraduate students

Currently, globalization and digital transformation have put forward new requirements such as cross-cultural understanding and digital literacy for undergraduate education, while social inequality and employment pressure also pose challenges to the development of undergraduates. Therefore, systematic research on undergraduate education not only has practical significance for optimizing the talent cultivation system of colleges and universities but is also an important academic issue to respond to the needs of social change and promote sustainable development. Existing literature mostly focuses on local issues, and there is an urgent need for integrated research to provide more comprehensive theoretical support.

Li and Wang (2024) used Marxist theory of spiritual needs as scientific guidance to deeply analyze the practical manifestations and essential characteristics of the spiritual needs of this group. Exploring the ways and means to guide young students to grow and become talented can help fully leverage the function of ideological and political education. Promote the comprehensive growth and development of college students.

Zeng Zhiwei (2024) raised the question of "How can online courses change the learning and life of college students?". Through investigation and research, find

ways and methods to overcome the dilemma of online courses. Guide college students to reshape healthy study habits.

Shen, F, Ma and Huang (2019) proposed strategies for ideological and political education of college students after the 2000s, including leading by mainstream values, integrating educational resources, and stimulating subject potential. Seize opportunities, embrace challenges, and enhance the effectiveness of ideological and political education for college students.

Sun Yue (2018) combines the characteristics and Current conditions of college students with the task of China's ecological civilization construction. Discuss the role of college students in ecological civilization construction in six parts. Propose ways to enhance the role of college students in ecological civilization construction, including: improving their ideological understanding of participating in ecological civilization construction, providing policy support for college students to participate in ecological civilization construction, providing material environmental conditions, and promoting the integration of knowledge and action in college students to participate in ecological civilization construction.

Bi and Li (2015) argue that there is a very complex interactive relationship between social trends in the micro era and micro media, forming a complete system for editing and interpreting the world, playing an important role in the growth process of college students. Exploring the mechanism of social trends on college students in the context of the micro era can help them avoid the negative impact of social trends. It is more conducive to the criticism and reference of the construction of mainstream social ideology for the dissemination of social trends. So as to ultimately achieve the beautiful vision of truly internalizing the socialist core values in the heart and externalizing them in action.

Yao Yuan (2014) analyzed the driving forces behind part-time job behavior among college students in the new era from two perspectives: economic and employment, based on online survey data. Analyzed the differences in support for part-time jobs for college students between China and other countries, as well as the phenomenon and reasons for the infringement of part-time rights and interests.

Finally, the development trend of the phenomenon of part-time jobs among college students is elaborated from the perspectives of part-time job methods, higher education models, and information exchange methods.

Huang, Chen, Xu, Huang and She (2011) proposed propositional hypotheses and conducted empirical research on the relationship between critical elements of university teachers and the effects of criticism on college students. And four corresponding strategic suggestions are put forward for the criticism behavior of university teachers: teachers should establish a fair and respectful criticism concept; Teacher criticism focuses on guidance; Teachers need to pay attention to criticism and feedback, and build an efficient feedback system; Building a platform for communication between university teachers and students.

Qian Luping (2010) analyzed the ideological characteristics of current college students, the reality of difficult employment for college students, and the innovation of college education in educational practice.

The key project of the Ministry of Education, "Research on the Model of Evaluation Index System for Youth Values" (2009), points out that contemporary college students have firm political beliefs, strong national pride and national identity, rational identification with the Party's governing ability, attention to people's livelihoods, high enthusiasm for participating in politics, and pragmatic behavior. However, there are obvious differences between political ideals and behavioral choices.

Pan Guoting (2008) believes that achieving success is what every college student expects, and many college students also try to gain success from "success studies". Success studies are not contradictory to the goals of talent cultivation in universities. "Success studies" can promote the achievement of self-cultivation goals for college students. Universities can apply the theory of "success studies" in ideological and political education, employment and entrepreneurship, and quality development plans for college students.

Cui Jinggui (2008) suggests that universities should provide targeted and distinctive educational management services to guide and cultivate post-90s college students.

Dong Zengyun (2007) conducted a study on 893 college students from three universities in Xi'an, using the Chinese College Student Adaptation Scale, Social Support Assessment Scale, and Adolescent Small Five Personality Questionnaire as research tools. Using SPSS ll.5 and Amos 4.0 statistical software, the study investigated and analyzed the status of college students' school adaptation and social support, as well as the interrelationships between school adaptation, social support, and personality, A preliminary relationship structure model between variables has been constructed.

Zhou, Yang and Zhao (2006) conducted a questionnaire survey on 453 college students from four key universities in Wuhan. There are significant differences in some creative characteristic factors among college students from different disciplines. College students majoring in humanities and engineering have higher scores on creative characteristics. Medical and science college students have lower scores on creative characteristics. There are significant differences in the factors of independence and complacency among college students of different genders.

Che LIping (2003) comprehensively examined three factors: achievement motivation, personality traits, and internal and external control tendencies. Explore their impact and pathways on the confident personality of college students. Thus, revealing the intrinsic relationship between the four personality traits. 235 college students took the test.

Gao Zhongwen (2003) analyzed the status and role of moral emotions in the moral activities of college students. Discussed the mechanism for optimizing the cultivation of moral emotions among college students. The important significance of cultivating correct and healthy moral emotions among college students has been elucidated.

These scholars conduct surveys, research, and analysis on college students from different perspectives and different eras. These articles are very helpful for researchers. Being able to understand the problems, characteristics, and improvement strategies of college students from different perspectives.

Characteristics of undergraduate students

Undergraduate students exhibit distinct characteristics in three key areas. First, cognitively, they are developing critical thinking and abstract reasoning but lack practical experience and knowledge integration. Second, psychologically, they face challenges in forming self-identity, building independence, and managing relationships while being influenced by peers and societal trends. Third, academically, their learning needs range from foundational knowledge to interdisciplinary skills, innovation, and employability.

Li and Wang (2024) proposed that post-2000s college students, who are in a critical period of academic success, are deeply influenced by the digital economy, social structural transformation, and the stirring and interweaving of multicultural trends, and are prone to extreme phenomena such as "lying flat," "putting things down," and "involution" in terms of spiritual needs. The spiritual needs of post-2000 college students are characterized by: 1) multi-level. 2) Strong autonomy in seeking knowledge. 3) Ideal beliefs are lofty. 4) Emotionally rich. 5) Practice utilitarianism.

Zeng Zhiwei (2024) believed that contemporary college students generally face the problem of alienation in online learning methods, leading to a "dilemma of online courses", which includes excessive emphasis on updating learning devices, assessment of online virtual traces, and neglect of knowledge dissemination rituals. The emergence of these problems is closely related to the deeply mediated reality of education, followed by many strange phenomena such as the alienation of teacher-student relationships, the prevalence of lying flat habits, the rampant manipulation of conflicts, and the inversion of teacher-student power. There is a risk of a decline in the quality of higher education.

Shen, F, Ma, and Huang (2019) proposed an analysis of the group characteristics of post-2000 college students: 1) strong individual consciousness; 2) Diverse online behaviors; 3) The attitude towards handling things tends to be rational.

Bi and Li (2015) believed that contemporary college students are curious and have a strong desire for knowledge, enhanced social participation and sense of responsibility, and have a certain rebellious mentality and self-awareness.

Qian Luping (2010) proposed that the ideological characteristics of college students are: 1) the lack of family education. 2) Overemphasizing the role of exams. 3) Putting oneself at the center.

Cui Jinggui (2008) proposed that the psychological development characteristics of post-90s college students are different from those of post-80s college students. 1) Distinctive and bold personality, independent and confident; 2) Willing to express oneself, with a strong sense of self-centeredness; 3) Open minded and independent, mature and experienced yet rebellious; 4) Pursuing non mainstream fashion and de popularizing life; 5) Wide and diverse interpersonal communication, paying attention to friends while ignoring parents; 6) The gap between classmates has become apparent, and the generation gap and conflicts have intensified; 7) Pursuing Martian language and preserving personal privacy; 8) Advocate democracy and equality, actively safeguard rights and interests; 9) Clear understanding of reality and cherishing development opportunities; 10) Longing for a better future and striving to adapt to the campus; 11) Pragmatic career goals and clear development plans. Universities should provide targeted and distinctive educational management services to guide and cultivate post-90s college students.

Dong Zengyun (2007) proposed that there are no significant differences in personality traits among college students in terms of gender, major, family background, and whether they are only children. Only grade differences exist in pleasant factors; There are significant differences in the overall level and dimensions of social support among college students in terms of gender, grade, major, family background, and whether they are only children.

Zhou, Yang and Zhao (2006) found that the creative characteristics of college students mainly include 9 factors: searching for the root, being unique, tireless in learning, being independent, content with the status quo, persevering, and having sharp thinking, flexible thinking, and intuitive thinking.

Che Liping (2003) proposed that there is varying degrees of correlation between student confidence, achievement motivation, personality traits, and internal and external control tendencies. The main variables such as achievement motivation, internal and external control tendencies, and gender have a significant predictive effect on the confidence of college students. Achievement motivation and control points have a direct effect on the confidence of college students. Control points and personality traits have an indirect effect on confidence.

These scholars have investigated, studied, and analyzed the characteristics of college students from different research directions. The main characteristics include strong individual consciousness, diverse online behavior, rationality, bold personality, open thinking, sharp thinking, contentment with the status quo, instability, and rebellious psychology. Among them, "strong individual consciousness" was mentioned the most, with a total of 5 articles. The specific data is shown in the table below.

Related Research

Educational management strategy

In the process of educational management, it refers to the sum total of a series of methods, measures, and means adopted to achieve educational goals, improve educational quality, and promote educational development. It encompasses all aspects of educational management.

Educational management strategies refer to a series of systematic and comprehensive methods, measures, techniques, and action plans formulated and implemented by managers in educational management activities. These are designed to achieve predefined educational goals, based on educational laws and management principles, and targeted at various educational management problems

and situations. It represents the sum of the wisdom and means employed by educational managers in aspects such as the effective integration of educational resources, the organization and coordination of educational activities, and the supervision and control of the educational process. The aim is to optimize the operational efficiency of the educational system, enhance educational quality, and promote the sustainable development of education. It encompasses all levels and aspects, from the formulation of macro - educational policies and educational planning and layout to the micro - daily management of schools and the organization of classroom teaching.

Li Yun'en (2024) believed that applying the system principle can coordinate all elements of educational management to form an organic whole; the human - oriented principle focuses on the needs and development of teachers and students, and fully stimulates their enthusiasm and creativity; the benefit principle ensures the rational utilization of educational resources and improves the input - output ratio of education.

Yang Yuanyuan (2024) also held the same view in her research. She believed that educational management strategies are the sum of the wisdom and means employed by educational managers in integrating educational resources, coordinating educational activities, and supervising the educational process. Its scope covers all levels and aspects, from the formulation of macro - educational policies to the organization of micro - classroom teaching. The core purpose is to optimize the operational efficiency of the educational system, enhance educational quality, and promote the sustainable development of education.

Wang Guixian (2023) pointed out that educational management strategies are a series of systematic and comprehensive methods, measures, techniques, and action plans formulated and implemented by managers in educational management activities. These are designed to achieve predefined educational goals, based on educational laws and management principles, and targeted at various educational management problems and situations. This definition emphatically emphasizes the

goal - orientation, scientific rationality, and high - degree of pertinence to practical problems and complex situations of educational management strategies.

Dang Yanan (2022) pointed out that the advancement of educational reform, the emergence of new educational technologies, and changes in social needs all require educational management strategies to keep pace with the times. With the rapid development of Internet technology, online teaching has become an important teaching method. Schools need to adjust their teaching management strategies in a timely manner, formulate online teaching norms, train teachers' online teaching skills, and establish an online teaching quality monitoring system.

Song Xuening (2021) emphasized that educational managers should have sharp insights, promptly capture changes in the educational environment, and actively adjust management strategies to adapt to new situations and requirements.

Zhang Min (2020) proposed that there are significant differences in educational management strategies among different types of schools (such as public and private schools), different educational stages (primary school, middle school, university), and different regional characteristics (urban and rural areas). For example, due to the shortage of teachers and limited teaching resources in rural schools, more targeted teacher recruitment and training strategies, as well as strategies for integrating social resources to supplement teaching resources, need to be formulated.

Zhang Yue (2020) proposed that clear, specific, and measurable educational goals are the starting point and ultimate destination of educational management strategies. For example, a middle school sets a goal of increasing the average mathematics score of students by 10 points within the next two years. Around this goal, school managers formulate detailed teaching plans, allocate teaching resources reasonably, and regularly evaluate the teaching effectiveness of teachers.

In conclusion, educational management strategy is a complex and systematic concept that encompasses multiple dimensions. Its core elements include goal orientation, adherence to laws and principles, context relevance, systematic comprehensiveness, and dynamic adaptability. This strategy not only focuses on the setting and achievement of goals in the educational management process but also

emphasizes the need for scientific decision-making based on the objective laws of educational development and fundamental management principles in practical operations. Moreover, educational management strategies must be closely integrated with specific contexts, allowing for flexible adjustments to address the actual problems of different regions and types of educational institutions to enhance management effectiveness. Additionally, given the high complexity of the educational management system, the formulation and implementation of strategies must be guided by systematic thinking to ensure coordination and interaction among all components. Finally, in the face of rapidly changing social environments and educational demands, educational management strategies must also possess the ability to continuously optimize and adjust to maintain their practical applicability and forward-looking nature.

Strategies of preserving Chinese traditional music

Chinese traditional music, with a profound history of thousands of years, carries the essence of Chinese culture and philosophical wisdom. However, against the backdrop of rapid modernization, globalization, and changing cultural preferences, its inheritance and preservation have become an urgent issue. Scholars and practitioners have proposed various preservation strategies, including digital archiving, integration into the education system, innovative adaptations, and policy advocacy, to ensure the continuation of this cultural heritage.

Chen Jing (2022) stated that we firmly adhere to the foundation of excellent Chinese traditional music culture, establish a rigorous traditional music education and teaching system, and build a subject system, academic system, and discourse system with subjectivity and originality. While respecting the laws of curriculum construction, we should take the connotation construction of the curriculum itself as the core, strengthen the cultural subject consciousness in teaching, and fully integrate the psychological development and cognitive laws of contemporary college students.

Sheng Kuang and Dong Wenjia (2021) proposed specific strategies for Chinese traditional music education in universities: 1) improving students' humanistic qualities;

2) Enhance the creative ability of music education in universities; 3) Change the teaching mode of traditional music.

The strategy proposed by Tang Jie (2021) is to rebuild the Chinese traditional music teaching philosophy in universities; 2) Building a curriculum system for Chinese traditional music in universities; 3) Explore efficient Chinese traditional music teaching models.

Hu Mengyuan and Bu Li (2021) proposed that the ways to develop efficient traditional music teaching include: 1) strengthening the learning of traditional music theory; 2) Train students to create traditional music repertoire; 3) Strengthen the government's emphasis on traditional music; 4) Spread Chinese traditional music through media.

Zhang Fan (2020) proposed strategies to improve traditional music education in universities, including updating music education concepts, strengthening theoretical research, and transforming teaching content.

Zhang Yang (2020) proposed effective ways to improve the quality of traditional music teaching: 1) updating the teaching awareness of traditional music; 2) Building a system for Preserving traditional music; 3) Establishing the concept of music culture development; 4) Optimize the traditional music functional teacher team; 5) Optimize the structure of music teaching.

Qin Yu (2019) proposed a suggestion: 1) to increase the relevant courses of Chinese traditional music; 2) Grasp the advantages of the times and innovate teaching methods.

Yuan Huan (2017) proposed to attach importance to dialect teaching and incorporate it into Chinese traditional music teaching methods. This is actually a transformation of traditional music teaching methods and an active adaptation of traditional music to social changes.

Niu Yubing (2016) proposed the following measures for education: 1) attach great importance and transform concepts; 2) Organize a series of promotional activities; 3) Hire professional Preserving of traditional music for teaching; 4) Utilize new media technology for digital teaching.

Liu Dajian (2016) believes that the strategies to strengthen Chinese traditional music education in universities include: 1) attaching great importance to it; 2) Highlighting the characteristics of teacher education and reforming the curriculum system; 3) Create an excellent teaching staff.

Guo Xiaoyan (2016) proposed that universities should adopt multiple teaching methods to rebuild the theoretical system of music education in universities.

Meng Dongqi (2014) proposed methods and approaches to strengthen Chinese traditional cultural education in music education, including: 1) placing Chinese traditional cultural education in an important position in music education; 2) Play the role of teachers as the main force; 3) Strengthening Chinese traditional cultural education should combine theory with practice.

Zhou Jingchun (2014) proposed suggestions for the reform of music education in universities: 1) inviting musicians to jointly develop a new set of university music teaching plans and theoretical textbooks; 2) Drawing on the successful experience of Preserving traditional music in universities, we will continue to promote and promote traditional music teaching methods that are tailored to local conditions, and encourage students to learn and practice certain classic plays, genres, or genres of Chinese traditional music as much as possible; 3) College music education should guide students with correct concepts to truly understand the correct positioning of Chinese traditional music in a diverse music culture.

Feng Canming (2013) pointed out the following countermeasures: 1) Increase awareness, clarify thoughts, change the attitude of disdain towards traditional music, and expand the consensus on strengthening traditional music education in normal universities; 2) Introduce support policies and implement support funds to optimize and strengthen the conditions for traditional music education in normal universities; 3) Deepen the reform of the curriculum system, strengthen the construction of the teaching staff, and implement specific measures to strengthen traditional music education in normal universities; 4) Establishing experimental pilot programs nationwide or setting up experimental classes in departments to explore new ideas for strengthening traditional music education in higher education institutions.

The strategy proposed by Jiang Di (2013) is the reconstruction of music cultural values and the updating of music education concepts.

Guo Xiaoli (2011) advocates a combination of classroom, extracurricular, and social aspects. 1) Set up and arrange sufficient and moderate classroom Preserving of Chinese traditional music courses or course content. 2) Increase the extracurricular Preserving of Chinese traditional music in artistic practice. 3) Social and cultural Preserving in homestay activities and field investigations.

Zhu Chenguang (2011) believes that the approach to traditional music education for college students is to: 1) establish a diverse cultural perspective on ethnic music in terms of ideological concepts; 2) Establish the position of traditional music education in art education; 3) Imagination of Chinese Traditional Music Education in Universities.

Cai Fengling (2009) proposed the following reconstruction strategies for the Chinese traditional music education system in universities: 1) transformation of educational concepts; 2) Reconstruction of curriculum system and selection of educational content; 3) Innovation and integration of teaching methods and content.

Duan and Mi (2006) proposed to strengthen teachers' awareness of ethnic culture, adjust the knowledge structure of college students, enhance the intuitive understanding of ethnic music, offer compulsory courses on ethnic instrumental music in music schools, as well as a series of elective courses on traditional culture education, and reduce the gap between urban and rural education.

To sum up, among the various strategies proposed by scholars for the preservation and promotion of Chinese traditional music, two key approaches - 'changing concepts' and 'adjusting teaching models and plans' - were most frequently emphasized. These two strategies each appeared in a total of 19 scholarly articles, indicating a strong consensus among researchers regarding their importance. Closely following these were the strategies of 'increasing practical activities' and 'adjusting the curriculum system,' each mentioned in 11 academic papers. This suggests that while these approaches were also widely recognized, they were considered slightly less prioritized compared to the top two. The frequency with which these strategies were

discussed highlights the evolving perspectives on how best to integrate traditional musical heritage into modern educational frameworks. Detailed statistical data supporting these findings are provided in the table below.

Chapter 3
Research Methodology

The research objectives of the study on Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students were as follows: 1) To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. 2) To formulate educational management strategies for preserving Chinese traditional music among undergraduate students. 3) To evaluate the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

To achieve these research objectives, the study was divided into the following three phases:

Phase 1: Studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Phase 2: Formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

Phase 3: Evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

For each phase, the researcher followed specific research procedures as outlined below.

1. The Population / sample group
2. Research Instruments
3. Data Collection
4. Data Analysis

The details were as follows:

Phase 1: Studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students included the following details:

The population / Sample Group

The Population

The population for this phase comprises approximately 2,000 undergraduate students enrolled in five universities in Zhejiang Province that offer programs or activities related to Chinese traditional music.

The Sample Group

1. Students

The sample was selected using a multistage random sampling technique. First, five universities were chosen by purposive sampling based on the relevance of their music or cultural programs. Then, faculty of Hangzhou Normal University, Ningbo University, Wenzhou University, Huzhou Normal University, and Zhejiang Normal University were selected through simple random sampling. Finally, stratified random sampling was used.

The five universities which were based on the following considerations and were selected by random sampling. Firstly, their undergraduate majors included "Musicology". And there were courses and disciplines related to Chinese traditional music. Secondly, the nature, level and type of education of these five universities were consistent. The nature of the school was public. The college level was regular undergraduate. The type of institution was comprehensive. Finally, university students of the same type were more stable and accurate in terms of research results. In summary, the selection of these five universities provided a suitable sample for studying Chinese traditional music education among undergraduate students.

2. Teachers

In addition, qualitative data were collected from 15 teachers through interviews. These participants were selected by purposive sampling at least 10 years of experience and publication background in Chinese traditional music.

Each teacher met the following criteria: 1) Associate professor or above; 2) Have worked in a university for more than 10 years; 3) Have made some academic achievements in the field of Chinese traditional music, as publishing relevant books, literature, audio-visual materials, etc.

Table 3.1 Lists of five universities, population and sample group

NO	Universities	Students		Teachers
		Population	Sample	
1	Hangzhou Normal University	400	64	3
2	Ningbo University	360	58	3
3	Wenzhou University	400	64	3
4	Huzhou University	360	58	3
5	Zhejiang Normal University	480	78	3
	Total	**2000**	**322**	**15**

Research Instruments

Questionnaire and interview were used in Phase 1.

1. Questionnaire

A two-part questionnaire was adopted. The details were as follows:

Part 1: Personal information of the respondents.

Part 2: The component questionnaire for the research on the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

This instrument presented the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students and asked the

respondents to determine the extent to which each statement reflected the effective components.

Each statement used a 5 - point Likert scale (1932):

5 = Strongly Agree,

4 = Agree,

3 = Moderately Agree,

2 = Disagree,

1 = Strongly Disagree,

Table 3.2 Measurement Scale for Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students

Perception level	Score
Strongly Agree	5
Agree	4
Moderately Agree	3
Disagree	2
Strongly Disagree	1

2. Interview

Interview was a qualitative research method used to explore respondents' perspectives in depth. By allowing open expression, it helped reveal the underlying causes of complex issues.

Based on the four dimensions of strengths, weaknesses, opportunities, and threats (SWOT), the interview was designed around six key aspects - curriculum, faculty development, student engagement, digital infrastructure, community partnership, and policy and evaluation - to explore the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. The role of higher education institutions in cultural transmission were discussed, highlighting both the opportunities and challenges they encounter.

Reliability value

The instrument used in this study were questionnaire and interview developed in Phase 1. Content validity and reliability were applied to assess the quality of the instrument. Content validity was evaluated by five experts using the item-objective consistency (IOC) method.

Content validity was assessed to determine the clarity of language, adequacy of content coverage, and relevance of each dimension. Five experts reviewed all questionnaire items. Each item was evaluated for consistency between objectives and content. The IOC values were 1.00, indicating acceptable to high levels of validity. Items were revised and finalized based on expert feedback.

The assessment form for evaluating the validity of the questionnaire and interview used the following criteria.

A rating of +1 indicated the item was corresponded to the definition.

A rating of 0 indicated the item was uncertainly corresponded to the definition.

A rating of –1 indicated the item was inconsistent to the definition.

Data Collection

1. Questionnaire

Step 1: The content validity of the questionnaire was evaluated by five experts to assess the clarity of language, coverage of content, and relevance of research dimensions. Questionnaire items were reviewed, verified, and finalized based on expert recommendations using the item-objective consistency (IOC) method.

Step 2: Approval to conduct the study was obtained from the university. All research procedures were implemented in accordance with the approved plan and institutional guidelines.

Step 3: The sample group was informed of the research objectives and scope. An official invitation letter was requested from the Graduate School of Bansomdejchaopraya Rajabhat University to invite 322 undergraduate students from five universities.

Step 4: Following administrative approval, coordination with university departments was carried out to distribute 322 questionnaires online (E-mail & WeChat). Each questionnaire included research guidelines, evaluation criteria, participant information sheets, and a summary of response items. Distribution was conducted through E-mail and WeChat from January 1 to February 1, 2025. The questionnaire survey was completed within 30 days.

2. Interview

Qualitative data were collected for Research Objective 1 concerning Educational Management Strategies for Preserving Chinese traditional Music Education Among Undergraduate Students. The data were gathered in accordance with the type and procedure of the research instruments. The specific steps were as follows:

Step 1: An application was submitted to the Graduate School of Bansomdejchaopraya Rajabhat University. Received invitations for interviews.

Step2: Send out invitation letters to 15 teachers and hand over the interview at the same time through E-mail and WeChat. Collected the interview data from 15 teachers between April 1 and April 15, 2025.

Step 3: Sorted out the interview content of each teacher, and summarized, generalized and analyzed it.

Data Analysis

1. Questionnaire

A quantitative research method was adopted to collect, analyze, and statistically process relevant data though questionnaire. Details were as follows:

1) Frequency and percentage were used to examine participants' demographic information, including gender, grade level, and major.

2) Mean, standard deviation (S.D.), and a modified Priority Need Index (PNI) were calculated to identify the current conditions and desired conditions for preserving Chinese traditional music in six areas: curriculum, faculty development, student engagement, digital infrastructure, community partnership, and policy and evaluation.

3) The questionnaire results were examined using SWOT analysis, TOWS Matrix analysis, and PEST analysis. A comprehensive analysis was conducted to identify the strengths, weaknesses, opportunities, and threats related to preserving Chinese traditional music among undergraduate students.

4) A high score indicated a positive level of educational management strategies for preserving Chinese traditional music among undergraduate students. The average score of each item was divided into five perception levels. Questions focused on the implementation of educational management strategies related to the preservation of Chinese traditional music. The average score was calculated using the evaluation criteria of Best (1977), which defined five interpretive levels. The score range and corresponding levels were classified as follows:

1.00–1.49 = Lowest

1.50–2.49 = Low

2.50–3.49 = Moderate

3.50–4.49 = High

4.50–5.00 = Highest

2. Interview

A qualitative research method was employed to collect, analyze, and summarize relevant data though interview. SWOT analysis was conducted based on interview data to identify the strengths, weaknesses, opportunities, and threats related to preserving Chinese traditional music among undergraduate students.

Phase 2: Formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

The Sample Group

In this phase, a purposive sampling technique was applied to select 10 experts for a focus group discussion. These experts consisted of 5 lecturers and 5 university administrators who had more than 10 years of experience in the field of Chinese traditional music education or cultural program planning. The discussion was

designed to synthesize strategic components through SWOT, PEST, and TOWS Matrix analyses.

Research instruments

1. The draft of Educational Management Strategies

Based on data collected from questionnaires and interviews, a comprehensive SWOT analysis was conducted. The four dimensions - strengths, weaknesses, opportunities, and threats - were systematically examined to assess how strengths and weaknesses influence the current state of Chinese traditional music preservation, and how opportunities and threats may help bridge the gap between current practices and desired outcomes. Strategies were formulated to leverage strengths, address weaknesses, capitalize on opportunities, and mitigate threats. A preliminary draft of educational management strategies for preserving Chinese traditional music among undergraduate students was developed by integrating data from questionnaires, interviews, and the results of the SWOT analysis.

2. Focus group discussion

Steps for constructing a focus group discussion as follows:

Step 1: The draft of the proposed educational management strategies was submitted to the thesis supervisor for review. Revisions were made based on feedback, and the final version was confirmed by the supervisor.

Step 2: An official invitation letter for the focus group experts was requested from the university and sent to the selected participants.

Step 3: Online focus group interviews were conducted with the consenting experts, and the content provided by each participant was systematically organized.

Data Collection

Qualitative data were collected for Research Objective 2 concerning Educational Management Strategies for Preserving Chinese traditional Music Education Among Undergraduate Students. The data were gathered in accordance with the type and procedure of the research instruments. The specific steps were as follows:

Step 1: An application was submitted to the Graduate School of Bansomdejchaopraya Rajabhat University. Received invitation letters for experts.

Step 2: Send out invitation letters to 10 experts. Collected focus group discussion data from 10 experts though E-mail and WeChat between May 1 and May 7, 2025.

Step 3: Key information was recorded during focus group discussions, and the content of each discussion was organized for subsequent analysis.

Data Analysis

For Research Objective 2, qualitative research methods were employed to collect, analyze, and summarize relevant data. SWOT analyses were conducted based on data to identify the strengths, weaknesses, opportunities, and threats related to preserving Chinese traditional music among undergraduate students. A strategic draft was formulated using the SWOT strategic matrix. A focus group discussion outline was then developed to guide expert dialogue. During the focus group session, expert feedback and supplementary suggestions were collected to refine the draft. Based on this process, the final version of the Educational Management Strategies for Preserving Chinese Traditional Music among Undergraduate Students was proposed.

Phase 3: Evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

Target Group

In the final phase, 5 experts were again selected through purposive sampling. The criteria for selection included holding an academic rank of Associate Professor or above, having at least 10 years of experience in educational management, and contributing to Chinese traditional music through research or institutional involvement. These experts evaluated the proposed strategies using a evaluation form designed on a 5-point Likert scale to evaluate two aspects: 1) feasibility 2) adaptability.

Research Instruments

An evaluation form was used to collect data for Research Objective 3, which aimed to assess the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students. The instrument was administered to 5 experts with relevant academic and professional qualifications.

Evaluation form

The process of building an evaluation form was as follows:

Step 1: Based on the questionnaire survey and interview results regarding the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students and combined with the results of SWOT analysis and focus group discussions, educational management strategies for preserving Chinese traditional music among undergraduate students were formulated.

Step 2: An evaluation form for evaluating the educational management strategies was compiled. The outline of the evaluation form was submitted to the thesis supervisor for review and revised according to the provided feedback. After final approval, the instrument was implemented.

Step 3: 5 experts were invited to evaluate the feasibility and adaptability of the educational management strategies for preserving Chinese traditional music among undergraduate students.

Step 4: The data were analyzed to evaluate the feasibility and adaptability of the proposed strategies.

Data Collection

The feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students were evaluated.

Step 1: An invitation letter was obtained from the Graduate School of Bansomdejchaopraya Rajabhat University authorizing the distribution of evaluation forms to 5 experts.

Step 2: Evaluation forms were distributed to 5 experts via an online (E-mail & WeChat) for the purpose of collecting assessment data between May 15 and May 20, 2025.

Data Analysis

In phase 3, the objective 3 of the research adopted a qualitative research method. 5 experts evaluated the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students. The evaluation results served as a critical reference for refining the proposed strategies. Data analysis was conducted using mean and standard deviation.

Score rating criteria. The data interpretation for average value based on Likert (1932).

1.00 – 1.49 express lowest level

1.50 - 2.49 express low level

2.50 - 3.49 express moderate level

3.50 - 4.49 express high level

4.50 - 5.00 express highest level

Summary

The study used a mixed-methodology design, including both quantitative and qualitative research method. The research process was divided into three phases:

Phase 1: Studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Phase 2: Formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

Phase 3: Evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

The three phases correspond respectively to the three research objectives. The research methods of the three phases of this study were summarized in Figure 3.1.

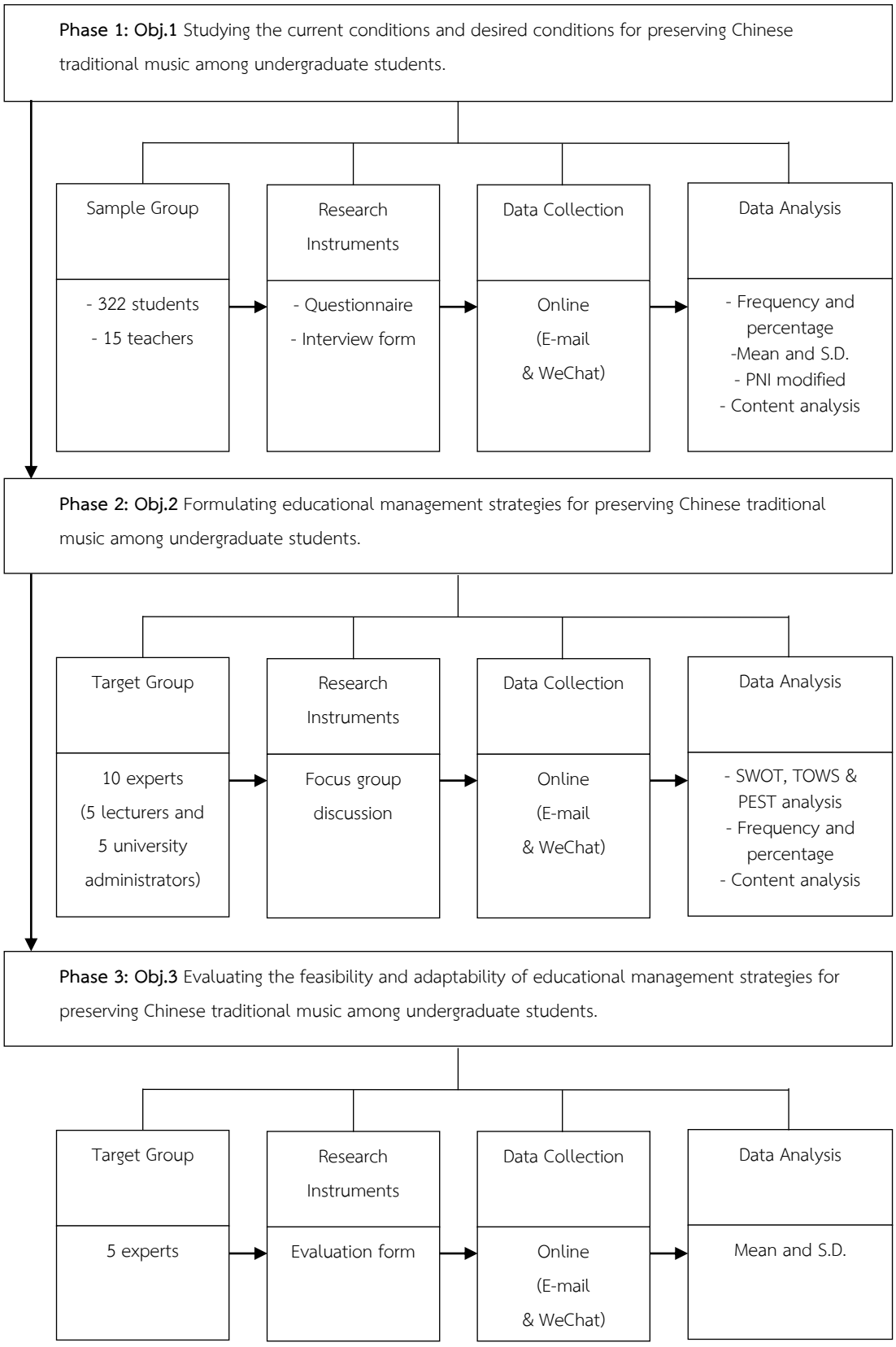

Figure 3.1 Summary of research methods in 3 phases

Chapter 4
Results of Analysis

The research objectives of the study on Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students were as follows:

1) To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

2) To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

3) To evaluate the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

The current conditions and desired conditions of the questionnaire for preserving Chinese traditional music among undergraduate students were understood through a questionnaire survey. Educational management strategies for preserving Chinese traditional music among undergraduate students were formulated through interviews and focus group discussions. Educational management strategies for preserving Chinese traditional music among undergraduate students were determined through expert evaluation. The result analysis was divided into the following three phases:

Phase 1: Results of studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

1.1 Analysis of personal information of students from five universities. The information including gender, grade and major.

1.2 Analysis of the current conditions and desired conditions of the questionnaire for preserving Chinese traditional music among undergraduate students.

1.2.1 Analysis of the current conditions and desired conditions of all aspect for preserving Chinese traditional music among undergraduate students.

1.2.2 Analysis of the current conditions and desired conditions of curriculum aspect for preserving Chinese traditional music among undergraduate students.

1.2.3 Analysis of the current conditions and desired conditions of faculty development aspect for preserving Chinese traditional music among undergraduate students.

1.2.4 Analysis of the current conditions and desired conditions of student engagement aspect for preserving Chinese traditional music among undergraduate students.

1.2.5 Analysis of the current conditions and desired conditions of digital infrastructure aspect for preserving Chinese traditional music among undergraduate students.

1.2.6 Analysis of the current conditions and desired conditions of community partnership aspect for preserving Chinese traditional music among undergraduate students.

1.2.7 Analysis of the current conditions and desired conditions of policy and evaluation aspect for preserving Chinese traditional music among undergraduate students.

1.3 Analysis of personal information of teachers from five universities. The information including gender, position, major and years of work.

1.4 Analysis of the results of interview.

Phase 2: Results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

2.1 Analyzing results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

2.1.1 Results of SWOT and TOWS Matrix Analysis of curriculum aspect.

2.1.2 Results of SWOT and TOWS Matrix Analysis of faculty development aspect.

2.1.3 Results of SWOT and TOWS Matrix Analysis of student engagement aspect.

2.1.4 Results of SWOT and TOWS Matrix Analysis of digital infrastructure aspect.

2.1.5 Results of SWOT and TOWS Matrix Analysis of community partnership aspect.

2.1.6 Results of SWOT and TOWS Matrix Analysis of policy and evaluation aspect.

2.1.7 Results of SWOT and TOWS Matrix Analysis of all aspects: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation.

2.1.8 Results of SWOT and PEST Analysis of all aspects: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation.

2.1.9 Results of SWOT, PEST and TOWS Analysis of all aspects: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation.

2.1.10 SWOT analysis result of interview content.

2.2 Analysis of focus group discussion

2.2.1 Analysis of status information statistics of Interviewee (Experts)

2.2.2 Take the focus group discussion about the draft of the educational management strategies

2.2.3 Adjustment and improvement of the draft of the educational management strategies

2.3 Summary of the strategies.

2.3.1 Vision

2.3.2 Mission

2.3.3 Goals

2.3.4 Summary

Phase 3: Results of evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

The details were as follows:

Phase 1: Results of studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

1.1 Analysis of personal information of students from five universities. The information including gender, grade and major.

Table 4.1 Analysis of personal information.

Personal Information		Numbers	Percentage
Gender	Male	197	61.18
	Female	125	38.82
	Total	**322**	**100.00**
Grade	Freshman	60	18.63
	Sophomore	85	26.43
	Junior	79	24.53
	Senior	98	30.43
	Total	**322**	**100.00**
Major	Musicology	92	28.57
	Music education	120	37.26
	Music performance	90	27.95
	Other	20	6.22
	Total	**322**	**100.00**

According to Table 4.1, there were a total of 322 respondents in this study. There were 197 male respondents, accounting for 61.18% and 125 female respondents, accounting for 38.82%. In terms of grade distribution, there were 60 freshmen, accounting for 18.63%, 85 sophomores, accounting for 26.43%, 79 juniors, accounting for 24.53% and 98 seniors, accounting for 30.43%. In terms of major, there were 92 students, accounting for 28.57% majoring in musicology, 120 students, accounting for 37.26% majoring in music education, 90 students, accounting for 27.95% majoring in music performance and 20 students, accounting for 6.22% majoring in other major.

1.2 Analysis of the current conditions and desired conditions of the questionnaire for preserving Chinese traditional music among undergraduate students.

1.2.1 Analysis of the current conditions and desired conditions of all aspect for preserving Chinese traditional music among undergraduate students.

Based on the questionnaire survey, the study analyzed data on the curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation of educational management strategies for preserving Chinese traditional music among undergraduate students and obtained the mean and standard deviation. Exploratory factor analysis was also used to test the reliability and validity of each variable. It was known through factor analysis that there were correlations among the data variables in the questionnaire.

Table 4.2 Analysis of the current conditions and desired conditions of all aspect for preserving Chinese traditional music among undergraduate students.

(n=322)

Preserving Chinese traditional music	Current conditions(D)		Desired conditions(I)		PNI modified	Rank
	$\bar{X}$	S.D.	$\bar{X}$	S.D.	(I-D)/D	
1. Curriculum	3.62	0.35	4.95	0.21	0.37	3
2. Faculty Development	3.38	0.39	4.92	0.45	0.46	1
3. Student Engagement	3.55	0.42	4.88	0.54	0.37	3
4. Digital Infrastructure	3.49	0.31	4.89	0.36	0.40	2
5. Community Partnership	3.79	0.53	4.87	0.36	0.28	5
6. Policy & Evaluation	3.52	0.29	4.75	0.26	0.35	4
Total	**3.56**	**0.38**	**4.88**	**0.36**	**0.37**	

According to Table 4.2, the data showed that the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students was at a high level ($\bar{X}$=3.56, S.D.=0.38). All aspects were at a high level, and the average of each level from high to low was: faculty development ($\bar{X}$=3.38, S.D.=0.39), digital infrastructure ($\bar{X}$=3.49, S.D.=0.31), student engagement ($\bar{X}$=3.55, S.D.=0.42), curriculum ($\bar{X}$=3.62, S.D.=0.35), policy & evaluation ($\bar{X}$=3.52, S.D.=0.29), community partnership ($\bar{X}$=3.79, S.D.=0.53). Desired conditions were generally at a high level ($\bar{X}$=4.88, S.D.=0.36). The average of each level from the highest to the lowest was: faculty development ($\bar{X}$=4.92, S.D.=0.45), digital Infrastructure ($\bar{X}$=4.89, S.D.=0.54), student engagement ($\bar{X}$=4.88, S.D.=0.54), curriculum ($\bar{X}$=4.95, S.D.=0.21), policy & evaluation ($\bar{X}$=4.75, S.D.=0.26), community partnership ($\bar{X}$=4.87, S.D.=0.36). There was a gap between the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. This suggests that there was still room for development for preserving Chinese traditional music among undergraduate students. These can be obtained from the total PNI value (PNI=0.37), which was shown from high to low as follows: faculty development (PNI=0.46), digital infrastructure (PNI=0.40), student engagement (PNI=0.37), curriculum (PNI=0.37), policy &

evaluation (PNI=0.35), community partnership (PNI=0.28). The current conditions and desired conditions for preserving Chinese traditional music among undergraduate students can be described as needing improvement in six aspects.

1.2.2 Analysis of the current conditions and desired conditions of curriculum aspect for preserving Chinese traditional music among undergraduate students.

Table 4.3 Analysis of the current conditions and desired conditions of curriculum aspect for preserving Chinese traditional music among undergraduate students.

(n=322)

	Curriculum	Current conditions(D)		Desired conditions(I)		PNI modified (I-D)/D	Rank
		$\bar{X}$	S.D.	$\bar{X}$	S.D.		
1.	The university offers general education courses on Chinese traditional music	3.55	0.42	4.88	0.54	0.37	3
2.	Chinese traditional music is integrated into cultural studies, history, or literature courses	3.38	0.39	4.92	0.45	0.46	1
3.	Elective courses on folk music performance are available to students	3.78	0.53	4.87	0.60	0.29	5
4.	Workshops or cultural camps on Chinese traditional music are organized regularly	3.62	0.35	4.95	0.21	0.37	3
5.	Capstone projects or theses on music preservation are encouraged	3.52	0.29	4.75	0.26	0.35	4
6.	Performance-based or digital portfolio assessments are used in music courses	3.49	0.31	4.89	0.36	0.40	2
	Total	**3.56**	**0.38**	**4.88**	**0.36**	**0.37**	

According to Table 4.3, the data showed that the current conditions and desired conditions of curriculum for preserving Chinese traditional music among undergraduate students were at a high level ($\bar{X}$=3.56, S.D.=0.38). All aspects were at a high level, and the average of each level from high to low was: Chinese traditional music is integrated into cultural studies, history, or literature courses ($\bar{X}$=3.38, S.D.=0.39), Performance-based or digital portfolio assessments were used in music courses ($\bar{X}$=3.49, S.D.=0.31), The university offers general education courses on Chinese traditional music ($\bar{X}$=3.55, S.D.=0.42), Workshops or cultural camps on Chinese traditional music were organized regularly ($\bar{X}$=3.62, S.D.=0.35), Capstone projects or theses on music preservation are encouraged ($\bar{X}$=3.52, S.D.=0.29), Elective courses on folk music performance are available to students ($\bar{X}$=3.78, S.D.=0.53). Desired conditions were generally at a high level ($\bar{X}$=4.88, S.D.=0.40). The average of each level from the highest to the lowest was: Chinese traditional music is integrated into cultural studies, history, or literature courses ($\bar{X}$=4.92, S.D.=0.45), Performance-based or digital portfolio assessments are used in music courses ($\bar{X}$=4.89, S.D.=0.40), The university offers general education courses on Chinese traditional music ($\bar{X}$=4.88, S.D.=0.54), Workshops or cultural camps on Chinese traditional music are organized regularly ($\bar{X}$=4.95, S.D.=0.21), Capstone projects or theses on music preservation are encouraged ($\bar{X}$=4.75, S.D.=0.26), Elective courses on folk music performance are available to students ($\bar{X}$=4.87, S.D.=0.60). There was a gap between the curriculum set and the Desired conditions. This indicated that there was still room for development for undergraduate students to preserve Chinese traditional music. These can be obtained from the total PNI value (PNI=0.37), which was shown from high to low as follows: Chinese traditional music is integrated into cultural studies, history, or literature courses (PNI=0.46), Performance-based or digital portfolio assessments are used in music courses (PNI=0.40), The university offers general education courses on Chinese traditional music (PNI=0.37), Workshops or cultural camps on Chinese traditional music are organized regularly (PNI=0.37), Capstone projects or theses on music preservation are encouraged (PNI=0.35), Elective courses on folk music performance are available to students (PNI=0.29). The current

conditions and desired conditions of curriculum for preserving Chinese traditional music among undergraduate students need to be improved.

1.2.3 Analysis of the current conditions and desired conditions of faculty development aspect for preserving Chinese traditional music among undergraduate students.

Table 4.4 Analysis of the current conditions and desired conditions of faculty development aspect for preserving Chinese traditional music among undergraduate students.

(n=322)

	Faculty Development	Current conditions(D)		Desired conditions(I)		PNI modified (I-D)/D	Rank
		$\bar{X}$	S.D.	$\bar{X}$	S.D.		
1.	Faculty receive in-depth training in Chinese traditional musical instruments	3.12	0.85	4.03	0.76	0.29	2
2.	Faculty are supported to conduct research in ethnom-usicology or folk music	3.09	0.73	4.11	0.76	0.33	1
3.	Faculty are encouraged to publish academic work on traditional music.	3.16	0.61	4.07	0.76	0.29	3
4.	The institution facilitates academic networking with traditional music experts	3.36	0.93	4.09	0.78	0.22	5
5.	National/international seminars on Chinese traditional music are hosted	3.49	0.75	4.05	0.69	0.16	6
6.	Faculty exchange or residency programs with cultural institutions are organized	3.15	0.67	4.04	0.78	0.28	4
	Total	**3.23**	**0.76**	**4.07**	**0.76**	**0.26**	

According to Table 4.4, the data showed that the current conditions and desired conditions of faculty development for preserving Chinese traditional music among undergraduate students was at a high level ($\bar{X}$=3.23, S.D.=0.76). All aspects were at a high level, and the average of each level from high to low was as follows: Faculty are supported to conduct research in ethnomusicology or folk music ($\bar{X}$=3.09, S.D.=0.73), Faculty receive in-depth training in Chinese traditional musical instruments ($\bar{X}$=3.12, S.D.=0.85) Faculty are encouraged to publish academic work on traditional music ($\bar{X}$=3.16, S.D.=0.61), Faculty exchange or residency programs with cultural institutions are organized ($\bar{X}$=3.15, S.D.=0.67), The institution facilitates academic networking with traditional music experts ($\bar{X}$=3.36, S.D.=0.93), National/international seminars on Chinese traditional music are hosted ($\bar{X}$=3.49, S.D.=0.75). Desired conditions were generally at a high level ($\bar{X}$=4.07, S.D.=0.76). The average of each level from the highest to the lowest was: Faculty are supported to conduct research in ethnomusicology or folk music ($\bar{X}$=4.11, S.D.=0.76), Faculty receive in-depth training in Chinese traditional musical instruments ($\bar{X}$=4.03, S.D.=0.76), Faculty are encouraged to publish academic work on traditional music ($\bar{X}$=4.07, S.D.=0.76), Faculty exchange or residency programs with cultural institutions are organized ($\bar{X}$=4.04, S.D.=0.78), The institution facilitates academic networking with traditional music experts ($\bar{X}$=4.09, S.D.=0.78), National/international seminars on Chinese traditional music are hosted ($\bar{X}$=4.05, S.D.=0.69). There was a gap in preserving Chinese traditional music among undergraduate students and faculty development. This indicated that there was still room for development for preserving Chinese traditional music among undergraduate students. These can be obtained from the total PNI value (PNI=0.26), which was shown from high to low as follows: Faculty are supported to conduct research in ethnomusicology or folk music (PNI=0.33), Faculty receive in-depth training in Chinese traditional musical instruments (PNI=0.29), Faculty are encouraged to publish academic work on traditional music (PNI=0.29), Faculty exchange or residency programs with cultural institutions are organized (PNI=0.28), The institution facilitates academic networking with traditional music experts (PNI=0.22), National/international seminars on Chinese traditional

music are hosted (PNI=0.16). It can describe the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students and the need for improvement in faculty development.

1.2.4 Analysis of the current conditions and desired conditions of student engagement aspect for preserving Chinese traditional music among undergraduate students.

Table 4.5 Analysis of the current conditions and desired conditions of student engagement aspect for preserving Chinese traditional music among undergraduate students.

(n=322)

	Students Engagement	Current conditions(D)		Desired conditions(I)		PNI modified (I-D)/D	Rank
		$\bar{X}$	S.D.	$\bar{X}$	S.D.		
1.	Student clubs for Chinese folk music are actively maintained	3.48	0.87	4.36	0.67	0.25	3
2.	Music showcases, festivals, or concerts featuring traditional music are held	3.33	0.77	4.12	0.62	0.24	4
3.	Students are encouraged to perform traditional music at external events	3.40	0.80	4.23	0.56	0.25	3
4.	Cross-cultural music exchange programs are promoted	3.17	0.63	4.11	0.78	0.30	1
5.	Composition contests using traditional instruments are organized	3.46	0.83	4.29	0.62	0.24	4
6.	Scholarships or rewards are given for music-related student projects	3.19	0.85	4.01	0.56	0.26	2
	Total	**3.34**	**0.79**	**4.19**	**0.64**	**0.26**	

According to Table 4.5, the data showed that the current conditions and desired conditions of student engagement for preserving Chinese traditional music among undergraduate students was at a high level ($\bar{X}$=3.34, S.D.=0.79). All aspects were at a high level, and the average of each level from high to low was: Cross-cultural music exchange programs are promoted ($\bar{X}$=3.17, S.D.=0.63), Scholarships or rewards are given for music-related student projects ($\bar{X}$=3.19, S.D.=0.85), Student clubs for Chinese folk music are actively maintained ($\bar{X}$=3.48, S.D.=0.87), Students are encouraged to perform traditional music at external events ($\bar{X}$=3.40, S.D.=0.80), Composition contests using traditional instruments are organized ($\bar{X}$=3.46, S.D.=0.83), Music showcases, festivals, or concerts featuring traditional music are held ($\bar{X}$=3.33, S.D.=0.77). Desired conditions were generally at a high level ($\bar{X}$=4.19, S.D.=0.64). The average of each level from the highest to the lowest is: Cross-cultural music exchange programs are promoted ($\bar{X}$=4.11, S.D.=0.78), Scholarships or rewards are given for music-related student projects ($\bar{X}$=4.01, S.D.=0.56), Student clubs for Chinese folk music are actively maintained ($\bar{X}$=4.36, S.D.=0.67), Students are encouraged to perform traditional music at external events ($\bar{X}$=4.23, S.D.=0.56), Composition contests using traditional instruments are organized ($\bar{X}$=4.29, S.D.=0.62), Music showcases, festivals, or concerts featuring traditional music are held ($\bar{X}$=4.12, S.D.=0.62). There was a gap in student engagement of current conditions and desired conditions of Chinese traditional music among undergraduate students. This suggests that there was still room for development for undergraduate students to preserve Chinese traditional music. These can be obtained from the total PNI value (PNI=0.26), which was shown from high to low as follows: Cross-cultural music exchange programs are promoted (PNI=0.30), Scholarships or rewards are given for music-related student projects (PNI=0.26), Student clubs for Chinese folk music are actively maintained (PNI=0.25), Students are encouraged to perform traditional music at external events (PNI=0.24), Composition contests using traditional instruments are organized (PNI=0.24), Music showcases, festivals, or concerts featuring traditional music are held (PNI=0.24). It can describe the current conditions and desired

conditions of student engagement for preserving Chinese traditional music among undergraduate students and student engagement needs to be improved.

1.2.5 Analysis of the current conditions and desired conditions of digital infrastructure aspect for preserving Chinese traditional music among undergraduate students.

Table 4.6 Analysis of the current conditions and desired conditions of digital infrastructure aspect for preserving Chinese traditional music among undergraduate students.

(n=322)

	Digital Infrastructure	Current conditions(D)		Desired conditions(I)		PNI modified (I-D)/D	Rank
		$\bar{X}$	S.D.	$\bar{X}$	S.D.		
1.	Apps or websites are developed for learning traditional instruments	3.30	0.71	4.17	0.62	0.26	3
2.	Instructional videos on traditional music are recorded and published	3.40	0.61	4.29	0.76	0.26	3
3.	Online archives of traditional songs are accessible to students	3.20	0.78	4.04	0.59	0.26	3
4.	Students are encouraged to share traditional music content on digital platforms	3.37	0.74	4.19	0.68	0.24	4
5.	Interactive or gamified tools for Chinese music theory are available	3.41	0.80	4.35	0.62	0.28	2
6.	Virtual galleries or VR concerts featuring traditional music are developed	3.27	0.64	4.24	0.68	0.30	1
	Total	**3.33**	**0.71**	**4.21**	**0.67**	**0.26**	

According to Table 4.6, the data showed that the current conditions and desired conditions of digital infrastructure for preserving Chinese traditional music among undergraduate students was at a high level ($\overline{X}$=3.33, S.D.=0.71). All aspects were at a high level, and the average of each level from high to low was: Virtual galleries or VR concerts featuring traditional music are developed ($\overline{X}$=3.27, S.D.=0.64), Interactive or gamified tools for Chinese music theory are available ($\overline{X}$=3.41, S.D.=0.80), Apps or websites are developed for learning traditional instruments ($\overline{X}$=3.30, S.D.=0.71), Online archives of traditional songs are accessible to students ($\overline{X}$=3.20, S.D.=0.78), Instructional videos on traditional music are recorded and published ($\overline{X}$=3.40, S.D.=0.61) Students are encouraged to share traditional music content on digital platforms ($\overline{X}$=3.37, S.D.=0.74). Desired conditions were generally at a high level ($\overline{X}$=4.21, S.D.=0.67). The average of each level from the highest to the lowest is: Virtual galleries or VR concerts featuring traditional music are developed ($\overline{X}$=4.24, S.D.=0.68), Interactive or gamified tools for Chinese music theory are available ($\overline{X}$=4.35, S.D.=0.62), Apps or websites are developed for learning traditional instruments ($\overline{X}$=4.17, S.D.=0.62), Online archives of traditional songs are accessible to students ($\overline{X}$=4.04, S.D.=0.59), Instructional videos on traditional music are recorded and published ($\overline{X}$=4.29, S.D.=0.76), Students are encouraged to share traditional music content on digital platforms ($\overline{X}$=4.19, S.D.=0.68). There was a gap in digital infrastructure of Chinese traditional music among undergraduate students. This suggests that there was still room for development for undergraduate students to preserve Chinese traditional music. These can be obtained from the total PNI value (PNI=0.26), which is shown from high to low as follows: Virtual galleries or VR concerts featuring traditional music are developed (PNI=0.30), Interactive or gamified tools for Chinese music theory are available (PNI=0.28), Apps or websites are developed for learning traditional instruments (PNI=0.26), Online archives of traditional songs are accessible to students (PNI=0.26), Instructional videos on traditional music are recorded and published (PNI=0.26), Students are encouraged to share traditional music content on digital platforms (PNI=0.24). It can describe the current conditions and desired conditions of digital infrastructure for preserving

Chinese traditional music among undergraduate students and the need for improvement in digital infrastructure.

1.2.6 Analysis of the current conditions and desired conditions of community partnership aspect for preserving Chinese traditional music among undergraduate students.

Table 4.7 Analysis of the current conditions and desired conditions of community partnership aspect for preserving Chinese traditional music among undergraduate students.

(n=322)

	Community Partnership	Current conditions(D)		Desired conditions(I)		PNI modified (I-D)/D	Rank
		$\bar{X}$	S.D.	$\bar{X}$	S.D.		
1.	Folk musicians are invited to lead workshops or lectures on campus	3.36	0.93	4.09	0.78	0.22	5
2.	Students engage in fieldwork to document local music traditions	3.16	0.61	4.07	0.76	0.29	3
3.	Community concerts with both students and local performers are organized	3.12	0.85	4.03	0.76	0.29	3
4.	Exhibitions on folk music instruments and stories are displayed on campus	3.15	0.67	4.04	0.78	0.28	4
5.	Oral histories from community elders are recorded and preserved	3.18	0.81	4.12	0.74	0.30	2
6.	Students produce document-aries on community-based music practices	3.05	0.79	4.02	0.66	0.32	1
	Total	**3.17**	**0.78**	**4.06**	**0.75**	**0.28**	

According to Table 4.7, the data showed that the current conditions and desired conditions of community partnership for preserving Chinese traditional music among undergraduate students was at a high level ($\bar{X}$=3.17, S.D.=0.78). All aspects were at a high level, and the average of each level from high to low is: Students produce documentaries on community-based music practices ($\bar{X}$=3.05, S.D.=0.79), Oral histories from community elders are recorded and preserved ($\bar{X}$=3.18, S.D.=0.81), Community concerts with both students and local performers are organized ($\bar{X}$=3.12, S.D.=0.85), Students engaged in fieldwork to document local music traditions ($\bar{X}$=3.16, S.D.=0.61), Exhibitions on folk music instruments and stories are displayed on campus ($\bar{X}$=3.15, S.D.=0.67), Folk musicians are invited to lead workshops or lectures on campus ($\bar{X}$=3.36, S.D.=0.93). Desired conditions were generally at a high level ($\bar{X}$=4.06, S.D.=0.75). The average of each level from the highest to the lowest is: Students produce documentaries on community-based music practices ($\bar{X}$=4.02, S.D.=0.66), Oral histories from community elders are recorded and preserved ($\bar{X}$=4.12, S.D.=0.74), Community concerts with both students and local performers are organized ($\bar{X}$=4.03, S.D.=0.76), Students engaged in fieldwork to document local music traditions ($\bar{X}$=4.07, S.D.=0.76), Exhibitions on folk music instruments and stories are displayed on campus ($\bar{X}$=4.04, S.D.=0.78), Folk musicians are invited to lead workshops or lectures on campus ($\bar{X}$=4.09, S.D.=0.78). There was a gap in the current conditions and desired conditions of Community partnership of Chinese traditional music among undergraduate students. This suggests that there was still room for development for undergraduate students to preserve Chinese traditional music. These can be obtained from the total PNI value (PNI=0.28), which was shown from high to low as follows: Students produce documentaries on community-based music practices (PNI=0.32), Oral histories from community elders are recorded and preserved (PNI=0.30), Community concerts with both students and local performers are organized (PNI=0.29), Students engage in fieldwork to document local music traditions (PNI=0.29), Exhibitions on folk music instruments and stories are displayed on campus (PNI=0.28), Folk musicians are invited to lead workshops or lectures on campus (PNI=0.22). It can describe the current conditions and desired

conditions of Community partnership for preserving Chinese traditional music among undergraduate students need to be improved.

1.2.7 Analysis of the current conditions and desired conditions of policy and evaluation aspect for preserving Chinese traditional music among undergraduate students.

Table 4.8 Analysis of the current conditions and desired conditions of policy and evaluation aspect for preserving Chinese traditional music among undergraduate students.

(n=322)

	Policy & Evaluation	Current conditions(D)		Desired conditions(I)		PNI modified (I-D)/D	Rank
		$\bar{X}$	S.D.	$\bar{X}$	S.D.		
1.	Music preservation is included in the university's strategic objectives	3.13	0.66	4.01	0.78	0.28	1
2.	Clear learning outcomes are set for music heritage courses	3.19	0.85	4.01	0.56	0.26	2
3.	Cultural behavior surveys are used to evaluate student engagement	3.48	0.87	4.36	0.67	0.25	4
4.	Music portfolios are collected as part of student assessments	3.46	0.83	4.29	0.62	0.24	3
5.	Annual reports on cultural and educational impact are published	3.33	0.77	4.12	0.62	0.24	3
6.	Alumni are tracked to assess long-term impact in music preservation	3.40	0.80	4.23	0.56	0.24	3
	Total	**3.33**	**0.77**	**4.17**	**0.64**	**0.25**	

According to Table 4.8, the data showed that the current conditions and desired conditions of policy and evaluation for preserving Chinese traditional music among undergraduate students was at a high level ($\bar{X}$=3.33, S.D.=0.77). All aspects were at a high level, and the average of each level from high to low was: Music preservation is included in the university's strategic objectives ($\bar{X}$=3.13, S.D.=0.66), Clear learning outcomes are set for music heritage courses ($\bar{X}$=3.19, S.D.=0.85), Annual reports on cultural and educational impact are published ($\bar{X}$=3.33, S.D.=0.77), Alumni were tracked to assess long-term impact in music preservation ($\bar{X}$=3.40, S.D.=0.80), Music portfolios are collected as part of student assessments ($\bar{X}$=3.46, S.D.=0.83), Cultural behavior surveys are used to evaluate student engagement ($\bar{X}$=3.48, S.D.=0.87). Expectations were generally at a high level ($\bar{X}$=4.17, S.D.=0.64). The average of each level from the highest to the lowest was: Music preservation is included in the university's strategic objectives ($\bar{X}$=4.01, S.D.=0.78), Clear learning outcomes set for music heritage courses ($\bar{X}$=4.01, S.D.=0.56), Annual reports on cultural and educational impact are published ($\bar{X}$=4.12, S.D.=0.62), Alumni were tracked to assess long-term impact in music preservation ($\bar{X}$=4.23, S.D.=0.64), Music portfolios are collected as part of student assessments ($\bar{X}$=4.29, S.D.=0.62), Cultural behavior surveys are used to evaluate student engagement ($\bar{X}$=4.36, S.D.=0.67). There was a gap between the current conditions and desired conditions of policy and evaluation for preserving Chinese traditional music among undergraduate students. This indicated that there was still room for development for undergraduate students to preserve Chinese traditional music. These can be obtained from the total PNI value (PNI=0.25), which was shown from high to low as follows: Music preservation is included in the university’s strategic objectives (PNI=0.28), Clear learning outcomes are set for music heritage courses (PNI=0.26), Annual reports on cultural and educational impact are published (PNI=0.24), Alumni are tracked to assess long-term impact in music preservation (PNI=0.24), Music portfolios are collected as part of student assessments (PNI=0.24), Cultural behavior surveys are used to evaluate student engagement (PNI=0.25). It can describe that policy and

evaluation for preserving Chinese traditional music among undergraduate students need to be improved.

1.3 Analysis of personal information of teachers from five universities. The information including gender, position, major and years of work.

According to the interview outline designed by the researcher, this study selected outstanding university teachers to study the supportive factors for constructing educational management strategies for preserving Chinese traditional music among undergraduate students through interviews.

Purposive sampling was used to select 15 teachers from five universities as interview participants. Each school chosen three teachers. Each teacher met the following criteria: 1) Associate professor or above; 2) Have worked in a university for more than 10 years; 3) Have made some academic achievements in the field of Chinese traditional music, as publishing relevant books, literature, audio-visual materials, etc.

The individual analysis results of the interview respondents were analyzed by gender, educational background, years of work experience, position, and field of expertise, as shown in Table 4.9.

Table 4.9 Basic information of respondents

	Personnel information	**Frequency**	**Percentages**
Gender	Male	9	60.00
	Female	6	40.00
	Total	**15**	**100.00**
Position	Associate professor	7	47.00
	Professor	8	53.00
	Total	**15**	**100.00**

Table 4.9 (Continued)

	Personnel information	Frequency	Percentages
Major	Music education	6	40.00
	Music performance	4	26.67
	Musicology	3	20.00
	Others	2	13.33
	Total	**15**	**100.00**
Years of work	10 to 15 years	4	26.67
	More than 15 years	11	73.33
	Total	**15**	**100.00**

According to the data presented in Table 4.9, the 15 respondents comprised 6 women (40%) and 9 men (60%). In terms of professional roles, 10 individuals held teaching positions (67%), while 5 served in managerial capacities (33%). Regarding academic titles, no respondents were lecturers; 7 held associate professor positions (47%), and 8 were full professors (53%). Their professional field distribution showed 6 specialized in music education (40%), 4 in music performance (27%), and 3 focused on musicology (20%), with the remaining 2 administrators representing other fields (13%). Experience levels revealed 4 had worked for 10-15 years (26%), and the majority (11 respondents, 74%) possessed over 15 years of professional experience.

1.4 Analysis of the results of interview.

The detail of interview content was as followed:

Table 10 The interview contents.

Questions	NO.	Suggestions	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Interviewer 11	Interviewer 12	Interviewer 13	Interviewer 14	Interviewer 15	Frequency	Percentage (%)
Q1	1	Offering Chinese traditional music courses in general education programs	√	√	√	√	√		√	√	√	√		√	√	√	√	13	86.7
	2	Integrating Chinese music content into cultural studies, history or literature courses			√		√			√		√		√	√	√		7	46.7
	3	Setting up elective courses on folk music	√	√	√		√		√	√		√		√	√	√		10	66.7
	4	Establishing Chinese folk music clubs on campus	√		√	√		√		√	√		√	√	√		√	10	66.7
	5	Organizing concerts, lectures and competitions	√	√	√		√	√	√	√	√	√	√	√	√	√	√	14	93.3
	6	Holding workshops or cultural camps	√	√		√		√		√			√			√		7	46.7
	7	Organizing field trips and documentation by students				√		√	√		√	√	√	√				7	46.7
	8	Incorporating into the school's strategic goals	√			√			√			√		√			√	6	40.0
	9	Collaborating with multiple parties to integrate resources	√		√	√		√		√			√		√		√	8	53.3
	10	Systematizing talent cultivation	√	√		√	√			√	√	√			√	√	√	10	66.7

Table 4.10 (Continued)

Questions	NO.	Suggestions	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Interviewer 11	Interviewer 12	Interviewer 13	Interviewer 14	Interviewer 15	Frequency	Percentage (%)
Q2	11	Conducting behavioral surveys	√	√	√		√	√	√	√	√	√	√	√	√	√	√	14	93.3
	12	Assessing actual performance/creation	√	√		√	√	√				√	√	√				8	53.3
	13	Student portfolios/academic databases		√		√	√	√	√	√		√		√			√	9	60.0
	14	Annual reports on educational achievements		√	√			√	√		√	√		√		√	√	9	60.0
	15	Alumni employment tracking systems	√			√		√		√		√	√		√		√	8	53.3
Q3	16	Superficial application of digital technology	√			√				√			√			√		5	33.3
	17	Obstacles to cross-disciplinary departmental collaboration		√			√			√			√	√	√		√	7	46.7
	18	Disconnection in intangible cultural heritage transmission mechanisms	√				√				√			√				4	26.7
	19	Narrow job market				√			√				√				√	4	26.7
	20	Obstacles to academic publication		√				√	√	√		√						5	33.3
	21	Lack of cultural context			√			√			√			√	√			5	33.3
	22	Aging of the transmission group			√				√			√				√		4	26.7

Table 4.10 (Continued)

Questions	NO.	Suggestions	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Interviewer 11	Interviewer 12	Interviewer 13	Interviewer 14	Interviewer 15	Frequency	Percentage (%)
Q4	23	Uneven resource distribution	√		√		√	√			√		√		√		√	8	53.3
	24	Lack of diversity in scholarship/reward mechanisms		√				√			√	√			√			5	33.3
	25	Dominance of Western music theory courses	√		√					√						√	√	5	33.3
	26	Lagging teaching methods				√			√			√				√		4	26.7
	27	Insufficient learning motivation		√			√		√		√	√	√	√				7	46.7
	28	Weak understanding of traditional music								√				√				2	13.3
Q5	29	Encouraging key projects and topics on the preservation of Chinese traditional music	√		√	√	√	√		√	√		√	√		√		10	66.7
	30	Supporting teachers in conducting research on folk music		√		√	√				√		√		√	√	√	8	53.3
	31	Holding international/domestic symposiums and concerts	√	√		√	√			√		√		√	√		√	9	60.0
	32	Inviting folk musicians to hold workshops and guest lectures					√			√			√		√			4	26.7

Table 4.10 (Continued)

Questions	NO.	Suggestions	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Interviewer 11	Interviewer 12	Interviewer 13	Interviewer 14	Interviewer 15	Frequency	Percentage (%)
Q5	33	Producing short documentaries and oral histories of folk music			√					√			√				√	4	26.7
	34	Organizing cross-cultural music projects		√					√			√		√		√		5	33.3
	35	Providing international residency exchanges for teachers and students	√			√					√	√			√		√	6	40.0
	36	Cooperating with communities, businesses, tourism, etc.			√	√	√		√	√	√	√	√		√	√		10	66.7
	37	Holding exhibitions on musical instruments and music themes			√			√			√					√		4	26.7
Q6	38	Establishing academic databases and knowledge networks for Chinese traditional music	√		√			√	√		√			√	√	√	√	9	60.0
	39	Creating online audio and video archives of traditional music	√		√	√			√			√		√	√	√		8	53.5
	40	Developing learning apps/websites for traditional instruments	√						√	√	√	√			√	√	√	8	53.5

Table 4.10 (Continued)

Questions	NO.	Suggestions	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Interviewer 11	Interviewer 12	Interviewer 13	Interviewer 14	Interviewer 15	Frequency	Percentage (%)
Q6	41	Building interactive media or gamified tools			√	√	√		√		√				√		√	7	46.7
	42	Sharing and promoting content on platforms like TikTok/YouTube		√		√		√		√			√	√			√	7	46.7
	43	Recording and releasing teaching videos		√		√				√	√					√		5	33.3
	44	Developing VR concerts/virtual exhibitions		√		√	√		√	√		√	√		√	√		9	60.0
Q7	45	Incomplete management systems and implementation	√	√			√	√			√			√			√	7	46.7
	46	Discontinuity in teaching staff	√			√			√			√			√			5	33.3
	47	Weak student intrinsic motivation			√		√			√			√			√		5	33.3
	48	Uneven policy and resource distribution	√	√			√			√	√		√			√		7	46.7
	49	Imbalance in digital media dissemination			√	√			√	√		√	√		√			7	46.7
	50	Challenges in applying digital technology		√		√		√			√		√	√		√	√	8	53.3
Q8	51	Deviation in academic evaluation standards	√		√	√	√		√	√			√			√	√	9	60.0
	52	Using Western theories as indicators			√		√				√				√			4	26.7
	53	Imbalanced course structure		√					√						√			3	20.0

Table 4.10 (Continued)

Questions	NO.	Suggestions	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Interviewer 11	Interviewer 12	Interviewer 13	Interviewer 14	Interviewer 15	Frequency	Percentage (%)
Q8	54	Conflicts in music creation				√		√			√					√	√	5	33.3
	55	Tilted job market	√			√		√				√		√	√			6	40.0
	56	Shift in aesthetic preferences		√	√		√	√		√			√	√				7	46.7

Remark:

Q1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

Q2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

Q3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

Q4. Are there any issues related to administration, teaching or student interests?

Q5. What opportunities currently exist to support the preservation of Chinese traditional music?

Q6. How does digital technology help promote Chinese traditional music?

Q7. What internal or external factors pose threats to preserving Chinese music in universities?

Q8. How does Western music or modern popular culture affect preservation efforts?

Based on Table 4.10, the respondents' approval of the strategies for preserving Chinese traditional music were as follows: Organizing concerts, lectures, and competitions being the most widely supported (93.3%). Other key strategies have included offering Chinese traditional music courses in general education programs (86.7%), setting up elective courses on folk music (66.7%), establishing folk music clubs (66.7%), and systematizing talent cultivation (66.7%). Additionally, collaborations with multiple parties to integrate resources (53.3%) and incorporating traditional music into the school's strategic goals (40.0%) were seen as important steps. Assessing student interest often involved behavioral surveys (93.3%), while student portfolios (60.0%) and alumni employment tracking (53.3%) were also utilized. However, several challenges hindered these efforts, including superficial digital technology application (33.3%), cross-disciplinary collaboration obstacles (46.7%), and disconnection in intangible cultural heritage transmission (26.7%). Issues such as uneven resource distribution (53.3%), dominance of Western music theory (33.3%), and insufficient student motivation (46.7%) further complicated preservation efforts. Opportunities for improvement included supporting key research projects (66.7%), international symposiums (60.0%), and cross-cultural collaborations (66.7%). Digital technology played a crucial role through academic databases (60.0%), VR concerts (60.0%), and online archives (53.5%). Threats included incomplete management systems (46.7%), policy imbalances (46.7%), and challenges in digital technology application (53.3%). Western music and modern culture influenced preservation through academic evaluation biases (60.0%), job market tilts (40.0%), and shifting aesthetic preferences (46.7%). Addressing these factors was essential for preserving Chinese traditional music among undergraduate students.

Phase 2: Results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

2.1 Analyzing results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

2.1.1 Results of SWOT and TOWS Matrix Analysis of curriculum aspect.

Table 4.11 Results of SWOT Analysis: Curriculum aspect

S	W
S1 Elective courses on folk music performance are available to students **S2** Capstone projects or theses on music preservation are encouraged **S3** Workshops or cultural camps on Chinese traditional music are organized regularly	**W1** Chinese traditional music is integrated into cultural studies, history, or literature courses **W2** Performance-based or digital portfolio assessments are used in music courses **W3** The university offers general education courses on Chinese traditional music
O	**T**
O1 The national "cultural power" strategy promotes traditional music in schools **O2** The advantages of the digital period	**T1** Undergraduate students have a relatively weak understanding of traditional music. **T2** Adopting the Western education system

According to Table 4.11, the SWOT analysis highlighted several key points in curriculum aspect: 1) Advantages included elective courses on folk music performance are available to students, capstone projects or theses on music preservation are encouraged; 2) Weaknesses such as uneven distribution of Chinese traditional music is integrated into cultural studies, history, or literature courses, performance-based or digital portfolio assessments are used in music courses, the university offers general education courses on Chinese traditional music; 3) Opportunities lied in the national "cultural power" strategy promotes traditional music in schools, the advantages of the digital period; 4) Threats included undergraduate students have a relatively weak understanding of traditional music, adopting the Western education system. Overall, there was a certain construction

system in curriculum aspect, but it was still necessary to specifically bridge the gap between the Current conditions and the Desired conditions.

Based on the TOWS Matrix presented in Table 4.11, the following analysis was conducted by utilizing the strategies it recommended for curriculum aspect:

1) SO strategies (Advantage - Opportunity)

S1 and O1: Integrating traditional music courses into college music education (S1) and leveraging the strong support of national policies (O1) can promote the development of college music education.

S2 and O1: Under the impetus of national policies (O1), students are encouraged to conduct literature research on the preservation of Chinese traditional music (S2).

2) ST Strategies (Strength-Threat)

S1 and T2: Break the high proportion of the Western education system (T2) and incorporate the courses of Chinese folk music performance into the teaching system (S1).

S3 and T1: Strengthen practical activities (S3) to promote the enhancement among undergraduate students' cognition of traditional music (T1).

3) WT Strategies (Weaknesses - Threats)

W1 and T1: Integrating Chinese traditional music into courses such as literature and fully incorporating it into the education system (W1) is conducive to enhancing undergraduate students' understanding of traditional music (T1).

W3 and T2: Combine China's education system (W3) with that of the West (T2) and offer courses suitable for China's national conditions.

4) WO strategies (Weakness - Opportunity)

W1 and O1: Based on the national strategy (O1), formulate the educational strategy (W1). Attach great importance to the integration of "culture" in music education.

W2 and O2: Taking advantage of the benefits of the digital age and leveraging technological means (O2), an assessment system in line with Chinese music education should be formulated (W2).

By applying these strategies, the curriculum can better establish a model that conforms to international academic norms while highlighting the subjectivity of Chinese culture. A framework of "policy driven, discipline integration, and practical innovation" can be formed.

2.1.2 Results of SWOT and TOWS Matrix Analysis of faculty development aspect.

Table 4.12 Results of SWOT Analysis: faculty development aspect.

S	W
S1 National/international seminars on Chinese traditional music are hosted **S2** The institution facilitates academic networking with traditional music experts **S3** Faculty exchange or residency programs with cultural institutions are organized	**W1** Faculty are supported to conduct research in ethnomusicology or folk music **W2** Faculty receive in-depth training in Chinese traditional musical instruments W3 Faculty are encouraged to publish academic work on traditional music
O	**T**
O1 National policies have emphasized the preservation and development of traditional music. **O2** Digital tools have provided new ways for academic networking and resource sharing	**T1** Competition for resources in colleges and universities is fierce, and traditional music is prone to being marginalized **T2** The younger generation shows insufficient interest in traditional music, and teachers' motivation to pass it on has weakened.

According to Table 4.12, the SWOT analysis highlights several key points in terms of faculty development aspect: 1) Advantages included National/international seminars on Chinese traditional music are hosted, the institution facilitates academic networking with traditional music experts, faculty exchange or residency programs with cultural institutions are organized; 2) Weaknesses such as the decline in faculty are supported to conduct research in ethnomusicology or folk music, faculty receive in-depth training in Chinese traditional musical instruments, faculty are encouraged to publish academic work on traditional music; 3) The opportunities lied in National policies have emphasized the preservation and development of traditional music, digital tools have provided new ways for academic networking and resource sharing; 4) Threats included competition for resources in colleges and universities is fierce, and traditional music is prone to being marginalized, the younger generation shows insufficient interest in traditional music, and teachers' motivation to pass it on has weakened. In general, it was crucial to solve these problems to keep faculty development in line with constantly changing expectations and enhance the overall effect.

Based on the TOWS Matrix presented in Table 4.12, the following analysis was conducted by utilizing the strategies it recommended for faculty development aspect:

1) SO Strategies (Advantage - Opportunity)

S1 and O1: Leverage the existing foundation and national policies to expand influence (O1). Organize international symposiums and other activities and collaborate with musicians and artists from various countries (S1).

S2 and O2: By leveraging digital tools (O2), we promote remote communication among faculty members and increase opportunities (S2). We develop a "Digital Museum of Chinese traditional Music", which is open to the world, providing resources such as instrument performances, musical scores, and research results.

2) ST Strategies (Advantage-Threat)

S3 and T2: By establishing cultural institutions (S3), we can enhance the interest of young people and at the same time boost the teaching motivation of teachers (T2).

S1 and T2: Increase domestic and international symposiums and other activities (S1) to promote the dissemination and development of Chinese traditional music (T2).

3) WT strategies (Weakness - Threat)

W3 and T2: Encourage teachers to publish works (W3) to boost their motivation (T2).

W1 and T1: By carrying out ethnomusicology or folk music research (W1), the relatively weak proportion of traditional music education in colleges and universities can be addressed (T1).

4) WO Strategies (Weakness - Opportunity)

W1 and O1: With the support of national policies (O1), it is more conducive to conducting research in ethnomusicology and other fields (W1).

W2 and O2: Teachers' published works (W2) can be shared internationally through digital tools (O2).

By applying these strategies, making efforts in policy alignment, core competence enhancement and technology integration to balance internal and external challenges and achieve the coordinated advancement of traditional music preservation and faculty development.

2.1.3 Results of SWOT and TOWS Matrix Analysis of student engagement aspect.

Table 4.13 Results of SWOT Analysis: student engagement aspect.

S	W
S1 Music showcases, festivals, or concerts featuring traditional music are held **S2** Composition contests using traditional instruments are organized **S3** Students are encouraged to perform traditional music at external events	**W1** Cross-cultural music exchange programs are promoted **W2** Scholarships or rewards are given for music-related student projects **W3** Student clubs for Chinese folk music are actively maintained
O	**T**
O1 Under the background of globalization, multiple cultures are integrated, and various cultural institutions are united **O2** Attract students to actively participate in the dissemination of traditional music through social media.	**T1** The impact of modern culture, music and other forms of entertainment **T2** Under the pressure of resources and funds, optimize the allocation of resources

According to Table 4.13, SWOT analysis highlighted several key points in terms of student engagement aspect: 1) Advantages included Music showcases, festivals, or concerts featuring traditional music are held, Composition contests using traditional instruments are organized, Students are encouraged to perform traditional music at external events; 2) Weaknesses such as the decline in Cross-cultural music exchange programs are promoted, Scholarships or rewards are given for music-related student projects, Student clubs for Chinese folk music are actively maintained; 3) The opportunities lied in Under the background of globalization, multiple cultures are integrated, and various cultural institutions are united, Attract students to actively participate in the dissemination of traditional music through social media. 4) Threats

included the impact of modern culture, music and other forms of entertainment, pressure on resources and funds. In general, traditional music events were the strengths, but cross-cultural exchanges, incentive mechanisms and community maintenance were insufficient. Globalization and social media integration offer opportunities for dissemination, while modern cultural shocks and resource pressures pose threats.

Based on the TOWS Matrix presented in Table 4.13, the following analysis was conducted by utilizing the strategies it recommended for student engagement aspect:

1) SO Strategies (Advantage - Opportunity)

S1 and O2: Based on the foundation of music performances (S1), promote the "club and digitalization" model, such as online cross-cultural music exchange meetings and live broadcasts of virtual folk music performances (O2).

S3 and O1: In combination with policy support (O2), incorporate traditional music activities (S3) into the school's cultural brand and strive for external financial input (such as enterprise-sponsored scholarships).

2) ST Strategies (Advantage-Threat)

S1 and T1: In the traditional music-themed events held (S1), incorporate multicultural elements (T1) to counter the impact of popular culture through differentiation.

S2 and T2: Offer cash prizes (T2) to the winners of the competition (S2) to maintain students' motivation and enthusiasm for participation.

3) WT strategies (Weakness - Threat)

W1 and T1: In a multicultural context, it is necessary to absorb the essence of various cultures while maintaining the dominant position of Chinese traditional music culture.

W2 and T2: Give priority to addressing the issue of resource allocation, establish a "Special Fund for the preservation of Traditional Music", and provide targeted support for traditional music projects and scholarships.

4) WO Strategies (Weakness - Opportunity)

W1 and O1: To address the shortcomings of cross-cultural projects, establish an "International University Traditional Music Alliance" and hold joint creation or performance events on a regular basis.

W3 and O2: Through digital tools, maintain student clubs and spread performances and other activities on social media to enhance students' motivation.

By applying these strategies, we need to take cross-cultural projects and scholarships as breakthroughs, combine digital tools and policy dividends, and build a dual-wheel drive model of "endogenous motivation and external empowerment", ultimately achieving a leap from campus communities to social influence.

2.1.4 Results of SWOT and TOWS Matrix Analysis of digital infrastructure aspect.

Table 4.14 Results of SWOT Analysis: digital infrastructure aspect.

S	W
S1 Students are encouraged to share traditional music content on digital platforms **S2** Instructional videos on traditional music are recorded and published **S3** Online archives of traditional songs are accessible to students	**W1** Virtual galleries or VR concerts featuring traditional music are developed **W2** Interactive or gamified tools for Chinese music theory are available W3 Apps or websites are developed for learning traditional instruments
O	**T**
O1 Build a digital resource library **O2** United Technology Company, jointly building a digital cultural ecosystem	**T1** Copyright risks and other issues. **T2** The development of digital tools is challenging.

According to Table 4.14, SWOT analysis highlighted several key points in digital infrastructure aspect: 1) Advantages included students are encouraged to share traditional music content on digital platforms, instructional videos on traditional music are recorded and published, online archives of traditional songs are accessible to students; 2) Weaknesses such as the decline in Virtual galleries or VR concerts featuring traditional music are developed, interactive or gamified tools for Chinese music theory are available, apps or websites are developed for learning traditional instruments; 3) The opportunities lied in Build a digital resource library, United Technology Company, jointly building a digital cultural ecosystem; 4) Threats included cooperate with relevant companies to eliminate copyright risks and other issues, the development of digital tools is highly challenging and requires a professional technical team and financial support. In general, resources should be prioritized towards developing VR/AR experiences and gamified learning tools, while also strengthening foundational digital resources like instrument learning apps and online music archives.

Based on the TOWS Matrix presented in Table 4.14, the following analysis was conducted by utilizing the strategies it recommended for digital infrastructure aspect:

1) SO Strategies (Advantage - Opportunity)

S3 and O1: Establishing a digital resource library (O1) can enable students to easily search for online archives of traditional music (S3).

S2 and O2: United Technology Company has established an online platform (O2) to facilitate the release of traditional music teaching videos (S2).

2) ST Strategies (Advantage-Threat)

S1 and T1: The relevant companies will be responsible for issues such as copyright (T1) to ensure that students can safely share content on digital platforms (S1).

S2 and T2: A professional team and financial support (T2) solve the problems of teachers and students in recording and publishing teaching videos (S2).

3) WT strategies (Weakness - Threat)

W1 and T2: Professional technical team support (T2) for better development of virtual galleries or VR concerts (W1).

W2 and T2: There is a professional team developing digital tools (T2), providing interactive or gamified tools for Chinese music theory (W2).

4) WO Strategies (Weakness - Opportunity)

W1 and O1: Establish a digital resource library (O1) and include the developed VR concert revenue in it (W1).

W3 and O2: United Technology Company (O2), for better development of applications or websites (W3).

By applying these strategies, students were full of expectations for digital technology, but they need to avoid the trap of "emphasizing form over content" - the core remains to use technology to lower the threshold of learning rather than replace the cultural core. Prioritize solving the accessibility of resources (score libraries, APPs), and then build a sustainable inheritance ecosystem through immersive experiences (VR) and interesting designs (gamification).

2.1.5 Results of SWOT and TOWS Matrix Analysis of community partnership aspect.

Table 4.15 Results of SWOT Analysis: community partnership aspect.

S	**W**
S1 Folk musicians are invited to lead workshops or lectures on campus	**W1** Students produce documentaries on community-based music practices
S2 Exhibitions on folk music instruments and stories are displayed on campus	**W2** Oral histories from community elders are recorded and preserved
S3 Students engage in fieldwork to document local music traditions	**W3** Community concerts with both students and local performers are organized

Table 4.15 (Continued).

O	T
O1 Combining digital archiving technology and striving for cultural preservation funds **O2** The national intangible cultural heritage preservation policy provides a channel for applying for special funds	**T1** Communities, schools and enterprises cooperate with each other, providing platforms, technologies and funds **T2** The enthusiasm and cooperation of the community's participation

According to Table 4.15, SWOT analysis highlighted several key points in community partnership aspect: 1) Advantages included folk musicians are invited to lead workshops or lectures on campus, exhibitions on folk music instruments and stories are displayed on campus, students engage in fieldwork to document local music traditions; 2) Weaknesses such as the decline in students produce documentaries on community-based music practices, oral histories from community elders are recorded and preserved, community concerts with both students and local performers are organized; 3) The opportunities lied in combining digital archiving technology and striving for cultural preservation funds, the national intangible cultural heritage preservation policy provides a channel for applying for special funds; 4) Threats included communities, schools and enterprises cooperate with each other, providing platforms, technologies and funds, the enthusiasm and cooperation of the community's participation. In general, start with documentary/oral history projects (highest impact potential), while using workshops/concerts to maintain ongoing engagement. Monitor PNI quarterly to assess progress.

Based on the TOWS Matrix presented in Table 4.15, the following analysis was conducted by utilizing the strategies it recommended for community partnership aspect:

1) SO Strategies (Advantage - Opportunity)

S3 and O1: Establish a digital archive (O1) to preserve traditional music that students have investigated (S3) and documented on-site.

S1 and O2: Invite folk musicians with national intangible cultural heritage (O2) to hold lectures, etc. (S1)

2) ST Strategies (Advantage-Threat)

S2 and T1: School-enterprise cooperation (T1) provides funds and technology for holding exhibitions (S2).

S1 and T2: The active participation of the community (T2) promotes folk musicians giving lectures in schools (S1).

3) WT strategies (Weakness - Threat)

W1 and T1: Communities, schools and enterprises cooperate with each other (T1) to provide technical support and funds for students to make documentaries (W1).

W2 and T2: The community actively cooperates (T2), facilitating the recording and preservation of oral history (W2).

4) WO Strategies (Weakness - Opportunity)

W3 and O1: The community concert held (W3) can be archived on digital media (O1).

W1 and O2: The preservation policy for national intangible cultural heritage (O2) provides a channel for students to make documentaries (W1).

By applying these strategies, documentary production and oral history preservation, as key weak points, require priority investment of technical resources to establish digital archives. These two types of work carry irreplaceable cultural genes, and it is especially necessary to set up emergency recording channels for senior artists.

2.1.6 Results of SWOT and TOWS Matrix Analysis of policy and evaluation aspect.

Table 4.16 Results of SWOT Analysis: policy and evaluation aspect.

S	W
S1 Cultural behavior surveys are used to evaluate student engagement **S2** Music portfolios are collected as part of student assessments **S3** Alumni are tracked to assess long-term impact in music preservation	**W1** Music preservation is included in the university's strategic objectives **W2** Clear learning outcomes are set for music heritage courses **W3** Annual reports on cultural and educational impact are published
O	**T**
O1 The national cultural inheritance strategy provides institutional impetus **O2** Digital tools can upgrade the portfolio/tracking system	**T1** The lack of strategy leads to the risk of resource loss, such as the marginalization of disciplines **T2** The evaluation system is not perfect enough

According to Table 4.16, SWOT analysis highlighted several key points in policy and evaluation aspect: 1) Advantages included cultural behavior surveys are used to evaluate student engagement, music portfolios are collected as part of student assessments, alumni are tracked to assess long-term impact in music preservation; 2) Weaknesses such as the decline in music preservation is included in the university's strategic objectives, clear learning outcomes are set for music heritage courses, annual reports on cultural and educational impact are published; 3) The opportunities lied in the national cultural inheritance strategy provides institutional impetus, digital tools can upgrade the portfolio/tracking system; 4) Threats included the lack of strategy leads to the risk of resource loss, such as the marginalization of disciplines, the evaluation system is not perfect enough. In general, the disconnection between strategy and execution, the polarized performance of

assessment tools, and the systematic neglect of long-term effectiveness are three issues that need to be given particular attention.

Based on the TOWS Matrix presented in Table 4.16, the following analysis was conducted by utilizing the strategies it recommended for policy and evaluation aspect:

1) SO Strategies (Advantage - Opportunity)

S1 and O1: Incorporate music preservation (O1) into the assessment indicators of "cultural inheritance" in colleges and universities (S1).

S2 and O2: By leveraging digital tools (O2), develop an AI portfolio assessment system (S2).

2) ST Strategies (Advantage-Threat)

S2 and T1: Collecting music anthologies (S2) is conducive to the establishment of a disciplinary strategy (T1).

S3 and T2: Tracking the alumni's situation (S3) is conducive to the improvement of the evaluation system (T2).

3) WT strategies (Weakness - Threat)

W1 and T1: Integrate music preservation into the university's strategic goals (W1) and address the marginalization of the discipline (T1).

W3 and T2: The release of the annual report on the influence of culture and education (W3) is conducive to the improvement of the assessment system (T2).

4) WO Strategies (Weakness - Opportunity)

W2 and O1: Under the impetus of the national cultural inheritance strategy (O1), it is conducive to setting clear learning outcomes and strategies for music heritage courses (W2).

W3 and O2: The upgrade of digital tools (O2) enables the organization, analysis and summary of annual reports (W3).

By applying these strategies, from strategic planning, course implementation to long-term evaluation, it has revealed the weaknesses of the policy. Digital tools are utilized to establish an evaluation system and improve the courses and strategies.

2.1.7 Results of SWOT and TOWS Matrix Analysis of all aspects: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation.

Table 4.17 Results of SWOT and TOWS matrix analysis: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation.

S	**W**
S1 Community Partnership	**W1** Faculty Development
S2 Curriculum	**W2** Digital Infrastructure
O	**T**
O1 Policy	**T1** Student Engagement
O2 Digital tools	**T2** Evaluation

According to Table 4.17, the SWOT analysis highlighted several key points in terms of curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation: 1) Advantages included Community Partnership, Curriculum; 2) Weaknesses such as the decline in Faculty Development, Digital Infrastructure; 3) The opportunities lied in Policy, Digital tools; 4) Threats included Student Engagement, Evaluation. In general, this data underscores a universal demand for enhanced institutional support across all domains to effectively preserve Chinese traditional music in higher education.

Based on the TOWS matrix provided in Table 4.17, the strategies for curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation were analyzed:

1) SO Strategies (Advantage - Opportunity)

S1 and O2: Use digital tools to disseminate (O2) and preserve communication activities (S1) online.

S2 and O1: Under the support of national policies (O1), efforts are made to promote the establishment and improvement of the curriculum (S2).

2) ST Strategies (Advantage-Threat)

S1 and T1: Increase the communication activities with community partners (S1) and enhance students' enthusiasm for participation (T1).

S2 and T2: Establishing a sound evaluation system (T2) is conducive to the establishment and improvement of courses (S2).

3) WT strategies (Weakness - Threat)

W1 and T2: Improving the assessment system (T2) is conducive to the development of teachers (W1).

W2 and T1: Enhance students' participation (T1) by leveraging digital infrastructure (W2).

4) WO Strategies (Weakness - Opportunity)

W1 and O1: With the strong support of policies (O1), it has a promoting effect on the development of teachers (W1).

W2 and O2: Leverage digital tools (O2) and improve digital infrastructure (W2).

By applying these strategies, leveraging digital technology, relying on the power of students, and driven by policy reform, we aim to break through the two major obstacles of teaching staff and resources, and build a triangular system of "dynamic inheritance - innovative dissemination - institutional guarantee".

2.1.8 Results of SWOT and PEST Analysis of all aspects: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation.

SWOT was an analytical method that examines the internal environment of an organization, its' strengths and weaknesses, as well as its external environment, identifies opportunities and threats, and used them as the basis for formulating strategies. When analyzing the external environment, we combined PEST analysis, as figure 4.1 showed:

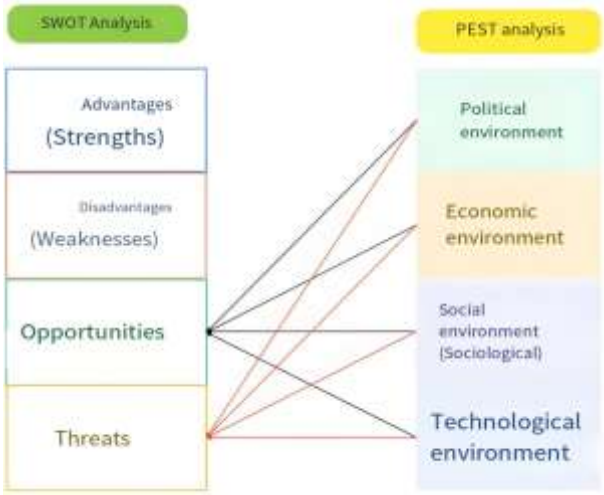

Figure 4.1 Distribution of the SWOT and PEST analysis relationship

PEST was a macro environment analysis model that conducts a comprehensive scan and analysis of the macro environment from four different dimensions: political, economic, social and technological. It can help enterprises or organizations obtain an overall picture of the macro environment and avoid one-sidedness in decision-making due to focusing only on one aspect. Analyzed the external environment, internal disadvantages, opportunities and threats of the educational management strategy for preserving Chinese traditional music among undergraduate students and used it as the basis for formulating the strategy. When analyzing the external environment, the researchers combined PEST (political, economic, Sociological, Technical) and a comprehensive analysis using SWOT (Strengths, Weaknesses, Opportunities, Threats). It showed how each element in the SWOT analysis interacts with and was influenced by different factors in the PEST analysis.

Strengths and weaknesses (the internal factors in a SWOT analysis) may be influenced by external factors such as political, economic, social and technological changes. Opportunities and threats (external factors in a SWOT analysis) were directly influenced by the external environment characterized by PEST factors. For example, political changed create an opportunity or pose a threat depending on the specific circumstances of the organization.

Table 4.18 Results of SWOT and TOWS matrix analysis on educational management strategies for preserving Chinese traditional music among undergraduate students.

S	W
S1 Develop elective courses on folk music performance. **S2** Host national/international seminars on Chinese traditional music. **S3** Organize student music showcases, festivals, or concerts. **S4** Encourage students to produce and share music content on TikTok / YouTube. **S5** Invite folk musicians to conduct workshops or guest lectures. S6 Use cultural behavior surveys to assess student engagement.	**W1** Integrate Chinese music content into courses like cultural studies, history, or literature. **W2** Support faculty research in ethnomusicology and folk music. **W3** Promote cross-cultural music exchange programs. **W4** Develop virtual galleries or VR concert experiences for traditional music. **W5** Produce short documentaries by students on community-based music. **W6** Include music preservation in the university's strategic goals.
O	**T**
O1 Offer courses on Chinese traditional music as part of the general education program. **O2** Facilitate faculty exchanges or residencies in cultural institutions abroad. **O3** Provide scholarships or rewards for music-related student initiatives. **O4** Develop apps/websites for learning traditional instruments. **O5** Co-host community concerts featuring students and local performers. **O6** Collect music portfolios from students as performance evidence.	**T1** Use practical performance or digital portfolios as course assessment. **T2** Encourage academic publication on music heritage topics. **T3** Encourage students to perform at external cultural events. **T4** Build interactive media or gamified tools for Chinese music theory. **T5** Record oral histories from elders about regional music heritage. **T6** Set clear learning outcomes for music heritage-related courses.

Table 4.19 Results of PEST analysis on educational management strategies for preserving Chinese traditional music among undergraduate students.

Politics (P)	**Economy (E)**
P1 Policy pursuit and implementation **P2** Policy support and guidance	**E1** Fundraising and Investment **E2** Cost control and efficiency improvement
Society (S)	**Technology (T)**
S1 Promotion and atmosphere creation **S2** Cooperation, communication and practical expansion	**T1** Technology Application and Innovative Teaching **T2** Technology training and faculty enhancement

According to Table 4.18 and Table 4.19, the educational management strategies for preserving Chinese traditional music among undergraduate students were analyzed and integrated. Based on all the above content and strategies, the four aspects of strengths, weaknesses, opportunities and threats were analyzed as follows:

1) Strengths:

The core strengths of the current educational management strategies lay in the synergistic effects of resource integration and technological application. Strong policy support (P1, P2) enabled institutional safeguards for curriculum development (S1, O1) and large-scale activities (e.g., international seminars S2, student concerts S3), while social collaboration mechanisms (S2) facilitated the deep involvement of folk musicians in teaching (S5). Technologically, short video dissemination (S4), VR experiences (W4), and innovation in pedagogy (T1) formed a coordinated approach that significantly enhanced the appeal of traditional music. Student-led content creation (documentaries W5, social media S4) and research (S6) established a multi-

tiered practical engagement system, strengthening the immersion and autonomy of cultural transmission.

2) Weaknesses:

The shortcomings of existing strategies centered on fragmented disciplinary integration and technological implementation bottlenecks. Cross-curricular integration (e.g., incorporating music into history/literature W1) lacked systematic design and depended on policy (P1) to drive curriculum restructuring. Faculty research capacity (W2) was constrained by insufficient funding (E1) and international collaboration (W3), limiting academic depth. Regarding technology, innovative projects like VR exhibitions (W4) and learning apps (O4) faced dual challenges: faculty's inadequate technical skills (T2) caused development delays, while cost-control pressures (E2) risked rendering projects superficial, ultimately undermining the real impact of technology-enabled solutions.

3) opportunities:

The shortcomings of the existing strategies are mainly manifested in the weak integration of disciplines and the bottleneck in the application of technology. The cross-curricular integration (such as the integration of history/literature into music content W1) lacks systematic design and needs to rely on policies (P1) to promote curriculum reconstruction. The research capabilities of teachers (W2) are limited by insufficient funds (E1) and the lack of international cooperation (W3), which restricts the depth of academic support. In terms of technology application, innovative projects such as VR exhibitions (W4) and learning apps (O4) face dual challenges: first, the insufficient technical capabilities of teachers (T2) lead to delayed development; second, the pressure of cost control (E2) may cause the projects to be superficial, ultimately weakening the actual effect of technology empowerment.

4) threats

Implementation required overcoming critical barriers of resource sustainability and intergenerational transmission gaps. The tension between fundraising (E1) and cost efficiency (E2) threatened long-term investment capacity, particularly affecting high-tech projects (VR/W4) and reward systems (O3). The absence of an evaluation

framework made it difficult to quantify practical outcomes (e.g., performances T3, digital portfolios O6) (T1, T6), necessitating policy (P2) to define assessment standards. Deeper challenges included the technological adoption gap: insufficient teacher digital literacy (T2) hindered the implementation of innovative tools (e.g., gamified learning T4). Meanwhile, oral history collection (T5) depended on cross-generational collaboration, urgently requiring community networks (S2) and societal advocacy (S1) to prevent irreversible cultural memory loss.

2.1.9 Results of SWOT, PEST and TOWS Analysis of all aspects: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation.

By integrating SWOT, TOWS and PEST analyses, a comprehensive and systematic strategy can be formulated to enhance the capabilities and practices among undergraduate students for preserving Chinese traditional music. This strategy aimed to fully leverage existing strengths, effectively overcome potential weaknesses, accurately seize development opportunities and properly address possible threats through targeted intervention measures and strategic partnerships. Meanwhile, the strategy emphasized the importance of continuous improvement, adaptive adjustment and the construction of a supportive environment, so as to achieve better inheritance and sustainable development of Chinese traditional music.

Comprehensive strategy for preserving Chinese traditional music among undergraduate students integrated findings from SWOT, TOWS, and PEST analyses.

1) SWOT Analysis identifies:

a. Strengths: Policy-enabled resource integration, Student-driven engagement systems, Technology-pedagogy synergy.

b. Weaknesses: Fragmented disciplinary integration, Underdeveloped research ecosystem, Technological implementation barriers.

c. Opportunities: Policy-driven institutionalization, Lightweight technology adoption, Cross-boundary networks.

d. Threats: Resource sustainability risks, Evaluation framework gaps, Cultural transmission fractures.

2) TOWS Matrix suggested strategies that leverage strengths and opportunities while addressing weaknesses and threats:

a. SO Strategies: Policy-driven curriculum institutionalization and cross-border digital archiving.

b. ST Strategies: Digital portfolio ecosystem and low-cost preservation networks.

c. WT Strategies: Faculty upskilling priority and intergenerational rescue protocol.

d. WO Strategies: Policy-enforced interdisciplinary integration and micro-credential incentives.

3) PEST Analysis provided external factors that influence strategic planning:

a. Political: Policy-driven standardization and regulatory enablement.

b. Economic: Cost-efficiency imperative, funding volatility.

c. Social: Cross-generational mobilization, digital-native engagement.

d. Technological: Lightweight innovation bias, skills-development urgency.

By combining these analyses, a strategic plan can be formulated for preserving Chinese traditional music among undergraduate students, ensuring a balanced, supportive, and forward-thinking environment.

In conclusion, by integrating SWOT (Strengths-Weaknesses-Opportunities-Threats), TOWS (Strategy Matching), and PEST (Political-Economic-Social-Technological) analyses, the strategies for preserving Chinese traditional music among undergraduate students was constructed as a three-dimensional dynamic ecosystem of "policy empowerment - community-driven - technology-supported". This system braked disciplinary barriers through the coercive force of policies, incorporates traditional music courses into the core of general education, and activates low-cost practices through a community-based living inheritance network, forming digital portfolios and databases. The deployment of technology followed the principle of "lightweight first, phased upgrade", prioritizing the promotion of short-video dissemination and learning apps, and gradually expanding to VR experiences as digital literacy of teachers improves and costs become manageable.

2.1.10 SWOT analysis result of interview content.

During the second interview, the interviewer not only offered strategic recommendations but also addressed queries related to the strengths, weaknesses, opportunities, and threats associated with each factor. A summary of this information is presented in Table 4.20.

Table 4.20 SWOT Analysis: interview content

S	**W**
S1 Hands-on activities. **S2** Optimize the curriculum system to cultivate talents. **S3** The application of digital tools has gained recognition.	**W1** The management and academic evaluation system is not perfect. **W2** There are operational obstacles in the application of digital technology in teaching. **W3** There is an imbalance in policy and resource allocation. **W4** The course objectives and settings are unbalanced.
O	**T**
O1 The national cultural digitalization strategy provides policy support. **O2** The integration of social resources through cooperation between schools, enterprises and cultural tourism. **O3** Diversified international music cooperation under policy support. **O4** The impetus of digital technology.	**T1** The aesthetic preference for Western music weakens students' cultural identity. **T2** Students lack motivation to study. **T3** The skewed job market restricts the appeal of certain majors. **T4** There is a disconnection in the mechanism for the inheritance of intangible cultural heritage.

According to Table 4.20, SWOT analysis of educational management strategies for preserving Chinese traditional music among undergraduate students highlighted several key points:

1) Strengths

The practical teaching system has developed significant advantages: Respondents recognize that high-participation activities such as concerts, lectures, competitions, workshops, and field trips play a core role in stimulating students' interest. They believe that campus clubs have become important carriers for the dynamic inheritance of traditions. Innovative technologies such as VR concerts and digital databases have been recognized by educators. There is support for the systematic cultivation of professional talents through a comprehensive curriculum. The emphasis on interdisciplinary courses (such as the integration of music in literature and history) has expanded cognitive dimensions. New media platforms (such as short video dissemination) effectively expand the audience coverage and are important platforms for the dissemination and preservation of music. These advantageous elements jointly construct the practical ecological foundation of traditional music education.

2) Weaknesses

Structural contradictions restrict development momentum: Respondents criticized the management and academic evaluation system is not perfect, leading to the marginalization of traditional music research. They pointed out that the imbalance in resource allocation among schools has exacerbated regional development disparities. They also admitted that there are significant obstacles to the practical application of digital technology in teaching. They believed that Western music theory courses have crowded out traditional courses. They criticized the teaching methods for failing to keep pace with the times. These shortcomings reflect systemic flaws in institutional design, resource allocation, and teaching innovation.

3) Opportunities

The external environment breeds transformational opportunities: The national digitalization strategy for culture provides policy support. Respondents advocate integrating social resources through school-enterprise cultural and tourism cooperation. International academic conferences can enhance the discipline's influence. Support for building academic databases enables knowledge sharing. It is suggested to develop traditional music applications to lower the learning threshold. The rise of domestic trend culture is affirmed to broaden the audience base. An international residency program is proposed to promote cross-cultural dialogue. Technological innovation and policy dividends create a historic development window for traditional music education.

4) Threats

The survival space is facing multiple squeezes: Western music aesthetic preferences lead to weakened cultural identity among students. The employment market's tilt restricts the professional appeal. Students lack learning motivation. The academic publication mechanism is exposed to have barriers for traditional music research. The aging of intangible cultural heritage (ICH) inheritors causes a skills gap. There is a structural disconnection in the ICH inheritance mechanism. These threat factors form a chain of challenges from cultural ecology, career paths to inheritance mechanisms.

In conclusion, the research results indicate that by leveraging technology to revitalize traditional genes and relying on institutional innovation to reshape the cultural ecosystem, a systematic solution and educational management strategy can be provided for the sustainable development of Chinese traditional music in the era of globalization.

2.1.11 Formulate the draft of the educational management strategies for preserving Chinese traditional music among undergraduate students.

Based on the results of questionnaires and interviews, strategies with relatively high levels of support were selected. Combined with the findings from SWOT, TOWS and PEST strategic analyses, a draft of educational management

strategies for preserving Chinese traditional music among undergraduate students was proposed. The draft included six key aspects and a total of 36 specific measures. The list of strategies was as follows:

Table 4.21 Strategies measures of 6 strategies.

Strategies	Measures
Strategies of optimizing curriculum	1. Offer courses on Chinese traditional music as part of the general education program. 2. Integrate Chinese music content into courses like cultural studies, history, or literature. 3. Develop elective courses on folk music performance. 4. Organize workshops or cultural camps focusing on Chinese traditional music. 5. Promote capstone projects or theses on Chinese music preservation. 6. Use practical performance or digital portfolios as course assessment.
Strategies of strengthening faculty development	1. Provide in-depth training in Chinese musical instruments. 2. Support faculty research in ethnomusicology and folk music. 3. Encourage academic publication on music heritage topics. 4. Build academic networks with traditional music experts. 5. Host national/international seminars on Chinese traditional music. 6. Facilitate faculty exchanges or residencies in cultural institutions abroad.

Table 4.21 (Continued)

Strategies	Measures
Strategies of stimulating student engagement	1. Establish Chinese folk music clubs on campus. 2. Organize student music showcases, festivals, or concerts. 3. Encourage students to perform at external cultural events. 4. Promote cross-cultural music exchange programs. 5. Host competitions for composing music using traditional instruments. 6. Provide scholarships or rewards for music-related student initiatives.
Strategies of upgrading digital infrastructure	1. Develop apps/websites for learning traditional instruments. 2. Record and publish instructional videos by faculty or students. 3. Create online audio and video archives of traditional songs. 4. Encourage students to produce and share music content on TikTok/YouTube. 5. Build interactive media or gamified tools for Chinese music theory. 6. Develop virtual galleries or VR concert experiences for traditional music.
Strategies of expanding community partnership	1. Invite folk musicians to conduct workshops or guest lectures. 2. Organize student fieldwork to document local music traditions. 3. Co-host community concerts featuring students and local performers. 4. Set up exhibitions showcasing instruments and folk music stories. 5. Record oral histories from elders about regional music heritage. 6. Produce short documentaries by students on community-based music.

Table 4.21 (Continued)

Strategies	Measures
Strategies of refining policy and evaluation	1. Include music preservation in the university's strategic goals. 2. Set clear learning outcomes for music heritage-related courses. 3. Use cultural behavior surveys to assess student engagement. 4. Collect music portfolios from students as performance evidence. 5. Publish annual impact reports on cultural and educational outcomes. 6. Create alumni tracking systems to follow careers in cultural preservation.

2.2 Analysis of focus group discussion

The focus group discussion about the draft of the educational management strategies for preserving Chinese traditional music among undergraduate students was analyzed by content analysis.

2.2.1 Analysis of status information statistics of Interviewee (Experts)

Table 4.22 Personal information of expects.

	Personal Information	Numbers	Percentage
Gender	Male	6	60.00
	Female	4	40.00
	Total	**10**	**100.00**
Position	Universities' administrator	5	50.00
	Music expert	5	50.00
	Total	**10**	**100.00**

In this step, 10 experts were invited to participate in the focus group discussion. According to Table 4.22, there were 6 males, accounting for 60%, and 4 females, accounting for 40%. In terms of gender. Regarding positions, there were 5 university administrators and 5 music experts, each accounting for 50%.

2.2.2 Take the focus group discussion about the draft of the educational management strategies

Table 4.23 The discussion result and frequency statistics of the focus group discussion.

Discussion topic	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Frequency	Percentage (%)
1. Strategies of optimizing curriculum												
1.1 Offer courses on Chinese traditional music as part of the general education program.	√	√		√	√	√	√	√	√	√	9	90
1.2 Integrate Chinese music content into courses like cultural studies, history, or literature.	√	√	√		√	√		√	√	√	8	80
1.3 Develop elective courses on folk music performance.	√	√		√	√	√	√		√		7	70
1.4 Organize workshops or cultural camps focusing on Chinese traditional music.		√	√	√	√	√	√	√	√	√	9	90
1.5 Promote capstone projects or theses on Chinese music preservation.	√		√		√	√		√		√	6	60
1.6 Use practical performance or digital portfolios as course assessment.		√		√	√		√	√	√	√	7	70
2. Strategies of strengthening faculty development												
2.1 Provide in-depth training in Chinese musical instruments.	√	√	√	√	√	√		√	√		8	80
2.2 Support faculty research in ethnomusicology and folk music.	√	√	√	√		√	√	√	√	√	9	90
2.3 Encourage academic publication on music heritage topics.		√		√	√	√	√	√	√	√	8	80

Table 4.23 (Continued)

Discussion topic	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Frequency	Percentage (%)
2.4 Build academic networks with traditional music experts.	√	√		√	√			√	√	√	7	70
2.5 Host national/international seminars on Chinese traditional music.	√		√	√		√	√			√	6	60
2.6 Facilitate faculty exchanges or residencies in cultural institutions abroad.		√		√	√		√		√		5	50
3. Strategies of stimulating student engagement												
3.1 Establish Chinese folk music clubs on campus.	√	√	√	√	√	√		√	√	√	9	90
3.2 Organize student music showcases, festivals, or concerts.	√	√	√	√	√	√	√	√	√	√	10	100
3.3 Encourage students to perform at external cultural events.	√	√		√	√	√		√	√	√	8	80
3.4 Promote cross-cultural music exchange programs.	√	√		√	√		√	√		√	7	70
3.5 Host competitions for composing music using traditional instruments.	√		√			√	√	√		√	6	60
3.6 Provide scholarships or rewards for music-related student initiatives.	√	√		√	√	√	√		√	√	8	80
4. Strategies of upgrading digital infrastructure												
4.1 Develop apps/websites for learning traditional instruments.	√	√		√	√		√	√	√		7	70
4.2 Record and publish instructional videos by faculty or students.	√		√	√	√	√	√	√	√	√	9	90
4.3 Create online audio and video archives of traditional songs.	√	√	√	√	√	√	√	√	√	√	10	100
4.4 Encourage students to produce and share music content on TikTok/YouTube.	√	√			√	√		√		√	6	60
4.5 Build interactive media or gamified tools for Chinese music theory.		√		v	√	√		√	√		6	60

Table 4.23 (Continued)

Discussion topic	Interviewer 1	Interviewer 2	Interviewer 3	Interviewer 4	Interviewer 5	Interviewer 6	Interviewer 7	Interviewer 8	Interviewer 9	Interviewer 10	Frequency	Percentage (%)
4.6 Develop virtual galleries or VR concert experiences for traditional music.			√		v	v	√		√		5	50
5. Strategies of expanding community partnership												
5.1 Invite folk musicians to conduct workshops or guest lectures.	√	√	√	√	√	√	√	√	√	√	10	100
5.2 Organize student fieldwork to document local music traditions.	√		√	√	√	√		√	√	√	8	80
5.3 Co-host community concerts featuring students and local performers.	√	√	√	√		√	√	√	√	√	9	90
5.4 Set up exhibitions showcasing instruments and folk music stories.	√	√	√		√	√		√		√	7	70
5.5 Record oral histories from elders about regional music heritage.	√	√	√		√	√	√		√	√	8	80
5.6 Produce short documentaries by students on community-based music.	√	√		√		√		√	√		6	60
6. Strategies of refining policy and evaluation												
6.1 Include music preservation in the university's strategic goals.	√	√		√	√		√	√		√	7	70
6.2 Set clear learning outcomes for music heritage-related courses.		√	√	√	√	√	√		√	√	8	80
6.3 Use cultural behavior surveys to assess student engagement.	√		√	√	√	√	√	√	√	√	9	90
6.4 Collect music portfolios from students as performance evidence.	√	√		√	√		√		√		6	60
6.5 Publish annual impact reports on cultural and educational outcomes.		√	√	√		√		√	√	√	7	70
6.6 Create alumni tracking systems to follow careers in cultural preservation.	√		√	√	√		√			√	6	60

According to Table 4.23, the expert evaluation revealed a clear hierarchy of support for various strategies in Chinese traditional music education. Foundational digital strategies commanded the strongest consensus, with online archives (4.3) and instructional videos (4.2) receiving unanimous or near-unanimous approval (10/10 and 9/10 respectively). Interactive learning tools (4.5) showed moderate support (6/10), while VR applications (4.6) remained divisive (5/10).

Assessment methods demonstrated growing sophistication, with cultural behavior surveys (6.3) achieving high consensus (9/10) and alumni tracking systems (6.6) gaining moderate acceptance (6/10). Community-engagement strategies consistently ranked among the most supported approaches, particularly folk musician workshops (5.1) and community concerts (5.3), which received support from 10/10 and 9/10 experts, respectively.

The data showed that experts favored practical, sustainable interventions over technologically complex solutions, emphasizing measurable outcomes and authentic cultural transmission while cautiously embracing select digital innovations that demonstrated clear educational value. Faculty development and student engagement initiatives maintained strong support, reflecting their established importance in preservation efforts.

2.2.3 Adjustment and improvement of the draft of the educational management strategies

Based on the investigation and analysis of the above questionnaires, interviews, and focus group discussions, adjusted and improve the draft of the strategies. Finally, formulated six strategies for preserving Chinese traditional music among undergraduate students. There were six measures for each aspect, totaling 36.

Table 4.24 The aspects and measures of educational management strategies for preserving Chinese traditional music among undergraduate students.

No	Aspects of Strategies	Numbers of Measures
1	Strategies of optimizing curriculum	6
2	Strategies of strengthening faculty development	6
3	Strategies of stimulating student engagement	6
4	Strategies of upgrading digital infrastructure	6
5	Strategies of expanding community partnership	6
6	Strategies of refining policy and evaluation	6
Total	**6**	**36**

According to Table 4.24, there were 6 aspects of strategies on educational management strategies for preserving Chinese traditional music among undergraduate students. Each aspect with 6 measures.

The specific strategies were as follows:

Table 4.25 The educational management strategies for preserving Chinese traditional music among undergraduate students.

Strategies	Measures
Strategies of optimizing curriculum	1. Offer courses on Chinese traditional music as part of the general education program 2. Integrate Chinese music content into courses like cultural studies, history, or literature 3. Develop elective courses on folk music performance 4. Organize workshops or cultural camps focusing on Chinese traditional music

Table 4.25 (Continued)

Strategies	Measures
	5. Promote capstone projects or theses on Chinese music preservation 6. Use practical performance or digital portfolios as course assessment
Strategies of strengthening faculty development	1. Provide in-depth training in Chinese musical instruments 2. Support faculty research in ethnomusicology and folk music 3. Encourage academic publication on music heritage topics 4. Build academic networks with traditional music experts 5. Host national/international seminars on Chinese traditional music 6. Establish regional mentor-apprentice programs with master musicians
Strategies of stimulating student engagement	1. Establish Chinese folk music clubs on campus 2. Organize student music showcases, festivals, or concerts 3. Encourage students to perform at external cultural events 4. Promote cross-cultural music exchange programs 5. Host competitions for composing music using traditional instruments 6. Provide scholarships or rewards for music-related student initiatives
Strategies of upgrading digital infrastructure	1. Develop apps/websites for learning traditional instruments 2. Record and publish instructional videos by faculty or students 3. Create online audio and video archives of traditional songs 4. Encourage students to produce and share music content on TikTok/YouTube 5. Develop AI-based melody analysis tools for music theory training 6. Create augmented reality (AR) guides for instrument learning

Table 4.25 (Continued)

Strategies	Measures
Strategies of expanding community partnership	1. Invite folk musicians to conduct workshops or guest lectures 2. Organize student fieldwork to document local music traditions 3. Co-host community concerts featuring students and local performers 4. Set up exhibitions showcasing instruments and folk music stories 5. Record oral histories from elders about regional music heritage 6. Produce short documentaries by students on community-based music
Strategies of refining policy and evaluation	1. Include music preservation in the university's strategic goals 2. Set clear learning outcomes for music heritage-related courses 3. Use cultural behavior surveys to assess student engagement 4. Collect music portfolios from students as performance evidence 5. Publish annual impact reports on cultural and educational outcomes 6. Create alumni tracking systems to follow careers in cultural preservation

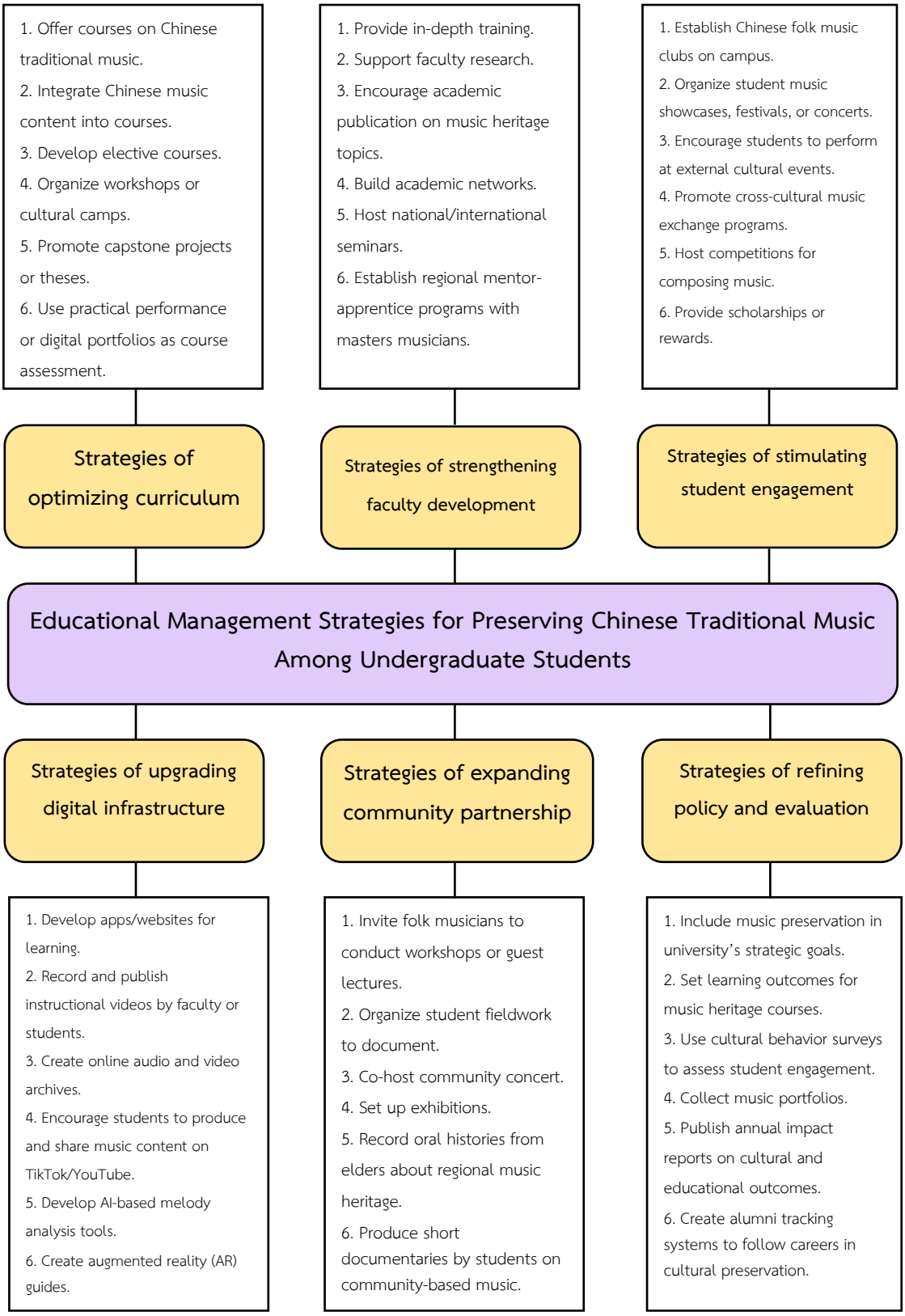

Figure 4.2 Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students

Educational management strategies did not function as isolated interventions but worked as an interdependent system in which each strategy supported and reinforced the others, forming a continuous cycle of improvement. Among these, the strategies of optimizing curriculum served as the foundation. A well-structured curriculum integrated traditional music into relevant and engaging content, providing a framework for other strategies to function effectively (Tyler, 1949). This closely aligned with the strategies of strengthening faculty development, as improving teaching skills and cultural knowledge directly supported the delivery of the optimized curriculum (Guskey, 2002). Teachers who gained both pedagogical and cultural competencies were better able to preserve and share traditional music content in meaningful ways.

At the same time, the strategies of upgrading digital infrastructure played a key role. Technological tools such as online platforms, virtual instruments, and digital archives improved access and interaction for both teachers and students (Selwyn, 2012). This digital support system helped deliver the curriculum more flexibly and supported ongoing professional development.

The strategies of expanding community partnership also supported these efforts by offering real-world learning and cultural experiences. Collaborations with local artists, cultural institutions, and heritage practitioners increased student engagement by making learning more authentic (Wenger, 1998). When students felt connected to their cultural roots and communities, their motivation to learn traditional music improved.

Finally, the strategies of refining policy and evaluation provided overall direction and accountability. Clear policies gave guidance, resources, and standards for all other strategies, allowing systematic progress and feedback (Datnow & Park, 2009). Without strong policy and evaluation, efforts in curriculum, faculty development, digital infrastructure, student engagement, and community partnership risked becoming uncoordinated or ineffective.

In summary, these six strategies formed a connected and supportive system. Each strategy depended on the others to reach the shared goal of sustaining traditional music education.

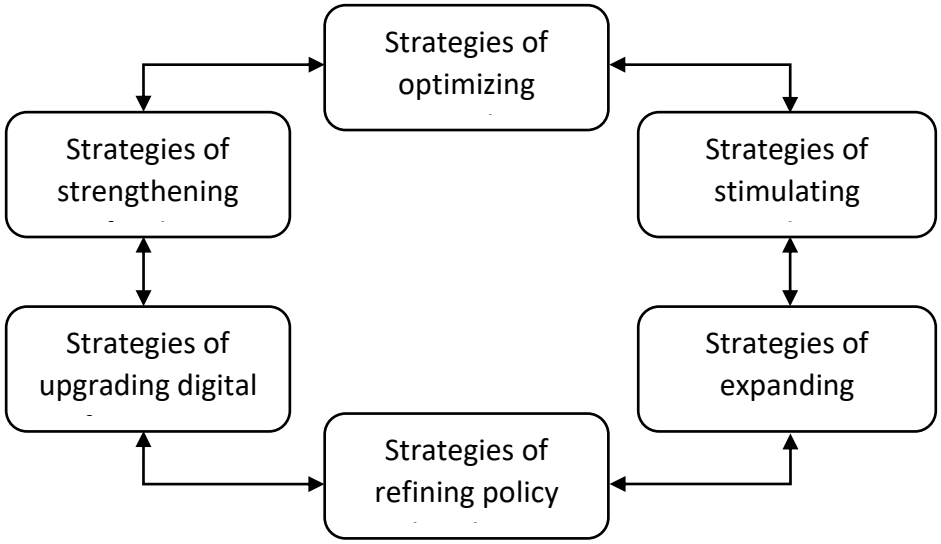

Figure 4.3 The relationship between strategies

2.3 Summary of the strategies.

Through the analysis of the strategies employed in this research, key components essential for the preservation of Chinese traditional music can be synthesized. These components included vision, mission, and goals, which were detailed as follows:

2.3.1 Vision

In the contemporary context where globalization poses significant challenges to cultural diversity, the establishment of a systematic educational and preserving framework for Chinese traditional music has emerged as a critical cultural responsibility for higher education institutions. Guided by the vision of "becoming an academic hub for the preservation and innovation of Chinese traditional music," these strategies were committed to nurturing a new generation of music custodians who embody both a strong sense of cultural mission and a global outlook. This

approach aims to revitalize Chinese musical heritage within the academic environment and integrate it meaningfully into the evolving cultural landscape of today.

2.3.2 Mission

At the curriculum aspect, traditional music is systematically integrated into both general education and professional course frameworks, and is revitalized through pedagogical formats such as workshops, digital archives, and VR-based immersive experiences. Regarding faculty development, we focus on enhancing instructors' academic research capabilities and international collaboration potential by constructing an interdisciplinary and transnational digital academic platform. In student development, we create a diversified practical platform ranging from extracurricular clubs to international performances, thereby fostering youth cultural consciousness. Concurrently, intelligent technologies are utilized to develop interactive learning tools, while collaborations with local artists facilitate "living heritage" practices. Furthermore, preservation objectives are embedded within institutional strategic planning, supported by a scientifically designed curriculum evaluation and outcome tracking mechanism.

2.3.3 Goals

a. Safeguarding cultural roots, through academic research, digital archiving and field rescue, build an "academic insurance vault" for endangered musical heritage.

b. Forging a succession team, cultivate compound talents who are proficient in musical instrument performance and possess research capabilities or digital communication skills.

c. Building an academic ecosystem, form a virtuous cycle of "education empowering research, research feeding back to teaching, and practice activating dissemination", and establish the core hub position of universities in the preservation of traditional music.

d. Releasing social value, with the campus as the center, enhance public cultural identity through community concerts, documentary dissemination and other

means, and ultimately promote the elevation of traditional music preservation from campus actions to an important support point of the national cultural strategy.

2.3.4 Summary

1) Strategies of optimizing curriculum

To effectively integrate Chinese traditional music into the curriculum, a structured yet flexible approach is needed, starting from basic integration and gradually advancing to professional participation. This strategy begins by embedding Chinese music courses in compulsory general education classes to ensure broad exposure and the integration of diverse cultures. At this foundational level, interdisciplinary collaboration is emphasized, integrating music into literature, history, and even technology courses, such as exploring digital tools for preserving folk melodies. Elective courses and workshops offer practical opportunities, while collaborations with local artists and community projects connect theory with practice. For graduation projects or theses, original work research or creative adaptations are encouraged, and traditional exams are replaced with innovative assessment methods such as digital portfolios or public performances. To maintain motivation, incentives like competitions can stimulate participation, while leveraging technology and alumni networks ensures efficient resource utilization and long-term feasibility. Evaluation is not only based on enrollment metrics but also on the diversity of participants and qualitative feedback to ensure accessibility for non-music majors and the cultivation of professional talents. This layered model balances inheritance and innovation, integrating Chinese traditional music into education and making it a living tradition rather than a static relic.

2) Strategies of strengthening faculty development

To strengthen faculty development in Chinese traditional music, a strategic approach combines skill-building, research support, and global collaboration. First, provide hands-on training in Chinese instruments to enhance teaching authenticity, while supporting ethnomusicology research through funding and reduced teaching loads. Encourage scholarly output by incentivizing publications on music heritage and building networks with master musicians. Elevate institutional

standing by hosting international seminars and facilitating faculty exchanges with global cultural institutions, enabling educators to integrate world-class methodologies. This holistic strategy ensures faculty grow as both practitioners and scholars, enriching both classroom instruction and the broader academic discourse around Chinese music.

3) Strategies of stimulating student engagement

To enhance students' interest in Chinese traditional music, schools should organize a series of diverse and colorful activities. First, they can establish campus music clubs to attract amateur enthusiasts. Then, they can offer performance opportunities by holding concerts and music festivals. By participating in community events, students can perform on professional stages. At the same time, exchange programs can be launched to give them the chance to collaborate with musicians from around the world. Traditional instrument creation competitions can be held to stimulate students' creativity, and scholarships can be provided to encourage their active participation. This approach can meet the needs of students with different levels of interest, and combine classroom knowledge with practical operation, making learning lively and interesting. The key lies in building a complete strategic system where all parts support and complement each other.

4) Strategies of upgrading digital infrastructure

To enhance the digital infrastructure of traditional music, a multi-level technical support system should be established. At the basic level, develop instrument learning apps and teaching video libraries, and concurrently build a digital audio-visual archive of traditional pieces. Introduce interactive media and gamified music theory tools to stimulate learning interest. At the innovative level, explore immersive experiences such as VR concerts, and encourage students to create and share on short-video platforms, forming a "learning-creation-sharing" loop. Implementation should be phased: first, establish a digital resource library; then, develop interactive tools; next, launch VR experiences; and continuously update content to maintain technological advancement, ultimately building a digital ecosystem for traditional music.

5) Strategies of expanding community partnership

To expand community cooperation, it is necessary to build a sustainable model of mutual benefit. By inviting folk artists to teach on campus, the transmission of skills can be achieved, while organizing field investigations by teachers and students to record the living archives of local music. A joint concert can be held to build a performance platform, and the collection of oral history and the exhibition of musical instruments can be carried out to deepen cultural exploration. The focus is on cultivating a student documentary team to use modern media to spread the stories of community music. By implementing this strategy, a complete ecosystem of "teaching - performance - dissemination" can be formed, ultimately achieving a virtuous cycle of academic resources and community cultural capital.

6) Strategies of refining policy and evaluation

To improve the policy evaluation system, it is necessary to establish a full-chain management mechanism of "goal - process - result". Incorporate music inheritance into the strategic goals of universities and establish institutional guarantees and formulate quantifiable indicators for course learning outcomes. Process evaluation adopts dual verification of cultural behavior surveys and student portfolios, and the annual influence report system tracks educational effectiveness and social value. Establish an alumnus tracking mechanism to form a long-term feedback loop and optimize the training program through career development data in reverse. Ultimately, achieve the scientific and sustainable development of cultural inheritance education.

Phase 3: Results of evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

In the final phase, 5 experts were again selected through purposive sampling. The criteria for selection included holding an academic rank of Associate Professor or above, having at least 10 years of experience in educational management, and contributing to Chinese traditional music through research or institutional

involvement. These experts evaluated the proposed strategies using a questionnaire designed on a 5-point Likert scale to evaluate two aspects: 1) feasibility 2) Adaptability – cultural and institutional

Table 4.26 Evaluation results of educational management strategies for preserving Chinese traditional music of university students.

(n=5)

	Strategies	Feasibility			Adaptability		
		$\bar{X}$	S.D.	level	$\bar{X}$	S.D.	level
1.	Strategies of optimizing curriculum	4.69	0.28	highest	4.79	0.18	highest
2.	Strategies of strengthening faculty development	4.73	0.23	highest	4.83	0.13	highest
3.	Strategies of stimulating student engagement	4.95	0.23	highest	4.97	0.13	highest
4.	Strategies of upgrading digital infrastructure	4.79	0.15	highest	4.89	0.05	highest
5.	Strategies of expanding community partnership	4.73	0.23	highest	4.83	0.13	highest
6.	Strategies of refining policy and evaluation	4.79	0.15	highest	4.89	0.05	highest
	Total	**4.77**	**0.21**	**highest**	**4.87**	**0.11**	**highest**

As shown in Table 4.26, the average feasibility of the six strategy factors for preserving Chinese traditional music of university students was 4.77, the average adaptability was 4.87, and both at a relatively highest level. This indicated that the research strategies had highest feasibility and adaptability.

Table 4.27 Evaluation results of strategies of optimizing curriculum

(n=5)

Strategies of optimizing curriculum		Feasibility			Adaptability		
		$\bar{X}$	S.D.	level	$\bar{X}$	S.D.	level
1.	Offer courses on Chinese traditional music as part of the general education program.	4.78	0.14	highest	4.82	0.22	highest
2.	Integrate Chinese music content into courses like cultural studies, history, or literature.	4.73	0.39	highest	4.83	0.39	highest
3.	Develop elective courses on folk music performance.	4.71	0.18	highest	4.50	0.11	highest
4.	Organize workshops or cultural camps focusing on Chinese traditional music.	4.97	0.07	highest	4.97	0.07	highest
5.	Promote capstone projects or theses on Chinese music preservation.	3.49	0.39	high	4.59	0.39	highest
6.	Use practical performance or digital portfolios as course assessment.	4.45	0.29	high	4.33	0.26	high
	Total	**4.53**	**0.26**	**highest**	**4.67**	**0.23**	**highest**

As shown in Table 4.27, the average feasibility of strategies of optimizing curriculum factor in educational management strategies for preserving Chinese traditional music of university students was 4.53, and the average adaptability was 4.67, both at a relatively highest level, indicating that the research strategies had highest feasibility and adaptability.

Table 4.28 Evaluation results of strategies of strengthening faculty development

(n=5)

Strategies of strengthening faculty development	Feasibility			Adaptability		
	$\overline{X}$	S.D.	level	$\overline{X}$	S.D.	level
1. Provide in-depth training in Chinese musical instruments.	4.45	0.16	high	4.80	0.18	highest
2. Support faculty research in ethnomusicology and folk music.	4.73	0.39	highest	4.83	0.39	highest
3. Encourage academic publication on music heritage topics.	4.42	0.19	high	4.73	0.15	highest
4. Build academic networks with traditional music experts.	4.36	0.49	high	4.58	0.47	highest
5. Host national/international seminars on Chinese traditional music.	4.29	0.48	high	4.46	0.53	high
6. Facilitate faculty exchanges or residencies in cultural institutions abroad.	4.20	0.45	high	4.43	0.51	high
Total	**4.40**	**0.36**	**high**	**4.64**	**0.37**	**highest**

As shown in Table 4.28, the average feasibility of strategies of strengthening faculty development factor in educational management strategies for preserving Chinese traditional music of university students was 4.40, at a relatively high level, and the average adaptability was 4.64, at a highest level. Indicating that the research strategies had high feasibility and adaptability.

Table 4.29 Evaluation results of strategies of stimulating student engagement

(n=5)

Strategies of stimulating student engagement		Feasibility			Adaptability		
		$\bar{X}$	S.D.	level	$\bar{X}$	S.D.	level
1.	Establish Chinese folk music clubs on campus.	4.36	0.37	high	4.56	0.27	highest
2.	Organize student music showcases, festivals, or concerts.	3.63	0.31	high	4.23	0.31	high
3.	Encourage students to perform at external cultural events.	4.71	0.38	highest	4.41	0.28	high
4.	Promote cross-cultural music exchange programs.	3.58	0.27	high	4.57	0.27	highest
5.	Host competitions for composing music using traditional instruments.	4.68	0.17	highest	4.78	0.37	highest
6.	Provide scholarships or rewards for music-related student initiatives.	4.73	0.39	highest	4.83	0.39	highest
	Total	**4.28**	**0.32**	**high**	**4.56**	**0.32**	**highest**

As shown in Table 4.29, the average feasibility of strategies of stimulating student engagement factor in educational management strategies for preserving Chinese traditional music of university students was 4.28, which was at a relatively high level; The average adaptability was 4.56, which was at a highest level, indicating that the research strategy has high feasibility and adaptability.

Table 4.30 Evaluation results of strategies of upgrading digital infrastructure

(n=5)

	Strategies of upgrading digital infrastructure	Feasibility			Adaptability		
		$\bar{X}$	S.D.	level	$\bar{X}$	S.D.	level
1.	Develop apps/websites for learning traditional instruments.	4.80	0.36	highest	4.73	0.33	highest
2.	Record and publish instructional videos by faculty or students.	4.35	0.42	high	4.46	0.47	high
3.	Create online audio and video archives of traditional songs.	4.73	0.39	highest	4.83	0.39	highest
4.	Encourage students to produce and share music content on TikTok/YouTube.	4.97	0.07	highest	4.97	0.07	highest
5.	Build interactive media or gamified tools for Chinese music theory.	4.10	0.31	high	4.23	0.31	high
6.	Develop virtual galleries or VR concert experiences for traditional music.	3.46	0.46	high	4.47	0.26	high
	Total	**4.40**	**0.34**	**high**	**4.62**	**0.30**	**highest**

As shown in Table 4.30, the average feasibility of strategies of upgrading digital infrastructure factor in educational management strategies for preserving Chinese traditional music of university students was 4.40, which was at a relatively high level; The average adaptability was 4.62, which was at a highest level, indicating that the research strategy has high feasibility and adaptability.

Table 4.31 Evaluation results of strategies of expanding community partnership

(n=5)

Strategies of expanding community partnership		Feasibility			Adaptability		
		$\bar{X}$	S.D.	level	$\bar{X}$	S.D.	level
1.	Invite folk musicians to conduct workshops or guest lectures.	4.47	0.27	high	4.97	0.77	highest
2.	Organize student fieldwork to document local music tradition.	4.93	0.29	highest	4.93	0.99	highest
3.	Co-host community concerts featuring students and local performers.	4.45	0.29	high	4.33	0.26	high
4.	Set up exhibitions showcasing instruments and folk music stories.	4.97	0.07	highest	4.97	0.07	highest
5.	Record oral histories from elders about regional music heritage.	4.71	0.38	highest	4.41	0.28	high
6.	Produce short documentaries by students on community-based music.	4.71	0.18	highest	4.11	0.18	high
	Total	**4.70**	**0.25**	**highest**	**4.62**	**0.42**	**highest**

As shown in Table 4.31, the average feasibility of strategies of expanding community partnership factor in educational management strategies for preserving Chinese traditional music of university students was 4.70, and the average adaptability was 4.62, both at a relatively highest level, indicating that the research strategies had highest feasibility and adaptability.

Table 4.32 Evaluation results of strategies of refining policy and evaluation

(n=5)

Strategies of refining policy and evaluation		Feasibility			Adaptability		
		$\bar{X}$	S.D.	level	$\bar{X}$	S.D.	level
1.	Include music preservation in the university's strategic goals.	4.71	0.18	highest	4.50	0.11	highest
2.	Set clear learning outcomes for music heritage-related courses.	4.70	0.35	highest	4.20	0.41	high
3.	Use cultural behavior surveys to assess student engagement.	4.82	0.22	highest	4.78	0.14	highest
4.	Collect music portfolios from students as performance evidence.	4.10	0.31	high	4.23	0.31	high
5.	Publish annual impact reports on cultural and educational outcomes.	3.49	0.39	high	4.59	0.39	highest
6.	Create alumni tracking systems to follow careers in cultural preservation.	4.68	0.17	highest	4.78	0.37	highest
	Total	**4.42**	**0.27**	**highest**	**4.51**	**0.28**	**highest**

As shown in Table 4.32, the average feasibility of strategies of refining policy and evaluation factor in educational management strategies for preserving Chinese traditional music of university students was 4.42, and the average adaptability was 4.51, both at a relatively highest level, indicating that the research strategies had highest feasibility and adaptability.

In summary, based on the evaluation of the strategies proposed for this research by 5 experts, these strategies had strong practical feasibility and applicability. It highlighted an all-round and multi-level educational management strategy dedicated to providing quality Chinese traditional music education for undergraduate students, cultivating Chinese traditional music inheritors with profound cultural background, innovation ability and international vision, and promoting the new vitality of Chinese traditional music in the new era.

Chapter 5
Conclusion Discussion and Recommendations

Research on Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students was with 3 research objectives as follows: 1) to study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. 2) to formulate educational management strategies for preserving Chinese traditional music among undergraduate students. 3) to evaluate the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

A multi-stage random sampling method was employed to select 322 undergraduate students as the sample group for the questionnaire. Additionally, purposive sampling was used to select 15 teachers for the interviews, 10 experts for the focus group discussion, and 5 experts for the strategy evaluation. The research tools included questionnaires, interviews and evaluation forms. The statistics for sharing data were percentages, mean, standard deviation, and content analysis. The details were as follows.

Conclusion

The research on Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students had the following steps.

Phase 1: Results of studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Phase 2: Results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

Phase 3: Results of evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

1. Results of studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

The current conditions and desired conditions for preserving Chinese traditional music among undergraduate students had six aspects: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation. The details were as follow:

Curriculum encompassed six aspects, which were ranked from the highest to the lowest level of developmental needs assessment value as follows: Chinese traditional music is integrated into cultural studies, history, or literature courses, Performance-based or digital portfolio assessments are used in music courses, The university offers general education courses on Chinese traditional music, Workshops or cultural camps on Chinese traditional music are organized regularly, Capstone projects or theses on music preservation are encouraged, Elective courses on folk music performance are available to students.

Faculty development encompassed six aspects, which were ranked from the highest to the lowest level of developmental needs assessment value as follows: Faculty are supported to conduct research in ethnomusicology or folk music, Faculty receive in-depth training in Chinese traditional musical instruments, Faculty are encouraged to publish academic work on traditional music, Faculty exchange or residency programs with cultural institutions are organized, The institution facilitates academic networking with traditional music experts, National/international seminars on Chinese traditional music are hosted.

Students engagement encompassed six aspects, which were ranked from the highest to the lowest level of developmental needs assessment value as follows: Cross-cultural music exchange programs are promoted, Scholarships or rewards are given for music-related student projects, Student clubs for Chinese folk music are actively maintained, Students are encouraged to perform traditional music at external events, Composition contests using traditional instruments are organized, Music showcases, festivals, or concerts featuring traditional music are held.

Digital infrastructure encompassed six aspects, which were ranked from the highest to the lowest level of developmental needs assessment value as follows: Virtual galleries or VR concerts featuring traditional music are developed, Interactive or gamified tools for Chinese music theory are available, Apps or websites are developed for learning traditional instruments, Online archives of traditional songs are accessible to students, Instructional videos on traditional music are recorded and published, Students are encouraged to share traditional music content on digital platforms.

Community partnership encompassed six aspects, which were ranked from the highest to the lowest level of developmental needs assessment value as follows: Students produce documentaries on community-based music practices, Oral histories from community elders are recorded and preserved, Community concerts with both students and local performers are organized, Students engage in fieldwork to document local music traditions, Exhibitions on folk music instruments and stories are displayed on campus, Folk musicians are invited to lead workshops or lectures on campus.

Policy and evaluation encompassed six aspects, which were ranked from the highest to the lowest level of developmental needs assessment value as follows: Music preservation is included in the university's strategic objectives, Clear learning outcomes are set for music heritage courses, Annual reports on cultural and educational impact are published, Alumni are tracked to assess long-term impact in music preservation, Music portfolios are collected as part of student assessments, Cultural behavior surveys are used to evaluate student engagement.

This result indicated that Chinese traditional music preservation work among undergraduate students had achieved initial results, but still needs to be continuously strengthened in terms of systematization and depth.

2. Results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

The educational management strategies for preserving Chinese traditional music among undergraduate students were systematically analyzed. By employing

SWOT analysis and PEST analysis and focus group discussion, a comprehensive strategic framework was developed. The detailed findings were presented as follows:

2.1 Vision

In the modern era, when globalization posed serious challenges to cultural diversity, building a clear educational and preserving system for Chinese traditional music became an important cultural duty for higher education institutions. Guided by the goal of becoming a center for preserving and developing Chinese traditional music, these strategies aimed to train a new generation of music protectors with strong cultural awareness and a global outlook. This approach not only helped revive Chinese musical heritage in academic settings but also worked to connect it with the changing cultural environment of today.

2.2 Mission

At the curriculum level, Chinese traditional music was included in both general education and specialized courses. It was renewed through teaching methods such as workshops, digital archives, and VR-based immersive learning. In faculty development, efforts focused on improving instructors' research skills and international cooperation by building a digital platform for interdisciplinary and cross-border academic work. For student development, various hands-on platforms—from extracurricular clubs to international performances—were created to raise students' cultural awareness. At the same time, smart technologies were used to design interactive learning tools, and partnerships with local artists helped carry out "living heritage" practices. In addition, preservation goals were built into the institution's strategic plans and supported by a curriculum review and results tracking system.

2.3 Goals

a. Preserving cultural roots through academic research, digital archiving, and fieldwork to build an "academic safety vault" for endangered musical heritage.

b. Formed a long-term succession team by training well-rounded talents with skills in both instrument performance and either research or digital communication.

c. Built a strong academic system that created a positive cycle: education supported research, research improved teaching, and practice promoted public engagement. This helped universities become key centers for preserving traditional music.

d. Increased social value by focusing on campus activities and strengthening public cultural identity through community concerts, documentaries, and outreach programs. These efforts raised traditional music preservation from an internal task to part of national cultural policy.

2.4 Summary of strategies

1) Strategies of optimizing curriculum

To include Chinese traditional music in education, a step-by-step plan was proposed. First, all students took introductory courses. Next, music was linked to other subjects such as history and literature. Workshops with local musicians were offered, and performances replaced traditional exams. Student participation and feedback were used to measure success. This approach kept the tradition alive while helping students connect it with modern life.

2) Strategies of strengthening faculty development

To improve faculty expertise in Chinese traditional music, three key areas were targeted: instrument training, research support, and international cooperation. Teachers received practical training and resources for ethnomusicology research. Academic publishing and collaboration with master musicians were encouraged. International seminars and exchange programs helped faculty learn global best practices. This strategy raised teaching quality and promoted scholarly work on China's musical heritage.

3) Strategies of stimulating student engagement

To involve students in traditional music, a full activity system was developed. This included beginner-level music clubs, school and community performance stages, international exchanges, and composition contests. Scholarships rewarded active participation. This multi-level system served students at different interest levels and turned classroom learning into real-life experience, creating a

learning environment where each activity supported deeper interest and understanding.

4) Strategies of upgrading digital infrastructure

To improve digital support for traditional music, a layered technical system was built. At the base level, apps and video libraries taught instrument skills, and digital archives stored audio and video recordings. Interactive and gamified tools increased student engagement. At the advanced level, VR concerts and short-video platforms allowed students to create and share content. This formed a “learning-creation-sharing” cycle and supported a full digital learning environment.

5) Strategies of expanding community partnership

To grow community cooperation, a long-term and balanced model was developed. Folk artists were invited to teach on campus. Teachers and students joined fieldwork to record local music traditions. Joint concerts were held as performance platforms. Cultural knowledge was deepened through oral history and instrument displays. Student teams documented and shared community stories using modern media. These actions built a full “teaching-performance-dissemination” system that linked schools with local culture in a lasting way.

6) Strategies of refining policy and evaluation

To improve policy and evaluation, a full-cycle management system was created, based on “goals-process-results.” At the planning level, school-wide goals were included. At the teaching level, clear targets were set. Behavior surveys and portfolio assessments were used. Annual reports tracked progress, and alumni data helped adjust training. This ensured that cultural education followed a scientific and sustainable path.

3. Results of evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

The data showed that all six strategies-optimizing curriculum, strengthening faculty development, stimulating student engagement, upgrading digital infrastructure, expanding community partnerships, and refining policy and evaluation-

received the highest scores in both feasibility and adaptability. The overall mean scores were 4.87 and 4.77, respectively. The high feasibility scores across all strategies (ranging from 4.69 to 4.95) suggested that these approaches were practical to carry out.

Among them, stimulating student engagement stood out as the most effective strategy, with near-perfect scores (4.95 for feasibility and 4.97 for adaptability), showing its key role in improving educational results. In contrast, optimizing curriculum had the lowest scores in both areas (4.69 for feasibility and 4.79 for adaptability), pointing to possible areas for improvement. Notably, strategies such as upgrading digital infrastructure and refining policy and evaluation showed very low variability (S.D.=0.05 in adaptability), indicating strong agreement on their importance.

Discussion

From the research results on Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students, the research results can be discussed and classified according to the research objectives into 3 phases as follows:

Phase 1: Results of studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Phase 2: Results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

Phase 3: Results of evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

1. Results of studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

The findings revealed educational management strategies for preserving Chinese traditional music among undergraduate students, with each of the six key strategies showing specific strengths and weaknesses. The data suggested that while

some aspects of these preservation efforts had made progress, important gaps remained in areas that could improve the depth and long-term impact of these initiatives

In terms of curriculum aspect, the main strength was the availability of elective courses on folk music performance. The main weakness was the integration of Chinese traditional music into cultural studies, history, or literature courses. According to the PNI value under the desired conditions, this area-integrating traditional music into broader cultural subjects-was identified as needing the most improvement.

In terms of faculty development aspect, the main strength was the hosting of national and international seminars on Chinese traditional music. The main weakness was the level of support faculty received to conduct research in ethnomusicology or folk music. According to the PNI value under desired conditions, supporting faculty research in these fields was identified as the aspect needing the most improvement in educational management strategies for preserving Chinese traditional music among undergraduate students.

In terms of student engagement aspect, the main strength was holding music showcases, festivals, or concerts featuring traditional music. The main weakness was the promotion of cross-cultural music exchange programs. According to the PNI value under desired conditions, promoting cross-cultural music exchange programs was identified as the aspect needing the most improvement in educational management strategies for preserving Chinese traditional music among undergraduate students.

In terms of digital infrastructure aspect, the main strength was encouraging students to share traditional music content on digital platforms. The main weakness was the development of virtual galleries or VR concerts featuring traditional music. According to the PNI value under desired conditions, developing virtual galleries or VR concerts was the aspect most in need of improvement.

In terms of community partnership aspect, the main strength was inviting folk musicians to lead workshops or lectures on campus. The main weakness was students producing documentaries on community-based music practices. According

to the PNI value under desired conditions, supporting students to create documentaries on community music was identified as the aspect needing the most improvement in educational management strategies for preserving Chinese traditional music among undergraduate students.

In terms of policy and evaluation aspect, the main strength was using cultural behavior surveys to assess student engagement. The main weakness was including music preservation in the university's strategic objectives. According to the PNI value under desired conditions, integrating music preservation into the university's strategic plans was the area most in need of improvement.

The comprehensive analysis of six strategic aspects revealed both progress and ongoing challenges in preserving Chinese traditional music among undergraduate students. As Xie, Hin-on and Sapaso (2024) identified several challenges that needed to be addressed to fully realize the potential of traditional music education. Although current efforts established basic foundations across curriculum, faculty development, student engagement, digital infrastructure, community partnerships, and policy and evaluation, the PNI value analysis identified key areas that needed priority attention (Long & Yulia, 2025).

To effectively preserve and promote Chinese traditional music, it is essential to first establish a solid foundation through theoretical education, ensuring a deep understanding of its cultural and artistic principles. Next, by summarizing and analyzing the historical evolution and development patterns of traditional music, we can identify key trends and adapt them to contemporary contexts. Finally, upholding and transmitting the correct musical values will ensure its meaningful inheritance for future generations (Chen Wei, 2018).

2. Results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students.

The findings of this study revealed a complex situation in preserving Chinese traditional music among undergraduate students, showing both progress and areas needing further improvement. The current conditions across six key dimensions-curriculum, faculty development, student engagement, digital infrastructure,

community partnership, and policy and evaluation-demonstrated that while initial efforts had yielded measurable outcomes, the systematization and depth of these initiatives remained inconsistent.

Curriculum integration into interdisciplinary courses such as cultural studies and history showed recognition of the broader cultural value of traditional music. The curriculum played an important role not only in spreading musical knowledge but also in developing students' musical literacy. Curriculum aspect included elements that aligned with the research by Liu and Wong (2023) on music curriculum design. Their study emphasized that the curriculum should highlight diversity, practicality, and innovation and constructed a feasible design path framed by multicultural, comprehensive music content, and innovative course structures.

Faculty development emphasized the need for specialization in ethnomusicology and instrumental training, while networking and seminars were considered less urgent. Given the current state of music teacher education, it was important to balance several key aspects: building practical teaching systems, combining skill training with theoretical learning, and balancing knowledge transfer with ability development. Xie, Hin-on and Sapaso (2024) pointed out that there was a significant gap in the research capabilities of music department teachers, with approximately 50% of them lacking experience in music-related research.

Student engagement strategies focused on cross-cultural exchanges and incentive-based projects, highlighting the importance of external motivation. However, student-led performances and composition contests scored low, indicating limited development of creative participation. Long and Yulia (2025) found that students participated in activities such as traditional music workshops, cultural festivals, and community performances. These experiences provided real-world contexts for learning and applying traditional music while deepening their understanding of its connection to broader cultural society.

The strategies for upgrading digital infrastructure included developing apps and websites for learning traditional instruments, recording and sharing instructional videos made by faculty or students, creating online audio and video archives of

traditional songs, encouraging students to produce and share music content on platforms like TikTok and YouTube, building interactive media and gamified tools for Chinese music theory, and developing virtual galleries or VR concert experiences featuring traditional music. Among them, in line with Chen Wei (2018) viewpoint, schools invited expert teachers to give lectures, recorded the courses, and posted them online for flexible learning, review, and distance education.

Community partnerships focus on documentation and intergenerational knowledge transfer, especially through student-made documentaries. These community cooperation strategies significantly contributed to the inheritance and development of folk music. Inviting folk musicians and organizations to conduct fieldwork enriched residents' musical knowledge and experiences. Community concerts strengthened social cohesion and cultural vitality, while exhibitions, oral histories, and documentaries helped preserve and promote folk music culture in multiple dimensions. As Long and Yulia (2025) suggested, exchange programs proved to be the most effective means of promoting cultural exchange by connecting different institutions, individuals, and generations. Collaboration with other institutions encouraged resource and staff sharing, while community involvement ensured the continued presence of Chinese music in modern society.

Policy and evaluation priorities showed growing awareness of accountability mechanisms, but alumni tracking, and cultural behavior surveys remained underutilized, limiting long-term impact assessment. Traditional music education required evaluation systems that extended beyond classroom achievements, incorporating students' engagement in extracurricular activities and their efforts in safeguarding traditional musical heritage. This viewpoint aligned with the concept of "diversified assessment methods" proposed by Xie et al., (2024).

Overall, the findings suggested that although educational management strategies had built a foundation for preserving Chinese traditional music among undergraduate students, efforts in different areas were uneven. Future efforts should focus on better integrating curriculum design, teacher expertise, student participation, and community involvement to make preservation more systematic, culturally

meaningful, and sustainable. The literature emphasized the need for a more integrated model that combines interdisciplinary teaching, digital innovation, and policy-driven initiatives to secure the future of Chinese traditional music in higher education.

3. Results of evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

The evaluation results showed strong expert agreement on the viability of six preservation strategies, with student engagement as the most promising approach. This agreed with Li (2024) findings, which showed that active participation improved cultural transmission. The high feasibility scores suggested these strategies could be applied within existing university systems, but their success required addressing key challenges found in earlier research.

Digital infrastructure also received high ratings. However, Long and Yulia (2025) warned that technology should support, not replace, traditional musical practices. Likewise, the good performance of community partnership strategies agreed with Cao and Xu (2024) emphasis on reciprocal university-community relationships. Still, putting these strategies into practice faced challenges in maintaining long-term cooperation.

The findings supported Jian et al., (2024) argument for multidimensional approaches, as all six strategies showed both feasibility and adaptability. However, the slightly lower scores for curriculum integration matched Liu and Wong (2023) observation of ongoing barriers to interdisciplinary work in higher education.

Overall, while the proposed strategies had both practical feasibility and conceptual adaptability, their effective use required tailored implementation that considered unique institutional challenges and local contexts.

Recommendations

General recommendation

1. Individual level

For students, students should actively participate in traditional music courses and extracurricular activities to enhance their cognition and understanding of Chinese traditional music. Make use of existing resources such as compulsory courses, elective courses, workshops, clubs, and digital resource libraries in schools to increase knowledge of traditional music and cultivate performance skills. Enrich practical activities and actively participate in folk music events, community exchange projects, and cross-cultural exchange activities. Take advantage of the benefits of digital technology, use online archives and apps for reinforcement learning, and cultivate musical literacy and appreciation.

For teachers, teaching staff should constantly improve their teaching methods and combine modern teaching techniques with traditional ones. Professors need to actively engage in ethnomusicology research while developing innovative course materials, balancing their roles as performers, researchers, and educators. Their professional development should include regular training in both traditional music techniques and contemporary educational technologies. Faculty and staff should act as cultural Bridges, promoting interaction between students and the community, guiding young musicians, and at the same time documenting their own expertise through academic publications and multimedia resources to ensure the preservation of knowledge.

For administrators, university administrators must develop a strategic vision to view the preservation of traditional music as an integral part of institutional identity and educational quality. They should demonstrate leadership by allocating sufficient budgets, facilities, and personnel to support relevant projects and research plans. Managers need to establish an incentive mechanism to reward teachers and students for participating in preservation activities, and at the same time, set up a quality assurance system to supervise the effectiveness of the project. Promote partnerships with cultural organizations and government agencies to ensure the concept of

sustainable development, as well as the preservation and promotion of Chinese traditional music in universities.

2. Institution level

Higher education institutions should establish a system for preserving Chinese traditional music. Incorporate curriculum development, teacher training, digital technology, community participation, and assessment into its overall strategic planning. Establish a professional research center for Chinese traditional music, equipped with sufficient funds and professional personnel. Actively promote academic research in ethnomusicology and facilitate teaching innovation. To ensure these measures will be successful, it is necessary to enhance interdisciplinary cooperation among departments, especially among music, cultural studies, and digital technology projects, in order to overcome deeply rooted disciplinary boundaries. In addition, institutions should give priority to investing in technological infrastructure that simultaneously supports heritage preservation and innovation, such as virtual reality performance archives and artificial intelligence-assisted music analysis systems, while maintaining the inherent humanistic values and cultural authenticity in traditional music practices.

Suggestions for future research

1. Implementation Effectiveness Studies

Future research should assess the long-term performance of these preservation strategies across diverse higher education institutions. Researchers should explore how variables such as organizational culture and academic department configurations impact the outcomes, while also determining the most efficient integration of digital technologies with conventional pedagogical practices. Such research should monitor both engagement indicators and the depth and accuracy of cultural knowledge transmission.

2. Research on Partnership Dynamics

Further exploration is needed to determine what makes the cooperation between universities and communities successful. Research should analyze different partnership models and their sustainability, as well as how benefits can be shared

between institutions and local communities. Special attention should be paid to documenting the process of knowledge transfer among several generations of musicians.

3. Policy Framework Analysis

For the policy framework, comparative analyses should be conducted among different geographical regions and educational institutions. This can provide a deep understanding of how different policy frameworks support or hinder the preservation of traditional music. Comprehensively document the challenges and facilitating factors during the implementation process, with particular attention to the role of assessment criteria and the financial support system in determining the project's sustainability.

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Appendices

Appendix A

List of Specialists and Letters of Specialists Invitation for IOC Verification

List of Experts Invitation for IOC Verification

NO.	Name of Experts	Position/Office
1	Associate Professor Dr. Chollada Pongpattanayothin	Ph.D. Education for Locality Development Bansomdejchaopraya Rajabhat University
2	Associate Professor Dr. Areewan Iamsaard	Associate Professor of Bansomdejchaopraya Rajabhat University
3	Associate Professor Dr. Jittawisut Wimuttipanya	Ph.D. Curriculum and Instruction Bansomdejchaopraya Rajabhat University
4	Professor Wang Zhongshan	Music Performance (Chinese instrumental music performance) Guzheng doctoral education of Chinese Conservatory of Music
5	Associate Professor Pan Wen	Music Performance Education of Shanghai Conservatory of Music

List of Experts Invitation for IOC Interview

NO.	Name of Experts	Position/Office
1	Professor Dr. Ma Xuewen	Doctor of Music, Vice Dean of the School of Music, Hangzhou Normal University
2	Professor Xie Tao	Director of the Department of Instrumental Music, College of Music, Hangzhou Normal University
3	Professor Tian Yaonong	Dean of the School of Music and Art, Hangzhou Normal University
4	Professor Wang Lei	Vice Dean of the School of Music, Ningbo University
5	Professor Dr. Zhao Yuqin	Doctor of Musicology, Head of the discipline and degree program of the School of Music, Ningbo University
6	Professor Yu Zizheng	Dean of the School of Music, Ningbo University
7	Professor Dr. Wang Zhiyi	Doctor of Musicology, Professor of the School of Music, Wenzhou University
8	Professor Dr. Wang Wei	Doctor of Musicology, College of Music, Wenzhou University
9	Professor Zou Yuefei	Former dean of the School of Music, Wenzhou University
10	Professor Dr. Yan Tiejun	Doctor of Music, College of Music, Huzhou University
11	Professor An Xiaomei	College of Music, Huzhou University
12	Professor Dr. Liang Qin	College of Music, Huzhou University
13	Professor Dr. Li Jing	Doctor of Music, College of Art, Zhejiang Normal University
14	Professor Wang Jingyi	Dean of the College of Art, Zhejiang Normal University
15	Professor Dr. Guo Kejian	Doctor of Musicology, Dean of the College of Art, Zhejiang Normal University

List of Experts Invitation for Focus Group

NO.	Name of Experts	Position/Office
1	Professor Dr. Ma Xuewen	Doctor of Music, Vice Dean of the School of Music, Hangzhou Normal University
2	Professor Tian Yaonong	Dean of the School of Music and Art, Hangzhou Normal University
3	Professor Dr. Zhao Yuqin	Doctor of Musicology, Head of the discipline and degree program of the School of Music, Ningbo University
4	Professor Yu Zizheng	Dean of the School of Music, Ningbo University
5	Professor Dr. Wang Zhiyi	Doctor of Musicology, Professor of the School of Music, Wenzhou University
6	Professor Zou Yuefei	Former dean of the School of Music, Wenzhou University
7	Professor Dr. Yan Tiejun	Doctor of Music, College of Music, Huzhou University
8	Professor An Xiaomei	College of Music, Huzhou University
9	Professor Wang Jingyi	Dean of the College of Art, Zhejiang Normal University
10	Professor Dr. Guo Kejian	Doctor of Musicology, Dean of the College of Art, Zhejiang Normal University

List of Experts Invitation for Strategies Evaluation

NO.	Name of Experts	Position/Office
1	Associate Professor Dr. Chollada Pongpattanayothin	Ph.D. Education for Locality Development Bansomdejchaopraya Rajabhat University
2	Associate Professor Dr. Areewan Iamsaard	Ph.D. Curriculum and Instruction Kasetsart University
3	Associate Professor Dr. Jittawisut Wimuttipanya	Ph.D. Curriculum and Instruction Bansomdejchaopraya Rajabhat University
4	Professor Wang Zhongshan	Music Performance (Chinese instrumental music performance) Guzheng doctoral education of Chinese Conservatory of Music
5	Professor Wang Jun	Musicology doctoral education of Chinese Conservatory of Music

Appendix B

Official Letter

Ref.No. MHESI 0643.14/22

Bansomdejchaopraya Rajabhat University
1061 Itsaraparb Hirunrujee
Thonburi Bangkok 10600

9 January 2025

RE: Invitation to validate research instrument

Dear Associate Professor Dr. Chollada Pongpattanayothin

Attachment A set of questionnaire

He Lu is a Doctor of Philosophy program in Education Management for Sustainable Development of Bansomdejchaopraya Rajabhat University. She is undertaking research entitle "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

A thesis adversity committee has considered that you are an expert in this topic. Your recommendations would be useful for further improvement of this research instrument.

With your expertise, we would like to ask your permission to validate the attached research instrument. Would like to avail ourselves of this opportunity to express our sincere thanks and appreciation for your help.

Sincerely,

(Assistant Professor Dr.Tanaput Chancharoen)
Vice Dean Acting for Dean of Graduate School

Graduate School
Tel. 0 2473 7000 Ext.1814

Ref.No. MHESI 0643.14/23

Bansomdejchaopraya Rajabhat University
1061 Itsaraparb Hirunrujee
Thonburi Bangkok 10600

9 January 2025

RE: Invitation to validate research instrument

Dear Associate Professor Dr. Areewan Iamsaard

Attachment A set of questionnaire

He Lu is a Doctor of Philosophy program in Education Management for Sustainable Development of Bansomdejchaopraya Rajabhat University. She is undertaking research entitle "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

A thesis adversity committee has considered that you are an expert in this topic. Your recommendations would be useful for further improvement of this research instrument.

With your expertise, we would like to ask your permission to validate the attached research instrument. Would like to avail ourselves of this opportunity to express our sincere thanks and appreciation for your help.

Sincerely,

(Assistant Professor Dr.Tanaput Chancharoen)
Vice Dean Acting for Dean of Graduate School

Graduate School
Tel. 0 2473 7000 Ext.1814

Ref.No. MHESI 0643.14/ 24

Bansomdejchaopraya Rajabhat University
1061 Itsaraparb Hirunrujee
Thonburi Bangkok 10600

9 January 2025

RE: Invitation to validate research instrument

Dear Associate Professor Dr. Jittawisut Wimuttipanya

Attachment A set of questionnaire

He Lu is a Doctor of Philosophy program in Education Management for Sustainable Development of Bansomdejchaopraya Rajabhat University. She is undertaking research entitle "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

A thesis adversity committee has considered that you are an expert in this topic. Your recommendations would be useful for further improvement of this research instrument.

With your expertise, we would like to ask your permission to validate the attached research instrument. Would like to avail ourselves of this opportunity to express our sincere thanks and appreciation for your help.

Sincerely,

(Assistant Professor Dr.Tanaput Chancharoen)
Vice Dean Acting for Dean of Graduate School

Graduate School
Tel. 0 2473 7000 Ext.1814

Ref.No. MHESI 0643.14/25

Bansomdejchaopraya Rajabhat University
1061 Itsaraparb Hirunrujee
Thonburi Bangkok 10600

9 January 2025

RE: Invitation to validate research instrument

Dear Professor Wang Zhongshan

Attachment A set of questionnaire

He Lu is a Doctor of Philosophy program in Education Management for Sustainable Development of B ansomdejchaopraya Rajabhat University. She is undertaking research entitle "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

A thesis adversity committee has considered that you are an expert in this topic. Your recommendations would be useful for further improvement of this research instrument.

With your expertise, we would like to ask your permission to validate the attached research instrument. Would like to avail ourselves of this opportunity to express our sincere thanks and appreciation for your help.

Sincerely,

(Assistant Professor Dr.Tanaput Chancharoen)
Vice Dean Acting for Dean of Graduate School

Graduate School
Tel. 0 2473 7000 Ext.1814

Ref.No. MHESI 0643.14/26

Bansomdejchaopraya Rajabhat University
1061 Itsaraparb Hirunrujee
Thonburi Bangkok 10600

9 January 2025

RE: Invitation to validate research instrument

Dear Associate Professor Pan Wen

Attachment A set of questionnaire

He Lu is a Doctor of Philosophy program in Education Management for Sustainable Development of Bansomdejchaopraya Rajabhat University. She is undertaking research entitle "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

A thesis adversity committee has considered that you are an expert in this topic. Your recommendations would be useful for further improvement of this research instrument.

With your expertise, we would like to ask your permission to validate the attached research instrument. Would like to avail ourselves of this opportunity to express our sincere thanks and appreciation for your help.

Sincerely,

(Assistant Professor Dr.Tanaput Chancharoen)
Vice Dean Acting for Dean of Graduate School

Graduate School
Tel. 0 2473 7000 Ext.1814

Ref.No. MHESI 0643.14/ว.27

Bansomdejchaopraya Rajabhat University

1061 Itsaraparb Hirunrujee

Thonburi Bangkok 10600

1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Dr. Ma Xuewen

Attachment Interview Form

Ms. He Lu is a graduate student in the Doctor of Philosophy Program in Educational Management for Sustainable Development program of Bansomdejchaopraya Rajabhat University. She is conducting research entitled "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

The thesis advisory committee, along with the student, recognizes your expertise in this field. As such, the graduate school would like to formally invite you to participate in an interview as an expert, where your insights and suggestions will greatly contribute to the advancement of the student's research.

Thank you for considering this invitation.

Yours faithfully

(Asst. Prof. Dr.Tanaput Chancharoen)

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Ref.No. MHESI 0643.14/ว.28

Bansomdejchaopraya Rajabhat University

1061 Itsaraparb Hirunrujee

Thonburi Bangkok 10600

1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Xie Tao

Attachment Interview Form

Ms. He Lu is a graduate student in the Doctor of Philosophy Program in Educational Management for Sustainable Development program of Bansomdejchaopraya Rajabhat University. She is conducting research entitled "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

The thesis advisory committee, along with the student, recognizes your expertise in this field. As such, the graduate school would like to formally invite you to participate in an interview as an expert, where your insights and suggestions will greatly contribute to the advancement of the student's research.

Thank you for considering this invitation.

Yours faithfully

(Asst. Prof. Dr.Tanaput Chancharoen)

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Bansomdejchaopraya Rajabhat University

1061 Itsaraparb Hirunrujee

Thonburi Bangkok 10600

1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Tian Yaonong

Attachment Interview Form

Ms. He Lu is a graduate student in the Doctor of Philosophy Program in Educational Management for Sustainable Development program of Bansomdejchaopraya Rajabhat University. She is conducting research entitled "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

The thesis advisory committee, along with the student, recognizes your expertise in this field. As such, the graduate school would like to formally invite you to participate in an interview as an expert, where your insights and suggestions will greatly contribute to the advancement of the student's research.

Thank you for considering this invitation.

Yours faithfully

(Asst. Prof. Dr.Tanaput Chancharoen)

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Ref.No. MHESI 0643.14/ว.30

Bansomdejchaopraya Rajabhat University

1061 Itsaraparb Hirunrujee

Thonburi Bangkok 10600

1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Wang Lei

Attachment Interview Form

Ms. He Lu is a graduate student in the Doctor of Philosophy Program in Educational Management for Sustainable Development program of Bansomdejchaopraya Rajabhat University. She is conducting research entitled "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students".

The thesis advisory committee, along with the student, recognizes your expertise in this field. As such, the graduate school would like to formally invite you to participate in an interview as an expert, where your insights and suggestions will greatly contribute to the advancement of the student's research.

Thank you for considering this invitation.

Yours faithfully

(Asst. Prof. Dr.Tanaput Chancharoen)

Vice Dean of Graduate School for Dean of Graduate School

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Ref.No. MHESI 0643.14/ว.31

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Dr. Zhao Yuqin

Attachment Interview Form

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Ref.No. MHESI 0643.14/ว.32

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Yu Zizheng

Attachment Interview Form

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Ref.No. MHESI 0643.14/ว.33

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Dr. Wang Zhiyi

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Dr. Wang Wei

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Zou Yuefei

Attachment Interview Form

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Ref.No. MHESI 0643.14/ว.36

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Dr. Yan Tiejun

Attachment Interview Form

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Ref.No. MHESI 0643.14/ว.37

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1 April 2025

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Dear Professor An Xiaomei

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Ref.No. MHESI 0643.14/ว.38

Bansomdejchaopraya Rajabhat University

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Dr. Liang Qin

Attachment Interview Form

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Ref.No. MHESI 0643.14/ว.39

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Dr. Li Jing

Attachment Interview Form

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Ref.No. MHESI 0643.14/ว.40

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Wang Jingyi

Attachment Interview Form

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Ref.No. MHESI 0643.14/ว.41

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1 April 2025

Subject Invitation to join an interview as an expert

Dear Professor Dr. Guo Kejian

Attachment Interview Form

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Ref.No. MHESI 0643.14/ว.42

Bansomdejchaopraya Rajabhat University

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Thonburi Bangkok 10600

1 April 2025

Subject Invitation to join a focus group discussion as an expert

Dear Professor Dr. Ma Xuewen

Attachment A focus group discussion schedule

Ms. He Lu is a graduate student in the Doctor of Philosophy Program in Educational Management for Sustainable Development program of Bansomdejchaopraya Rajabhat University. She is conducting research entitled "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students in Zhejiang Province"

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Ref.No. MHESI 0643.14/ว.43

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1 April 2025

Subject Invitation to join a focus group discussion as an expert

Dear Professor Tian Yaonong

Attachment A focus group discussion schedule

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1 April 2025

Subject Invitation to join a focus group discussion as an expert

Dear Professor Dr. Zhao Yuqin

Attachment A focus group discussion schedule

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Bansomdejchaopraya Rajabhat University

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1 April 2025

Subject Invitation to join a focus group discussion as an expert

Dear Professor Yu Zizheng

Attachment A focus group discussion schedule

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1 April 2025

Subject Invitation to join a focus group discussion as an expert

Dear Professor Dr. Wang Zhiyi

Attachment A focus group discussion schedule

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Bansomdejchaopraya Rajabhat University

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Thonburi Bangkok 10600

1 April 2025

Subject Invitation to join a focus group discussion as an expert

Dear Professor Zou Yuefei

Attachment A focus group discussion schedule

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Ref.No. MHESI 0643.14/ว.48

Bansomdejchaopraya Rajabhat University

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1 April 2025

Subject Invitation to join a focus group discussion as an expert

Dear Professor Dr. Yan Tiejun

Attachment A focus group discussion schedule

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Ref.No. MHESI 0643.14/ว.49

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Dear Professor An Xiaomei

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1 April 2025

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Dear Professor Wang Jingyi

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Ref.No. MHESI 0643.14/ว.51

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1 April 2025

Subject Invitation to join a focus group discussion as an expert

Dear Professor Dr. Guo Kejian

Attachment A focus group discussion schedule

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Bansomdejchaopraya Rajabhat University

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Thonburi Bangkok 10600

15 May 2025

Subject Invitation to join a Strategies Evaluation as an expert

Dear Associate Professor Dr. Chollada Pongpattanayothin

Attachment A Strategies Evaluation Form

Miss He Lu is a graduate student in the Doctor of Philosophy Program in Educational Management for Sustainable Development program of Bansomdejchaopraya Rajabhat University. She is conducting research entitled "Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students"

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Ref.No. MHESI 0643.14/ว. 119

Bansomdejchaopraya Rajabhat University

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Thonburi Bangkok 10600

15 May 2025

Subject Invitation to join a Strategies Evaluation as an expert

Dear Associate Professor Dr. Areewan Iamsaard

Attachment A Strategies Evaluation Form

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Ref.No. MHESI 0643.14/ว. 180

Bansomdejchaopraya Rajabhat University

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Thonburi Bangkok 10600

15 May 2025

Subject Invitation to join a Strategies Evaluation as an expert

Dear Associate Professor Dr. Jittawisut Wimuttipanya

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Ref.No. MHESI 0643.14/ว. 181

Bansomdejchaopraya Rajabhat University
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15 May 2025

Subject Invitation to join a Strategies Evaluation as an expert

Dear Professor Wang Zhongshan

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Ref.No. MHESI 0643.14/ว. 182

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15 May 2025

Subject Invitation to join a Strategies Evaluation as an expert

Dear Professor Wang Jun

Attachment A Strategies Evaluation Form

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Appendix C

Research Instrument

Questionnaire of the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Direction:

1. This questionnaire would like to study about the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. It was as part of a doctoral dissertation of Education Management for Sustainable Development in Bansomdejchaopraya Rajabhat University, Thailand. That research objectives including:

1) To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

2) To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

3) To evaluate the feasibility and appropriateness of educational management strategies for preserving Chinese traditional music among undergraduate students.

2. This questionnaire was designed for undergraduate students to review. It was divided into two parts. Part one is personal information of respondents. Part two is survey about the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Thank you for your cooperation in answering this questionnaire.

He Lu
Bansomdejchaopraya Rajabhat University

Part I : Information on the identity of students

Direction: Please tick "√" in the columns that represent your opinion

1. School

☐Hangzhou Normal University ☐Ningbo University

☐Wenzhou University☐Huzhou Normal University

☐Zhejiang Normal University

2.Gender

☐Male☐Female

3. Grade

☐Freshman ☐Junior

☐Sophomore ☐Senior

4. Major

☐Musicology ☐Music Education

☐Music Performance ☐Other_____

Part II: Questionnaire of the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students

Direction: Please read the following items carefully and pick the current state of the student comprehensive quality evaluation system strategy based on your actual situation and experience. Use Likert's 5 level scale (5 = Strongly Agree, 4 = Agree, 3 = Moderate, 2 = Disagree, 1 = Strongly Disagree) and mark the appropriate level for each item.

Assessment items	Current situation					Desirable situation				
	5	4	3	2	1	5	4	3	2	1
1. Curriculum										
1.1 The university offers general education courses on Chinese traditional music.										
1.2 Chinese traditional music is integrated into cultural studies, history, or literature courses.										
1.3 Elective courses on folk music performance are available to students.										
1.4 Workshops or cultural camps on Chinese traditional music are organized regularly.										
1.5 Capstone projects or theses on music preservation are encouraged.										
1.6 Performance-based or digital portfolio assessments are used in music courses.										
2. Faculty Development										
2.1 Faculty receive in-depth training in Chinese traditional musical instruments.										
2.2 Faculty are supported to conduct research in ethnomusicology or folk music.										
2.3 Faculty are encouraged to publish academic work on traditional music.										
2.4 The institution facilitates academic networking with traditional music experts.										
2.5 National/international seminars on Chinese traditional music are hosted.										
2.6 Faculty exchange or residency programs with cultural institutions are organized.										
3. Student Engagement										
3.1 Student clubs for Chinese folk music are										

Assessment items	Current situation					Desirable situation				
	5	4	3	2	1	5	4	3	2	1
actively maintained.										
3.2 Music showcases, festivals, or concerts featuring traditional music are held.										
3.3 Students are encouraged to perform traditional music at external events.										
3.4 Cross-cultural music exchange programs are promoted.										
3.5 Composition contests using traditional instruments are organized.										
3.6 Scholarships or rewards are given for music-related student projects.										
4. Digital Infrastructure										
4.1 Apps or websites are developed for learning traditional instruments.										
4.2 Instructional videos on traditional music are recorded and published.										
4.3 Online archives of traditional songs are accessible to students.										
4.4 Students are encouraged to share traditional music content on digital platforms.										
4.5 Interactive or gamified tools for Chinese music theory are available.										
4.6 Virtual galleries or VR concerts featuring traditional music are developed.										
5. Community Partnership										
5.1 Folk musicians are invited to lead workshops or lectures on campus.										
5.2 Students engage in fieldwork to document										

Assessment items	Current situation					Desirable situation				
	5	4	3	2	1	5	4	3	2	1
local music traditions.										
5.3 Community concerts with both students and local performers are organized.										
5.4 Exhibitions on folk music instruments and stories are displayed on campus.										
5.5 Oral histories from community elders are recorded and preserved.										
5.6 Students produce documentaries on community-based music practices.										
6. Policy and Evaluation										
6.1 Music preservation is included in the university's strategic objectives.										
6.2 Clear learning outcomes are set for music heritage courses.										
6.3 Cultural behavior surveys are used to evaluate student engagement.										
6.4 Music portfolios are collected as part of student assessments.										
6.5 Annual reports on cultural and educational impact are published.										
6.6 Alumni are tracked to assess long-term impact in music preservation.										

Interview form of preserving Chinese traditional music among undergraduate students.

Direction:

1. This interview form would like to formulate educational management strategies for preserving Chinese traditional music among undergraduate students. It was as part of a doctoral dissertation of Education Management for Sustainable Development in Bansomdejchaopraya Rajabhat University, Thailand. That research objectives including:

1) To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

2) To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

3) To evaluate the feasibility and appropriateness of educational management strategies for preserving Chinese traditional music among undergraduate students.

2. This interview form was designed for teachers and administrators to review. It was divided into two parts. Part one is personal information of respondents. Part two has four aspects questions to propose the suggestions about the situation of Chinese traditional music.

3. The information collected from each interviewer will be kept strictly confidential, and the researcher guarantees that your answers will not affect the university or you personally in any way. Your patience and truthful answers are important to our research.

Thank you for your cooperation and support.

He Lu

Bansomdejchaopraya Rajabhat University

Part I: Personal Information

Interviewer: ..... Gender: .....

School: ..... Age: .....

Position: ..... Working years: .....

Major: .....

Artistic Achievements: .....

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Part II: Proposing the suggestions about situation of Chinese traditional music

Questions
1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music? ....
2. How do you assess the interest or potential among undergraduate students in Chinese traditional music? ....
3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities? ....
4. Are there any issues related to administration, teaching or student interests? ....
5. What opportunities currently exist to support the preservation of Chinese traditional music? ....

Questions
6. How do digital technology help promote Chinese traditional music? ....
7. What internal or external factors pose threats to preserving Chinese music in universities? ....
8. How does Western music or modern popular culture affect preservation efforts? ....

Suggestions:

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Assessment form for validity of questionnaire of the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Direction:

1. This assessment form for validity of questionnaire of the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students is a form for experts to consider the consistency of the questionnaire and take suggestion. It was as part of a doctoral dissertation of Education Management for Sustainable Development in Bansomdejchaopraya Rajabhat University, Thailand. That research objectives including:

1) To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

2) To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

3) To evaluate the feasibility and appropriateness of educational management strategies for preserving Chinese traditional music among undergraduate students.

2. This assessment was divided into two parts. Part one is the assessment of questions. Part two is the suggestion.

Thank you for your cooperation in this assessment.

He Lu

Bansomdejchaopraya Rajabhat University

Part I: Assessment form for validity of questionnaire of the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Direction: Please consider the consistency of the current conditions and desired conditions for preserving Chinese traditional music. After considering it, please check in the corresponding box. Use the following criteria for consideration.

Rating is +1. There is an opinion that “Corresponds to definition."

Rating is 0. There is an opinion that “Not sure it corresponds to definition.”

Rating is -1. There is an opinion that “Inconsistent with definition.”

Factors	Questions	Assessment result			Remarks
		+1	0	1	
1. Curriculum	1.1 The university offers general education courses on Chinese traditional music.				
	1.2 Chinese traditional music is integrated into cultural studies, history, or literature courses.				
	1.3 Elective courses on folk music performance are available to students.				
	1.4 Workshops or cultural camps on Chinese traditional music are organized regularly.				
	1.5 Capstone projects or theses on music preservation are encouraged.				
	1.6 Performance-based or digital portfolio assessments are used in music courses.				

Factors	Questions	Assessment result			Remarks
		+1	0	1	
2. Faculty Development	2.1 Faculty receive in-depth training in Chinese traditional musical instruments.				
	2.2 Faculty are supported to conduct research in ethnomusicology or folk music.				
	2.3 Faculty are encouraged to publish academic work on traditional music.				
	2.4 The institution facilitates academic networking with traditional music experts.				
	2.5 National/international seminars on Chinese traditional music are hosted.				
	2.6 Faculty exchange or residency programs with cultural institutions are organized.				
3. Student Engagement	3.1 Student clubs for Chinese folk music are actively maintained.				
	3.2 Music showcases, festivals, or con-certs featuring traditional music are held.				
	3.3 Students are encouraged to perform traditional music at external events.				
	3.4 Cross-cultural music exchange programs are promoted.				
	3.5 Composition contests using traditional instruments are organized.				
	3.6 Scholarships or rewards are given for music-related student projects.				
4. Digital Infrastructure	4.1 Apps or websites are developed for learning traditional instruments.				
	4.2 Instructional videos on traditional music are recorded and published.				

Factors	Questions	Assessment result			Remarks
		+1	0	1	
	4.3 Online archives of traditional songs are accessible to students.				
	4.4 Students are encouraged to share traditional music content on digital platforms.				
	4.5 Interactive or gamified tools for Chinese music theory are available.				
	4.6 Virtual galleries or VR concerts featuring traditional music are developed.				
5. Community Partnership	5.1 Folk musicians are invited to lead workshops or lectures on campus.				
	5.2 Students engage in fieldwork to document local music traditions.				
	5.3 Community concerts with both students and local performers are organized.				
	5.4 Exhibitions on folk music instruments and stories are displayed on campus.				
	5.5 Oral histories from community elders are recorded and preserved.				
	5.6 Students produce documentaries on community-based music practices.				
6. Policy and Evaluation	6.1 Music preservation is included in the university's strategic objectives.				
	6.2 Clear learning outcomes are set for music heritage courses.				
	6.3 Cultural behavior surveys are used to evaluate student engagement.				

Factors	Questions	Assessment result			Remarks
		+1	0	1	
	6.4 Music portfolios are collected as part of student assessments.				
	6.5 Annual reports on cultural and educational impact are published.				
	6.6 Alumni are tracked to assess long-term impact in music preservation.				

Part II: Suggestions

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Sign.....Assessor

(.....)

Date...../ ...../ .....

Assessment form for validity of Interview Form of preserving Chinese traditional music among undergraduate students.

Direction:

1. This assessment form for validity of interview form of preserving Chinese traditional music among undergraduate students is a form for experts to consider the consistency of the questions and take suggestion. It was as part of a doctoral dissertation of Education Management for Sustainable Development in Bansomdejchaopraya Rajabhat University, Thailand. That research objectives including:

1) To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

2) To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

3) To evaluate the feasibility and appropriateness of educational management strategies for preserving Chinese traditional music among undergraduate students.

2. This assessment was divided into three parts. Part one is the assessment of questions. Part two is the suggestion.

Thank you for your cooperation in this assessment.

He Lu

Bansomdejchaopraya Rajabhat University

Part I: Assessment form for validity of interview form of preserving Chinese traditional music among undergraduate students.

Direction: Please consider the consistency of the current conditions and desired conditions of educational management strategies for preserving Chinese traditional music. After considering it, please check in the corresponding box. Use the following criteria for consideration.

Rating is +1. There is an opinion that “Corresponds to definition."

Rating is 0. There is an opinion that “Not sure it corresponds to definition.”

Rating is -1. There is an opinion that “Inconsistent with definition.”

Questions	Assessment result			Remarks
	+1	0	1	
1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?				
2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?				
3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?				
4. Are there any issues related to administration, teaching or student interests?				
5. What opportunities currently exist to support the preservation of Chinese traditional music?				
6. How do digital technology help promote Chinese traditional music?				
7. What internal or external factors pose threats to preserving Chinese music in universities?				

Questions	Assessment result			Remarks
	+1	0	1	
8. How does Western music or modern popular culture affect preservation efforts?				

Part II: Suggestion

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Sign.....Assessor

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Date...../ ...../ .....

Evaluation form of educational management strategies for preserving Chinese traditional music among undergraduate students.

Direction:

1. This evaluation form of educational management strategies for preserving Chinese traditional music among undergraduate students is a form for experts to consider the consistency of the questions and take suggestion. It was as part of a doctoral dissertation of Education Management for Sustainable Development in Bansomdejchaopraya Rajabhat University, Thailand. That research objectives including:

1) To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

2) To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

3) To evaluate the feasibility and appropriateness of educational management strategies for preserving Chinese traditional music among undergraduate students.

2. This evaluation form was divided into two parts. Part one is centered around 6 aspects. Part two is the suggestion.

Thank you for your cooperation in this evaluation form.

He Lu

Bansomdejchaopraya Rajabhat University

Instruction:

The form is a questionnaire to evaluation strategies for preserving Chinese traditional music among undergraduate students. Please consider all aspects of educational management strategies.

Please check each comment box, the score is as follows: 5 indicates the highest adaptability and feasibility.

5 indicates the highest adaptability and feasibility.

4 indicates high adaptability and feasibility.

3 indicates average adaptability and feasibility.

2 indicates low adaptability and feasibility;

1 indicates the lowest adaptability and feasibility.

Strategies	Adaptability					Feasibility				
	5	4	3	2	1	5	4	3	2	1
1. Strategies of optimizing curriculum										
1.1 Offer courses on Chinese traditional music as part of the general education program										
1.2 Integrate Chinese music content into courses like cultural studies, history, or literature										
1.3 Develop elective courses on folk music performance.										
1.4 Organize workshops or cultural camps focusing on Chinese traditional music.										
1.5 Promote capstone projects or theses on Chinese music preservation.										
1.6 Use practical performance or digital portfolios as course assessment.										
2. Strategies of strengthening faculty development										
2.1 Provide in-depth training in Chinese musical instruments.										

Strategies	Adaptability					Feasibility				
	5	4	3	2	1	5	4	3	2	1
2.2 Support faculty research in ethnomusicology and folk music.										
2.3 Encourage academic publication on music heritage topics.										
2.4 Build academic networks with traditional music experts.										
2.5 Host national/international seminars on Chinese traditional music.										
2.6 Establish regional mentor-apprentice programs with master musicians.										
3. Strategies of stimulating student engagement										
3.1 Establish Chinese folk music clubs on campus.										
3.2 Organize student music showcases, festivals, or concerts.										
3.3 Encourage students to perform at external cultural events.										
3.4 Promote cross-cultural music exchange programs.										
3.5 Host competitions for composing music using traditional instruments.										
3.6 Provide scholarships or rewards for music-related student initiatives.										
4. Strategies of upgrading digital infrastructure										
4.1 Develop apps/websites for learning traditional instruments.										
4.2 Record and publish instructional videos by faculty or students.										
4.3 Create online audio and video archives of traditional songs.										

Strategies	Adaptability					Feasibility				
	5	4	3	2	1	5	4	3	2	1
4.4 Encourage students to produce and share music content on TikTok/ YouTube.										
4.5 Develop AI-based melody analysis tools for music theory training										
4.6 Create augmented reality (AR) guides for instrument learning										
5. Strategies of expanding community partnership										
5.1 Invite folk musicians to conduct workshops or guest lectures.										
5.2 Organize student fieldwork to document local music traditions.										
5.3 Co-host community concerts featuring students and local performers.										
5.4 Set up exhibitions showcasing instruments and folk music stories.										
5.5 Record oral histories from elders about regional music heritage.										
5.6 Produce short documentaries by students on community-based music.										
6. Strategies of refining policy and evaluation										
6.1 Include music preservation in the university's strategic goals.										
6.2 Set clear learning outcomes for music heritage-related courses.										
6.3 Use cultural behavior surveys to assess student engagement.										
6.4 Collect music portfolios from students as performance evidence.										

Strategies	Adaptability					Feasibility				
	5	4	3	2	1	5	4	3	2	1
6.5 Publish annual impact reports on cultural and educational outcomes.										
6.6 Create alumni tracking systems to follow careers in cultural preservation.										

Part II: Suggestion

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Sign.....Assessor

(.....)

Date...../ ...../ .....

Appendix D

The Results of the Quality Analysis of Research Instruments

The Quality Analysis Results of Research Instruments

The consistency evaluation results of survey on the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

1. The quality analysis results of questionnaire.

Questions	Experts					IOC	Conclusion
	5	4	3	2	1		
1. Curriculum							
1.1 The university offers general education courses on Chinese traditional music.	1	1	1	1	1	1.00	consistent
1.2 Chinese traditional music is integrated into cultural studies, history, or literature courses.	1	1	1	1	1	1.00	consistent
1.3 Elective courses on folk music performance are available to students.	1	1	1	1	1	1.00	consistent
1.4 Workshops or cultural camps on tradi-tional Chinese music are organized regularly.	1	1	1	1	1	1.00	consistent
1.5 Capstone projects or theses on music preservation are encouraged.	1	1	1	1	1	1.00	consistent
1.6 Performance-based or digital portfolio assessments are used in music courses.	1	1	1	1	1	1.00	consistent
2. Faculty development							
2.1 Faculty receive in-depth training in Chinese traditional musical instruments.	1	1	1	1	1	1.00	consistent
2.2 Faculty are supported to conduct research in ethnomusicology or folk music.	1	1	1	1	1	1.00	consistent
2.3 Faculty are encouraged to publish academic work on traditional music.	1	1	1	1	1	1.00	consistent
2.4 The institution facilitates academic	1	1	1	1	1	1.00	consistent

Questions	Experts					IOC	Conclusion
	5	4	3	2	1		
networking with traditional music experts.							
2.5 National/international seminars on Chinese traditional music are hosted.	1	1	1	1	1	1.00	consistent
2.6 Faculty exchange or residency programs with cultural institutions are organized.	1	1	1	1	1	1.00	consistent
3. Student engagement							
3.1 Student clubs for Chinese folk music are actively maintained.	1	1	1	1	1	1.00	consistent
3.2 Music showcases, festivals, or concerts featuring traditional music are held.	1	1	1	1	1	1.00	consistent
3.3 Students are encouraged to perform traditional music at external events.	1	1	1	1	1	1.00	consistent
3.4 Cross-cultural music exchange programs are promoted.	1	1	1	1	1	1.00	consistent
3.5 Composition contests using traditional instruments are organized.	1	1	1	1	1	1.00	consistent
3.6 Scholarships or rewards are given for music-related student projects.	1	1	1	1	1	1.00	consistent
4. Digital infrastructure							
4.1 Apps or websites are developed for learning traditional instruments.	1	1	1	1	1	1.00	consistent
4.2 Instructional videos on traditional music are recorded and published.	1	1	1	1	1	1.00	consistent
4.3 Online archives of traditional songs are accessible to students.	1	1	1	1	1	1.00	consistent
4.4 Students are encouraged to share traditional music content on digital platforms.	1	1	1	1	1	1.00	consistent
4.5 Interactive or gamified tools for Chinese music theory are available.	1	1	1	1	1	1.00	consistent

Questions	Experts					IOC	Conclusion
	5	4	3	2	1		
4.6 Virtual galleries or VR concerts featuring traditional music are developed.	1	1	1	1	1	1.00	consistent
5. Community partnership							
5.1 Folk musicians are invited to lead workshops or lectures on campus.	1	1	1	1	1	1.00	consistent
5.2 Students engage in fieldwork to document local music traditions.	1	1	1	1	1	1.00	consistent
5.3 Community concerts with both students and local performers are organized.	1	1	1	1	1	1.00	consistent
5.4 Exhibitions on folk music instruments and stories are displayed on campus.	1	1	1	1	1	1.00	consistent
5.5 Oral histories from community elders are recorded and preserved.	1	1	1	1	1	1.00	consistent
5.6 Students produce documentaries on community-based music practices.	1	1	1	1	1	1.00	consistent
6. Policy and evaluation							
6.1 Music preservation is included in the university's strategic objectives.	1	1	1	1	1	1.00	consistent
6.2 Clear learning outcomes are set for music heritage courses.	1	1	1	1	1	1.00	consistent
6.3 Cultural behavior surveys are used to evaluate student engagement.	1	1	1	1	1	1.00	consistent
6.4 Music portfolios are collected as part of student assessments.	1	1	1	1	1	1.00	consistent
6.5 Annual reports on cultural and educational impact are published.	1	1	1	1	1	1.00	consistent
6.6 Alumni are tracked to assess long-term impact in music preservation.	1	1	1	1	1	1.00	consistent

2. The quality analysis results of interview.

Questions	Experts					IOC	Conclusion
	5	4	3	2	1		
1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?	1	1	1	1	1	1.00	consistent
2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?	1	1	1	1	1	1.00	consistent
3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?	1	1	1	1	1	1.00	consistent
4. Are there any issues related to administration, teaching or student interests?	1	1	1	1	1	1.00	consistent
5. What opportunities currently exist to support the preservation of Chinese traditional music?	1	1	1	1	1	1.00	consistent
6. How do digital technology help promote Chinese traditional music?	1	1	1	1	1	1.00	consistent
7. What internal or external factors pose threats to preserving Chinese music in universities?	1	1	1	1	1	1.00	consistent
8. How does Western music or modern popular culture affect preservation efforts?	1	1	1	1	1	1.00	consistent

3. The quality analysis results of evaluation.

Strategies	Experts					IOC	Conclusion
	5	4	3	2	1		
1. Strategies of optimizing curriculum							
1.1 Offer courses on Chinese traditional music as part of the general education program.	1	1	1	1	1	1.00	consistent
1.2 Integrate Chinese music content into courses like cultural studies, history, or literature.	1	1	1	1	1	1.00	consistent
1.3 Develop elective courses on folk music performance.	1	1	1	1	1	1.00	consistent
1.4 Organize workshops or cultural camps focusing on Chinese traditional music.	1	1	1	1	1	1.00	consistent
1.5 Promote capstone projects or theses on Chinese music preservation.	1	1	1	1	1	1.00	consistent
1.6 Use practical performance or digital portfolios as course assessment.	1	1	1	1	1	1.00	consistent
2. Strategies of strengthening faculty development							
2.1 Provide in-depth training in Chinese musical instruments.	1	1	1	1	1	1.00	consistent
2.2 Support faculty research in ethnomusicology and folk music.	1	1	1	1	1	1.00	consistent
2.3 Encourage academic publication on music heritage topics.	1	1	1	1	1	1.00	consistent
2.4 Build academic networks with traditional music experts.	1	1	1	1	1	1.00	consistent
2.5 Host national/international seminars on Chinese traditional music.	1	1	1	1	1	1.00	consistent
2.6 Facilitate faculty exchanges or residencies in cultural institutions abroad.	1	1	1	1	1	1.00	consistent

Strategies	Experts					IOC	Conclusion
	5	4	3	2	1		
3. Strategies of stimulating student engagement							
3.1 Establish Chinese folk music clubs on campus.	1	1	1	1	1	1.00	consistent
3.2 Organize student music showcases, festivals, or concerts.	1	1	1	1	1	1.00	consistent
3.3 Encourage students to perform at external cultural events.	1	1	1	1	1	1.00	consistent
3.4 Promote cross-cultural music exchange programs.	1	1	1	1	1	1.00	consistent
3.5 Host competitions for composing music using traditional instruments.	1	1	1	1	1	1.00	consistent
3.6 Provide scholarships or rewards for music-related student initiatives.	1	1	1	1	1	1.00	consistent
4. Strategies of upgrading digital infrastructure							
4.1 Develop apps/websites for learning traditional instruments.	1	1	1	1	1	1.00	consistent
4.2 Record and publish instructional videos by faculty or students.	1	1	1	1	1	1.00	consistent
4.3 Create online audio and video archives of traditional songs.	1	1	1	1	1	1.00	consistent
4.4 Encourage students to produce and share music content on TikTok/YouTube.	1	1	1	1	1	1.00	consistent
4.5 Build interactive media or gamified tools for Chinese music theory.	1	1	1	1	1	1.00	consistent
4.6 Develop virtual galleries or VR concert experiences for traditional music.	1	1	1	1	1	1.00	consistent
5. Strategies of expanding community partnership							
5.1 Invite folk musicians to conduct workshops or guest lectures.	1	1	1	1	1	1.00	consistent

Strategies	Experts					IOC	Conclusion
	5	4	3	2	1		
5.2 Organize student fieldwork to document local music traditions.	1	1	1	1	1	1.00	consistent
5.3 Co-host community concerts featuring students and local performers.	1	1	1	1	1	1.00	consistent
5.4 Set up exhibitions showcasing instruments and folk music stories.	1	1	1	1	1	1.00	consistent
5.5 Record oral histories from elders about regional music heritage.	1	1	1	1	1	1.00	consistent
5.6 Produce short documentaries by students on community-based music.	1	1	1	1	1	1.00	consistent
6. Strategies of refining policy and evaluation							
6.1 Include music preservation in the university's strategic goals.	1	1	1	1	1	1.00	consistent
6.2 Set clear learning outcomes for music heritage-related courses.	1	1	1	1	1	1.00	consistent
6.3 Use cultural behavior surveys to assess student engagement.	1	1	1	1	1	1.00	consistent
6.4 Collect music portfolios from students as performance evidence.	1	1	1	1	1	1.00	consistent
6.5 Publish annual impact reports on cultural and educational outcomes.	1	1	1	1	1	1.00	consistent
6.6 Create alumni tracking systems to follow careers in cultural preservation.	1	1	1	1	1	1.00	consistent

Reliability analysis of research instruments

Results of variable reliability correlation analysis

Reliability

Scale: all variables

Case handling summary			
		N	%
case	effective	322	100
	Excluded[a]	0	0
	Total	322	100
a. List deletion based on all variables in this program.			

Reliability statistics		
Cronbach's Alpha	Based on standardized items Cronbach’s Alpha	Number of terms
.962	.962	60

Interviewee

Interviewer 1

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

I believe that preserving traditional music should be incorporated into the strategic goals of universities. We should collaborate with local art troupes to integrate resources. Our university offers a general course called "Appreciation of Chinese Music" and elective courses and has established folk music clubs to cultivate practical abilities. We frequently hold concerts, workshops, and competitions to provide students with practical opportunities.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

Our course assessment now not only requires students to write papers, but also demands that they perform or sing in practice. Usually, behavioral surveys are also conducted to examine their voluntary and proactive participation in attending concerts and joining clubs. Moreover, the alumni's employment situation is also taken into account to evaluate their commitment to the preservation of Chinese traditional music.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I think that the current digital technology is only superficial. Most courses merely present guqin scores through PPTs, lacking in-depth applications such as AI composition and virtual performance. The inheritance of intangible cultural heritage is also disconnected. Folk artists only visit schools once a year, making it difficult to form a systematic approach.

4. Are there any issues related to administration, teaching or student interests?

I believe that there is a clear tendency of rigidity in the current allocation of art education resources. When ethnic music clubs apply for rehearsal venues, they

often have to go through a lengthy approval process, while Western bands can enjoy the convenience of immediate use. This reflects a structural bias in the implementation of the system. There are also problems in the teaching system that are out of touch with reality - some colleges and universities require students to prioritize learning Western music theory in Guqin teaching. This curriculum setting, which ignores the internal logic of traditional music, leads many students to give up halfway due to poor learning experiences, seriously affecting the stability of traditional music talent cultivation and professional identity.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I suggest establishing a special fund for the protection of traditional music, focusing on supporting research related to the origin of musical genres in intangible cultural heritage, in order to strengthen the exploration of the historical and cultural roots of ethnic music. At the same time, we should actively build an international academic exchange platform, such as holding regular "East Asian Ancient Music Scores Academic Symposia", and funding teachers and students to conduct specialized research on Dunhuang music and dance literature at overseas institutions like the British Museum, thereby broadening academic horizons and enhancing the international influence of research results.

6. How do digital technology help promote Chinese traditional music?

I believe that efforts should be accelerated to build a national-level traditional music database, systematically integrating the three core resources of musical scores, audio materials and academic literature, and supporting intelligent search functions based on multiple dimensions such as region, school and instrument, to enhance the efficiency of academic research and teaching applications. At the same time, it is suggested that intelligent instrument learning applications be developed simultaneously, such as a guqin fingering recognition and correction system based on artificial intelligence technology, which can lower the technical threshold for beginners through real-time feedback mechanisms and enhance the popularity and interactivity of traditional music education.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe that the current management system for the protection of traditional music has significant deficiencies. A dedicated working group at the university level has not yet been established, resulting in scattered resource allocation and the absence of a coordination mechanism. This makes it difficult to form a systematic working synergy. At the same time, the problem of weak teaching staff is also continuously intensifying. For instance, there are less than 20 teachers nationwide who can systematically teach Xi'an Drum Music, and the phenomenon of talent gap is prominent, which severely restricts the inheritance and development of traditional music.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that there is a structural bias in the academic evaluation system. Traditional music papers are rejected by core journals at a rate of 65% due to not conforming to the Western analytical paradigm. What is even more serious is that the job market prioritizes those who master Western musical instruments, leading to a sharp increase in the rate of career changes among folk music talents.

Interviewer 2

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

I believe that cultivating talent in a proficient and structured manner requires the implementation of a comprehensive strategy. This should encompass the establishment of specialized training programs tailored to individual disciplines, alongside general education courses designed to broaden intellectual horizons and foster interdisciplinary understanding. In particular, elective courses focusing on Chinese traditional music should be actively promoted, not only to deepen students' appreciation of our nation's rich musical heritage but also to instill a sense of cultural pride and historical continuity. Furthermore, the organization of vibrant music

festivals and immersive workshops can serve as powerful catalysts for student engagement. These experiential platforms encourage active participation, creative expression, and collaborative learning, ultimately nurturing both artistic talents and a profound connection to cultural identity.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I think each course should have clear goals - students should be able to play a piece of music or analyze a local music genre after completing it. It would be great to build a repository to store all the students' creations. They will be treasures when retrieved after ten years. Behavioral surveys and educational outcome reports are also very good feedback.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe that interdisciplinary collaboration is currently facing serious obstacles! Music colleges often teach independently, while the literature colleges lack enthusiasm for jointly building an integrated course of "Opera Literature". The path of academic publication is even more fraught with difficulties. The rejection rate of traditional music-related papers in core journals is as high as over 60%, which seriously restricts the in-depth development of cross-disciplinary research and academic dissemination.

4. Are there any issues related to administration, teaching or student interests?

I believe that although there is a scholarship system in place at present, there are still obvious deficiencies in the incentive mechanism for practical activities, which many students are dissatisfied with. This lack of targeted and effective reward system leads to a generally low enthusiasm among students to participate in ethnic music activities, which in turn affects the dissemination and inheritance of folk music in campus culture.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that systematic support should be provided for teachers to conduct research on the ecological system of ethnic music, such as in-depth exploration of the inheritance and evolution of Jiangnan Sizhu in contemporary society. At the practical level, we can actively promote cross-cultural projects, such as holding the "Silk Road Music Dialogue" music festival, and jointly carry out research on the restoration and reproduction of Tang Dynasty Yan music with universities in Central Asia, thereby promoting international exchanges of traditional music and multi-disciplinary collaborative innovation.

6. How do digital technology help promote Chinese traditional music?

I believe that virtual reality technology can break through the limitations of time and space. Therefore, I suggest creating a "Dunhuang Music and Dance VR Concert" project. Through high-precision digital modeling and scene restoration technology, it can recreate the real scene of Tang Dynasty court music performances, providing the public with an immersive experience of traditional music culture. At the same time, a systematic YouTube official dissemination platform should be established to release folk music teaching micro-courses by levels and themes, accurately reaching international audiences and enhancing the global dissemination and educational influence of Chinese traditional music.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe there is a significant imbalance in the current allocation of policy resources. The funds for the "Double First-Class" discipline construction are mainly concentrated in the field of Western music, resulting in the per-student funding for Chinese traditional music being only one-fifth of that for the orchestral music department. This severely restricts the development foundation and the quality of talent cultivation in Chinese traditional music. At the same time, there is a significant gap in the application of digital technology in the field of Chinese traditional music. The update speed of the existing Chinese traditional music database lags far behind the iterative process of artificial intelligence technology, making it difficult to meet

the needs of digital protection and innovative development of traditional music in the new era.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that the dominance of the curriculum directly encroaches upon cultural space: Western music theory compulsory courses account for over 70%, while Chinese pentatonic scale theory is only offered as an elective. Students' aesthetic preferences have become significantly westernized. Streaming media data shows that the playing time of Chinese traditional music on campus is less than one eighth of that of popular music.

Interviewer 3

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

In universities, we all attach great importance to the preservation and inheritance of folk music. Integrating cross-disciplinary resources is an advantage. Traditional music is incorporated into general education courses, history, literature and other subjects. Besides elective courses and clubs, competitions and activities related to folk music are held to stimulate creativity, and community concerts are organized to connect with the local cultural ecosystem.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I believe that assessing interests cannot be done through exams. It is necessary to track their behaviors, such as concert attendance and the number of times they participate in clubs. Then, integrate an annual report, for instance, if it is announced that the number of students taking the Guqin class has doubled, the school leaders should immediately pay attention.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe that in current folk music education, there is a serious lack of cultural context: students can play "Guangling San" proficiently, but they have a very shallow understanding of the spiritual core and historical sentiments represented by Ji Kang. At the same time, the group of inheritors shows a clear trend of aging. Young teachers generally focus on the Western music theory system and pay relatively little attention and investment to traditional music, resulting in a shortage of folk music teachers and making it difficult to sustain.

4. Are there any issues related to administration, teaching or student interests?

I believe that Western theoretical courses should indeed maintain a certain proportion in the teaching system, as this is an important way to achieve the integration of Chinese and Western music theories. However, there is a structural imbalance in the current curriculum design - students must complete a two-year compulsory course in harmony, while Chinese traditional palace mode theory is placed in an elective position. This skewed allocation of resources reflects the institutional predicament that universities face in balancing traditional and foreign knowledge systems, and to some extent, it has affected the teaching status and depth of inheritance of national music theory.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

It is suggested to establish a collaborative innovation mechanism of "industry-university-research", through in-depth cooperation among universities, research institutions and cultural tourism groups, to jointly develop the "intangible cultural heritage music immersive performance" project. This project can integrate modern technological means such as virtual reality (VR) and augmented reality (AR) to create a new type of performance space that combines observability, interactivity and educational value, allowing audiences to experience the charm of traditional music in an immersive way. At the same time, universities should actively organize students to participate in the shooting and production of documentaries about folk artists, go deep into rural communities, record the performance skills and life stories

of the older generation of artists, and systematically build a digital oral history archive of intangible cultural heritage music. Through the collection, organization and archiving of video materials, it not only helps to preserve precious cultural memories, but also provides rich materials for subsequent research, teaching and dissemination. In addition, new media platforms can be used for online broadcasting to expand the social influence of intangible cultural heritage music, promote the revitalization and modern dissemination of traditional music resources, and achieve an effective connection between cultural value and contemporary needs.

6. How do digital technology help promote Chinese traditional music?

I believe that gamification communication tools are the key path to reach the youth group. It is suggested to develop an interactive music game named "Gong Shang Jue Zhi Yu", organically integrating traditional music theory knowledge such as the twelve pitch-classes into the game mechanism, to achieve an educational and entertaining cultural inheritance model. In terms of academic network construction, we should actively promote the collaborative efforts of global Sinology resources, and jointly build a "Digital Archive of Silk Road Music" with international scholars, systematically organizing and digitally sharing the music cultural heritage of countries along the route, and establishing a cross-regional and cross-disciplinary academic cooperation platform.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe that students' intrinsic motivation to learn traditional music is relatively weak. Surveys show that only 12% of students taking elective courses in folk music are willing to actively participate in extracurricular practical activities, while the proportion of students with utilitarian motives for choosing courses exceeds 60%, reflecting a deviation from the essence of art in their learning purposes. At the same time, the external digital media environment has further exacerbated the phenomenon of cultural dumping. Take short-video platforms as an example; the amount of Western music content they push is nine times that of traditional music, seriously affecting young people's cognition and recognition of local music culture.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that the misalignment of assessment criteria has triggered a cognitive crisis. Requiring guqin players to take piano-style technical tests, while neglecting the aesthetic value of 'yun', has led to a distorted evaluation system. This has caused 73% of Chinese traditional music practitioners to question themselves.

Interviewer 4

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

I believe that universities are important institutions for preserving folk music. They cultivate outstanding talents and provide young forces for the preservation of music. Our school has a relatively complete curriculum construction and has established folk music clubs and regular academic workshops, supplemented by field investigations (such as collecting folk music and intangible cultural heritage projects). Strategically, it is included in the goals, and the intangible cultural heritage center is integrated to consolidate resources such as musical scores and instruments.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I think the most practical approach is to archive the portfolios. The digital scores composed by students and the documentaries they shot during field research can be stored in a database. Five years after graduation, when we conduct follow-up visits, we can see how many of them are still engaged in traditional music. This is the real indicator.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe that the employment promotion for graduates majoring in folk music still faces numerous difficulties: many outstanding talents have no choice but to turn to piano teaching or basic education positions, and schools have also failed to build a bridge for employment connections with cultural institutions such as

troupes and intangible cultural heritage museums. At the same time, the application of digital technology is often limited to superficial forms. The so-called "database" merely involves simple scanning and archiving of ancient scores, without truly activating the vitality of traditional music resources.

4. Are there any issues related to administration, teaching or student interests?

I believe that the current teaching methods of ethnic music still need improvement. Some experienced teachers have not yet mastered the application of modern digital tools or prefer to stick to traditional teaching models. To address this challenge, educational institutions are actively launching teacher training programs, integrating diverse technological means and cultural resources to promote the effective inheritance and innovative development of ethnic music.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

Academic exchange is the core driving force for the research and inheritance of ethnic music. It is necessary to regularly host academic forums with international influence, such as the "Summit on the Protection of Chinese traditional Music", gathering global experts and scholars to jointly discuss protection strategies and development paths. At the same time, it is suggested to establish overseas residency and study programs, selecting outstanding teachers and students to participate in music heritage protection projects under the framework of UNESCO. Through on-site participation in international practices, their academic vision and professional capabilities can be enhanced, promoting cultural exchanges and collaborative innovation between China and foreign countries.

6. How do digital technology help promote Chinese traditional music?

I believe that the construction of dynamic archives needs to be advanced urgently. It is suggested to use 3D scanning technology to systematically record the performance movements of folk artists and build a biomechanical model of the performance movements based on this, so as to achieve digital preservation and analysis of traditional skills. In terms of dissemination on short video platforms,

strategic operation should be implemented. For example, a "New Creation of Ancient Melodies" TikTok challenge can be launched to encourage users to participate in the modern expression and secondary creation of traditional music, thereby enhancing the awareness and participation of young people in traditional music.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe there is a significant structural shortage of teaching staff in the current field of traditional music education. Surveys show that senior professors over 65 years old undertake 73% of the core course teaching tasks. Meanwhile, young teachers, due to the considerable pressure of professional title evaluation, gradually shift their research focus to "internationalized" topics, leading to a lack of successors in the teaching of traditional music. Additionally, the localized application ability of digital technology in the field of folk music is still insufficient. Currently, the development of folk music VR content highly relies on foreign engine technology, lacking independent and controllable technical support, which restricts the depth and breadth of the digital dissemination of traditional music.

8. How does Western music or modern popular culture affect preservation efforts?

The conflict in creation is becoming increasingly acute: young composers are forced to rewrite Jiangnan silk and bamboo music with functional harmony, erasing the living genes of "improvisational embellishments". The job market further reinforces this trend, with orchestras explicitly requiring "mastery of symphonic instrumentation" in their recruitment.

Interviewer 5

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

I believe that in university education, general education is the breakthrough point. We should offer compulsory or elective music culture courses and integrate them into other courses. At the same time, we should provide in-depth performance

training and organize annual concerts to showcase the achievements, such as the "University Chinese Traditional Music Performance Festival".

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I believe that the assessment should be innovative, encouraging students to present innovative arrangements of the erhu in short video formats, allowing traditional instruments to shine on the stage of the new era. The number of clicks and the popularity of the works should also be included in the scoring system as important indicators of influence. At the same time, questionnaires should be used to ask, "Would you recommend this course to your friends?" The genuine feedback from these surveys is far more capable of reflecting the teaching effectiveness and the charm of the course than a single test paper.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I think the current inheritance of intangible cultural heritage is like "taking odd jobs" - only inviting inheritors to give lectures temporarily but lacking systematic long-term planning. Students often just scratch the surface and fail to continue learning. What is even more worrying is that cross-departmental collaboration is extremely difficult. For instance, a project like the joint development of an AI music arrangement software by the art college and the computer science department has made no progress in five years, revealing deep-seated problems such as rigid mechanisms and weak integration of resources.

4. Are there any issues related to administration, teaching or student interests?

I believe that at the management level, there is a difficult problem of balancing resource allocation. Whether it is hardware facilities or software support, both require investment in multiple aspects such as funds, equipment and venues. The current tight situation of piano rooms is particularly prominent. Frequent complaints of "not being able to get a piano room" have emerged among the student body, which has led to some students directly giving up their daily training

due to limited practice conditions. This has had an adverse impact on both teaching quality and learning enthusiasm.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that the dynamic inheritance mechanism at the community level should be strengthened. We should invite inheritors of intangible cultural heritage to enter universities and offer a series of workshop courses to systematically impart traditional music skills. At the same time, we should enhance cooperation with local governments and jointly hold "University-Village Music Weeks" to promote representative music genres such as Dong Grand Chorus to return to their original cultural context and achieve dynamic inheritance and revitalization in real-life scenarios.

6. How do digital technology help promote Chinese traditional music?

I believe that the development of digital applications should be strengthened with a practicality-oriented approach. I suggest launching a real-time analysis application for erhu pitch accuracy, which provides immediate feedback to learners through audio recognition technology, thereby enhancing the efficiency and accuracy of their self-practice. In terms of VR experience design, it is essential to focus on the overall restoration of the cultural context. We should develop an immersive project called "Virtual Teahouse of Jiangnan Silk and Bamboo Music", recreating the life scenes and social atmosphere of traditional music performances, and enhancing users' understanding and perception of the cultural connotations behind the music.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe there are significant deviations in the implementation of current policies. A large amount of the special funds for the protection of intangible cultural heritage has been diverted to non-core areas such as "image projects", resulting in less than 30% of the funds being actually used for the inheritance of traditional music, which seriously affects the continuous progress of the protection work. At the

same time, students' cognition of traditional music is being strongly impacted by popular culture. Take the audience number as an example, the viewership of idol group talent shows is over 50 times that of traditional music lectures, reflecting the huge tension between the mainstream cultural orientation and traditional cultural education.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that there is an imbalance in academic discourse power. The number of papers on "Beethoven Studies" in SSCI journals is 228 times that of Chinese traditional music. Influenced by this, 68% of students believe that "Western music theory is more scientific", and traditional music has become a cultural specimen.

Interviewer 6

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

I believe that universities are endowed with remarkably superior resources, ranging from academic expertise and research facilities to a dynamic intellectual environment. To fully harness this potential, it is essential to promote the integration of diverse resources and foster collaboration among multiple stakeholders. By partnering with museums, traditional art troupes, and cultural institutions, universities can jointly establish comprehensive databases that preserve and digitize invaluable musical heritage, including rare scores, historical recordings, and traditional instruments.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I believe that learning outcomes should be quantified. For instance, set a goal that 80% of students can play Jiangnan Sizhu and present an academic report upon course completion. Also, establish an alumni tracking network. By checking it,

we can know immediately whether the course is useful or not, such as who has joined a troupe and who has opened a non-heritage studio.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe that the current academic environment remains indifferent to traditional music research: authoritative SSCI journals have explicitly stated that research on the ancient Chinese zither's tablature lacks theoretical depth and innovative value, making it hard to gain publication favor. Meanwhile, due to the severe absence of cultural context, students have shockingly equated "Ambush on All Sides" with background music for battle scenes, completely misinterpreting its profound historical implications and artistic spirit, which is truly heartrending.

4. Are there any issues related to administration, teaching or student interests?

The current reward mechanism still has room for improvement, especially in aspects such as credit recognition, bonus distribution, and honor recognition. It is urgent to establish a more systematic and scientific allocation and management system. On the one hand, credit recognition, as an important basis for measuring students' learning achievements, still needs to be further refined and unified to ensure fairness and comparability among different disciplines and projects. On the other hand, the bonus distribution mechanism still has potential for optimization in terms of coverage, incentive intensity, and review process. It is necessary to formulate more targeted reward plans based on students' actual contributions and participation depth. In addition, the current selection methods for honor recognition are mostly result-oriented and lack recognition of process efforts. Therefore, it is necessary to introduce multiple evaluation dimensions to enhance the comprehensiveness and inclusiveness of the incentive mechanism.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I suggest establishing a special publication fund to prioritize the support of research achievements with significant academic value, such as "The Encyclopedia of

China's Endangered Musical Genres", to promote the systematic organization and dissemination of traditional music knowledge. At the practical level, we can actively develop music-themed exhibition IPs with independent intellectual property rights, such as the "Ancient Musical Instruments Science and Art Exhibition", by integrating holographic projections, interactive installations, and physical displays to create a new type of cultural communication platform that combines academic, artistic, and experiential elements, thereby enhancing public awareness and participation in traditional music culture.

6. How do digital technology help promote Chinese traditional music?

I believe that academic databases should have the ability to be compatible with multi-modal data and support intelligent mutual conversion between Gongche notation and Western staff notation to meet the diverse needs of traditional music research and modern teaching. In terms of social media promotion, a systematic KOL (Key Opinion Leader) communication matrix should be established. Invite famous Chinese traditional music masters to Bilibili to host a series of live broadcasts called "Master Classes of Chinese traditional Music" to enhance the professionalism and dissemination influence of traditional music content.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe that the current management mechanism for the protection and development of traditional music is in a vacuum state. Most universities have not included the development indicators of traditional music at the university level into the performance appraisal system, which leads to the cross-departmental collaboration mechanism being ineffective and makes it difficult to form an effective working synergy. At the same time, the technical adaptability dilemma is also very prominent. The existing AI composition tools generally lack sufficient analytical capabilities when facing complex artistic expression rules such as "improvised embellishments" in Jiangnan silk and bamboo music, which seriously restricts the application depth of artificial intelligence technology in traditional music creation and inheritance.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that the phenomenon of aesthetic colonization is becoming more prominent. Short video platforms accelerate and splice the melodies of the erhu to create "trendy hit songs", deconstructing their narrative logic. In terms of employment choices, the salaries of graduates majoring in Chinese traditional music are only 63% of those of graduates majoring in Western music, accelerating the brain drain.

Interviewer 7

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

The strategic core of our institution is a meticulously designed, systematic curriculum that progresses in a structured manner—from foundational general education courses to advanced specialized electives. A new practical credit course, "Local Music Fieldwork," has been introduced to actively engage students in the preservation and transmission of living musical traditions. The outcomes of this initiative will be formally presented and performed in academic and public settings to demonstrate both educational achievements and cultural contributions.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I believe that interests lie in the details. Check the borrowing frequency of folk music CD in the library, look at the recruitment data of clubs. Annual reports and databases make the achievements visualized, for instance, draw a map to show how many intangible cultural heritage villages students have visited for field research.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I think the gap in the inheritance of traditional music has reached an alarming level! A 70-year-old master of the pipa can hardly find an heir, and the art is on the verge of being lost. Meanwhile, university teachers are more inclined to publish research papers on Western music in the evaluation of professional titles,

ignoring the value of local art. At the same time, the employment market for folk music is narrow and cramped, causing many students with potential to give up further studies, which is truly heartrending.

4. Are there any issues related to administration, teaching or student interests?

I believe that currently, some students show relatively low enthusiasm and intrinsic motivation in their learning process, lacking deep engagement in their studies. A considerable number of students view college learning as a procedural task aimed at obtaining a diploma, thus investing relatively limited time and energy. At the same time, the new generation of students prefers interactive and vivid learning methods, expecting classroom teaching to integrate digital media technology and enhance their learning interest and initiative through more interesting and participatory teaching forms.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that cross-cultural cooperation projects should gradually be institutionalized. For instance, a "Sino-German Improvised Folk Music Laboratory" could be jointly established with the Berlin Philharmonic Orchestra to build a regular exchange mechanism and promote the in-depth integration of musical concepts and performance practices between China and foreign countries. At the research level, systematic studies on the acoustic characteristics of Chinese traditional musical instruments should be strengthened. It is suggested that a database of acoustic parameters for folk music be established to provide scientific basis for instrument improvement, timbre recognition and teaching standardization through empirical analysis methods.

6. How do digital technology help promote Chinese traditional music?

I believe that the development of interactive media tools requires a cross-disciplinary collaboration mechanism. For instance, we can jointly develop the "Kunqu Opera Vocal Tone Analysis System" with the School of Computer Science, using voice recognition and artificial intelligence technologies to conduct quantitative

research and teaching applications on the singing characteristics of traditional operas. In terms of virtual exhibition construction, we can expand the spatial boundaries of physical venues, create a "Digital Museum of Ancient Chinese Musical Instruments Worldwide", integrate domestic and foreign collection resources, and build a panoramic, multi-language supported online display platform to promote the global dissemination of Chinese traditional music culture.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe that traditional music education is currently facing a severe crisis of generational gap among teachers. Data shows that in the past five years, the proportion of folk music teachers recruited by the top ten music academies across the country was less than 15%, while the recruitment of piano teachers increased by 210%, reflecting a serious imbalance between resource allocation and the development needs of the discipline. At the same time, the digital communication ecosystem also shows a significant imbalance. Social media platforms generally adopt algorithmic mechanisms that favor popular culture, prioritizing the push of electronic music-related content, which has led to a sharp decline in the user reach rate of traditional music content by as much as 87%, further weakening its influence and communication foundation among the youth.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that the curriculum design implies a cultural hierarchy. Music academies require students to take "History of Western Music" for three years as a compulsory course, while "History of Chinese Music" is only offered for half a year. This institutionalized devaluation leads 41% of students to form the cognitive stereotype that "traditional music = outdated".

Interviewer 8

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

Our school integrates interdisciplinary content and community concerts to expand its influence. I believe that establishing a folk music club on campus as a practical base and frequently holding concerts, lectures, workshops, competitions and other practical activities, and incorporating them into the credit system, would be a good approach.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I believe that behavioral investigation is an important way to assess students' interests. From the first-year elective of Chinese traditional music to the graduation composition in the senior year, all are archived. Establish an alumni employment system. If someone becomes a pipa maker, it indicates that our training system is in place.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe that at present, digital technology in the traditional music field has become an "electronic cardboard box." Many folk music databases, built at great cost through extensive efforts, now sit largely unused and underappreciated. These repositories, which contain invaluable cultural and historical treasures, are often accessible only to administrators or a narrow group of specialists, effectively locking away their potential from broader audiences. Rather than serving as dynamic tools for education, research, or creative inspiration, they have turned into static archives gathering virtual dust. This situation is not only disappointing but also a missed opportunity. In an era where technology has the power to revolutionize how we preserve, interpret, and interact with cultural heritage, such rigid structures prevent meaningful progress. By rethinking current frameworks and encouraging more flexible, inclusive approaches, we could unlock new ways of engaging with traditional music—making it more accessible, interactive, and relevant to today’s digitally savvy audiences.

4. Are there any issues related to administration, teaching or student interests?

As students majoring in ethnic music, during their school years, they not only need to systematically study courses related to ethnic music but also participate in the learning of Western music theory to broaden their musical horizons and enhance their comprehensive qualities. In recent years, the school has been constantly adjusting the proportion between ethnic music courses and Western music theory courses, striving to achieve a more reasonable structure in teaching content. However, due to insufficient understanding of the ethnic music major by students and their parents, graduates of this major face certain difficulties in the job market. A considerable number of students fail to engage in music-related professional work after graduation and instead seek development in other industries.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that business cooperation should be regarded as a sustainable development path for the inheritance and innovation of intangible cultural heritage. I suggest that we collaborate with Tencent Music to develop an "AI Chinese traditional Music Composition Platform" to explore the application of artificial intelligence technology in the creation and dissemination of traditional music. At the same time, we should organize college students to carry out the short film shooting project of "Oral History of a Century of Musicians", systematically recording the artistic experiences and cultural memories of the older generation of musicians. The related achievements should be incorporated into the digital collection system of the National Library to achieve the social sharing and long-term preservation of academic resources.

6. How do digital technology help promote Chinese traditional music?

I believe that the production of short video content should follow a professional path. I suggest planning a series of popular science short videos titled "Understand a Musical Genre in 90 Seconds", which can enhance the dissemination efficiency and acceptance of traditional music knowledge through structured narration and visual presentation. In terms of the application of VR technology, its educational function should be further strengthened. A "Virtual Percussion Laboratory

of Marquis Yi's Bells" should be developed to create an interactive and repeatable immersive learning environment, enabling users to intuitively understand the musical scale system and playing principles of ancient musical instruments.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe that policy resources have a Matthew effect: 85% of provincial art funds are invested in symphony projects. Students' values are impacted by consumerism, with 68% believing that "traditional music cannot bring social capital." Technical standards are also subject to others' control, and digital instrument sound libraries rely on Western sampling systems.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that the evaluation mechanism leads to the alienation of skills. The requirement for guzheng players to perform "Flight of the Bumblebee" in order to prove their "technical proficiency" forces the training to become westernized. Cultural consumption surveys show that the proportion of Western music in college students' annual concert expenditures reaches 89%.

Interviewer 9

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

I believe that the advantages of colleges and universities lie in their academic research capabilities and systematic talent cultivation. They should develop school-based teaching materials and organize composition competitions. At the same time, they should promote the popularization of general education courses and the performances of student associations.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

Never underestimate the power of behavioral research! By asking students specific questions such as "Would you be willing to pay 500 yuan out of your own

pocket for a concert ticket?" and "Would you take the initiative to learn traditional Gongche notation?", their true artistic interests and consumption intentions can be accurately reflected. In the annual report, by comparing and analyzing the data over three consecutive years, the trends and development patterns of students' interests will unfold like a scroll, clear and distinguishable.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe that students' understanding of traditional culture is often fragmented and superficial. This issue primarily stems from the lack of sufficient cultural context provided in educational settings, which leaves students unable to fully grasp the depth and significance of traditional art forms such as Kunqu Opera. As a result, many young people perceive Kunqu Opera as dull and difficult to appreciate, simply because they are not exposed to its rich literary heritage and historical importance. Without proper guidance and contextual background, they miss the intricate beauty embedded in its poetic lyrics, refined melodies, and elegant performance techniques. This marginalization discourages students from seriously pursuing such traditions and diminishes the perceived value of these art forms in modern society. To address this issue, it is essential to integrate cultural education more comprehensively into school curricula, offering students meaningful exposure to traditional arts within their historical and literary contexts. Doing so would not only enhance appreciation but also support the sustainable transmission of intangible cultural heritage to future generations.

4. Are there any issues related to administration, teaching or student interests?

At present, the application process for many projects is quite challenging. This is not only reflected in the complexity of the application procedures but also in the opacity of the evaluation criteria and the asymmetry of information transmission. Many applicants face significant time and energy costs in preparing and submitting their applications, leading to some high-quality projects being put on hold or abandoned due to overly high application thresholds. Meanwhile, the resource

allocation mechanism has not yet achieved scientific and rational standards. Resource allocation often lacks a systematic assessment system, making it difficult to precisely match resources with the actual needs of projects. This situation makes it hard for some promising projects to receive the support they deserve, thereby reducing the overall efficiency of resource utilization. Specifically, due to limited financial support and an ineffective incentive mechanism, not only is there insufficient material reward, but there is also a lack of continuous encouragement at the spiritual level. As a result, students' enthusiasm for participation is generally low, and some students who were originally interested in participating choose to wait and see or even give up. This phenomenon not only weakens the interactivity and practicality of teaching activities but also, to a certain extent, affects the improvement of overall teaching quality and the realization of talent cultivation goals.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that an international scholar-in-residence cooperation mechanism should be established, with a focus on inviting the Cambridge University music archaeology research team to jointly tackle the research on the musical system of the Marquis Yi of Zeng's chime bells, integrating cross-cultural and cross-disciplinary resources to promote cutting-edge research in the field of music archaeology. At the local practice level, a "One School, One Intangible Cultural Heritage" special plan can be implemented. For instance, the Central Conservatory of Music could be paired with the Xi'an Drum Music project, forming a fixed-point collaboration model between universities and local intangible cultural heritage projects, enhancing the professional level and sustainable development capacity of protection and inheritance.

6. How do digital technology help promote Chinese traditional music?

I believe that the construction of the database should incorporate the dimension of living heritage. It is suggested that high-definition video recordings of the full repertoire of a hundred intangible cultural heritage inheritors be

systematically made, and a multimodal resource library covering audio and video, scores, and related background materials be established to achieve three-dimensional preservation and inheritance of traditional music skills. In terms of game design, we can draw on the music dissemination strategy in "Genshin Impact" and develop a "folk music character skill sound effect library", integrating the timbres of traditional instruments into the character skill system of the game to enhance young users' interest in and interaction with traditional music.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I think the supply of teachers is nearly exhausted: in the past decade, there have been almost no doctoral students trained in the guqin major, and the rate of career change is very high. Moreover, digital media is dominated by cultural hegemony. The subscription volume of the Chinese folk music channel on YouTube is only 0.2% of that of the K-pop channel.

8. How does Western music or modern popular culture affect preservation efforts?

I think the creative autonomy has been weakened. The judges of the composition competition rejected the adapted Qin Opera work on the grounds of "monotonous harmony" and forced the addition of jazz chords. This kind of behavior of the judges has caused the traditional vocabulary to remain silent continuously.

Interviewer 10

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

I believe that universities have systematic plans to cultivate talents. To preserve folk music, our school adopts a dual-track approach: strengthening the understanding of music culture in general education courses while providing abundant practical opportunities. In addition, field research (such as recording folk artists) is a unique advantage.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I firmly support the assessment method that combines behavioral investigation with practical performance evaluation. Whether it is the immersive performance of restoring Tang Dynasty music and dance in groups or the creation of digital folk music works with modern flair, both can stimulate students' artistic potential and teamwork spirit. At the same time, it is suggested to establish an alumni contact group to promptly collect and share various educational achievement cases. For instance, if an alumnus has introduced Peking Opera into primary school classrooms, it should be documented immediately and included in the annual report as a vivid example of cultural dissemination.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe that barriers in academic publishing significantly discourage emerging scholars from pursuing meaningful research. For example, a young researcher studying the polyphonic structure of Dong Grand Song—a traditional choral form from China's Dong ethnic group—was told their work was "local knowledge with no universal significance." Such narrow evaluations undermine minority cultural expressions and deter young scholars from exploring similar topics. These issues have real-world consequences: traditional music carries deep historical and cultural value, and without scholarly support, it risks disappearing. To preserve cultural diversity and promote inclusive scholarship, we must address structural problems in publishing and invest in training future folk music educators.

4. Are there any issues related to administration, teaching or student interests?

Teaching methods must evolve with the times to meet the demands of education in the digital age. As traditional lecture-based instruction becomes insufficient for diverse student needs, digital tools—such as VR, AI-assisted platforms, online collaboration systems, and interactive software—should be integrated to make teaching more flexible and engaging. At the same time, institutional innovation

is needed to motivate students. A multi-level reward system should be established, offering recognition not only in academic performance but also in progress, innovation, and teamwork. This system should provide both immediate incentives and long-term habit formation, effectively boosting students' motivation and participation.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that a multi-level academic conference system should be established to systematically promote the internationalization and regionalization of traditional music research. It is suggested to host the "International Conference on Traditional Music Education" and regional "Dialect Folk Song Seminars", forming an academic exchange network covering the global and local areas. At the same time, a special funding mechanism should be set up to support teachers and students to go to the Shosoin in Japan to conduct in-depth research on the physical remains of Tang Dynasty musical instruments, deepening the historical understanding of the shape and playing methods of ancient musical instruments.

6. How do digital technology help promote Chinese traditional music?

I believe that intelligent learning applications should be adapted to multiple terminals. It is suggested to launch a holographic finger technique tutorial for the guzheng based on AR technology, which can enhance the user's learning experience and practice efficiency through 3D visualization demonstrations and real-time interaction. In terms of digital curation, it is necessary to innovate the exhibition narrative approach and use blockchain technology to build a "digital certification system for traditional music", ensuring the authenticity, uniqueness and traceability of copyright of digital exhibits, and improving the digital display and management capabilities of traditional music resources.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I think the supply of teachers is nearly exhausted: in the past decade, there have been almost no doctoral students trained in the guqin major, and the rate of

career change is very high. Moreover, digital media is dominated by cultural hegemony. The subscription volume of the Chinese folk music channel on YouTube is only 0.2% of that of the K-pop channel.

8. How does Western music or modern popular culture affect preservation efforts?

I believe there is institutional discrimination in the job market. In the past five years, the number of positions for Chinese traditional music in provincial orchestras has decreased by 37%, while the number of positions for Western orchestral music has increased by 21%. Algorithmic recommendations further solidify biases, with popular music reaching people 15 times more frequently on average each day than Chinese traditional music.

Interviewer 11

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

In the strategy of preserving folk music in colleges and universities, resource integration is the key. We have joined hands with cultural and tourism departments to restore ancient musical scores and revive traditional appearances. Our school has allocated funds for teachers and students to conduct on-site investigations, established clubs and workshops to teach endangered musical genres, and created a campus cultural brand through music festivals.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

Make the assessment more diversified! Playing, composing, and writing promotional articles for public accounts all count. Conduct a behavioral survey every month and keep track of interest data at all times. It is particularly important to keep track of alumni - if someone brings a Guqin into a Silicon Valley company, that is cultural influence.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I deeply feel that the employment chain for traditional music talents has already broken down! Regrettably, many educational institutions have failed to establish in-depth collaboration mechanisms with cultural and tourism departments to jointly develop positions that meet market demands, resulting in a large number of young talents who have achieved academic success being left without a place to apply their skills and eventually being lost. At the same time, the application of digital technology remains superficial and lacks substantive innovation. For instance, although some projects use VR technology to display the structural details of the erhu, they only stop at static presentation and fail to build an interactive playing experience, thus missing the opportunity to stimulate public interest and participation.

4. Are there any issues related to administration, teaching or student interests?

I believe that the sluggish state of the job market has significantly affected students' enthusiasm for learning and their willingness to choose majors, especially in the field of ethnic music. The application enthusiasm of students has declined, and the development prospects are worrying. At the same time, some students have reflected that the amount of scholarships is relatively low, which is difficult to form an effective incentive effect and further weakens students' motivation to develop deeply in this field. In addition, from the overall development of the music industry, there is a clear imbalance in resource allocation. High-quality resources are often concentrated in the fields of pop music or Western music, while ethnic music-related creation, performance, education, and other aspects have long faced insufficient financial and platform support. This structural contradiction has further exacerbated the disconnection between talent cultivation and market demand.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that documentary production should be incorporated into the curriculum of colleges and universities, providing systematic guidance for students to complete oral history video recording projects represented by "The Memory of the

Boatmen's Chant on the Chuanjiang River", and enhancing their comprehensive abilities in traditional music culture narration and field investigation methods. In terms of business collaboration, we can explore the creation of a "music and cultural tourism complex" model. For instance, we can cooperate with Wuzhen to launch a live-action version of "The Peony Pavilion" as a resident performance, achieving a deep integration of traditional music and local cultural tourism resources, and expanding multiple paths for the dissemination of intangible cultural heritage.

6. How do digital technology help promote Chinese traditional music?

I believe that the construction of a cross-platform communication matrix is of great significance for the global promotion of traditional music culture. It is suggested that an official channel named "Chinese Musical Heritage" be set up on the YouTube platform, with systematic planning and high-quality content output to form a continuous international communication influence. In the application of VR concerts, the interactivity design should be further strengthened to realize the function of users virtually taking the stage to play together, enhancing the immersive participation and the depth of artistic experience, and improving the audience's understanding and recognition of traditional music.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I believe that students' sense of identification with traditional music is continuously weakening. Only 7% of the respondents are willing to include traditional music in their personal identity labels. Policy support tends to be symbolic, and the "introduction of intangible cultural heritage into schools" has become an annual performance show. The efficiency of technological transformation is low, and the commercial conversion rate of digital collections by academic institutions is less than 5%.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that academic standards are unidirectionally exported. International conferences require the use of Schenkerian analysis to explain the structure of guqin

music, denying the value of "transcribing" as a form of re-creation. As a result, students experience cognitive dissonance, and only 17% are willing to delve into the study of gongche notation.

Interviewer 12

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

I believe that preserving Chinese traditional music should be incorporated into the school's strategic goals. Our school offers a wide range of courses, including specialized courses, elective courses, and general education courses in Chinese traditional music, and integrates Chinese traditional music into other courses. We also organize periodic concerts and student field trips to collect folk music.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

Behavioral investigation holds profound significance and necessity. The outstanding performances of students in practical performances, music adaptations, and original works, whether in the form of electronic sheet music, audio-visual materials, or precious field recordings, should all be systematically organized and uploaded to professional databases for long-term preservation and research purposes. At the same time, by regularly releasing annual reports, the dynamic evolution of educational achievements can be comprehensively presented, highlighting the continuous growth and innovative vitality brought about by the integration of teaching and practice.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

At present, cross-departmental collaboration is facing significant difficulties, and the actual implementation process is often fraught with obstacles. Take the joint offering of the "Poetry Chanting" course with the College of Literature as an example. This project has been in dispute for three years due to the issue of credit distribution, and no consensus has been reached, resulting in the course being unable to be

implemented. Meanwhile, the inheritance of intangible cultural heritage also shows a tendency towards formalism and symbolization. Some teaching activities only remain at the surface display level, such as students wearing Hanfu and playing the guzheng for photo-taking, but they have not truly mastered the core content of the Gongche notation, a traditional notation system, nor have they gained a systematic understanding of the traditional music system. Such phenomena reflect the problem in the practical aspect of intangible cultural heritage education that emphasizes form over content, which is not conducive to the substantive inheritance and academic development of cultural skills.

4. Are there any issues related to administration, teaching or student interests?

There still exists a certain deviation in the current society's perception of ethnic music. Take the audience participation in concerts as an example. Ethnic music performances often face the problem of having a small audience, while rock and other popular music live shows are often sold out. This disparity to some extent reflects the public's insufficient recognition of the value of ethnic music, and it also directly affects students' internal motivation and enthusiasm for learning ethnic music, leading to their low learning initiative and relatively weak professional identity.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that research funding policies should moderately lean towards applied topics, with a focus on supporting the development and practical research of projects like the "Chinese traditional Music Healing Curriculum System", to promote the innovative application of traditional music in social services. In terms of international exchanges, it is suggested to establish a "Maritime Silk Road Music Tour" project, collaborating with universities in Southeast Asia to jointly conduct research and performances on the restoration of the banquet music of the Song Dynasty's Maritime Trade Office, thereby facilitating the collaborative protection and cultural dissemination of regional musical heritage.

6. How do digital technology help promote Chinese traditional music?

I believe that academic networks should establish a systematic knowledge graph system to visually present the historical evolution and regional transformation of various musical genres, enhancing the knowledge correlation and retrieval efficiency of traditional music research. In terms of short video promotion, it is necessary to combine the algorithm mechanism of the platform and formulate targeted content dissemination strategies. By adopting the integrated content form of "folk music + Chinese traditional dance", the recommendation weight on the TikTok platform can be increased, and the reach and influence of ethnic music among the global youth can be enhanced.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I think the decentralization of management functions has led to the marginalization of protection work due to the shirking of responsibilities among the academic affairs, student affairs, and research departments. The external technological gap has widened, and the development progress of the metaverse concert lags behind that of its counterparts in Japan and South Korea by 3 to 5 years.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that aesthetic shifts are spreading across generations. Generation Z uses the complexity of electronic music as a criterion and considers the suona to be "lacking in technical content". This value misalignment has led to a 52% decline in the recruitment competitiveness of traditional music.

Interviewer 13

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

Our school's systematic training covers general education to professional clubs. The curriculum is integrated, and both elective and compulsory courses are

basic settings. There are also abundant practical opportunities, such as holding concerts and composition competitions to discover creative talents.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

Through behavioral surveys and in-depth tracking of alumni employment situations, we can comprehensively understand the long-term value of educational outcomes. Whether it is career development, social contributions, or the exploration of new forms such as folk music live-streaming rooms, the growth trajectory of each alumnus is a vivid portrayal of the school's educational achievements. Even if someone chooses to spread traditional culture in an innovative way, it is also a brilliant chapter of educational success.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe there is a significant deficiency in cultural interpretation ability in current traditional music education: many students can play classic pieces such as "Spring River Moonlit Night", but they have difficulty effectively associating them with the aesthetic of Tang Dynasty landscapes, lacking an understanding and expression of the deep cultural connotations of the works. At the same time, the academic support mechanism also shows a marginalization trend - the winning rate of traditional music-related topics in the National Social Science Fund projects has long been below 15%, reflecting the weak discourse power and limited support in the mainstream academic system in this field. Such phenomena not only restrict the in-depth development of traditional music research, but also affect its dissemination and recognition in the contemporary cultural context.

4. Are there any issues related to administration, teaching or student interests?

At present, regarding the issue of insufficient learning motivation among students, relevant surveys indicate that the lack of a sound reward mechanism is a significant factor. Many students believe that the current incentive system is inadequate in terms of coverage, fairness, and the intensity of incentives, making it

difficult to effectively stimulate their enthusiasm for learning. Additionally, there is a certain degree of imbalance in the allocation of educational resources. This is mainly manifested in the excessive concentration of high-quality resources in some popular majors or fields, while other disciplines, especially basic sciences and traditional art-related majors, often face insufficient financial support and weak teaching staff. This uneven distribution of resources further weakens students' learning environment and growth space, exacerbating the problem of insufficient learning motivation.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that the workshop should adopt a professional operation mechanism. It is suggested to hire representative inheritors of Quanzhou Nanyin to carry out a three-year "master-apprentice" training program to systematically pass on core repertoires and performance skills, ensuring the quality of the living inheritance of intangible cultural heritage. In terms of academic platform construction, an English journal titled "Asian Musical Heritage" could be established, focusing on the research of regional musical traditions and cross-cultural musical exchanges, thereby enhancing China's discourse power and influence in the international music academic field.

6. How do digital technology help promote Chinese traditional music?

I believe that the development of interactive tools should focus on the transformation from theory to practice. I suggest creating a digital tool called "Chinese Mode Generator" to provide composers with support for scale construction and melody creation based on traditional music theory, thereby enhancing the application value of theoretical achievements. In terms of virtual exhibitions, GIS technology can be combined to create a "Dynamic Sand Table of Geographical Distribution of Local Musical Genres", achieving spatial visualization and dynamic interactive display of genre distribution information, and deepening the audience's understanding of the evolution of regional music culture.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I think the construction of the teaching staff team has failed. Each folk music tutor is guiding 8.7 students on average, far exceeding the reasonable load. There is a cognitive distortion in digital communication. Short video platforms have edited "Erquan Yingyue" into a "sad background music", diluting the artistic depth.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that the disparity in course credits conveys cultural signals. The credit for Western composition techniques is three times that of Chinese traditional composition techniques. Employment data further shows that the proportion of students majoring in Chinese traditional music who switch to internet operation is much higher than that of violin majors.

Interviewer 14

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

Our institution boasts an exceptionally well-rounded curriculum framework, thoughtfully composed of both elective and mandatory courses. Seamlessly weaving together the realms of literature and music, we have established immersive cultural camps, orchestrated captivating musical performances, and meticulously integrated these enriching experiences into the academic credit system. At the heart of our educational philosophy lies a carefully structured and holistic approach to student development—one that nurtures not only intellectual growth but also artistic expression and cultural appreciation.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

Learning achievements must be clearly defined and documented to ensure transparency. Specific criteria—such as test scores, project completions, or skill acquisitions—should be used to evaluate progress. These measurable outcomes show a learner’s development over time. Annual summaries should be shared via official platforms, like the organization's public account, to keep stakeholders

informed.Surveys are an effective way to understand learners' interests. Regular assessments using structured questionnaires help educators identify trends and adjust teaching methods. This leads to personalized learning paths and a more engaging educational experience.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

The inheritance of intangible cultural heritage is facing a severe challenge of the aging of inheritors! The 80-year-old master of the guqin often shows signs of physical exhaustion during his teaching sessions. However, universities have not yet established a systematic mechanism for recording teaching videos, which poses a risk of losing precious teaching resources. At the same time, there is a significant misalignment in the investment direction of digital technology - some universities have spent millions of yuan on 3D printing chime bells equipment, but have overlooked the more crucial digital construction content of the basic sound source database. Such an imbalance in resource allocation not only restricts the sustainable development of intangible cultural heritage education, but also weakens the dissemination power and vitality of traditional culture in the context of modern technology.

4. Are there any issues related to administration, teaching or student interests?

The current teaching of theoretical courses still takes the Western music theory system as the basis, and the teaching methods are relatively backward, which is difficult to meet the development needs of music education in the new era. Therefore, it is necessary to actively promote teaching reform, introduce digital technology as an auxiliary means, and use tools such as multimedia courseware, virtual simulation teaching platforms, and intelligent assessment systems to enhance the interactivity and effectiveness of teaching. In this way, the shortcomings of the traditional teaching mode can be effectively made up for, and students' understanding, and application ability of theoretical knowledge can be enhanced.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I believe that cross-cultural cooperation projects should focus on the deep integration of technology and art. For instance, we can collaborate with the MIT Media Lab to develop a "Virtual Cantonese Opera Stage", using digital media to expand the expression forms and dissemination boundaries of traditional opera. At the community collaboration level, we can actively promote the "University Music Rural Construction Plan", where university resources are introduced into local cultural construction to systematically rebuild the local music society ecosystem and stimulate the endogenous development momentum of community music culture.

6. How do digital technology help promote Chinese traditional music?

I believe that the construction of teaching video resources should focus on standardization and high quality. It is suggested to produce a 4K ultra-high-definition version of the "Systematic Tutorial on Pipa Techniques" and make it freely accessible to enhance the professionalism and accessibility of traditional musical instrument teaching content. In terms of VR experience design, we should break through the traditional performance paradigm and develop a "Virtual Space of Scholar's Lute Room". Through high-precision scene restoration and immersive interaction design, it can recreate the learning environment and cultural atmosphere of ancient lute studies, and enhance users' in-depth understanding and emotional resonance with traditional music culture.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I think the policy lacks continuity. The average implementation period of the "Traditional Music Revitalization Plan" is only 2.3 years. Students' attention is manipulated by algorithms, and the average daily exposure to traditional music is less than 1/12 of that to pop music. There is a lack of technological autonomy, with the open-source rate of the underlying code of folk music apps being only 9%.

8. How does Western music or modern popular culture affect preservation efforts?

I believe that the creative context has undergone a displacement. Students reconstruct Peking Opera arias with twelve-tone series to win international awards, leading to the dissolution of the original essence. Meanwhile, streaming media algorithms continue to marginalize traditional music content, with an average completion rate of only 28%, less than one-third of that of popular music.

Interviewer 15

1. In your opinion, what are the strengths and measures of higher education institutions in preserving Chinese traditional music?

Our school's general education curriculum includes elective courses and offers in-depth performance training. Club activities are linked with the community. By integrating multiple resources, we have incorporated the preservation of music into the school's strategic goals.

2. How do you assess the interest or potential among undergraduate students in Chinese traditional music?

I firmly believe that establishing a comprehensive database is of paramount importance. It will serve as a timeless repository for all student creations, preserving their artistic expressions and academic contributions. Over the course of a decade, this collection will evolve into a living chronicle of the school’s cultural and creative legacy. By maintaining uninterrupted connections with alumni, we ensure a continuous flow of inspiration and feedback. Furthermore, these invaluable achievements should be meticulously compiled and publicly shared, so that the impact of our students’ work can resonate far beyond the campus walls.

3. What limitations or weaknesses do you see in promoting Chinese traditional music in universities?

I believe that the current employment support system for ethnic music majors is virtually non-existent. Internship resources are highly concentrated in non-professional positions such as piano store sales, rather than in creative or research institutions that truly align with the discipline's development. At the same time, cross-disciplinary collaboration is frequently hindered by the inherent conflicts in

evaluation standards. For instance, music conservatories focus on stage performance and skill demonstration, while liberal arts colleges emphasize the output of academic papers. The differences in their goal orientations make it difficult for cooperative projects to make substantive progress. Such structural contradictions not only weaken the actual effectiveness of talent cultivation but also restrict the possibility of in-depth integration between traditional music disciplines and other fields.

4. Are there any issues related to administration, teaching or student interests?

Overall, our school attaches great importance to the development of ethnic music and provides support at multiple levels. However, there is still an imbalance in the allocation of specific resources. Some ethnic music-related projects are difficult to proceed smoothly due to limited funding. At the same time, the curriculum is still dominated by the Western music theory system, and the teaching content of ethnic music is relatively weak, lacking systematicness and integrity. This, to a certain extent, restricts the in-depth development and characteristic construction of ethnic music education.

5. What opportunities currently exist to support the preservation of Chinese traditional music?

I suggest establishing a "Digital Archive Project for Chinese traditional Music", systematically collecting, organizing and digitally preserving the performance videos of folk masters, and building an authoritative and complete audio-visual archive system for traditional music, providing fundamental resource support for academic research and cultural inheritance. At the international exchange level, we should actively expand the construction of overseas residency bases. For instance, we can support teachers and students to enter the Cité de la Musique in Paris to carry out the promotion project of guqin culture. Through on-site dissemination and cross-cultural dialogue, we can enhance the visibility and academic influence of Chinese traditional music in the global cultural field.

6. How do digital technology help promote Chinese traditional music?

I believe that database construction must strictly adhere to the FAIR principles (findable, accessible, interoperable, and reusable). On this basis, metadata standards in line with international norms should be established to enhance the sharing efficiency and academic application value of traditional music digital resources. In terms of social media operation, the focus should be on building vertical field communities. It is suggested that a "Traditional Music Digital Study Group" be set up on the Douban platform to create a professional and highly interactive learning and exchange space, thereby increasing user stickiness and the depth of content dissemination.

7. What internal or external factors pose threats to preserving Chinese music in universities?

I think the management system is out of touch with the demands. Western orchestra assessment standards are adopted to evaluate folk music clubs. Digital resource construction is fragmented, and the interoperability and compatibility rate of databases among different schools is less than 30%, resulting in "information islands".

8. How does Western music or modern popular culture affect preservation efforts?

I think the evaluation system is decontextualized. When the accuracy of piano rhythm standards are used to assess the 'flexible tempo' of Uyghur Muqam, it is judged as a 'technical defect'. This kind of violent measurement accelerates the genetic mutation of traditional music.

Appendix E

Certificate of English

BANSOMDEJCHAOPRAYA
RAJABHAT UNIVERSITY

This is to certify that

Miss He Lu

Achieved BSRU English Proficiency Test (BSRU-TEP) level

C1

Given on 3rd November 2023

(Assistant Professor Dr Kulsirin Aphiratvoradej)

Director

Appendix F

The Document for Acceptance Research

The Editorial Board of Higher Education Studies
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July 17, 2025

Dear He Lu,

Thanks for your submission to *Higher Education Studies*.

We have the pleasure to inform you that your manuscript has been accepted for publication. It will be published in the issue of Vol. 15, No. 3, in September 2025.

Title: Educational Management Strategies for Preserving Chinese Traditional Music of Undergraduate Students

Authors: He Lu, Phatchareephorn Bangkheow, Phisanu Bangkheow & Narongwat Mingmit

If you have any questions, please do not hesitate to contact with us.

Sincerely,

Sherry Lin

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Higher Education Studies; Vol. 15, No. 3; 2025
ISSN 1925-4741 E-ISSN 1925-475X
Published by Canadian Center of Science and Education

Educational Management Strategies for Preserving Chinese Traditional Music Among Undergraduate Students

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Received: July 3, 2025 Accepted: August 6, 2025 Online Published: August 7, 2025

doi:10.5539/hes.v15n3p321 URL: https://doi.org/10.5539/hes.v15n3p321

Abstract

This research focused on educational management strategies for preserving Chinese traditional music among undergraduate students. The research aimed to study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students, formulate educational management strategies for preserving Chinese traditional music among undergraduate students and evaluate the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students. Five representative universities were selected as research objects. A combination of quantitative and qualitative research methods was adopted, including questionnaire, interview, and evaluation form, to comprehensively analyze the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. Based on this, researchers formulated and proposed educational management strategies and evaluated the feasibility and adaptability of the strategies. The strategies included optimizing curriculum, strengthening faculty development, stimulating student engagement, upgrading digital infrastructure, expanding community partnership, refining policy and evaluation.

Keywords: educational management strategies, preserving Chinese traditional music, undergraduate students

1. Introduction

1.1 Introduce the Problem

As an important component of the national intangible cultural heritage, Chinese traditional music profoundly reflects the historical roots and cultural identity of the Chinese nation (Zhang & Li, 2020). Despite the emphasis placed by both national and local policies on the protection of traditional culture, the integration of traditional music into the higher education system, particularly at the undergraduate level, remains inadequate. Previous research has highlighted the significance of incorporating traditional music into the educational system, as it not only promotes the sustainable development of culture but also enhances students' understanding and recognition of their native culture (Liu & Wu, 2019). However, there is a prevalent bias towards contemporary or Western music in current undergraduate curricula, with relatively weak coverage of Chinese traditional music. This structural imbalance has, to some extent, hindered the intergenerational transmission of traditional music knowledge (Wang et al., 2022). Moreover, students' lack of practical opportunities to engage with traditional music further contributes to their insufficient appreciation of its cultural value.

To effectively preserve Chinese traditional music, a systematic educational management strategy should be formulated to create an educational environment that supports the inheritance of cultural heritage. Specific measures include integrating traditional music systematically into the academic curriculum system, combining it with related disciplines such as history and literature through interdisciplinary integration, and actively organizing experiential learning activities such as workshops and live performances. At the same time, digital technology means such as virtual instruments and online archives can help enhance the convenience for the younger generation to access and learn traditional music (Liu & Zhang, 2021). In addition, strengthening the cooperation between universities and local communities can provide students with an immersive traditional music practice environment, thereby deepening their understanding of cultural connotations and practical application abilities (Wang & Li, 2021). Although China has rich musical cultural heritage, educational institutions have not yet fully played their role as cultural inheritance platforms. Currently, there is a lack of effective mechanisms in the education system to organically integrate Chinese traditional music into teaching

content, resulting in weakened student interest and reduced participation. At the same time, the incomplete collaboration mechanism between universities and local communities also limits the development space for the inheritance of traditional music to a certain extent.

In view of the above problems, researchers were highly concerned about formulating educational management strategies for undergraduate students to preserve Chinese traditional music. To facilitate the collection of research data, this study selected five universities, namely Zhejiang Normal University, Ningbo University, Wenzhou University, Huzhou University and Hangzhou Normal University, as the research subjects. The study systematically explored the educational management paths of Chinese traditional music suitable for the university environment. The research aimed to propose practical and feasible educational management strategies to promote the effective integration of Chinese traditional music into undergraduate courses, thereby providing support for its inheritance and innovative development in the new era and contributing to the construction of a sustainable cultural ecosystem.

The research objectives of this article were as followed:

1) To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

2) To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

3) To evaluate the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

1.2 Explore Importance of the Problem

By formulating and implementing scientific management strategies and systematically integrating traditional music into the higher education curriculum, not only can students' theoretical literacy and practical abilities be enhanced, but also the crucial role of higher education in promoting cultural sustainability is fully demonstrated. This research provided practical reference for policymakers, educators, and cultural practitioners. The preservation of Chinese traditional music heritage is not only about safeguarding the nation's cultural heritage, but also about consolidating national identity, continuing historical memory, and ensuring the intergenerational transmission of knowledge.

1.3 Describe Relevant Scholarship

Long and Yulia (2025) suggested launching professional development programs, optimizing resource allocation, and formulating comprehensive curriculum guidelines that integrate traditional content with modern approaches. The researchers proposed that the key elements should include pedagogical materials and resources, qualified educator requirements, technology integration, and cultural preservation strategies. Additionally, they emphasized the importance of an implementation structure for effective education, which involves curriculum design approaches, cross-disciplinary instruction methods, student engagement strategies, and assessment frameworks.

Sun (2024) identified the key developmental priorities of Chinese traditional music as the harmonious integration of tradition with modernity, the development of innovative strategies for music education and cultural dissemination, and the synergistic combination of technological innovation and artistic practice. Furthermore, the proposed pathways for advancement include the systematic protection and intergenerational transmission of cultural heritage, the promotion of international exchanges to enhance global visibility and influence, and the innovation of cultural products coupled with strategic brand development.

Guo and Chiu (2024) proposed three key strategies to strengthen Chinese traditional cultural music education. First, they emphasized enhancing teaching capacity by integrating technology, organizing guest lectures and performances, facilitating collaborative projects, arranging field trips and cultural immersion activities, promoting experiential learning, supporting research and documentation efforts, and providing professional development for teachers. Second, they highlighted the importance of increasing student engagement and improving learning outcomes through well-designed curriculum standards, clearly defined curriculum values, effective teaching methods, appropriate assessment and evaluation criteria, and thoughtful instructional design. Finally, they advocated for broader efforts to protect and disseminate Chinese traditional cultural music while actively promoting Chinese traditional culture as a whole.

Li (2024) proposed comprehensive suggestions for preserving Chinese traditional music in the digital age, emphasizing the need to establish a unified and standardized digital protection system while strengthening

copyright protection through reasonable benefit distribution mechanisms. The recommendations highlight the importance of enhancing social awareness and inheritance consciousness, as well as upholding traditional essence during innovation processes. Additionally, Li advocated for fully leveraging digital platform advantages and addressing critical bottlenecks related to talent shortages and funding limitations to ensure effective cultural preservation.

Xie, Hin-on and Sapaso (2024) proposed that the integration of Chinese traditional music into Ji'an's educational framework holds the potential to fortify cultural heritage and elevate the caliber of academic instruction. Their research underscored the pivotal role of assessment in reinforcing the pedagogy of traditional music. Central to their proposal were meticulously designed strategies, including the implementation of systematic evaluation and constructive feedback systems, the refinement of instructional methodologies, the promotion of community involvement and intercultural dialogue, as well as the amplification of traditional music's reach and cultural resonance.

In recent years, the academic community has proposed systematic innovative ideas regarding the inheritance and development of Chinese traditional music. These studies have constructed a multi-dimensional protection system from the perspectives of educational reform, digital technology application, and cultural dissemination. Together, these studies have outlined a comprehensive inheritance framework that encompasses educational innovation, technological empowerment, international dissemination, and institutional guarantees. This not only provides a theoretical basis for the survival and development of Chinese traditional music in modern society but also offers a practical model for the protection of other intangible cultural heritages.

2. Method

2.1 Identify Subsections

The preservation of Chinese traditional music encompasses a range of practical efforts focused on rescuing, transmitting, advancing, and innovating the musical heritage that has evolved over centuries within Chinese history. These efforts, carried out through organized and methodical approaches, aim to sustain cultural diversity and preserve the nation's cultural legacy.

Educational administration involves the organization, coordination, and oversight of managerial tasks within educational institutions or schools, with the objective of fostering educational progress and enhancing the overall quality of teaching and learning. An educational management strategy denotes a set of techniques and procedures implemented within the administration process to meet educational goals and increase operational effectiveness.

SWOT analysis is based on a detailed examination of both internal organizational strengths and weaknesses, as well as external opportunities and risks. The term SWOT represents four core elements: Strengths, Weaknesses, Opportunities, and Threats. In contrast, PEST is an acronym representing Political, Economic, Social, and Technological factors, providing a structured perspective on the external environment in which an organization function. This framework covers political, economic, societal, and technological aspects. PEST analysis supports leaders in identifying emerging opportunities and potential risks, thus playing a vital role in guiding strategic planning, marketing decisions, investment planning, and policy development.

The TOWS analysis, also called the TOWS Matrix or alternatively viewed as a reversed SWOT analysis, is a key tool used in strategic evaluation and competitive intelligence. The acronym TOWS encompass the four elements: Strengths, Weaknesses, Opportunities, and Threats. This analytical model is widely utilized in corporate strategy formulation and competitor analysis.

2.2 Participant (Subject) Characteristics

The sample group of this study included 322 students. 15 experts came from samples of five universities, including 10 music teachers and 5 administrative staff. 10 experts with the same qualifications as those in interview to discuss and evaluate.

2.3 Sampling Procedures

This study was divided into three steps:

Phases 1: To study the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.

Phases 2: To formulate educational management strategies for preserving Chinese traditional music among undergraduate students.

Phases 3: To evaluate the feasibility and adaptability of educational management strategies for preserving

Chinese traditional music among undergraduate students.

2.3.1 Sample Size

Phase 1: The study included 2,000 undergraduate students who were involved in management strategies for preserving Chinese traditional music. They came from five universities, including Hangzhou Normal University, Ningbo University, Wenzhou University, Huzhou Normal University, and Zhejiang Normal University. These five universities were selected through random sampling based on the following considerations. First, their undergraduate programs include "Musicology (Teacher Education)." They also offer courses and disciplines related to Chinese traditional music. Second, these five universities share consistent educational characteristics, levels, and types. The nature of these institutions is public with a general undergraduate level. The types of these institutions are relatively comprehensive. Finally, students from similar backgrounds tend to produce more stable and accurate research results. The sample group was determined using the table provided by Krejcie and Morgan (1970) for random sampling. The sample group of this study includes 322 students related to educational management strategies for preserving Chinese traditional music among undergraduate students in the 2024 academic year.

Phase 2: A purposive sampling method was used to select 10 teachers and 5 administrators from the five universities as interview subjects. The key informants among the teachers must meet the following criteria: 1) associate professor or above; 2) over ten years of experience in university work; and 3) academic achievements in publishing books, literature, audio-visual materials etc., in the field of Chinese traditional music. Similarly, the key informants among the administrators must also meet these criteria: 1) associate professor or above; 2) over fifteen years of experience in university work; and 3) familiarity with educational programs for Chinese traditional music and relevant projects.

Phase 3: Experts evaluating the strategy include scholars, school administrators, and teachers responsible for ensuring quality in music education or managing school planning and supervision—totaling ten individuals. Respondents must meet the following criteria: 1) hold an associate professor position or higher; 2) have over fifteen years of experience in Chinese traditional music education; and/or have achieved academic success within this field by publishing books or documents or engaging with audio-visual materials related to it.

2.3.2 Measures and Covariates

This study employed a mixed-methods approach, integrating quantitative and qualitative analysis to comprehensively explore educational management strategies for preserving Chinese traditional music among undergraduate students. This study employed three research instruments: questionnaire, interview, and evaluation form. This mixed-methods approach ensures a deep understanding of each factor and its significance, making the research findings more profound and convincing.

2.3.3 Research Design

Phase 1: Questionnaire. In order to understand the current situation and problems of Chinese traditional music education among undergraduate students, a questionnaire related to undergraduate students was designed.

Phase 2: Interview. Through interview with teachers and administrators from five universities, this study aimed to investigate the issues, methods and paths of Chinese traditional music education for undergraduate students. In order to obtain strategies for the development of Chinese traditional music education for undergraduate students.

Phase 3: Evaluation form. To evaluate the feasibility and adaptability of the management guidelines for "Educational Management Strategies for Preserving Chinese Traditional Music among undergraduate students ".

2.3.4 Research Analysis

The questionnaire uses frequency and percentage to analyze the personal information of respondents and classifies them by gender, grade, major, etc. According to the survey of 322 students from five universities, 322 questionnaires were distributed, and all 322 valid questionnaires were finally recovered. There were 197 male respondents, accounting for 61.18%, and 125 female respondents, accounting for 38.82%. In terms of grade distribution, there were 60 freshmen (18.63%), 85 sophomores (26.43%), 79 juniors (24.53%), and 98 seniors (30.43%). Regarding majors, there were 92 students majoring in musicology (28.57%), 120 students majoring in music education (37.26%), 90 students majoring in music performance (27.95%), and 20 students majoring in other fields (6.22%).

Among the fifteen respondents comprised six women (40%) and nine men (60%). In terms of professional roles, ten individuals held teaching positions (67%), while five served in managerial capacities (33%). Regarding academic titles, no respondents were lecturers; seven held associate professor positions (47%) while eight were

full professors (53%). Their professional field distribution showed that six specialized in music education (40%), four in music performance (27%), and three focused on musicology (20%); the remaining two administrators represented other fields (13%). Experience levels revealed that no respondents had fewer than ten years of service; four had worked for ten to fifteen years (26%) while the majority—eleven respondents or seventy-four percent—possessed over fifteen years of professional experience.

Table 1. Summary of research methods

Research steps	Sample Group	Instruments	Data analysis
Phase 1: studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students.	322 students from five universities	Questionnaire	1) Frequency and percentage 2) Mean and standard deviation
Phase 2: formulating educational management strategies for preserving Chinese traditional music among undergraduate students.	10 teachers and 5 administrators	Interview	Content analysis
Phase 3: evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.	10 experts	Evaluation Form	1) Frequency and percentage 2) Mean and standard deviation

3. Results

There were three results from this research: 1) Results of studying the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. 2) Results of formulating educational management strategies for preserving Chinese traditional music among undergraduate students. 3) Results of evaluating the feasibility and adaptability of educational management strategies for preserving Chinese traditional music among undergraduate students.

3.1 Results of Studying the Current Conditions and Desired Conditions for Preserving Chinese Traditional Music among Undergraduate Students

Table 2. Analysis of the current conditions and desired conditions for all aspect for preserving Chinese traditional music among undergraduate students

(n=322)

Preserving Chinese traditional music	Current Conditions (D)		Desirable Conditions (I)		PNI modified (I-D)/D	Rank
	$\overline{X}$	S.D.	$\overline{X}$	S.D.		
Curriculum	3.62	0.35	4.95	0.21	0.37	3
Faculty Development	3.38	0.39	4.92	0.45	0.46	1
Student Engagement	3.55	0.42	4.88	0.54	0.37	3
Digital Infrastructure	3.49	0.31	4.89	0.36	0.40	2
Community Partnership	3.79	0.53	4.87	0.36	0.28	5
Policy & Evaluation	3.52	0.29	4.75	0.26	0.35	4
Total	3.56	0.38	4.88	0.36	0.37	

According to Table 2, the data showed that the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students was at a high level ($\overline{X}$=3.56, S.D.=0.38). All aspects were at a high level, and the average of each level from high to low was: faculty development ($\overline{X}$=3.38, S.D.=0.39), digital infrastructure ($\overline{X}$=3.49, S.D.=0.31), student engagement ($\overline{X}$=3.55, S.D.=0.42), curriculum ($\overline{X}$=3.62, S.D.=0.35), policy & evaluation ($\overline{X}$=3.52, S.D.=0.29), community partnership ($\overline{X}$=3.79, S.D.=0.53). Desirable situation was generally at a high level ($\overline{X}$=4.88, S.D.=0.36). The average of each level from the highest to the lowest was: faculty development ($\overline{X}$=4.92, S.D.=0.45), digital Infrastructure ($\overline{X}$=4.89, S.D.=0.54), student engagement ($\overline{X}$=4.88, S.D.=0.54), curriculum ($\overline{X}$=4.95, S.D.=0.21), policy & evaluation ($\overline{X}$=4.75, S.D.=0.26), community partnership ($\overline{X}$=4.87, S.D.=0.36). There was a gap between the current conditions and desired conditions for preserving Chinese traditional music among undergraduate students. This result indicated that there was still room for development in preserving Chinese traditional music among undergraduate students. These can be

obtained from the total PNI value (PNI=0.37), which was shown from high to low as follows: faculty development (PNI=0.46), digital infrastructure (PNI=0.40), student engagement (PNI=0.37), curriculum (PNI=0.37), policy & evaluation (PNI=0.35), community partnership (PNI=0.28). The current conditions and desired conditions for preserving Chinese traditional music among undergraduate students can be described as needing improvement in six aspects.

Table 3. Results of SWOT and TOWS matrix analysis: curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation

S	**W**
S1 Community Partnership	**W1** Faculty Development
S2 Curriculum	**W2** Digital Infrastructure
O	**T**
O1 Policy	**T1** Student Engagement
O2 Digital tools	**T2** Evaluation

According to Table 3, the SWOT analysis highlighted several key points in terms of curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation: 1) Advantages included community partnership, curriculum; 2) Weaknesses such as the decline in faculty development, digital infrastructure; 3) the opportunities lied in policy, digital tools; 4) threats included student engagement, evaluation. In general, this data underscores a universal demand for enhanced institutional support across all domains to effectively preserve Chinese traditional music in higher education.

Based on the TOWS matrix provided in Table 3.2, the strategies for curriculum, faculty development, student engagement, digital infrastructure, community partnership, policy and evaluation were analyzed:

1) SO Strategies (Advantage - Opportunity)

S1 and O2: Used digital tools to disseminate (O2) and preserved communication activities (S1) online.

S2 and O1: With the support of national policies (O1), efforts were made to promote the establishment and improvement of the curriculum (S2).

2) ST Strategies (Advantage-Threat)

S1 and T1: Increased the communication activities with community partners (S1) and enhanced students' enthusiasm for participation (T1).

S2 and T2: Establishing a sound evaluation system (T2) was conducive to the establishment and improvement of courses (S2).

3) WT strategies (Weakness - Threat)

W1 and T2: Improving the assessment system (T2) was conducive to the development of teachers (W1).

W2 and T1: Enhanced students' participation (T1) by leveraging digital infrastructure (W2).

4) WO Strategies (Weakness - Opportunity)

W1 and O1: With the strong support of policies (O1), it positively impacted the development of teachers (W1).

W2 and O2: Leveraged digital tools (O2) and improved digital infrastructure (W2).

By conducting a SWOT analysis that leveraged strengths, weaknesses, opportunities, and threats, strategies were presented. Relying on digital technology, student power was harnessed, and policy reform served as the driving force. The strategic integration of internal factors and external opportunities not only overcame weaknesses and threats but also maximized growth potential. A system of "dynamic inheritance, innovative dissemination, and institutional guarantee" was thus constructed.

3.2 Results of Formulating Educational Management Strategies for Preserving Chinese Traditional Music among Undergraduate Students

Higher education institutions played a crucial role in safeguarding and promoting Chinese traditional music; yet, they also faced a range of distinct challenges, strategic opportunities, and external risks. All respondents affirmed that universities were endowed with core strengths and vital resources necessary for maintaining musical traditions. Furthermore, they generally recognized the presence of exploitable opportunities, such as favorable policy environments, shifting cultural dynamics, and innovative digital tools that can be strategically utilized to strengthen preservation initiatives. However, most respondents were acutely aware of major external threats,

especially the overwhelming dominance of Western music and global pop culture, along with widespread misunderstandings and apathy among students and the broader population. Regarding internal obstacles, the majority pointed out concrete limitations and key hindrances to the effective transmission of cultural heritage, such as administrative inefficiencies, pedagogical shortcomings, and inconsistent student participation. Although issues like student motivation and the potential contributions of digital media or cross-border partnerships were discussed less frequently, they were still viewed as important matters deserving further attention. Ultimately, most respondents offered specific suggestions indicating both a pressing need for action and a considered approach toward crafting more effective educational strategies.

In summary, the analysis highlighted that universities served as pivotal centers for organizing resources and building platforms to carry forward Chinese traditional music. However, for these efforts to be sustainable, universities must successfully navigate external cultural influences alongside internal structural challenges, harness digital advancements, adopt focused measures to build on current capabilities. At the same time, reduce potential vulnerabilities.

Table 4. SWOT Analysis of interview content

S	**W**
S1 Systemic inheritance field	**W1** Succession Continuity Crisis
S2 Awakening of youth cultural identity	**W2** Teaching management bottlenecks
S3 Resource leverage effect	**W3** Structural weaknesses in the curriculum
O	**T**
O1 Dual drivers of policy and technology	**T1** Cultural generational discontinuity
O2 New trends in cultural consumption	**T2** entertainment resolves the crisis
O3 Global dissemination window	**T3** Cognitive Bias

The SWOT analysis highlighted the interplay between systemic strengths, emerging opportunities, and critical challenges in cultural inheritance and youth engagement. The systemic inheritance field (S1), growing youth cultural identity (S2), and resource leverage effect (S3) provide a strong foundation for growth. However, these strengths are counterbalanced by weaknesses such as succession continuity crises (W1), teaching management bottlenecks (W2), and structural curriculum deficiencies (W3). External opportunities—including policy and technological drivers (O1), new cultural consumption trends (O2), and global dissemination potential (O3)—offer pathways to amplify impact. Yet, threats like cultural generational discontinuity (T1), the dominance of entertainment in crisis resolution (T2), and cognitive biases (T3) pose risks that require strategic mitigation. To maximize potential, leveraging policy and digital tools can help address curriculum and succession gaps while countering cultural erosion. Simultaneously, tapping into global platforms and evolving consumption trends can strengthen youth engagement, ensuring cultural continuity amid shifting societal dynamics. A balanced approach that capitalizes on strengths and opportunities while addressing weaknesses and threats is essential for sustainable cultural preservation and revitalization.

Based on the investigation and analysis of the above questionnaires and interviews, this study had formulated six strategies for preserving Chinese traditional music among undergraduate students. There were six measures for each aspect, totaling 36. The six aspect were: strategies of optimizing curriculum, strategies of strengthening faculty development, strategies of stimulating student engagement, strategies of upgrading digital infrastructure, strategies of expanding community partnership, and strategies of refining policy and evaluation. The strategies and measures were shown in Figure 1.

Figure 1. Educational Management Strategies for Preserving Chinese Traditional Music among undergraduate students

These strategies did not operate in isolation. The strategies supported and reinforced each other, forming a continuous cycle of improvement. Strategies of optimizing the curriculum served as the foundation for all strategies and interacted with strategies of strengthening faculty development. Strategies of upgrading digital infrastructure presented significant opportunities. Upgrading digital infrastructure such as online learning tools and data tracking systems provided support for both teachers and students. Strategies of expanding community partnerships interacted with strategies of stimulating student engagement, which inspired students' initiative. Strategies of refining policy and evaluation were the key strategies that drove the other five strategies.

Figure 2. The relationship between strategies

3.3 Results of Evaluating the Feasibility and Adaptability of Educational Management Strategies for Preserving Chinese Traditional Music among Undergraduate Students

Based on the evaluation of the strategies proposed for this research by 10 experts, this strategy had strong practical feasibility and adaptability. Its core strength lies in its close alignment with the resource advantages of higher education institutions and the demands of cultural transmission. Curriculum integration measures—such as incorporating traditional music into general education programs and implementing performance-based assessments—alongside faculty development initiatives like specialized instrument training and academic network building, and digital platform construction encompassing mobile learning tools and social media dissemination, all directly address the institutional resource strengths and policy/digital opportunities. Most strategies can be implemented within existing teaching frameworks with manageable marginal costs, ensuring significant operational viability. The system also precisely targets critical pain points: student engagement

strategies featuring club development, competition design, and cross-cultural exchanges effectively resolve identified issues of student disengagement and dissemination limitations through scenario-based experiential activities. Community linkage mechanisms, including artist-in-residence programs and fieldwork, strengthen cultural anchoring. Meanwhile, policy-level actions that incorporate preservation goals into institutional strategic planning and establish dynamic evaluation mechanisms—through learning outcome tracking and cultural behavior surveys—fulfill the universal need for institutional safeguarding, ensuring sustainability through top-level design.

The key risks that needed to be addressed manifested primarily in two aspects: the imbalance of resources was mitigated by the establishment of an inter-institutional academic exchange network and remote collaboration mechanisms; for the application of immersive technologies such as virtual reality, phased investment plans were formulated to control costs effectively. To address the prominent issue of Western cultural influence, as was commonly reported by respondents, cultural protection measures were incorporated into the digital dissemination process, combined with innovative practical approaches.

Overall, this strategy reinforced the core role of universities in the innovative development of traditional music through the coordinated advancement of three major dimensions: the deep integration of the education system, the expansion of dissemination boundaries through technological means, and the promotion of systematic collaboration at the policy level. Its applicability was reflected in three key areas: first, the enhancement of inheritance effectiveness through a systematic institutionalized approach; second, the use of digital platforms to increase the breadth and depth of cultural dissemination; and third, the reliance on community-rooted mechanisms and innovative expressive forms to strengthen cultural resilience. During implementation, high-consensus, low-resource measures—such as course optimization and student development support—were prioritized, while policy support systems and evaluation mechanisms were continuously refined, ultimately fostering a sustainable ecosystem for living cultural heritage.

4. Discussion

The strategies of optimizing the curriculum included offering courses on Chinese traditional music as part of the general education program, integrating Chinese music content into subjects such as cultural studies, history, or literature, developing elective courses on folk music performance, organizing workshops or cultural camps focused on Chinese traditional music, promoting capstone projects or theses on Chinese music preservation, and using practical performance or digital portfolios as course assessments. The curriculum not only played a crucial role in disseminating musical knowledge but also focused on cultivating students' musical literacy. It included elements that echoed the research by Liu and Wong (2023) on music curriculum design. Their study emphasized that the curriculum should highlight diversity, practicality, and innovation, and constructed a feasible design path framed by multicultural, comprehensive music content and innovative course structures.

The strategies of strengthening faculty development included providing in-depth training in Chinese musical instruments, supporting faculty research in ethnomusicology and folk music, encouraging academic publication on music heritage topics, building academic networks with traditional music experts, hosting national and international seminars on Chinese traditional music, and facilitating faculty exchanges or residencies in cultural institutions abroad. Based on the then-current state of music teacher education, it was essential to balance several key relationships, including the construction of practical teaching systems, the integration of skill training with theoretical learning, and the balance between knowledge transmission and ability development. Xie et al. (2024) pointed out that there was a significant gap in the research capabilities of music department teachers, with approximately 50% of them lacking experience in music-related research.

The strategies of stimulating student engagement included establishing Chinese folk music clubs on campus, organizing student music showcases, festivals, or concerts, encouraging students to perform at external cultural events, promoting cross-cultural music exchange programs, hosting competitions for composing music using traditional instruments, and providing scholarships or rewards for music-related student initiatives. Long and Yulia (2025) pointed out that students participated in activities such as traditional music workshops, cultural festivals, and community performances. These experiences provided real-world contexts for learning and applying traditional music while deepening their understanding of its connection to broader cultural society.

The strategies of upgrading digital infrastructure included developing apps or websites for learning traditional instruments, recording and publishing instructional videos by faculty or students, creating online audio and video archives of traditional songs, encouraging students to produce and share music content on TikTok or YouTube, building interactive media or gamified tools for Chinese music theory, and developing virtual galleries or VR concert experiences for traditional music. Among them, in line with Chen Wei (2018) viewpoint, schools invited

expert teachers to give lectures, recorded the courses, and posted them online for flexible learning, review, and distance education.

The strategies of expanding community partnerships included inviting folk musicians to conduct workshops or guest lectures, organizing student fieldwork to document local music traditions, co-hosting community concerts featuring students and local performers, setting up exhibitions showcasing instruments and folk music stories, recording oral histories from elders about regional music heritage, and producing short documentaries by students on community-based music. These community cooperation strategies significantly contributed to the inheritance and development of folk music. Inviting folk musicians and organizations to conduct fieldwork had enriched residents' musical knowledge and experiences. Community concerts had strengthened social cohesion and cultural vitality, while exhibitions, oral histories, and documentaries had helped preserve and promote folk music culture in multiple dimensions. Just as Long and Yulia (2025) suggested, exchange programs were the most effective means of promoting cultural exchange by connecting different institutions, individuals, and generations. Collaborating with other institutions encouraged resource and staff sharing, while community involvement ensured the continued presence of Chinese music in modern society.

The strategies of refining policy and evaluation included incorporating music preservation into the university's strategic goals, setting clear learning outcomes for music heritage-related courses, using cultural behavior surveys to assess student engagement, collecting music portfolios from students as evidence of performance, publishing annual impact reports on cultural and educational outcomes, and creating alumni tracking systems to follow careers in cultural preservation. Traditional music education required evaluation systems that extended beyond classroom achievements, incorporating students' engagement in extracurricular activities and their efforts in safeguarding traditional musical heritage. This viewpoint aligned with the concept of "diversified assessment methods" proposed by Xie et al. (2024).

5. Conclusion

While university students have achieved notable progress in the preservation of Chinese traditional music, they continue to encounter significant challenges. This study presented a comprehensive framework comprising six strategic dimensions of educational management strategies for preserving Chinese traditional music of university students. These strategies encompassed strategies of optimizing curriculum, strategies of strengthening faculty development, strategies of stimulating student engagement, strategies of upgrading digital infrastructure, strategies of expanding community partnership, and strategies of refining policy and evaluation. By integrating research, analysis, and assessment, this multi-level and holistic educational management approach was committed to delivering high-quality traditional music education and nurturing talents who possess deep cultural understanding, innovative capabilities, and a global perspective in the inheritance of traditional music. The initiative aimed to revitalize Chinese traditional music, endowing it with renewed relevance and vitality in the contemporary era.

Acknowledgments

The authors gratefully acknowledge the contributions of students, teachers, administrators, and experts who provided valuable data for this research. Special thanks are also due to the supervisor for their guidance and support in refining the research and writing process.

Authors contributions

Lu He was responsible for data collection and drafting the manuscript. Dr. Phisanu Bangkheow was responsible for the research design. Professor Narongwat Mingmit was responsible for data calculation and methodological guidance. Dr. Phatchareephorn Bangkheow was responsible for revision. All authors read and approved the final article.

Funding

Not applicable.

Competing interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Canadian Center of Science and Education.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

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