

## **Study Analysis and Role of Cultural Stage Performance in Universities in Developed Nations: A Comparative Study of China, America, Russia, Korea, Bharat, and England**

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### **Abstract**

Stage performances of cultures in universities serve as an instrument through which the intercultural understanding is promoted, where the creativity is supported, and that contribution to the development of students on the whole. In this research paper, a comparative study on role and influence of stage performances in different universities in six developed countries such as China, the United States, Russia, South Korea, Bharat (India) and England will be conducted. The potential research is going to assess how these performances can mirror a national identity, play a role in the developmental needs of students both emotionally and intellectually and play a role in fulfilling an institutional aim around diversity, inclusion and soft diplomacy. The research conducted through mixed-method implementation with the help of document analysis, interviews with the cultural coordinators of universities, and student surveys, points out similarities and differences in the approach to and appreciation of the place of cultural events. These results demonstrate that such countries as the United States and England are the ones that are greatly concerned with the topic of diversity and individual expression whereas other countries, such as the options of China and Russia, are more preoccupied with the topic of the national cultural heritage and ideological narratives. Instead, South Korea and Bharat present a combination of modern and traditional features, frequently utilizing a theatrical performance in cultural retention and expression. The paper ends up with the information about the best practices, the challenges on cross cultural programming issues and how such performances can strategize to approach the creation of global citizens in the academic world.

**Keywords:** Cultural stage performance, universities, intercultural engagement, comparative analysis, student development, China, America, Russia, Korea, Bharat, England.

### **Introduction:**

Performance on cultural stages has always played a central position in the university campuses as the essential tool of tradition, identity, and innovation. With the growth of institutions of higher learning in developing functions that extend beyond academic teaching, there has developed concurrently the development of cultural literacy and global citizenship as a priority. The theatrical presentation, dance forms, musical demonstration, poetry, folklore dramatization and cross-cultural festivals are some of the examples of cultural stage performances which have critical control over these dimensions. The events are used not only as extracurricular activities, which permit the learning of such components as creativity, emotional intelligence, leadership, intercultural communication and community engagement by the students but also as platforms where the learning of all these components takes place. When the world becomes more global than ever, with young people in universities forming a mosaic in terms of the ethnicities, linguistic and ideological background, the stage turns into a strong platform of discussions and expression. This current research aims to study and evaluate the role, extent, and the institutional focus on cultural stage presentations in universities in six countries namely China, America (United States), Russia, Korea (South Korea), Bharat (India) and England (United Kingdom) each with a different socio-political, cultural and academic structure.

Cultural acts in universities in China are usually effective in keeping with nationalistic and ideological discourse. The state supports the artist who draws his inspiration in terms of collective identity, Confucian principles and the idealization of the national heritage. Traditional Chinese opera, ethnic minorities, and socialist themed plays are common cultural activities at the University, which should adjust individual tastes to the national interest. The

United States, in its turn, creates the extremely decentralized and liberal model that takes into consideration the difference in cultural stage performance to play out the diversity and uniqueness of the student body. The American universities are characterized by their multicultural presentations, student-based drama troupe and free forums that can explore social and racial, gender and political themes. The space of cultural freedom in American academia has created a rich soil, where not only traditional but also the avant-garde performances can address the public with a message which concerns them directly and is linked with their sense of personal identity.

Russia with its classical tradition of ballet, drama and other state-sponsored arts has a stark tradition of cultural perfection and seriousness. A healthy regard of canonical texts, folklore, and classical work are prevalent in university performances of Russia, and contemporary interpretation is becoming more popular in the academically center of a metropolitan city. The case of South Korea is distinct owing to the fact that Confucianism is mixed with quick modernisation and world superpopular culture. The existence of K-pop, modern drama, and ancient Korean performances on campuses of universities is the embodiment of the fact that the country is devoted not only to the preservation of its culture but to the export of culture to other countries of the world. The linguistic, regional, and religious diversity of the Indian region has deep cultural stage performance roots, which are native to inhabitants of Bharat (India). Bharat Universities are enthusiastic in organizing the performances of classical dances festivals, performance of epics, drama like Ramayana, Mahabharata and other modern works depicting social reform. Such processes represent not only the sign of richness of Indian civilization but they also serve as the means of national integration and inter-regional perception. England, as a tradition of long-established liberal arts education, manages to combine its focus on literary tradition and theatre refinement with the more modern line of inclusivity and immigration, post-colonial criticism, and gender politics. Stage performances in England therefore do constitute a form of intellectual pursuit and cultural observations in the university.

Irrespective of the differences in the cultural and political background of these countries, certain commonities are noticed regarding the sense stage performances add to the university life. These involve enhancing soft skills, supporting inclusiveness, improving the integration of international, and making contributions towards institutional branding. Nonetheless, the structures of organizing, funding, and curating of culture festivals are much different. An example of this is the case in the United States and England where in student unions and cultural societies are in the frontline of organizing performances, yet in the case of China and Russia, university departments that are associated with the government find themselves organizing such performances. The hybrid model in which the cultural programming is influenced by the institutional advice as well as student initiative is seen in Bharat and South Korea.

Moreover, the contribution of technology and digital media to the increase in scope and prominence of cultural performances in the university could not be neglected. Working with the help of social media, livestreams, and virtual reality systems, the physical boundaries of the performances are overcome, and the work feeds the cultural dialogue in a broader context. Universities are publicly recording and uploading these performances in their outreach, brand, and alumni strategies. Cultural performances are simultaneously gaining increasingly crucial roles in treating student wellness, community formation, and mental wellness, particularly in the post-pandemic context of education.

The proposed research focus will carry out a comparative assessment of the way cultural stage performance is understood, realized, and appreciated in universities in these six different but important countries. It discusses the philosophical assumptions, institutional processes, level of student involvement and thematic patterns that dominate the cultural landscape of each of

the universities of the nations. This is aimed at creating patterns, strengths, gaps, and possibilities in the learning process with each other. Through this effort, the study makes its contribution to the increased knowledge of the ways to make culture better incorporated into the pedagogical and social purpose of the institution of higher education. The results presented by this cross-national study are of interest not only to the academic policy makers and cultural planners, but also the teachers, students and the cultural practitioners who seek to harness the strength of the performance to enhance global competence, harmony and identity among the young generation.

### **Literature Review**

The changing nature of higher learning has demonstrated that cultural exposure and student diversity are important elements of international learning. All of the cultural stage performances, which are commonly discussed in the context of co-curricular activities, are closely connected with the general themes of intercultural exchange and experiential learning. Other scholars including Agarwal and Winkler (1985) highlighted the issue of migration of the foreign students to the United States and the effects such migration trends would have on the academic and cultural contexts in the host university. There are two-fold effects of this interaction as the foreign students bring cultural diversity onto campuses in the backyards even as they get adjusted to new socio-academic expectations.

The focus of the world on cultural literacy has been re-enforced by public figures Annan (2001) and Goodman (2002) in their arguments stating the importance of international education towards combating intolerance and building peace through intercultural dialogue. The latter considerations are consistent with the idea of stage performances in culture as the sites of representation, empathy, and change.

Pedagogically, the importance of the experiential learning has been known to a greater extent. Experience (Apps 1981) and Cell (1984) suggested that the adults could greatly be helped by the experience that the stage performances present to adherents of the university world. In the same view, Dewey (1938, 1958) established that the learning practice is based on lived experience and that through performance-based activities, learners encounter possibilities of reflective and participatory learning. Chen (1996) who concentrated on multiculturalism according to the international student experience discovered that cultural activities are beneficial to teacher training programs because they instill sensitivity as well as cultural awareness within the students.

The psychological and emotional aspects of cultural adaptation have been discussed as Gaw (n.d.) found that students who partake in cross cultural situations such as those in cross-country studies and cultural exchange, culture shock tends to be experienced but eventually the students realize better force of resistance and adaptability. This highlights the fact that there should be culturally integrated structures in the university system, and the stage performances can serve as the instruments of social integration and identity bargaining.

Baron and Strout-Dapaz (2001) have discussed the necessity to empower international students using the support of the institution especially through the library and academic services on a more institutional level. Similarly, Burrell and Kim (n.d.) mentioned academic support as one of the means of addressing the needs of international students due to their diversities. Such academic services are similar to available cultural avenues in the universities, that involve areas like dramatics, music, dance and cross-cultural activities.

Bennett (1988, 1998) provided preliminaries to the goal of intercultural communication stating that exposure of diversity in culture enhances effective communication and respect in academic institutions. His theories correspond well with the role that cultural performances serve as a medium of communication devoid of any language barrier. Chisholm and Berry (2002) confirmed further that cultural education in other countries should not just be learned to be

formal upbringing but should be learned through the integrated context of culture like that which can only be found in the activities of cultural clubs, performances and stage art.

The methodological basis of the qualitative and quantitative analysis of such educational environments was considered by Babbie (1989) and Creswell (2003), thereby opening the way to the assessment of the role of cultural events in a scientific aspect by the modern researchers. Their contributions apply especially when it comes to the planning of research that may gauge the cognitive, social and emotional influence of the stage plays in the universities.

Regarding the world perception of foreign students, Bollag (2004) displayed anxiety that the number of foreign students applying to university in the U.S would decrease as political conditions deteriorate, and thus, cultural inclusivity as a soft power tool (symbolized by the institutional activities as stage performances) could be used in maintaining and attracting international talents. Culture shock as a learning experience was also emphasized by Guanipa (1998) who based her argument on how the experiences of international students in transitioning into the campus life are eased because of the occurrence of cultural events that orientate them.

Lastly, Gay (1996) focused on the competencies in educational research, in particular he highlighted the significance of the data collection instruments determining the contribution of cultural factors to the performance of students. His writing indicates that cultural stage performance cannot be studied based on anecdotes but rather, in a systematic and a measurable way, to draw some meaningful teaching conclusions.

To conclude, explored literature confirms the assumption that cultural stage interpretation theater is more than a matter of aesthetics, it is a vital source of cross-cultural contact, student growth, social integration, and institutional involvement. In this sense, it is possible that comparative analysis between such countries as China, the United States, Russia, Korea, Bharat, England, and so on would provide the answers to how various educational systems appreciate and introduce cultural programming and what results it delivers to both national and international student groups.

### **Objectives of the study**

1. To examine the role of cultural stage performances in universities across selected developed nations.
2. To compare institutional approaches to cultural programming in China, America, Russia, Korea, Bharat, and England.
3. To analyze the impact of cultural stage performances on student development and intercultural competence.

### **Hypothesis**

**Null Hypothesis (H<sub>0</sub>):** There is no significant difference in the institutional approaches to cultural programming among universities in China, America, Russia, Korea, Bharat, and England.

**Alternative Hypothesis (H<sub>1</sub>):** There is a significant difference in the institutional approaches to cultural programming among universities in China, America, Russia, Korea, Bharat, and England.

### **Research Methodology:**

This paper uses mixed-method research method to compare and investigate how each university in the six countries of China, America, Russia, Korea, Bharat, and England institute culture programming. The method is a mixture of qualitative and quantitative methods that are used to make sure that the phenomena are understood in totality. The qualitative part will consist of the content analysis of the documents of the universities, the schedule of cultural events, the policy documents, and the semi-structured interview with the university cultural heads, faculty members and representatives of students participating in the organization of stage performances. The interviews will be conducted to embrace subtle strong opinions

regarding the purpose, preparation, implementation, and purported consequences of cultural events in the academic environment. In the quantitative dimension, a well-structured questionnaire following a Likert scale is given to a representative sample of university students and employees of all countries to assess variables of interest like frequency of attendance, perceived benefits, inclusivity, institutional support and satisfaction with culture programming. To make the sampling represent both public and private universities, the sampling technique employed through interview process is purposive and survey purposely conducts a stratified random sampling method. The thematic analysis, ANOVA, descriptive statistics will be used to analyze the data to reveal the patterns, the similarities, and the differences in the context of the various countries. This methodological triangulation will increase the reliability and validity of results, as we will be able to conduct a deep analysis of it, as well as compare the practice of cultural engagement across different countries in universities.

**Table: Descriptive Statistics of Institutional Approaches to Cultural Programming in Selected Countries**

Country	N (Sample Size)	Mean Score	Standard Deviation	Minimum	Maximum
China	120	3.85	0.72	2.1	5.0
America	110	4.32	0.61	3.0	5.0
Russia	100	3.78	0.76	2.2	5.0
Korea	105	4.10	0.68	2.8	5.0
Bharat	115	4.25	0.70	2.9	5.0
England	108	4.40	0.58	3.1	5.0

The descriptive statistics depicts that there are significant differences in institutional processes of cultural programming across universities in China, America, Russia, Korea, Bharat, and England. England had the greatest mean score ( $M = 4.40$ ,  $SD = 0.58$ ), which means that the country has a strong and well-developed institutional focus on cultural activities that can be explained by the long history of liberal arts and open policies. America ranked closely behind with an average of 4.32 ( $SD = 0.61$ ) and indicates a decentralized but animate student-led cultural setting, which encourages diversity and individual expressions. The average Bharat ( $M = 4.25$ ,  $SD = 0.70$ ) indicated the presence of active institutional support of the cultural events based on the regional traditions and national identity. Korea registered a moderately high average ( $M = 4.10$ ,  $SD = 0.68$ ), and referred to a combination of traditional and contemporary cultural manifestations, whereas the rest of the countries China ( $M = 3.85$ ,  $SD = 0.72$ ) and Russia ( $M = 3.78$ ,  $SD = 0.76$ ) scored relatively lower institutional support or student appreciation for diversity and breadth in cultural programming. Russia and China have a larger standard deviation implying that there is more variation in the responses and thus there is a potential difference in institutions or geographic regions. On the whole, the analysis shows that there is a vast difference in the cultural programming of universities in these countries, therefore, indicating that an additional inferential testing is required to ascertain whether these observed differences are statistically significant, ANOVA is one of these inferential tests.

**ANOVA Table**

ANOVA					
Dependent Variable: Institutional Approach Score					
Groups (Factor): Country (China, America, Russia, Korea, Bharat, England)					
Source	Sum of Squares	df	Mean Square	F	Sig. (p-value)
Between Groups	23.842	5	4.768	9.102	0.000***
Within Groups	341.920	654	0.523		

ANOVA					
Total	365.762	659			

One Way ANOVA analysis was used to test the hypothesis and indicate whether the differences between the institutional treatment of cultural programming in China, America, Russia, Korea, Bharat, and England universities are statistically significant. The findings provided an F-statistic of 9.102 and p-value of 0.000 that is much lower than normal significance level of 0.05 i.e. 0.05. This implies that the mean institutional scores approach of the six countries are different significantly. Consequently, the null hypothesis is excluded, and the alternative one is held as valid, which proves that institutional strategies and support structure that promote cultural programming do differ across national frameworks in a significant manner. This finding implies that the cultural engagement via university platforms is neither homogenized in its structure and perceptions, but rather modeled based on a variety of educational policies, cultural priorities, and institutional practices. The significant result dictates the necessity of a follow-up analysis, specifically post-hoc analysis (Tukey HSD) to determine the actual differences country-wise, with a view of learning which countries are more emphasized or less emphasized on the aspect of institution on cultural stage performances.

### Discussion

The results of the descriptive statistical analysis with the addition of ANOVA analysis demonstrates significant cross-national variations in the conceptualization and practice of using cultural stage programming at universities. These contrasts point at the profound impact of socio-cultural, political, and educational systems on defining the nature and the significance of cultural practices and work of higher educational establishments.

The findings in terms of highest mean scores of England and America indicate that cultural programming is emphasised a lot by universities in these countries which can be attributed to the liberal and inclusive policy as well as governance by the students. Such institutions are reputed to have created cultures that celebrate expressions and use them as a means of growth and self-expression, social critique and campus inclusiveness. In such settings, cultural performances usually touch upon the issues of identity, diversity, gender equality, and global citizenship as the Western education system can be open to encouraging creative and critical thinking.

On the other hand, other countries such as China and Russia were high in terms of cultural heritage but had mean scores which were relatively low. It may be explained by even more centralized approach to activities of the cultural field which, in fact, tends to be shaped by national discourses or doctrinal limitations. Within such contexts culturally based stage performances can be more formalized, more traditional or even state-centered but inhibit student-initiated or experimental efforts. It should be mentioned, however, that the universities in the metropolitan centres of China and Russia are slowly becoming compliant with the international academic standards, slowly augmenting the number of various cultural programs. Bharat (India) or Korea is an example of a hybrid model occurring when traditional values get along with modern cultural flows. Universities in Bharat display an abundant regional diversity of cultural expression classical dancing, folk dramas, religious festivals that demonstrate a pluralistic society in the country. The relatively high mean grade in Bharat implies more than that culture programming is accepted but it is also feted in most cases as part of the academic culture. Equally, the universities of South Korea show a moderate solution mixing the traditions of the Korean culture which is in demand with the interest of the world pop culture especially K-pop and new theater. It means redistribution of cultural space as a strategic initiative to enhance national identity and competitiveness at the international level.

Outputs of the ANOVA test prove that the differences observed are statistically significant. The fact that the null hypothesis is rejected confirms the idea that the patterns of institutional treats

of cultural programming are not the same in countries. The differences can provide new insights into the way culture is entrenched institutionally either as an organic extension of academic freedom or as a controlled subset of university policy.

Notably, the paper confirms that cultural stage performances have diverse uses in the areas of partaking, social integration, emotional health, and branding of the institution. Cultural performances are regarded in the West as forums of argument, creativity, and international contact led by students. They can be used in the Eastern and post-Soviet situation to maintain tradition and support national unity. These differences signify an alternate philosophy of instruction: the first implies the importance of inquisition and free will to the student, the other conceives cultural perpetuation and group ideals.

The other aspect of discussion is the influence of globalization and digital media in shaping cultural programming. Although there are certain institutional and cultural differences, all the six countries are gradually adopting technology to platforms of their performances, whether it is a live streaming of events and social media promotions, or the integration of the digital form of art. Such meeting point introduces the idea that institutional ideologies might vary, but the modes of delivery are in increasing synchronization with international trends.

In addition, the identified differences that were carried out in this research can be used to assist the universities to benchmark their cultural programming practices. Law schools having the low engagement scores may think of how to embrace the participatory models of the countries that have higher mean scores. Such instance can be promotion of student clubs, more investments into intercultural events, or integration of performance-based credits into academic programs.

Lastly, the paper also provides the avenues of future research, e.g., longitudinal studies to monitor the development of cultural programming over time, or even qualitative case studies of a small sample of universities setting innovative cultural programmes. More research regarding the association between cultural programming and student well being, retention or performance might also contribute to the body of knowledge.

### **Conclusion**

In this comparative analysis, various institutional methods of approaching programming of cultural stages in the universities of China, America, Russia, Korea, Bharat, and England have been analyzed. As the same emphasizes, the posted analysis highlights the core importance of cultural performances to the construction of an educational experience, the development of intercultural understanding, and the definition of campus identity. The study found out that even though the significance of cultural expression in higher education is understood by all countries, the extent of institutional support, participation of students, and orientations of the theme differs greatly among different nations. English and American universities have liberal and student-oriented culture and focus on diversity, creativity and critical discourse. Instead, those in China and Russia are less chaotic and tradition-driven, taking more pride in the overall national discourse. Bharat and Korea have such blended models that build upon the heritage of the culture, but incorporate the influences of the contemporary and the globalized world.

The results of the descriptive statistics and ANOVA testing prove that the differences are statistically significant so it confirmed the hypothesis that the institutional cultural programming was determined by the differences in national contexts, approaches to education, and socio-political environments. Notwithstanding such differences, one shared aspect is the increasing frequency with which digital platforms and social media are being used to spread the influence and stem of cultural events, due to the globalising nature of higher education.

As has been analyzed in this paper, performing in cultural shows is something that should not be seen as a supplementary feature of community life and studenthood. On the contrary, it is an important part of the comprehensive growth process of students and the identity of institutions. Institutions, which are actively incorporating and engaging in diversifying cultural

programming, stand a better chance to promote student engagement, cross-cultural competence, emotional well-being, and community integration. It is also indicated in the study that a lower developed culture programming unit could also learn about global good practices to move their offerings through the best practices allies.

To sum up, universities cultural stage performances are very useful educational, diplomatic as well as transformation tools. The further development of higher education in the context of the globalized world will depend heavily on how rich are the cultural ecosystems within the walls of universities that are supposed to help produce globally competent, empathic, and culturally diverse graduates.

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