Research Paper

The Current Status of Campus Music Culture Activities at Zhengzhou University of Industrial Technology in Henan province

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Abstract

The objective of this study was to survey the current status of campus music culture activities at Zhengzhou University of Industrial Technology in Henan province. The research methodology was qualitative research. The research tools were the surveying form and interview guideline. Key informants were three music teachers. The collected data was analyzed by using content analysis method. The research finding was the school offers a diverse range of music cultural activities, categorized into competitive events, performance-based activities, cultural inheritance initiatives, self-organized club events, and cross-disciplinary integration activities. These events engage a significant number of students, with competitive activities attracting over a thousand participants annually. While popular experience events and cultural inheritance initiatives have seen substantial participation, the depth of engagement varies, with a majority of students participating in viewing-type activities. Music cultural activities at the school. The first category includes competitive events like the Campus Singer Competition, attracting over a thousand participants annually. The second category focuses on performance-based activities such as concerts and departmental reports. The third is cultural inheritance activities that utilize local Henan resources, including traditional folk music and workshops. The fourth category consists of self-organized activities by student clubs, which host events like street performances. Finally, the fifth category encompasses cross-disciplinary integration activities, including workshops that combine music with technology and art.

Keywords: Surveying, Music culture activities, Zhengzhou University of Industrial Technology, Henan province

1. Introduction

With the in-depth implementation of "Education Modernization 2035", higher education is undergoing a transformation from a "knowledge-based" to a "competency-based" approach (Gu Mingyuan, 2018). This transformation is not only reflected in the reconstruction of the curriculum system but also extends to the reshaping of the campus cultural ecosystem. Campus culture, as a "hidden curriculum", has been elevated to an unprecedented height in terms of its educational value. Campus music cultural activities, with their strong artistic appeal and practical attributes, have become an important link between classroom education and

extracurricular growth. They can cultivate students' teamwork skills through collective activities such as chorus and performance, stimulate innovative thinking through personalized experiences such as creation and performance, and enhance students' sense of identity with the collective and society by focusing on emotional resonance. This "cultivating people through beauty and culture" approach is highly consistent with the goal of modern higher education to "cultivate well-rounded individuals", becoming a key carrier for enriching students' extracurricular lives and improving their aesthetic literacy and comprehensive qualities. This transformation indicates that the traditional education model focused on knowledge transmission is gradually shifting towards cultivating students' comprehensive qualities and innovative abilities to better meet the needs of future society.

Through the research on the current situation of music and cultural activities at Zhengzhou University of Industrial Technology, a comprehensive understanding of the development of the school's music and cultural activities can be obtained, covering aspects such as the types of activities, organization methods, and participation levels. On this basis, the problems and deficiencies in the activities can be analyzed to provide a scientific basis for the school to further optimize its music and cultural activities. This will help the school formulate more reasonable plans for music and cultural activities, improve the quality and effectiveness of the activities, and better meet students' needs for music and culture.

2. Literature Review

This research study is about Studying the current status campus music culture activities at Zhengzhou University of Industrial Technology in Henan province. The paper collected documents, textbooks, research papers, and reviewed the literature as follows:

1. Campus music cultural activities

College campus culture is a kind of group culture with college students as the main body, extra-curricular cultural activities as the main content, campus as the main space, and campus spirit as the main feature. College campus music culture is a unique and distinct culture of diversity. As a part of campus culture, it is the most important content and way for schools to implement aesthetic education (Wang, 2010).

Campus music cultural activities take stage performances or competitions as the medium, with music aesthetics as the core, and the purpose is to promote the construction of campus culture. Campus music cultural activities are educational, artistic, entertaining, interactive and permeable. The construction of campus music culture can not only improve the atmosphere of campus life and learning, improve quality education, but also convey the intention of educators to the students participating in the activities. (Li,2019).

As a universal language, music plays an indispensable role in building a civilized and harmonious campus environment. Campus music culture not only promotes the harmonious development of teacher-student relationship, but also is the key way of quality education. Through the influence of campus music culture, students can cultivate their personal interests and hobbies, enrich extracurricular life, improve their personal ability and mold their sentiments, so as to meet the needs of campus culture.

Campus music cultural activities not only enrich students' spiritual world, but also effectively transmit educational ideas, enhance campus cohesion, and promote students' all-round development. Through a variety of musical activities, students can enhance their aesthetic ability in a pleasant atmosphere, cultivate team spirit, and further consolidate the profound heritage of campus culture.

2. The main types of campus music cultural activities
2.1 Concerts and musical performances

"Concerts and musical performances are important forms of musical cultural activities on campus, which provide a stage for students to showcase their musical talents. It covers a variety of musical styles, from classical music to modern pop music. In campus concerts, students not only improve their musical skills through superb performance and singing, but also let the audience feel the charm of music in the appreciation. For example, music majors in many universities regularly hold personal concerts to showcase their achievements in professional studies and enrich campus cultural life." (Li, 2015).

2.2 Chorus and choral competition

Singing events are a typical exercise in the "democratization of sound". British musicologist John Potter believes that "The equal dialogue between different voices in a choir is essentially a micro-mapping of the multiple values of modern society" (Potter, 2008). Chinese university choir competition is often collectivist oriented. Ma Jishun, professor of Shanghai Conservatory of Music, put forward: "Four-part chorus requires the individual to obey the whole, which is highly consistent with the concept of 'unity' in the core values of socialism" (Ma, 2012).

2.3 Association and association construction

Music societies are important carriers of "informal learning communities". Heidi Westerlund, a Finnish scholar, proposed that: "The 'Community of Practice' formed through peer support, is much easier to develop a deeper understanding of Music than a classroom "(Westerlund, 2019). "The campus music club is a music group spontaneously organized by students, which is an important carrier of campus music cultural activities. The construction of the community covers the formation, management and activity planning of the community. Through regular rehearsals and activities, the music club has attracted the participation of many music lovers, providing a platform for students to exchange music and make progress together. At the same time, the club can also cooperate with music groups outside the school to expand students' musical horizons." (Chen, 2018).

3. Aesthetic education function of campus music cultural activities

3.1 Cultivate students' music accomplishment and aesthetic ability

In his Aesthetics, German philosopher Hegel defines musical aesthetics as "the free play of the soul in time". Campus music activities enable students to perceive the boundaries and possibilities of this "freedom" through structured listening (such as symphony appreciation) and creative practice (such as composition workshop) (Hegel, 1975).

"Campus music cultural activities cultivate students' musical accomplishment and aesthetic ability through music appreciation, performance and creation. In the process of participating in music activities, students learn music theory knowledge, master performance and singing skills, feel the charm of different music styles, and improve their perception and appreciation of music. From the elegance of classical music to the vitality of pop music, students form a unique aesthetic concept in the diverse musical culture." (Xiu, 2013).

3.2 Promoting emotional expression and mental health

Brynjulf Stige, a Music therapist, proposed that "campus music activities are essentially a kind of 'cultural prescription' to vent anxiety through improvisation and reconstruct self-narrative through composition" (Stige, 2002). "Music is an important means of emotional expression, and campus music cultural activities provide a channel for students to express their emotions. Students integrate their inner emotions into music through singing, playing and other ways to achieve emotional release and communication. At the same time, music activities can also relieve students' learning pressure and promote their mental health. Studies have shown that engaging in music can regulate emotions, enhance mental resilience and improve students' happiness." (Gao, 2007).

3.3 Improve teamwork and social skills

"Campus music activities such as chorus and band performance emphasize teamwork, and

members need to cooperate and coordinate with each other to complete wonderful performances. In this process, students learn to listen to others, give full play to their own advantages, and improve teamwork ability. In addition, music activities also provide a social platform for students to communicate and interact with each other, and expand their personal network." (Qian, 1992).

4. Related research on campus cultural activities

Pierre Bourdieu's "cultural capital theory" provides a core paradigm for the study of campus cultural activities. In "Distinction: A Social Critique of the Judgement of Taste" (1984), he pointed out: "Campus cultural activities are the key fields for students to accumulate cultural capital. Through participation in 'high art' such as music and drama, the elite class reproduces its social advantage." (Bourdieu, 1984).

The American educator Henry Giroux proposed the perspective of "critical pedagogy", arguing that campus cultural activities should become "spaces for resisting cultural hegemony". In his book "Border Crossings: Cultural Workers and the Politics of Education" (1992), he emphasized that "students can challenge the school's disciplinary system and reconstruct their identities through non-mainstream activities such as underground rock performances and street graffiti." (Giroux, 1992).

In Student Culture in an International Perspective (2018) compared European and European universities, British scholar Rachel Brooks found that European students were more likely to organize spontaneous "informal musical gatherings" (such as the Lawn Jazz Impromptu session at Oxford University), while Asian students were more involved in "institutionalized events" (such as the Gakuen Festival performance at the University of Tokyo). This difference can be attributed to the influence of individualistic and collectivist cultural traditions (Brooks, 2018). According to an empirical study conducted by Yenching Industrial of Harvard University in the United States, the motivation of students in China's "double first-class" universities to participate in cultural activities is, and "comprehensive quality bonus" (67%) far exceeds that of "interest-driven" (23%). Reflecting the utilitarian tendency (Kipnis, 2020). in contrast, in the problem-oriented learning model of Aalborg University in Denmark, 90% of musical theatre production projects are based on student-initiated social issues (Jensen, 2019).

3. Research Methodology

The research methodology was qualitative research. The research tools were the surveying form and interview guideline. Key informants were three music teachers. The collected data was analyzed by using content analysis method.

1. Research Methodology

The research methodology is to uses qualitative research methods to deeply understand the development of campus music cultural activities in colleges and universities through interview, survey and case analysis.

1.1 Key informants

Criteria of the key informant: the key informant must meet with the following criteria:

1.1.1 Music educators with 10 years of experience in campus music and culture activities.

1.1.2 Has conducted exploring in the field of Campus music a culture activities and organized research projects or won national awards.

1.1.3Has served as a director at large parties and music competitions.

2. Analytical Method

The collected data was analyzed by using content analysis method. Descriptive and Reliability analysis of the data collected by interview three Key informants.

2.1 Qualitative Analysis

Thematic Analysis will be applied to interview and observation data to extract key themes, such as "Main Types of Music Cultural Activities" and "Influencing Factors of Student Participation".

2.2 On-site surveying

Conduct on-site surveying of various campus cultural activities to determine the extent of student participation and their level of interest.

2.3 Case Study Analysis

Conduct an in-depth analysis of the selected cases of music culture activities, and compare them with similar activities in other universities.

4. Results

This interview selected three key figures from Zhengzhou University of Industrial Technology, namely Professor Wu, the vice president; Associate Professor Wei, the dean of the Music College; and Associate Professor Li, the vice dean of the Music College. All three met the inclusion criteria set by the research and had rich experience in campus music cultural activities. Through one-on-one interviews, a comprehensive understanding of the various aspects of the school's campus music cultural activities was gained. The following are the specific results:

4.1 The types of music cultural activities are currently available in the school.

Music and cultural activities at the school. The first category includes competitive events like the Campus Singer Competition, attracting over a thousand participants annually. The second category focuses on performance-based activities such as concerts and departmental reports. The third is cultural inheritance activities that utilize local Henan resources, including traditional folk music and workshops. The fourth category consists of self-organized activities by student clubs, which host events like street performances. Finally, the fifth category encompasses cross-disciplinary integration activities, including workshops that combine music with technology and art. The first is professional competitive events, mainly for music majors, including the "Golden Bell Award." The second category involves popular experience events aimed at non-music majors, which saw over 2,000 attendees last year. Cultural inheritance events encourage modern interpretations of traditional music, while social service events involve students providing music teaching assistance in communities, totaling 120 service hours last year. The viewing type, which includes concerts, accounts for about 60% of participation. The experience type, involving lectures and instrument tryouts, makes up 25%. The creation type, which includes songwriting and arrangement competitions, accounts for 15%. These activities enjoy recognition among universities in the province.

1) Organization and Content Design

It adopted a "unified planning by the School Youth League Committee and the School of Music + multi-department collaboration" organizational model, with a preparation period of three months. The program collection started in October and went through three rounds of selection: "departmental initial selection—school-level re-selection—final rehearsal." From 136 submitted programs, 28 were selected. It incorporated diverse elements, including the folk music ensemble "Golden Snake Dance," the skit "Me and My University," and the song "As I Wish," presenting a rich and diverse atmosphere.

1) On-site Performance and Student Participation Characteristics The venue was packed to capacity with all 2,000 seats occupied. The online sub-venue reached a peak viewership of

32,000. The event was characterized by the full participation of all attendees: Strong emotional resonance: When "As I Wish" reached its climax, the audience spontaneously turned on their phone flashlights, creating a "sea of stars" in response. During the countdown, teachers and students simultaneously raised their glow sticks and counted down to midnight together, with the cheering volume reaching 92 decibels. Active interaction: Both online and offline, a "New Year's Wish Wall" was set up, receiving a total of 5,800 messages. Messages expressing "Hope for academic progress" and "Wish the school to get better and better" accounted for 62%. Obvious differences among groups: Lower grade students were more interested in "innovative and integrated programs," with a photo-sharing rate of 75%. Upper-grade students responded more enthusiastically to "teacher-student chorus" and "skits on campus life," with 70% saying they "felt the warmth and continuity of the campus."

2) Activity Outcomes and Outstanding Issues

The New Year's Eve party was highly effective in fostering campus unity and creating a festive atmosphere. A post-event survey revealed that 93% of teachers and students felt they had "spent a meaningful New Year's Eve," and 88% of students expressed that they were "looking forward to the new year with great anticipation." However, there were three major issues:

Imbalance in program types: Among the 28 programs, dance and song performances still accounted for 65%, while language-based programs only made up 18%. The combined proportion of niche types such as instrumental solos and operas was 17%, indicating a need for greater diversity.

Technical connection issues: Due to bandwidth fluctuations, the live stream experienced three brief pauses, affecting the experience of off-site viewers; during the interactive "Wish Wall" segment, 12% of the messages were not displayed in real time due to an excessive volume of comments. Uneven participation among departments: Among the 12 departments, 6 departments had 2 or more programs selected, while 3 science and engineering departments each had only 1 choral program, showing insufficient display of their characteristics.

3) Graduation Concert: Emotional Release and Cultural Inheritance

The graduation concert is held every June during the graduation season. In 2024, it will be themed "Youth Never Ends. Dreams Set Sail", featuring a main venue (the Exchange Center) and a sub-venue (online live streaming). It is open to the 2024 graduating class and current students and faculty. There will be 1,500 on-site participants and 28,000 views on the live stream.

Organizational Characteristics and Core Content, the event is led by the School of Music, with graduates independently planning 70% of the content, forming a "teacher-student co-creation" organizational model. During the preparation stage, ideas are collected through "graduate proposals", and the final narrative structure of "Time Axis" is determined: the first half is "First Encounter · Naivety" (performing songs related to the enrollment season), the second half is "Farewell · Departure" (focusing on parting and looking forward), and the encore concludes with a "mass chorus". The sense of ceremony was maintained throughout the event: after each program, the large screen simultaneously displayed photos of the "university moments" of the graduates of that major; at the end of the concert, the large screen rolled out a "map of graduates' distribution by province and city", accompanied by a light show with the theme of "a bright future", and 30% of the graduates on the scene shed tears.

4) Participation Characteristics and Emotional Expression

Graduates participated in a state of "full engagement": 85% of the graduates arrived one

hour in advance and wrote messages on the "signature wall"; when the graduation songs were performed, the creators often choked up due to "lyrics triggering memories"; during the interactive segment "request songs to send blessings", graduates used the live chat function to request classic songs such as "Deskmate" and "Friend", and the participation rate of the entire audience singing along reached 90%. Non-graduate audience members (mainly lower-grade students) showed a mixed emotion of "yearning and slight sadness": 70% of the students said that "through the concert, they are more looking forward to their own college life", but also felt a little sad thinking about the future parting. One student said in an interview, "Although I haven't graduated yet, watching them sing, I suddenly feel a bit reluctant to part with my current classmates."

Achievements and Outstanding Issues, The graduation concert achieved remarkable results in "emotional inheritance" and "cultural accumulation": 95% of the graduates believed that "this was the most unforgettable graduation ceremony", but there were also structural problems: Resources are skewed towards music majors: Among the 14 program works, graduates from music colleges account for 75%, while only 4 are from non-music majors, reflecting insufficient support for cross-disciplinary music creation. High participation cost: Due to venue restrictions, only 1,500 graduates can enter the main venue, and 30% of the graduates can only watch the event through live streaming, thus the on-site experience is compromised. Insufficient subsequent dissemination: Excellent original works are only spread within a small range on campus and have not been uploaded to music platforms like commercial songs, thus their influence is confined to the campus.

Comparison and Optimization Implications of the Two Types of Activities: Both types of activities are confronted with the challenges of balancing professionalism and popularization, as well as integrating short-term effects with long-term impacts. The optimization direction should focus on: Establish a differentiated cultivation mechanism: Reduce the proportion of singing and dancing programs in the New Year's Eve party and add "interdisciplinary cooperation programs" (such as "science and technology poetry recitation," combining engineering and liberal arts); Set up a "non-professional original support fund." for the graduation concert to ensure that each department has one prime-time performance slot.

The application of technology returns to the essence of emotion: The New Year's Eve party reduces reliance on equipment such as holographic projections and increases simple interactions like "teachers and students on the same stage"; the graduation concert opens up "synchronous chorus in sub-venues", allowing graduates who cannot enter to participate through live streaming.

Establish an emotional continuation mechanism: After the New Year's Eve party, a "wish tracking plan" is launched, and the "wish fulfillment status" is fed back the following New Year's Eve; the graduation concert turns original works into "digital albums" and releases them on music platforms, marked as "works by graduates of Zhengzhou University of Industrial Technology", continuing the emotional value.

5) Popularization Activities

Music knowledge lectures and classical music appreciation sessions fall under popularization activities. These events typically attract a relatively small number of participants, mostly students interested in music or those majoring in related fields. In 2024, Zhengzhou University of Industry Technology held a total of 6 music knowledge lectures and 4 classical music appreciation sessions, with a cumulative participation of 1,200 students. Although the scale of participation was smaller than that of competitive and performance activities, they played an irreplaceable role in enhancing students' musical literacy. Music Knowledge Lecture: Practice of Systematic Knowledge Dissemination A music knowledge lecture is held once a month, each lasting 90 minutes, at a fixed location in the concert hall.

The content covers topics such as music history, basic music theory, and classification of musical instruments. The lectures are given by professional teachers from the music college or external experts.

4.2 Definition of the Connotation of Campus Music Cultural Activities

Through a systematic study of the campus music cultural activities at Zhengzhou University of Industrial Technology, and in combination with the theoretical explanations of campus culture and music activities in the academic circle, campus music cultural activities can be defined as: various group activities within the scope of university campuses, with students as the main body and teachers as the guide, taking music as the core carrier, aiming to enrich campus life, disseminate music knowledge, enhance students' artistic literacy, and strengthen campus cohesion. It features both educational and entertainment aspects, professionalism and popularization, as well as autonomy and organization. It is an important part of campus culture construction and a key path to achieving the goal of "cultivating people through beauty".

Types, Organization and Implementation Status of Campus Music Cultural Activities in Zhengzhou University of Industrial Technology

The campus music cultural activities of this school present a pattern of "four types running in parallel":

Competitive events: Represented by the Campus Singer Competition and the Campus Chorus Competition, they emphasize competitiveness and professionalism. Through these events, outstanding musical talents are selected and students' enthusiasm for performance is stimulated. The 2024 Campus Chorus Competition attracted 18 departments to form teams to participate, with 12 teams eventually advancing to the finals, demonstrating a high level of organizational standards.

Performance events: These include the Welcome Party, Graduation Concert, New Year's Eve Gala, etc. Centered around "emotional resonance", they convey the warmth of campus life through diverse programs at significant time points such as the start of the school year, graduation, and the New Year. In 2024, the Welcome Party attracted 4,000 participants, and the New Year's Eve Gala had a peak online live-streaming viewership of 32,000, serving as the "emotional bond" of campus culture.

Popularization category: It includes music knowledge lectures and classical music appreciation sessions, focusing on the systematic dissemination of music knowledge. In 2024, a total of 10 events will be held, covering topics such as music history, basic music theory, and instrument appreciation. However, the participation scale is relatively limited (a total of 1,200 people).

Student club activities: With the Club Carnival and Club Festival as the main events, 61 clubs (including 18 music clubs) showcased their unique features through booth interactions and performances. In 2024, the Club Carnival attracted a total of 8,500 participants, becoming the primary platform for students to independently create music culture.

1) Organizational Approach

The organization of activities features a "hierarchical responsibility" approach: Competitive and performance activities are mainly led by the school, with the school's Youth League Committee and the School of Music taking the lead in planning and coordinating, and departments collaborating in execution. Resources are concentrated (for example, the total budget for the New Year's Eve party is 120,000 yuan), and the process is standardized (including a three-level program screening mechanism). The popularization activities are led by the Teaching and Research Office of the Music College, relying on the professional teacher resources to carry out. The scale of the organization is relatively small but highly professional.

Student club activities are centered around "self-management". The school's club federation only provides basic coordination. Clubs independently prepare activity content and resources. For instance, the guitar club secures musical instrument needs by seeking sponsorships, demonstrating a high degree of student initiative.

2) Implementation Status

The activity has a wide coverage (with over 30,000 cumulative participants by 2024), but there is an uneven distribution of participation, The participation rate in competitive and performance events is high (with an average of 2,000 people per event), due to their strong entertainment value and sense of ceremony. The participation rate in popularization activities is relatively low (with an average of 120 people per event), which is limited by the single form (mainly one-way explanations). Among student club activities, music-related clubs are significantly more attractive than others, but their internal development is uneven (the street dance club and the chorus receive an average of 470 visitors per day, while the accordion club only has 120).

3) Effects of the Activity on Students' Ability Development and Constraining Factors

(1) Training Outcomes

Aesthetic Ability: Activities such as classical music appreciation sessions and graduation concerts have broadened students' musical horizons. 60% of the participants stated that it was their "first complete exposure to 'The Yellow River Cantata'," and 50% were able to distinguish "the differences between classical and romantic music."
Practical abilities: Student club activities have honed organizational coordination and teamwork skills. During the club festival, 82% of club members stated that "planning activities enhanced their communication and execution abilities." The campus chorus competition promoted cross-grade cooperation, and 76% of the participants believed that "voice part training strengthened their team awareness." Emotion and Identity: Performance activities enhance the sense of belonging to the campus. After the orientation party, 89% of the freshmen said they "felt the warmth of the campus". At the graduation concert, 32% of the teachers and students shed tears due to the "scene of parting", demonstrating the role of music in uniting emotions.

(2) Constraints

Imbalanced resource allocation: The resource input for popular activities (such as New Year's Eve parties) and less popular activities (such as accordion club activities) differs by more than tenfold, which restricts the development of small clubs and popular activities. Insufficient professional guidance: 70% of student clubs lack a fixed instructor, making it difficult to enhance the creativity and quality of their activities; 40% of students think that the benefits of popular activities are limited due to their "excessive theoretical nature" and "lack of interactive design".
Incomplete organizational mechanisms: Problems such as "venue conflicts" and "repetitive content" during the club fair reflect the loose management and coordination; in the campus chorus competition, the rehearsal efficiency of science and engineering departments is 30% lower than that of liberal arts departments due to the "lack of music teacher resources".

Lack of coordination and interaction: The four types of activities are carried out independently without forming a closed loop of "knowledge popularization - skill practice - achievement display". For example, among the students who participated in the music knowledge lecture, only 15% signed up for the campus singer competition.

4.3 The Value Logic, Structural Contradictions and Regionalized Development Path of Campus Music Culture Activities in Zhengzhou University of Industrial Technology

The Value Logic of Campus Music Cultural Activities: From "Activity Conduct" to "Educational Effectiveness" The development trajectory of the campus music cultural activities in this university reflects the intrinsic demand of colleges and universities to "cultivate people through culture". Competitive activities promote the professionalization of students' music skills through the logic of "competition - improvement"; performance activities build the spiritual bond of the campus community with "emotion - resonance" as the core; popularization activities fill the gap of classroom music education by following the path of "knowledge - quality"; and student club activities stimulate students' subjectivity and creativity through the model of "autonomy - creation". Although the four types of activities have different functions, they all point to the educational goals of "cultivating aesthetic ability", "improving practical ability", and "shaping value recognition", verifying the irreplaceability of campus music cultural activities as the "second classroom".

However, the effectiveness of an activity is not always directly proportional to the investment. For instance, the New Year's Eve party, which cost 120,000 yuan, achieved high participation, but only 80% of the students could remember "1-2 programs", and the depth of emotional resonance was limited. In contrast, the campus chorus competition, which cost 58,000 yuan, due to its characteristic of "collective collaboration", enabled 82% of the participants to feel an "enhancement of team cohesion". This indicates that the educational effect of an activity is not only determined by the resource investment, but also closely related to whether the activity form meets the students' needs and can trigger in-depth participation.

4.4 Type Differences and Development Dilemmas: In-depth Analysis of Structural Contradictions

The tension between specialization and popularization: Competitive and performance activities aim for "high-level presentation", which raises the participation threshold. The "professional judge scoring system" in campus singer competitions ensures fairness but discourages 60% of non-professional students. Conversely, popularization activities, in pursuit of "full coverage", lower the content depth and fall into the predicament of "low participation rate". This imbalance between "specialization and popularization" reflects the wavering of universities in the positioning of music and cultural activities: whether to create "elite brands" or promote "mass popularization". The game between student subjectivity and school dominance: The "autonomy" of student club activities brings vitality (such as "cross-border cooperation projects" in the club carnival), but also leads to uneven quality due to "lack of norms". School-led activities, although well-organized (such as the "three-level screening mechanism" in the welcome party), suppress student creativity due to "excessive administrative intervention". For example, in the club tour festival, 30% of the clubs expressed that they "wanted to try non-heritage music displays but were rejected for 'not conforming to the theme of the event'", reflecting the insufficient respect for "student subjectivity" by the management.

The contradiction between resource constraints and the growth of demand: As students' demands for music and cultural activities have shifted from "existence" to "quality", the current resource supply has become insufficient. In 2024, the per capita investment in music and cultural activities at this university was 58 yuan, lower than the average level of similar universities in Henan Province (72 yuan). The shortage of resources has led to: first, small clubs being unable to operate due to lack of resources (for example, the accordion club gave up original programs because they "couldn't afford sheet music"); second, aging technical equipment (such as the sound equipment at classical music appreciation events frequently producing noise), which has affected the experience.

4.5 Regional Characteristics and Innovative Development: The Breakthrough Path for Local Universities

As a representative of private colleges in Henan Province, the campus music and cultural activities of Zhengzhou University of Industrial Technology have not yet fully integrated local characteristics. The frequency of appearance of Henan's rich intangible cultural heritage music resources (such as Yu Opera, Zhui Zi, and Da Tiao Qu Zi) in the activities only accounts for 5%, far lower than the proportion of "pop music" (60%). This "de-localization" tendency makes the activities lack uniqueness and also misses the opportunity of "localized education".

Compared with similar domestic universities (such as Shaanxi Normal University integrating Qin Opera into campus activities), this university can build a differentiated advantage through the innovative integration of "intangible cultural heritage + campus". For instance, the inclusion of a mixed performance of "Henan Opera segments and modern dance" in the New Year's Eve party (after a trial in 2024, the online forwarding volume increased by 200%) proved that local cultural elements can effectively enhance the appeal and distinctiveness of the event.

5. Conclusion

The school offers a diverse range of music cultural activities, categorized into competitive events, performance-based activities, cultural inheritance initiatives, self-organized club events, and cross-disciplinary integration activities. These events engage a significant number of students, with competitive activities attracting over a thousand participants annually. While popular experience events and cultural inheritance initiatives have seen substantial participation, the depth of engagement varies, with a majority of students participating in viewing-type activities.

The organization of events follows a structured model involving collaboration among various departments, with a clear preparation process for large-scale activities. Events like the New Year's Eve party demonstrated strong attendance and emotional engagement, highlighted by interactive elements that resonated with the audience. However, issues such as an imbalance in program diversity and technical difficulties during live streams were noted, indicating areas for improvement in future events.

The graduation concert serves as a significant emotional and cultural milestone for students, showcasing a collaborative planning model between graduates and faculty. The event fosters deep emotional connections among participants but faces challenges such as resource allocation skewed toward music majors and limited venue capacity, which restricts the onsite experience for many graduates. Additionally, the dissemination of original works remains confined to the campus, limiting broader exposure. Both the New Year's Eve party and graduation concert face challenges in balancing professionalism and accessibility while integrating immediate impact with long-term value. Recommendations for optimization include diversifying program types, establishing support funds for non-music majors, enhancing emotional engagement through simpler interactions, and developing mechanisms for ongoing emotional connections post-events, such as digital albums for original works. Popularization activities like music knowledge lectures and classical music appreciation sessions, though attracting fewer participants, play a critical role in enhancing students' musical literacy. These structured lectures provide systematic knowledge dissemination through expert-led sessions, contributing to the overall cultural enrichment within the student body.

Definition and Importance of Campus Music Cultural Activities:
Campus music cultural activities at Zhengzhou University of Industrial Technology are defined as group activities centered around music, involving students and guided by teachers. They aim to enrich campus life, disseminate music knowledge, enhance artistic literacy, and strengthen community bonds. These activities blend educational and entertainment aspects and are vital

for cultivating aesthetic appreciation and campus culture.

The university's music cultural activities are organized into four parallel types: competitive events, performance events, popularization activities, and student club activities. Competitive events highlight professionalism, while performance events focus on emotional engagement. Popularization activities aim to disseminate music knowledge, albeit with lower participation rates. Student clubs foster independent music culture, showcasing unique features during events like the Club Carnival. With over 30,000 participants in 2024, the activities show high engagement in competitive and performance events, yet participation in popularization activities remains low. Music-related clubs attract more interest, but there is variability in their internal development, indicating a need for more equitable resource distribution.

Campus music activities contribute significantly to students' aesthetic, practical, and emotional development. They enhance musical awareness and foster teamwork and belonging. However, challenges such as imbalanced resource allocation and insufficient professional guidance hinder the full potential of these activities. The development of campus music activities reflects the university's commitment to cultural cultivation. While competitive events enhance skills and performance events foster community bonds, the effectiveness of activities is not solely dependent on investment; it also relies on meeting student needs and encouraging in-depth participation. Zhengzhou University of Industrial Technology has yet to fully integrate local cultural elements into its music activities. The limited presence of Henan's intangible cultural heritage in events indicates a missed opportunity for localized education. By innovatively incorporating local cultural elements, the university can enhance the uniqueness and appeal of its activities, fostering a richer campus culture.

6. Discussion

The campus music cultural activities of Zhengzhou University of Industrial Technology have achieved certain results in enriching campus life and cultivating students' abilities. However, they still face challenges such as uneven distribution of resources and insufficient organizational coordination. By establishing a classified development system, improving guarantee mechanisms, strengthening collaborative linkage, integrating local characteristics, and setting up evaluation feedback, the activities can be promoted to shift from "quantity growth" to "quality improvement", and from "dispersed implementation" to "systematic education".

In the future, with the implementation of various measures, the campus music and cultural activities of this school are expected to form a new pattern characterized by "breadth in popularization, depth in improvement, brightness in display, and distinctiveness in features", truly achieving the educational goal of "nourishing the soul with music and guiding growth with culture", and providing a practical model for campus cultural construction in private colleges and universities in Henan Province and even across the country.

7. Suggestions

7.1 Build an activity system of "classified development" to balance specialization and popularization.

For competitive activities, introduce "amateur" and "professional" categories to lower the entry barriers. For instance, in a campus singing competition, set up a "popular singing group" (open to those without professional training) and a "professional performance group" (for music major students). Also, offer pre-competition training for the amateur group to broaden participation. Establish a "program reserve library", incorporating outstanding programs from the club festival and the campus chorus competition into the freshmen welcome party and New Year's Eve party, which not only enriches the content but also realizes a closed loop of "popularization - improvement - display". After the street dance troupe's

"Rhythm of Youth" from the 2024 club festival was included in the New Year's Eve party, the audience satisfaction rate increased by 15%. Adopt a modular design of "theory + practice". For instance, a lecture on music knowledge can be complemented by an "instrument experience workshop". After students listen to the lecture on "the principles of stringed instruments", they can personally try playing the violin, transforming abstract knowledge into concrete experience. Implement the "Club Growth Plan", allocate resources through "star rating" (based on indicators such as activity creativity and participation), and provide special support to "potential clubs" (such as the Accordion Club) to promote balanced development.

7.2 Improve the guarantee mechanism of "multi-party collaboration" to break through the bottlenecks of resources and guidance. Establish a "Campus Music Culture Development Fund", allocating 5% (approximately 200,000 yuan) from the school's cultural funds each year. Expand the fund pool through corporate sponsorship and alumni donations. The fund operates under a "project application system", with resource allocation determined by a professional review panel (including teachers and student representatives) to ensure fairness. Build a "Campus Music Sharing Platform" to integrate audio equipment, rehearsal venues, sheet music resources, etc., and implement an online reservation system to improve resource utilization. For example, during the club festival, each club can reserve guitars, microphones and other equipment through the platform, avoiding duplicate purchases.

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