

Short Communication
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Current Status of International Cooperation in Higher Education Institutions in the Arts

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ABSTRACT

This article provides current statuses of international cooperation between the UK and China in the arts, from the perspectives of UK higher education institutions in particular. The aim is to demonstrate the potential cultural, communication and language barriers from three UK case studies, which extend and contradict the existing literature. In doing so, the article identifies the advantage of conducting international cooperation, and the affects of political issues, environment uncertainties, institutional barriers that would cause problems for UK- China relationships in HEIs. Overall, it argues that mature understanding of working styles and cultural cognition are vital for cooperation in the arts.

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Introduction

In terms of higher education strategy, Scotland and England have similar approaches to the international market: a ruling in 1979 by the UK's Conservative government meant that overseas students were no longer granted a fee subsidy. Following a Coalition government announcement in November 2010 and the subsequent White Paper (DBIS 2011a), UK higher education received limited direct state support to a small number of priority areas, and undergraduate fees became required to cover the costs of teaching. These policies have created a situation where higher education institutions encounter high levels of financial pressure and represent a move towards increasing marketisation. Therefore, the no-subsidies policies for overseas students' tuition fees has created pressure for higher education institutions to invest in the international market and attract a wider international student body [1].

The UK's marketisation of Higher Education is more pronounced in England than in Scotland. Scottish policy is still guided, at least rhetorically (Scottish Government 2010), by a vision of HE as a public good. For example, an annual tuition fee of £1000 was introduced throughout the UK in 1998. In England, it was increased to a maximum of £3000 in 2006, and later to £9000 in 2012, where it has remained until today (December 2020). In Scotland, this was replaced by a smaller, deferred 'graduate endowment' in 2000, which was abolished in 2007. A comparison of England and Scotland therefore provides at least a weak test (case studies) of the impact of marketization [2]. Therefore, we can infer the distinct possibility of differing motivations when it comes to launching international co-operation in England and Scotland.

International cooperation impacts both marketisation and student recruitment. This data analysis compares case studies from England

and Scotland, as the data shows different types of motivation for establishing relationships. Differing guidance from England's and Scotland's government policies and the different levels of financial pressure on HE organisations might indicate differences in terms of the motivations behind and depth of international co-operation, especially with China. Market demand means that higher education institutions in England have more initiatives, motivation and demand to seek international cooperation with China than Scottish institutions.

Methodology

Fieldwork in the UK for this paper selected three higher education institutions in both England and Scotland by sending random email request of interviews: BHY, SHY, and DMDY, respectively. BHY and SHY are two music conservatoires in England and Scotland respectively, and DMDY is a university with a music department in England. The names of the institutions and participants have also been anonymised. Pilot study was used to test the validity of the questions. Research data was gathered through semi-structured interviews with international officers and related employees at participating institutions from these UK institutions [3, 4].

Findings
State of Current Co-Operation

In the UK, BHY, as a music institution, has the highest number of active international co-operations. It has partnerships with more than 60 countries, and multiple relationships with top music institutions in China. For them, the purposes of conducting internationalization are to promote the conservatoire around the world for reputational benefit, access to new markets, and making alliances in the student recruiting market. BHY has been developing its Chinese partnerships since the 2010s, and their strategy is to build equitable partnerships with Chinese institutions, as the senior management team believes that with time, Chinese HEIs will become competition for them - this competition being

over the students themselves. To use an example, the Chinese government provides multiple scholarships for international students studying in China. International students would have lower entry requirements to attend top Chinese universities than local Chinese students, such as Peking University and Tsinghua University, which are both listed in the top 30 in The Times. Therefore, it is better to make alliances with them instead of competing with them. Based on this strategy, BHY has developed a model that consists of four phases for formulating relationships in China, according to LM.

The first phase is visits, which includes student and staff visits, as well as bilateral high-level visits from the principals and senior management teams. The second phase is student exchanges for a term, a semester or a year. BHY not only hosts Chinese students for these exchange programmes, but also manages to regularly send their students to China. The third phase involves organising joint artistic projects, such as joint concerts and joint festivals in both countries. At the time of the interview, they had just completed a joint electronic music festival in Shanghai. The final phase is to develop joint research projects when the two institutions have established strong trust and good partnerships. BHY has managed to complete these four phases with different partners in China. Although none of these phases mention student recruitment, BHY believes that students will naturally come when you have good relationships with their home institutions, which has been confirmed by the statistics report for student recruitment at BHY.

This strategy elevated co-operation from a surface level to a deeper engagement between BHY and their partner institutions. It is also an example of the process of building trust in their relationships. For example, for the first visiting phase, two institutions could visit each other based on their reputation, or a recommendation from a 'middle person'. It neither involves a high level of trust nor a high level of risk to their own institution, and ultimately provides opportunities for potential co-operation. Due to the relatively low stakes of these visits, relationships could end shortly after without causing much upset on either side. However, in the fourth phase, in order to operate research projects together, institutions would need to establish a mutual initiative towards research areas, goals, and results for instance, which requires a high level of familiarity with their partner institutions in order to locate research areas, and a high level of trust in their ability to complete projects. This simply could not happen without a long-lasting relationship being first established. LM indicates that although they are in different phases with different Chinese institutions, they have managed to reach the fourth phase with two of their Chinese partners.

Moreover, BHY positioned themselves in an equal position as their partner institutions. For example, they receive Chinese students for student exchange programmes and they also send students to China, and they have been invited for conferences and concerts in China and in turn, they invite Chinese scholars to visit for similar purposes. These interactive activities show the respect that Chinese institutions would like to receive, as BHY respects its partner institutions, and treats them as equal with BHY itself without thinking of themselves as a more advanced institution. This also helps to build trust and develop relationships. Equality is a hugely important element for co-operation with Chinese institutions, as Chinese interviewees have mentioned that when approached by Western universities, they feel as though their ulterior motive is just to recruit Chinese students. Consequently, they felt disrespected, and rejected collaborations accordingly. In contrast, a good relationship helps to increase international student recruitment at BHY, even though BHY did not plan this

as the main purpose of international co-operation. In this four-phase model, BHY managed to build multiple relationships with top Chinese music institutions and received a good quality and quantity of students. In turn, their Chinese partner institutions received respect and experienced cross-cultural exchanges.

The institutional strategy is different at SHY in Scotland compared to BHY. SHY is a government-supported institution, which experiences less financial pressure to recruit international students compared to the English institutions. It focuses on the development of service-dominated arts for both society and the local community. JF, the Principle of the conservatoire, stated that: We really think about where art is going next. How can we collaborate in between arts forms; how can arts forms be relevant to our communities; and how can they influence social changes; and help solve world challenges; and how can the arts actually be engaged in climate change? All these things I think we think about that more deeply, and we are more able to.

Without financial pressures, their strategy of internationalisation enables them to have a cultural mix: a good balance of the nationality of students without an over reliance on China. Therefore, they are comparatively less motivated to invest resources in the Chinese market. They take a quality over quantity approach to relationships with Chinese institutions. Currently, they have MoUs signed with three Chinese institutions in music, theatre and drama to explore the possibilities of student exchange and potential joint degree programmes, such as 3+1 and 4+1 undergraduate joint degree programmes.

Unlike the music conservatories, the music department at DMDY is scarcely equipped with few resources, and only comprises a small proportion of the students and staff population. Therefore, music is not a priority in terms of the development of internationalisation and international student recruitment at the university. The music department at DMDY has positioned itself in a special exclusive triangle between music technology and innovation, which does not include traditional music programmes, such as performance studies, composition, or musicology that are offered by other music departments or conservatoires.

In order to boost revenue, the international strategy of the university is rooted in expanding international student recruitment. However, for the music department itself, the purpose of conducting international co-operation with Chinese institutions is to help Chinese institutions and students develop a greater sense of creativity and innovation in music. Therefore, there is a conflict between the university's ruling body and the department. Although the director of music has been visiting China since 1993, international co-operation with Chinese institutions has not gone very far in any particular area, due to the institution's low ranking in the league table, Professor LE explained.

Advantages of Conducting International Co-Operation

Participating institutions have different levels of concentration when it comes to their relationships with their Chinese partners. JF from SHY believes that initiating co-operation with China would be inspirational for their own staff and students: In general, there is so much energy in the arts in China. For our staff and students to experience and investigate the arts, regardless of whether it's important for the wider population, I think is really thrilling to see. Because that's the way Europe was 200 years ago, that's the way America was 70 years ago. And sometimes, we take the arts for granted in the West. In Asia they say no, arts are a central part of life. That's really exciting.

BHY has a longer history of co-operation with China and uses a more strategic approach, by making use of the planned development stages as discussed above with its partner institutions. LM from BHY describes the benefits in great depth, which are divided into four different levels. Firstly, the co-operation provides a mutual understanding of cultural differences and trust, which creates opportunities for international careers for their students: The first benefit is the mutual understanding of the cultural differences, building understanding, and building trust for me is essential, and institutions like us naturally project towards the international dimension, because we know our students will have international careers. It's very difficult for musicians to have careers in just one country. If you want to have a really good career, you will be traveling, and you will be invited to travel. And then they study here with students from all over the world and make friends. Those students go back and work in one country and invite their friends and colleagues. It's always been like this. So having a good relationship with institutions in China for us... for me the biggest benefit is the mutual trust and understanding that affords our students a much wider range of opportunities for their future careers. So that's really the essential aspect of it.

The second level of benefits brings greater diversity to existing practices, and introduces different forms of performing arts with their own cultural backgrounds: Another benefit is you learn about different cultures, and you project your own country there. For example, being in the UK, seeing UK and European music in China is always exciting, and also receiving music from China, from Chinese composers and playwrights, theaters whatever... any other performing arts are all very exciting for us. So this is great. I remember last year, it was so nice to see the president from WH conservatory, he is a lovely guy, and also a fantastic Erhu player. He gave a little a concert for us. We organized it for him, like a lecture-concert for him, he gave a presentation, and then... it was lovely. So that's again the dimension that is great benefit from his kind of work.

The third level of benefits accesses a big network of international integration for various possibilities. China has invested heavily in music3. Accessing education in China enables further access to music and the Arts globally through attachments to international projects which have been enabled by a policy of supporting the arts nationally at all levels: China is a part of this big network, and then there will be connections with other schools in other countries, and then together with Shanghai, together with Wuhan, we can work with schools in Singapore, or in France. There are lots of projects, which we know that we are involved in with other partners from other countries, and then the Chinese partners... we all get together. So that's another interesting dimension.

The final benefit is the expansion of opportunities in China's national cultural development: Another benefit is that China has invested a huge amount of money in music. Not only in music of course, but in culture. To be a part of this, that's great. You want to be involved in this kind of expansion. And music is a big part of the Belt-and-Road Initiative, you know, Xi's kind of world domination plan. It's great to be somehow involved in this movement.

From SHY, JF obtains benefits from developing music itself through co-operation, relationships etc. Students and staff experiencing different forms of music in cultures are a way of developing and expanding music itself. Whereas in BHY, LM explains the benefits from the student level to music itself, and further summarises this into the institutional level, and finally, the exclusive access of collaborative networks from the national

level which satisfies the conditions for the creation of a strategic eco-system (Figure 29).

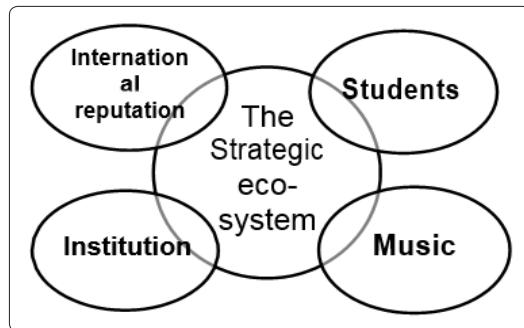


Figure 1: A strategic eco-system from LM

According to Figure 29, in the area of Students, co-operation provides mutual understanding of cultural differences and trust, which creates opportunities for international careers for their students; in Music, it expends diversities and different forms of performing arts from its own cultural background; it enables the Institution to access a large network of international integration for various possibilities for the development of their own institution; with expansions and opportunities for the development of Chinese national culture, especially in music, and it also helps UK institutions spread their Institutional reputation from a national and official level.

Although LE from DMDY has plenty of experience cooperating with China, he recognises that all his previous co-operations have failed. Therefore, there has been no significant benefit toward DMDY as of yet (December, 2020). The problems that DMDY and other two institutions are facing will be analysed in the next section.

Political Issues

Political restrictions from the Chinese government have a significant effect on UK-China co-operation. The participants indicated that Chinese institutions have to do things 'in a certain way' that matches with their political needs. In other words, co-operation is defined by political alignment. Also, there are two leaders at every institution, one is the party leader, and another one is the music leader. It creates a bias in communication, and that slows things down for international co-operation. LM from BHY explains that: I always remember that one thing is the people that we're working with, one thing is the government. That's sort of the same thing, but it's still all dependent on the government, they have to work and do things in a certain way. We cannot ask them to change those ways, because we know that they have to exist in a framework. That's the context in which they have to work, and I accept that.

JF from SHY states: Other things in China I found is that sometimes there could be two leaders. There's one that's the music leader, and the one that's the party leader. And it's hard to know which one you're talking to and who makes the decisions... I found things harder to get moving in Beijing. Because it's too close to the centre of authority. I found the further I get from Beijing, the more creative I can be with ideas.

The two-leader system might cause difficulties with internal politics in Chinese institutions and influence the success and speed of collaborations. LE from DMDY believes there are internal political problems at his Chinese partner institutions that meant their collaborations had failed: My PhD student was working in

SY, so I went up there. Then we started to talk about stuff, but there is the typical thing, there is a bad relationship within SY Conservatory. We can drink a lot of Piji (beer), but nothing happens at all, because of the internal politics that I'm not part of. They say OK to the future, and ask me to come back and all that, and I was there four times, but it was the dean who came to my university, he later told me about all the problems that meant that nothing happened.

Here we can see a conflict between the senior management team and the staff who were working on the project. However, in general, power is centralised at every institutional unit in China, and everything has to follow the direction of the senior management team, which led to the termination of this project. Although people need to follow the guidance from their senior management team that is linked to government policies in the West as well, the willingness to follow subjective initiatives and creativity are things that Chinese people generally lack. Furthermore, it establishes an indication that no matter how good relationships are, they are ultimately subservient to instructions from policies internally and externally.

Moreover, LE believes that Chinese policies make contemporary electronic art music harder to develop in China, which directly affects his collaborations and partnerships. LE has started relationships with Chinese institutions since the 1990s, when China was still focusing on economic development, and music was not as strongly promoted back then as it is today. Electronic music is a Western style of music (Demers, 2010), which saw slow development in China during the 20th Century. However, in recent years electronic music has been developing rapidly at both an academic level (see research and music from Dajun Yao⁴), and an empirical level (there is a great number of electronic music festivals in China⁵). Therefore, the perception that LE had was slightly out of date, as like other forms of music, electronic music is developing in China. LE would have opportunities to establish collaborations on electronic music if he returned to China under the current circumstances.

Here is another example from LE in DMDY that shows how close relationships and the willingness to collaborate cannot go against the political restrictions: [There's] XF, who is one of the most important figures in Chinese contemporary music in my opinion. Certainly, he's taught a whole generation of electric acoustic music at ZYY, everybody studies with him. So we are becoming close friends, and had dreams of doing things together, it was very exciting. But even he, because of the politics in this place, found it very difficult to develop this to a more profound relationship. It's still my hope that one day we can have a relationship with a conservatory in China. That maybe it will not start with undergraduates because of the language problem, but we can start with a postgraduate level, and involve the exchange of concerts, and maybe research projects.

Furthermore, JF and LM pointed out difficulties for the Chinese delegation to obtain visas in order to visit the UK. It not only takes a long time to get permission from the government, but also runs the risk of failure. In JF's case, one of the partner institutions tried to send 20 teachers to come to SHY for three weeks, but because they did not manage to obtain staff visas, the plans had to be cancelled. There have been many similar cases in BHY, and this is a problem that institutions from neither country can solve, which, to some extent, may indicate a risk of failure of co-operation, as institutional visits are the first step of building up relationships.

Environmental Uncertainty

Environmental uncertainty (political stability, economic – exchange rates, access markets) is another risk that cannot be solved on an institutional level. In the UK, there are problems stemming from Brexit: two general elections have taken place since Brexit began in 2016 and the deadline of the trade agreement has been extended twice. This has a huge potential effect on policies, and the level of co-operation with other countries. Higher education is one of the pillar industries in the UK, and it has been affected by Brexit, one example being reduced funding from European funding bodies. This might also have an influence on EU students who need to make a decision about studying in the UK after the trade agreement has been established, as travel to the UK will not be as convenient as before. The consequences of Brexit will undoubtedly have a direct influence on UK HEI strategies for finance and internationalisation.

According to EU Exit Long-term economic analysis (2018), Brexit could potentially reduce GDP by around 1.8 percent and 0.6 percent GDP per capita in the long run compared to current arrangements. believe that it would be beneficial to have a UK- China free trade agreement [5]. So far, BBC News6 (2020) indicates that the UK government has managed to sign a new trade agreement with Japan and is engaged in trade talks with other non-EU countries, such as the US, Australia and New Zealand. Therefore, although Brexit has brought uncertainty in terms of economic growth, it also offers opportunities for new relationships.

China also faces issues of environmental uncertainty as well, such as the Hong Kong problem. LM from BHY stresses that: There is one thing that worries me about China is what's going to happen if there is stronger intervention in Hong Kong, or maybe in Xinjiang, or if there is something that happens in the community, and the global community starts to react badly, or China starts to close in, or isolates itself. These [factors] will have a lot of influence on many things: our connection with Chinese institutions, our in-coming students, and our current projects. So there is a lot at stake here.

These environmental uncertainties pose various potential risks towards UK-China co-operation. There are several questions that must be discussed at the senior management level: how to set up an early warning system, how to retain existing relationships, and how to survive the environmental uncertainties. A system of key performance indicators (KPI) might need to be setup for risk management at this uncertain period of time in history.

Cultural Differences

Cultural differences are another significant issue within China-UK co-operation. However, cultural differences are not a completely unsolvable issue within UK-China co-operation [6]. UK participants mentioned that they understood the cultural differences and respected them with patience.

In terms of avoiding anything that would be considered directly offensive in Chinese culture, LM says that:

The other thing sometimes is the fact that in China people never say no to anything. They always say yes, but then they won't do it if they don't agree. But you'll learn with time, you'll understand it's just a cultural thing.

Simultaneously, JF from SHY stresses that it is hard to get clear answers from Chinese partners. From the teaching and learning aspect, LE illustrates that there is a cultural conflict. Also, the working style is very different in both countries. LM indicates

that: One thing about working with China is that they are very last minute. So things happen very quickly. This is not the way we work. So sometimes, we felt [we were pressured] into doing something when we're not ready, or there was just no time. This is something that has created problems; I guess it's common in other universities as well. You know, maybe a delegation will call you and they say: oh, we're coming next week, and we would like to visit the conservatoire, and there's just ten people, can you organise something for us? Or we'd love to give a concert of Chinese music.

These reflections regarding cultural differences create not only communication bias, but also risk operational failure. A mutual understanding of cultural differences, and a common sense regarding both cultures needs to be established for both parties to have certain basic initial perceptions of their partners, which would potentially reduce the problems stemming from cultural differences.

Institutional Barriers

In terms of the joint student programmes, it is hard to ignore the institutional barriers, which have been discussed in the China section. In terms of the participating institutions, only SHY faces this problem, as BHY does not have a joint degree programme with any partner institution in China and DMDY does not have this programme in any capacity. However, DMDY might face the same problem if they decide to have joint-degree programmes in the future. JF indicates that: It's harder to have two degrees to award. It's much easier to have a XH degree then spend a year here for a semester exchange or vice versa.

This is the same problem that Chinese institutions are facing, which is not an unsolvable problem, but one that needs to involve more communications and trust within the relationships. Moreover, this problem also reflects cultural differences. In China, gaining degrees and certificates is the only way to prove one's ability for finding jobs in a competitive market. This is one of the reasons why Chinese institutions are enthusiastic to have joint honours or two-degree awards for their students, as it is a way to maximise the benefits for the students. Whereas in Western culture, although degrees are also important, life experience, visits and internships are also highly valuable for one's career. Therefore, Chinese institutions and students would expect more than just visits or exchange experiences, especially when they need to spend a whole year abroad.

The Tendency of Initiatives

It was interesting to discover that two participants believe that in 2020, there is a decreasing tendency for Chinese students to study abroad compared to 20 years ago. JF states that: Another thing that Western institutions need to realise is that China has gone through several generations of sending people to Julliard, Menhadan, RCM. It doesn't have to do that anymore. It can grow its own musicians, its own masters on its own. It has its own eco-system. I think that's good, it makes it a much more level-playing field. And then the conversation should be well, why these institution partnerships, what would this small number of students gain from going back and forth, rather than everyone going to the West and then coming back. That's the change.

Similarly, LM mentioned there has been a huge change over the last ten years: From what I've seen over the last 10 years, there's been a huge change in how music and music education is seen in China. When I started 10 years ago, it was all about: let's get out of here, we have to go to Europe to study because that's the only place that we can get good degrees and this is still the case, but... you can now get a very good education in China, a very good music

education in the conservatoires, because of the investments, that have been made by the government in China in the past ten years in music, music auditoriums, theatre, operas... Because all of that, plus the quality of teaching, a lot of our students will end up, and already are working and performing in China, and even studying in China... it would've been unthinkable ten years ago, completely unthinkable. No one would've said why should I go to China, I mean I am a musician, and I have a career here, but China now really is a strong player, not only in terms of offering opportunities for performers, also expanding to audiences. What is fantastic is that audiences are very enthusiastic in China, and you get lot of opportunities for performers. So this is one of the great changes that I have seen over these ten years in my travels to China.

These opinions about how China has changed suggest three things. Firstly, Chinese institutions are growing iteratively with support from the education ministry, local government, and CCP policies. In terms of selecting partners all over the world, Chinese institutions will become more and more selective, as they continue to develop themselves in both facilities and human resources with existing international partners. At the same time, UK institutions will have a more competitive environment with other UK or top institutions in the world. Secondly, the decreasing demand for studying abroad would, to a large extent, reduce the number of international students for most UK HE institutions, which may cause comparatively huge pressure on the replacement of financial resources. Finally, it might directly affect the resource reorganisation in the whole higher education industry in the UK. This indicates an opportunity for UK institutions to re-position themselves in their working relationships with Chinese institutions, which require more systematic, theoretical, and strategic institutional propositions.

Discussion

There are political restrictions and environment uncertainties that affect China-UK cooperation. Most of the political issues from Chinese government cannot be solved from institutional level. However, the communication bias, cultural and institutional barriers could be coordinated between partner institutions with mature understanding of working styles and cultural cognition. Indicate that perception and cognition has a significant influence on human behaviours and experiences [7]. The differences between perception and cognition are key to understanding cross-cultural behaviours. With regards to the data of this study, UK participants stated that Chinese partners will 'disappear' or go silent for long periods during collaboration without informing them what has happened. Therefore, their perception of Chinese people is that they might disappear at any given time during collaboration, but this does not denote the end of the relationship. Patience was the only method that UK participants used to deal with these disappearances. In this form, the UK participants generally wait to reflect to these disappearances and silences.

Explain that demonstrating differences in perception can drive differences in cognition, both of which shape behaviour, and the role of culture can shape individual perception, which in turn affects the processing of information from the surrounding environment [8]. In terms of the perception of Chinese partners, UK participants chose to be patient, and waited for or relied on their Chinese partners to progress their collaborations. If they had a greater understanding of Chinese culture, UK participants would be more likely to take the initiative of exploring the problems in collaborations and processing their co-operation effectively. Assert that culture includes 'shared elements that provide standards for perceiving, believing, evaluating, communicating, and acting among those who share a language, a historical period, and a

geographical location' [9].

Language plays an important role in how culture affects self-versus-other perceptions. Argues that the way people perceive themselves and make sense of the world is highly dependent on the language spoken [10].

similarly find that language can trigger culture-bound self-perceptions, with English-speaking bi-cultural people reporting a perception of the self as independent of others and Chinese-speaking bi-cultural people⁷ reporting a more interdependent perception of the self [11, 12].

The language that UK-China co-operation uses is English. English-speaking bi-cultural circumstances represent a Western cultural bound, which results in the potential issue that Chinese delegations are never able to fully express what they really want to emphasize. The Asian cultural self-construal is more interdependently dominated, which makes a significant difference compared to the independent self-construal dominant in the West [13,17]. Using this Western independent self-construal domination represents the interdependent cultural cognition that results in communication being sometimes stifled or misconstrued, which will likely lead to misunderstandings or communication bias. In other words, using independent language styles to represent the meaning of collectivised, and interdependent cultural context is particularly difficult. Additionally, the intricate levels of politeness, deference, respect and status denoted by honorifics in Chinese are difficult to represent in English. Therefore, UK-China co-operation requires bilingual people who are able to speak both English and Chinese and express the independence and interdependency with its attached cultural context.

In summary, the understanding of cultural perception and cognition is important in understanding human behaviors. Perception and cognition both have the power to guide human reflections and how they process information from their surrounding environment. Cultural configuration is a further step to choosing the right communication methods in cross-cultural relations. Practitioners need to select appropriate regional-cultural content to locate appropriate communication patterns in their business. The language that has been chosen for cross-cultural communication is the trigger for the fluency and success of co-operation. In this current case, English-dominated communication creates biases of understanding in terms of cultural cognitions. Therefore, bilingual communication is required for UK-China co-operation, so as when Western delegations express their ideas in a Chinese-speaking cultural domination, their ideas will be much better accepted or understood culturally by their Chinese partners. The prerequisite for successful negotiation is an understanding of both cultures.

Most generally, biculturalism represents comfort and proficiency with both one's heritage culture and the culture of the country or region in which one has settled [7]. It is applicable not only to immigrants who have come from other countries, but also to children of immigrants who – although they are born and raised in the receiving society – are likely deeply embedded in the heritage culture at home with their families.

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