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Asian Journal of Humanities and Social Innovation (AJHSI) is a journal in the humanities and social sciences. It aims to promote research and publish research articles, academic articles, review articles, and book reviews for scholars, researchers, lecturers, students at all levels, and interested persons in the dimensions of Sociologies, Anthropologies, Humanities, Social Sciences, Education, Business Administration, Politics, Public Administration, Development, Tourism, and other areas in Social Sciences. Articles that are considered for publication must be reviewed by at least 2 out of 3 qualified persons (Peer Review). Only English articles are considered for publication. Submitted works must not have been published or are under consideration by qualified persons for publication in other journals. Authors must strictly comply with the criteria for submitting academic or research articles for publication in the journal, and the referencing system must be in accordance with the criteria of the journal.

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Editorial

Asian Journal of Humanities and Social Innovation (AJHSI) is the Second issue of the year 2026 with a total of 5 articles. The journal is currently developing and improving its format and main issues to meet the journal quality assessment criteria in the TCI database to support the assessment from the Thai Journal Citation Index (TCI). In order to ensure that the quality of the articles meets international conditions and rules, it provides opportunities for scholars, researchers, and students at all levels to publish academic articles, research articles, review articles, and book reviews. The editorial team has followed the principled process of publishing articles according to the criteria of the Office of the Higher Education Commission in all respects.

The editors of Asian Journal of Humanities and Social Innovation (AJHSI) would like to thank the authors, members and readers for their interest and trust in our journal. We sincerely hope that the selected articles will be of benefit to all readers. The editors would like to thank all the experts who have kindly read and suggested improvements to the research articles to improve their academic quality.

Finally, the editors sincerely hope that the contents of this journal will be of some use to readers. If readers have any suggestions for improving this journal to make it more complete, the editors will gladly accept them.

Editor-In-Chief

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The Cross-media Storytelling Method of Zhengzhou Shang Dynasty Site Museum from the Perspective of Cultural Memory Theory*

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Abstract

From the perspective of Jan Assmann's Cultural Memory Theory, this study explores the cross-media storytelling practices of the Zhengzhou Shang Dynasty Site Museum and examines how transmedia narratives contribute to the preservation and reconstruction of cultural memory. Employing literature research, field investigation, and case analysis, the study focuses on the museum's representative cross-media projects, including its digital exhibitions, immersive interactive installations, social media communication, and cultural and creative IP products, to analyze how different media platforms collaboratively construct coherent historical narratives. The findings reveal that the museum establishes a multidimensional storytelling framework through the integration of archaeological heritage, digital technologies, and participatory media, significantly enhancing audience engagement, cultural identity, and memory retention while expanding the accessibility of Shang civilization. Furthermore, the study identifies an innovative narrative model characterized by multi-platform content integration, audience participation, and dynamic memory reconstruction, providing a practical framework for cross-media communication in archaeological museums. Theoretically, this research bridges the gap between Jan Assmann's cultural memory framework and the practical design of transmedia museum exhibitions, demonstrating how cultural memory theory can guide museum storytelling strategies in the digital era. The findings offer both theoretical insights and practical references for heritage communication and digital museum innovation.

Keywords: Cultural Memory Theory; Cross-media Storytelling; Zhengzhou Shang Dynasty Site Museum; Museum Communication; Digital Heritage

Citation



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Introduction

In the digital era, the rapid convergence of communication technologies has fundamentally transformed the ways cultural heritage is preserved, interpreted, and disseminated. Museums are no longer limited to physical exhibition spaces but increasingly employ digital exhibitions, social media platforms, immersive technologies, and interactive cultural products to communicate historical narratives. (Assmann, 1995). In this context, cross-media storytelling refers to the coordinated construction of a unified narrative across multiple media platforms, where each medium contributes complementary content rather than merely reproducing identical information. Such an approach enables museums to extend audience engagement beyond exhibition halls and encourages more participatory and immersive experiences.

Among China's archaeological museums, the Zhengzhou Shang Dynasty Site Museum represents a particularly significant case. (Assmann, 2011). As the museum built upon the archaeological remains of one of the earliest confirmed capitals of the Shang Dynasty, it preserves invaluable evidence of early Chinese urban civilization, political organization, bronze culture, and ritual systems. Since its opening in 2022, the museum has actively integrated archaeological exhibitions with digital media, immersive technologies, online communication, and cultural and creative products, making it one of the country's most representative examples of digital heritage communication. Its combination of rich archaeological resources and diversified media practices provides an ideal case for examining how cross-media storytelling contributes to the reconstruction and transmission of cultural memory.



Figure 1 Zhengzhou Shang Dynasty Site Museum

Although museum cross-media storytelling has received increasing scholarly attention, existing studies primarily focus on communication strategies, digital technologies, or social media promotion. (Jenkins, 2006). Comparatively little research has systematically examined how different media platforms collaboratively construct coherent cultural narratives through the perspective of Jan Assmann's Cultural Memory

Theory. Existing studies often discuss theoretical concepts or practical applications separately, resulting in limited integration between cultural memory theory and museum storytelling practice.

This theoretical gap has practical consequences. Without a coherent cultural memory framework, museum narratives across different media platforms tend to become fragmented, reducing narrative continuity and limiting audiences' understanding of historical context. Such fragmentation may weaken visitors' cultural identity, diminish emotional engagement with archaeological heritage, and reduce the effectiveness of museums in transmitting historical memory across generations. (Jenkins, 2009). Consequently, while many museums have adopted diverse digital communication channels, the absence of a systematic theoretical model often leads to inefficient cultural communication and underutilization of cross-media storytelling's educational potential.



Figure 2 Preface hall of Zhengzhou Shang Dynasty Site Museum



Figure 3 The first exhibition hall of Zhengzhou Shang Dynasty Site Museum



Figure 4 The second exhibition hall of Zhengzhou Shang Dynasty Site Museum



Figure 5 The third exhibition hall of Zhengzhou Shang Dynasty Site Museum

This theoretical gap has practical consequences. Without a coherent cultural memory framework, museum narratives across different media platforms tend to become fragmented, reducing narrative continuity and limiting audiences' understanding of historical context. Such fragmentation may weaken visitors' cultural identity, diminish emotional engagement with archaeological heritage, and reduce the effectiveness of museums in transmitting historical memory across generations. Consequently, while many museums have adopted diverse digital communication channels, the absence of a systematic theoretical model often leads to inefficient cultural communication and underutilization of cross-media storytelling's educational potential.

Objectives

1.To identify and analyze the cross-media storytelling methods employed by the Zhengzhou Shang Dynasty Site Museum, with particular attention to the integration of narrative elements, media platforms, and storytelling structures in reconstructing Shang cultural memory.

2.To reveal the mechanisms through which cross-media storytelling preserves, transmits, reconstructs, and innovates cultural memory by applying Jan Assmann's Cultural Memory Theory, thereby explaining how different media jointly transform communicative memory into cultural memory.

3.To develop an integrated analytical framework that combines Cultural Memory Theory with museum cross-media storytelling practice, providing both theoretical contributions to museum communication studies and practical guidance for archaeological museums seeking to strengthen digital heritage communication and public cultural identity.

Literature review

Cultural Memory Theory

This study adopts Jan Assmann's Cultural Memory Theory as its primary analytical framework. Cultural memory refers to the institutionalized preservation, transmission, and reconstruction of collective memory through cultural symbols, rituals, texts, monuments, and social institutions across generations. (Yang, 2023). Unlike communicative memory, which relies on interpersonal communication and is limited to living generations, cultural memory is sustained through material and symbolic carriers that enable societies to maintain a shared cultural identity over long historical periods. Within the museum context, cultural memory theory provides a valuable framework for understanding how archaeological heritage is transformed into meaningful public knowledge. Museums function not only as repositories of historical artifacts but also as cultural institutions that actively reconstruct historical narratives and reinforce collective identity. (Zhou, 2023). Accordingly, this study examines how cross-media storytelling contributes to the preservation, transmission, and innovation of Shang Dynasty cultural memory through multiple media platforms.

Cross-media Storytelling

Cross-media storytelling refers to the coordinated presentation of a unified narrative across multiple communication platforms, in which each medium contributes complementary rather than repetitive content. In the Zhengzhou Shang Dynasty Site Museum, cross-media storytelling integrates archaeological artifacts, historical narratives, cultural symbols, digital exhibitions, immersive interactive technologies, social media communication, and cultural and creative products into a coherent narrative ecosystem.

This study analyzes cross-media storytelling from three dimensions:

- Narrative element integration: the coordinated presentation of archaeological artifacts, historical events, and symbolic representations of Shang civilization;

- Narrative structure: the construction of interconnected online and offline storytelling pathways across multiple media platforms;

- Platform differentiation: the adaptation of storytelling strategies according to the characteristics and audiences of different media channels.

Relationship between Cultural Memory Theory and Cross-media Storytelling Cultural Memory Theory provides the theoretical explanation for why cross-media storytelling matters, while cross-media storytelling represents how cultural memory is operationalized in museum practice.

From the perspective of Cultural Memory Theory, archaeological artifacts function as memory carriers, while digital media serve as contemporary mechanisms for memory reconstruction and dissemination. (Zhu, 2023). Through coordinated storytelling across exhibitions, digital platforms, social media, and interactive technologies, fragmented historical information is transformed into coherent cultural narratives, enabling communicative memory to evolve into enduring cultural memory. Therefore, cross-media storytelling is not merely a communication strategy but a mechanism for strengthening collective identity, cultural continuity, and public engagement with archaeological heritage.

Current Situation and Problems

Overreliance on Promotional Communication

Field observations indicate that although the Zhengzhou Shang Dynasty Site Museum has actively adopted digital communication channels, much of its online content remains promotional in nature, including exhibition announcements, artifact introductions, and event publicity. Narrative continuity between online and offline experiences remains relatively limited. For example, many social media posts introduce individual artifacts without extending their historical context or connecting them to broader Shang civilization narratives. Consequently, audience engagement often remains episodic rather than cumulative, reducing the effectiveness of long-term cultural memory construction.

Insufficient Cross-platform Synergy

The lack of synergy exists at three interconnected levels.

Content level. Narrative themes are not consistently extended across exhibitions, social media, digital exhibitions, and cultural products. Each platform tends to present information independently rather than contributing complementary chapters of a unified story.

Platform and user experience level. Limited integration exists between online and offline visitor experiences. Digital interactions before, during, and after museum visits are insufficiently connected, reducing opportunities for continuous audience engagement.

Institutional coordination level. Cross-media communication appears to emphasize platform operation rather than integrated narrative planning. Different

communication channels function relatively independently, limiting the development of a systematic transmedia storytelling strategy.

Limited Application of Cultural Memory Theory

Current museum research has increasingly acknowledged Cultural Memory Theory; however, most studies remain conceptual and provide limited guidance for practical storytelling design. Existing research rarely explains how archaeological artifacts, digital technologies, and audience participation collectively contribute to the reconstruction and transmission of cultural memory through cross-media communication.

Limited Research on the Zhengzhou Shang Dynasty Site Museum

Despite the museum's importance as one of China's representative archaeological museums, systematic research on its cross-media storytelling remains limited. Existing studies primarily describe communication channels or exhibition design but rarely investigate the mechanisms through which cross-media storytelling reconstructs Shang cultural memory or strengthens collective cultural identity. Consequently, a theoretical gap remains between Cultural Memory Theory and practical museum communication, providing the basis for the present study.

Methodology

This study employs a qualitative case study supported by complementary quantitative survey data. By integrating perspectives from Jan Assmann's Cultural Memory Theory, communication studies, and museum studies, the research examines how the Zhengzhou Shang Dynasty Site Museum constructs and disseminates Shang cultural memory through cross-media storytelling. To enhance methodological rigor, four complementary research methods are adopted.

Literature Review

A systematic literature review was conducted to establish the theoretical foundation of the study. Academic publications concerning Cultural Memory Theory, cross-media storytelling, museum communication, digital heritage, and transmedia narratives were collected from international and Chinese academic databases. The literature was analyzed to identify existing theoretical perspectives, research gaps, and analytical dimensions relevant to museum cross-media storytelling.

Field Observation

Field research was conducted at the Zhengzhou Shang Dynasty Site Museum through non-participant observation. An observation protocol was developed to ensure consistency and objectivity across all observations. The protocol focused on four dimensions:

exhibition layout and spatial narrative design;

presentation of archaeological artifacts and historical interpretation;

application of multimedia and immersive interactive technologies;

visitor interaction and engagement with exhibitions.

Field notes, photographs (where permitted), exhibition documents, and publicly available digital materials were collected to document the museum's storytelling practices. The observation results were subsequently coded according to the analytical

dimensions derived from Cultural Memory Theory and cross-media storytelling research.

Case Study Analysis

The research adopts a single-case study design, selecting the Zhengzhou Shang Dynasty Site Museum because of its representative role in integrating archaeological heritage with digital communication technologies.

Representative cross-media projects including digital exhibitions, immersive interactive installations, official social media content, online promotional campaigns, and cultural and creative products were selected according to three criteria:

1. relevance to Shang cultural heritage;
2. integration of multiple media platforms;
3. accessibility for observation and analysis.

Each case was analyzed from three perspectives:

narrative element integration;

cross-platform narrative structure;

contribution to the preservation, reconstruction, and dissemination of cultural memory.

Visitor Questionnaire Survey

To evaluate audience perceptions of cross-media storytelling, a visitor questionnaire survey will be conducted.

A convenience sampling

strategy will be employed by inviting visitors who have completed the museum exhibition to participate voluntarily. Approximately 200 valid questionnaires are expected to be collected, providing sufficient data for descriptive statistical analysis and comparison across visitor groups.

The questionnaire consists of five sections:

demographic characteristics (age, education, occupation);

museum visiting behavior;

evaluation of cross-media storytelling experiences;

perceived historical understanding and cultural identity;

memory retention, revisit intention, and willingness to share museum content.

Responses will be measured using a five-point Likert scale. The survey data will be analyzed using descriptive statistics, reliability analysis (Cronbach's alpha), and correlation analysis to examine relationships between visitors' perceptions of cross-media storytelling and indicators of cultural memory.

Data Triangulation

To improve the validity and credibility of the findings, this study adopts methodological triangulation by integrating evidence from literature review, field observation, case analysis, and visitor questionnaire data. Qualitative findings will be compared with quantitative survey results to identify consistent patterns and reduce potential researcher bias. This triangulation strategy enhances the robustness of the conclusions regarding how cross-media storytelling contributes to the reconstruction and transmission of Shang cultural memory.

Results

Cross-media Storytelling Strategies of the Zhengzhou Shang Dynasty Site Museum

1.Integration of Narrative Elements

The findings indicate that the Zhengzhou Shang Dynasty Site Museum constructs cross-media narratives by integrating archaeological artifacts, historical narratives, and Shang cultural symbols across multiple communication platforms. Rather than presenting artifacts as isolated museum objects, the museum embeds them within historical stories and symbolic interpretations, allowing audiences to understand both their historical significance and cultural meaning.

Digital technologies such as three-dimensional (3D) modeling, high-resolution visualization, and multimedia interpretation enhance visitors' cognitive engagement by enabling detailed observation of artifacts that are difficult to appreciate through conventional display methods. More importantly, these technologies transform audiences from passive recipients of historical information into active interpreters who explore relationships between artifacts, historical events, and cultural identity. Consequently, digital storytelling supports the reconstruction of cultural memory rather than merely improving information presentation.

2.Multi-platform Narrative Structure

The museum establishes an integrated storytelling ecosystem through the complementary operation of physical exhibitions and digital media platforms.

Offline exhibitions provide authentic spatial experiences and emotional immersion, while online platforms including the museum's official website, social media accounts, and digital exhibitions extend historical narratives beyond the museum visit. Rather than simply repeating exhibition content, different platforms contribute complementary narrative functions. Social media stimulates initial interest and public discussion, digital exhibitions provide deeper historical interpretation, and offline exhibitions offer authentic encounters with archaeological heritage.

This coordinated narrative structure encourages audiences to move continuously between online and offline experiences, facilitating an ongoing process of cultural learning and memory reconstruction instead of a single exhibition visit.

Mechanisms through Which Cross-media Storytelling Reconstructs Cultural Memory

Preservation of Cultural Memory

Digital technologies preserve Shang cultural heritage by transforming fragile archaeological materials into sustainable digital resources. However, the findings suggest that preservation extends beyond digital archiving. By organizing artifacts, historical documents, images, videos, and multimedia narratives into interconnected knowledge systems, the museum maintains the historical context necessary for future interpretation. Digital preservation therefore safeguards not only cultural objects but also the relationships among artifacts, historical events, and collective memory.

Transmission of Cultural Memory

Cross-media storytelling expands cultural memory transmission through differentiated communication channels that accommodate diverse audience needs.

Physical exhibitions promote experiential learning through direct engagement with archaeological remains, while digital platforms remove temporal and geographical barriers, allowing broader public access to Shang civilization. Interactive

communication through social media further enables visitors to discuss, reinterpret, and share museum narratives, transforming one-way information dissemination into participatory cultural communication.

As a result, audiences become active contributors to cultural memory rather than passive receivers of historical knowledge.

3. Innovation of Cultural Memory

The findings demonstrate that cultural memory innovation is achieved not simply through the application of new technologies but through the reinterpretation of historical heritage within contemporary communication environments.

Immersive technologies such as virtual reality (VR) and augmented reality (AR) reconstruct historical settings that allow visitors to experience aspects of Shang civilization from first-person perspectives. Interactive exhibitions, digital storytelling, and social media participation encourage audiences to interpret, discuss, and recreate historical narratives according to their own experiences.

This participatory process transforms cultural memory from static historical preservation into a dynamic and continuously reconstructed cultural practice. In Jan Assmann's terms, communicative memory generated through audience interaction is gradually institutionalized as enduring cultural memory, thereby strengthening cultural identity across generations.

Theoretical and Practical Contributions

Theoretical Contributions

This study extends the application of Jan Assmann's Cultural Memory Theory by demonstrating how cross-media storytelling functions as a mechanism for transforming archaeological heritage into collective cultural memory. Based on the Zhengzhou Shang Dynasty Site Museum, the research proposes an analytical framework linking narrative element integration, cross-platform storytelling, audience participation, and cultural memory reconstruction.

The findings therefore bridge the gap between Cultural Memory Theory and practical museum communication, contributing to museum studies, heritage communication, and transmedia storytelling research.

Practical Contributions

The study provides practical guidance for museums seeking to strengthen cultural communication through cross-media storytelling.

The findings suggest that effective museum storytelling requires not only technological innovation but also coordinated narrative design across multiple platforms and active audience participation. Museums should integrate exhibitions, digital media, social media communication, immersive technologies, and cultural and creative products into coherent storytelling systems that encourage audiences to participate in meaning-making and cultural memory reconstruction.

Discussion

1. Cross-media Storytelling as a Mechanism for Cultural Memory Reconstruction

The findings demonstrate that the cross-media storytelling practices of the Zhengzhou Shang Dynasty Site Museum extend beyond digital communication and function as an effective mechanism for reconstructing cultural memory. Consistent with Jan Assmann's Cultural Memory Theory, archaeological artifacts serve as material carriers of historical memory, while digital media provide new symbolic spaces in

which these memories are interpreted, transmitted, and reconstructed. Unlike traditional museum exhibitions that primarily emphasize the preservation and display of artifacts, the museum's integrated use of physical exhibitions, digital exhibitions, social media, immersive technologies, and cultural and creative products enables audiences to participate actively in historical interpretation. (Nora, 1989). Through this process, visitors move from passive observation to active meaning-making, thereby transforming communicative memory into more enduring forms of cultural memory. This finding supports the view that cultural memory is continuously reconstructed through social interaction rather than merely preserved as historical information.

2. Cross-media Storytelling Enhances Audience Participation

One of the major findings of this study is that audience participation constitutes the central mechanism linking cross-media storytelling and cultural memory reconstruction. Technologies such as three-dimensional (3D) visualization, virtual reality (VR), augmented reality (AR), and interactive social media do not simply improve the presentation of historical content; rather, they create opportunities for visitors to interpret, discuss, and share historical narratives. (Fu, Shao, 2021). This participatory communication model extends the temporal and spatial boundaries of museum experiences. Visitors continue interacting with museum narratives before, during, and after their physical visits through multiple digital platforms. Such continuous engagement strengthens historical understanding, emotional attachment, and cultural identity, demonstrating that effective museum communication depends not only on information dissemination but also on sustained audience participation.

3. Theoretical Contributions

This study contributes to museum communication research in three important ways.

First, it extends the application of Jan Assmann's Cultural Memory Theory to cross-media storytelling in archaeological museums. Previous studies have generally discussed cultural memory and museum communication separately, whereas this research demonstrates how Cultural Memory Theory can explain the design and effectiveness of transmedia museum narratives. (Huang, 2022). Second, the study develops an analytical framework that connects narrative element integration, cross-platform storytelling, audience participation, and cultural memory reconstruction. This framework provides a systematic explanation of how museums transform archaeological heritage into collective cultural memory through coordinated communication strategies. Third, the research shifts the focus of museum storytelling studies from technology-centered perspectives toward memory-centered communication. Rather than evaluating digital technologies solely according to their technical functions, the study demonstrates that their value lies in facilitating cultural interpretation, public participation, and identity construction.

4. Practical Implications for Museum Communication

The findings provide practical implications for archaeological museums undergoing digital transformation. Museums should regard digital media as components of integrated storytelling ecosystems rather than isolated promotional tools. Different communication platforms should perform complementary narrative functions while maintaining historical coherence and scholarly accuracy. Establishing interdisciplinary

teams that include curators, archaeologists, communication specialists, educators, and digital media designers can improve the planning and implementation of cross-media storytelling. (Wang, 2019). Furthermore, visitor analytics should be used to understand audience engagement patterns and optimize communication strategies. However, data-driven decision-making should support rather than replace professional historical interpretation. Curatorial expertise remains essential to ensuring the authenticity and integrity of cultural heritage narratives.

Limitations and Future Research

Several limitations should be acknowledged.

First, this study adopts a single-case design based on the Zhengzhou Shang Dynasty Site Museum. Although the museum represents an important example of archaeological heritage communication in China, the findings may not be directly generalizable to museums with different historical contexts, organizational structures, or communication strategies.

Second, the study focuses primarily on museum storytelling practices and visitor perceptions. Future research could incorporate longitudinal audience studies to examine how cross-media storytelling influences cultural identity and memory retention over time.

Third, while this research combines qualitative analysis with visitor surveys, future studies may employ comparative case studies, social network analysis, digital ethnography, or experimental research to investigate the effectiveness of different cross-media storytelling strategies across diverse museum contexts.

Overall, this study demonstrates that cross-media storytelling is not merely a technological innovation but a cultural communication mechanism that reconstructs collective memory through coordinated narratives, audience participation, and digital heritage practices. As museums continue their digital transformation, integrating Cultural Memory Theory into cross-media storytelling offers a promising pathway for strengthening cultural identity, enhancing public engagement, and ensuring the sustainable transmission of archaeological heritage.

Knowledge Contribution

This study generates new knowledge by advancing the theoretical understanding of cross-media storytelling in archaeological museums and demonstrating how Cultural Memory Theory can be operationalized in museum communication practice. The contributions extend beyond describing the Zhengzhou Shang Dynasty Site Museum and offer broader implications for museum studies, heritage communication, and digital storytelling.

1.A New Analytical Perspective on Cross-media Storytelling

Existing studies primarily examine museum cross-media storytelling from the perspectives of digital technology, communication strategies, or media convergence. This study introduces Jan Assmann's Cultural Memory Theory as the central analytical framework, demonstrating that cross-media storytelling is not merely a communication technique but a mechanism for reconstructing collective cultural memory.

The research reveals that the effectiveness of cross-media storytelling depends not only on technological innovation but also on the integration of narrative elements, coordinated multi-platform storytelling, and audience participation in meaning-making.

This perspective shifts scholarly attention from technology-centered analysis to memory-centered communication.

2.A Mechanism Explaining Cultural Memory Reconstruction

A major contribution of this study is the identification of the mechanism through which cross-media storytelling reconstructs cultural memory.

The findings indicate that archaeological artifacts function as memory carriers, while digital media provide platforms for interpretation and interaction. Through coordinated storytelling across physical exhibitions, digital platforms, immersive technologies, and social media, visitors move from passive observation to active participation in interpreting historical narratives. This participatory process enables communicative memory to be transformed into enduring cultural memory, thereby strengthening collective identity and historical consciousness.

Accordingly, this study proposes the following mechanism:

Narrative Element Integration → Cross-platform Storytelling → Audience Participation → Cultural Memory Reconstruction → Cultural Identity Formation

This mechanism provides a theoretical explanation for how digital museum communication contributes to long-term cultural heritage transmission rather than simply increasing information accessibility.

3.An Integrated Theoretical Framework for Museum Communication

This research bridges the gap between Cultural Memory Theory and museum cross-media storytelling by developing an integrated analytical framework that connects cultural memory, narrative design, media integration, and audience engagement.

The framework offers a systematic approach for analyzing how museums organize historical narratives across multiple communication channels while maintaining narrative coherence and cultural continuity. It therefore extends the application of Cultural Memory Theory beyond traditional historical and sociological research into the fields of museum communication and digital heritage studies.

4 Practical Knowledge for Digital Heritage Communication

Beyond its theoretical contributions, this study provides transferable knowledge for museums implementing cross-media storytelling strategies.

The findings suggest that successful digital heritage communication depends on the coordinated design of narrative content, differentiated media functions, immersive visitor experiences, and opportunities for audience participation. Rather than treating digital media as promotional tools, museums should develop integrated storytelling ecosystems that encourage visitors to participate actively in the reconstruction and transmission of cultural memory.

These principles provide practical guidance for archaeological museums seeking to enhance public engagement, strengthen cultural identity, and improve the sustainability of cultural heritage communication in the digital era.

Conclusion

The findings demonstrate that the Zhengzhou Shang Dynasty Site Museum employs cross-media storytelling by integrating archaeological artifacts, historical narratives, and Shang cultural symbols into a unified narrative system across physical exhibitions and digital platforms, enabling visitors to understand both the historical significance and cultural meaning of the artifacts. Digital technologies, including 3D

modeling, high-resolution visualization, multimedia interpretation, virtual reality (VR), and augmented reality (AR), enhance cognitive engagement, immersive experiences, and audience participation by transforming visitors from passive recipients of information into active interpreters and co-creators of cultural meaning. The museum's coordinated use of offline exhibitions, official websites, social media, and digital exhibitions creates a complementary storytelling ecosystem in which each platform fulfills distinct narrative functions, encouraging continuous interaction between online and offline experiences and supporting ongoing cultural learning. Cross-media storytelling contributes to the preservation of cultural memory by digitally safeguarding not only archaeological objects but also their historical contexts and interrelationships, while expanding the transmission of cultural memory through accessible, participatory communication channels that overcome temporal and geographical limitations. Audience interaction further stimulates the reinterpretation and recreation of historical narratives, transforming cultural memory into a dynamic and continuously evolving cultural practice that reinforces collective identity across generations. The study extends Jan Assmann's Cultural Memory Theory by proposing an analytical framework that connects narrative integration, cross-platform storytelling, audience participation, and cultural memory reconstruction, thereby bridging theoretical perspectives with practical museum communication. It also offers practical implications by emphasizing that successful museum storytelling depends not only on technological innovation but also on coherent narrative design, coordinated use of multiple media platforms, immersive experiences, and active public participation to foster meaningful engagement and sustainable cultural memory reconstruction.

Recommendation

Based on the findings of this study, the following recommendations are proposed for museums seeking to strengthen cross-media storytelling and cultural memory communication.

1. Develop Integrated Cross-media Storytelling Strategies

Museums should move beyond using digital media primarily for promotional purposes and instead establish integrated storytelling strategies centered on historical narratives. Narrative content should connect archaeological artifacts, historical events, and cultural symbols into coherent stories that unfold across multiple communication platforms.

Different platforms should perform complementary rather than repetitive functions. For example, short-video platforms (e.g., Douyin/TikTok) can introduce key historical themes through concise visual storytelling to attract younger audiences, while the museum's official website and digital exhibitions can provide comprehensive historical interpretation, educational resources, and scholarly materials. This coordinated strategy strengthens narrative continuity and encourages audiences to progress from initial interest to deeper cultural engagement.

2 Establish Institutional Mechanisms for Transmedia Communication

To ensure sustainable implementation of cross-media storytelling, museums should establish dedicated organizational structures, such as a Transmedia Narrative Department or an interdisciplinary digital heritage team.

Such teams should include museum curators, archaeologists, communication specialists, digital designers, educational staff, and data analysts. Their responsibilities should include:

- coordinating storytelling across online and offline platforms;
- maintaining narrative consistency across media;
- evaluating audience engagement;
- ensuring that digital innovation remains historically accurate and academically rigorous.

Institutional coordination will improve communication efficiency while preserving the authenticity of archaeological heritage.

3 Utilize Data Analytics to Support Evidence-based Storytelling

Museums should employ visitor analytics and digital engagement data to optimize storytelling strategies while maintaining historical integrity.

Rather than allowing algorithms to determine historical content, audience data should be used to identify:

- which historical themes generate sustained visitor engagement;
- where visitors discontinue digital interactions;
- which media formats are preferred by different demographic groups;
- which educational resources promote longer learning experiences.

These insights can guide adjustments to narrative sequence, media presentation, and visitor interaction without altering the historical evidence or scholarly interpretation of archaeological materials. Historical accuracy should always remain under the supervision of museum curators and subject specialists.

4 Deepen the Application of Cultural Memory Theory

Future museum communication should incorporate Cultural Memory Theory not only as an interpretive framework but also as a practical guide for narrative design.

Storytelling should emphasize symbolic meanings, ritual practices, and collective identity embedded within archaeological heritage rather than focusing solely on artifact description. Interactive exhibitions, virtual reality (VR), augmented reality (AR), digital games, and participatory social media activities should encourage audiences to interpret, discuss, and reconstruct historical meanings, thereby transforming cultural memory into an active social process.

5 Promote Comparative and Interdisciplinary Research

Future studies should expand beyond single-case analyses by comparing archaeological museums with different historical backgrounds, communication strategies, and audience groups.

Interdisciplinary collaboration among museum studies, communication, archaeology, digital humanities, cultural studies, computer science, and data science can generate more comprehensive analytical frameworks. Such collaboration will facilitate the development of innovative methodologies for evaluating audience engagement, narrative effectiveness, and cultural memory reconstruction within digital heritage communication.

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Effectiveness of Artificial Intelligence Empowering Innovation Education Management of Art Majors in Universities under Universities under Liaoning Province^{*}

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Abstract

This study develops a management framework to enhance the effectiveness of Artificial Intelligence (AI)-empowered innovation education management for art majors in universities in Liaoning Province, China. In response to the growing integration of AI technologies in higher education, particularly within creative disciplines, this research explores how AI can improve teaching innovation, educational management efficiency, and learner engagement. A mixed-methods research design was employed, integrating both quantitative and qualitative approaches. The target population consisted of 2,400 administrators, professors, and lecturers from five universities in Liaoning Province. A sample of 331 respondents was selected using stratified random sampling based on Krejcie and Morgan's sampling framework. In addition, five key informants including university presidents, deans of art faculties, and program directors were purposively selected for in-depth interviews to provide qualitative insights. Data were collected using semi-structured interviews, a five-point Likert scale questionnaire, and focus group discussions. Quantitative data were analyzed using descriptive statistics and Exploratory Factor Analysis (EFA), while qualitative data were examined through content analysis.

The findings identified a total of 24 AI-based educational management guidelines, organized into six key domains: (1) AI technology application scope, (2) innovation in teaching and learning management, (3) educational management effectiveness, (4) autonomy of thinking and learner satisfaction, (5) government and institutional resource support, and (6) leadership styles for AI-enabled learning systems. The study contributes both theoretical and practical insights into the integration of artificial intelligence in art education management. It provides a structured framework

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for improving educational innovation, enhancing institutional effectiveness, and supporting the modernization of higher education in Liaoning Province.

Keywords: Effectiveness; Artificial Intelligence; Innovation Education Management; Art Majors; Universities in Liaoning Province

Introduction

With the rapid advancement of artificial intelligence (AI) technologies, the scope and depth of AI applications in higher education have expanded significantly. (Bouschery, et. Al., 2023). AI has reshaped the educational landscape by transforming instructional models, automating content generation, and enabling adaptive learning pathways. (Kamalov, 2023). In particular, the emergence of generative AI has accelerated discussions about the redesign of teaching, learning, and academic management in universities. (Hwang, Chang, 2021). Against this backdrop, this study explores the integration of AI especially generative AI into higher education and examines the opportunities and challenges that accompany its adoption. (Hwang, Chang, 2021).

Recent research indicates that although the effectiveness of AI applications in teaching remains limited, the potential impact is substantial. (Lee, 2021). AI systems can automatically generate high-quality instructional materials across various educational contexts, leading many scholars to argue that AI has the capacity to fundamentally alter traditional teaching practices (Leithwood, et. Al., 2020). Large language models such as ChatGPT, for instance, have already been introduced into higher education to support adaptive learning, provide personalized guidance, and assist with automated content selection (Li, 2018). However, their use has also raised concerns regarding academic integrity and instructional quality. (Lodge, et. Al., 2023). Studies have demonstrated that generative AI tools may facilitate dishonest academic behaviors, such as producing AI-generated essays that are misrepresented as original work, thereby undermining the credibility of academic assessment

Beyond teaching and learning, AI has become a crucial component of educational management. It offers advanced capabilities in automating administrative processes, tracking student performance, and supporting evidence-based decision-making through data mining and predictive modeling (Minn, 2022). Despite these opportunities, significant challenges persist, including technical integration barriers, data complexity, ethical concerns, and skill gaps among educators. (Mousavinasab, et. Al., 2021). These issues highlight the need for further investigation into how AI can be effectively deployed within specific academic fields. (Nicolescu, Tudorache, 2022).

In the context of art education where creativity, autonomy, and expressive processes are central the integration of AI presents both promising opportunities and unique challenges. Universities in Liaoning Province increasingly adopt AI to modernize educational management; yet, empirical research examining its effectiveness in the management of art-related academic programs remains scarce. To address this

gap, this study investigates the application, challenges, and outcomes of AI-supported innovation education management for art majors in Liaoning's universities. Through a combination of literature review, surveys, and interviews, the study aims to provide theoretical insights and practical recommendations that support AI-driven modernization and enhance the effectiveness of art education management.

Objectives

1.To propose the guidelines for the effectiveness of artificial intelligence empowering innovation education management of art major of Universities under Liaoning Province.

Literature Review

Effectiveness is a value judgment on the extent to which an object meets the needs of the subject. It focuses on the results of practical activities, but it is not only the expectation of results, but also the inspection and judgment of the practical activities themselves. (Okonkwo, Ade-Ibijola, 2021). proposed three levels of effectiveness in the monograph "Effectiveness of Ideological and Political Education": effectiveness first focuses on the effectiveness of the results of object-oriented activities, and various factors that affect the effectiveness of the results of object-oriented activities. Factors and conditions, as well as the utility result rules produced by object-oriented activities. Drucker (Rombach, 2022).the father of modern management, believed that "effective management theory" was an innovative, practical, and universal management theory. It mainly emphasized that managers had to be effective. Effective managers knew where they should have spent their time; effective managers valued their contributions to the outside world; effective managers were good at using their own advantages, including their own advantages, the advantages of their superiors, and the strengths of colleagues and subordinates; effective managers focused on a few important areas, where they paid more attention. In the field of management, if there was excellent performance, excellent results, and efficient managers, they would have been produced, and it would have been used as an effective strategy. (Selwyn, 2019).Effective schools were characterized by their ability to integrate innovation, foster inclusivity, and prioritize holistic student development (Stokel-Walker, 2022).They were dynamic environments that utilized modern technologies, including artificial intelligence (AI), to enhance learning experiences, streamline administrative processes, and support personalized education Hattie, (Wilcox, 2023).This adaptability aligned with the broader global shifts toward digitalization and innovation, making these schools central to educational reform and modernization.

Art Major in Universities

According to the "Catalogue of Undergraduate Majors in Ordinary Colleges and Universities (Williamson, Eynon, 2020). issued by the Ministry of Education, art majors can be divided into the following four categories, with a total of 28 majors.

1. Painting theory major: painting art history theory, painting art management.
2. Drama and film major: drama, film and television painting art design, animation, film and television photography and production, film and television technology.

3. Fine arts major: fine arts, painting, sculpture, photography, calligraphy, Chinese painting, experimental painting art, cross-media painting art, cultural relics protection and restoration, comics.

4. Design majors: painting art design, visual communication design, environmental design, product design, clothing and apparel design, public painting art, arts and crafts, digital media painting art, painting art and technology, ceramic painting art design, new media painting art, packaging design.

The art major is a discipline that focuses on cultivating students' creativity, aesthetic ability and comprehensive quality. It has the following significant characteristics: sub-logic, decentralized, repetitive, experimental, romantic, mass-based, inclusive and creative. Compared with the strict logic of science and engineering majors, the art major pays more attention to emotional expression and personalized creation. Its knowledge system presents the decentralized characteristics of "points, lines and surfaces" gradually integrated. The learning process requires repeated practice and deepening, which reflects strong repetitiveness and experimentality. In addition, the art major shows infinite connotations through limited materials and forms, emphasizing the importance of personal innovative thinking. At the same time, due to its inherent mass acceptance and cross-cultural communication ability, it shows a unique inclusiveness and romantic charm (Wollny, et. al., 2021).

Artificial Intelligence

Artificial Narrow Intelligence (ANI), Artificial General Intelligence (AGI) and Artificial Super Intelligence (ASI) (Worapongpat, 2025a). gave the definition and meaning in logical meaning as the fellows: Artificial intelligence (AI) is profoundly changing the field of education, promoting changes in education models, and creating new opportunities and challenges. The application of AI not only improves educational efficiency, but also promotes the realization of personalized education. With the reconstruction of the educational ecology, cross-border integration and co-creation and sharing have become new trends in educational development, especially in the cultivation of high- end artificial intelligence talents.

The application of artificial intelligence in the field of education is gradually becoming a research hotspot, and many scholars have conducted in - depth discussions from different aspects. In terms of technological applications, (Worapongpat, 2025b). focused on chatbots, elaborating in detail on their history, technology, and applications. As a specific application form of artificial intelligence, chatbots can provide students with immediate answers to questions and simulate human - like communication and interaction in educational scenarios, helping students better understand knowledge. This provides a technological foundation and ideas for the interactive application of artificial intelligence in educational management. Intelligent tutoring systems are also an important manifestation of the application of artificial intelligence in education (Worapongpat, 2025c). conducted a systematic review of intelligent tutoring systems, analyzing their characteristics, applications, and evaluation methods. Intelligent tutoring systems can provide personalized tutoring based on students' learning situations, targeting students' weak points for targeted teaching, which greatly enhances the effectiveness and pertinence of education and provides strong support for personalized teaching in educational management. In terms of knowledge assessment, (Worapongpat, et. al., 2025). studied artificial - intelligence - assisted knowledge assessment techniques suitable for adaptive learning environments.

This technology can dynamically adjust the assessment methods and content according to students' learning progress and performance, more accurately evaluating students' knowledge mastery. It helps educational administrators understand students' learning situations in a timely manner and adjust teaching strategies. Although the above studies mainly focus on the specific technologies and systems of artificial intelligence in education, some scholars have explored educational issues from other perspectives. For example, (Worapongpat, et. al., 2026). discussed the impact and role of "effective teaching methods" on music education.

Although it does not directly involve artificial intelligence, it provides a traditional perspective reference for the study of educational effectiveness. (YongMing, et. al., 2024). studied methods for evaluating teaching effectiveness, which has certain reference significance for evaluating the effectiveness of educational management empowered by artificial intelligence. In summary, certain achievements have been made in the research on the application of artificial intelligence in the field of education, covering aspects from specific technological applications to educational effect evaluation. However, how to better integrate these artificial - intelligence technologies into educational management to further enhance the effectiveness of innovative educational management in art majors in Liaoning universities still requires further exploration in future research.

(Ziyia, J., et. al., 2024) Artificial intelligence (AI) has quickly established itself as a transformative force in a wide range of industries, including education. The development of AI has resulted in an array of advancements and innovations that have impacted many facets of human life. As a fundamental component to societal evolution and individual development, education has had significant benefits from AI breakthroughs. (Worapongpat, 2026a). The integration of AI in educational systems is altering the ways in which students learn, teachers educate, and institutions function. (Worapongpat, 2026b).

By personalizing learning experiences, automating administrative responsibilities, and delivering real-time feedback, AI is revolutionizing the educational landscape, bridging gaps, and encouraging a more inclusive and effective learning environment. Given the importance of integrating AI in education, there is a need to reflect on its implications. Personalized learning was possible given the scalability of AI to the entire student population. AI algorithms such as reinforcement learning could be used to dynamically learn about the individual needs of a student and adapt the learning process accordingly. In connection with personalized learning, intelligent tutoring systems could be developed that actively interacted with students, giving valuable feedback. Another impactful aspect of AI was the automation of assessments. Computer vision and natural language processing systems were combined to automatically grade homework, quizzes, and exams. Automated grading provided a tremendous relief to instructors, giving them more time to spend with students. AI was also useful in facilitating teacher-student collaboration by providing various feedback and analytics.

The applications of AI in education highlighted the potential for huge advantages that were made possible by intelligent systems. The impact of AI was seen in improved learning outcomes, time and cost efficiency, global access to quality education, and other benefits. Personalized learning and intelligent tutoring systems helped improve learning outcomes for students, especially in under served populations.

The global reach and scalability of AI allowed students from both developed as well as developing nations to benefit from better learning experiences. Automated grading had massive cost- and time-saving benefits in education. At that time, around 40% of teachers' time was spent on grading and related activities, and without the burden of grading, teachers were able to spend more time with students and provide more learning support with AI.

Innovation education management

Innovation education management refers to the use of modern technologies, especially artificial intelligence, big data, and intelligent systems, in the education system to improve management efficiency, resource optimization, and personalized teaching (Zawacki-Richter, et. al., 2019). AI technology helps to improve the transparency and scientific nature of education management and promote the intelligence and personalization of the education system. Innovation of teaching and learning management emphasizes systematic changes in education policies, teaching methods, curriculum design, teacher training and student development to adapt to the challenges of education in the context of globalization and digitalization. emphasized that the AI-based innovation team model can promote more efficient decision-making and collaboration in education management and enhance the innovation ability of education managers. pointed out that the application of generative AI technology in higher education management can better meet the personalized needs of students, improve education quality, and management flexibility. These studies jointly demonstrate the importance of Innovation of teaching and learning management for education reform and improving teaching quality.

Methodology

This study adopted a mixed-methods design consisting of a qualitative phase followed by a quantitative phase to construct and validate the effectiveness guidelines for AI-enabled innovation in teaching and learning management for art majors in universities in Liaoning Province.

1. Qualitative Phase

The qualitative phase aimed to establish the theoretical foundation and identify the preliminary components of the guidelines. Content analysis of existing academic literature was conducted to determine relevant theoretical constructs related to AI-driven educational innovation and management effectiveness. In addition, semi-structured interviews were carried out with administrators and faculty members from five universities in Liaoning Province. Purposeful sampling was used to select key informants who had experience with AI-supported teaching or academic management. The interview data were thematically analyzed to extract 13 key components and indicators associated with effective AI-enabled innovation in teaching and learning management. These findings were synthesized to generate an initial framework for the guidelines.

2. Quantitative Phase

Following the qualitative analysis, a quantitative phase was conducted to statistically examine and refine the components identified earlier. A structured questionnaire, developed based on the qualitative findings, was distributed to a broader sample of university administrators and instructors. Descriptive statistics were employed to assess the overall conditions and perceptions of AI-supported innovation

management practices. Exploratory factor analysis (EFA) was applied to identify the underlying factor structure of the components and to validate the coherence and reliability of the proposed guidelines. This sequential design combining qualitative exploration with quantitative validation ensured both the theoretical rigor and empirical robustness of the effectiveness guidelines.

Research Framework

The research framework is structured according to the mixed-methods design, consisting of two sequential phases: (1) a qualitative phase used to identify the preliminary components of the AI-empowered innovation education management system, and (2) a quantitative phase that statistically validates these components using exploratory factor analysis (EFA). The framework links the theoretical foundation, qualitative themes, factor structures, and the final guidelines.

Population and Sample

The study employed a mixed-methods approach involving both qualitative and quantitative components. The population consisted of 2,400 administrators, professors, lecturers, and art education managers in universities across Liaoning Province. The quantitative sample size was determined using Krejcie and Morgan's table, yielding a required sample of 331 respondents, selected through stratified sampling to ensure proportional representation.

For the qualitative phase, 13 key informants including tutors, directors of art education management programs, and deans of art colleges were selected through purposeful sampling. All informants were from five leading arts universities in Liaoning Province and possessed over five years of professional experience. Data collection tools included semi-structured interview forms, focus group discussion guides, and a Likert five-point scale questionnaire.

Research Instruments

Two primary research instruments were used:

1. Semi-Structured Interview Form

Designed to obtain in-depth qualitative insights into administrators' and instructors' experiences with AI-enabled innovative teaching and learning management. The interview guide covered key themes such as AI integration, management effectiveness, teaching innovation, learning outcomes, and institutional readiness.

2. Likert Five-Point Scale Questionnaire

A structured questionnaire (1 = strongly disagree to 5 = strongly agree) was developed based on qualitative findings to measure respondents' perceptions of the existence, implementation, and effectiveness of AI-enabled innovation education management components.

Content validity was assessed by experts, and reliability was confirmed through pilot testing. The final questionnaire items were later analyzed through EFA to determine factor structure and construct validity.

The finalized guidelines were synthesized by combining the statistically validated EFA components and expert focus-group feedback, with the researcher acting as moderator

Data Analysis

Data analysis followed three systematic steps:

1. Descriptive Statistics

Descriptive statistics (frequency, percentage, mean, and SD) were used to analyze the demographic characteristics of 331 respondents including gender, age, education level, job position, and academic rank.

2. Exploratory Factor Analysis (EFA)

EFA was conducted to identify the latent components of AI-empowered innovation education management.

Key criteria included:

KMO > .70

Bartlett's test ($p < .05$)

Factor loading $\geq .50$

Eigenvalues > 1.00

Varimax rotation

EFA results produced six validated factors reflecting the structural dimensions of effective AI-enabled innovation education management in art departments.

3. Synthesis of Guidelines

The quantitative factor components were then reviewed and refined through expert focus-group discussions to create a final set of practical guidelines for implementation.

Results

The study identified six major components of effective AI-empowered innovative education management for art majors in universities under Liaoning Province. A total of 24 guidelines were finalized through expert validation.

(1) Technology Scope of AI Processing (4 items)

Increase the frequency and scope of AI-based art-creation tools. Optimize compatibility and functional diversity of intelligent teaching platforms. Improve accuracy and timeliness of data analysis and instructional feedback. Strengthen evaluation of AI algorithm updates and teaching-method performance.

(2) Innovation in Teaching and Learning Management (4 items)

Promote innovation in teaching content with frequent curriculum updates. Strengthen personalized learning pathways and resource diversity. Enhance teacher–student interaction frequency and instructional effectiveness. Develop scientific evaluation standards and efficient feedback mechanisms.

(3) Effectiveness of AI-Supported Classroom Management (4 items)

Improve teaching efficiency and optimize course scheduling. Increase adaptability and scientific rigor of management processes. Strengthen management systems and managerial professionalism. Improve utilization of instructional equipment and ensure resource fairness.

(4) Autonomous Thinking and Learner Satisfaction (4 items)

Promote students' independent problem-solving ability through AI tools. Encourage reflective learning and creative thinking in AI-supported environments. Strengthen student satisfaction through personalized feedback systems. Improve perceived usefulness and ease of use of AI-supported learning.

(5) Government Resource Richness Support (3 items)

Strengthen government and institutional policy and financial support. Improve AI technology maturity and digital infrastructure. Enhance data-privacy protection and student participation mechanisms.

(6) Leadership Style for AI-Platform Learning (5 items)

Strengthen leaders' competencies and professional advantage in educational innovation. Ensure leaders understand organizational needs and provide strategic solutions. Encourage leaders to adopt future-oriented and innovative thinking. Promote supportive leadership that accelerates institutional innovation. Ensure cost-effectiveness and reasonable utilization of AI tools and platforms.

Discussion

The purpose of this study was to examine the effectiveness of artificial intelligence (AI) in empowering innovation in the educational management of art majors in universities under Liaoning Province. The quantitative and qualitative results jointly confirm the structural validity of the proposed framework and the relevance of the six extracted components.

First, descriptive statistical analysis indicated that the responses related to the "Effectiveness of AI Empowering Innovation Education Management" were relatively consistent across participants. The results of the KMO and Bartlett's Test demonstrated strong suitability for factor analysis, with a KMO value of 0.965 well above the recommended threshold of 0.6 and a statistically significant Bartlett's Test ($p < .05$). This suggests that the dataset had sufficient intercorrelations to justify factor extraction.

The exploratory factor analysis (EFA) identified six factors, all with eigenvalues greater than 1. After rotation, these six factors Technology Scope of AI Processing, Innovation of Teaching and Learning Management, Effectiveness of AI in Classroom Utilization, Autonomy of Thinking and Satisfaction, Government Resources and Support, and Leadership Style for AI-Based Learning accounted for a cumulative variance of 67.293%, indicating strong explanatory power.

Factor loadings for all items exceeded 0.50, confirming that the measurement indicators were valid and conceptually aligned with their respective constructs. (Barbosa, Oliveira, 2023). Pearson correlation analysis further showed significant positive correlations among the six variables, supporting the conceptual interdependence of technological, managerial, organizational, and human-centered factors in AI-empowered education management.

Second, the integration of literature review, qualitative interviews, survey data, and focus group discussions resulted in a refined set of 24 validated guidelines for improving the effectiveness of AI-enabled educational management for university art majors in Liaoning Province. These guidelines are distributed across the six core dimensions and reflect both international best practices and local needs.

Global research corroborates the findings, emphasizing AI's potential to enhance personalized learning, intelligent assessment, data-driven decision-making, and educational resource allocation (Adamopoulou, Moussiades, 2020). However, the successful integration of AI in art education must also consider policy environments, digital ethics, data privacy, and the unique requirements of creativity-oriented disciplines (Adamopoulou, Moussiades, 2020). The results of this study echo these concerns and highlight the importance of leadership competence, government support,

technological readiness, and student satisfaction in shaping AI-empowered educational outcomes.

Overall, the study provides solid empirical and theoretical evidence that optimizing AI application in art education management can significantly enhance innovative teaching quality and sustainable development within higher education institutions in Liaoning Province.

New Knowledge

This study generated new empirical knowledge regarding “the effectiveness model of applying Artificial Intelligence to empower innovative education management in the art majors of universities in Liaoning Province.” Such a comprehensive, system-integrated investigation in the context of Chinese art universities has not previously been conducted. Through quantitative analysis using Exploratory Factor Analysis (EFA) and qualitative insights derived from in-depth interviews and focus group discussions, the study produced new knowledge that reflects the dynamic interplay among AI technology, educational management, learners, leadership, and government policy in a systematic manner.

The new knowledge discovered is presented as a six-component model that explains how AI influences the effectiveness of innovative education management. The six components are:

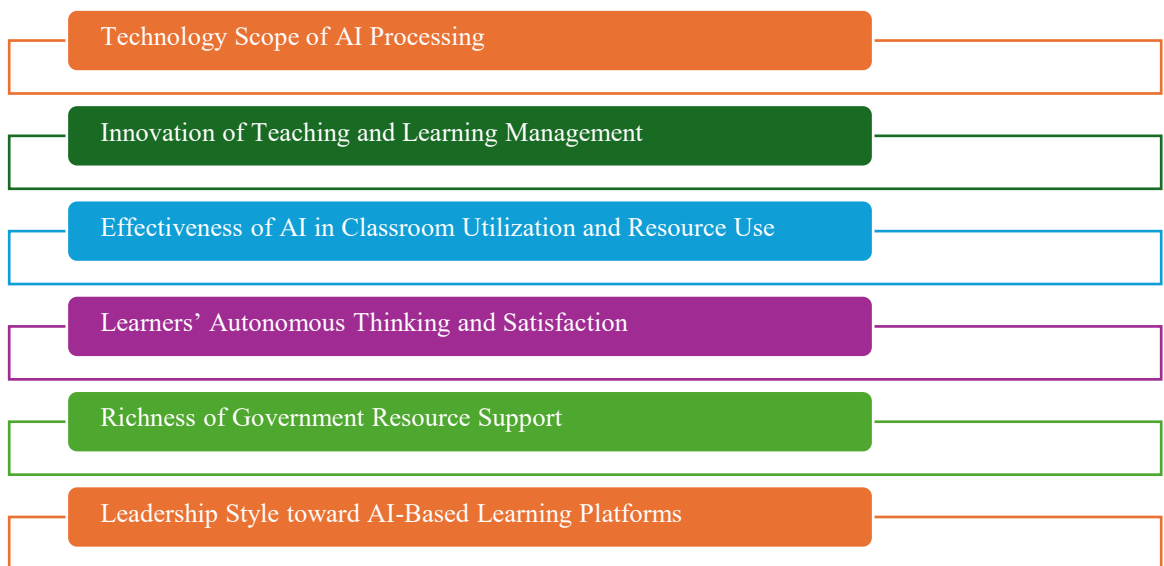


Figure 1 New Knowledge and Model Derived from the Research:

AI-Empowered Innovation Education Management Model for Art Majors This body of knowledge provides a new perspective by showing that the adoption of AI does not only influence technological or instructional aspects, but also transforms educational management structures, organizational culture, curriculum design, administrative decision-making, and students' learning capacities. It opens a new

academic discourse on the deeper systemic relationship between AI and education management in highly creativity-based fields such as art education. The findings have broader social implications, as they offer empirical evidence that policymaking for AI in education must consider multiple dimensions—not only technological readiness but also leadership, government investment, equitable access to resources, and the preservation of students' creativity. This model serves as an important conceptual foundation for educational reform in the digital era and can be adapted for use in art institutions both within China and internationally.

Conclusion

The study identified six core components of effective AI-empowered innovative education management for art majors in universities in Liaoning Province, comprising 24 expert-validated guidelines that collectively support the integration of artificial intelligence into educational management. The first component emphasizes expanding the scope of AI technologies by increasing the use of AI-assisted artistic creation tools, improving the compatibility and functionality of intelligent teaching platforms, enhancing the accuracy and timeliness of data analysis and instructional feedback, and continuously evaluating AI algorithm performance. The second component focuses on innovation in teaching and learning management through regular curriculum updates, personalized learning pathways, diverse educational resources, enhanced teacher–student interaction, and effective evaluation and feedback systems. The third component highlights AI-supported classroom management by improving instructional efficiency, optimizing course scheduling, strengthening scientific management processes, enhancing managerial professionalism, and ensuring equitable utilization of educational resources. The fourth component promotes autonomous thinking and learner satisfaction by encouraging independent problem-solving, reflective learning, creative thinking, personalized feedback, and greater acceptance of AI-supported learning environments. The fifth component emphasizes the importance of government resource support through stronger policy and financial investment, improved AI infrastructure and technological maturity, and enhanced data privacy protection alongside greater student participation. Finally, the sixth component underscores leadership for AI-platform learning by strengthening leaders' competencies in educational innovation, ensuring strategic decision-making aligned with organizational needs, fostering future-oriented thinking, promoting supportive leadership, and accelerating institutional innovation to achieve sustainable AI-driven educational transformation.

Recommendation

Recommendations for Policy Formulation

Based on the mixed-method findings and the validated framework, the following recommendations are proposed to enhance the effectiveness of AI-empowered innovation in art education management in Liaoning universities:

Increase Technological Investment and Infrastructure Development

Establish dedicated funding mechanisms for AI tools, intelligent teaching platforms, and algorithm updates. Conduct pilot programs in selected universities to strengthen teachers' and students' digital competencies and improve evidence-based decision-making in art education.

Promote Innovation in Teaching Content and Learning Pathways

Implement curriculum innovation funds and reward systems, develop dynamic course structures, and create personalized AI-supported learning paths. Construct interactive platforms and efficient feedback systems to enhance teaching diversity and management efficiency.

Optimize Educational Management Models through AI

Support AI-assisted teaching and standardized management systems. Improve staff training, reinforce management professionalism, and ensure equitable allocation of technological and academic resources.

Enhance Student-Centered Learning Outcomes

Integrate AI for personalized learning analytics, improve satisfaction monitoring, and enhance adaptive learning environments. Ensure alignment between AI technology and creative skill development in art majors.

Strengthen Government and Institutional Support Systems

Increase financial investment in digital innovation, promote industry–university–research collaboration, upgrade AI infrastructure, and enhance data privacy protection. Encourage student engagement through supportive policy design.

Develop Leadership Competence in AI-Driven Environments

Provide leadership training programs focusing on AI literacy, organizational development, and innovative management strategies. Establish feedback mechanisms and incentive systems to encourage leaders to adopt progressive management styles and promote AI utilization in teaching and learning.

Recommendations for Future Research

Examine Key Components of AI-Enabled Management in Greater Depth
Conduct case studies and model validation research to investigate how AI applications influence curriculum design, evaluation systems, teacher-student interaction, and alignment with educational management theories.

Evaluate Actual Implementation of AI-Enabled Management Policies

Apply the proposed guidelines in real university settings and assess the policy outcomes. Identify challenges, barriers, and mitigation strategies to support sustainable AI adoption in art education.

Compare Regional AI-Education Management Models Across Provinces

Expand the research to universities in various provinces to analyze regional differences in technological readiness, policy support, and cultural contexts. This will help determine the universality and localization of AI-driven management frameworks.

Strengthen Theoretical Contributions and Empirical Evidence

Future studies should develop new theoretical models, integrate interdisciplinary perspectives (e.g., education technology, organizational psychology, creative arts), and provide more robust empirical evidence to guide AI-based educational reform.

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Effectiveness Conflict Management Guidelines of Leaders in the Universities under Liaoning Province*

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Abstract

Effective conflict management is essential for promoting organizational harmony, leadership effectiveness, and institutional performance in higher education. This study aimed to develop evidence-based guidelines for effective conflict management among university leaders in Liaoning Province, China. A mixed-methods research design was employed, involving 352 university leaders and staff from five universities in Liaoning Province. Quantitative data were collected through structured questionnaires, while qualitative data were obtained through in-depth interviews and focus group discussions. The quantitative data were analyzed using descriptive statistics and exploratory factor analysis (EFA), whereas the qualitative data were analyzed using content analysis.

The findings revealed that effective conflict management among university leaders comprises five key dimensions: (1) establishment of good interpersonal relationships, (2) environmental change, (3) reward and punishment systems, (4) leadership models, and (5) conflict management strategies. Based on these findings, 24 practical guidelines were developed to support university leaders in managing organizational conflicts more effectively. These guidelines are expected to strengthen leadership capabilities, improve organizational climate, promote harmonious campus environments, and enhance institutional effectiveness. Furthermore, the proposed framework provides a valuable reference for conflict management practices in higher education institutions within Liaoning Province and other comparable educational contexts.

Keywords: Effectiveness; Conflict Management; Leadership Guidelines; Higher Education; Liaoning Province

Introduction

Conflict is an inevitable phenomenon in organizations and plays a significant role in shaping leadership effectiveness, organizational performance, and institutional

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sustainability. In higher education institutions, conflicts frequently arise from differences in organizational goals, resource allocation, communication, academic autonomy, and interpersonal relationships among administrators, faculty members, and staff. Consequently, effective conflict management has become an essential leadership competency for maintaining organizational harmony and improving institutional performance (Folger et al., 2021).

The concept of conflict management has evolved considerably over time. Early approaches regarded conflict as a disruptive force that should be eliminated through hierarchical authority, formal regulations, and administrative control (Gelfand et al., 2012). However, the Human Relations Movement of the 1920s and 1930s shifted attention toward interpersonal relationships, employee satisfaction, and social interactions as important determinants of organizational effectiveness. Subsequently, research in organizational behavior recognized conflict as an inevitable organizational phenomenon that, when managed appropriately, can stimulate creativity, innovation, and organizational learning. (Worapongpat, 2025c). During the late twentieth century, Alternative Dispute Resolution (ADR) approaches, including negotiation, mediation, and arbitration, became increasingly important in resolving organizational conflicts. (Soomro, et. al., 2023). More recently, digital transformation and virtual communication technologies have introduced new challenges and opportunities for conflict management in higher education institutions, particularly within online and hybrid working environments (Hart & Rodgers, 2024).

In contemporary universities, leaders face increasingly complex conflict situations resulting from institutional reforms, performance evaluation systems, competition for research funding, resource allocation, faculty workload, and organizational change. (Peihua, D. (2018). Previous studies have demonstrated that leadership behaviors, communication quality, emotional intelligence, and organizational culture significantly influence conflict management effectiveness. (Worapongpat, 2025d). Leaders who promote trust, transparency, collaboration, and participative decision-making are more likely to resolve conflicts constructively while enhancing organizational commitment and employee satisfaction (Worapongpat, 2025f).

In Liaoning Province, China, universities are undergoing continuous educational reforms and organizational transformation to improve educational quality and institutional competitiveness. (Worapongpat, 2025e). These changes have intensified conflicts related to administrative management, academic performance, resource distribution, and professional autonomy. Although numerous studies have investigated conflict management in higher education, most have focused on general leadership theories or conflict resolution strategies without developing comprehensive, context-specific guidelines for university leaders in Liaoning Province. Furthermore, few studies have integrated quantitative and qualitative evidence to construct a systematic framework for effective conflict management. (Khan, 2017).

To address this research gap, the present study employed a mixed-methods approach to identify the key dimensions of effective conflict management and develop evidence-based guidelines for university leaders in Liaoning Province. (Makjod, et. al., 2025). The findings provide a comprehensive framework consisting of five dimensions and twenty-four practical guidelines that can enhance leadership effectiveness, strengthen organizational relationships, improve institutional governance, and promote

harmonious campus environments. The proposed framework also offers valuable implications for conflict management practices in higher education institutions in China and other comparable educational contexts.

Objectives

1. To develop and validate effective conflict management guidelines for university leaders in Liaoning Province using a mixed-methods approach.

Literature Review

Conflict management theory has evolved from early approaches emphasizing authoritative suppression of disputes toward contemporary perspectives that view conflict as an inevitable and potentially constructive organizational phenomenon. Modern frameworks highlight the importance of Alternative Dispute Resolution (ADR) and adaptive strategies that balance resolution efficiency with the constructive use of task-related conflict. Effectiveness in conflict management is therefore not limited to resolving disputes, but also includes efficiency, adaptability, and the capacity to transform conflict into innovation and organizational learning (Tjosvold et al., 2016; Tack & Vanderlinde, 2020).

In higher education institutions, conflict is particularly complex due to dual structural tensions: (1) faculty–leadership conflicts involving workload allocation, research autonomy, and performance evaluation, and (2) interpersonal conflicts among faculty driven by resource competition and divergent academic priorities. These conflicts directly influence organizational climate, academic productivity, and institutional cohesion. As a result, leadership capacity becomes a central determinant of whether conflict produces dysfunctional outcomes or constructive engagement.

Empirical studies emphasize that leadership style and personal competencies significantly shape conflict outcomes. Transformational leadership has been shown to improve team cohesion and job satisfaction, while pragmatic leadership styles may be more effective than charismatic styles in preventing task conflict from escalating into relational conflict. In addition, leaders' political skill and emotional intelligence play a moderating role in conflict processes by reducing negative emotional spillover and supporting creativity and performance within teams (Van de Vliert, 2013; Worapongpat et al., 2025).

Within higher education contexts, effective leaders foster open communication, constructive feedback mechanisms, and emotionally supportive environments that reduce conflict intensity and promote organizational performance (Wu, 2023). Emotional intelligence further strengthens leaders' ability to regulate group emotions and maintain a positive organizational climate, which is essential for sustaining collaboration in research and teaching environments.

In the context of Liaoning Province universities, which include diverse institutions such as Dalian University of Technology, Northeastern University, and Liaoning University, effective conflict management is particularly important due to institutional diversity and varying governance structures. Strengthening leadership-guided conflict management is therefore essential for improving educational quality, research collaboration, and long-term institutional sustainability.

Despite extensive theoretical and empirical studies, there remains a lack of context-specific, empirically derived frameworks that integrate leadership competencies

and conflict management strategies tailored to Chinese provincial universities. To address this gap, this study applies Exploratory Factor Analysis (EFA) to identify the underlying structural dimensions of effective conflict management in this context and to develop a systematic set of leadership guidelines.

EFA is particularly suitable for this purpose as it enables the identification of latent constructs by analyzing correlations among observed variables, thereby reducing dimensional complexity and revealing underlying factor structures. Prior research has demonstrated its usefulness in organizational and psychological studies for scale development and construct validation, supporting its application in this study to build a validated, context-sensitive model of conflict management effectiveness.

Methodology

1. Research Design

This study adopted a mixed-methods research design, integrating qualitative and quantitative approaches to develop and validate a comprehensive set of effective conflict management guidelines for university leaders in Liaoning Province. The study was conducted in two sequential phases: (1) qualitative exploration and instrument development, and (2) quantitative validation and guideline refinement.

1.1 Population, Sample, and Key Informants

Phase 1: Qualitative Exploration

The first phase aimed to explore perceptions and practices of effective conflict management among university leaders. A review of relevant literature and theories was conducted to establish a conceptual foundation.

Semi-structured in-depth interviews were then conducted with 13 key informants selected purposively from five universities in Liaoning Province. Participants included university presidents, deans of secondary colleges, directors of academic departments, and heads of student affairs, all of whom had direct experience in leadership and conflict management.

Phase 2: Quantitative Survey

The target population for the quantitative phase consisted of approximately 2,800 university personnel, including administrators (e.g., presidents, deans, department directors, and student affairs officers) and faculty members across the same five universities in Liaoning Province.

Using appropriate sampling techniques, a sample of 352 respondents was selected for questionnaire distribution. This sample size was deemed sufficient for Exploratory Factor Analysis (EFA) and structural validation of the proposed constructs.

Phase 3: Expert Validation (Focus Group)

To refine and validate the proposed conflict management guidelines, a focus group discussion was conducted with nine experts, including senior professors and experienced university administrators from the same institutions. Participation was voluntary, and discussions were conducted in an open and structured manner to ensure depth and relevance of feedback.

Time Frame

The study was conducted during the 2024 academic year.

2. Research Instruments

Three main instruments were used in this study:

Semi-Structured Interview Guide

Used in Phase 1 to collect qualitative data on leadership experiences and conflict management practices.

Five-Point Likert Scale Questionnaire

Designed to measure perceptions of effective conflict management across identified dimensions. The scale ranged from 1 (strongly disagree) to 5 (strongly agree).

Focus Group Discussion Guide

Used in Phase 3 to evaluate, refine, and validate the preliminary set of conflict management guidelines.

3. Data Analysis

Data were analyzed in four sequential stages consistent with the mixed-methods design:

3.1 Qualitative Data Analysis

Interview data were analyzed using content analysis, involving coding, categorization, and theme development to identify key dimensions of effective conflict management in higher education leadership.

3.2 Quantitative Data Analysis

Descriptive statistics, including frequency, percentage, mean, and standard deviation (SD), were used to summarize demographic characteristics and assess perceived levels of conflict management effectiveness.

3.3 Exploratory Factor Analysis (EFA)

EFA was conducted to identify the underlying factor structure of effective conflict management. This included assessing latent dimensions, reducing observed variables, and validating construct structure. The results were used as the empirical foundation for guideline development.

3.4 Focus Group Analysis and Guideline Development

Focus group data were analyzed using thematic and comparative analysis techniques. Findings from all phases (literature review, interviews, survey results, and focus group discussion) were integrated to develop the final set of conflict management guidelines for university leaders.

Results

1. Exploratory Factor Analysis Results

Exploratory Factor Analysis (EFA) was conducted to identify the underlying structure of effective conflict management among university leaders in Liaoning Province. The analysis extracted five distinct components comprising a total of 63 measurement items. Factor loadings ranged from 0.665 to 0.877, exceeding the acceptable threshold of 0.60, indicating strong construct validity and adequate item representation for each factor.

Table 1: Extracted Components of Effective Conflict Management

Order	Components	Number Variables	of Factor Range	Loading
1	Establishment of Good Interpersonal Relations	15	0.685 – 0.877	
2	Environmental Change	11	0.687 – 0.854	
3	Inappropriate Reward and Punishment System	13	0.671 – 0.839	

Order	Components	Number Variables	of Factor Range	Loading
4	Leadership Model	10	0.711 – 0.831	
5	Conflict Management	14	0.665 – 0.868	
	Total	63	0.665 – 0.877	

2. Description of Extracted Components

2.1 Establishment of Good Interpersonal Relations

This component consisted of 15 items with factor loadings ranging from 0.685 to 0.877. It reflects interpersonal communication, trust-building, and collaborative relationships, which are fundamental to reducing conflict escalation and promoting organizational harmony.

2.2 Environmental Change

This dimension included 11 items, with factor loadings between 0.687 and 0.854. It captures the influence of institutional restructuring, policy shifts, and organizational environmental dynamics on conflict emergence and resolution processes.

2.3 Inappropriate Reward and Punishment System

This component comprised 13 items, with loadings ranging from 0.671 to 0.839. It reflects perceptions of fairness, transparency, and consistency in institutional evaluation, reward allocation, and disciplinary mechanisms, which significantly influence conflict intensity.

2.4 Leadership Model

This factor included 10 items, with factor loadings between 0.711 and 0.831. It highlights the role of leadership style, decision-making behavior, and administrative approaches in shaping conflict outcomes within universities.

2.5 Conflict Management

This final component consisted of 14 items, with loadings ranging from 0.665 to 0.868. It represents formal and informal strategies, procedures, and techniques used by university leaders to identify, manage, and resolve conflicts effectively.

3. Summary of EFA Findings

Overall, all items demonstrated factor loadings above the recommended minimum threshold of 0.60, confirming strong relationships between observed variables and their respective latent constructs. The distribution of items across components (10–15 items each) indicates a balanced and well-structured measurement model.

These results confirm that effective conflict management in higher education leadership in Liaoning Province is a multidimensional construct composed of five interrelated factors, providing empirical support for the structural validity of the measurement instrument.

4. Development of Conflict Management Guidelines

Based on the integration of findings from the literature review, qualitative interviews, quantitative survey results, and focus group discussions, a total of 24 practical conflict management guidelines were developed for university leaders in Liaoning Province.

A focus group of nine experts (senior professors and university administrators) reviewed and refined these guidelines. Their feedback was analyzed thematically, leading to the final organization of the guidelines into five key thematic areas, aligned with the five extracted EFA components.

5. Final Summary Statement

In summary, the study identified five key dimensions of effective conflict management among university leaders in Liaoning Province:

- (1) Establishment of Good Interpersonal Relations,
- (2) Environmental Change,
- (3) Inappropriate Reward and Punishment System,
- (4) Leadership Model, and
- (5) Conflict Management Practices.

These dimensions formed the empirical foundation for a structured set of 24 validated conflict management guidelines, supporting improved leadership effectiveness and organizational harmony in higher education institutions.

Discussion

Research Objective 1: Identify the core dimensions of effective conflict management among university leaders The exploratory factor analysis (EFA) identified five distinct and theoretically meaningful dimensions of effective conflict management: interpersonal relations, environmental change, reward and punishment systems, leadership model, and conflict management processes. These results indicate that conflict management in higher education is a multidimensional construct that integrates both relational and structural elements. The emergence of interpersonal relations and leadership model as dominant and distinct factors highlights that conflict in universities is primarily shaped by human interactions and leadership behavior. This finding is consistent with prior research emphasizing that interpersonal trust, communication quality, and leadership actions are central determinants of conflict outcomes in organizational settings (Adeel et al., 2019; Worapongpat et al., 2025). High factor loadings and strong communalities further confirm that the observed variables reliably represent their underlying constructs rather than random variation. The separation of structural dimensions such as reward and punishment systems and environmental conditions suggests that institutional frameworks independently influence conflict dynamics. This aligns with organizational conflict theory, which argues that both interpersonal processes and organizational structures jointly shape conflict emergence and resolution (Bhadra et al., 2024; Worapongpat et al., 2025). In the context of universities, where professional norms, hierarchical structures, and evaluation systems are highly formalized, these factors naturally emerge as distinct but interrelated dimensions.

Research Objective 2: Develop practical guidelines for improving conflict management The integration of qualitative interviews, survey data, and focus group discussions resulted in the development of 24 practical guidelines distributed across the five identified dimensions. Expert validation further refined these guidelines into actionable strategies, including open communication mechanisms, early warning systems, fair evaluation procedures, leadership development initiatives, and post-conflict follow-up processes. These findings demonstrate that the statistical constructs identified through EFA can be effectively translated into practical management interventions. For example, the interpersonal relations dimension is operationalized through team-building activities and communication enhancement strategies, while the reward and punishment system dimension is addressed through fairness-oriented administrative reforms and grievance mechanisms. This transformation from latent

constructs to applied guidelines strengthens the ecological and practical validity of the study. It reflects the value of mixed-methods research, where qualitative insights explain the underlying meaning of quantitative groupings and expert input ensures feasibility and contextual relevance (Chattopadhyay, 2020; Worapongpat et al., 2025). The involvement of expert panels further enhances the credibility and applicability of the proposed framework, increasing the likelihood of successful implementation in real institutional settings. The findings are consistent with literature advocating for multi-level conflict management interventions, combining structural reforms, leadership development, and process-based strategies to improve organizational outcomes (Coleman, 2012).

Research Objective 3: Validate the statistical adequacy and applicability of the guidelines The psychometric evaluation provided strong evidence supporting the validity and reliability of the measurement model underlying the proposed guidelines. The Kaiser–Meyer–Olkin (KMO) value of 0.967 and significant Bartlett’s Test of Sphericity confirmed the suitability of the data for factor analysis. The extracted model explained 67.259% of the total variance, exceeding the commonly accepted threshold and indicating strong explanatory power. All items demonstrated substantial factor loadings, and no cross-loading issues were detected, confirming a clean and stable factor structure. These results suggest that the developed guidelines are grounded in a statistically robust framework and reflect stable latent constructs within the studied population. From a methodological perspective, the study followed established best practices for instrument development, including theory-driven item generation, expert review, and empirical validation through EFA. This sequential process enhances both construct validity and practical relevance, consistent with prior recommendations in scale development literature (De Wit et al., 2012; Worapongpat et al., 2025). Overall, the results suggest that effective conflict management in higher education requires an integrated approach that combines interpersonal development, structural reform, leadership capacity building, and systematic conflict monitoring mechanisms. These components collectively contribute to improved trust, collaboration, and institutional stability.

Knowledge Contribution

This study generates new empirical and context-specific knowledge on the multidimensional nature of effective conflict management among university leaders in Liaoning Province. The findings demonstrate that conflict management in higher education should not be understood as a narrow administrative task, but rather as a systemic leadership capability shaped by interconnected interpersonal, structural, and organizational factors.

Through Exploratory Factor Analysis, the study confirmed that effective conflict management is composed of five interrelated dimensions: interpersonal relations, environmental adaptation, reward and punishment systems, leadership model, and conflict management processes. These dimensions form a coherent and statistically validated structure (KMO = 0.967; cumulative variance explained = 67.259%), indicating both strong construct validity and practical relevance supported by expert evaluation.

A key contribution of this research is the development of 24 evidence-based and context-specific guidelines tailored to the organizational realities of higher education

institutions in Liaoning Province. These guidelines translate empirical findings into actionable strategies, including early conflict detection mechanisms, diversified resolution approaches, leadership competency development, environmental optimization, and continuous post-conflict monitoring systems. In contrast to many Western-oriented models that emphasize formal negotiation and mediation techniques, this study highlights the central role of relational maintenance and organizational harmony, reflecting the contextual influence of Chinese higher education culture.

Another important insight is the identification of environmental and structural conditions—such as resource allocation, workplace environment, and perceived fairness—as critical determinants of conflict emergence and escalation. This finding challenges the traditional assumption that conflict is primarily driven by interpersonal disagreement, demonstrating instead that organizational systems play an equally significant role in shaping conflict dynamics.

From a broader perspective, the new knowledge produced by this study contributes to the improvement of governance practices in higher education institutions. Enhanced conflict management capacity among university leaders is expected to foster more stable academic environments, improve faculty well-being, increase institutional efficiency, and promote collaborative organizational cultures. Ultimately, these outcomes support the development of high-quality human capital and contribute to long-term institutional sustainability and social harmony.

Conclusion

This study developed and validated a comprehensive framework of effective conflict management for university leaders in Liaoning Province using a mixed-methods approach. The findings confirmed that effective conflict management is a multidimensional construct consisting of five key components: (1) Establishment of Good Interpersonal Relations, (2) Environmental Change, (3) Inappropriate Reward and Punishment System, (4) Leadership Model, and (5) Conflict Management Practices.

The quantitative results from Exploratory Factor Analysis demonstrated strong construct validity, with a KMO value of 0.967 and a significant Bartlett's Test of Sphericity ($p < 0.05$), confirming the adequacy of the dataset for factor extraction. The five-factor model explained a cumulative variance of 67.259%, indicating strong explanatory power and structural stability. All factor loadings exceeded the acceptable threshold, further supporting the reliability and validity of the measurement model.

Based on the integration of literature review, qualitative interviews, survey analysis, and expert focus group discussion, a set of 24 practical and context-specific guidelines was developed and refined. These guidelines were organized according to the five validated dimensions and provide a structured framework for improving leadership practice in conflict management within higher education institutions.

Overall, the study contributes an empirically supported and context-sensitive model for understanding and improving conflict management among university leaders in Liaoning Province. It offers both theoretical value in

extending conflict management research and practical value in guiding leadership behavior to enhance organizational harmony and institutional effectiveness in higher education settings.

Recommendations

1. Practical Recommendations for University Leadership and Institutions

University leaders are encouraged to integrate the 24 developed conflict management guidelines into daily administrative and decision-making practices. These guidelines should be used as a practical framework for early conflict detection, structured response planning, and post-conflict follow-up, ensuring a more proactive and systematic approach to conflict management.

Higher education institutions should implement regular capacity-building programs aimed at strengthening the conflict management competencies of leaders and faculty members. These programs should emphasize key skills such as communication, negotiation, emotional intelligence, and collaborative problem-solving, which are essential for reducing conflict escalation.

Institutions are also advised to establish transparent and standardized reward and punishment systems. Ensuring fairness, consistency, and accountability in evaluation and disciplinary procedures can significantly reduce conflicts arising from perceived injustice or bias.

In addition, organizational structures and working environments should be optimized to reduce systemic sources of conflict. This includes clarifying job responsibilities, improving resource allocation, and enhancing internal communication channels to minimize misunderstandings and operational inefficiencies.

University leadership teams should adopt a multi-method conflict resolution approach, combining formal procedures and informal strategies to address diverse conflict situations. This flexibility is essential in accommodating different personality types, cultural expectations, and contextual variations within academic institutions.

Finally, institutions should establish a systematic conflict monitoring system to track unresolved issues, evaluate intervention outcomes, and ensure formal closure of conflict cases. Such mechanisms will help prevent recurring disputes and support long-term organizational stability.

2. Recommendations for Future Research

Future studies are encouraged to test the applicability of the 24 conflict management guidelines in other regional or international higher education contexts to assess their generalizability and external validity.

Comparative research between Chinese and non-Chinese universities is recommended to further explore the influence of cultural values on conflict formation and resolution strategies, particularly in relation to relational dynamics and institutional governance styles.

Longitudinal studies should be conducted to examine how conflict management practices and leadership behaviors evolve over time, particularly in response to changes in institutional structure or leadership experience.

Future research should also employ Structural Equation Modeling (SEM) to further validate and examine the causal relationships among the five identified dimensions of conflict management, providing deeper explanatory insight beyond exploratory factor analysis.

In addition, incorporating perspectives from teachers, administrative staff, and students would enhance data triangulation and provide a more comprehensive understanding of conflict dynamics within universities.

Finally, emerging technologies such as AI-based conflict early-warning and monitoring systems should be explored as innovative tools to support proactive conflict detection and evidence-based decision-making in higher education governance.

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Aesthetic Education Management On The Students' Personality Of Hunan Province's Universities *

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Abstract

This study aimed to: (1) explore the components of aesthetic education management influencing students' personality development in universities in Hunan Province; and (2) develop managerial guidelines to enhance aesthetic education management in this context. A mixed-methods approach was employed, integrating both quantitative and qualitative research. The population consisted of 1,407 teachers from three universities in Hunan Province. A sample of 302 participants was determined using Krejcie and Morgan's table and selected through stratified random sampling. Additionally, eleven key informants including administrators and faculty members were purposively selected for in-depth interviews. A focus group discussion (FGD) with nine experts was also conducted. Data collection instruments included a five-point Likert-scale questionnaire, a semi-structured interview guide, and an FGD protocol. Quantitative data were analyzed using frequency, percentage, mean, standard deviation, and exploratory factor analysis (EFA), while qualitative data were analyzed through content analysis. The findings revealed that aesthetic education management consists of five key components: (1) aesthetic education curriculum system construction, (2) impact on students' personality development, (3) teacher roles and competencies, (4) aesthetic-oriented teaching methods and strategies, and (5) policy support and management mechanisms. Furthermore, the study developed 25 managerial guidelines grouped into five major categories, providing practical directions for enhancing aesthetic education management and supporting student personality development in universities in Hunan Province.

Keywords: Aesthetic Education Management; Students' Personality; Hunan Province Universities

Citation



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Introduction

In the era of rapid globalization and technological advancement, education has become a fundamental pillar for national development. Among its various dimensions, aesthetic education has increasingly gained attention in China, particularly within higher education, as an essential component of holistic education. Historically, aesthetic education was often marginalized in favor of intellectual and moral development. However, recent policy reforms reflect a growing recognition of its significance (Ministry of Education of the People's Republic of China, 2019).

The Chinese government has strongly emphasized the role of aesthetic education in cultivating well-rounded individuals. This emphasis is evident in key policy initiatives, including the 2013 directive from the Central Committee of the Communist Party of China, which highlighted the importance of strengthening aesthetic education, and the 2019 national guidelines aimed at enhancing aesthetic education in higher education institutions. These policies underscore the need to develop students' aesthetic perception, cultural understanding, artistic expression, and creativity (Deng Jia, 2019; Worapongpat & Kangpheng, 2025). Such national priorities are consistent with global educational trends, as countries such as Germany and the United States have long integrated aesthetic education into their higher education systems (Xinyu et al., 2025). Within this context, Hunan Province—with its rich cultural heritage—represents a significant setting for examining the implementation and management of aesthetic education.

Aesthetic education management in universities refers to the systematic process of planning, organizing, leading, and controlling educational resources and activities to achieve goals related to art, culture, and humanistic development. This concept extends beyond simple art appreciation to include curriculum design, teacher competency development, pedagogical strategies, and institutional policy support. Effective management is essential for translating policy into practice and ensuring that aesthetic education is meaningfully integrated into students' academic and daily lives (Wang & Zeng, 2017). However, despite its recognized importance, the implementation of aesthetic education management faces several challenges, particularly in identifying the specific components that produce measurable impacts on student development. Therefore, there is a need for a localized and empirically validated framework to guide aesthetic education management within the context of Hunan Province universities.

The primary objective of aesthetic education is to foster the development of well-rounded individuals, with student personality development serving as a central outcome. In this study, personality encompasses not only aesthetic judgment but also essential non-cognitive competencies, including emotional intelligence, interpersonal skills, empathy, creativity, and moral character (Weiyi et al., 2024). Aesthetic education contributes to the development of these attributes by exposing students to diverse artistic experiences and encouraging reflection, interpretation, and self-expression. In an increasingly competitive global labor market that values soft skills, the role of aesthetic education in enhancing these competencies has become particularly significant (Worapongpat & Wongsawad, 2024). Given the cultural and educational importance of Hunan Province, it is crucial to understand how aesthetic education management practices influence student personality development in this specific context.

Despite strong policy support and the acknowledged relationship between aesthetic education and personality development, a clear research gap remains.

Specifically, there is a lack of empirical evidence identifying the key components of aesthetic education management within Hunan Province universities, as well as a shortage of practical and systematically developed managerial guidelines to support its effective implementation. To address this gap, the present study adopts a mixed-methods approach.

Accordingly, the objectives of this research are: (1) to explore the components of aesthetic education management that influence students' personality development in universities in Hunan Province; and (2) to develop managerial guidelines to enhance aesthetic education management for students' personality development in this context.

Objectives

1.To explore the key components of aesthetic education management that influence the personality development of students in universities in Hunan Province.

2.To develop managerial guidelines to enhance aesthetic education management for improving the personality development of university students in Hunan Province.

Literature review

1. Philosophical Rationale and Principles

The existing literature highlights the fundamental importance of aesthetic education as an integral dimension of holistic human development. It is grounded in the principle that education should not only cultivate intellectual and moral capacities but also nurture emotional and spiritual growth (Wu, 2023). This perspective reflects a comprehensive view of education in which human development is understood as multidimensional.

A key principle emerging from the literature is the principle of educational integration, which emphasizes that aesthetic education should not be treated as an isolated subject confined to the arts. Instead, it should be embedded across all aspects of university education. In this sense, aesthetic education functions as a bridge connecting cognitive knowledge with emotional perception, thereby enhancing students' ability to integrate rational thinking with aesthetic experience (Worapongpat, 2025b).

Another important principle is the principle of personality development, which underscores the role of aesthetic education in fostering non-cognitive competencies. Prior studies suggest that aesthetic education contributes to personality development through three core mechanisms: aesthetic cognitive capacity, aesthetic expression, and aesthetic creativity. These mechanisms collectively support the development of essential skills such as emotional intelligence, interpersonal communication, and problem-solving abilities (Worapongpat, 2025c). Thus, aesthetic education plays a critical role in shaping well-rounded individuals equipped with both cognitive and affective competencies.

2. Policy Rationale and Problem Linkage

The significance of this study is further reinforced by major policy transformations in China. Since 2013 and 2019, the Chinese government has explicitly mandated higher education institutions to strengthen aesthetic education as part of national educational reform (Deng Jia, 2019; Worapongpat, 2025a). These policy directives reflect a strategic shift toward promoting holistic education and cultivating well-rounded graduates.

However, despite strong policy support, a critical gap exists between policy intentions and practical implementation. Specifically, there is an urgent need for a systematic and operational managerial framework that can effectively translate policy into practice (Worapongpat & Arunyananon, 2025).

Existing studies have predominantly focused on the conceptual importance and broad impacts of aesthetic education. Nevertheless, there remains a lack of empirical research identifying the specific components of aesthetic education management such as curriculum design, teacher competencies, teaching strategies, and policy mechanisms that directly influence student personality development. This gap is particularly evident within the context of Chinese universities, especially in Hunan Province, where localized and evidence-based frameworks are still underdeveloped.

3. Linkage to Research Methodology and Contributions

Based on the literature, a clear research gap emerges: the absence of empirically validated components of aesthetic education management that can guide effective implementation in higher education contexts. Addressing this gap requires a systematic and evidence-based approach.

To respond to this need, the present study employs Exploratory Factor Analysis (EFA) to identify and validate the underlying components of aesthetic education management. This approach enables the development of a data-driven structural framework, thereby contributing to the theoretical advancement of aesthetic education management in higher education.

In addition, the study adopts a mixed-method design, incorporating a Focus Group Discussion (FGD) with experts to translate empirical findings into practical applications. As a result, the identified components are synthesized into 25 managerial guidelines grouped into five key categories.

The contributions of this study are twofold. First, it provides a theoretical contribution by enriching the understanding of the structural dimensions of aesthetic education management. Second, it offers an operational contribution by developing practical and implementable guidelines that can support university administrators and policymakers in effectively promoting student personality development through aesthetic education in Hunan Province.

Methodology

1. Research Design, Population, and Sample

This study employed a mixed-methods research design consisting of three sequential phases: qualitative exploration, quantitative validation, and qualitative synthesis. This design enabled the comprehensive identification and validation of aesthetic education management components, as well as the development of practical managerial guidelines.

In the quantitative phase, the population comprised 1,407 teachers from three universities in Hunan Province. A sample of 302 participants was determined using Krejcie and Morgan's sample size table and selected through stratified random sampling to ensure proportional representation across academic roles and departments.

For the qualitative phases, eleven key informants including administrators and faculty members were purposively selected for in-depth interviews based on their

experience and expertise in aesthetic education. Additionally, nine experts participated in a Focus Group Discussion (FGD) to validate and refine the managerial guidelines.

2. Research Procedures

The study was conducted in three stages:

Step 1: Exploration of Variables (Qualitative Phase)

A qualitative approach, including literature review and semi-structured interviews, was employed to identify the key components of aesthetic education management and their relationship to student personality development. Data from the interviews were analyzed using content analysis to generate initial themes and construct questionnaire items.

Step 2: Factor Analysis and Component Validation (Quantitative Phase)

A structured questionnaire developed from Step 1 findings was administered in a cross-sectional survey. The instrument consisted of demographic questions, Likert-scale items measuring aesthetic education management factors, and open-ended responses.

Data were analyzed using descriptive statistics (frequency, percentage, mean, and standard deviation) and Exploratory Factor Analysis (EFA) to identify the underlying factor structure. The adequacy of the data for factor analysis was confirmed using the Kaiser–Meyer–Olkin (KMO) measure and Bartlett’s test of sphericity. Factor extraction was conducted using Principal Component Analysis, and factors with eigenvalues greater than 1 were retained. Factor loadings of 0.40 or higher were considered acceptable. Internal consistency reliability was assessed using Cronbach’s alpha.

Step 3: Development of Managerial Guidelines (Qualitative Phase)

A Focus Group Discussion (FGD) was conducted with nine experts to translate the validated components into practical managerial guidelines. The discussion was audio-recorded, transcribed, and analyzed using content analysis. The results were synthesized into a set of actionable recommendations.

3. Research Instruments

Three main instruments were employed:

Semi-structured interview guide for in-depth interviews with key informants.

Questionnaire using a five-point Likert scale (1 = strongly disagree to 5 = strongly agree), developed based on the identified components, including demographic and open-ended items.

Focus Group Discussion protocol to guide expert discussions in developing managerial guidelines.

Content validity of the instruments was evaluated by experts, and reliability was assessed using Cronbach’s alpha.

4. Data Collection Procedures

Data collection was conducted in three phases. First, key informants were contacted via email and telephone, and interviews were conducted either face-to-face or online. Second, the questionnaire was distributed online to the selected sample of 302 participants, and all responses were returned and considered valid. Third, the FGD was conducted on-site, facilitated by the research team to encourage discussion and consensus-building among participants.

5. Data Analysis

Qualitative data from the literature review, interviews, and FGD were analyzed using content analysis to identify themes and categories. Quantitative data were analyzed using descriptive statistics and EFA to determine the factor structure.

To enhance the credibility of the findings, methodological triangulation was applied by integrating qualitative and quantitative results. This process ensured that the identified components and resulting managerial guidelines were both empirically grounded and contextually relevant.

Results

1. Demographic Characteristics of Respondents

A total of 302 questionnaires were returned, yielding a 100% response rate. The gender distribution was relatively balanced, with 44% male ($n = 133$) and 56% female ($n = 169$).

In terms of age, the majority of respondents were between 35–44 years old (46.7%), followed by 22–34 years (30.5%), 45–54 years (14.2%), and 55 years or older (8.6%). Most participants held a master's degree (82.1%), while 17.9% possessed doctoral qualifications. Regarding work experience, the largest group had 11–15 years of experience (46%), followed by 6–10 years (28.1%), more than 15 years (17.5%), and 5 years or less (8.3%).

In terms of academic rank, lecturers constituted the majority (59.3%), followed by associate professors (30.5%) and professors (10.3%). Most respondents were teaching staff (63.9%), while 26.2% were administrators, and a smaller proportion held senior leadership positions.

2. Suitability of Data for Factor Analysis

The suitability of the dataset for Exploratory Factor Analysis (EFA) was confirmed. The Kaiser–Meyer–Olkin (KMO) measure of sampling adequacy was 0.958, indicating excellent adequacy. Bartlett's Test of Sphericity was statistically significant ($\chi^2 = 18,645.106$, $df = 2211$, $p < .001$), confirming that the correlation matrix was appropriate for factor analysis.

3. Factor Extraction and Variance Explained

EFA was conducted using principal component analysis. The results revealed five components with eigenvalues greater than 1. These five components collectively explained 66.868% of the total variance, exceeding the commonly accepted threshold of 60%, indicating good construct validity.

After rotation, the variance explained by each component was relatively balanced, ranging from 11.606% to 14.838%, suggesting a stable and well-structured factor solution.

4. Component Structure of Aesthetic Education Management

The analysis identified five key components comprising a total of 67 measurement items. Factor loadings ranged from 0.663 to 0.863, indicating strong relationships between observed variables and their respective components.

- Component 1: Aesthetic Education Curriculum System (15 items, loadings = 0.663–0.832)
- Component 2: Students' Personality Development Outcomes (14 items, loadings = 0.670–0.849)

- Component 3: Teacher Roles and Competencies (14 items, loadings = 0.684–0.826)
- Component 4: Teaching Methods and Learning Environment (13 items, loadings = 0.667–0.863)
- Component 5: Policy Support and Management Mechanisms (11 items, loadings = 0.692–0.848)

All factor loadings exceeded the threshold of 0.60, demonstrating strong construct validity. Additionally, the distribution of items across components (11–15 items each) indicates a balanced and conceptually coherent structure.

5. Interpretation of Key Components

The findings suggest that aesthetic education management in universities in Hunan Province is a multi-dimensional construct consisting of five interrelated components.

- The curriculum system emphasizes interdisciplinary integration, cultural diversity, and the balance between theory and practice.
- The personality development component reflects outcomes such as emotional intelligence, creativity, leadership, and moral values.
- The teacher competency component highlights the importance of pedagogical innovation, professional development, and teacher-student interaction.
- The teaching methods component focuses on student-centered learning, experiential learning, and the integration of technology and cultural activities.
- The policy and management component underscores the role of leadership, strategic planning, evaluation systems, and institutional support.

These components collectively explain how aesthetic education management contributes to the holistic development of students' personality.

6. Summary of Quantitative Findings

Overall, the results confirm that the measurement model demonstrates strong validity and reliability. The five-component structure provides empirical support for the conceptual framework of aesthetic education management and serves as the foundation for developing managerial guidelines in the subsequent phase of the study.

Table 1 KMO & Bartlett Test

KMO		0.958
Approx. Chi-Square		18645.106
Bartlett's Test of Sphericity	df	2211
	Sig.	0.000

(2) Data Analysis Result on Questionnaire: Eigenvalues, Percentage of Variance, Percentage of Cumulative Variance.

1. Scale variable validity analysis

Table 2 Shows Data Analysis Result on Questionnaire: Eigenvalues, Percentage of Variance, Percentage of Cumulative Variance.

Table 2 Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	23.794	35.513	35.513	23.794	35.513	35.513	9.942	14.838	14.838
2	6.341	9.465	44.978	6.341	9.465	44.978	9.195	13.724	28.562
3	5.644	8.424	53.402	5.644	8.424	53.402	9.022	13.466	42.028
4	5.083	7.586	60.988	5.083	7.586	60.988	8.866	13.234	55.261
5	3.940	5.880	66.868	3.940	5.880	66.868	7.776	11.606	66.868

In the process of exploratory factor analysis, this study adopted the principal component analysis (Principal Factor Analysis) method, and randomly extracted five common factors with eigenvalues greater than 1. The results showed that the total variance explained by these five factors was 66.868%, which is greater than the commonly accepted standard of 60%. Therefore, it is concluded that the validity of the questionnaire scale in this study is good.

Table 3 Showed Components

Order	Components	Number of Variables	Factor Loading
1	Component 1	15	0.663-0.832
2	Component 2	14	0.670-0.849
3	Component 3	14	0.687-0.826
4	Component 4	13	0.667-0.863
5	Component 5	11	0.692-0.848
	Total	67	0.663-0.863

From the table, it can be observed that there are 5 valid components. Component 1 includes 15 measurement items with factor loadings ranging from 0.663 to 0.832; Component 2 includes 14 measurement items with factor loadings ranging from 0.670 to 0.849; Component 3 includes 14 measurement items with factor loadings ranging from 0.687 to 0.826; Component 4 includes 13 measurement items with factor loadings ranging from 0.667 to 0.863; and Component 5 includes 11 measurement items with factor loadings ranging from 0.692 to 0.848. The questionnaire contains a total of 67 measurement items, with factor loadings ranging from 0.663 to 0.863.

Factor loadings reflect the degree of correlation between the variables and the components; the closer the value is to 1, the stronger the relationship. From the table, it can be seen that all variables have a high correlation with their respective components, with factor loadings exceeding 0.6, indicating that the component extraction is effective. Furthermore, the number of variables covered by each component ranges from 11 to 15, showing no excessive or insufficient amounts, suggesting that the component divisions are reasonable.

Table 4 Showed Component 1

Variable	Statement	Factor Loading
VAR07	Arts Education provides specific education in various art forms, such as visual arts, performing arts, and music.	0.832
VAR08	Encourages innovative thinking and creative problem-solving.	0.823
VAR06	Aesthetic education aimed at cultivating students' understanding, appreciation, and ability to create beauty.	0.821
VAR04	Balances theoretical knowledge with practical application in aesthetic education.	0.819
VAR05	The application of advanced knowledge can effectively enhance the depth and breadth of aesthetic education.	0.782
VAR12	Aesthetic general education courses are designed to introduce students to the fundamental concepts of aesthetics, art appreciation, and creative expression, These courses often cover a broad range of artistic disciplines.	0.763
VAR11	Focuses on personality education, on the other hand, aims to shape character, values, and social skills, fostering traits like empathy, integrity, and responsibility.	0.762
VAR02	Integrates different cultural viewpoints and traditions into the curriculum to promote understanding, respect, and appreciation of global cultural diversity.	0.759
VAR09	Focuses on developing students' sensory awareness and their ability to interpret and appreciate aesthetic experiences and artistic works.	0.758
VAR01	Incorporates a wide range of artistic and cultural content into the curriculum, ensuring that students are exposed to diverse perspectives and forms of expression.	0.755
VAR10	Integrates ethical and moral values within the context of aesthetic education, fostering a deeper understanding of the relationship between art, values, and human behavior.	0.745
VAR14	Optional courses that allow students to explore areas of interest in	0.724

	greater depth, particularly in the fields of aesthetics and the arts.	
VAR03	Combines elements from various academic disciplines with aesthetic education, fostering a multidisciplinary approach.	0.710
VAR15	Required courses that all students must complete, often including foundational training in aesthetic principles and practices.	0.687
VAR13	In-depth courses focused on specific areas of aesthetics and the arts, typically part of a specialized program or major.	0.663

Table 5 Showed Component 2

Variable	Statement	Factor Loading
VAR66	The comprehensive growth of students, integrating intellectual, emotional, social, and physical aspects to foster well-rounded individuals.	0.849
VAR67	Cultivation of a well-balanced, morally sound, and socially responsible ideal personality.	0.847
VAR63	Encourages original thinking and the ability to generate new ideas, fostering creativity and innovation in problem-solving and artistic expression.	0.820
VAR65	Focuses on the development of physical and mental well-being, promoting a balanced and healthy lifestyle.	0.809
VAR57	The capacity to recover from setbacks and adapt to changing circumstances, enabling students to navigate challenges effectively.	0.774
VAR62	The understanding and appreciation of cultural diversity and the significance of different cultural expressions, fostering global citizenship and respect for others.	0.762
VAR64	With critical thinking, individuals are able to think independently, make informed judgments, and navigate complex situations with clarity and precision.	0.758
VAR60	The enhancement of interpersonal skills that enable students to interact positively and effectively with others in various social contexts.	0.755
VAR54	Involves the continuous development of knowledge, skills, and personal abilities, fostering a commitment to lifelong learning.	0.745
VAR58	The ability to guide, influence, and inspire others, as well as make	0.738

	decisions and take responsibility, preparing students for leadership roles in various contexts.	
VAR61	The formation of values, principles, and a sense of justice, guiding students to make responsible and ethical decisions.	0.719
VAR59	Encourages working effectively with others to achieve common goals, fostering cooperation, communication, and group problem-solving skills.	0.708
VAR56	Involves the development of a positive self-image and the belief in one's abilities, which are essential for personal and academic success.	0.695
VAR55	The ability to recognize, understand, and manage one's own emotions, as well as the emotions of others, leading to better interpersonal relationships and decision-making.	0.670

Table 6 Showed Component 3

Variable	Statement	Factor Loading
VAR39	Emphasizes the importance of interaction between teachers and students, promoting student engagement and motivation.	0.826
VAR38	Teachers adopt innovative methods in teaching to stimulate students' creativity and critical thinking.	0.813
VAR29	The personal charisma and influence of teachers play an important role in sparking students' interest and engagement.	0.810
VAR34	Teachers must be able to adapt to different teaching environments and student needs to ensure effective teaching.	0.771
VAR40	Teachers enhance the practicality and relevance of the curriculum by collaborating with industry experts.	0.765
VAR36	Incorporation of modern teaching methods, pedagogical research, and contemporary educational trends into the curriculum.	0.763
VAR35	Teachers continuously enhance their teaching skills and knowledge through ongoing learning and professional development.	0.753
VAR31	Teachers inspire and motivate students to pursue excellence and innovation through their leadership and example.	0.736
VAR42	Teachers create an orderly and supportive learning environment through effective classroom management strategies.	0.726
VAR33	Teachers set a good example for students by demonstrating high	0.721

Variable	Statement	Factor Loading
	standards of ethical conduct and integrity.	
VAR30	Extensive teaching experience enables teachers to deliver knowledge more effectively and manage classrooms efficiently.	0.719
VAR41	Teachers collaborate with colleagues from other disciplines to integrate cross-disciplinary content and provide a comprehensive educational experience.	0.702
VAR37	Teachers improve their teaching strategies and outcomes by reflecting on their teaching processes and experiences.	0.687
VAR32	Teachers' good cultural sensitivity and appreciation for different cultures help cultivate students' global awareness and appreciation for diversity.	0.684

Table 7 Showed Component 4

Variable	Statement	Factor Loading
VAR18	Enhances teaching effectiveness through the use of modern technology and digital tools, such as multimedia presentations, online resources, and virtual classrooms.	0.863
VAR19	Conducting differentiated instruction, adjusts teaching methods based on students' varying learning styles, abilities, and interests to meet individual needs.	0.861
VAR17	Focuses on the needs and interests of students, Student-centered, encouraging active participation and responsibility in the learning process.	0.852
VAR27	Encourages students to apply aesthetic principles in everyday life, to recognize and create beauty in ordinary activities.	0.808
VAR16	Focus on Classroom Instruction, use traditional teacher-led instructional methods, to convey foundational knowledge and theoretical content.	0.754
VAR22	Promote Experiential learning, an educational approach that emphasizes learning through direct experience and reflection, focusing on applying knowledge in practice to foster deeper understanding and skill development.	0.752
VAR21	Encourages students to work in groups to solve problems and complete tasks, fostering teamwork and collaboration skills.	0.748

Variable	Statement	Factor Loading
VAR28	The process of assessing students' progress and providing constructive feedback to guide their improvement and growth.	0.737
VAR20	Use of interactive and participatory teaching methods, Enhances student engagement and learning outcomes through interactive methods such as group discussions, debates, and role-playing.	0.720
VAR26	Enhances students' understanding and participation in cultural traditions through organized cultural events and festivals.	0.708
VAR25	The Campus Cultural Environment plays a vital role in enriching the educational experience by fostering creativity, promoting an appreciation for the arts.	0.698
VAR24	Engages students in the design and implementation of projects, allowing them to apply knowledge practically while fostering creativity and problem-solving skills.	0.697
VAR23	Encourages students to teach and learn from each other, enhancing understanding and promoting collaboration.	0.667

Table 8 Showed Component 5

Variable	Statement	Factor Loading
VAR53	Develops evaluation systems to regularly assess the effectiveness of aesthetic education programs and promote continuous improvement.	0.848
VAR52	Establishes protective measures to ensure the integrity and quality of aesthetic education programs.	0.846
VAR51	Implements incentive systems to encourage active participation in aesthetic education by both teachers and students.	0.842
VAR44	Involves setting clear goals for aesthetic education to guide the design and implementation of the curriculum.	0.833
VAR50	Establishes strong leadership structures to guide the implementation and oversight of aesthetic education programs.	0.811
VAR45	Improves local aesthetic education by adopting best practices and experiences from global collaborations.	0.772
VAR43	Ensures the sustainability and development of aesthetic education programs through government funding and policy support.	0.761
VAR49	Ensures that teachers are well-equipped to deliver aesthetic education through ongoing professional development and training.	0.724
VAR46	Develops and executes strategic plans to ensure the systematic development and integration of aesthetic education into the broader educational framework.	0.708

Variable	Statement	Factor Loading
VAR47	Regularly updates and refines the aesthetic education curriculum to keep it relevant and aligned with contemporary educational and societal needs.	0.696
VAR48	Focuses on creating and maintaining aesthetically pleasing and culturally rich environments that support the goals of aesthetic education.	0.692

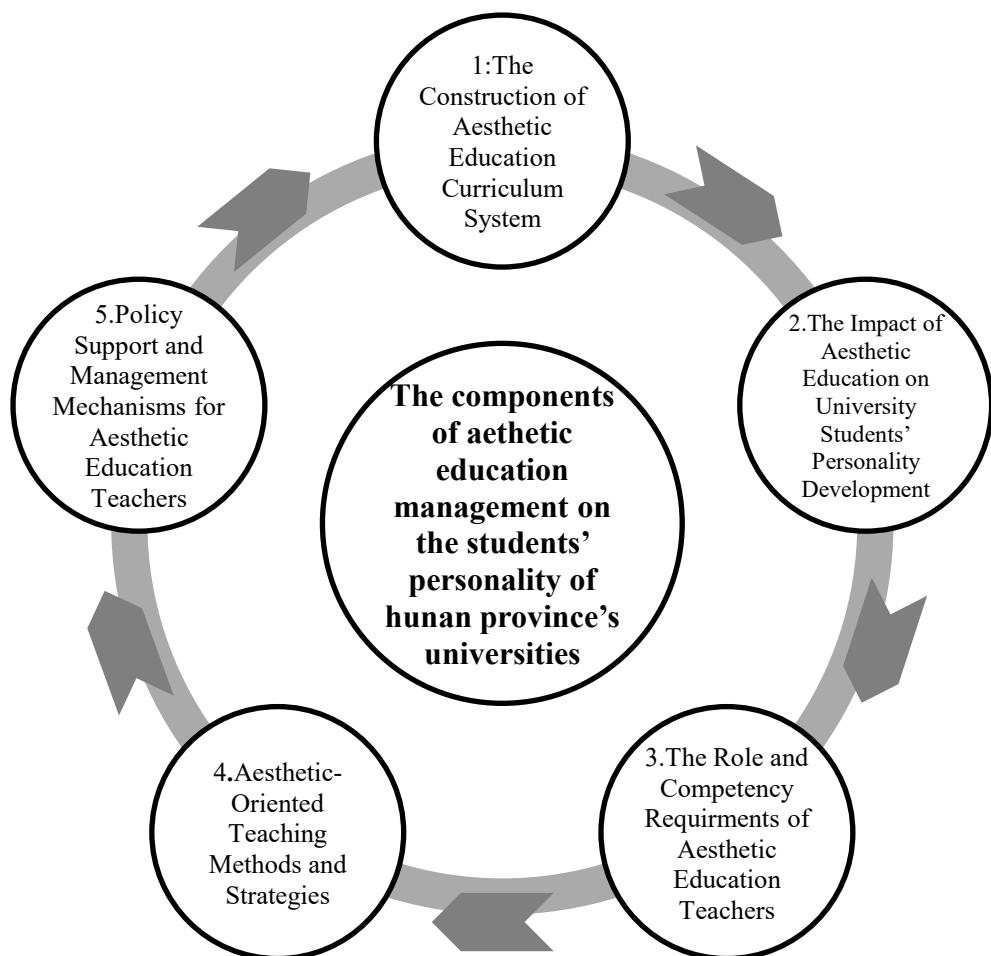


Figure 1 The components of Aesthetic education management on the students' personality of hunan province's universities

Discussion

This section discusses the findings in relation to the research objectives by integrating relevant theories and previous studies.

1. Components of Aesthetic Education Management

The study identified five essential components of aesthetic education management in universities in Hunan Province, which collectively contribute to students' personality development.

1.1 Construction of the Aesthetic Education Curriculum System

The findings support the view that aesthetic education plays a crucial role in harmonizing emotional and rational development, thereby contributing to personality formation. Previous studies have emphasized the importance of integrating theoretical knowledge with practical experience to promote reflective learning and creativity (David & Glore, 2010; Zhou et al., 2024). In addition, research highlights that aesthetic experiences enhance cultural awareness and emotional intelligence (Du, 2022). These findings are consistent with the present study, which identifies curriculum design as a foundational component of aesthetic education management.

1.2 Impact on Students' Personality Development

The results confirm that aesthetic education significantly contributes to holistic personality development. This aligns with prior research emphasizing the importance of developing balanced individuals through the integration of cognitive, emotional, and social dimensions (Zhao, 2014; Yanhong & Alex, 2025). Furthermore, creativity has been recognized as a critical component of personality in modern education systems (European Commission/EACEA/Eurydice, 2015). These findings support the conclusion that aesthetic education enhances key non-cognitive competencies, including emotional intelligence, creativity, and moral development.

1.3 Role and Competency Requirements of Teachers

The study highlights the central role of teachers in facilitating aesthetic education. Effective teacher–student interaction has been shown to build trust, increase engagement, and improve learning outcomes (Jin, 2009). Moreover, teacher involvement in experiential and context-based learning enhances students' aesthetic awareness (Yasuttamathada & Worapongpat, 2025). The importance of teacher inspiration and charisma in motivating students has also been widely recognized (Kostov, 2013). These findings reinforce the significance of teacher competencies in successful aesthetic education management.

1.4 Aesthetic-Oriented Teaching Methods and Strategies

The findings emphasize the importance of adopting innovative and student-centered teaching approaches. Prior studies have demonstrated that the integration of digital technologies enhances the teaching and learning of aesthetic concepts (Sajani et al., 2020). Additionally, differentiated instruction and inclusive pedagogical strategies contribute to improved learning outcomes (Xu, 2018). Student-centered learning approaches have also been found to promote deeper engagement and understanding (Worapongpat & Xiaoling, 2024). These results suggest that effective aesthetic education requires a balance between traditional methods and modern innovations.

1.5 Policy Support and Management Mechanisms

The study underscores the importance of institutional support in sustaining aesthetic education. Evaluation systems play a crucial role in ensuring the quality and effectiveness of educational programs (Jin Xin, 2009). Furthermore, safeguard mechanisms and policy support are essential for the long-term development of aesthetic education (Worapongpat et al., 2024). National policies also emphasize the need for structured support systems and incentives to promote aesthetic education (Sun, 2021).

These findings confirm that strong policy and management frameworks are fundamental to the successful implementation of aesthetic education in universities.

New knowledge

This research contributes new empirical knowledge on how aesthetic education management shapes personality development among university students in Hunan Province, providing insights not previously documented in this context.

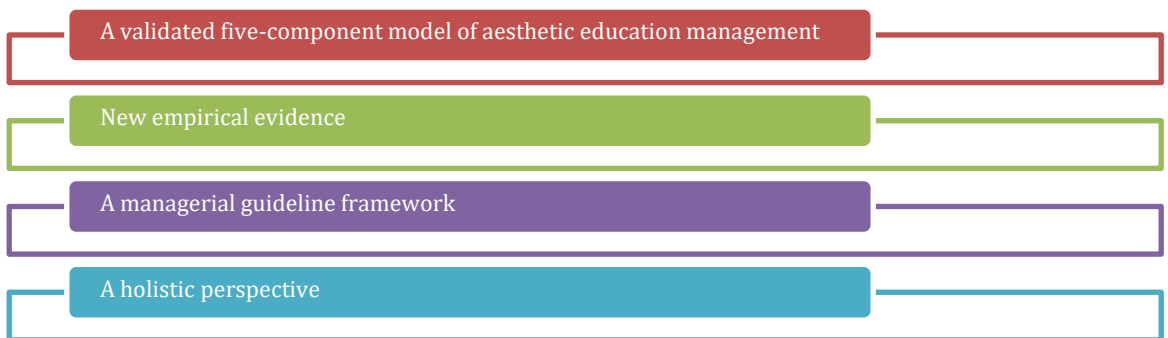


Figure 1 Framework of Aesthetic Education Management and Personality Development

This study provides several significant contributions to the field of aesthetic education management:

First, it proposes a validated five-component model of aesthetic education management, integrating curriculum design, teaching strategies, student personality development, teacher competencies, and policy mechanisms into a coherent and systematic framework.

Second, the study offers new empirical evidence demonstrating that the integration of traditional aesthetic theories with modern digital applications significantly enhances students' emotional, cognitive, and cultural development.

Third, it develops a practical managerial guideline framework that can be directly applied by universities to improve aesthetic education policies, program design, and instructional practices.

Fourth, the study advances a holistic perspective of aesthetic education, emphasizing that it extends beyond artistic skill development to encompass the cultivation of morality, empathy, creativity, and cultural literacy, thereby contributing to social harmony and human development.

Overall, these contributions expand current academic knowledge and provide valuable implications for national education policy, university governance, and community cultural development.

Conclusion

The findings of this study indicate that aesthetic education management for enhancing university students' personality development in Hunan Province is a multi-dimensional construct comprising five key components: (1) the construction of an

aesthetic education curriculum system, (2) the impact of aesthetic education on students' personality development, (3) the roles and competencies of teachers, (4) aesthetic-oriented teaching methods and strategies, and (5) policy support and management mechanisms.

Based on these components, the study developed five major managerial guidelines to strengthen aesthetic education management in universities.

First, curriculum development should emphasize the integration of diverse art forms including visual arts, music, dance, and theater to enhance students' aesthetic sensitivity, artistic literacy, and cultural awareness. Second, aesthetic education should promote holistic personality development by integrating cognitive, emotional, and social dimensions, thereby fostering empathy, emotional intelligence, and well-rounded character traits. Third, the role of teachers should focus on strengthening meaningful faculty–student interaction to support mentorship, trust, and individualized learning experiences. Fourth, teaching methods should incorporate digital technologies, such as multimedia tools and virtual learning environments, to enrich aesthetic experiences and bridge traditional and contemporary forms of expression. Finally, policy support should include comprehensive evaluation and monitoring systems, utilizing both qualitative and quantitative indicators to ensure the effectiveness, sustainability, and alignment of aesthetic education programs with student development outcomes.

Recommendations

Recommendations for Applying the Research Findings

Based on the research findings, the following recommendations are proposed for practical implementation:

Universities should integrate the five managerial guidelines into institutional planning, curriculum development, and quality assurance systems.

Teacher training programs should incorporate aesthetic pedagogical competencies alongside digital literacy to enhance teaching effectiveness.

Policymakers should prioritize the development of comprehensive evaluation mechanisms and ensure sufficient institutional support for aesthetic education initiatives.

Cross-disciplinary collaboration should be encouraged to embed aesthetic education across various academic fields and learning contexts.

Recommendations for Future Research

Future research is recommended to further extend the findings of this study: Conduct longitudinal studies to examine the long-term impact of aesthetic education on students' personality development.

Perform comparative studies across different provinces or countries to explore cultural influences on aesthetic education practices.

Investigate students' perceptions of digital aesthetic learning to improve technology-enhanced pedagogical strategies.

Examine institutional barriers and facilitating factors affecting the implementation of aesthetic education management frameworks.

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Loquacity of the Body and its Singular Poetics in Yukio Mishima's Taiyō to Tetsu (Sun and Steel)*

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Abstract

The body is often the receptacle for formulaic modes of literary criticism, whether as a template for political concepts like the Nation or as a physical reflection of inner turmoil or class struggle. This predictable modus operandi of literary criticism in viewing the body leaves limited space for exploring the material experiences of the body. The Cartesian mind-body binary in representing the body relegates the body to an inferior status. Japanese author Yukio Mishima rejects this conventional treatment of the body in his autobiographical essay *Taiyō to Tetsu* (1990), as he creates an aesthetic theory premised on the material body and syncretises body and spirit in his quest for perfection. While Mishima's reputation is marred by his sadistic "...perversions and quasi-fascistic politics...especially after he committed ritual suicide," this article, through a reading of his essay, strives to explore the postcritical turn in Mishima's understanding of the body. Even while eliciting polarising reactions to his works and life, Mishima's views on the material body strongly indicate a unique critical tradition (Piven, 2001, p. 771). Reading Mishima from this lens leads to complex questions about the role of the critic in unearthing fresh grounds for analysis and the possibility for gleaning unique ideas from the text.

Keywords: Postcritique; Mishima; Body

Introduction

Immanuel Kant in *Critique of Pure Reason* employs the term 'critique' to indicate the systematic study of human cognition. Published in 1781, when Enlightenment rationality was giving way to Romantic ideals and traditional morality, *Critique of Pure Reason* critiqued "...reason by reason itself," to showcase that Newtonian science, traditional morality and religion are mutually consistent (Rohlf). It is to address this crisis of the empiricist epistemology associated with Enlightenment that Kant projects 'metaphysics' as the bedrock of human cognition. He defines metaphysics as "...the principles...[transcending] all

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the limits of experience and therefore [withdrawing] themselves from all experimental tests” (p. xviii). Kant’s disavowal of experiential knowledge suggests the presence of a priori knowledge in the process of cognition.

Kant also discusses the concept of ‘transcendental idealism,’ according to which it is impossible to perceive objects in their internal purity, as only their appearances get cognized through individual sensibilities of space and time, thereby laying the groundwork for ‘transcendental aesthetics.’ Since space-time perception is rooted in internal intuition/sensibilities, and precedes the cognition of external knowledge, Kant’s arguments suggest that a priori knowledge is inevitably structured through one’s sensibilities. His propositions contributed to a recognition of the failure of experiential knowledge in perceiving reality, which offered the philosophical rationale for Romanticism. Despite an evident transition from empiricism, and highlighting the limitations of romanticism, the internal structures of both Enlightenment and Romantic modes of criticism remained essentially cerebral. The presence of the corporeal body in the changing modes of criticism finds little to no mention in the dominant theories of western philosophy.

Kant’s philosophy can be understood as a critique of ‘critique,’ since he expresses the inability of existing patterns of critique to grasp the reality of objects. His idea of critique, in turn, offers a logical explanation for the imposition of one’s biases while attempting to interpret reality, something which literary criticism is often censured for. Kant’s ideas, it could be argued, not only project the image of philosophy as an esoteric preserve, but also establish the very supremacy of the mind which Enlightenment rationalism so consummately practised. The reductive of Kantian philosophy become apparent from Jacques Derrida’s argument in “Structure, Sign and Play in the Discourse of the Human Sciences” (1988) that western logos has always occupied the hegemonic centre of the structure of metaphysics. Here, postcritical inquiry enables the deconstruction of this hegemonic centre through deflections from ossified modes of criticism. One form of deflection may be to discover other epistemic traditions which challenge the uniform, Eurocentric tilt of philosophy.

While the community centric ‘I’ of Eastern philosophy is conventionally pitted against the individualistic Western ‘I,’ the “...critique’s methodologies and commitments [still] betray a Eurocentric bias,” especially in the critical treatment of the body (Anker and Felski, 2017, p. 13). That is, despite the vastly different idioms regarding the ‘self’ in Eastern and Western philosophies, both these schools reflect a western bias in their effacement of the material body. For instance, the Advaita Vedanta of Indian philosophy, though radically different from the rhetorical idiom employed by Western philosophy, also effaces the material body through concepts like ‘ātman’ and ‘brahman.’ Advaita Vedanta combines religious/yogic practices with its theory, yet it is still aimed at moksha (salvation) from the material confines of the body. Hence, contrary to popular belief, the Western rationalism of the mind is not necessarily contrasted by the Eastern spiritualism of the body. Rather, irrespective of the entirely different rhetorical modes employed by the Western and Eastern philosophies, they end up denigrating the material body. Another approach is to study the State’s control

over body's form and functions, which is critical for numerous fields like queer studies, sexuality studies, disability studies and so on.

While drawing conversations around the body, these aforementioned approaches still treat the body as a blank template for the State to reflect its ideas. The body's material impulses are barely acknowledged within the critical field. In this context, Japanese author Yukio Mishima's works appear to reject a clear hierarchy between the mind and body. Even though his construction of the universal, heroic body has been conventionally viewed as being circumscribed by the traditional samurai code of patriotism yoked to an abstract 'collective self,' for Mishima, the depths "...are shallow, commonplace" (Taiyō to Tetsu, 1990, p. 63). Therefore, he gives primacy to the outlying edges of the body and captures the very ontological complexities of the postcritical subject. Within his oeuvre, one text that explicitly deals with the impulses of the material body by conflating action and thought is the essay, *Taiyō to Tetsu* which would be the primary focus of this article in its study of a fresh critical approach towards the body by Mishima.

Revival of the Body in *Taiyō to Tetsu*

In *Taiyō to Tetsu* Mishima underlines the need to develop a language of the body, since as far as he can remember, he has the earliest memory of his words and almost none of his body. The author observes that compared to the average individual, his "...memory of words reaches back far farther than [his] memory of the flesh" (p. 1). Despite decrying the secondary status of the body in contemporary intellectual tradition, Mishima acknowledges the impossibility of isolating the body from the spirit. Instead, he attempts to conflate thought and action in order to augment the poetic qualities of the body and achieves a harmonization of the mind and body in his theory. In *Cinematic Nihilism* (2017), scholar John Marmysz mentions the finitude of Mishima's body when he underscores the "hopelessly strained relationship between the real and the ideal" which is "[r]eminiscent of Plato's claim that the physical world is simultaneously a conduit as well as an impediment to the attainment of the highest ideals" (p. 184). In other words, the body helps in the attainment of perfection, but to uphold the absolute, the body must be separated/eliminated. *Taiyō to Tetsu*, though, focuses more on the process of attaining perfection, as a result, achieving greater synthesis between mind and body than Mishima's other works.

As per Mishima, while the average individual is an outsider to quintessential intellectual endeavors, the poetic qualities of the body obfuscate the dichotomy between the intellectual and the non-intellectual. The author emphasizes this point by including quotidian experiences into the intellectual tradition. The poetic qualities of the body become evident in the essay when Mishima evocatively describes the intoxicated gaze of men carrying portable deities to the shrine. After participating in it himself, he compares the act to poetic inspiration. He explains that the sharing of physical burden evokes thoughts resembling poetic inspiration, and that are fragments of a community rather than being individualistic,

provided certain physical conditions are equal and a certain physical burden shared, so long as an equal physical stress is savored and an identical intoxication overtakes all alike, then differences of individual sensibility are restricted by countless factors to an absolute minimum....what I had witnessed was no individual illusion, but one fragment of a well-defined group vision. (p. 6)

Mishima underlines the need for bodily harmony by regarding markers of ugliness like corpulence or malnourishment as signs of narcissism. His literary concerns, as a result, are not only about training the mind but equally as much the body. While such examples of rejecting physical diversity may be equated with his ultra-nationalist politics and are by no means socially unproblematic, his arguments inevitably outline the loquacity of the body, often glossed over for the intellectual world of words.

Through the case of the powerful impact of the sun on the body, both beautifying and changing the body's physical form or color, Mishima conceptualizes an ideal 'intellectual' whose ideas are not merely ensconced in the abstract world of words. The author lays out a philosophy premised on carrying his ideas to the greatest extremes so much so that the body itself becomes symptomatic of such ideas, thereby upholding the body's loquacity. For Mishima, hence, the description of rippling muscles is an indicator of the balance between mind and body. His view of the body can be read as a critique of the conventional propensities of academia.

Mishima's other works also offer glimpses of his ideas about the body, namely, his novel *Gogo no eiko* (1963), wherein he is disappointed by the loss of the ideal image of action in a new postwar reality. Mishima depicts this view through the figure of Ryuji, the sailor, who has lost touch with the sea after meeting the protagonist's mother, ultimately prompting the protagonist and his nihilistic gang members to plan his murder and dismemberment in order to regain the sailor's absolute perfection. In fact, Jerry Piven in "Phallic Narcissism, Anal Sadism, and Oral Discord: The Case of Yukio Mishima, Part I" (2001) avers that

Mishima consistently uses similar characters and conflicts in his fiction, often centering around the obsession with death, tragic love, erotic violence, and a solipsistic absorption in perverse and narcissistic fantasies. While enacting these themes, the characters inevitably construct an image of the aesthetic lyrical aspects that Mishima himself struggled to manifest: vitality, beauty and delicacy. The protagonists of his novels are surrogates for himself, his ideas, and his aesthetics. (p. 771-72)

To this end, another work echoing such themes, especially where the author's literary interests become palpable through the characters' treatment of their bodies is the short story "*Yūkoku*" (1995). Inspired by real life events, this story depicts a newly married lieutenant of the Japanese Imperial Army who disembowels himself due to being torn between his duty and loyalty towards his friends turned mutineers. Following suit, his young wife Reiko, having been schooled in her husband's spiritual and moral philosophies, stands witness to his

agonizing death and kills herself afterwards by stabbing her throat. Despite documenting the lieutenant's suicide with excruciating details, the story initially presents the young couple with a porcelain like quality, thereby identifying ephemeral beauty with self-annihilation. Their fragile beauty is made evident in the story through the description of the couple in a photograph. The lieutenant is described as majestic in his military uniform, bearing a severe expression and reflecting "...the clear integrity of youth," whereas the bride is slender and delicate "...like the bud of the moonflower" (p. 94). The photograph provides an effective juxtaposition between perfection and fragility, as after their suicide this photograph is picked up by people to reflect on the "...curse on these seemingly flawless unions" (p. 94).

Even more alarming is the placidity of the couple in spite of their imminent suicides. Both of them go about their daily chores, even experiencing an exceptional sense of clarity and happiness in their businesses as the author notes that the couple "[w]ith happiness almost too abundantly in their hearts...could not help smiling at each other. Reiko felt as if she had returned to her wedding night" (p. 100). In this manner not only does Mishima associate death with a greater sense of clarity and insight, but also a heightened sense of eroticism as he constantly invokes the metaphor of the wedding night in the story culminating in the couple's frenzied love making just before their suicides. It is at this point of total freedom that the lieutenant and his wife feel that "...the object of their bodily desire [is] death itself" (p. 103). This fusion of death and eroticism is another major theme in Mishima's oeuvre which is elucidated by Piven as a "[r]evenge taken upon vulnerability and erotic merger by killing the helplessly ejaculating subject, and further, vulnerability, impotence, and weakness are destroyed by killing the ejaculating subject before the orgasm detumesces flaccidly and messily" (p. 787).

Using sexual degradation as an analogy, Piven argues that Mishima expresses his abhorrence for the image of the decaying intellectual. This notion is evident even in *Taiyō to Tetsu* when the author comments that death gives dignity to flesh with the example of a matador whose actions seem ridiculous if not for the prospect of death. Even sculptors capture human form at its finest (with muscles) for beyond that is decline and death (p. 26). Similarly, Mishima conceives of death as an honorable escape from the deleterious impacts of decay on an intellectual. Once again it is the treatment of the body which becomes a marker of intellect instead of just the mind, as textually illustrated by both *Taiyō to Tetsu* and "*Yūkoku*." Through his body the lieutenant, in "*Yūkoku*," physically embodies all of his spiritual and moral ideals at one instant and goes out in a heroic blaze. His mind and body fuse at the moment of his death fulfilling the beautiful and heroic Greek death that Mishima himself aspired for in his life. The body, in this instance, transforms into a register for the lieutenant's protest against following orders to turn against his mutineer friends, even though his method of disembowelment is shackled to tradition.ⁱ

Traces of the split consciousness represented by the lieutenant, while comprehensively explored by Mishima, are present in the works of several early 20th century Japanese authors and could be considered symptomatic of the impacts of the Meiji era and onwards.ⁱⁱ Scholar Yoshikuni Igarashi in *Bodies of*

Memory: Narratives of War in Postwar Japanese Culture, 1945-1970 (2000) notes that in the late 1960s Japanese “society that was eager to leave the memories of war behind,” authors like Mishima “struggled to articulate the meaning of Japan’s loss in 1945 through bodily images” (p. 16). Igarashi explains that “[t]he body for them returns as a locus of conflicting desires: a nostalgia for and a simultaneous repudiation of the past,” wherein the bodies envisaged by these authors “were caught between these contradictory desires and oscillated between the past and the present, repeating that which they simultaneously yearned for and dreaded—their bodily memories of the past” (p. 16-17).ⁱⁱⁱ

Based on Igarashi’s observations, the lieutenant’s brutal decision in “*Yūkoku*” positions him in a liminal space where his body is both protesting yet following traditions, a position which could be read as a reflection of the author’s existential crisis due to the postwar banality of the Japanese society. Mishima, regardless of worshipping the mind, renders the body as an equally complex site. The uniqueness of Mishima’s theory is especially true of his inclusion of the quotidian like the Lieutenant and Reiko bothering with the domestic chores despite their decision to kill themselves, or the struggles of the men carrying the deity for poetic inspiration in *Taiyō to Tetsu*.

The lieutenant and Reiko’s actions might seem similar to Wordsworth’s idea of organic feelings in close communion with nature as theorized in the “Preface” to *Lyrical Ballads* (1909). But, a direct import of this western brand of criticism would prove reductive and problematic due to Mishima’s criticism being rooted to the samurai code of *Bushido*.^{iv} Not only does Mishima’s association with the samurai code universalizes his vision of the body, but, by including quotidian activities, Mishima also obfuscates the distinctions between the peasantry and the samurai class. As a result, after dabbling with the world of words, when Mishima turns to the labors of the deity bearers in *Taiyō to Tetsu*, it is not merely to ennoble his soul through Wordsworthian aesthetics, but to make up for the physical endeavors he had missed out on up till that point.

Another example of Mishima’s urge to blend critique with physical exertions in *Taiyō to Tetsu* is when he enlists steel equipment for his physical transformation and claims that the pain and shortness of breath during his physical exertions help in erasing imagination. Such instances in the text, while justifiably read as displaying the author’s autocratic tendencies of curbing free thought, could be also construed as an attempt to apply thought to action. Mishima’s postulation on the duality of art and action, in French philosopher Bruno Latour’s words, aids in collapsing the “...two cultures divide” (Anker and Felski, p. 22).

Latour’s two cultures divide refers to the split between the humanities and sciences imposed by humanists and the failure to recognize what the humanities could gain from the sciences. This phrase has been invoked by Anker and Felski in their text *Critique and Postcritique* (2017) to collapse a similar distinction between what is accepted as ‘critique’ and what is naturalized and taken for granted. Anker and Felski argue that “[l]iterary studies, in short, needs new dispositions that can take us not beyond “critique,” but beyond critiquiness” (p. 24). In this case, Mishima’s fresh perspective on the material body achieves

the effect of presenting a new mode of critique that seeks to collapse the boundaries between art and action, the theoretical and the quotidian.

Mishima's self-awareness through the Body

As a corollary to the discussion on the enforced duality between art and action and, in turn, between mind and body, Mishima steers his arguments towards a meditation on death as it appears and death as it is experienced. In order to undercut the conventional ways of seeing, the author offers an analogy of an apple to consider "...the antinomy between seeing and existing," especially when it comes to "...the form of things" (p. 45). According to him, in an apple self-awareness based on words implies seeing right through the skin into the flesh that dilutes the sense of the exterior. On the other hand, a self-awareness based on form means encountering the red, glossy skin of the apple and not a transparent core like the former mode of self-awareness. Mishima further elaborates

at the heart of that apple, shut up within the flesh of the fruit, the core lurks in its wan darkness, tremblingly anxious to find some way to reassure itself that it is a perfect apple. The apple certainly exists, but to the core this existence as yet seems inadequate; if words cannot endorse it, then the only way to endorse it is with the eyes. Indeed, for the core the only sure mode of existence is to exist and to see at the same time. There is only one method of solving this contradiction. It is for a knife to plunge deep into the apple so that it is split open and the core is exposed to the light—to the same light, that is, as the surface skin. Yet then the existence of the cut apple falls into fragments; the core of the apple sacrifices existence for the sake of seeing. (p. 45)

The realization of fragmentation, for Mishima, is representative of death filling the void between simply seeing and seeing with self-awareness. Since words are employed to fill the eternal waiting room of life, it becomes imperative for Mishima to augment his self-awareness through his physical transformation and reach a peak before declining into death. In this manner, by deeming all physical actions as oriented towards death, he strives to recuperate the centrality of a material existence.

The conflation of art and action, style and ethos of action does not merely indicate a romanticization of death. Rather, the author discusses art and action as resisting death. For him death is more real in action, and employs the falsehood of art to serve its reality. For instance, honor and fame through death are eulogized in epic poems. Hence, while art serves falsehoods in its own fictive world, physical training has helped Mishima unlock the mysteries of life, as now he knows how to deal with the enforced dualities of existence and also live with the awareness of the imminence of death. In other words, death is treated as disciplining factor for the body. Moreover, beginning from the age of seventeen onwards, the author wanted to leave a personal monument eliciting heady, intoxicated emotions. But post World War II, as was the case with the Japanese society in general, his urge for an absolute monument dampened. It is

through this essay that Mishima outlines the philosophical rationale to recuperate that old feeling of youthful intoxication through physical training.

Given that his preoccupation with physical training and ritual suicide is traditionally yoked to the morbid urges of the *bushido* code, Mishima's arguments are often used to establish eastern philosophy as diametrically opposed to western philosophy. But, G. Cameron Hurst III in "Death, Honor, and Loyalty: The Bushidō Ideal" (1990) depicts this notion of a samurai ideal as a predominantly Tokugawa^v and Meiji era jingoistic construction, which does not having too many cultural precedents.^{vi} He notes that "...bushido...emphasized unflinching loyalty to the emperor, even to the point of willingly sacrificing one's life, by suicide if necessary" (p. 511).^{vii} Despite this emphasis on suicide having gained currency in the popular perceptions towards Japanese philosophy, it is a fairly recent development concretized by the likes of Nitobe Inazo.^{viii} This conception of *bushido* as an age-old precept could be gauged from the major objection to Inazo's text *Bushido: The Soul of Japan*,

that to imagine that there was a normative system of ethical thought, a "code" of behavior that was first universal among the samurai and then in fact became the "soul" of all Japanese citizens, and that this body of ethical thought was called bushido, whose tenets could be recited as readily as the Ten Commandments, or the Boy Scout Motto, is simply inaccurate. (Hurst III, p. 513)

The image of the faithful samurai who kills himself after his master dies as a symbol of the unity of honor and mortality (or mind and body), hence, invokes Mishima's apple analogy of achieving self-awareness at the moment of fragmentation. This anxiety to unite mind and body in the criticisms of Inazo and Mishima is often read as reactionary responses to the influx of the overwhelmingly cerebral western philosophy into Japanese society. As Hurst III's arguments suggest, there was no systematic study of the body as a valid ground for criticism in the Japanese society either. Rather, these conscious attempts to distance oneself from the western 'other' correspond to the Meiji self's conflicts with western individualism and its efforts to project Japanese development as distinct from western industrialization (McKinney, 2010, p. 1-7).^{ix}

Having established the distinctness of Mishima's mode of criticism from western modes and the relative contemporariness of his arguments, it is also important to discuss his treatment of the body in service of his political ideology. This approach invokes Hannah Arendt's text, *The Human Condition* (1958), which discusses an active life by distinguishing *vita activa* (active life) from *vita contemplativa* (contemplative life), though it calls for a very different application of action than Mishima. Despite sharing many similarities like realizing the human potential for action, both Arendt and Mishima differ in the sense that the former talks about labor, work and action in terms of "...practical politics," or as "setting for politics," while the latter tries to combine aesthetics and politics to underscore a mode of life experienced through the body (Canovan, 1998, p. ix).^x

Both Mishima and Arendt cite the Greeks to discuss active life. While Arendt discusses the combination of *praxis* (action) and *lexis* (speech) in the

Greek public sphere to legitimize the use of power, Mishima tightly secures the material body to focus on the aesthetics of his political ideology and devises a mode to train his body. On the one hand Arendt only underscores the vibrant Greek public sphere as a political statement, Mishima on the other hand calls for reviving the dead language of action through bodily transformation into the classical Greek ideal. Moreover, the Greek urge for a beautiful death and fame could be emulated, as per Mishima, through the intense training undergone by him. It could be proposed that Mishima's postulation on the classical body reveals a mode of life which projects his imperialist ideology.

Mishima's ideology can be explained through the 'empire organ theory' elaborated by Noguchi Takehiko and Teruko Craig in "Mishima Yukio and Kita Ikki: The Aesthetics and Politics of Ultrationalism in Japan" (1984).^{xi} They outline the empire organ theory as according a divine status to the emperor based on a legal document like the Constitution. Takehiko and Craig also assert that Mishima rejects this organ theory in his writing, since it curtails the emperor's powers by understanding it as an organ to a larger framework like the Constitution instead of rendering the imperial position as politically unaccountable. They explain this opposition as having more to do with the creation of specific aesthetics that balance mind and body instead of any political disagreements with the organ theory. In Mishima's case, Takehiko and Craig's critique of the empire organ theory could be observed in the way he sense trains his body not to achieve a certain ideal but to achieve a balance between the corporeal world and the intellectual world. The aim here is not to completely overrule theory, but rather, to pare it down, since Mishima himself acknowledges in *Taiyō to Tetsu* the inability to entirely disassociate himself from the world of words.

Mishima's position might be even indicative of ascribing to the emperor the qualities of the sun. This analogy guides the corporeal reorientation of the subject from a fragmented focus on multiple legislations in a Republic to a single-minded drive to protect the person of an ultimate individual. Not only does such a notion augments Mishima's political ideology, but also helps to resolve the contradictions in his ideology as laid out by Dick Wagenaar and Yoshio Iwamoto in "Yukio Mishima: Dialectics of Mind and Body" (1975):

With the distinction between form and content generally acknowledged to be artificial, the use of it as a basis for criticism of Mishima must seem highly suspect. But not in every type of literary expression does the "how" absolutely determine our sense of the "what." Mishima himself was fond of the distinction. For just as the ideal male for him was a classically proportioned physique enclosing an active mind in harmony with it, so a work of art was, ideally, a classically proportioned form containing a richly emotional and vibrantly intellectual content. But where nature may succeed, art sometimes falters. In the give-and-take between form and formlessness, in whose process Mishima felt to reside the central impulse behind his aesthetics, one or the other may gain the upper hand, seriously compromising the finished work. (p. 55)

Evident from the above arguments, hence, is an obfuscation of the boundaries between form and content through Mishima's aesthetics which fuse together the how and what of the text. Since the content of his criticisms also entails outlining a specific mode of being to achieve his goals, *Taiyō to Tetsu* ends up merging the author's aesthetics and political ideology.

Conclusion

Mishima's novel mode of criticism which gives primacy to the body is reminiscent of Anker and Felski's attempts to unearth "...fresh ways of interpreting literary and cultural texts that acknowledges, nonetheless, its inevitable dependency on the very practices it is questioning," apparent from Mishima's own acceptance of his inability to entirely dislocate his arguments from the intellectual world of words (p. 1). This notion, in turn, introduces Latour's dismissal of the conventional mode of straitjacketing discourses into watertight categories, especially that into scientific and unscientific in "Why has Critique Run out of Steam? From Matters of Fact to Matters of Concern" (2004).^{xii}

Latour's criticism of the unquestioning consumption of the 'matters of fact' behind the creation of several discourses underscores the need to question the preexisting baggage regarding certain discourses, in Mishima's case, the popular perceptions towards ultranationalist, right wing criticism. In other words, taking into account Anker, Felski and Latour's calls for a fresh mode of criticism, it appears that simply reading Mishima as an ultranationalist imperialist might prove reductive. While one may note that the control he tries to exert over his body reflects his own autocratic values, one should also pay attention to how the inclusion of the material body in Mishima's philosophical discussions challenges the accepted contours of criticism.

Theorizing on the area of 'personal criticism,' Jane Gallop remarks about the personal being a given within criticism and scholarship being replete with personal narratives (Anderson, 2001, p. 122).^{xiii} As a result, "...[w]hat is at stake is who speaks or rather who is authorized to speak," which, in turn, demonstrates the impossibility of separating Mishima's arguments from his political position (Anderson, p. 123). Yet, this conception also seems to hamper the postcritical turn to reinvigorate saturated approaches. It also begs the question whether it is possible to gauge the original intent of the work without being influenced by the interpretations piled over it over a substantive period. Since the interpretations of the work have continued to be produced and the work itself garners appeal to one section or the other, it becomes equally important to study the functioning of even those discourses dismissed as problematic. Here, the critic's role might be of an informed retrospection with a pinch of salt, and the aim being to find ways to bridge the chasm between theory and practice.

For instance, while studying the implications of the lieutenant's decision to disembowel himself in Mishima's "*Yūkoku*," one must also be aware that the very freedom experienced by the lieutenant at the point of death, in his wife Reiko's case, appears more like a conjugal fidelity that is expected of her and to which she readily complies. Even his quest for bodily uniformity in *Taiyō to Tetsu* and the notion of death giving dignity to flesh offers grounds for

subjugating individual subjectivity to calls for sacrificing the body to uphold the abstract notions of a Nation. Yet, when Mishima details his several rebirths through physical training and the inadequacy of words in gauging self-awareness, he distances himself more and more from the theoretical clutches of traditional literary criticism to explore a more proactive option.

In the process he even seems to introduce critical attitudes premised on physicality towards love as theorized by Piven in “Narcissistic Revenge and Suicide: The Case of Yukio Mishima, Part II” (2002).^{xiv} According to Piven, Mishima views “...the unintellectual relationship as pure, sensual [and one that is] devoid of artifice and unsusceptible to the disappointment inevitably resulting from knowing [one’s] lover” (p. 51). This notion is further explained through Mishima’s own comment that traces of any intellectualism would compel him to make value judgments, ultimately tarnishing his image of an ideal relationship.

As a result, romantic relationships in his works tend to prioritise physicality over emotions. It also ends up demonizing female characters violating the feminine ideal as their control over the male is perceived as inhibiting action and spontaneity (Piven, Part I, p. 776). For instance, the protagonist’s mother, Fusako, in *Gogo no eiko*, is an independent woman who owns a haute couture store. Yet, Fusako is represented as a specimen of the materialistic world who poses an obstacle to Ryuji from realizing his greatness at sea. Despite playing a pivotal role in the developments of the novel, and reflecting on the incursion of western values into the traditional Japanese society, Fusako’s character is barely developed in the novel, especially in comparison to the protagonist and the sailor. Fusako, it seems, simply exists to cause problems for the sailor and to tie him to the materialistic world.

Such conceptions of femininity again indicate how Mishima strives to eschew words in the construction of the ideal, that is, his brand of ideal love and femininity exist in silent physicality. Similarly, in *Taiyō to Tetsu* he blames words for disrupting the present continuous tense of life. He humbly accepts the eventual effacement wrought by death and strives to spend his life in preparation of that eventuality. Yet, it goes without saying that a historicist reading of Mishima lays bare an incontrovertibly misogynistic and fascistic propaganda in support of imperialism. But even his most untenable opinions rather than being plainly spelled out in discourse require an analysis of the characters’ unique relationships with their bodies. In that regard, Mishima’s *Taiyō to Tetsu*, it might be argued, offers a well oiled machinery for a critical literature with the material body at the center.

Acknowledgements

This article was conceived through my reading of Mishima’s essay, along with an interest in ‘Postcritique’ as the future of literary criticism. Mishima’s treatment of the body and his divisive politics provided the nascent idea for the article during the course of my Master’s programme in English literature from the University of Delhi, and later developed parallelly with my research work as a PhD scholar in Indian Institute of Technology Bombay. Therefore, this article came to fruition entirely through personal initiative.

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Highlight

This article studies how author Yukio Mishima centres the corporeal body over intellectual abstractions in his works. The body is essential to his aesthetic theory which has been analysed through a postcritical lens. The article attempts to demonstrate a fresher mode of criticism encapsulated in lived experiences of the body.

Author Guidelines

Asian Journal of Humanities and Social Innovation (AJHSI)

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3. Guidelines for Manuscript Preparation and Submission

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Title

The title should be precise, concise, and accurately reflect the article's content and focus. Clearly specify the title: AJAJ - Writing Article Titles with Initial Capital Letters. (Times New Roman, 14 pt, Bold)

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The abstract should succinctly summarize the article, including its objectives, methodology, key findings, and discussion, all within 300-400 words. The abstract must be written as a single, coherent paragraph. Text (Times New Roman, 11 pt, Tab 0.5 cm)

Keywords: Keyword, keyword, keyword

Authors should provide a minimum of three keywords and a maximum of five, reflecting the core themes of the study. (Times New Roman, 11 pt; 5 keywords/phrases)

Introduction

The introduction of a research paper is a crucial component, as it is the first section that readers encounter to understand the topic under investigation. A well-written introduction should begin by presenting the general background of the issue or topic, gradually narrowing down to the specific problem that the researcher intends to explore. It should also highlight the significance and necessity of conducting the research.

Furthermore, the introduction should point out the gap in existing knowledge that the research aims to fill. It must clearly state the objectives of the study to ensure that readers can comprehend the rationale, importance, and direction of the research. A well-structured and thoughtful introduction not only enhances the credibility of the

study but also engages the reader's interest to continue exploring the entire research paper. Text (Times New Roman, 11 pt, Tab 0.5 cm)

Objectives

- 1.
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Literature review

The literature review is a crucial component of the research process. Its primary purpose is to explore relevant information, concepts, theories, and previous studies related to the research topic. A thorough literature review helps researchers understand the current state of knowledge, identify academic trends, and recognize gaps that need further investigation.

A high-quality literature review involves the careful selection of credible, up-to-date, and directly relevant sources. Researchers should analyze, synthesize, and compare information from various references to establish a clear conceptual framework or research hypothesis. Moreover, the literature review enhances the credibility of the study and demonstrates that the researcher has a deep and comprehensive understanding of the topic being studied. Text (Times New Roman, 11 pt, Tab 0.5 cm)

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The methodology section is a critical part of a research study that outlines the systematic process for data collection, analysis, and presentation of research findings. A well-written methodology clearly specifies the type of research—whether it is quantitative, qualitative, or mixed-methods—and explains the sampling procedures, research instruments, data collection steps, and data analysis techniques.

An appropriately designed methodology ensures that the research questions can be accurately addressed and enhances the **credibility** and **reliability** of the study. Furthermore, a clear methodology provides a framework that allows other researchers to replicate the study if they wish to explore the same topic in future research. Text (Times New Roman, 11 pt, Tab 0.5 cm)

Results

The results section presents the findings derived from the analysis of collected data based on the established research methodology. At this stage, no interpretations or personal opinions from the researcher should be included. The presentation of results must be clear, organized, and aligned with the research objectives.

Results can be conveyed through narrative descriptions, tables, charts, or figures to make the information easier to understand and compare. The language used should be neutral and objective, avoiding any exaggeration or interpretation beyond what the data reveals.

A well-structured results section enables readers to connect the findings directly with the research questions and objectives. It also lays the foundation for the discussion and interpretation that follows in the next section of the research paper. Text (Times New Roman, 11 pt, Tab 0.5 cm)

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The discussion section is a vital component that demonstrates the researcher's ability to interpret and critically analyze the findings in relation to the research objectives, hypotheses, and relevant literature or theories. The researcher should connect the results to theoretical frameworks and explain whether the findings support or contradict previous studies.

This section should include logical reasoning, possible explanations, and factors that may have influenced the results. It is also important to address any limitations of the study that could affect the accuracy or applicability of the findings.

A well-written discussion reflects academic depth and shows that the researcher understands the broader context of the research. It bridges the gap between raw findings and the implications they may have for theory, practice, or future studies. Text (Times New Roman, 11 pt, Tab 0.5 cm)

Conclusion

The conclusion of a research paper provides a concise, clear, and complete summary of the key findings in alignment with the study's objectives. It should not introduce any new information or data, but rather synthesize what has already been discussed to highlight whether the research questions were effectively answered or the research goals were achieved.

A strong conclusion also includes practical implications or recommendations based on the findings, and often suggests directions for future research to expand upon areas that remain unexplored or insufficiently studied. A well-crafted conclusion helps readers quickly grasp the core contributions of the study and appreciate its academic value. Text (Times New Roman, 11 pt, Tab 0.5 cm)

Recommendation

The **recommendation** section is an important component of a research paper, demonstrating how the findings can be applied in practice or used to inform future research. Recommendations should be based on the results and conclusions of the study, focusing on areas that can be developed, improved, or addressed more effectively.

Recommendations are typically divided into two categories:

1. **Practical or policy-related recommendations** – for implementation by organizations, institutions, or stakeholders.

2. **Recommendations for future research** – for exploring unresolved issues or expanding on the current study's findings.

Effective recommendations should be **clear, feasible, and relevant** to the context of the research problem, offering meaningful guidance for both practitioners and future scholars. Text (Times New Roman, 11 pt, Tab 0.5 cm)

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Text

The manuscript should be structured into an introduction, followed by the main body, with clear subheadings or sections to enhance readability. Authors' identities must not

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Conclusion

Text (Times New Roman, 11 pt, Tab 0.5 cm)

Acknowledgments

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If applicable, supplementary materials or data may be included as appendices.

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Authors are requested to provide a concise summary that encapsulates the key arguments and significance of their article. This summary should not exceed 50 words and should effectively convey the central themes and contributions of the study, enabling readers to quickly understand the article's primary focus and relevance.

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Figure 1 Asian Journal of Humanities and Social Innovation (AJHSI), 2020

Table 1 Table Title

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Table 1 Experts specializing in the Nora performance

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3. **Title of the article.** Note: For works that are part of a greater whole (e.g. articles, chapter), use sentence case. Only the first word of the title and subtitle and proper nouns are capitalized.
4. ***Title of the online newspaper or publication.*** Note: Capitalize each word in the publication and italicize. If the publication has an associated newly newspaper in print, use the newspaper article reference example.
5. **URL**

Phathong, K. (2021, December 30). Educational Inequality Between Urban and Rural Communities: A Case Study in Northeastern Thailand. <https://so14.tci-thaijo.org/index.php/AJHSI>

Book

1. **Author(s).** Note: List each author's last name and initials as Author, A. A., Author, B. B., & Author, C. C. Use an ampersand (&) before the final author's name.
2. **(Year).**
3. ***Title of the book.*** Note: For works that stand alone (e.g. books, reports), italicize the title. Only capitalize the first word of the title and subtitle and any proper nouns.
4. **(Edition).** Note: If there is an edition or volume, include it in parentheses and use abbreviations of ed. or vol.
5. **Publisher.** Note: You do not need to include the publisher location or databases where you retrieved it.

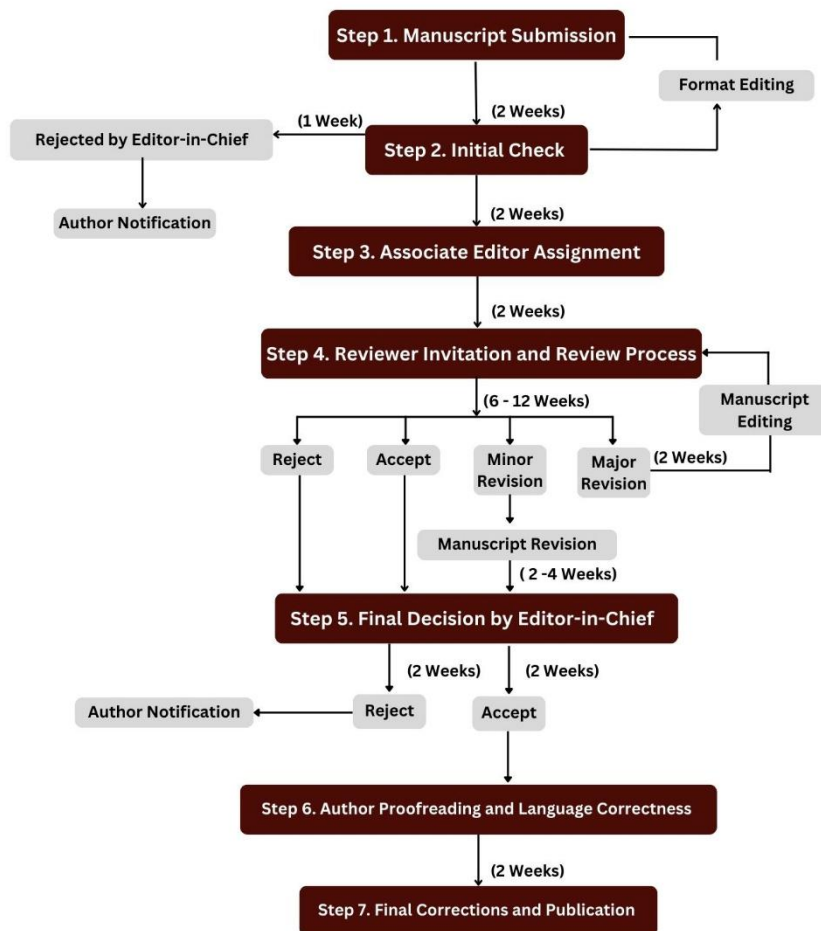
Phathong, K. (2021). *Analyzing Income Disparities and Social Mobility in Developing Economies*. Asian Journal of Humanities and Social Innovation Publishing.

Book Chapter with Editor(s)

1. **Author(s).** Note: List each chapter author's last name and initials as Author, A. A., Author, B. B., & Author, C. C. Use an ampersand (&) before the final author's name.
2. **(Year).**
3. **Title of the chapter.** Note: For works that are part of a greater whole (e.g. articles, chapter), use sentence case. Only the first word of the title and subtitle and proper nouns are capitalized.
4. **In Editor(s),** Note: List each editor's last name and initials as A. A. Editor, B. B. Editor, & C. C. Editors, include (Ed.) or (Eds.) in parentheses, and end with a comma.
5. ***Title of the book*** Note: For works that stand alone (e.g. books, reports), italicize the title. Only capitalize the first word of the title and subtitle and any proper nouns.
6. **(pp.xx-xx).**
7. **Publisher.** Note: You do not need to include the publisher location or databases where you retrieved it.

Hattha, K.(2012). Three southern border provinces, Thai history before the Sukhothai period to the present. In Thepthai,K. (Eds.), Dimensions of culture, history, and visions of the future: Restoring peace to the southern border provinces. (pp. 1-19). Ministry of Culture.

The process of reviewing articles in the Asian Journal of Humanities and Social Innovation



Peer Review Process

Step 1. Manuscript Submission

Authors begin by preparing their manuscripts according to the ACAJ format and submitting them through the user-friendly ThaiJO online system. This system ensures the smooth receipt, processing, and review of manuscripts by the AJAC editorial team. The streamlined process maintains order and consistency, enabling efficient review and publication.

Step 2. Initial Check (2 Weeks)

Upon receipt of the manuscript, the editorial team conducts an initial assessment to ensure that the submission aligns with the journal's scope and complies with publication

requirements. Manuscripts that fail to meet these criteria are rejected without further review. Submissions with a similarity index exceeding 30% are also rejected at this stage. Additionally, the editorial team also checks the article's formatting and citation style according to the specified author guidelines. Manuscripts that do not meet these requirements are returned to authors for reformatting and resubmission. If approved, the manuscript proceeds to the review stage.

Step 3. Associate Editor Assignment (2 Weeks)

Following the initial review, the Editor-in-Chief assigns an Associate Editor with relevant expertise to oversee the review process. The Associate Editor identifies and invites three qualified reviewers with expertise in fields related to the manuscript's scope. If the initial invitations are not accepted, additional reviewers are invited. This process typically takes 2 weeks.

Step 4. Reviewer Invitation and Review Process (6-12 Weeks)

ACAJ employs a double-blinded review system with a minimum of 3 expert reviewers. Authors' names, affiliations, email addresses, and acknowledgments are anonymized by the editor before inviting reviewers. Invited reviewers should be affiliated with institutions distinct from the corresponding author. This step generally takes 6-12 weeks.

Step 5. Final Decision by Editor-in-Chief (2-4 Weeks)

The Editor-in-Chief, along with the Associate Editors, reviews the evaluation reports, comments, and recommendations provided by the reviewers. A final decision is made, which may be one of the following: Accept Submission, Revisions Required, Resubmit for Review, or Decline Submission. The final decision is communicated to the author via the ThaiJO system. If the decision is "Revisions Required" or "Resubmit for Review," the author has 2-4 weeks to submit the revised manuscript.

Step 6. Author Proofreading and English Editing (2 Weeks)

The author(s) engage in proofreading and ensure language accuracy through a professional editor. They must respond to queries from the language editor and improve any low-quality figures. The corresponding author signs the copyright transfer form on behalf of all co-authors to ensure completion within approximately 2 weeks.

Step 7. Final Corrections and Publication (2 Weeks)

After the final manuscript is submitted, it is sent to the Assistant Editor for formatting and article design in accordance with the journal's guidelines. A CrossRef DOI is assigned, and the article is published on the journal's website. This final stage typically takes 2 weeks.
