A STUDY ON THE INNOVATIVE MANAGEMENT MODE OF INTERNATIONAL STANDARD DANCE MAJOR IN UNIVERSITIES IN YUNNAN PROVINCE - A CASE STUDY OF YUNNAN UNIVERSITY OF BUSINESS MANAGEMENT

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AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF BUSINESS ADMINISTRATION
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This Independent Study Has Been Approved as a Partial Fulfillment of the Requirements for the Degree of Master of Business Administration

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Title: A Study on the Innovative Management Mode of International Standard Dance Major in Universities in Yunnan Province - A Case Study of Yunnan University of Business Management

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Degree: Master of Business Administration

Major: International Business Management

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ABSTRACT

Background of the Study: This study investigated factors influencing innovative management of international standard dance major in Yunnan universities, using Yunnan University of Business Management as a case to analyze curriculum, faculty, and ethnic cultural resource utilization.

The objective of this research was to explore the factors influencing the innovative management mode of international standard dance major in universities in Yunnan province. This study used the quantitative analysis method and collected data from 563 students and employed Exploratory Factor Analysis (EFA) and Structural Equation Model (SEM) Testing to validate the research hypotheses.

The results of the study found that the factors influencing the innovative management mode of international standard dance major in universities in Yunnan province include curriculum design, faculty quality, professional teaching resources and student participation.

Keywords: innovative management mode, international standard dance major, Yunnan Province

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Fu Ziming

DECLARATION

I, Fu Ziming, hereby declare that this Independent Study entitled “A Study on the Innovative Management Mode of International Standard Dance Major in Universities in Yunnan Province - A Case Study of Yunnan University of Business Management” is an original work and has never been submitted to any academic institution for a degree.

(Fu Ziming)
September 20, 2025

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Chapter 1 Introduction

1.1 Background of the Study

Since its introduction in China in the 1980s, the international standard dance has developed rapidly and has become a popular dances program.

In recent years, Chinese players have achieved many good achievements in international competitions, which has promoted the popularization and improvement of the competitive level of international standard dance in China (Smith, 2018).

Some universities in Yunnan province have opened international standard dance majors, but the overall development is relatively backward, the major construction is insufficient, and the curriculum, teachers, teaching facilities and other aspects need to be improved. The talent training mode is single, focusing on the cultivation of competitive ability, and ignoring the improvement of comprehensive quality. It lacks characteristics and advantages, and fails to make full use of Yunnan's ethnic cultural resources to form its unique advantages (Brown, 2019).

Yunnan University of Business Management has made active explorations in the construction of international standard dance major and achieved some achievements, but it still needs to further innovate the management mode and improve the level of professional construction and the quality of talent training (Johnson, 2020).

So, it is very necessary to study the factors influencing the innovative management mode of international standard dance major in universities in Yunnan province, Yunnan University of Business Management was selected as a case study.

1.2 Questions of the Study

(1) What is the effect of curriculum design on innovative management mode?

(2) What is the effect of faculty quality on innovative management mode?

(3) What is the effect of professional teaching resources on innovative management mode?

(4) What is the effect of student participation on innovative management mode?

1.3 Objectives of the Study

(1) To explore the effect of curriculum design on innovative management mode of international standard dance major.

(2) To explore the effect of faculty quality on innovative management mode of international standard dance major.

(3) To explore the effect of professional teaching resources on innovative management mode of international standard dance major.

(4) To explore the effect of student participation on innovative management mode of international standard dance major.

1.4 Scope of the Study

This research focused on four core dimensions influencing the innovative management mode of international standard dance programs in Yunnan universities, namely, curriculum design, faculty quality, professional teaching resources, and student participation, while restricting its population scope to the entire student body of Yunnan University of Business Management, which comprised 2,341 enrolled individuals, thereby ensuring a focused investigation into the institutional mechanisms and participatory dynamics shaping professional dance education within a regionally representative yet administratively bounded context.

1.5 Significance of the Study

Theoretical Significance

This study contributes to the theoretical landscape by enriching the regional research framework within arts management, establishing a model tailored to distinctive programs in application-oriented universities, and deepening scholarly understanding of differentiated development pathways in higher education.

Practical Significance

It offers actionable guidance for enhancing international standard dance programs in Yunnan and comparable regions, elevates talent training quality and graduate

employability, and facilitates the preservation of local culture alongside synergies with cultural tourism sectors.

1.6 Definition of Key Terms

Innovative management mode refers to the integration of curriculum design, talent development, and institutional operations to enhance educational quality and competitiveness. It incorporates dynamic syllabus adjustments, industry partnerships, and localized cultural elements to cultivate dance professionals effectively.

International standard dance major curriculum design (CD) refers to a systematic framework integrating technical dance training with theoretical knowledge and cross-disciplinary studies. It adapts to local contexts, such as infusing Yunnan's ethnic elements, while maintaining global standards to cultivate versatile dance professionals.

International standard dance major faculty quality (FQ) refers to comprehensive competencies, including technical expertise, pedagogical skills, and industry engagement. It requires continuous development and intercultural sensitivity to integrate regional elements while maintaining global standards.

International standard dance major professional teaching resources (TR) refer to specialized infrastructure, digital tools, and curated academic materials that support effective instruction and learning. Within an innovative management model, these resources are strategically integrated with localized cultural assets, such as Yunnan's ethnic music and dance archives, to enrich choreography, foster artistic identity, and maintain competitive and educational excellence.

International standard dance major student participation (SP) refers to active engagement beyond the classroom, encompassing technical practice, choreographic collaboration, competitive involvement, and interdisciplinary projects. Within an innovative management model, it crucially includes student-led initiatives to research and integrates regional ethnic elements, such as Yunnan's dance cultures, into their

artistic work, thereby transforming theoretical knowledge into distinctive creative competence and professional readiness.

International standard dance major innovation management mode (IM) refers to a systematic administrative framework designed to cultivate elite dancers through curriculum modernization, pedagogical innovation, and strategic resource integration. This model encompasses four core dimensions: pedagogical restructuring (blending kinesiology with digital training technologies), artistic production innovation (creating interdisciplinary performance works), resource optimization (allocating studio access and international coach sessions), and career pathway engineering (bridging training to professional contracts or championships). It aims to transcend traditional apprenticeship by implementing data-driven talent diagnostics and adaptive training systems, thereby transforming dance education from skill replication to artistic and entrepreneurial excellence, measured by competition rankings, graduate employability, and artistic innovation indices.

Chapter 2 Literature Review

This chapter constitutes the theoretical and empirical foundation of the study, systematically reviewing existing knowledge related to the innovative management of international standard dance majors in higher education. It is organized into four main sections. First, it examines the related theories that underpin educational innovation and management. Second, it reviews and defines the key concepts involved. Third, it synthesizes related studies to identify gaps this research aims to fill. Finally, it presents the conceptual framework that guides the entire investigation. The logical flow and clear transitions between sections are designed to provide a comprehensive background and justify the research direction.

2.1 Constructivist Learning Theory

Rooted in the seminal work of Jean Piaget and Lev Vygotsky, Constructivist Learning Theory asserts that knowledge is not passively absorbed but actively built by learners through experience and critical reflection (Vygotsky, 1978). When applied to the management of an international standard dance major, this perspective advocates for a student-centered pedagogical framework that treats learning as a dynamic, meaning-making process. For example, through choreographic creation, cross-cultural performance exchanges, and competitive simulations, students do not merely reproduce techniques, they synthesize skills with creativity and analytical thought, constructing personal and cultural understanding in context (Brooks & Brooks, 1999). By embedding local elements such as Yunnan's ethnic dance traditions into the curriculum, the management model fosters collaborative and self-directed learning, enabling students to develop not only technical proficiency but also adaptive artistic expertise and deeper intellectual engagement.

2.2 Resource-Based View (RBV) of Management

The Resource-Based View (RBV), pioneered by Barney (1991), argues that organizations achieve sustainable competitive advantage by strategically leveraging valuable, rare, inimitable, and non-substitutable (VRIN) resources. Applied to the management of an international standard dance program, RBV justifies the integration of tangible and intangible resources—such as specialized dance facilities, digital teaching tools, regional cultural heritage, and faculty expertise—to create a unique educational offering (Barney, 1991). For example, Yunnan's distinctive ethnic dance forms and the university's technological investments constitute rare and valuable resources that distinguish the program from those in other regions. The innovative management mode applies RBV by systematically identifying, developing, and deploying these resources to enhance teaching quality, student outcomes, and institutional reputation, thereby aligning educational practices with long-term strategic goals.

2.3 Innovative Management Mode

The innovative management mode for international standard dance majors represents a dynamic administrative framework that strategically integrates curriculum design, technological innovation, cultural resources, and industry engagement to elevate educational quality, artistic excellence, and graduate readiness. Moving beyond conventional disciplinary silos, this model incorporates interdisciplinary pedagogy, digital tools—such as virtual reality and motion capture—and localized cultural content to cultivate distinctive artistic identities among students (Garcia, 2022; Cui, 2024). It further strengthens instructional capacity through international faculty exchanges and mentorship systems, ensuring that teaching expertise continuously evolves alongside artistic and pedagogical trends (Rokooei et al., 2025). By emphasizing student-centered methodologies, including experiential projects, competition participation, and individualized feedback, the model fosters holistic development and sustained

engagement (Martinez, 2023). Moreover, it optimizes resource allocation via digital platforms and shared repositories, enhancing the efficiency of both theoretical and practical instruction (Zhang & Yang, 2024). Ultimately, this approach establishes a sustainable educational ecosystem that harmonizes international benchmarks with local cultural heritage—as exemplified in Yunnan, where ethnic dance traditions and regional cultural assets are strategically leveraged to build a unique program identity (Johnson 2020; Fauzia et al., 2024). This enables the program not only to prepare dancers for diverse global careers but also to contribute meaningfully to the local creative economy.

2.4 International Standard Dance Major Curriculum Design (CD)

Current scholarship in dance education converges on the necessity of developing an integrated pedagogical model that strategically harmonizes cultural preservation, technological innovation, and holistic artistic development. Smith (2018) established the foundational cultural argument, demonstrating how the deliberate integration of indigenous artistic elements within international standard curricula produces graduates who are simultaneously globally competitive and culturally authentic. This cultural framework finds its technological implementation in the research of Brown (2019) and Garcia (2022), who collectively documented how digital pedagogical tools, from multimedia analysis to immersive technologies, create adaptive learning environments that enhance technical precision while fostering student autonomy. The pedagogical dimension is further advanced by Martinez (2023), whose investigation of experiential learning methodologies reveals how teaching practicums and community performances effectively bridge theoretical knowledge and professional practice. Complementing these approaches, Lee (2021) and Taylor (2021) provided compelling evidence for balanced curriculum architectures that integrate technical mastery with creative development and cross-cultural competencies, producing versatile artists capable of both performance excellence and choreographic innovation. Johnson (2020)

strengthened this comprehensive framework by emphasizing how cultural literacy courses prevent global homogenization while fostering meaningful artistic expression. Collectively, this body of research constructs a robust theoretical foundation for contemporary dance education, illustrating how the strategic synthesis of cultural, technological, and pedagogical dimensions cultivates artistically distinctive, professionally adaptable, and culturally conscious dance practitioners prepared for diverse global artistic landscapes.

2.5 International Standard Dance Major Faculty Quality (FQ)

Contemporary research on dance education collectively underscores that faculty development must transcend conventional skill transmission to embrace a multidimensional approach integrating technical mastery, pedagogical innovation, and global perspectives. Rokooei et al. (2025) established the foundational premise that effective dance educators must embody a tripartite expertise encompassing technical proficiency, artistic sensibility, and theoretical knowledge, positioning them as perpetual learners who can holistically mentor students as complete artists. This comprehensive faculty profile is strategically operationalized through the structural mechanisms examined by Daniel et al. (2024), whose research demonstrates how balanced recruitment of international experts and systematic mentoring of junior faculty creates a dynamic teaching ecosystem that sustains program vitality. The continuous renewal of faculty capabilities is further ensured through the career development pathways outlined by Muhammad et al. (2024), who documented how ongoing engagement in continuing education and professional performance directly enhances instructional relevance and student motivation. Complementing these institutional approaches, Saeed et al. (2024) provided empirical evidence for structured mentorship systems that accelerate pedagogical transfer and cultural integration, while Tang et al. (2025) established frameworks for refining core teaching competencies to accommodate diverse learning needs. Jessica et al. (2024) strengthened this

developmental model by advocating for reflective practice communities that foster collaborative improvement, whereas Rahmawati and Susanti (2024) emphasized the critical importance of cultural literacy for navigating globalized educational contexts. Together, these studies construct a coherent paradigm for faculty development that transforms dance educators from mere technical instructors into multifaceted mentors capable of nurturing the next generation of globally competent artists.

2.6 International Standard Dance Major Innovation Management Mode (IM)

Contemporary scholarship on dance curriculum development reveals a strategic shift toward interdisciplinary integration, technological adoption, and industry alignment that collectively enhance educational relevance and graduate competitiveness. Marcus & Xia (2025) established the foundational framework for curricular modernization, demonstrating how the systematic incorporation of interdisciplinary subjects—including arts management, dance science, and digital media—equips students with versatile skill sets that significantly expand their career trajectories. This interdisciplinary approach is uniquely contextualized through the research of Che (2024), who documented how the fusion of national cultural elements with modern technological applications creates distinctive educational offerings that balance traditional preservation with contemporary innovation. The technological dimension is further advanced by Yu et al. (2025), whose investigation of virtual reality and online learning platforms demonstrates how simulated performance environments and remote instruction enhance both accessibility and pedagogical effectiveness, particularly for complex choreographic visualization. Complementing these technological innovations, Zhu and Shang (2024) provided empirical evidence for pedagogical models that promote student-centered learning, where flipped classrooms and project-based approaches foster greater autonomy and applied knowledge integration. The operational efficiency necessary to sustain these innovations was

addressed by Xu (2024), who highlighted how information management systems streamline administrative functions, thereby freeing faculty to focus on creative mentorship and instructional quality. Furthermore, An (2024) and Zhu (2024) collectively established the critical importance of external partnerships, demonstrating how industry-university-research collaborations and school-enterprise cooperation ensure curricular alignment with evolving industry demands while providing essential practical experiences. Ultimately, Cui (2024) synthesized these diverse elements into a coherent management philosophy, advocating for a glocalized approach that strategically balances international standards with local cultural resources to create academically rigorous yet culturally distinctive dance programs. Together, this body of research constructs a comprehensive paradigm for curriculum innovation that transforms dance education from traditional skill transmission into a dynamic ecosystem preparing artists for complex global landscapes.

2.7 International Standard Dance Major Professional Teaching Resources (TR)

Contemporary research on educational resources in dance pedagogy reveals a strategic paradigm shift toward digital transformation, industry integration, and open-access collaboration that collectively enhance learning effectiveness and institutional efficiency. Zhong et al. (2024) established the technological foundation for this transformation, demonstrating how digitally enhanced learning environments—particularly VR modules and online repositories—create flexible, repeatable learning experiences that transcend the temporal and spatial limitations of traditional studio instruction. The intellectual dimension of resource development is further advanced by Zhu (2024), who outlined how research-practice courses stimulate experimental inquiry and innovative thinking among students. Meanwhile, Fauzia et al. (2024) and Skye et al. (2024) collectively emphasized the importance of culturally embedded learning materials, demonstrating how the integration of historical and contextual resources

enriches students' artistic perception and creative capacity. Operational efficiency is systematically addressed through the shared platform models advocated by Zhang & Yang (2024), which optimize resource allocation while preventing redundant development. Ultimately, Wilenius et al. (2024) completed this comprehensive framework by highlighting how open educational resources (OERs) democratize access to quality materials while reducing institutional costs. Together, these studies construct an integrated resource ecosystem that transforms dance education from a traditionally studio-bound practice into a dynamically accessible, professionally relevant, and intellectually engaging learning experience.

2.8 International Standard Dance Major Student Participation (SP)

Recent research in dance pedagogy reveals a paradigm shift toward collaborative and participatory educational models that fundamentally reposition students as active agents in their learning journey. Ding and Wang (2025) established the foundational principle that interactive teaching methodologies and practical applications transform students from passive recipients into dynamic co-creators of knowledge, significantly enhancing both engagement and learning outcomes. This participatory framework is further refined through the structured feedback mechanisms examined by Sierra-Martínez (2025), which demonstrates how systematic incorporation of student perspectives into curriculum development increases educational relevance and sustains motivation. The student-centered approach gains additional dimensionality through the work of Rooney et al. (2025) and Yabang et al. (2025), who collectively documented how personalized learning pathways and collaborative group structures effectively accommodate diverse learning needs while fostering inclusive classroom environments and strong student ownership. Complementing these academic strategies, de Carvalho et al. (2025) and Vieno-Corbett and Deweyert (2025) provided compelling evidence that performance opportunities and event organization serve as crucial transitional experiences, building professional confidence, collaborative skills, and practical

competencies essential for career readiness. Ultimately, Daniel et al. (2024) completed this pedagogical ecosystem by advocating for comprehensive assessment systems that evaluate technical proficiency, creative expression, and active participation, thereby motivating sustained student effort and supporting holistic artistic development. Together, these studies construct a coherent educational paradigm that redefines dance instruction as a collaborative enterprise where students and educators jointly cultivate the technical mastery, creative capacity, and professional readiness required for success in contemporary dance landscapes.

2.9 Conceptual Framework

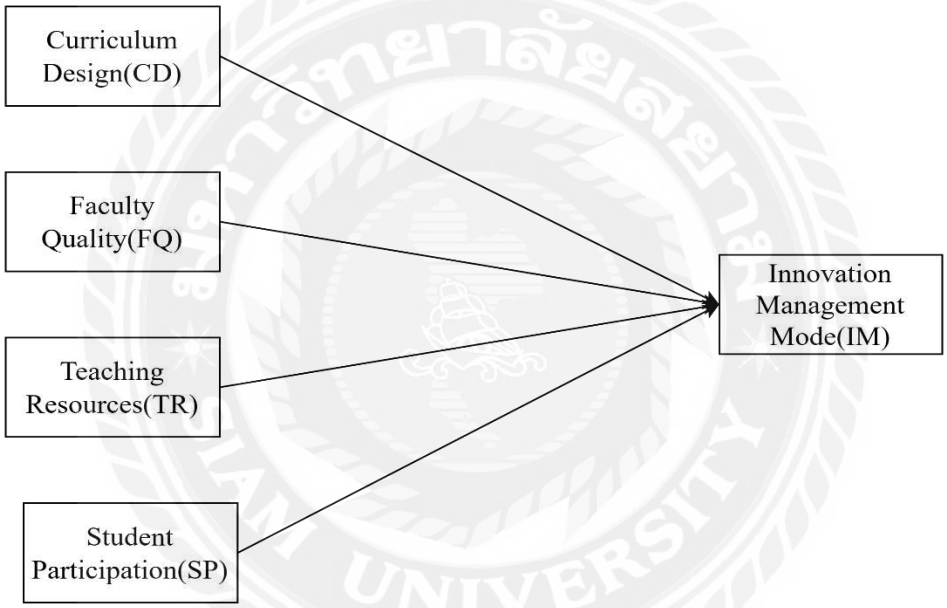

Figure 2.1 Conceptual framework

This conceptual framework illustrates a conceptual model for the development of an international standard dance major, positioning the innovation management mode (IM) as the central outcome. The model hypothesizes that this innovative and effective management system is not formed in isolation but is directly influenced by four key foundational elements. The arrows leading from each element to international standard dance major innovation management mode (IM) represent the core hypotheses: that international standard dance major curriculum design (H1), international standard dance major faculty quality (H2), international standard dance major professional

teaching resources (H3), and international standard dance major student participation (H4) each have a significant positive effect on the successful implementation and sophistication of the program's innovation management mode.

In essence, the diagram proposes that a successful and innovative dance program is built upon a strong foundation. It suggests that to achieve a high level of international standard dance major innovation management mode (IM), which likely encompasses modern pedagogical approaches, administrative efficiency, and adaptive strategic planning, the institution must concurrently invest in professional teaching resources, curriculum design, high faculty quality, and active student participation. The model implies that weaknesses in any of these four areas could potentially hinder the overall innovativeness and management effectiveness of the dance major.

Chapter 3 Research Methodology

This section outlines the research methodology, systematically detailing the research design, data collection tool, and data analysis methods. It aims to provide superior data support for the quantitative analysis of the innovative management mode of international standard dance major in universities in Yunnan province.

As a systematic investigation, this study aims to examine the innovative management mode of international standard dance major in universities in Yunnan province.

3.1 Research Design

This study employed a quantitative research design to systematically examine the innovative management mode of the international standard dance major at Yunnan University of Business Management. The quantitative approach was chosen for its capacity to objectively measure variables, establish statistical relationships, and generalize findings across the population (Creswell & Creswell, 2018). The primary data collection method was a structured questionnaire survey, designed to gather numerical responses. To ensure robust data quality and statistical reliability, this study adopted a stratified sampling approach with predetermined batch collection of 563 valid responses. This sample size was calculated based on statistical power requirements and population parameters to achieve a confidence level of 95% with a margin of error of ±5% (Cohen, 1988). The questionnaire utilized Likert-scale items to quantify perceptions and experiences across all framework dimensions: curriculum design (CD), faculty quality (FQ), teaching resources (TR), student participation (SP), and innovation management (IM). Batch collection allows for continuous data quality monitoring and preliminary analysis while maintaining consistent response rates across different stakeholder groups.

3.2 Population and Sample

Population

This study used quantitative analysis to explore the factors influencing the innovative management mode of international standard dance major in universities in Yunnan province taking Yunnan University of Business Management as a case study. The student population of Yunnan University of Business Management was 2,341.

Sample Size

The sample size for the study was calculated using the simplified formula, where the equation is $n = \frac{N}{1-N(e)^2}$, (Chaokromthong & Sintao, 2021). To ensure enough valid data, this study decided to collect data of 563 responses. The specific steps are as follows：

Step 1: Determine the sampling frame (Stratification)

(1) Obtain the list: The official list of all 2,341 students in the school from the academic Affairs Office or the Student Affairs Office was obtained as the sampling frame. The list included basic information such as student number, name, gender, college, major and grade.

Identifying stratification variables: Grade level and college were selected as stratification factors. This approach addressed potential significant differences in students' experiences and perceptions of school management models across academic years and disciplines (e.g., third-year students have more comprehensive exposure than first-year undergraduates, while art school students may be directly involved in international standard dance programs).

(2) Determine stratification:

The first stratification is the school (e.g., School of Arts, School of Economics, School of Management, School of Engineering, etc.).

Within each college, there are further stratifications by (freshman, sophomore, junior, senior).

(3) Calculate the sample proportion of each layer. According to the number of students in each layer of the population, the number of samples to be drawn from each layer was determined was determined to ensure that the sample structure was consistent with the overall structure.

Number of samples per layer = (number of students in the layer/total number of students) × target sample size (563)

For example, if there are 300 first-year students in the art school, then the sample size to be drawn from that layer is: (300 / 2341) × 563 ≈ 72. By extension, the specific sampling size for each layer was calculated.

Step 2: Conduct systematic sampling within strata (stratified systematic sampling)

(1) Sorting: The student list of each layer (e.g., "School of Arts-Freshman") was sorted in ascending order by student number. Student number was usually generated randomly or in chronological order of enrollment, which was approximated as a random list.

(2) Calculating the sampling interval (K):

Sampling interval K = total number of students in the layer/number of samples to be drawn from the layer.

For example, if there are 300 students in the "art School-freshman year" layer and 72 students are required, then K = 300 / 72 ≈ 4.17, which is rounded up to 4.

Random starting point.

Use a random number generator (such as Excel's RANDBETWEEN (1, K) function) to randomly select a number between 1 and K as the starting point (r). Suppose K=4, and the random number r=2.

(4) Sampling:

Starting from the random starting point r (the second student), a sample was drawn at every K individuals (4). Specifically, students were selected from the list at positions 2, 6 (2+4),10 (6+4),14,18... until the required 72 samples for that layer were fully drawn.

3.3 Research Instrument

The variable "Curriculum Design" draws theoretical support from Wenger-Trayner et al. (2020), who emphasized value creation in social learning spaces, aligning with the need for a curriculum that balances theory, practice, and holistic development. This variable comprises three dimensions, each with three measurement items. The first dimension, Curriculum Structure Rationality, assesses the logical organization of the program through questions on the balance between theoretical, practical, and liberal arts courses, curricular coherence, and flexibility in elective offerings. The second dimension, Curriculum Content Advancement, evaluates modernity and relevance with items covering the integration of current industry trends, interdisciplinary knowledge, and classic repertoire analysis. The third dimension, Practical Application Orientation, focuses on real-world readiness through questions addressing structured practice time, linkages to competitions, and performance-based assessment criteria.

The variable "Faculty Quality" is grounded in the work of Liu and Li (2021), who explored core literacy standards for sports dance educators, highlighting the multifaceted nature of teacher competence. This variable is organized into three dimensions, each containing three questions. The first dimension, Professional Qualifications & Achievements, examines instructors' credentials and industry standing via items on educational background, ongoing industry engagement, and ability to mentor students to success. The second dimension, Teaching & Coaching Competence, assesses pedagogical effectiveness through questions on individualized instruction, use of modern teaching tools, and clarity in technical guidance. The third dimension, Ethics & Professional Development, evaluates professionalism and growth with items covering teacher-student relationships, collaborative peer exchanges, and institutional support for continuous improvement.

The variable "Innovation Management Mode" is informed by Damanpour (1991), whose meta-analysis on organizational innovation provided a framework for adaptive and responsive administrative systems. This variable included three dimensions, each

measured by three items. The first dimension, Flexible Academic System & Credit Management, gauges adaptability through questions on accommodating competition schedules, awarding credits for professional achievements, and enabling cross-disciplinary studies. The second dimension, Industry-Academia Collaboration & Resource Integration, assesses strategic partnerships with items on stable collaborations with dance companies, co-creation of curricula, and resource sharing. The third dimension, Feedback & Continuous Improvement, measures systemic responsiveness via questions on quality monitoring mechanisms, data-driven optimization, and encouragement of teaching experimentation.

The variable "Professional Teaching Resources" was supported by Ismail and Muhammad (2020), who demonstrated the mediating role of resources in teaching quality and student satisfaction. This variable consists of three dimensions, each with three questions. The first dimension, Venue & Facility Quality, evaluates physical infrastructure through items on the adequacy of studio space, professionalism of equipment, and availability of auxiliary facilities. The second dimension, Teaching Funding Investment, examines financial support via questions on dedicated budgets for equipment and guest experts, funding for student competitions, and resources for teacher research. The third dimension, Library & Digital Resources, assesses informational assets with items covering specialized collections, database accessibility, and digital learning materials.

The variable "Student Participation" was underpinned by Fredricks et al. (2004), whose conceptualization of school engagement encompasses behavioral, emotional, and cognitive dimensions. This variable is structured into three dimensions, each comprising three items. The first dimension, Competition Participation & Performance, measures competitive involvement through questions on frequency of participation, achievement levels, and skill development. The second dimension, Richness of Practical Activities, assesses beyond-competition engagement with items on diversity of practical activity, student-led initiatives, and exposure to various career paths. The

third dimension, Learning Satisfaction & Career Confidence, evaluates subjective outcomes via questions on satisfaction with program quality, perceived growth, and future career optimism.

3.4 Hypothesis

H1: Curriculum design (CD) directly influences innovative management mode (IM) of international standard dance major.

H2: Faculty quality (FQ) directly influences innovative management mode (IM) of international standard dance major.

H3: Professional teaching resources (TR) directly influence innovative management mode (IM) of international standard dance major.

H4: Student participation (SP) directly influences innovative management mode (IM) of international standard dance major.

3.5 Data Collection

The data collection process was conducted over a four-week period from March 15 to April 12, 2024. A structured questionnaire, comprising 35 Likert-scale items and 5 demographic items, was distributed to the sampled students through both online and offline channels. The online survey was administered via Wenjuanxing, a professional Chinese survey platform, with personalized links emailed to all respondents. Paper-based questionnaires were distributed in-person to students who preferred physical copies, particularly during scheduled class observations and faculty meetings. All students were provided with detailed instructions and informed consent forms ensuring confidentiality. From the total 600 distributed questionnaires (563 target plus 37 backup), 587 were returned, yielding a response rate of 97.8%. After excluding 24 incomplete or invalid responses, 563 valid questionnaires were retained for analysis, achieving the predetermined sample size requirement. The high response rate was

attributed to the multi-phase follow-up strategy involving reminder emails, phone calls, and coordinated departmental support.

3.6 Data Analysis

In this study, quantitative data analysis was conducted using SPSS 16.0 and AMOS 24.0 to examine the factors influencing the innovative management mode of the international standard dance major.

First, reliability and validity analyses were conducted before hypothesis testing. Internal consistency reliability was examined using Cronbach's alpha. Construct validity was assessed through the Kaiser–Meyer–Olkin (KMO) measure and Bartlett's Test of Sphericity. Confirmatory Factor Analysis (CFA) was then performed using AMOS to evaluate the measurement model, including factor loadings, composite reliability, and convergent and discriminant validity.

Second, descriptive statistical analysis was applied to summarize the demographic characteristics of the respondents, including frequency, percentage, mean, and standard deviation, in order to provide an overall understanding of the sample structure and data distribution.

Third, Structural Equation Modeling (SEM) was employed to test the hypothesized relationships among the latent variables: Curriculum Design (CD), Faculty Quality (FQ), Professional Teaching Resources (TR), Student Participation (SP), and Innovative Management Mode (IM). The SEM analysis followed a two-step procedure: (1) assessment of the measurement model, and (2) evaluation of the structural model. Model fit was assessed using multiple goodness-of-fit indices, including χ^2/df, GFI, AGFI, CFI, TLI, IFI, RMSEA, and RMR.

Finally, path analysis within the structural model was conducted to estimate standardized path coefficients and to test the proposed hypotheses. A hypothesis was considered supported if the path coefficient was statistically significant and consistent with the proposed direction.

Through this analytical procedure, the study systematically verified the reliability and validity of the measurement instrument and examined the causal relationships among the research variables.

3.7 Reliability and Validity Analysis of the Scale

3.7.1 Reliability

Reliability analysis is a necessary step in quantitative research aimed at assessing the reliability and validity of measurement tools. In particular, reliability refers to the degree of internal consistency of a measurement tool, i.e., whether the results of the same measurement tool are similar when used at different times and in different settings.

Table 3.1 Reliability analysis

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
CD1	0.812	0.820	0.893
CD2	0.821	0.784	
CD3	0.873	0.823	
CD4	0.723	0.883	
CD5	0.655	0.857	
CD6	0.735	0.877	
CD7	0.767	0.847	
CD8	0.653	0.857	
CD9	0.879	0.771	
FQ1	0.739	0.856	0.882
FQ2	0.652	0.833	
FQ3	0.746	0.866	
FQ4	0.766	0.867	
FQ5	0.675	0.878	
FQ6	0.778	0.878	

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
FQ7	0.879	0.971	
FQ8	0.776	0876	
FQ9	0.877	0.747	
IM1	0.673	0.796	
IM2	0.795	0.895	
IM3	0.795	0.859	
IM4	0.623	0.859	
IM5	0.625	0.833	0.897
IM6	0.634	0.865	
IM7	0.633	0.879	
IM8	0.675	0.873	
IM9	0.684	0.825	
TR1	0.825	0.867	
TR2	0.853	0.855	
TR3	0.755	0.853	
TR4	0.750	0.845	
TR5	0.759	0.857	0.902
TR6	0.625	0.867	
TR7	0.772	0.883	
TR8	0.879	0.771	
TR9	0.772	0.746	
SP1	0.656	0.857	
SP2	0.772	0.883	0.821
SP3	0.879	0.771	
SP4	0.772	0.746	

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
SP5	0.837	0.727	
SP6	0.616	0.864	
SP7	0.839	0.761	
SP8	0.782	0.766	
SP9	0.873	0.767	
Note: Standardized Cronbach α coefficient = 0.891			

This study used Stata 16.0 statistical analysis software to test the reliability of the data from the pretest questionnaire. The results are shown in Table 3.1. Based on the analysis of the overall reliability of the pretest questionnaire, it can be seen that the Cronbach's α coefficient is 0.891, which is higher than 0.8. The Cronbach's alpha of international standard dance major curriculum design (CD) was 0.893, and the Cronbach's α coefficient of international standard dance major student participation (SP) is 0.821, which is higher than 0.8; the Cronbach's α coefficient of international standard dance major professional teaching resources (TR) is 0.902, higher than 0.8; the Cronbach's α coefficient of international standard dance major innovation management mode (IM) is 0.897, higher than 0.8; the Cronbach's α coefficient of international standard dance major faculty quality (FQ) is 0.882, higher than 0.8.

The reliability value of the scale is an indicator used to evaluate the stability and reliability of the scale's measurement items. This study used Cronbach's α, whose value is between 0 and 1. The closer it is to 1, the better the internal consistency. After testing the scale, the Cronbach's α in this study is 0.891, which exceeds 0.8 and can be used for further analysis.

3.7.2 Validity

The KMO and Bartlett's test results for this questionnaire and its constructs are presented in Table3.2 below:

Table 3.2 KMO and Bartlett's Test

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.929
Bartlett's Test of Sphericity	Approx. Chi-Square	5336.496
	df	563
	Sig.	.000

The KMO for the questionnaire is 0.929, which is greater than 0.7, and the Bartlett's test (Sig. < 0.001) indicates significance. The results of the KMO and Bartlett's sphericity test demonstrate that there is a strong interrelation among constructs, aligning with the requirements for factor analysis.

The content validity of this research questionnaire was relatively examined by 3 experts to check the correctness and the appropriateness of the language, content coverage, and the content relevance of the research objectives. The items were checked, validated, and lastly finalized based on the experts, recommendations as to the results of Item-Objective Congruence (IOC). Itemization IOC between "0.60 – 1.00" was used in the research.

Table 3.3 List of 3 Experts Checking IOC

No.	Name	Age	Position	Organization	Years of Experience
1	Zhang Youhai	51	Senior leader	Yunnan University	21 years
2	Gu Liang	53	Senior leader	Yunnan University	23 years
3	Kuai Xi	47	professor	Yunnan University	19 years

Table 3.4 Results of Item-Objective Congruence (IOC)

No.	Item	Expert 1	Expert 2	Expert 3	IOC
1	CD1	1	1	1	0.67
2	CD2	1	0	1	0.67
3	CD3	1	1	1	0.67
4	CD4	1	0	1	0.67

No.	Item	Expert 1	Expert 2	Expert 3	IOC
5	CD5	1	1	1	0.67
6	CD6	1	1	1	0.67
7	CD7	1	0	1	0.67
8	CD8	1	1	1	0.67
9	CD9	1	1	1	0.67
10	FQ1	1	1	1	0.67
11	FQ2	1	1	1	0.67
12	FQ3	1	1	1	0.67
13	FQ4	1	1	1	0.67
14	FQ5	1	1	1	0.67
15	FQ6	1	1	1	0.67
16	FQ7	1	1	1	0.67
17	FQ8	1	0	1	0.67
18	FQ9	1	1	1	0.67
19	IM1	1	0	1	0.67
20	IM2	1	1	1	0.67
21	IM3	1	1	1	0.67
22	IM4	1	1	1	0.67
23	IM5	0	1	1	0.67
24	IM6	1	1	1	0.67
25	IM7	1	1	1	0.67
26	IM8	1	1	1	0.67
27	IM9	1	1	1	0.67

No.	Item	Expert 1	Expert 2	Expert 3	IOC
28	TR1	1	1	1	0.67
29	TR2	0	1	1	0.67
30	TR3	1	1	1	0.67
31	TR4	1	1	1	0.67
32	TR5	1	1	1	0.67
33	TR6	1	1	1	0.67
34	TR7	0	1	1	0.67
35	TR8	1	1	1	0.67
36	TR9	1	1	1	0.67
37	SP1	1	1	1	0.67
38	SP2	1	1	1	0.67
39	SP3	0	1	1	0.67
40	SP4	1	1	1	0.67
41	SP5	1	1	1	0.67
42	SP6	1	1	1	0.67
43	SP7	1	1	1	0.67
44	SP8	0	1	1	0.67
45	SP9	1	1	1	0.67
Notice: The Item-Objective Congruence (IOC) was based on the score range from - 1 to +1.					

Evaluation Criteria +1=Congruent, 0=Questionable. -1=Incongruent

The items that had the IOC score higher or equal to 0.6 were reserved, totaling 45 items.

Chapter 4 Findings and Discussion

4.1 Findings

4.1.1 Demographic Characteristics of Respondents

In this study, an email containing a link to the questionnaire was sent to the students of Yunnan University of Business Management in China through the online questionnaire star platform. A total of 600 questionnaires were distributed and 563 valid questionnaires were recovered, with a recovery rate of 93.8%.

Descriptive Statistical Analysis of Demographic Characteristics

The demographic variables mainly include gender, age, class and number of years learning International Standard Dance. Combined with Stata 16.0 statistical analysis software, the results of the frequency analysis of the demographic characteristics of the students were obtained, as shown in Table 4.1.

Table 4.1 Descriptive Statistical of Demographic Variables (N=563)

Name	Option	Frequency	Percentage (%)
1. Gender	Female	263	46.7
	Male	300	53.3
2. Age	Below 18 years old	43	7.6
	18-20 years old	336	59.7
	Above 20 years old	184	32.7
3. Class	Freshmen	59	10.5
	Sophomores	228	40.5
	Juniors	163	28.9
	Seniors	113	20.1
4. How many years have you been learning International Standard Dance	Under two years	39	6.9
	2-3 years	320	56.8
	3-5 years	142	25.2
	More than 5 years	62	11.1

From Table 4.1, In terms of gender composition, the surveyed students included 300 males (53.3%) and 263 females (46.7%). The gender ratio was relatively balanced

with a slight male predominance, which aligns with the requirement for male-female dance partners in the national standard dance program. This indicates that the sample demonstrates strong representativeness in gender dimensions.

In terms of age distribution, the surveyed students were predominantly young adults. Specifically, those aged 18-20 constituted the largest group (59.7%), totaling 336 participants, followed by students over 20 (184,32.7%), while those under 18 were relatively small in number (43,7.6%). This demographic profile closely matches the primary age range of university undergraduates, demonstrating that the survey effectively captured the core student population.

The sample demonstrates balanced grade distribution across academic levels. Sophomore students constitute the largest cohort at 40.5% (228 students), followed by juniors (28.9%,163) and seniors (20.1%,113). Freshmen represent the smallest group at 10.5% (59). This composition reflects both mid-to-high-level students with established academic foundations and newcomers just beginning their studies, ensuring comprehensive representation of perspectives and experiences throughout the program's developmental phases.

Regarding professional study duration, over half of students (56.8%) have been learning national standard dance for 2-3 years, which aligns with the grade structure dominated by sophomore and junior students. Students with 3-5 years of study account for 25.2%, while those with over 5 years make up 11.1%. Freshmen who have studied less than two years constitute 6.9%. These statistics indicate that most students are in a critical growth phase of their professional development. Their experiences and needs regarding curriculum design, teaching methodologies, and practical opportunities hold significant reference value for exploring "innovative management models".

4.1.2 Structural Equation Model (SEM) Testing

Based on the literature review and related research, the innovative management mode of international standard dance major in universities in Yunnan province includes 4 influencing factors: International standard dance major curriculum design (CD),

international standard dance major faculty quality (FQ), international standard dance major professional teaching resources (TR), international standard dance major student participation (SP).

Structural Equation Modeling enables the establishment and examination of complex conceptual models, including the relationships between observed variables and latent variables. It comprises two parts: the Measurement Model and the Structural Model (Ji & Li, 2018).

Model Fit Test

In this study, AMOS 24.0 was employed for computations and the maximum likelihood method was utiliyed to estimate the model. The model fit results are presented in Table 4.2.

Table 4.2 Results of Model Fitting

Indices	Optimal Standards	Statistical Values	Status
CMIN	——	1310.44	——
DF	——	563	——
CMIN/DF	<3	2.328	Good
RMR	<0.08	0.017	Good
GFI	>0.8	0.973	Accepted
AGFI	>0.8	0.802	Accepted
NFI	>0.9	0.902	Good
IFI	>0.9	0.932	Good
TLI	>0.9	0.923	Good
CFI	>0.9	0.926	Good
RMSEA	<0.08	0.015	Good

From Table 4.2, it can be observed that CMIN/DF of model is 2.328, which is below the standard threshold of 3. Additionally, GFI and AGFI are both above 0.8, within an acceptable range. NFI, TLI, IFI, and CFI all exceed the standard of 0.9.

Furthermore, RMR is 0.017, below the 0.08 threshold, and RMSEA is 0.015, also less than 0.08. According to relevant research, this model demonstrates good fit.

Path Model Analysis

The study employed AMOS 24.0 to perform structural equation modeling on the collected data, resulting in standardized path coefficients and significance tests.

Table 4.3 Results of Path Analysis

			Estimate	S.Estimate	S.E.	C.R.	P	Label
IM	<---	CD	0.806	0.344	0.027	5.539	***	Support H1
IM	<---	FQ	0.558	0.407	0.054	5.325	***	Support H2
IM	<---	TR	0.337	0.549	0.053	6.745	***	Support H3
IM	<---	SP	0.559	0.329	0.032	8.118	***	Support H4

4.1.3 Results of Analysis of Objective 1

Based on Table 4.3, curriculum design (CD) positively influences international standard dance major innovation management mode (IM) (standardized coefficient $\beta=0.806$, $P<0.05$).

4.1.4 Results of Analysis of Objective 2

Based on Table 4.3, faculty quality (FQ) positively influences innovation management mode (IM) (standardized coefficient $\beta=0.558$, $P<0.05$).

4.1.5 Results of Analysis Objective 3

Based on Table 4.3, professional teaching resources (TR) positively influences innovation management mode (IM) (standardized coefficient $\beta=0.337$, $P<0.05$).

4.1.6 Results of Analysis Objective 4

Based on Table 4.3, student participation (SP) positively influences innovation management mode (IM) (standardized coefficient $\beta=0.559$, $P<0.05$).

4.2 Discussion

4.2.1 Discussion of Objective 1

The exploration of factors influencing the innovative management mode (IM) at Yunnan University of Business Management (YUBM) reveals a hierarchical structure

of influence, where each factor operates at a different level of impact, acting as either a fundamental driver, a critical enabler, or a core executor. At the most strategic level, curriculum design (CD) functions as the primary driver and origin point of innovation. It sets the ambitious goals that compel the entire system to evolve. This aligns with Barney's (1991) Resource-Based View, positing that strategic choices (the curriculum) must be supported by valuable and rare resources to gain a competitive advantage. The curriculum's requirement directly dictates the need for investment in specific Professional Teaching Resources (TR), such as motion capture equipment, advanced biomechanics software, or partnerships with sports rehabilitation centers, thereby pulling these resources into the ecosystem. Furthermore, CD's influence on IM is profound and direct, as seen in the example of Beijing Sport University. By integrating interdisciplinary courses (e.g., sports rehabilitation, business management for arts), integrated management model—such as a "training-medical-management" triad—to effectively coordinate these new, complex workflows, consistent with Zhang's (2020) theory on structural innovation.

4.2.2 Discussion of Objective 2

The factors influencing the innovative management mode (IM) at Yunnan University of Business Management (YUBM) are not isolated variables but exist in a dynamic, interconnected network of relationships, forming a complex ecosystem where change in one element creates ripple effects throughout the entire system. The human element, Faculty quality (FQ), acts as the crucial mediator and amplifier in these relationships. FQ has a direct positive relationship with both IM and student participation (SP). Teachers with high industry expertise do not just passively wait for new management rules; they actively shape and optimize them based on their knowledge of external standards, directly improving IM. This relationship is fueled by intrinsic motivation and competence, as described by Deci & Ryan (2000).

4.2.3 Discussion of Objective 3

The investigation into the effects of International Standard Dance major's professional teaching resources (TR) on the innovative management mode (IM) fits precisely within this theoretical lens. From an RBV perspective, high-quality Teaching Resources (TR)—such as specialized facilities, renowned master teachers, curated syllabi, and historical archives—constitute the tangible and intangible assets of the dance program. These resources are valuable, but their potential is only fully unlocked through how they are managed and deployed.

This is where the innovative management mode (IM) becomes critical. IM represents the dynamic capabilities of the institution—its ability to integrate, build, and reconfigure these resources effectively. An innovative approach that fosters a creative environment, encourages interdisciplinary projects, and adapts pedagogical methods acts as the vital mechanism that transforms static resources into a sustainable competitive advantage. Consistent with RBV theory, the TR provides the "what," while the IM provides the "how." Their interaction is not merely additive but multiplicative. A program with superb resources but outdated management will stagnate, while innovative management can maximize even limited resources. Therefore, the profound effect lies in this synergy: the IM ensures that the TR are utilized in a rare and difficult-to-imitate way, creating a unique educational "product" that distinguishes the program and ensures its long-term success and prestige in the field of dance education.

4.2.4 Discussion of Objective 4

This exploration of the relationship between student participation (SP) and the innovative management mode (IM) in an International Standard Dance major can be effectively framed through the lens of Self-Determination Theory (SDT), developed by Deci and Ryan (1985). SDT posits that high-quality motivation and performance are fostered when three innate psychological needs are supported: autonomy, competence, and relatedness.

Within this framework, the innovative management mode (IM) acts as the crucial environmental factor designed to nurture these needs. An IM that incorporates student choice in repertoire, collaborative project design, and peer-to-peer feedback directly supports students' need for autonomy. By structuring challenges that are achievable yet demanding, it builds a sense of competence. Furthermore, a management mode that emphasizes teamwork, ensemble work, and a supportive community directly fulfills the need for relatedness.

Enhanced student participation (SP) is the observable outcome of this supportive environment. When students' psychological needs are met, their motivation shifts from being externally compelled (e.g., by grades alone) to being more self-determined and intrinsic. This leads to deeper cognitive engagement, more passionate emotional investment, and more proactive behavioral involvement in classes, rehearsals, and creative processes. Therefore, the effect is synergistic: the IM creates the fertile ground by satisfying psychological needs, which in turn amplifies the quality and depth of SP. This heightened engagement then fuels a virtuous cycle, driving further innovation in management and culminating in superior artistic and educational outcomes for the dance major.

Chapter 5 Conclusion and Recommendation

5.1 Conclusion

The innovative management mode of international standard dance major in universities in Yunnan province includes 4 influencing factors: curriculum design (CD), faculty quality (FQ), professional teaching resources (TR), student participation (SP).

First, the results confirm that curriculum design (CD) has a significant positive impact on IM, suggesting that a well-structured, forward-looking, and practice-oriented curriculum plays a foundational role in driving innovation in academic management. This finding indicates that curriculum design is not merely a teaching arrangement but a strategic mechanism for integrating theory, practice, and interdisciplinary development, thereby supporting systematic innovation in program management.

Second, faculty quality (FQ) was found to significantly influence IM, highlighting the central role of teachers in the innovation process. High-quality faculty members not only transmit professional knowledge but also serve as catalysts for pedagogical reform, curriculum integration, and organizational change. This result underscores that innovative management in higher education cannot be separated from the professional competence, teaching capacity, and innovative awareness of faculty members.

Third, the findings show that professional teaching resources (TR) have a significant positive effect on IM, indicating that adequate and high-quality resources—such as training facilities, digital platforms, industry-linked practice bases, and teaching materials—constitute an essential material and institutional foundation for innovation. Without sufficient resource support, innovative management concepts are difficult to implement effectively or sustainably.

Finally, student participation (SP) also significantly promotes IM, demonstrating that students are not passive recipients of management and teaching reforms but active participants and co-creators in the innovation process. This result confirms the importance of student-centered governance and participatory mechanisms in modern

higher education management, especially in practice-oriented disciplines such as international standard dance.

Overall, this study constructs and validates a comprehensive explanatory framework for the innovative management mode of the International Standard Dance major. The results indicate that innovative management is a systemic outcome jointly driven by curriculum system optimization, faculty development, resource integration, and student engagement, rather than by any single factor alone. This provides both theoretical support and practical guidance for promoting high-quality and sustainable development of specialized arts programs in higher education.

5.2 Recommendation

Based on the above conclusions, the following practical recommendations are proposed for higher education institutions, especially those offering International Standard Dance or similar practice-oriented majors.

5.2.1 Recommendation for Curriculum Design (CD)

Institutions should continuously optimize and update the curriculum system by strengthening the integration of theory and practice, enhancing interdisciplinary connections, and aligning course content with international standards and industry development trends. Modular curriculum structures, project-based learning, and performance-oriented assessment mechanisms should be further promoted to ensure that curriculum design serves as a strategic driver of management innovation rather than merely an instructional arrangement.

5.2.2 Recommendation for Faculty Quality (FQ)

Universities should place greater emphasis on faculty development strategies, including professional training, international academic exchange, industry attachment programs, and pedagogical innovation workshops. A diversified evaluation and incentive mechanism should be established to encourage teachers to engage in curriculum reform, teaching innovation, and collaborative governance. In addition, the

recruitment of interdisciplinary and industry-experienced teachers should be strengthened to enhance the overall innovative capacity of the teaching team.

5.2.3 Recommendation for Professional Teaching Resources (TR)

It is recommended that institutions increase investment in teaching resources and optimize resource allocation mechanisms. This includes upgrading training venues and equipment, building digital teaching platforms, expanding cooperation with industry organizations and professional associations, and establishing stable off-campus practice bases. Resource integration should be guided by strategic objectives rather than fragmented project-based investment, in order to form a sustainable support system for innovative management.

5.2.4 Recommendation for Student Participation (SP)

Universities should further institutionalize student participation in academic governance and program development, such as through student advisory committees, curriculum feedback mechanisms, co-creation projects, and participatory evaluation systems. Teaching and management should shift from a “teacher-centered” or “administration-centered” model toward a student-centered and co-governance-oriented model, thereby fully stimulating students’ initiative, creativity, and sense of ownership in the development of the program.

5.3 Further Study

Future research should expand both geographically and methodologically to deepen understanding of innovative management in dance education. Longitudinal studies could track the long-term impact of curriculum reforms on graduate employability and artistic development. Comparative research across multiple Yunnan universities would help identify regional best practices and common challenges. Additionally, mixed-methods approaches incorporating qualitative interviews and case studies could provide richer insights into stakeholder experiences and contextual barriers. Further investigation is also needed into the role of emerging technologies like

AI in choreography and personalized learning, as well as the sustainability of industry-academia partnerships. Such studies would contribute to a more comprehensive theoretical framework and practical strategies for specialized dance education in culturally diverse regions.

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Appendix

Appendix A

Research Questionnaire

Title: A Study on the Innovative Management Mode of International Standard Dance Major in Universities in Yunnan Province-A Case Study of Yunnan University of Business Management

Dear:

Hello! This questionnaire is intended as academic research only and any information you provide is anonymous and confidential. Please fill in the questionnaire as you see fit, there are no right or wrong answers and it will take you approximately 5-10 minutes to complete the questionnaire. Your support and cooperation is greatly appreciated!

A Master of Graduate School, Siam University of Thailand

Mr.Fu Ziming

I . Basic information

Q1. What is your gender?

A. Male B. Female

Q2. What is your age?

A. Below 18 years old B. 18-20 years old C. Above 20 years old

Q3. What glass are you in?

A、Freshmen B、sophomores C、juniors D.seniors

Q4. How many years have you been learning International Standard Dance?

A.Under two years B. 2-3 years

C.3-5 years D. More than 5 years

II. Formal questionnaire section: to be completed as appropriate

No.	Issue	Strongly Disagree	Disagree	General	Agree	Strongly Agree
International Standard Dance Major Curriculum Design (CD)						
Curriculum Structure Rationality						
Q1	The proportion of professional theoretical courses, technical practical courses and humanistic literacy courses is scientifically reasonable.	1	2	3	4	5
Q2	The course content is progressive, the courses are closely connected,	1	2	3	4	5

	and the knowledge system is coherent.					
Q3	The arrangement of compulsory courses and elective courses can meet the needs of students' individual development.	1	2	3	4	5
Curriculum Content Advancement						
Q4	The course covers the latest technical schools, competition rules and development trends of international standard dance.	1	2	3	4	5
Q5	The curriculum integrates interdisciplinary knowledge of dance science, exercise and human science, nutrition and so on.	1	2	3	4	5
Q6	The teaching content includes the analysis and creation knowledge of classical dance repertoire.	1	2	3	4	5
Practical Application Orientation						
Q7	The curriculum provides sufficient and organized rehearsals and practical activities (such as fixed weekly rehearsals).	1	2	3	4	5
Q8	There are clear mechanisms to combine course learning with professional competitions and performance practices at home and abroad.	1	2	3	4	5
Q9	The evaluation methods for courses not only focus on technical	1	2	3	4	5

	mastery but also emphasize stage presence and artistic creativity.					

No.	Issue	Strongly Disagree	Disagree	General	Agree	Strongly Agree
International Standard Dance Major Faculty Quality (FQ)						
Professional Qualifications & Achievements						
Q10	Professional teachers have a high level of education background (e.g. graduated from a well-known university) or a prominent industry resume (e.g. retired champion).	1	2	3	4	5
Q11	The teaching team continues to participate in industry activities (such as serving as competition judges and conference speakers) to maintain industry influence.	1	2	3	4	5
Q12	Teachers have an outstanding track record in individual competitions or performances and are able to effectively guide students to achieve similar results.	1	2	3	4	5
Teaching & Coaching Competence						
Q13	Teachers can teach students according to their aptitude and provide effective technical guidance and psychological counseling according to their individual differences.	1	2	3	4	5

Q14	Teachers have a variety of teaching methods and are good at using modern teaching tools (such as video analysis) to improve teaching efficiency.	1	2	3	4	5
Q15	Teachers can clearly explain the key points of movement, music handling and the technique of two-person cooperation.	1	2	3	4	5
Ethics & Professional Development						
Q16	Teachers love their work, have patience and responsibility to students, and establish a good teacher-student relationship.	1	2	3	4	5
Q17	The teaching team has a stable academic exchange mechanism (such as regular teaching and research meetings, collective lesson preparation).	1	2	3	4	5
Q18	The university has a sound system to support teachers to further their studies, study visits or industry exchanges to enhance their abilities.	1	2	3	4	5

No.	Issue	Strongly Disagree	Disagree	General	Agree	Strongly Agree
International Standard Dance Major Innovation Management Mode (IM)						
Flexible Academic System & Credit Management						

Q19	The university supports students to flexibly adjust their study plans (such as taking leave or postponing exams) due to participation in important competitions or performances.	1	2	3	4	5
Q20	Students can earn innovation practice credits by participating in high-level competitions, performances or awards.	1	2	3	4	5
Q21	The management model allows students to take courses across majors and departments that are beneficial to their dance careers.	1	2	3	4	5
Industry-Academia Collaboration & Resource Integration						
Q22	The major has established stable cooperative relations with well-known dance clubs, performance groups or event organizing committees.	1	2	3	4	5
Q23	The joint venture is deeply involved in the talent development process (e.g., co-developing courses, providing internship positions and sending experts to teach).	1	2	3	4	5
Q24	The management model effectively integrates the	1	2	3	4	5

	hardware, capital and platform resources of cooperative enterprises for teaching.					
Feedback & Continuous Improvement						
Q25	A regular teaching quality monitoring system has been established (such as student evaluation, graduate tracking and employer feedback).	1	2	3	4	5
Q26	The management mechanism can respond quickly to feedback and be used to optimize teaching plans and resource allocation.	1	2	3	4	5
Q27	Regular teaching reform seminars are organized to encourage teachers to innovate and experiment in teaching methods.	1	2	3	4	5

No.	Issue	Strongly Disagree	Disagree	General	Agree	Strongly Agree
International Standard Dance Major Professional Teaching Resources (TR)						
Venue & Facility Quality						
Q28	The number of professional dance classrooms is sufficient, and the per capita use area meets or even exceeds the industry standard.	1	2	3	4	5
Q29	The dance studio has advanced and well-maintained professional	1	2	3	4	5

	equipment such as floor, bar, mirror, lighting and sound.					
Q30	It has auxiliary facilities such as physical training room, rehabilitation therapy room and performance theater.	1	2	3	4	5
Teaching Funding Investment						
Q31	The school has a stable special fund for updating teaching equipment, purchasing clothing and hiring foreign experts.	1	2	3	4	5
Q32	Provide sufficient financial support for students to participate in important domestic and foreign competitions and exchange activities (such as travel, registration fees).	1	2	3	4	5
Q33	Provide financial guarantee for teachers' teaching research, textbook compilation and academic exchange activities.	1	2	3	4	5
Library & Digital Resources						
Q34	The library has a rich collection of international standard dance books, journals, classic competition videos and music databases.	1	2	3	4	5

Q35	Provide convenient access to professional databases at home and abroad to support academic research.	1	2	3	4	5
Q36	Actively develop or introduce digital teaching resources such as online courses and multimedia teaching courseware.	1	2	3	4	5

No.	Issue	Strongly Disagree	Disagree	General	Agree	Strongly Agree
International Standard Dance Major Student Participation (SP)						
Competition Participation & Performance						
Q37	Students in this program have the opportunity to participate in international professional competitions at different levels every year.	1	2	3	4	5
Q38	Students have achieved good results in high-level competitions at home and abroad.	1	2	3	4	5
Q39	The competition experience has significantly improved the students' professional and technical level and psychological quality.	1	2	3	4	5
Richness of Practical Activities						
Q40	In addition to competitions, students can also participate in a	1	2	3	4	5

	wide range of professional practical activities.					
Q41	The school encourages and supports students to organize and plan dance art activities independently.	1	2	3	4	5
Q42	The practical activities cover a number of career development directions such as performance, teaching, creation and planning.	1	2	3	4	5
Learning Satisfaction & Career Confidence						
Q43	Students are satisfied with the curriculum, the quality of teachers and the learning resources.	1	2	3	4	5
Q44	Through professional study, students have a positive perception of the improvement of their dance skills and artistic accomplishment.	1	2	3	4	5
Q45	Students are confident about their future career development.	1	2	3	4	5

Appendix B

Validity and reliability

Validity Statistics for Pretest Questionnaires As a Whole

No.	Issue	Expert 1	Expert 2	Expert 3	IOC
1	The proportion of professional theoretical courses, technical practical courses and humanistic literacy courses is scientifically reasonable.				
2	The course content is progressive, the courses are closely connected, and the knowledge system is coherent.				
3	The arrangement of compulsory courses and elective courses can meet the needs of students' individual development.				
4	The course covers the latest technical schools, competition rules and development trends of international standard dance.				
5	The curriculum integrates interdisciplinary knowledge of dance science, exercise and human science, nutrition and so on.				
6	The teaching content includes the analysis and creation knowledge of classical dance repertoire.				
7	The curriculum provides sufficient and organized rehearsals and practical activities (such as fixed weekly rehearsals).				

No.	Issue	Expert 1	Expert 2	Expert 3	IOC
8	There are clear mechanisms to combine course learning with professional competitions and performance practices at home and abroad.				
9	The evaluation methods for courses not only focus on technical mastery but also emphasize stage presence and artistic creativity.				
10	Professional teachers have a high level of education background (e.g. graduated from a well-known university) or a prominent industry resume (e.g. retired champion).				
11	The teaching team continues to participate in industry activities (such as serving as competition judges and conference speakers) to maintain industry influence.				
12	Teachers have an outstanding track record in individual competitions or performances and are able to effectively guide students to achieve similar results.				
13	Teachers can teach students according to their aptitude and provide effective technical guidance and psychological counseling according to their individual differences.				
14	Teachers have a variety of teaching methods and are good at using modern teaching tools				

No.	Issue	Expert 1	Expert 2	Expert 3	IOC
	(such as video analysis) to improve teaching efficiency.				
15	Teachers can clearly explain the key points of movement, music handling and the technique of two-person cooperation.				
16	Teachers love their work, have patience and responsibility to students, and establish a good teacher-student relationship.				
17	The teaching team has a stable academic exchange mechanism (such as regular teaching and research meetings, collective lesson preparation).				
18	The university has a sound system to support teachers to further their studies, study visits or industry exchanges to enhance their abilities.				
19	The university supports students to flexibly adjust their study plans (such as taking leave or postponing exams) due to participation in important competitions or performances.				
20	Students can earn innovation practice credits by participating in high-level competitions, performances or awards.				
21	The management model allows students to take courses across majors and departments that are beneficial to their dance careers.				

No.	Issue	Expert 1	Expert 2	Expert 3	IOC
22	The major has established stable cooperative relations with well-known dance clubs, performance groups or event organizing committees.				
23	The joint venture is deeply involved in the talent development process (e.g., co-developing courses, providing internship positions and sending experts to teach).				
24	The management model effectively integrates the hardware, capital and platform resources of cooperative enterprises for teaching.				
25	A regular teaching quality monitoring system has been established (such as student evaluation, graduate tracking and employer feedback).				
26	The management mechanism can respond quickly to feedback and be used to optimize teaching plans and resource allocation.				
27	Regular teaching reform seminars are organized to encourage teachers to innovate and experiment in teaching methods.				
28	The number of professional dance classrooms is sufficient, and the per capita use area meets or even exceeds the industry standard.				

No.	Issue	Expert 1	Expert 2	Expert 3	IOC
29	The dance studio has advanced and well-maintained professional equipment such as floor, bar, mirror, lighting and sound.				
30	It has auxiliary facilities such as physical training room, rehabilitation therapy room and performance theater.				
31	The school has a stable special fund for updating teaching equipment, purchasing clothing and hiring foreign experts.				
32	Provide sufficient financial support for students to participate in important domestic and foreign competitions and exchange activities (such as travel, registration fees).				
33	Provide financial guarantee for teachers' teaching research, textbook compilation and academic exchange activities.				
34	The library has a rich collection of international standard dance books, journals, classic competition videos and music databases.				
35	Provide convenient access to professional databases at home and abroad to support academic research.				
36	Actively develop or introduce digital teaching resources such as online courses and multimedia teaching courseware.				

No.	Issue	Expert 1	Expert 2	Expert 3	IOC
37	Students in this program have the opportunity to participate in international professional competitions at different levels every year.				
38	Students have achieved good results in high-level competitions at home and abroad.				
39	The competition experience has significantly improved the students' professional and technical level and psychological quality.				
40	In addition to competitions, students can also participate in a wide range of professional practical activities.				
41	The school encourages and supports students to organize and plan dance art activities independently.				
42	The practical activities cover a number of career development directions such as performance, teaching, creation and planning.				
43	Students are satisfied with the curriculum, the quality of teachers and the learning resources.				
44	Through professional study, students have a positive perception of the improvement of their dance skills and artistic accomplishment.				

No.	Issue	Expert 1	Expert 2	Expert 3	IOC
45	Students are confident about their future career development.				

Reliability Statistics For Pretest Questionnaires As a Whole And For Each Variable

Table of Cronbach reliability analysis

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
1.The proportion of professional theoretical courses, technical practical courses and humanistic literacy courses is scientifically reasonable.			
2.The course content is progressive, the courses are closely connected, and the knowledge system is coherent.			
3.The arrangement of compulsory courses and elective courses can meet the needs of students' individual development.			
4.The course covers the latest technical schools, competition rules and development trends of international standard dance.			
5.The curriculum integrates interdisciplinary knowledge of dance science, exercise and human science, nutrition and so on.			
6.The teaching content includes the analysis and creation knowledge of classical dance repertoire.			
7.The curriculum provides sufficient and organized rehearsals and practical activities (such as fixed weekly rehearsals).			

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
8.There are clear mechanisms to combine course learning with professional competitions and performance practices at home and abroad.			
9.The evaluation methods for courses not only focus on technical mastery but also emphasize stage presence and artistic creativity.			
10.Professional teachers have a high level of education background (e.g. graduated from a well-known university) or a prominent industry resume (e.g. retired champion).			
11.The teaching team continues to participate in industry activities (such as serving as competition judges and conference speakers) to maintain industry influence.			
12.Teachers have an outstanding track record in individual competitions or performances and are able to effectively guide students to achieve similar results.			
13.Teachers can teach students according to their aptitude and provide effective technical guidance and psychological counseling according to their individual differences.			
14.Teachers have a variety of teaching methods and are good at using modern teaching tools (such as video analysis) to improve teaching efficiency.			

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
15.Teachers can clearly explain the key points of movement, music handling and the technique of two-person cooperation.			
16.Teachers love their work, have patience and responsibility to students, and establish a good teacher-student relationship.			
17.The teaching team has a stable academic exchange mechanism (such as regular teaching and research meetings, collective lesson preparation).			
18.The university has a sound system to support teachers to further their studies, study visits or industry exchanges to enhance their abilities.			
19.The university supports students to flexibly adjust their study plans (such as taking leave or postponing exams) due to participation in important competitions or performances.			
20.Students can earn innovation practice credits by participating in high-level competitions, performances or awards.			
21.The management model allows students to take courses across majors and departments that are beneficial to their dance careers.			
22.The major has established stable cooperative relations with well-known dance clubs, performance groups or event organizing committees.			

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
23.The joint venture is deeply involved in the talent development process (e.g., co-developing courses, providing internship positions and sending experts to teach).			
24.The management model effectively integrates the hardware, capital and platform resources of cooperative enterprises for teaching.			
25.A regular teaching quality monitoring system has been established (such as student evaluation, graduate tracking and employer feedback).			
26.The management mechanism can respond quickly to feedback and be used to optimize teaching plans and resource allocation.			
27.Regular teaching reform seminars are organized to encourage teachers to innovate and experiment in teaching methods.			
28.The number of professional dance classrooms is sufficient, and the per capita use area meets or even exceeds the industry standard.			
29.The dance studio has advanced and well-maintained professional equipment such as floor, bar, mirror, lighting and sound.			
30.It has auxiliary facilities such as physical training room, rehabilitation therapy room and performance theater.			

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
31.The school has a stable special fund for updating teaching equipment, purchasing clothing and hiring foreign experts.			
32.Provide sufficient financial support for students to participate in important domestic and foreign competitions and exchange activities (such as travel, registration fees).			
33.Provide financial guarantee for teachers' teaching research, textbook compilation and academic exchange activities.			
34.The library has a rich collection of international standard dance books, journals, classic competition videos and music databases.			
35.Provide convenient access to professional databases at home and abroad to support academic research.			
36.Actively develop or introduce digital teaching resources such as online courses and multimedia teaching courseware.			
37.Students in this program have the opportunity to participate in international professional competitions at different levels every year.			
38.Students have achieved good results in high-level competitions at home and abroad.			

Name	Correction Items Total Correlation (CITC)	α coefficient of deleted terms	Cronbach α coefficient
39.The competition experience has significantly improved the students' professional and technical level and psychological quality.			
40.In addition to competitions, students can also participate in a wide range of professional practical activities.			
41.The school encourages and supports students to organize and plan dance art activities independently.			
42.The practical activities cover a number of career development directions such as performance, teaching, creation and planning.			
43.Students are satisfied with the curriculum, the quality of teachers and the learning resources.			
44.Through professional study, students have a positive perception of the improvement of their dance skills and artistic accomplishment.			
45.Students are confident about their future career development.			
Note: Standardized Cronbach α coefficient			

Curriculum Vitae

Name

Date of birth

Place of birth

Present address

Academic background

Previous employment