How to Cite:
Loan, L. T., & Huong, M. T. T. (2026). Factors influencing the management of school cultural environment development at higher education institutions in the arts in Vietnam. *Macrolinguistics and Microlinguistics*, *7*(2), 74–86.
https://doi.org/10.21744/mami.v7n2.88

Factors influencing the management of school cultural environment development at higher education institutions in the arts in Vietnam

Ly Thi Loan
Vietnam National Institute of Culture, Arts, Sports and Tourism

Mai Thi Thuy Huong
Vietnam National Institute of Culture, Arts, Sports and Tourism

***Abstract*---**Managing the development of a school cultural environment is a complex institutional process in arts higher education because artistic creativity, professional traditions, individualized teaching, and cultural production intersect with university governance. This article identifies and explains the factors likely to influence such management in Vietnamese higher education institutions specializing in music, fine arts, theatre, and cinema. A qualitative documentary approach was adopted, combining a structured narrative review of peer-reviewed journal literature with thematic comparison and contextual theoretical synthesis. Seven analytically distinct but interrelated factors were identified: the specificity of artistic disciplines; leadership capacity; faculty quality and professional role modelling; institutional history and cultural identity; physical facilities and creative infrastructure; social change and contemporary cultural trends; and students' learning needs and motivations. These factors are interpreted in relation to four management functions: planning, organization, direction, and monitoring and evaluation. Three synthesis tables distinguish theoretical evidence, mechanisms of influence, and management implications for Vietnam. The article argues that effective management requires differentiated approaches across artistic disciplines,

© 2026 by The Author(s).
This journal is licensed under a Creative Commons Attribution 4.0 International License.
Manuscript submitted: 13 June 2026 | Manuscript revised: 22 July 2026 | Accepted for publication: 13 August 2026

value-oriented leadership, ethical mentoring, adequate creative spaces, and meaningful student participation. Its contribution is a context-sensitive conceptual framework rather than a statistically validated causal model. Future multi-institutional research is required to test the strength and direction of the proposed relationships.

***Keywords*---**School cultural environment; arts higher education; educational management; organizational culture; influencing factors; Vietnam.

1. Introduction

University culture is expressed through shared values, traditions, everyday conduct, learning environments, and the meanings members attach to institutional life. It is therefore more than a formal code of behavior. Tierney (1988) described institutional culture as central to understanding how higher education organizations function, while Schein (1990) explained the relationship between observable practices, declared values, and deeper shared assumptions. The challenge for university leaders is not simply to announce cultural expectations, but to create conditions in which these expectations shape teaching, collaboration, academic decision-making, and student experience.

The challenge is especially pronounced in higher education institutions specializing in the arts. Music, fine arts, theatre, and cinema depend on forms of learning in which creative experimentation, personal expression, rehearsal, studio work, public performance, and artistic critique occupy a central position. Becher (1994) showed why disciplinary cultures matter to academic practices. In arts education, these disciplinary differences shape the meaning of professional standards, the organization of learning spaces, and the authority exercised in teacher–student relationships. Gaunt (2010), for example, documented the benefits and tensions of one-to-one conservatoire tuition, including the implications of pedagogical dependence for student autonomy.

Vietnamese arts higher education institutions also carry responsibilities tied to cultural heritage, national artistic identity, contemporary artistic production, and international exchange. Their cultural environments must therefore reconcile continuity with innovation and artistic autonomy with professional accountability. Managing this environment requires attention to internal organizational capabilities as well as to wider cultural and technological change. Research on institutional change indicates that organizational culture shapes the suitability of change strategies (Kezar & Eckel, 2002), while organizational creativity research shows that working conditions and leadership support matter for innovative activity (Amabile et al., 1996).

Despite these complementary insights, the influencing factors are often discussed separately: leadership in management research, creative climate in organizational psychology, and mentorship in music education. An integrated framework for arts higher education can clarify how these factors relate to managerial action. The present article asks: (1) Which factors plausibly influence the management of school cultural environment development in arts higher education? (2) Through what mechanisms might they affect planning, organization, direction, and evaluation? (3) What management priorities follow for Vietnamese institutions? The purpose is analytical explanation and framework development, not estimation of effect sizes.

2. Research Methodology

This study employs qualitative documentary research and a structured narrative review to examine the management of cultural environment development in higher education institutions specializing in the arts. The analysis focuses on four management functions: planning, organizing, directing and coordinating, and monitoring and evaluation.

Relevant peer-reviewed studies on organizational culture, higher education management, leadership, creativity, and artistic pedagogy were purposively selected based on conceptual relevance and verifiable publication information. The seven factor categories were informed by doctoral research on school culture management in Vietnamese arts higher education and reinterpreted through published scholarship. No primary data were collected, and no statistical relationships or causal effects are claimed.

The analysis involved identifying relevant concepts, grouping factors according to their influence on management, and interpreting their implications for Vietnamese arts higher education. Conceptual overlaps were examined to distinguish internal institutional factors from external influences. The resulting seven-factor framework provides a theoretical foundation for future empirical investigation rather than a statistically validated model.

3. Conceptual Foundations and Management Framework

3.1. School cultural environment and institutional management

A school cultural environment comprises the material, social, symbolic, and professional conditions through which institutional values are experienced. Schein (1990) suggests that culture cannot be inferred from visible artifacts alone: buildings, events, and slogans must be interpreted in relation to enacted values and shared assumptions. Tierney (1988) similarly positions institutional mission, socialization, leadership, and organizational history as interdependent dimensions of university

culture. Consequently, cultural environment development should be managed as a continuing organizational process rather than as an occasional campaign.

Denison & Mishra (1995) identified involvement, consistency, adaptability, and mission as significant traits in organizational culture and effectiveness. Although their study was not conducted in Vietnamese arts universities, these dimensions provide a useful vocabulary for examining participation, shared direction, and adaptation. Smart & St. John (1996) further connected cultural characteristics with higher education effectiveness. These findings support attention to management processes but do not establish that any single cultural model can be transferred unchanged across institutions.

3.2. Management functions and artistic specificity

Planning defines the cultural aims, expected practices, and resources required to support institutional identity. Organization distributes responsibilities across faculties, departments, studios, performance units, and student organizations. Direction and coordination involve leadership communication, professional role modelling, and resolving tensions between institutional rules and artistic independence. Monitoring and evaluation examine both formal indicators and lived experiences, including the fairness of assessment, access to creative spaces, respectful interaction, and the quality of artistic collaboration. The suitability of each function depends on disciplinary conditions and institutional history.

Table 1. Theoretical perspectives underpinning the influencing-factor framework

Perspective	Verified scholarly sources	Relevant management insight
Organizational culture and identity	Schein (1990); Tierney (1988)	Cultural values operate through everyday assumptions, socialization, and institutional history.
Culture and organizational effectiveness	Denison & Mishra (1995); Smart & St. John (1996)	Participation, mission, adaptability, and cultural consistency are relevant to organizational functioning.
Disciplinary cultures	Becher (1994)	Different fields establish distinct professional norms and knowledge practices.
Leadership and cultural change	Kezar & Eckel (2002); Lakomski (2001)	Institutional context conditions the selection and enactment of change strategies.
Creative working conditions	Amabile et al. (1996); Isaksen & Akkermans (2011)	Supportive conditions and leadership are linked to creative climate.

Perspective	Verified scholarly sources	Relevant management insight
Artistic pedagogy and student agency	Gaunt (2010); Wenger (2000)	Mentoring and participation in professional communities shape identity and autonomy.
Cross-functional collaboration	Kezar et al. (2025)	Professional learning communities offer one mechanism for coordinated cultural change.

Table 1 illustrates why no single theory sufficiently explains the management of cultural environments in arts higher education. Organizational culture theory clarifies shared meanings; disciplinary perspectives explain the specificity of artistic practices; and creativity and mentorship research identifies mechanisms operating within teaching and professional communities. The proposed framework integrates these levels while avoiding a claim that all cited studies directly examined Vietnam.

4. Factors Influencing Management of School Cultural Environment Development

4.1. Specificity of artistic disciplines

The first factor concerns the nature of artistic disciplines themselves. Artistic learning combines technical discipline with subjective interpretation, personal expression, and the production of publicly visible work. In music, practice may involve individual tuition and ensemble rehearsal; in fine arts, studio experimentation and critique; in theatre and cinema, collaborative production and performance. These practices generate different expectations concerning time, space, assessment, and professional relationships. Becher (1994) demonstrated the importance of disciplinary cultures in shaping academic behavior. A common cultural policy that ignores these differences may be easy to administer but poorly suited to artistic work.

Disciplinary specificity influences management at several points. Planning must define shared institutional values without prescribing uniform creative styles. Organizational arrangements must accommodate both individual work and collective production. Direction should protect artistic exploration while establishing clear ethical and professional boundaries. Evaluation must distinguish evidence of respectful conduct and professional responsibility from subjective judgments about aesthetic preference. These mechanisms make artistic specificity a contextual condition rather than a variable that can simply be increased or reduced (Martins et al., 2019).

For Vietnamese institutions, the diversity of music, fine arts, theatre, and cinema means that institutional cultural goals should be common at the level of values but adaptable at the level of practice. Professional ethics, collaboration, respect, and

integrity can be institution-wide commitments, while concrete implementation should reflect the requirements of different artistic departments (de Arriba et al., 2019).

4.2. Leadership capacity and cultural governance

Leadership capacity affects the ability to translate cultural values into consistent institutional practice. This capacity includes defining a credible vision, communicating priorities, coordinating professional communities, resolving conflict, allocating resources, and reviewing implementation. Kezar & Eckel (2002) showed that strategies for institutional change are shaped by organizational culture; approaches successful in one setting may be ineffective elsewhere. Lakomski (2001) likewise cautioned against simplistic assumptions about leadership and cultural change, emphasizing organizational learning and the complexity of cultural processes.

In arts institutions, leadership is especially demanding because administrative consistency must coexist with professional discretion. Leaders may need to reconcile faculty autonomy with common standards for student welfare, performance assessment, intellectual property, and responsible public representation. Excessively centralized direction risks discouraging experimentation, whereas fragmented leadership can undermine shared identity. The relevant capacity is therefore not merely the ability to enforce rules, but the ability to establish legitimate expectations and enable collective ownership of cultural goals (Jackson, 2011).

Leadership influences all four management functions: it determines strategic priority in planning, clarifies accountability in organization, models values in direction, and protects fairness and learning in evaluation. The practical implication is to develop leaders who understand artistic work as well as educational governance, rather than assuming generic administrative expertise is sufficient.

4.3. Quality of lecturers and artistic professional role models

Faculty quality influences the cultural environment because lecturers enact institutional values through teaching, feedback, professional conduct, and creative collaboration. In artistic education, students often observe how teachers prepare, rehearse, critique, respond to disagreement, and treat colleagues. Such interactions can transmit professional norms more powerfully than formal declarations. Gaunt (2010) found that individualized conservatoire tuition can offer significant educational support while also creating tensions related to authority and learner dependence. The finding is specific to music education, but it alerts institutions to the cultural significance of close pedagogical relationships.

The relevant dimensions of faculty quality extend beyond artistic achievement. They include pedagogical competence, ethical judgment, respectful communication, the ability to encourage student autonomy, and willingness to collaborate across artistic disciplines. A distinguished performer may be a valuable artistic resource without

automatically possessing the mentoring skills needed for a supportive educational culture. Conversely, teachers who integrate high standards with constructive feedback can help students develop professional responsibility and creative confidence.

Management should therefore link cultural goals to recruitment, induction, professional development, peer dialogue, and recognition systems. Cross-functional professional learning communities, explored by Kezar et al. (2025) in other higher education settings, suggest a possible mechanism for aligning academic and administrative practices. The applicability of this approach to Vietnamese arts institutions remains a question for empirical research.

4.4. Institutional traditions and accumulated cultural identity

Institutional history is a source of continuity, legitimacy, and belonging. Arts institutions may develop distinctive identities through influential artists, teaching lineages, landmark performances, exhibitions, artistic schools, and relationships with cultural organizations. Tierney (1988) identified history and socialization as important for understanding university culture. From a management perspective, traditions provide symbolic resources that can strengthen commitment to shared values, but they can also create resistance when established routines are treated as beyond criticism.

Tradition influences planning by shaping which values are considered legitimate and which institutional goals appear desirable. It influences organization through informal networks and professional authority. It influences direction when senior practitioners embody established norms, and evaluation when judgments about quality reflect inherited expectations. Management must therefore distinguish valuable cultural continuity from practices that may constrain inclusion, student agency, or interdisciplinary collaboration.

For Vietnamese arts higher education, a balanced approach should preserve institutional memories and national artistic heritage while enabling critical reflection and contemporary reinterpretation. Cultural identity should function as a resource for innovation rather than as an argument against change.

4.5. Physical facilities and creative infrastructure

Physical facilities influence whether cultural commitments can be translated into educational experience. Rehearsal rooms, practice studios, workshops, galleries, theatres, production facilities, libraries, and digital equipment support different kinds of artistic activity. Their availability and accessibility also communicate institutional priorities: students are unlikely to experience a strong culture of creative participation when essential spaces are difficult to access or unsuitable for the work expected of them.

Amabile et al. (1996) demonstrated that organizational environments contain supports and obstacles relevant to creativity. The direct study was not conducted in Vietnamese universities, but its emphasis on working conditions is pertinent to arts education. Resource provision alone is insufficient: scheduling practices, maintenance, accessibility, safety, and opportunities for collaboration determine whether facilities actually contribute to a constructive cultural environment.

This factor interacts closely with leadership and faculty quality. Even well-equipped institutions may experience weak cultural participation if spaces are monopolized or if student projects receive little guidance. Conversely, transparent access rules and purposeful coordination can increase the educational value of limited resources. Evaluation should therefore consider patterns of use, equity of access, and support for learning, not merely the number of facilities.

4.6. Social context and contemporary cultural trends

Arts higher education institutions are exposed to rapid changes in cultural consumption, professional employment, digital media, artistic production, and international collaboration. These developments affect student expectations and the forms through which institutional identity is communicated. Cultural change research indicates that organizations must attend to their existing assumptions while responding to new conditions (Kezar & Eckel, 2002; Lakomski, 2001). The issue for arts institutions is how to adapt without reducing education to short-term trends or losing a coherent professional mission.

Digital production and artificial intelligence applications illustrate the challenge. They may broaden creative possibilities and access to artistic resources, while also generating questions concerning originality, attribution, authorship, and the reliability of digital content. International artistic exchange can strengthen professional networks but may create tensions between global conventions and local cultural heritage. These are plausible contextual pressures, not effects measured in the present study.

In Vietnam, management responses should include periodic review of cultural goals, transparent digital conduct guidance, dialogue with professional arts organizations, and opportunities for students to engage critically with contemporary artistic movements. Institutions need to evaluate how external change affects their mission rather than adopting technologies or trends solely for reputational reasons.

4.7. Students' learning needs and artistic motivation

Students are participants in cultural development, not merely recipients of institutional policy. Their motivations may include professional achievement, artistic self-expression, cultural commitment, employment aspirations, peer recognition, and belonging to artistic communities. These motivations affect participation in performances, exhibitions, studio collaboration, and cultural initiatives. Wenger (2000)

conceptualized learning and identity as social processes within communities of practice, providing a basis for treating students' participation as a central cultural mechanism.
The relationship between motivation and management is reciprocal. Student interests can influence the relevance of cultural activities and the credibility of institutional messages, while educational arrangements can encourage or discourage engagement. Gaunt (2010) showed that students' autonomy and strategic learning may be affected by one-to-one teaching relationships. In arts institutions, student voice is therefore important when developing expectations concerning mentorship, critique, collaborative production, and access to learning opportunities.

Management should establish mechanisms for consultation, feedback, and meaningful participation, while recognizing differences between disciplines and stages of study. Participation cannot be reduced to attendance at cultural events. It should include opportunities to influence the quality of learning environments and to take responsibility for artistic and professional conduct.

4.8. Interactions among factors

The seven factors should not be treated as isolated or uniformly weighted predictors. Leadership may mediate how infrastructure is allocated, while faculty quality determines how students experience artistic autonomy. Traditions may support or inhibit responses to contemporary trends. Student motivation may depend on the opportunities made possible by disciplinary organization and creative resources. Such relationships justify a systems perspective and caution against ranking factors without empirical evidence.

Table 2. Proposed mechanisms linking seven factors to cultural-environment management

Influencing factor	Principal mechanism	Management functions most directly implicated
Artistic disciplinary specificity	Shapes legitimate norms, creative autonomy, professional practice, and assessment	Planning; organization; evaluation
Leadership capacity	Translates values into strategy, accountability, coordination and ethical direction	All four functions
Faculty quality	Models professional values and shapes mentorship, critique and student experience	Organization; direction; evaluation
Institutional	Supplies identity, legitimacy	Planning; direction

Influencing factor	Principal mechanism	Management functions most directly implicated
traditions	and established professional expectations	
Facilities and infrastructure	Enables or constrains participation in artistic and cultural activities	Planning; organization; evaluation
Social and cultural change	Creates pressures for adaptation, digital norms and external engagement	Planning; direction; evaluation
Student needs and motivation	Affects participation, ownership, feedback and cultural engagement	Organization; direction; evaluation

Table 2 translates broad contextual factors into mechanisms that can be examined through management practice. The mapping is deliberately non-exclusive: every factor can affect more than one function, and the relative importance of these relationships may differ across institutions. Its value lies in specifying what should be observed or measured in future research, rather than claiming that causal influence has already been established.

5. Management Implications for Vietnamese Arts Higher Education Institutions

Develop differentiated cultural plans within a shared institutional value framework

Vietnamese institutions should articulate a small number of shared cultural commitments professional integrity, respect, creative responsibility, cooperation, and cultural identity while allowing departments to translate them into discipline-specific practices. Plans should be informed by consultations with faculty, students, artists, and relevant administrative units. Rather than relying only on formal campaigns, institutions should specify how values will be enacted in studio critiques, rehearsals, exhibitions, collaborative productions, and student support.

Strengthen leadership and faculty capacity for value-oriented management

Professional development for university leaders and lecturers should address the intersection of artistic autonomy, academic governance, professional ethics, and constructive feedback. Institutional leaders need the ability to mediate across artistic communities; lecturers need support in ethical mentoring and student-centered critique. Cross-departmental professional dialogue can help identify recurring cultural tensions and develop locally appropriate responses without erasing disciplinary differences.

Align creative infrastructure with equitable participation

Investment priorities should reflect the actual requirements of artistic training and the cultural opportunities available to students. Institutions should review access to practice rooms, studios, exhibition spaces, performance venues, and digital tools, including scheduling transparency and maintenance. Resource assessment should connect infrastructure to educational use, student participation, and professional safety. Where resources are limited, transparent allocation and collaborative projects may help reduce avoidable exclusion.

Integrate cultural heritage with contemporary artistic and digital practice

Vietnamese arts institutions should regard heritage preservation and contemporary artistic development as complementary cultural responsibilities. Teaching, performance, exhibition, and research activities can connect established artistic traditions with new forms of expression. Digital culture guidance should address authorship, attribution, responsible technology use, and professional communication. International partnerships should be evaluated for their contribution to educational quality and cultural exchange, not simply their visibility.

Establish participatory monitoring and formative evaluation

Monitoring should combine documentary evidence with student and faculty experience. Possible indicators include clarity of cultural expectations, fairness of artistic assessment, mentorship quality, accessibility of creative facilities, participation in cultural activities, and the handling of professional conflicts. Data collection should protect confidentiality and distinguish perceptions from observed practices. Results should inform periodic revision of plans rather than serve only as compliance reports. The proposed indicators require local validation before they are used for institutional comparison.

Table 3. Vietnam-oriented management priorities and suggested evidence

Priority	Suggested management action	Possible evidence for future evaluation
Shared values with disciplinary flexibility	Translate common values into department-specific artistic practices	Departmental plans; faculty and student consultations
Leadership and faculty capacity	Develop ethical mentoring, collaborative leadership and professional dialogue	Training records; reflective feedback; mentoring protocols
Equitable creative infrastructure	Review access, safety, maintenance and scheduling of artistic	Facility use records; access audits; student feedback

Priority	Suggested management action	Possible evidence for future evaluation
	spaces	
Heritage and contemporary engagement	Connect traditional artistic knowledge with new creative projects and digital standards	Curriculum examples; projects; attribution guidance
Participatory quality improvement	Use formative cultural reviews across students, lecturers and management	Consultation summaries; action plans; follow-up reviews

The proposed priorities in Table 3 are actionable without assuming that all Vietnamese arts institutions face identical conditions. A national academy with established performance traditions may require different approaches from a university emphasizing contemporary visual or digital arts. Consequently, institutional diagnosis should precede intervention, and evidence should be interpreted within each institution's mission, discipline mix, and resources.

6. Conclusion

This article identifies seven factors that plausibly influence management of school cultural environment development in Vietnamese arts higher education institutions: artistic disciplinary specificity, leadership capacity, faculty quality, institutional traditions, creative infrastructure, social and cultural change, and student needs and motivation. Their influence is best understood through interaction with planning, organization, direction, and monitoring and evaluation rather than as a simple linear hierarchy. The conceptual synthesis indicates that cultural environment development requires a balance between shared institutional values and discipline-specific artistic practices, between professional tradition and innovation, and between creative autonomy and ethical accountability.

The article contributes a management-oriented framework and practical priorities for Vietnamese institutions specializing in music, fine arts, theatre, and cinema. Its limitations are equally important. The evidence base is purposively selected and draws partly on studies outside Vietnam and outside arts higher education. The framework has not been empirically tested, and no claims are made about the magnitude or statistical significance of individual factors. Future research should employ interviews, observations, documentary evidence, and appropriately validated surveys across multiple Vietnamese arts institutions. Such research could examine factor structure, cross-disciplinary differences, and the ways institutional conditions mediate management outcomes.

References

Amabile, T. M., Conti, R., Coon, H., Lazenby, J., & Herron, M. (1996). Assessing the work environment for creativity. *Academy of management journal*, *39*(5), 1154-1184.

Becher, T. (1994). The significance of disciplinary differences. *Studies in Higher education*, *19*(2), 151-161.

de Arriba, R., Girardi, G., & Vidagañ, M. (2019). Contemporary art in higher education: Creative pedagogies in political economy. *Thinking Skills and Creativity*, *33*, 100577. https://doi.org/10.1016/j.tsc.2019.100577

Denison, D. R., & Mishra, A. K. (1995). Toward a theory of organizational culture and effectiveness. *Organization science*, *6*(2), 204-223.

Gaunt, H. (2010). One-to-one tuition in a conservatoire: The perceptions of instrumental and vocal students. *Psychology of Music*, *38*(2), 178-208.

Isaksen, S. G., & Akkermans, H. J. (2011). Creative climate: A leadership lever for innovation. *The Journal of Creative Behavior*, *45*(3), 161-187.

Jackson, S. (2011). Organizational culture and information systems adoption: A three-perspective approach. *Information and Organization*, *21*(2), 57-83. https://doi.org/10.1016/j.infoandorg.2011.03.003

Kezar, A., & Eckel, P. D. (2002). The effect of institutional culture on change strategies in higher education: Universal principles or culturally responsive concepts?. *The journal of higher education*, *73*(4), 435-460.

Kezar, A., Hallett, R. E., Corwin, Z. B., & Hypolite, L. (2025). Moving toward institutional culture change in higher education: An exploration into cross-functional professional learning communities. *Innovative Higher Education*, *50*(2), 687-714.

Lakomski, G. (2001). Organizational change, leadership and learning: culture as cognitive process. *International Journal of Educational Management*, *15*(2), 68-77.

Martins, J., Branco, F., Gonçalves, R., Au-Yong-Oliveira, M., Oliveira, T., Naranjo-Zolotov, M., & Cruz-Jesus, F. (2019). Assessing the success behind the use of education management information systems in higher education. *Telematics and Informatics*, *38*, 182-193. https://doi.org/10.1016/j.tele.2018.10.001

Schein, E. H. (1990). *Organizational culture* (Vol. 45, No. 2, p. 109). American Psychological Association.

Smart, J. C., & St. John, E. P. (1996). Organizational culture and effectiveness in higher education: A test of the "culture type" and "strong culture" hypotheses. *Educational evaluation and policy analysis*, *18*(3), 219-241.

Tierney, W. G. (1988). Organizational culture in higher education: Defining the essentials. *The journal of higher education*, *59*(1), 2-21.

Wenger, E. (2000). Communities of practice and social learning systems. *Organization*, *7*(2), 225-246.