

# Dance as a Method for Improving Social Integration

JuanAnn TAI\*

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## I. Introduction

Dance is an art form that is rich in its context and therefore can be applied as a method for the intellectual, the emotional, the physical and the spiritual purposes. In particular, dance often serves its unique purpose for social, cultural and political issues(Tai, 2010a). This study promotes Balinese dance to magnify the effect of dance as a method for improving social integration. Examples in this study took place in Tainan City in Taiwan, which has seen social, cultural and educational benefits in recent years especially since the New Southbound Policy started in 2016(MOFA, 2022). The New Southbound Policy focuses mainly on economic concerns. It seeks to foster more opportunities for labor, human capital development, and manufactural exchanges between companies from Taiwan and countries in Southeast Asia.

In the last two decades, people that have come to reside in Taiwan from Southeast Asia have become a large group among the population. They are often referred to as the new immigrants. This new group of people has not only changed Taiwan's demographic structure, but also brought a diverse dynamic to Taiwan's culture. According to Jian-Bang Deng, Hermin Indah Wahyuni and Vissia Ita Yulianto's research published in 2021, Indonesian workers made up the largest number of the new immigrants in Taiwan. In their study, they track the increasing labor migration year by year.

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\* Professor, Department of Dance, Tainan University of Technology, Tainan, Taiwan

Indonesian workers in Taiwan had already reached 0.375 per cent of Taiwan's total population by 2018(Deng, Wahyuni & Yulianto, 2021). To be specific, their research indicates that the Indonesian workers in Taiwan were approximately eighty-six thousand people while Taiwan's total population was approximately twenty-three million people in 2018. The number may have increased in the following years due to the COVID-19 pandemic, as demand for migrant workers has remained strong.

Human migration has happened almost everywhere throughout historical periods and thus changed societies in different aspects. This phenomenon is even more pronounced as the world has become more interconnected in the twentieth century as a global village, a term first coined by Canadian theorist Marshall McLuhan in the 1960s(McLuhan & Powers, 1992). American philosopher Arjun Appadurai(1996) asserts that the trend of rapid human migration has changed the "ethnoscapes" in many societies. The ethnoscape, according to Appadurai, is the landscape that people move around across national boundaries(Appadurai, 1996, pp. 33-34). This trend of global human migration, partially influenced by globalization, has affected the international ethnoscapes in many fields in Taiwan(Chang et al., 2011; Fuller, 2007; Tai, 2010b).

The international ethnoscapes in Taiwan are often constituted by marriage and workforce. The new immigrants contribute enormous effort to their families and workplaces. However, problems arise between the immigrants and the local communities from time to time. These problems came from cultural misunderstandings, pressure and conflicts such as gender inequality, ill respect of religious practices, unequal treatment at worksites, school bullying, etc.(Cheng, 2016; Deng et al., 2021; Hà & Cheng, 2021; Lin, 2017; Maksum et al., 2020). In this regard, integration for the new immigrants within the local communities has become an important issue. Therefore, seeking solutions for improving social integration has been one of the major tasks among the local governments and the community members.

As mentioned earlier, Indonesian migrant workers contribute significantly to the labor market in Taiwan. In this study, I will discuss how they have become influential in changes not only in economics but also in the arts, particularly in the dance field. Prior to the twenty-first century, the development of dance in Taiwan was influenced mainly by Japan, China, the United States and Europe(Mezur & Wilcox, 2020; Tai, 2009, p. 30). However, in the contemporary era, Southeast Asian dance artists have become important influence in Taiwan's dance field. One of their contributions is to bring together people from different backgrounds and therefore promote social integration within the communities.

In my recent research, the promotion of Southeast Asian dance activities has shown a tremendous achievement in bridging the gaps between the local people and the new immigrants in Taiwan. The results show that applying dance as the method for the study of social issues encourages meaningful discussions and fulfills significant integration practices. During my professional career in the past few

years, I have had more chances to observe Balinese dance classes compared to other Southeast Asian dances. This will be explained in the later sections. In this study, the focus of my discussion will be on the practice of promoting Balinese dance at four different settings in Tainan City. The first example is the dance workshop, performance and classes offered by the dance department at Tainan University of Technology from March 2019 to June 2020. The second example is the dance workshop at Chi Shan Performing Arts Studio for children in August 2020. The third example is the dance workshop for community adults at National Tainan Living Art Center in September 2020. The fourth example is the dance workshop for the high school teachers at Taikang Cultural Center in Tainan City in December 2022.

The dance classes of these workshops were taught by Ms. Koming Hood, who was born and raised in Bali, Indonesia and has been dancing professionally for more than three decades. Koming came to Taiwan with her husband, Dr. Made Hood, who specializes in traditional Indonesian music and is a musicology professor at National Tainan University of the Arts. Since they arrived in Taiwan in early 2019, I set out to carry a research and observe most of Koming's classes. To be specific, in order to bring about more details of the practices, I applied participant observation and semi-structured interviews for my research. The interviews allowed this researcher to understand "the lived experience of other people and the meaning they make of that experience(Seidman, 2006, p. 9). Thus, through interviews, I as the researcher was granted access to the interviewees' experiences and could understand the meaning they made of their experiences, which affect their behaviors, practices, beliefs and dispositions. The data mainly come from my personal experiences with the promotion of Balinese dance in the city of Tainan. These experiences are a testament to the invisible power of dance in building mutual understanding between the participants in society.

Through the interviews I was able to obtain additional first-hand materials such as photos, newspaper clips and programs provided by the interviewees. These materials were filed and cross-referenced where necessary. They provided in-depth information and visual support for my analysis. Nevertheless, I was aware of possible pitfalls in interviews such as the respondents not actually feeling what they claimed, as well as inconsistencies in their attitudes, beliefs, opinions, and interests. For that reason, I treated the data critically in order to avoid problems that might mislead my interpretation. First, I checked against each interviewee's responses for consideration of logical coherence in context. Then, I examined data collected from interviewees of different gender, age, dance background and professional status to pull analyses that are corroborated across data sets and to reduce potential biases that might exist in a single case.

For a theoretical framework, I applied Pierre Bourdieu's concept of capital forms such as social capital, cultural capital and symbolic capital(Bourdieu, 2007; Jenkins, 2002). In his theory, social capital refers to various kinds of valued relations with relevant people or positive connections between

people, cultural capital is related with legitimate knowledge of one kind or another, and symbolic capital is about prestige and social honor(Jenkins, 2002, p. 85). His concept allows the researcher to examine the establishing and shifting of capital that relates to the changes of identities, status, and coexisting relationships in the groups. Together with Bourdieu's theory, primary data collection provides the theories and skills for obtaining first-hand information.

For collecting the primary data, I developed a particular method for analyzing this research which was divided into three steps. In step one, I invited people to be my interviewee and then developed a list of interviewee information. The list contains the interviewee's name, gender, occupation, age, ethnicity, and dance experience in each of the workshops. In step two, I designed a list of open-ended questions for data collection. The questions include their purpose, expectation, positive or negative feelings towards the class, and any feedback that they would like to provide to me. For step three, with the agreement of the interviewees, most of the interviews were recorded with a voice recorder. For this study, several specific points were listed for analyzing the data collected from the interviews. These points include collective and individual changes in cultural understanding and respect, forms of capital obtained, and power relations in Taiwan's local community.

## **II. Balinese dance for university students to appreciate cultural differences**

In March 2019, I met Koming and Made for the first time through a mutual friend's introduction. I invited Koming to teach a Balinese dance workshop at the dance department of Tainan University of Technology, where I served as the chairperson from 2015 to 2021. In this workshop, twenty-one dancers participated. Among them, there were two male and nineteen female students, all between the ages of nineteen to twenty-one. Two of the students' mothers were Vietnamese while the rest were all Taiwanese. As dance major students, most of them have strong dance backgrounds in ballet, contemporary dance and Taiwanese dance. None of them had had a chance to learn Southeast Asian dance before.

Koming introduced basic steps and movements of traditional Balinese dance to the university students. As her English interpreter, I also had the chance to take the lessons with them. By the end of the workshop, Koming not only shared Balinese dance and culture with the dance major students but also choreographed a dance piece, Teaching of Great Lifeforce, for them. This piece joined the program of the 2019 New Dance Season, which was an important dance event produced by the dance department. Made also shared with us his Gamelan orchestra and brought his musicians to perform live music for Koming's dance during the performance.

Peng, one of the students who danced in Teaching of Great Lifeforce shares her experience, and she states,

I am used to performing with ballet and contemporary dance technique, so it was quite a challenge for me to work on the details of the Balinese dance. I am so grateful that Koming selected me to be one of her dancers. If it were not for this opportunity, I would not have learned such a delicate culture. I just realize how ignorant I had been in the past about the Southeast-Asian cultures that exists in our country(personal communication, Peng, 2020. 12. 19).

Peng's voice indicates that the experience of taking Balinese dance helps her to recognize and respect the cultural otherness of the new immigrants. This example demonstrates that dance is a good method for people to understand "a mono-ethnic, mono-cultural Taiwanese identity" (Lin, 2017) which is at present uncommon in Taiwan's society.

After the performance, Koming was invited to teach Balinese dance for the course "World Dance" during the 2019 through 2020 academic year. She was the first artist to share Balinese culture with local Taiwanese students in the university through dance. Another student, Huang, who took the World Dance class with Koming expresses her gratitude for this opportunity.

Huang states,

When I took that class, I was not sure what I would learn and if I would like it or not. As I learned more steps, movements and gestures of Balinese dance, I became more curious about the culture and respect the differences between people. That class was an eye-opening experience for me and so I started to think maybe I should learn Vietnamese dances. By the way, my mother is Vietnamese. She married to my father by arranged marriage. I will find a place to learn Vietnamese dances next time I visit my mother's hometown(personal communication, Huang, 2021. 04. 13).

Huang's statement indicates her ignorance about her mother's cultural background until she had the chance to learn Balinese dance. It manifests that participating in Southeast Asian dance activities contributes to raise cultural awareness of herself. Also, her family is an example that demonstrates the expanding international ethnoscaapes in Taiwan that is constituted by marriage.

Both Peng and Huang agree that Balinese dance enlarged their views of the dance world. The opportunity for them to be in the choreography or class of Balinese dance is a way of increasing more cultural capital than many of their friends. For Huang, she gains more symbolic capital and social capital from her half-Vietnamese and half-Taiwanese cultural identity which empowers her self-image. For the rest of the students, they all have established basic understandings about Balinese culture collectively from the dance experience.

### III. The Balinese dance workshop for children to recognize personal identity

Sitting in the audience for the performance of the 2019 New Dance Season, Ms. Lin, the director of the Chi Shan Performing Arts Studio was impressed by Koming's dance work. She then invited Koming to visit her dance studio and give a workshop to the children at her studio in August, 2020. The class had fourteen children with only one boy and thirteen girls between the ages of eight to eleven. The children, except for Koming's two daughters, were all Taiwanese from local community. They had basic training of ballet and Taiwanese dances. I observed Koming's teaching at the studio and spoke to the parents before or after the children's dance classes. Their reactions to such an experience for their children were positive and supportive. On the first day of the classes, Koming showed the parents how to help the children to dress properly for traditional Balinese dance. At the beginning, the children were uncomfortable for wearing the tight batik clothing, but it didn't take them too long to fall in love with the exotic costume.

As for basic training, it was quite challenging for the children in the beginning. For many of us who have trained in ballet or contemporary dance, we are always told by our teachers "not to arch your back". But in Balinese dance, the first thing you learn is to arch your back as much as you can. Very quickly, the children got used to it and enjoyed learning the various postures, gestures, steps and movements of traditional Balinese dance. On the last day of the workshop, Miss Lin invited me to be the Master of Ceremony for a short performance, showcasing the children's learned knowledge at her dance studio to the invited guests.

After the short performance, Miss Lin expressed her feelings about this workshop and states,

I am so happy for the children at my dance studio. They have a chance to learn a different kind of dance. When I was younger, I always wanted to learn dances of different cultures, but the chances were few because I never met any teacher who can teach dances other than ballet, contemporary dance, Chinese dance or Taiwanese dance. I envy the children for the opportunity to learn Indonesian culture through Balinese dance(personal communication, Lin, 2020. 08. 30).

Lin is enthusiastic about promoting diverse cultural dances to the children at her dance studio. Her statement resonates with many of the dance artists and dance educators in Taiwan. Similar statements can be found from the parents of the children at her dance studio. Their positive support enabled the children to gain more cultural capital and respect for a different dance culture. Koming's two daughters are also taking dance classes with Lin regularly. Together, the children built a mutual understanding of each other's culture and thus enhance their skills of coexistence in Miss Lin's dance environment.

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My observation of the only boy in this class brings out an important insight of how children find their personal identity through Balinese dance experience. Personal identity has been discussed by many theorists and philosophers. Among them, Martin and Barresi(2006, p. 290) point out that “it is obvious that at the most fundamental level, theories of the self and personal identity are an expression of concern with the self and its ability to endure”. Their statement helps to explain the term ‘personal identity’ that I refer to in this study, which deals mainly with questions or issues that arise about the instructors and children by virtue of their being dancers. In other words, personal identity in this study encompasses the notion that the participants identify themselves as dancers. This expression is developed over time to become what is termed ‘a dancer’s personal identity’ in this study.

According to Koming, the boy doesn’t like to dress himself like a macho man but he doesn’t want to dress like a girl either. He prefers to look like someone in between the two stereotypical gender looks. Therefore, Koming designed a special style for him for this showing and that made him so happy that he didn't want to take off his costume after the little performance was over. This shows us that this boy was able to find his own identity through this dance experience(Deaux, 2001; Postmes & Branscombe, 2010). The rest of the children in this class respect his choice of identity. Thus, there was never bullies or teasing about his look in the dance environment. We as adults must recognize the children do have the right to decide their personal identity through choice of movements, outfits and everything else. As for the boy, he gained more than one form of capital, that is, culture capital from Balinese dance, social capital from friends’ respect and symbolic capital from assurance of self-identity. This dance experience assured him that he has the right for his disposition and interests.

In Johannes Odenthal’s *Das Jahrhundert des Tanzes/The Century of Dance: Ein Reader/A reader* (2019, p. 10), he cites from Dore Hayer’s statement that, “only in dance could I communicate with others, with society. Only in dance did I feel connected to the world and life. In the presence of others, dance became my language”. This statement echoes my feelings about the integrative and communicative power that was found in the Balinese dance experience. In this workshop, building respect for different cultures and identities paves the way for social integration.

#### **IV. Balinese dance workshop for community adults to respect social equality**

The Balinese dance workshop at National Tainan Living Art Center started in early September 2020, and was organized by Tainan City Immigration Office. Sixteen participants signed up for the workshop and all of them were Taiwanese females. Their ages were between their thirties to fifties. None of them had received professional training in dance but all were active in different kinds of

exercises such as Tai Chi, swimming or Chi Kung. The original four-weekend workshop was so welcomed by the local participants, that it has become a regular class that now meets every week, although it has been disrupted by the situation of Covid-19 sometimes. On the day of the presentation, the participants expressed their appreciation of the opportunity for taking the Balinese dance. Their voices indicate that the local government found the right way to establish the foundation of social integration through dance learning experience.

One of the participants, Wu, expresses her feelings about this workshop and states,

There are many Southeast-Asian workers in my company, some of them are Indonesian, but in the past, I seldom spoke to them other than work related topics. Since I started learning Balinese dance, I shared with them about what I learn from the classes. They are amazed about what I show them. Now I have a lot more than work related topics to talk about with my Southeast-Asian coworkers. I am so happy about this change in my life(personal communication, Wu, 2020. 09. 28).

Wu's cultural capital gained from the Balinese dance class helped her to increase her social capital, which was manifested in the relationship with her Southeast-Asian coworkers. Her situation in the past is common in many worksites in Taiwan. The interactions between the local Taiwanese and the new immigrants are often limited to work related topics only. In Wu's case, her quote attests that through Balinese dance, people have found a way to bridge the cultural gap between them. One might wonder if a more integrative situation in the worksites can be expected when more dance classes are provided for the workers in the community.

Another participant, Chang, explains her motivation for participating in this workshop and she states,

I never thought I would like to learn Balinese dance until I saw my friend's daughter's performance last year. I signed up to take the dance class thinking it might be easy, but little did I know that there are so many challenges when learning the gestures, steps and shapes. Koming always helped me so patiently when I struggled with my body. I have so much respect for the dance and the culture also(personal communication, Chang, 2020. 09. 26).

Chang's statement indicates that she was impressed by the dance and the culture after she participated in the class. Her experience reveals that sometimes people take things for granted without fully considering the reality of the situation. The Balinese dance workshop helped her to become open-minded and receptive to a new culture. Her voice may seem minor; however, there could be more people like her if they all have the chance to experience similar events. From her experience, she increased her cultural capital from Balinese dance class and gained a higher respect for the culture as

she experienced it through Koming's teaching. Such adults' lifelong learning program is not only a self-enrichment class but also a process for improving social integration.

Since the workshop has been successful, similar programs have been organized by the city government such as Southeast-Asian dance competitions, Southeast-Asian food festivals, Southeast-Asian music festivals, ect. These events allow everyone to participate. Together, the participants create a positive and inclusive ambience for whoever attended the events. The process of social integration in Tainan City has shown its progress in blending its residents through community events. Among them, Balinese dance plays an important part for planting seeds to make the social integration grow and reducing the social inequality gaps(Fourie, 2011).

## **V. Balinese dance workshop for high school teachers to explore teaching materials**

A Balinese dance workshop for high school teachers at Taikang Cultural Center took place in December 2022. This workshop was organized by a project that I applied for which was sponsored by the Ministry of Education. In this workshop, the aim was to learn Balinese dance, music and simple Indonesian language. There were nineteen participants with one male and eighteen female teachers. The participating teachers came from different backgrounds of teaching experience and subject areas. A few of them had had some music and dance training previously but there were also those who had never danced in their lives. They came to enrich themselves and found the resources useful for their teaching knowledge.

This workshop was taught by both Koming Hood and Made Hood. Koming led the class to learn Balinese dance. Made brought the whole orchestra and taught Gamelan music to the class. The participants were divided into two groups, then they took turns to learn Balinese dance and play the instruments. Together, Koming and Made taught everyone to learn Indonesian language by a short nursery rhyme. At the end of each section, the participants also took turns to play instruments for the other group who danced to the music.

Also, they brought traditional costumes for the participants to dress like Balinese. Some of Koming's friends came to help as volunteers. The participating high school teachers found themselves in a different world throughout the learning process. It was, without doubt, a good experience for them to explore a new culture and collect teaching materials. The instructors, the participants and the volunteers made up a lovely integrated community.

Lee, a performing art teacher, shares her opinion and states,

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I have studied and taught western dance and music for most of my life but never thought Balinese dance and music could be so much fun yet challenging. In this workshop, I have learned so much that I can use in my lesson plan. In the future, my lesson plan will be much more interesting than before. Most of all, I realize there is much more for me to explore in the Southeast cultures (personal communication, Lee, 2022. 12. 21).

Lee's statement expresses a trend that has been true in Taiwan for many decades. Western arts have been influential in Taiwan and thus make people almost forget to look at the beauty of the rest of the world. As Lee elaborates her lesson plans, she will be one of the key people to share Balinese dance and music with the high school students. In the future, as we continue to introduce diverse cultures and art forms, more teachers like Lee will help to improve social integration in the communities.

Another participant, Chen, states,

I never had any experience in dancing, but Koming made me feel so confident about myself in learning the movement phrases. Made helped me to dress up like a prince. We were so excited like little kids and took so many photos. I found this workshop so helpful for me as a counseling teacher. Now, I have many more topics to talk about with some of the students who need more encouragement in learning new subjects. I will use my experience in this workshop to let them know that they are not alone, and the new challenge may bring more excitement in the end (personal communication, Chen, 2022. 12. 20).

Chen, a counselor at a local high school, gave positive feedback about this workshop. The experience enriched him not in terms of the ability to perform Balinese dance or music but the confidence in learning about a new culture. However, through this experience, he found his self-esteem was raised to a higher level. Thus, he found another way to encourage his students during the counselling process. This workshop may seem to help the teachers, in fact, it also helped the students in an extended way.

In my opinion, this workshop was a practical part of cultural studies. It was also an important learning program for the participants whose occupation is teaching our younger generations. To be specific, like Jonathan Culler's(1999) idea, the process was interdisciplinary and examined how cultural artifacts such as dance, music and songs can be explored to understand the deep structure of meaning within a society. Balinese dance leads the way for transformative self-enrichment for the high school teachers as they gain more cultural capital and therefore help their students to understand Southeast-Asian culture. Essentially, the influence and practices can spread across different groups.

## VI. The achieved aims through Balinese dance workshops

Other than the listed four Balinese dance workshops, I have also participated and observed several Balinese dance performances choreographed by Koming and performed by local Taiwanese. From these events, I have collected abundant primary sources such as photographs, videos and notes. Informal discussions with colleagues, students, parents, and friends stimulated helpful thoughts for this research. In addition, I have built up a broad understanding of the field from attending Southeast-Asian festivals held locally or abroad. As I examined this primary data, I realized that I still need a strong voice to make my first-hand data complete. Therefore, I asked Koming about her feelings of teaching in Taiwan.

Koming states,

I am happy to be able to teach Balinese dance to many different age groups since I came to Taiwan. It has been a very interesting experience similar to what I had in Hawaii, Malaysia and Australia. The older adults were particularly grateful for the opportunity to learn something new. Sometimes, people tend to look at differences between each other, but I rather look at the similarities between us. For example, many people in Taiwan practice Tai Chi or Chi Kung. Similar to these exercises, Balinese dance also focuses on the same energy center which you call Dantian(elixir field). By applying similar concepts, people learn at a faster pace. Often, we feel comfortable to be with individuals who are similar to us. In the light of that, to respect each other regardless of their cultural backgrounds is to look at the similarities among us. We are living in a global village in which people have different cultural identities. In this community with people speaking different languages or practice different religion ceremonies, our life is full of vibrant colors(personal communication, Koming, 2022. 06. 17).

Koming's voice expresses that her efforts in sharing Balinese dance enables the local community to participate in meaningful activities for cultural exploration. In other words, the promotion of Balinese dance in Tainan City has achieved the following aims of improving social integration. These achievements are listed as follows: Mutual respect, Multicultural identities, Adults' lifelong learning program, and Community coexistence. These achievements are accumulated by each person involved in the classes. It takes time and effort to reach these goals, slowly but promisingly.

Mutual respect leads to the building of shared goals and to expect better communication, relationship, coordination and job satisfaction in workplace, particularly for multinational staff teams (Tingvold & Munkejord, 2021; Bilginođl, Yozgat & Artan-Erdem, 2018). By introducing Balinese dance to the local community in Tainan City, the attitude of mutual respect grows between the leader and the followers, which sets an important foundation for social integration for the residents in this part of the global village. Mutual respect in this research mainly refers to people at work, schools or

any places who are willing to treat each other with dignity and acknowledge their value. This idea also relates to what Koming stressed, that is, to look at the similarities rather than differences between people. However, my suggestion is to take it a step further, we should value the differences between each other and enjoy living in a multi-dynamic society.

Multicultural identities may refer to both an individual and societal perspective(Nguyen & Benet-Martínez, 2010). In this study, it mainly refers to a societal perspective although the individual concern is not neglected. By promoting Balinese dance study, the communities in Tainan City are achieving the goal of recognizing cross-national and cross-cultural identities in different work settings and schools(Karjalainen, 2020). This achievement is crucial in the process of improving social integration in the city and may extend to other parts of Taiwan. Moreover, by recognizing multicultural identities, we fit in with the present global cultural economy. To be specific, as Appadurai(1996) points out that “the central problem of today’s global interactions is the tension between cultural homogenization and cultural heterogenization” (Appadurai, 1996, p. 32). The center-periphery model cannot satisfy a complex and constantly changing society we live in today.

By incorporating Balinese dance into adults’ lifelong learning program, the local government is exercising its power to achieve the function of developing the community members’ personal and social learning contexts(Gouthro, 2018). The learners build on their experience towards social coexistence and thus elaborate the multicultural dynamics in Tainan City(Benavot et al., 2022). This achievement is also an important step to take for achieving the Quality Education and Reduced Inequalities in the context of the Sustainable Development Goals that was developed by the United Nations(UN, 2015). In addition, in Diane Amans’ research, she argues that community dance is a way to reveal diverse community voices with people of different ages and backgrounds(Amans, 2017, pp. 17-34). Her argument completes my thoughts of the sustainable adults’ lifelong learning program.

Studies about “community coexistence” can be found in different situations. including community programs(Thomas et al., 2016) and school setting(Spyropoulou et al., 2020). Among the diverse study purpose and finding, the main concept is mostly about peaceful coexistence of the members in their communities. The promotion of Balinese dance in Tainan City fulfills the achievement of community coexistence by sharing dance and culture between the Indonesian instructor and the Taiwanese university students, school children, high school teachers, and the community adults. These participants then share their experiences with other people in various environments, thereby reinforcing the goal of social coexistence between the locals and the new immigrants. Thus, with the recognition of community coexistence by its members, society can expect to become stable, secure and pursue common interests.

## VII. Conclusion

Before closing my research, I will reexamine my data and my analysis. In this study, Balinese dance has been applied as a tool to consolidate different people in the same community. However, Balinese dance is just one example, not the only one. That is, other dance forms can also be a good tool to bring people within a community together. My argument of dance as a method for improving social integration goes beyond dance genres. In this research, Balinese dance is addressed as an example out of many other dance forms. To be specific, this study is based on a reflective outlook on the practice of Balinese dance in a local community for intercultural understanding. Extended research can be carried out with different dance genres for similar purposes. The feedback that I received from my interviewees was overwhelmingly optimistic; however, there might have been unspoken issues that I overlooked during the interview process. Therefore, possible outcomes such as negative feelings towards the movement style should be carefully investigated in further research with any dance genre.

Moreover, it always takes time and effort for social integration to improve between different people. In Koming's workshops, the movement sequences for the adults, children, university dance majors and high school teachers were similar. However, she teaches her classes at different paces that fit the participants. These workshops were held at different times between 2019 to 2022. As I have mentioned earlier, many smaller events happened between these workshops. All of these events contributed to building trust and understanding within the community. This extended period enriched my observations for this study. The extensive participant observation enabled me to interact with many community people and gave time to journey through many social settings in the city.

My observation of the Balinese dance workshops and performances reveals that dance, through nonverbal communication means such as gestures, eye contact, and bodily movement, acts as a good method to nourish intercultural understanding. That echoes with Ecuadorian scholar Mónica Alarcón's(2011) statement that "dance has become a successful model for the construction of transcultural or transnational identities"(Alarcón, 2011, p. 15). Although her study refers to contemporary dance, it can refer to different dance genres also. Through the process of learning Balinese dance in Taiwan, the local participants, including the university students, the children, the community adults and the high school teachers, constructed a new identity which is more caring and supportive, culturally and socially.

Nevertheless, I realize there was an issue that could not be ignored towards the end of the research process. Many South-east Asian workers' positions are mostly lower than Taiwanese in their worksites. Therefore, some Taiwanese people look down on the South-east Asian people. Koming's status as an instructor and reputation of her choreographing and performing skills enabled her to hold more social capital and symbolic capital than many of her Indonesian friends in Taiwan. Thus,

participants of the events highly respected her. The same goes for her husband, Made, who is a full professor hired by Tainan National University of the Arts. Whether or not my interviewees' voices would remain the same if the family was not coming from such a prestigious class is uncertain. This issue should be taken into account when considering further research about similar topics.

In conclusion, it takes more than the efforts of one individual to get the work done in many situations. In this case, the local government, the community members and the new immigrants were all responsible for improving social integration. To make their work efficient, a good method or a useful medium is essential. For this study, the Balinese dance mediates the relationship between the new immigrants and the local communities, and as they dance together, their bodies and minds connect to each other peacefully. Such experiences create colorful dynamics in cultural blending. Hence a multicultural society becomes a blessing when there is a balanced relationship among diverse community members, and my research emphasizes that dance helps us to find a good direction in the woods.

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## 사회 통합을 향상시키는 방법으로서의 무용

주안앤 타이

대만 타이난 응용과학기술대학교 무용학과 교수

본 연구는 대만의 지역 사회에서 수행되고 있는 발리 춤의 효과를 조사하고, 사회통합을 위해 이를 활용하기 위한 방법으로서 무용의 역할을 규명하기 위함이다. 이를 위하여 본 연구에서는 사회문화적 관점에 근거하여 지난 5년간 대만 타이난시에서 개최된 여러 무용 행사를 조사하였고, 참여 관찰 및 반구조화된 면담을 실행하였다. 또한, 이를 기반으로 대학 무용 전공자, 지역 사회 아동, 지역 사회 성인을 포함한 참가자들 간의 상호 이해를 구축하는 데 무용이 미치는 영향력을 각기 다른 세 가지의 교육 환경을 통해 제시하였다.

본 연구의 결과는 무용이 사회적 문제를 읽고 해결하는 데에 중요한 수단으로 작용할 수 있도록 의미 있는 논의를 촉진하고, 사회통합을 실천할 유용한 방법이 될 수 있음을 시사한다. 이러한 성과는 구체적으로 무용이 이민자들과 지역 공동체를 연결하는 효과적이고 효율적인 매개임을 함축한다.

**Keywords:** 제스처(Gesture), 움직임(Movement), 비언적 의사소통(Nonverbal Communication), 눈 맞춤(Eye Contact), 지속가능발전목표(Sustainable Development Goals)