

**The Effects of Globalisation on the Field of
Contemporary Dance and Dance Education in Taiwan**

**全球化對台灣當代舞蹈場域及
舞蹈教育的影響**

戴君安 Juan-Ann Tai

台南科技大學舞蹈系 副教授

Associate Professor / Department of Dance

Tainan University of Technology

有關本文的意見請聯繫作者戴君安 anntai@ms17.hinet.net

Abstract

This study applied the “scapes” of cultural globalisation defined by Arjun Appadurai, along with Harold James’ theory of interchange, to analyse the influence of globalisation on the development of contemporary dance and dance education in Taiwan. It is argued that globalisation has acted as a propelling force, accelerated by the advanced improvement of technology and communications to increase the interchange between talents, products, capital, and, ideas and culture in the world’s dance fields. In turn, these interchanges have transcended national borders to form new scenes in the dance world and cause the field of contemporary dance and dance education in Taiwan, as a part of the bigger frame, to react accordingly. This is demonstrated by listed examples which are dance events that have taken place in this decade. This study suggested that since globalisation is inevitably affecting most parts of the world in this contemporary era, embracing rather than rejecting the accompanied challenges has brought benefits to the dance field in connecting Taiwan and the dance fields in the world even more closely and stimulating more new dance ideas from local cultures.

Keywords: contemporary dance, ethnoscapas, financescapas, ideoscapas, mediascapas, scapases, technoscapases

摘要

本研究旨在透過 Appadurai 的文化全球化之圖景論及 James 的交流理論，分析全球化對台灣當代舞蹈場域及舞蹈教育的影響。文中辯析，激速成長的科技與傳播使得全球化形成一股推動力，促使各舞蹈場域之間，在人才、產出、資本及意識形態與文化方面的交流更加蓬勃。這些交流穿透一般的國界，使得世界舞蹈場域形成新的景象，致使在此大圖框下的台灣當代舞蹈場域及舞蹈教育也因而產生連動反應。此論述藉由舉證自最近十年內的舞蹈活動予以說明。本研究建議，全球化既已在當代對世界多數地區產生無可避免的影響力，則與其抗拒不如迎擁隨其而至的挑戰，使台灣與世界各舞蹈場域更加緊密結合，並期使自本土文化中，衍化更多新的舞蹈思維。

關鍵詞：當代舞蹈、人種圖景、金融圖景、意識形態圖景、媒體圖景、圖景、科技圖景

Introduction

Around the turn of the second millennium, the movement of globalisation has become a prevailing force in many parts of the world, and Taiwan is under its influence as well. On a daily basis, changes occur due to the effects of globalisation, e.g., high speed transnational communications and information exchanges via virtual space, the enormous amount of foreign imports and the increasing transactions through internet access (Appadurai, 1996; Austin-Broos, 2003; Giddens, 2002; Held & McGrew, 2003; Held, McGrew, Goldblatt, & Perraton, 1999; Perkins, 1997; Utkin, 2003; Waters, 1995). Globalisation follows westernisation/modernisation, and consists of conflicts, opportunities, challenges, and inspirations, all of which have shaped Taiwan into a multi-integrated society. Consequently, this force has created effects on the field of contemporary dance¹ and dance education in Taiwan.

In the following sections, I will first examine how the movement of globalisation is defined and has been challenged by various scholars. Then I apply theories of Arjun Appadurai and Harold James to analyse the effects of globalisation on the field of contemporary dance in Taiwan. It is argued that the field of contemporary dance and dance education in Taiwan in the globalising era is continuously influenced by internal and external cultural factors such as its preceding historical period. The conflict and conformity of cultural accumulation in the field has thus created a habitus that is constantly searching for balance between localisation and globalisation.

1. Defining the movement of globalisation

Globalisation has been defined in different ways. Malcolm Waters (1995) offers his definition of globalisation as “a social process in which the constraints of geography on social and cultural arrangements recede and in which people become increasingly aware that they are receding” (p. 3). Anthony Giddens (2002) explains that “globalisation is political, technological and cultural, as well as economic. It has been influenced above all by

¹ Contemporary dance can also be termed as modern dance or postmodern dance, and is defined as “a stylistic and historical term that refers to a wide range of nonballetic concert dance forms”, according to Sally Banes. Source cited from *Encyclopedia Americana, Grolier Online* at <http://ea.grolier.com/article?id=0273560-00>.

developments in systems of communication, dating back only to the late 1960s” (p. 10). According to Anatolii Utkin (2003), the movement of globalisation traces its roots to a stage earlier than the contemporary time period (pp. 5-6). He points out that there are two phases in the movement towards globalisation. In his view, the first of the two phases was at the turn of the nineteenth and twentieth centuries, when Great Britain was the centre of industrial, financial and maritime. The latter phase is from the end of the 1970s onward, when information technology, telecommunication, and digitisation grew and the power to control lies in market forces also increased. As communication technology improves, the interconnection between global nations transcends the limits of borders.

Clearly, the effects of globalisation brought challenges to different parts of modern life in the world. As Diane Austin-Broos (2003) analysed, “globalisation is taken now to involve not simply an economic but also an aesthetic dimension. It is not only in the market but also in communications and art and performance” (p. 4). The pressure that comes from globalisation pushes the field of arts into a lose-or-win situation in which big companies are taking over control of creative expression from individuals. Joost Smiers (2003) comments that the world goes on with a system that favours huge cultural industries more than the public interest.

According to Harold James (2004), globalisation is the increased involvement of interchanges, accelerated by the advanced improvement of technology and communications, between people, goods, capital, and, ideas and culture.² James’ definition closely corresponds to the global phenomenon that Arjun Appadurai defines. Appadurai (1996) provides a way of thinking in order to understand the complexity of the present global cultural economy. In his view, the present global phenomenon is complex and constantly changing, especially in political and economic spheres, where “the central problem of today’s global interactions is the tension between cultural homogenisation and cultural heterogenisation” (p. 32). He also points out that the global cultural economy is operating in a fluid, disjunctive and overlapping order that traditional centre-periphery models can not

² James’ definition of globalisation can be found on the *Encyclopaedia of American Studies, Grolier Online* in which he defines globalisation as “involving the increased exchange of people, goods, capital, and ideas and culture across national boundaries. It is clearly associated with technical changes, and in particular with improvement in communications, which makes such interchange possible” (James, 2004).

provide a satisfactory analytical framework for. In order to analyse some particular fundamental disjunctures between culture, economy and politics, he proposes a framework that observes the flow of the global cultural economy through five dimensions: ethnoscaples, technoscaples, financescaples, mediascaples, and ideoscaples (p. 33).

Appadurai asserts that the current global flow happens within these five dimensions in a discontinuous, accelerated pace. The internal and external interactions between these five dimensions created the disjunctive yet overlapped global cultural economy. The intersection of these 'scapes' is the view of the global order which is highly contingent. Therefore, through these five scapes the local and global economy, culture and politics are reconstructed into isolation within connection, and vice versa. Appadurai suggests that these scapes flow transnationally and so create new possibilities and images of new lifestyles for the global society. From this perspective, the interactions of these landscapes are a positive development, as they provide a way for improving community lives.

Unlike Appadurai's optimistic view on globalisation, Pierre Bourdieu is pessimistic about the effect of globalisation on societies, especially those that are less developed. Bourdieu (1966/1998) refers to globalisation as "...an idea which has social force, which obtains belief. It is the main weapon in the battles against the gains of the welfare state" (p. 34). Bourdieu blames what he sees as inhumane forces which are stirred by neoliberalism, and calls for a new social movement for opposing the evils of globalisation. He denounces the privatisation and deregulation that accompanies neoliberalism whilst deriding a perceived decline in the will-power of many national governments to intervene in their economies. In his view, the result of this globalisation process begets social disorders such as economic inequality, over-exploitation of labour forces, and other problems. In particular, he resents the unelected international organisations such as the WTO, World Bank, etc., which create multilateral political pressure and overpower domestic economic policy. For Bourdieu (1966/1998), "globalisation is not homogenisation; on the contrary, it is the extension of the hold of a small number of dominant nations over the whole set of national financial markets" (p. 38).

Debates on globalisation continue as the world itself keeps changing. However, the interpretations of globalisation by James and Appadurai are cogent for the situation in Taiwan's dance field. Therefore, based on their theories, i.e. Appadurai's view of five scapes

and James' idea of interchanges, I will analyse the influence of globalisation on the development of contemporary dance in Taiwan, particularly in the twenty-first century.³ The focus will be on how the habitus of contemporary dance performance and education has been transformed over time through interchanges with other dance fields abroad, and in the world within different scapes.

2. The interchange of talents in ethnoscares of contemporary dance

Appadurai (1996) asserts that ethnoscares refer to the landscapes of people moving around transnationally (p. 33). These ethnoscares are often constituted by tourists, immigrants, refugees and foreign workers, and the landscapes that they form are deterritorialised. The foreign workers from Southeast Asia in Taiwan and Taiwanese high-tech engineers in Silicon Valley, USA are some examples of the transnational flow of human forces, and these diasporas break the borders of nation-states. For those who move around, the relationships with their places of origin as well as their current locations are complicatedly isolated in one way yet connected in another. In other words, the places they are currently in do not consider them as the locals. Yet, the origins that they came from seem to become unfamiliar to them due to the distance. In Taiwan's field of contemporary dance, the interchange between people's talents has become much more frequent as the global borders are less restricted. The global interchange of talent in dance ethnoscares has had a great impact on the participants of Taiwan's field of contemporary dance. They are in a new situation of relocating their positions in the field, either locally or globally.

The interchange of talent in Taiwan's field of contemporary dance and dance education has been rapid in the twenty-first century, but its origins can be traced back more than a century. Two of the earliest shiftings of dance ethnoscares in Taiwan were the result of wars, the Sino-Japanese War (1894-1895) and the Chinese Civil War (1945-1949)⁴. During the

³ Examples from the twentieth century will be listed to show the historical traces of the development.

⁴ As a result of the Sino-Japanese War (1894-1895), in the treaty of Shimonoseki, Taiwan was yielded to Japan. The occupation started in 1895 and lasted for 50 years. It ended in 1945 as a result of World War II when the Axis Powers: German, Italy and Japan surrendered.

The Chinese Civil War had its origin in 1926, when the Communist party, led by Mao, disagreed with the Nationalist party, led by Chiang. Officially the war broke out in 1945 at the end of World War II. The war ended temporary in 1949 when Chiang fled to Taiwan, proclaimed Taipei as the temporary capital of Republic of China and Mao renamed mainland China as the People's Republic of China on the 1st of October, 1949.

Japanese occupation period following the Sino-Japanese War, Baku Ishii (石井漢),⁵ the leading Japanese dance master recruited students from Japan, Taiwan and Korea to his dance school in Tokyo (Chang, 2006; Chao, 2004; Lin, 2004; Van Zile, 2006). His Taiwanese pupils like Juiyueh Tsai (蔡瑞月) and Tsaio Lee (李彩娥) became pioneers who started dance education in private institutions in Taiwan (Lu, 1995a, 1995b, pp. 184-189), and with this movement of dancers came the creation of the earliest transnational ethnoscape of dance amongst Asian nations. The Chinese Civil War had similar effects, and resulted in a group of dance artists and educators, e.g. Yen Kao (高梭), Tenming Lee (李天民) and Fenghsueh Liu (劉鳳學), coming to Taiwan from China with the Nationalist government in 1949. These dancers introduced traditional and ethnic Chinese dances and established dance in higher education in Taiwan (Lu, 1995a, 1995b, pp. 190-194).

In the second half of the twentieth century, good-will became the motive of the interchanges. An example was found in which modern dance from the US was introduced to Taiwan through a number of people, such as Eleanor King,⁶ Alvin Ailey⁷, José Limón,⁸ Paul Taylor,⁹ Chungliang Al Huang (黃忠良) and Yenlu Wong (王仁璐), in the 1950s and 1960s. Thereafter, more American modern dance artists and companies visited Taiwan and started the island-wide popularity of American dance forms. These events attracted many fine dancers who left Taiwan to pursue their dance dreams. Some of them stayed abroad, e.g. H. T. Chen (陳學同), Yungyung Tsuai (崔蓉蓉), Tina Yuan Lems (原文秀), whilst a few came back to reside in Taiwan, e.g. Hwaimin Lin (林懷民) and Henry Yu (游好彥). In the 1980s and 1990s, more dancers from Taiwan went to the United States for training in modern dance technique and academic pursuit, but most of them returned to Taiwan eventually and contributed in educating young dancers. Besides the American influence, many Taiwanese dancers and educators have studied or worked in Europe and built

⁵ Baku Ishii received his training in classical ballet and German *neue tanz* (new dance) from European artists, and was also known as one of the early dance initiators for Kazuo Ohno, the respected Butoh pioneer. He is also believed to have had an indirect influence on the development of Butoh. More information can be found at: http://www.kazuohnodancestudio.com/english/kazuo_desc/.

⁶ Invited by Juiyueh Tsai, Eleanor King brought American modern dance to Taiwan in 1957 and opened the door for American influence on dance education in Taiwan (Lu, 1995a, 1995b, pp. 195-196). Eleanor King brought her dancers and came to Taiwan again in 1967.

⁷ Alvin Ailey and the company came in 1962.

⁸ José Limón and his dance company made a historical visit in 1963.

⁹ Paul Taylor debuted in Taiwan in 1967.

connections between the European and Taiwanese contemporary dance fields. For example, Liu Feng-shueh spent many years studying in Germany during the 1960s and in England during the 1980s, and introduced the Laban theory to Taiwan (Chang, 2002; Lee, 1998).

The interactions I have listed above mainly show an importation of ideas into Taiwan. The export of Taiwanese dance talent did not start until the 1970s with performance tours undertaken by the Cloud Gate Dance Theatre (雲門舞集) and the Lan Yang Dancers (蘭陽舞蹈團), both private dance groups. Government-funded projects like the now-disbanded Chinese Youth Goodwill Mission (中華民國青年友好訪問團)¹⁰ and the Cultural Teachers on Tour (巡迴文化教師)¹¹ also promoted the export of dance talent. Both groups were set up for agents with special talents to visit the Chinese and Taiwanese diaspora in various countries annually. At the close of the twentieth century, the movement of dancers into and out of Taiwan was growing even more significant, as more Taiwanese dancers participated in international dance festivals, and local dance festivals encouraged the participation of groups from abroad¹².

At the start of the twenty-first century, the ethnoscaapes of contemporary dance are expanding farther and becoming ever more intertwined than in the previous century. In 2000, Taiwan organised a dance research and presentation conference for the first time and included presenters who were young Taiwanese dance scholars.¹³ Since then several educational dance conferences have been held each year island-wide, which have been sponsored by various private organisations and the government. An example was the 2004 CORD/WDA/ICKL International Dance Conference, which marked the most significant

¹⁰ The Chinese Youth Goodwill Mission began in 1974 under the Ministry of Education, but was later passed to the Nationalist Party's China Youth Corps (中國青年救國團). The tour to New Zealand and Australia in 2001 was the last mission to date. More information can be found at: <http://www.cygm.idv.tw>.

¹¹ Established in 1926, the headquarters of the Overseas Compatriot Affairs Commission (OCAC) moved to Taiwan with the Nationalist government in 1949. Its mission has been to serve Chinese diasporas and to preserve the cultural traditions for their offspring. Information about OCAC can be found at: <http://www.ocac.gov.tw/english/>.

¹² With the establishment of the Council for Cultural Affairs in 1981, many international dance groups now perform in Taiwan regularly. Since 1996, the Council for Cultural Affairs started to send performing groups to Avignon, France and Seattle, USA for "Taiwan Week".

¹³ The conference "Dance Studies and Taiwan: the Prospect of a New Generation" was supervised by the artistic director of the Cloud Gate Dance Theatre, Hwaimin Lin and financially supported by the CEO of PHOENIXTEC POWER CO., Ltd. It was held at the National Chiao Tung University on the 7th and 8th of September, 2000.

event of its kind ever in Taiwan. All six institutions with dance departments, including Chinese Culture University, National Taiwan College of Physical Education, National Taiwan University of Arts, Tainan University of Technology, Taipei National University of the Arts and Taipei Physical Education College, were involved in this event. At events like this, dance talent is brought together to Taiwan from many different parts of the world, sharing with local dancers, educators and students new ideas from abroad.

As I have outlined above, Taiwan's ethnoscape has been influenced by globalisation, yet dancers of its field have been active in other parts of the world as well. Taiwanese dance artists such as Fangyi Sheu (許芳宜), a former dancer of the Martha Graham Dance Company in the US, Chunhsien Wu (吳俊憲), a freelance choreographer working in Germany, Yuanshang Lin (林原上), the artistic director of Compagnie Eolipile, a contemporary dance company based in Paris, France, and Nengsheng (Allen) Yu (余能盛), the deputy ballet director and choreographer of the Opera House in Graz, Austria, just to name a few, are mapping the dance ethnoscares between Taiwan and other parts of the world. According to Ifen Lin (林怡芬) a freelance contemporary dancer in Wuppertal, Germany, dancers are migrating rapidly in this new century and most do not consider themselves as dancers of one particular region but as global artists,

Here in Germany, I work with choreographers and dancers from different countries. In recent years, I have worked with a Brazilian contemporary dance choreographer, Rodolpho Leoni, who works mainly in Germany. I think the state boundaries are broken for many countries in the performing world now. You will find more and more dancers moving around in different places. (I. F. Lin, personal communication, January 11, 2007)

Likewise, cross-national collaborations in choreography, e.g., Lin, Hwai-min choreographing for the French ballerina Sylvie Guillem in 2006 and Akram Khan choreographing for the Cloud Gate Dance Theatre in 2007, are also flourishing in this more global environment.¹⁴ Contemporary dancers living constantly on the move inhabit the landscapes of most parts of the world and the transnational interchange of talent in dance

¹⁴ Information can be found at http://www.calperfs.berkeley.edu/presents/season/2006/special_events/sg_ak.php and http://www.akramkhancompany.net/html/akram_news.htm.

has gone in multiple directions. Particularly in this decade, the ethnoscapes of contemporary dance are expanding as the nomadic dancers increase in numbers. Dancers who continue to stay in one place may find it difficult to relate with the dance world, and so travelling across nations, even temporarily, has become more common than ever. Therefore, “going global” has become almost inevitable in the field of contemporary dance, just as in many other fields (Perkins, 1997, p. 9).

3. The interchange of contemporary dance through technoscapes and mediascapes

For Appadurai (1996), ‘technoscapes’ refer to “the global configuration, also ever fluid, of technology and the fact that technology, both high and low, both mechanical and informational, now moves at high speeds across various kinds of previously impervious boundaries” (p. 34). Meanwhile, he refers to ‘mediascapes’ as “the distribution of the electronic capabilities to produce and disseminate information” which are now popular and available almost worldwide (p. 35). Through such electronic media systems, products such as newspapers, magazines, films, are produced and disseminated in global mediascapes. I have chosen to combine the ‘technoscapes’ and mediascapes’ for this research in order to manifest the global flow of tangible and intangible goods in contemporary dance created and escalated by machinery technology and various media modes. This flow enables dance techniques and choreographies to be shared all over the world. More often than not, the interchanges between people and capital are involved as part of the activities.

Dance is treasured by UNESCO (United Nations Educational, Scientific, and Cultural Organization) as one of the intangible cultural heritages (UNESCO, 2009).¹⁵ Performances and reconstructions of choreographies are examples of the interchange between the intangible goods of contemporary dance. Since the early twentieth century, imports of intangible goods from other countries, especially from Japan and the US, have actively

¹⁵ The intangible cultural heritages include “oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship”. Source cited from the web site of UNESCO at: http://portal.unesco.org/culture/en/ev.php-URL_ID=2225&URL_DO=DO_TOPIC&URL_SECTION=201.html.

flowed into Taiwan.¹⁶ It was not until the last quarter of the 20th century however that the export of intangible goods from Taiwan by contemporary dance groups such as the Cloud Gate Dance Theatre and many others began to be noticed (Cheng, 1990).¹⁷

As in this century, accompanied by the rapid growth of transnational technology and media, imports and exports of the intangible goods of contemporary dance are strongly motivated by the movement of globalisation. One of the examples is the mutual interchange of intangible goods in dance reconstruction. Take Hwaimin Lin's *Legacy* (薪傳, 1978) as an example of intangible contemporary dance exports. It was reconstructed at the 'Global Dance 2002' in Düsseldorf, Germany, an event of the World Dance Alliance (WDA) - Europe, and performed by dance students from four institutions in different regions: Western Australian Academy of Performing Arts, Hong Kong Academy for Performing Arts, Taipei National University of the Arts, and the Conservatory of Dance in Purchase College, USA. Meanwhile, the reconstructions of Anna Sokolow's masterpieces, the *Dreams* (1961) and *Rooms* (1955) performed in 2005 by the Neo-Classic Dance Company (新古典舞團) are examples of intangible contemporary dance imports to Taiwan.¹⁸

Compared with the intangible interchanges in contemporary dance, the pace of the interchange in tangible dance goods was slow until modern technology improved dramatically in the late twentieth century. One sees this effect in advances in software and equipment for multimedia performance and transaction in teaching materials for dance. The use of multimedia has become a common occurrence for dance performances in the age of globalisation, particularly in technologically advanced countries where 'Dance and Technology' can also be found as a study area in academia. In Taiwan, the use of multimedia plays an important role in many amateur and professional contemporary dance productions whilst technological equipment is continuously upgraded.

A prominent example of this can be found in a production by the Cloud Gate Dance Theatre, *Wind Shadow* (風·影, 2006), a collaboration by Lin and Chinese artist Guoqiang

¹⁶ Ballet and German *neue tanz* (new dance) were introduced through the visit of Japanese dance master Baku Ishii in 1926 and the performance of Korean dancer Seunghee Choi (崔承喜) in 1936 (Chang, 2006). The import of modern dance from the US was explained in the previous section.

¹⁷ Cheng's research used the Cloud Gate Dance Theatre as an example for discussing "cultural export" from Taiwan. However, I believe the mission has also been carried out by many other dance groups that introduce dance culture to the world.

¹⁸ Information can be found at: <http://www.neo.org.tw/neo/recordtang.htm>.

Cai (蔡國強). This dance and multimedia presentation created scenes that fused the dancers' moving patterns into the images of explosion events that were projected on the screen on stage. The effect of wind was also created by gigantic fans blowing from the back of the stage. At the end of the performance, a bright green light was projected on stage, which seemingly encircled the entire interior as a frame that connected the audience and the performers in a big picture.

As technology and media advance in virtual spaces, more and more teaching materials for dance and accessories, i.e., books, magazines, VCDs, DVDs, dancewear, costumes, props and decorations are often transacted either in the form of electronic services or interchanged electronically. Nowadays, electronic online services have almost entirely replaced the paper forms of all trading. 'Going online' has become a necessity for most businesses including the dance field. Dancers are expected to have access to the Internet in order to keep up with the competition.

Technoscapes and mediascapes for dance are stretching across national boundaries and opening more spaces for the flow of interchange of goods in dance and dance education. The interchange of goods in dance, both intangible and tangible, is affecting the development of contemporary dance in the global market and creating more deterritorialised states. These interchanges have brought new materials from the world into Taiwan and also brought the sounds and sights of Taiwan to the world. They stimulate the circulation of dance materials in Taiwan and around the world.

4. The interchange of contemporary dance in financescapes

By financescapes, Appadurai (1996) means the increasing flow of global currency speculation and capital transfer (p. 34). The transnational movements in capital are reinforced by the improvement of technoscapes. That is, advancement of modern technology speeds the rate of the interchange of capital in the world market. This in turn results in more people crossing international borders. Examples can be found in the interchange of capital for contemporary dance in Taiwan. The interchanges can be categorised in two ways. One is sponsorship from abroad for contemporary dancers in Taiwan. The other one is the fund that is provided by Taiwan for contemporary dance to be performed abroad.

Foreign sponsors usually encourage dancers in Taiwan not only financially but also psychologically. To receive financial support from an international organisation is seen as

an affirmation of the dancer's artistic merits. On the other hand, by investing in the arts, the sponsors are also promoting their social reputations. The Cloud Gate Dance Theatre's 2001 production, *Cursive* (行草), was commissioned by the National Theatre of Taiwan, the Chicago Auditorium Theatre and the Iowa Hancher Auditorium, USA which was an example of interchange of capital in collaboration for contemporary dance in international financescapes.¹⁹

On the other hand, financial support from Taiwan that is spent abroad usually comes from the government for the purpose of promoting its international status. This is directly linked with Taiwan's ambiguous political situation. With less than thirty diplomatic allies, Taiwan's international political situation has been worrisome.²⁰ The government often regulates its policy on the arts and cultural affairs alongside the foreign policy (Council for Cultural Affairs, 1998; Wang, 1997). The funding for the cultural diplomacy is distributed mainly from the National Culture and Arts Foundation (NCAF), a new branch grew out of the Council for Cultural Affairs (CCA). Established in 1981, the CCA oversees the cultural and performance activities. It also assists and supervises its branches abroad, the Taipei Cultural Centre in New York, established in 1990, and the Centre Culturel de Taïwan à Paris, established in 1994.²¹ In 1998, the CCA published the *Culture White Paper* which emphasized the promotion of cultural diplomacy (Council for Cultural Affairs, 1998). Qualified contemporary dancers and groups from Taiwan are often sponsored by the CCA to perform abroad as part of this cultural diplomacy. In 1996, the NCAF was established in order to ease the heavy burden of the CCA and to bring about a separate organization for grant distribution.

As cultural diplomacy blossoms and artistic activities thrive domestically, many local dance groups search for opportunities to participate abroad since 1996. In the year 2000, amongst the performing groups, 75% of dance groups were sponsored partially or fully by the government for fulfilling the duty of cultural diplomacy (Hwang, 2001, p. 108). This

¹⁹ Announced in a University of Iowa News Release, Oct. 24, 2003, that "The University of Iowa Hancher Auditorium will help the Cloud Gate Dance Theatre of Taiwan, founded and directed by UI Writers' Workshop alumnus Hwaimin Lin, celebrate its 30th anniversary with a performance of the UI-commissioned *Cursive* - an exploration of the connections between dance and Chinese calligraphy".

²⁰ In 2009, the total number of Taiwan's official diplomatic countries is 23. Information can be found at: <http://www.mofa.gov.tw/webapp/ct.asp?xItem=11624&CtNode=1143&mp=1>.

²¹ Information of the two branches can be found at: <http://www.tpecc.org/> and <http://www.ccaactp.org/>.

might signal that dance, more than other forms of arts, will get more financial support from the government in the following years. For example, in the first half of the 2004, a total amount of TWD 47,055,505 was distributed of which TWD 12,350,000 was distributed for dance. The amount of grants that was received by dance was 26.2% of the total distribution. The percentage was the highest compared with other groups such as literature (3.6%), visual arts (7%), music (24.4%), drama (23.2%), cultural properties (8.5%), interdisciplinary arts (0.6%), and environmental plans for artistic development (6.5%).²²

In these examples, interchange of capital in contemporary dance between Taiwan and the global society has benefited all parties. The artists, the sponsors and the Taiwanese government are all receivers of the benefits. For the artists, with the funding they can concentrate more on their artistic work. For the foreign sponsors, they receive recognition for their support of an invaluable endeavour. For the government of Taiwan, it finds a venue for international diplomacy. Everyone is a winner for their own purposes.

5. The interchange in ideoscapes of contemporary dance

In Appadurai's view (1996), ideoscapes refer to a series of images and political ideologies (p. 36). These images and ideologies are often associated with ideas and cultures. The landscape of ideas and cultures has always interacted in any historical period, but according to Appadurai, the speed of this interaction has accelerated in the global environment of recent decades. The result is a world where ideas and cultures have become intertwined like never before. The effect is particularly intense due to complex interchanges between the East and the West. In the field of contemporary dance and dance education in Taiwan, effects can be seen in the expansion of aesthetic dimensions and invention of traditions.

The expansion on dance aesthetics is found especially in movement qualities and body images. In expanding movement qualities, the experience of interchange between ideas and cultures in contemporary dance has led people to discover the differences in the use of the human body between cultural boundaries. Discovery of the differences in how bodies move and how they are expected to move in different cultures has thus enriched people's dance expressions in vocabulary, forms and styles (Desmond, 1997). Similarly, experience from

²² A complete diagram of the total amount distributed for the first season of 2004 can be found at: <http://www.ncafroc.org.tw/Content/support-list.asp>.

the interchanges also expands people's idea of body images. Discovery of how body structures are built differently around the globe has led people to appreciate uniqueness of localism and individuality. Appreciation of different body images is a part of multiculturalism that expands the dimension of aesthetics. An example can be found in the collaborated performance of *Legacy* at the 'Global Dance 2002' as mentioned in the previous section. As this dance was performed by dance students from different cultural regions, diverse body images that were carried out by different individuals presented different movement qualities that expanded the dimension of aesthetics in contemporary dance.

Another aspect that has arisen from the interchange of ideas and cultures is the invention of new traditions in contemporary dance. In Taiwan's contemporary dance field, new traditions that are invented are mostly based on the old and local cultural characteristics. For example, the Cloud Gate Dance Theatre has invented a new modern dance form in recent years that is derived from one of the old practices in martial arts, Taichi Taoyin (太極導引). This newly invented tradition is the choreographic base for its recent repertoire, such as *Whisper of Flowers* (花語, 2008), *Wild Cursive* (狂草, 2005), *Cursive II* (行草貳, 2003), *Cursive* and *Moon Water* (水月, 1998). Take the series of *Cursive* as an example. The dancers' movements, employing principles of Tai-chi which include balance, flow and the philosophy of Zen, represent the strokes of Chinese calligraphy. Through the invented tradition from Taichi Taoyin, the Cloud Gate's dance forms have widened their aesthetic interpretations and expanded the Group's global reputation.

In a similar way, the Taipei Dance Circle (光環舞集) found its new invention from another old practice, Chigong (氣功), and formed the trinity of Chi, Body, and Mind (氣、身、心). This new invention is the core of most of its repertoire such as *Pilgrims' Dream* (朝聖者之夢, 2008), *Of Man and Object* (人物語, 2007), *Waterside* (水際, 2005) and *Flow* (流轉, 2002). Moreover, Shawlu Liou (劉紹爐), the artistic director and choreographer of the Taipei Dance Circle, invented new movement vocabulary and vocal style from his cultural background, Hakka culture, for his choreographies, such as *Dancing to Mountain Songs* (山歌踏舞, 2007), *Meandering over the Mountain* (滿山趨, 2005) and *Moderato* (平板, 2003). According to Liou, "Chi is the initiator of everything" and thus, the practice of Chi, Body, and Mind have enabled him to expand his voice quality (S. L. Liou, personal

communication, May 26, 2009). In these works, the Hakkanes essence is transformed into contemporary dance works.

As the ideoscapes of contemporary dance expand, they cover more parts of the world than ever. Accepting new ideas and cultures may seem to create new conflicts in Taiwan's dance field, yet this also stimulates many of the local groups to accentuate their special characteristics and synthesize new materials to present their uniqueness to the international community. In other words, conflicts that are created in Taiwan's dance field by the globalisation movement become the propelling force for the changes in its habitus. This force has stimulated many dancers to find their own ways to create or recreate the ideoscapes in this globalising era.

Conclusion

Through Appadurai's cultural theory, this research demonstrates that "globalisation is itself a deeply historical, uneven, and even localising process" (Appadurai, 1996, p. 17). The examples listed manifest that as the interchanges between the ethnoscaples, technoscapes, mediascapes, financescapes and ideoscapes are growing strong in the new century, an awareness of protecting and reinventing from local culture has been growing even stronger in Taiwan's contemporary dance field. This situation echoes what Anthony Giddens (2002) has asserted, that "globalisation is the reason for the revival of local cultural identities in different parts of the world" (p. 13). Giddens' assertion explains the globalisation phenomenon described by James (2004), that cross-border interchanges between people, of goods, capital, and ideas and culture, have become the force that induces the awareness of the value of local cultures to grow strong in the development of contemporary dance in Taiwan. Therefore, globalisation is not to be feared for the losing of the distinguished cultural property but to be manipulated for the elaboration of diversity.

Moreover, this research does not mean to give in to the pressure of globalisation but to embrace and live up with the challenges. In other words, as the movement of globalisation greatly affects modern societies in almost all aspects of social and cultural life, opportunities exist for people to bring out their human potentials in a newer stage of development. Likewise, in the field of dance and dance education, the power of globalisation also has effects in challenging each individual's creativity. The effect is

showing in the scapes of Taiwan's contemporary dance field which has been corresponding to the world's dance scapes. Therefore, by embracing the benefits brought about by the flow of the global dimensions such as the advancement of the technoscapes and the talent exchange of the ethnoscaples, contemporary dance in Taiwan has been seeking to present talents that are universally understood but originated locally. Hence, whilst globalisation produces challenges and pressure, it is also a stimulus for the field of contemporary dance and dance education in Taiwan to expand and extend itself in the contemporary era.

References

Chinese references:

- 張麗珠 Chang, Lichu (2002)。烙印在半世紀軌道上的舞跡：記中國近代舞蹈巨擘—劉鳳學 Luoin zai banshih i gueidao shiang de wuji: ji Zhuengguo jindai wudao jubu - Liu Fenghsueh。 *北體舞蹈系刊 Beiti wudao xikan* , 1 , 13-22。
- 張麗珠 Chang, Lichu (2006, 12)。 *撿拾舊舞跡上之遺穗：以日治時期台灣學校舞蹈教育的發展探源為例 (1895~1945) Jianshi jiu wuji shang zhi yisui: yi rizhi shiqi Taiwan xuexiao wudao jiaoyu de f zhan tanyuan wei li (1895~1945)*。發表於臺灣舞蹈研究學會主辦之「舞在太陽旗下：日本殖民時期對亞太地區舞蹈發展之影響」學術研討會 “Wu zai taiyangqi xia: Riben zhimin shiqi dui yatai diqu wudao fazhan zhi yingxiang” , Taiwan Wudao Yanjiu xuehui , 臺北 Taipei。
- 趙綺芳 Chao, Chifang (2004)。 *李彩娥：永遠的寶島明珠 Lee tsai o: Yongyuan de baodao mingzhu*。臺北 Taipei：行政院文化建設委員會 Xingzhenyuan wenhua Jianshe weiyuanhui。
- 行政院文化建設委員會 Xingzhenyuan wenhua Jianshe weiyuanhui (1998)。 *文化白皮書 Wenhua baipishu*。臺北 Taipei：行政院文化建設委員會 Xingzhenyuan wenhua Jianshe weiyuanhui。
- 黃國禎 Hwang, Gwojen (2001)。89 年度表演藝術生態觀察 Bajiu niandu biaooyan yishu shengtai guancha , 104-112。載於呂懿德 In Lue, Yiteh (編著) (Ed.) , *中華民國八十九年表演藝術年鑑 Zhonghuamiguo bashijiunian biaooyan yishu nianjian*。臺北 Taipei：國立中正文化中心 Guoli zhongzheng wenhua zhongxin。
- 李小華 Lee, Xiaohua (1998)。 *劉鳳學訪談 Liu Fengshueh fangtan*。臺北 Taipei：時報文化 Shibao wenhua。
- 林郁晶 Lin, Yuhching (2004)。 *林香芸：妙舞璀璨自飛揚 Lin hsiangyun: miaowu cuican zi feiyang*。臺北 Taipei：行政院文化建設委員會 Xingzhenyuan wenhua Jianshe weiyuanhui。
- 盧健英 Lu, Chienying (1995a)。回顧台灣舞蹈五十年 Huigu Taiwan wudao wushinian。表演藝術 *Biaoyan yishu* , 33 , 7-21。
- 盧健英 Lu, Chienying (1995b)。台灣舞蹈史 Taiwan wudaoshi , 183-220。載於平珩 In Ping, Heng (編著) (Ed.) , *舞蹈欣賞 Wudao xinshang*。臺北 Taipei：三民 Sanmin。
- 王凌莉 Wang, Lingli (1997)。台灣外交，遞張「文化」名片吧！ Taiwan wajjiao , di zhang "wenhua" mingpian ba。表演藝術 *Biaoyan yishu* , 57 , 53-61。

English references:

- Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. Minneapolis, MN: University of Minnesota Press.
- Austin-Broos, D. (2003). Globalisation and the genesis of values. *Australian Journal of Anthropology*, 14(1), 1-18. Retrieved March 12, 2009, from EBSCO Academic Search Elite database.

- Bourdieu, P. (1998). The myth of 'Globalization' and the European welfare state. In *Acts of resistance: Against the tyranny of the market* (R. Nice, Tran.). New York: New Press. (Original work published 1966)
- Cheng S. G. (1990). *A history of Cloud Gate Taipei Contemporary Dance Theatre and its sociocultural impact on Taiwan*. Unpublished master's thesis, Texas Christian University, Fort Worth, TX.
- Desmond, J. (1997). *Meaning in motion*. Durham, NC: Duke UP.
- Giddens, A. (2002). *Runaway world*. London: Profile.
- Held, D., & McGrew, A. (2003). *The global transformations reader: An introduction to the globalization debate*. Cambridge, UK: Polity Press.
- Held, D., McGrew, A., Goldblatt, D., & Perraton, J. (1999). *Global transformation: Politics, economics and culture*. Cambridge, UK: Polity Press.
- James, H. (2004). Globalization. *Encyclopaedia of American Studies, Grolier Online*. Retrieved March 02, 2004, from <http://go.grolier.com>
- Perkins, S. (1997). *Globalization: The people dimension*. London: Kogan Page.
- Smiers, J. (2003). *Arts under pressure: Promoting cultural diversity in the age of globalization*. London: Zed Books.
- UNESCO. (2009). *Intangible heritage*. Retrieved January 12, 2009, from http://portal.unesco.org/culture/en/ev.php-URL_ID=2225&URL_DO=DO_TOPIC&URL_SECTION=201.html
- Utkin, A. (2003). Globalization: Process and interpretation. *Russian Social Science Review*, 43(6), 4-37. Retrieved March 12, 2004, from EBSCO Academic Search Elite database.
- Van Zile, J. (2006, December). *We must be unique, we must be modern: Dance in Korea during Japanese colonization*. Paper presented at the annual conference of Dance Research Society, Taiwan on Dancing under the rising sun: The Influences of Japanese Colonialism on Dance in the Asia-Pacific Region, Taipei, Taiwan.
- Waters, M. (1995). *Globalization*. London: Routledge.