Guideline Policies for Using Breakdance to Improve the Self-Identity of Students in Fuzhou Institute of Technology

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Abstract

Background and Aim: With breakdance being included as an official event at the 2024 Paris Olympics, the sport emphasizes personal style, improvisation, and mastery of complex movements, providing a powerful medium for developing self-concept and self-esteem. Chinese universities are increasingly introducing breakdance to enhance students' physical fitness and mental health. To align with domestic educational trends, Fuzhou Institute of Technology has implemented a series of policies aimed at improving college students' self-identity and achieving notable developmental outcomes. The objectives of this study are: (1) to investigate the current state of self-identity among college students; (2) to develop a breakdance policy framework and validate how these policies effectively enhance the therapeutic potential of self-identity among students.

Materials and Methods: This study adopts the R&D research method, which collects data through the documentary analysis method, inquiry method, and interview method. First, a questionnaire survey was conducted among 368 college students at Fuzhou Institute of Technology to collect quantitative data, providing a broad overview of students' self-awareness. Interviews were conducted with 15 individuals, including 3 administrators, 3 counselors, 1 faculty member, and 8 teachers, to collect qualitative data and gain insights into their perspectives on the implementation of the policy. Then, the author conducted a descriptive statistical analysis of the quantitative data, a content analysis of the qualitative data, and a SWOT analysis of the quantitative and qualitative data in order to identify themes related to self-identity and social connection within the context of breakdance. The author proposed relevant policy guidelines for improving college students' self-identity and consulted with 15 experts to consolidate and optimize the policy guidelines.

Results: (1) The results of the study found that the current situation of breakdance in Fuzhou Institute of Technology lists 9 strengths, 5 weaknesses, 8 opportunities, and 8 threats. (2) In response to the results of the analysis of the current situation of breakdance in Fuzhou Institute of Technology, this study suggests policy guidelines in five areas: policy management, training facility management, personnel management, security management, and collaborative management. Totaling 15 policy guidelines. (3) The nine experts involved in the connoisseurship agreed that these policy guidelines have high feasibility and appropriateness. Only a few strategies need to be integrated to be in line with the actual needs of the current development of street dance. The final result is 11 policy guidelines. For example, a "personnel management" policy can be described as a guideline for hiring professional coaches, which is an effective method of dance therapy for promoting students' self-identity. Another example is "training facility management," which can create a safe therapeutic space where students do not have to worry about injuries that may occur during dance.

Conclusion: Overall, Fuzhou Institute of Technology is a school with a strong breakdance learning atmosphere, flexible breakdance policies, complete venue facilities, and suitable for college students to improve their self-identity, but these resources are not fully utilized at present. The proposed guidelines are not only management tools, but also the foundation for unlocking the full physical and psychological benefits of breakdancing for students. By implementing these strategies, college students' self-identity can be successfully improved, and also provide a reference for the promotion of breakdancing in Chinese universities in the future.

Keywords: Arts-Based Policy; Breakdance; Self-Identity; Higher Education; Fuzhou Institute of Technology

Introduction

Breakdance is a vibrant and innovative dance form that can be traced back to the 1970s in the Bronx, New York City, USA(Yang et al., 2022). With its unique style and skills, this dance quickly gained popularity on the streets and gradually became an important part of hip-hop culture. In 2024, Breaking reached a significant milestone in its development by being officially included as a competitive event in the Paris Olympic Games. Breakdance is a kind of dance movement therapy. Dance therapy views the body

and mind as interconnected. Therefore, the physical training and creative expression of street dance are not only physical activities, but also a practice of both body and mind. The process of learning street dance movements helps students enhance their body awareness and sense of control over their bodies, which are precisely the cornerstones of self-identity. In addition, the learning process of breakdance helps students construct a personal identity independent of other social categories, enabling them to challenge social pressures related to gender and ethnicity and improve their self-identity.

In China, students' sense of self-identity is often established through the improvement of theoretical examination results (Kirkpatrick and Zang, 2011), which may result in a relatively high sense of self-identity for students with good grades and a relatively low sense of self-identity for students with poor grades. The improvement of self-identity can not only be proved by theoretical knowledge examination. Self-identity is not merely a psychological concept; it is also physicalized, felt, and understood through physical experiences. Through the physical experience of balance, strength, and rhythm in breakdance, students can develop an identity based on physical ability, which is highly empowering. This is related to Shapiro (2004), which can be further strengthened by linking the concept of "community" with the concept of kinesthetic empathy in dance therapy, that is, individuals establish connections and bonds through common movements. Thus, it is considered appropriate to adopt break dancing to improve the self-identity of Chinese college students. Against the backdrop of Chinese universities gradually introducing breakdance majors, many institutions have incorporated breakdance courses and activities into their curricula, with Fuzhou Institute of Technology being a pioneer in this regard. The institute was the first to offer breakdance guidelines to improve students' self-identity through this dance form. To better achieve this goal, Fuzhou Institute of Technology has formulated a series of supportive policies covering various aspects such as teacher training, venue facilities, and event organization, providing comprehensive support and guarantees for students. The institute aims to improve students' self-identity through the form of breakdance, essentially creating an art-based intervention measure. Therefore, the research is not only about the policies of student associations, but also about evaluating how institutional policies can create a successful therapeutic environment.

The guidelines examine the significance of breakdance for improving self-identity among students and propose that this study address the gap in China, where there is a lack of art-based identity development programs. As youth transition to higher education, they often face challenges related to self-confidence, self-esteem, and identity development(Vestel, 1999). The movement and creative expression found in breakdance can free students from self-doubt, fear, and societal pressures, allowing them to connect with their inner selves on a deeper level. Breakdance further enhances the impact of breakdance as it fosters a sense of community and unity among participants. By sharing experiences, struggles, and accomplishments, students developed empathy, trust, and social connections that positively impacted their sense of belonging and self-identity (Shapiro, 2004). In breakdance, especially freestyle, students must translate their emotions and thoughts into movement. This process of creative expression can serve as a form of nonverbal communication, enabling students to process emotions that are difficult to express verbally. This makes the connection between dance and mental health improvement (e.g., improved self-identity) clearer and more direct, firmly grounding the research in the principles of dance and music therapy. This is consistent with the findings of Vestel (1999).

Research Objectives

1. To study and analyze the current situation of breakdance and the self-identity of students in Fuzhou Institute of Technology.

2. To develop guideline policies for using breakdance to improve the self-identity of students in Fuzhou Institute of Technology.

3. To validate the feasibility of the guideline policies for using breakdance to improve the self-identity of students in Fuzhou Institute of Technology.

Literature review

To develop breakdance strategies for Fuzhou Institute of Technology (FIT), to improve the self-identity of college students, and to improve the influence of FIT, the author mainly researched the following related theories:

1. Theories of hip-hop pedagogy

Hip-hop pedagogy is a method of teaching using hip-hop elements implanted in the daily teaching, the main elements are: MC, DJ, breakdance, graffiti, and knowledge. Research has proved that hip-hop pedagogy has a significant effect on promoting students' learning efficiency (Ling et al., 2025), which in turn promotes students' self-identity improvement.

Chinese hip-hop scholars Wei et al. (2023) published an article entitled "Pitfalls of Hip-Hop Pedagogy: Re-examining and Questioning the Definition." The article scrutinizes existing definitions of the concept of "hip-hop pedagogy," contending that most definitions fail to elaborate on the concept of "pedagogy" itself. It argued that incomplete and inaccurate definitions of "hip-hop pedagogy" may lead to misunderstandings or ambiguity in the use of the concept by future researchers, students, and teachers. To address this issue, the article proposes three updated and expanded definitions of "hip-hop pedagogy". Ultimately, the definition of hip-hop pedagogy is summarized in the areas of hip-hop culture, shared communication, flexible planning of learning time, meeting market needs, and accessibility. Overall, the article provides an in-depth reflection and critical analysis of the concept of "hip-hop pedagogy," offering an important theoretical foundation for future research.

Adjapong and Emdin (2015) explored the notion that hip-hop pedagogy is a method of teaching the creative elements of hip-hop culture (e.g., MC, B-boy, DJ, etc.) in a real and practical way. Hip-hop pedagogy comprises two main teaching methods. Utilizing this method in the science classroom can stimulate student participation and enhance their connection to the content. It is important to note that the creative element of hip-hop culture known as B-boy, also referred to as breakdance, is also suitable for use in daily instruction. Overall, hip-hop pedagogy aims to leverage elements of hip-hop culture that are familiar to students to create "weak ties" that help students better understand and engage in science learning. This approach helps to enhance students' cultural capital in science and provides them with a more equitable and transformative learning experience.

Love (2016) conceptualized hip-hop pedagogy as a transformative educational approach that leverages the cultural capital of hip-hop to engage urban youth. Through qualitative methods, Love identifies hip-hop pedagogy as not merely a tool for classroom engagement but as a critical framework that challenges traditional educational paradigms. Love argues that by integrating elements of hip-hop culture, educators can create more inclusive and effective learning environments that resonate with students' lived experiences. This approach redefines student-teacher relationships and emphasizes the importance of cultural relevance in education.

Adjapong and Levy (2021) conducted a mixed-methods study, including questionnaires, interviews, and classroom observations, to assess the role of hip-hop pedagogy in enhancing students' social-emotional learning (SEL), particularly for minority students. The study found that hip-hop pedagogy significantly improved students' self-awareness, social skills, and academic achievement, with a particularly positive impact on minority students. The contribution of this paper lies in demonstrating that hip-hop pedagogy not only improves academic achievement but also enhances students' self-awareness and social skills. It can be seen that hip-hop pedagogy is suitable for breakdance courses because it can equally improve students' learning efficiency and motivate them to learn.

When hip-hop pedagogy is applied to breakdance courses, its role extends beyond enhancing learning outcomes to creating a specific therapeutic environment. For example, the "shared communication" and "cultural relevance" aspects of hip-hop pedagogy are analogous to the "safe space" concept in dance therapy. Hip-hop pedagogy enables students to achieve cultural resonance (Wei et al., 2023), which is a necessary condition for them to embark on self-exploration. Additionally, the improvisational nature of breakdancing, supported by hip-hop pedagogy, enhances student engagement and strengthens their connection to the

learning content (Adjapong and Emdin, 2015; Love, 2016). This pedagogy acknowledges students' own cultures, which itself serves as a powerful affirmation of their identities.

2. The current situation of the development of breakdance in China

The General Administration of Sport of China has been highly supportive of the development of breakdance as an athletic discipline. This support is demonstrated by the establishment of the first official National Breakdance Team in January 2023, which marked a significant milestone in the promotion and professionalization of the sport within the country. The administration's efforts extend beyond team formation, as it has also played a crucial role in organizing and hosting various competitions. Notably, Chinese universities have established breakdancing majors (Li and Vexler, 2019; Ling et al., 2024), marking the formalization of breakdance as a professional field of study. Furthermore, the Chinese Dance Association established the Street Dance Committee (CHUC) in 2013. Thirty-two street dance alliances were established in 32 provinces (regions, municipalities, and special administrative regions) in mainland China. There are approximately 8,000 street dance alliance organizations nationwide, with over 3 million street dance practitioners (Wei et al., 2022).

Chinese breakdance scholars have argued that breakdance teachers, students, and judges need to have a clear understanding of creativity (Yang et al., 2022), as it is often used as a crucial scoring criterion in breakdance competitions. This process has also contributed to the professionalization of breakdance education and underscored the significance of creativity within the genre. Overall, this article traces the origins and evolution of breakdance, highlights the role of creativity in breakdance, and explores how teachers can nurture creativity in their students. It also examines the relationship between breakdance and the process of physicalizing, shedding light on the evolution of breakdance as an art form. Understanding this relationship is essential for appreciating the role of breakdance in enhancing self-identity.

When breakdance was recognized by the Chinese National Sports Administration, the perception of breakdance and those who practice it transformed. Breakdance is no longer considered a subculture, and breakdancers have become part of the sports community, granted a social identity. As breakdance becomes an officially recognized and respected sport in China (Li and Vexler, 2019), students practicing breakdance will develop a stronger sense of pride and belonging. Their identity may shift from belonging to a subculture to that of athletes, professional dancers, teachers, and so on. "Creativity" allows students to stand out from others, not only gaining recognition but also shaping the identity of an outstanding dancer (Yang et al., 2022). The creative nature of breakdance encourages dancers to develop unique personal styles or movement signatures, which are expressions of their identities.

3. Theories of self-identity

The concept of Self-Identity originally emerged from E. H. Erikson's Concept of Identity (Blasi and Glodis, 1995; Quade and Boucher, 1968). Self-identity refers to the overarching organizing principle of the psyche, representing the evolving individuation of the self. It encompasses emotional intimacy relationships and the exploration of inner potentials across various activities and relationships (Lakshmi, 2013). College is a pivotal stage for personal development, where students navigate the complexities of higher education, social interactions, and self-discovery. Self-identity, defined as an individual's perception and understanding of themselves, plays a significant role in shaping students' experiences, choices, and outcomes. This section aims to review various theories and concepts that have been utilized to understand students' self-identity and how these frameworks contribute to our comprehension of this dynamic phenomenon.

Ochse and Plug (1986) suggested that identity, intimacy, and generativity do not invariably reach a critical stage of development and become formed in the sequence and at the times of life suggested by Erikson's theory. Their study discusses the challenges in measuring Erikson's identity development constructs, which are often "imprecisely specified, obscured by intangible referents, and are complex, vague, and overlapping." To address this, they presented a "self-identity scale" designed to measure the first seven components of Erikson's theory, suitable for a diverse sample of South African adults. This "self-identity scale" was constructed as a self-report questionnaire for large heterogeneous samples of adults of

both sexes and various ages (Ochse and Plug, 1986). It was developed because existing instruments for measuring the residues of Erikson's developmental crises were not suitable for research on adult development. The study provides a theoretical reference for our subsequent better understanding of what self-identity is.

When exploring the relationship between self-identity and the framework of the "guiding policy for self-identity through breakdance", it is crucial to have a meticulous understanding of self-identity from a multidisciplinary perspective. Erikson's original concept of self-identity, as highlighted by Blasi and Glodis (1995) and Ochse and Plug (1986), forms a foundational psychological framework that emphasizes stages of development and the challenges in measuring identity. This framework can be enriched by considering movement as a form of self-expression. Roche's notion of a "moving identity" specific to dancers ties into this by suggesting that self-identity is not only a cognitive or psychological process but also embodied in physical expression, particularly through dance. This concept is critical for understanding how breakdance, as a form of movement, can serve as a medium for individuals to explore and express their self-identity. Self-identity is not merely a concept in our minds but an embodied reality. When students learn breakdancing, they are not merely learning dance steps but engaging in a process of mind-body exploration, or learning through the body. Through this process, they gain an understanding of their physical strengths and limitations, experience the sense of accomplishment that comes with mastering challenging moves, and express emotions through bodily movements. This embodied process is precisely why street dance has become a powerful tool for integrating the various aspects of individual identity as described by Erikson (Blasi and Glodis, 1995).

Building on this, Robinson et al. (2018) and Wu et al. (2020) underscore the role of creative and engaging interventions, such as music and dance, in fostering self-identity and enhancing psychological well-being. Breakdance, therefore, becomes a potent tool for self-improvement, as it allows individuals to engage in a physical and emotional journey that cultivates self-esteem and self-awareness. These are critical factors noted by Ross et al. (2016) for academic and personal success, particularly among marginalized groups. Furthermore, Cheng (2022) provided an additional layer by exploring how self-identity formation is linked to cultural expression, particularly in the context of street art. Breakdance, like street art, offers a space for individuals to assert their identity, especially in response to societal challenges or marginalization, making it an effective avenue for personal empowerment. The cultural and physical nature of breakdance echoes Latiff Azmi et al.'s (2020) findings on the importance of self-identity formation within specific cultural and educational contexts.

Collectively, these perspectives align with the research theme by emphasizing how breakdance, through its combination of physical movement and cultural significance, can serve as a powerful tool for improving self-identity. By encouraging emotional expression, fostering cultural pride, and promoting self-awareness, breakdance can be integrated into guideline policies aimed at enhancing personal development and well-being. This offers a holistic approach to self-improvement that resonates across educational, psychological, and cultural domains.

In addition, self-identity refers to the overarching organizing principle of the psyche, signifying the evolving individuation of the self. It encompasses emotional intimacy relationships and the exploration of inner potentials across various activities and relationships. College is a pivotal stage for personal development, where self-identity significantly influences students' experiences, choices, and outcomes. This dynamic concept includes not only psychological identity but also cultural and social dimensions. Understanding self-identity involves examining its impact on psychological well-being and the effectiveness of various health-related interventions. By exploring diverse theories and concepts, we gain a comprehensive understanding of the role in shaping individual development and behavior.

Conceptual Framework
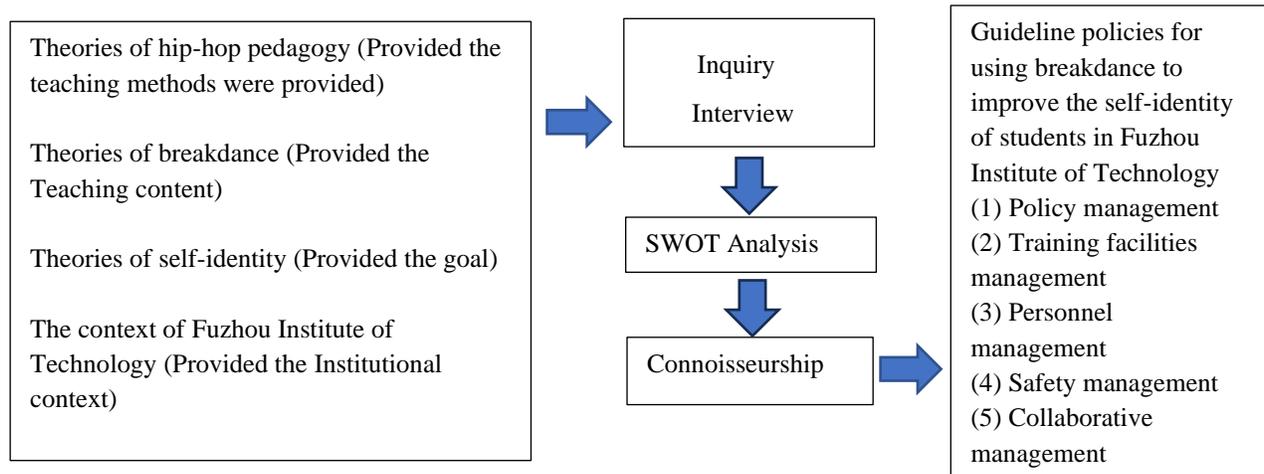
Figure 1 Conceptual framework

This section lists theories of hip-hop pedagogy, theories of breakdance, theories of self-identity, and the context of Fuzhou Institute of Technology as the theoretical framework. Hip-hop pedagogy provides teaching methods; breakdance provides content for teaching; self-identity provides objectives for intervention measures; and the context of Fuzhou Institute of Technology provides the institutional context for the study. These are not four independent themes but rather an integrated perspective for understanding the issue, demonstrating a deeper integration of the literature before the analysis.

The author collected feedback from stakeholders through inquiries and interviews. SWOT analysis was used to examine the strengths, weaknesses, opportunities, and threats related to the breakdance project. For example, "strengths" refer not only to complete facilities, but also to factors such as ensuring student safety and having a set of rules and regulations. "Weaknesses" are related to the lack of trained instructors who can create an emotionally supportive environment. This provides a strong basis for policy-making. Finally, through connoisseurship, the policy contents were integrated to form five management policies. These policy guidelines have been carefully considered and are adaptable and feasible for improving college students' self-identity.

Methodology
1. Research methods

This study employs a Research and Development (R&D) methodology, integrating both qualitative and quantitative data collection approaches. Qualitative data are primarily gathered through documentary analysis and interviews, while quantitative data are mainly collected via surveys.

    1.1 Documentary analysis method

This method is utilized to examine the policies related to breakdance at Fuzhou Institute of Technology, as well as the current status and issues concerning the self-identity of students at the institution. This method helps understand the existing concepts or attitudes of institutions towards students' well-being and art-related activities.

1.2 Inquiry method

This approach is employed to collect basic information about the students at Fuzhou Institute of Technology and to assess their satisfaction levels. It also provides students with an overall picture of collective self-awareness and the needs related to identity and a sense of belonging.

1.3 Interview method

Interviews are conducted with relevant faculty members, administrators, and counselors at Fuzhou Institute of Technology. Interviews are the key to collecting rich narrative data. Interviews can explore more deeply how teachers and administrators witness the growth process of students and the role of breakdance in their self-identity development.

2. Population and sample of the study

2.1 Population: The target population of this study includes college students of Fuzhou Institute of Technology, about 8723 people.

2.2 Population sample: for the college students of Fuzhou Institute of Technology, according to Krejcie and Morgan (1970), the author used a convenience sampling method to select 368 people as the questionnaire sample for this study. Although convenience sampling has certain limitations, such as the sample range may not be extended to all college students, valuable insights can still be obtained from accessible groups.

2.3 Key Providers: for the faculty and staff of Fuzhou Institute of Technology, the author will use purposive sampling to select 15 key informants as the interview sample for this study, including 11 teachers, 1 school staff, and 3 counsellors.

3. Data analysis

3.1 For the data collected via questionnaires, descriptive statistical methods (such as frequency and mean) were used to summarize the survey data.

3.2 For the data collected through interviews, content analysis was the primary method used for data analysis.

3.3 After conducting a preliminary analysis of the questionnaire survey and interview data, the author used SWOT analysis to integrate the quantitative research results (revealing the current status of breakdance) with the qualitative research results (explaining the reasons for the current status). This comprehensive analysis provided evidence for the formulation of meaningful and effective policy guidelines.

Results

1. Results of the current situation of conducting breakdance at Fuzhou Institute of Technology

Fuzhou Institute of Technology is an application-oriented university with great potential for breakdance, but at present, these resources have not been fully utilized. These potentials are mainly manifested in the following aspects:

1.1 Basic information of students

The proportion of female students is larger than that of male students, it indicates that the current environment is more inclusive for girls, which is an important consideration factor for the development of the project; the students who participate in breakdance are mainly from the first to the third year of college, and the number of the fourth year of college students is small because of the graduation internship; most of them have not been in contact with breakdance; the largest number of students comes from the School of Economics and Management; most of them have participated in the school's clubs; and the largest number of college students have living expenses ranging from 1,001 to 1,500 yuan. Most of the students practiced breakdance at least once a week, took breakdance classes at least once a week, the most popular style of

breakdance was popping, and the most popular style of breakdance was Popping. Overall, students have strong purchasing power, spend a lot of time learning breakdance, and enjoy an inclusive and friendly learning environment. All these factors have created favorable conditions for the development of breakdance.

1.2 Strengthening the conduct of breakdance at Fuzhou Institute of Technology

Table 1 Strength of conducting breakdance

Strengths	Example	Evidence
S1	Formal courses	Breakdance is incorporated into the school's extracurricular system and is supported by clubs and intramural sports clubs.
S2	Formal club	A breakdance club has been established, and credits are recognized.
S3	A good atmosphere and audience	There is a large group of Breakdance students and a strong learning atmosphere.
S4	Venue support	Provide basic venue support such as a dance studio, basketball court, and auditorium.
S5	Financial support	Provide funding for provincial and national competitions each semester and subsidize additional competitions as needed.
S6	Professional teaching staff	Provide full-time and part-time teachers for curriculum development and tournament organization.
S7	Publicity	Produce promotional videos to show the team's style and improve students' sense of identity.
S8	Logistical support	Provide logistical support such as transportation, clothing, and reporting.
S9	Good satisfaction	Overall, students' satisfaction is at a high level.

As shown in Table 1, Fuzhou Institute of Technology possesses numerous advantages in the development of breakdance. Firstly, the breakdance school and sports club on campus provide strong support, and the breakdance club has been established and recognized. Secondly, the college has a large number of breakdance students and a good learning environment, with dedicated facilities such as dance studios and auditoriums. Additionally, it provides financial support for provincial and national competitions each semester to encourage student participation. Additionally, professional breakdance instructors have been hired, and promotional videos showcasing breakdance achievements have been produced to improve students' awareness of the discipline. In terms of logistical support, transportation and performance attire are also provided. These factors collectively contribute to high student satisfaction with the breakdance program.

1.3 Weaknesses of conducting breakdance at Fuzhou Institute of Technology

Table 2 Weaknesses of conducting breakdance

Weakness	Example	Evidence
W1	Rudimentaryfacilities	Poorly equipped dance studios and basketball courts, a lack of professional training facilities, and limited access to venues affect students' daily training.
W2	Insufficient funds	The breakdance program is underfunded, making it difficult to access a wider range of professional training, training equipment, and competition opportunities than traditional sports programs.

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Weakness	Example	Evidence
W3	Insufficient teaching staff	Breakdance styles are varied, but with only one full-time and one part-time teacher in the school, there is an obvious shortage of teachers, which limits the program.
W4	Insufficient publicity	Breakdance is not well-publicized, and many students are unaware of its existence, resulting in low participation and inconsistent participation due to the difficulty of the program.
W5	Unsystematic courses	Breakdance lacks a standardized curriculum, making it difficult to systematically assess student progress.
W6	Potential safety hazards	Breakdance is complex and injury-prone, and needs better safety guidelines and training supervision.

As shown in Table 2, Fuzhou Institute of Technology faces the following disadvantages in its breakdance program: First, the dance studio and basketball court facilities are inadequate, lacking professional training equipment, and subject to usage restrictions, which hinder students' daily training. Second, the breakdance program suffers from insufficient funding, making it difficult to provide broader professional training, training equipment, and competition opportunities. Third, there is a shortage of teaching resources, with only one full-time and one part-time instructor, making it difficult to meet diverse learning needs. Additionally, promotional efforts are insufficient, leaving many students unaware of the breakdance program, resulting in low and unstable participation rates. Furthermore, there is no standardized curriculum system, making it challenging to systematically assess student progress. Finally, breakdance involves complex movements and carries a high risk of injury, necessitating better safety guidelines and training supervision.

1.4 Opportunities of conducting breakdance at Fuzhou Institute of Technology

Table 3 Opportunities for conducting breakdance

Opportunities	Example	Evidence
O1	Become a professional discipline	Integration of breakdance into the professional discipline.
O2	External cooperation	Collaborate with national and international breakdance organizations.
O3	Media cooperation	Utilize social media to increase visibility and engage participants.
O4	Interdisciplinary	Integrate breakdance into research with psychology, education, and sports science.
O5	Attract funding.	Attracting government funding for the breakdance program at Fuzhou Institute of Technology.
O6	Departmental cooperation	Use breakdancing for stress relief in the School of Nursing to create a cross-section of disciplines.
O7	Expanding Communication	Organize intercollegiate and regional breakdance competitions to increase the visibility of the school.
O8	Expanding employment channels	Provide employment opportunities in breakdance, performing arts, choreography, and fitness training.

As shown in Table 3, Fuzhou Institute of Technology faces numerous opportunities in the development of breakdance: first, breakdance can be integrated into academic courses and combined with physical education courses to provide students with academic credit support; second, collaboration with professional institutions within China can expand students' training and competition opportunities; third, digital media can be utilized to enhance publicity and attract student participation; it also holds potential for interdisciplinary research, exploring its impact on mental health and self-identity; simultaneously, benefiting from government sports policy support, it is likely to secure additional funding; furthermore, given its benefits for mental and emotional health, it can be applied to student treatment programs; finally, organizing competitions can enhance the college's external reputation and attract talent, while also opening up career development pathways for students in fields such as performing arts.

1.5 Threats of conducting breakdance at Fuzhou Institute of Technology

Table 4 Threats of conducting breakdance

Threats	Example	Evidence
T1	Competition in traditional sports	Traditional sports such as basketball and soccer dominate school support and create competition.
T2	Member turnover	Member turnover. Difficulty in keeping the team regular as students graduate each year.
T3	Limited Recognition	Breakdance is not fully recognized in higher education policies.
T4	Lack of policy updates	Without continued policy innovation, student enthusiasm may decline.
T5	Cultural misconceptions	The public school perceives breakdance as recreational rather than educational or professional.
T6	Funding Constraints	Limited funding restricts training, facilities, and competition.
T7	Health and Injury Risks	Physical demands and injury risk may discourage participation.
T8	External policy changes	Fluctuations in institutional support and policy changes can affect resources.

As shown in Table 4, Fuzhou Institute of Technology faces numerous challenges in developing breakdance: first, traditional sports programs, which have a long history and receive significant support, compete with breakdance for resources and participation. Second, breakdance clubs rely on student organizers, and their graduation can lead to inconsistencies in leadership and participation, affecting sustainability. Although breakdance has been included in the Olympics, it has low recognition in higher education policies, limiting long-term development opportunities. If training methods and activity organization lack innovation, student interest may decline over time. Some teachers, parents, and students have misconceptions about breakdance, affecting its promotion and professional recognition. Insufficient funding limits access to professional training, facilities, and competition opportunities. Breakdance has high physical demands, posing health risks and injury possibilities, which may deter student participants and raise concerns about legal liability. Finally, changes in university extracurricular activity policies and budget allocations may affect breakdance program resources, thereby impacting its stability and sustainability.

2. Result of the Development of the policy of using breakdance to improve the self-identity of college students at Fuzhou Institute of Technology

The researcher proposed a policy for the breakdance program at Fuzhou Institute of Technology, a policy that aims to promote the development of breakdance and improve students' self-identity through

structured support and resourcing. The five key policies include (1) policy management, (2) training facilities management, (3) personnel management, (4) safety management, and (5) collaborative management.

2.1 Policy management

(1) Establish cooperation with domestic and foreign breakdance associations, introduce an authoritative certification system, and improve the level of breakdance teaching.

(2) Establish a special fund for breakdance to support daily training, equipment purchase, and competition participation. Dedicated funds should include basic equipment purchases, venue rentals, and travel expenses for participation.

(3) Policy incentives. Develop clear incentives, such as scholarships or credit recognition for breakdance competition winners, to motivate students to actively participate.

2.2 Training facility management

(1) Upgrade dance studio facilities. Improve the conditions of the existing dance studio, such as adding professional flooring materials, sound equipment, and mirror walls to enhance the safety and professionalism of training.

(2) Add new specialized facilities. An additional multi-functional training room dedicated to breakdance is set up on campus, equipped with professional lighting, sound, and protective mats to meet the training needs of different styles of breakdance.

(3) Establish a flexible venue management system. Depending on student demand and activity schedules, flexibly deploy the use of the dance studio, basketball court, and conference hall to ensure the smooth running of training and performance activities.

2.3 Personnel management

(1) Faculty Expansion and Training. Based on the existing one full-time and one part-time teacher, hire more external professional breakdance instructors and organize regular teacher training to improve the teaching level.

(2) Management of student clubs. Establish a perfect club management system, standardize the activity plan of the breakdance club, and ensure the orderly conduct of training and competition.

(3) Establishment of an assessment and feedback mechanism. Regularly evaluate the performance of breakdance teachers and students, establish a feedback mechanism for teaching quality, and continuously improve the teaching effect.

2.4 Security management

(1) Formulate detailed safety norms. Prepare a safety operation manual for breakdance training and competition to clarify the execution requirements of high-difficulty maneuvers and prevent training injuries.

(2) Equip professional medical support. During training and competitions, arrange for school doctors or first-aiders to be on duty to ensure that emergencies can be dealt with quickly.

(3) Installation of safety protection measures. Install protective mats, guardrails, and other equipment in the dance studio to reduce the risk of injuries caused by falls or collisions.

2.5 Collaborative management

(1) Collaboration of departments on campus. Departments of sports, arts, student management, and publicity meet regularly to ensure that breakdance activities are consistent with the overall development strategy of the university.

(2) Intercollegiate collaboration. Establish breakdance cooperation networks with other universities, organize joint training camps and competitions to expand influence and enhance students' competitiveness.

(3) Community and corporate cooperation. Cooperate with local communities and cultural institutions to jointly organize breakdance cultural festivals, solicit social and corporate sponsorships, and promote the popularization of breakdance culture.

3. Result of evaluation of the policy of using breakdance to improve the self-identity of college students at Fuzhou Institute of Technology

To assess the feasibility of the guideline policies proposed by the researchers for using breakdance to improve students' self-identity at Fuzhou Institute of Technology, the researchers will employ evaluation techniques in this phase. This evaluation process invited 2 associate professors from Fuzhou Institute of Technology, 1 administrator from Fuzhou Institute of Technology, 2 external breakdance experts, 2 breakdance club owners, 1 PhD in the field of breakdance, and 1 expert from the official breakdance association, totaling 9 experts to participate in the discussion. All nine experts agreed that the feasibility of these strategies is high, aligning with the current development status and meeting the future development needs of breakdance at Fuzhou Institute of Technology. However, some of the project contents were similar, so it was necessary to merge the projects. After revising the strategy based on expert feedback, 11 policies were ultimately formulated, as follows:

Table 5 Guideline policies for using breakdance to improve the self-identity of students at Fuzhou Institute of Technology

Guideline policies	Policy	Content
Policy Management	Policy 1	Encourage competitions and credit rewards
	Policy 2	Establish a special breakdancing fund.
Training Facility Management	Policy 3	Upgrade dance studio facilities.
	Policy 4	Establish a flexible venue management system.
Personnel Management	Policy 5	Faculty Expansion and Training.
	Policy 6	Management of student clubs.
Security Management.	Policy 7	Formulate detailed safety norms.
	Policy 8	Equipped with professional medical support.
	Policy 9	Installation of safety protection measures.
Collaborative Management	Policy 10	Collaboration of departments on campus.
	Policy 11	Strengthen the cooperation of off-campus units.

3.1 Policy management

Policy 1: College students are encouraged to participate in officially organized breakdance competitions, covering intramural, intercollegiate, provincial, and even national events, and credits and awards are provided to winning students.

Policy 2: Establish a dedicated fund for breakdance to support daily training, equipment purchase, competition participation, and incentive payments. Dedicated funds should include the purchase of basic equipment, rental of venues, travel expenses, and awards for winning members.

3.2 Training facility management

Policy 3: Upgrading of dance studio facilities. Improve the conditions of the existing dance studios, such as adding professional flooring materials, audio equipment, professional lighting, protective mats, and mirror walls, etc., to enhance the safety and professionalism of training.

Policy 4: Establish a flexible venue management system. Depending on student demand and activity schedules, flexibly deploy the use of the dance studio and conference hall to ensure the smooth

running of training and performance activities, especially after school hours and on weekends, to increase training opportunities for students.

3.3 Personnel management

Policy 5: Faculty expansion and training. Based on the existing one full-time and one part-time teacher, hire more external professional breakdance instructors and organize regular teacher training to improve the teaching level.

Policy 6: Student club management. Establish a perfect club management system, regulate the activity plan of the breakdance club, conduct regular performance appraisal for breakdance teachers and students, and ensure the orderly conduct of training and competition.

3.4 Security management

Policy 7: Formulate detailed safety norms. Prepare a safety operation manual for breakdance training and competition to clarify the execution requirements of high-difficulty maneuvers and prevent training injuries.

Policy 8: Equipped with professional medical security. Have at least one school doctor or first aid person on duty during training and games to ensure that emergencies are dealt with quickly. In addition, purchase accident insurance for students and instructors participating in breakdance activities.

Policy 9: Installation of safety protection measures. Install protective mats, guardrails, and other equipment in the dance studio to reduce the risk of injuries caused by falls or collisions.

3.5 Collaborative management

Policy 10: Collaboration of departments on campus. Departments of sports, arts, student management, and publicity meet regularly to ensure that breakdance activities are consistent with the overall development strategy of the university.

Policy 11: Strengthen the cooperation of off-campus units. Establish cooperation networks with other universities, official breakdance associations, and communities in breakdance, and organize joint training camps and competitions to expand their influence.

When these proven policies are implemented together, they can create a system that supports university students in improving their self-identity. This system provides physical, emotional, and institutional safety, making breakdance not just a sport but a powerful medium for students to build a stronger, more confident sense of self.

Discussion

By comparing previous studies, this study achieved a high degree of consistency in most management areas, particularly in the optimisation of policy management, training facilities management, personnel management, safety management, and collaborative management.

In terms of policy 1 and policy 2, this study is highly consistent with the findings of Burguillo (2010), both of which emphasized the benefits of students participating in competitions for enhancing their learning motivation. For example, achieving stronger learning motivation and improving students' academic performance. The process of mastering breakdance skills through competitions directly helps students build a sense of ability and self-efficacy, which is a fundamental component of strengthening students' self-identity (Ling et al., 2025).

Policies 3 and 4 are in contrast to Aquino`s study. Aquino (2022) argued that the school should arrange for regular dance classrooms based on rehearsal needs. Because the demands of Fuzhou Institute of Technology may be unique, the proposed flexible venue usage policy is more suitable for universities with limited resources. This is consistent with the research of Aquino (2022).

In terms of policies 5 and 6, there is consistency between this study and Huiting and Phromphithakkul (2022). Huiting and Phromphithakkul (2022) highlighted that the recruitment of teaching staff should focus on the specific circumstances of individual teachers, such as personality traits, continuing education, performance evaluation, salary distribution, promotion, team collaboration, and personal adaptation, to recruit personnel suitable for participating in the work of the breakdance teaching team. Additionally, the

suggestion to establish well-defined management regulations aligns with the views of Cave (2004). Cave (2004) argued that clubs serve as a means of school management and control, complementing classroom instruction, and providing a platform that can both constrain and relax. Through regulations, personnel can be effectively managed.

Policies 7, 8, and 9 are consistent with Bronner et al. (2003)'s study. Bronner et al. (2003) recommend implementing comprehensive management measures in advance to address injuries caused by training and performance, and categorizing these management measures. For example, daily on-site physical therapy interventions are provided, medical insurance during performances is provided by physical therapists or internists, and a part-time physical therapist provides on-call and case management services. These staff members are trained and certified to meet the requirements for first aid training and the safe use of therapeutic equipment. In this safety-managed environment, students can safely assume the risks brought by creative actions and explore the parts of their self-identity that are taking shape.

In terms of policies 10 and 11, in terms of external collaboration, researchers proposed strengthening cooperation with external institutions, breakdance clubs, and breakdance associations through activities, recruitment, and other means, which aligns with previous research findings (Labaronne, 2019). Within the school, researchers suggested promoting collaboration between school departments and breakdance teams and establishing diverse channels of cooperation, which is consistent with previous research findings (Garcia De La Cerda and Soledad Saavedra Ulloa, 2014).

Conclusion

Overall, Fuzhou Institute of Technology has a large student population. The potential for developing breakdance is significant, but its development and utilization remain inadequate. Based on guideline policies and tailored to the characteristics of Fuzhou Institute of Technology, this study proposes diversified policy recommendations, particularly in the areas of policy management, training facilities management, personnel management, safety management, and collaborative management. The policies take into account the current realities of college students at Fuzhou Institute of Technology while fully leveraging external associations, clubs, and university policy support and promotional tools. These policies aim to create a safe and supportive environment where students can participate in the process of self-exploration mediated by the body. Students develop self-awareness based on their own physical experiences by mastering physical skills and making creative expressions. The study suggested that well-considered, evidence-based policy guidelines can transform breakdance into a powerful tool for promoting student personal growth. Through such policies, breakdance can help cultivate a generation of more confident and resilient young people.

Recommendation

(1) The breakdance guideline policy is only implemented in a single institution, so the research results may not apply to all universities. If future research continues to focus on the improvement of college students' self-identity through breakdance, it can be considered to expand the scope of colleges and universities, increase the sample size, and, at the same time, explore the differences brought by different genders to the research. It can also be explored from other perspectives, such as guiding policies designed for different university cultural backgrounds, comparative studies of guiding policies among institutions, etc.

(2) If conditions permit, the researcher hopes to conduct further empirical studies after proposing relevant guideline policies in future research. For example, conduct longitudinal research to track the changes of students over a semester or a year. This will enable us to truly observe the effects of breakdance implementation and refine and adjust the policies based on the actual circumstances encountered during implementation.

(3) Future research could employ cross-disciplinary approaches, such as incorporating technologies from fields like VR, AI, and cyberspace, to conduct in-depth explorations on the sustainable development of breakdance projects at Fuzhou Institute of Technology. The first step in the research is to propose the

creation of a safe and private practice environment based on virtual reality (VR) to help students with high anxiety levels build confidence before class through previewing. Secondly, utilize artificial intelligence (AI) to develop motion analysis tools that provide students with feedback on their posture and motion quality, thereby improving their body awareness. Through technology, improve the effect of breakdance on students' self-identity.

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