

MULTICULTURAL LEARNING PRACTICES FOR BIPA LEARNING IN VIETNAM

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Abstract: Multiculturalism is crucial for foreign speakers (BIPA) in Indonesian language learning, enhancing linguistic competence and intercultural understanding. This study examines multicultural teaching practices in Vietnam, emphasizing music, crafts, culinary arts, dance, and cultural festivals. Using a descriptive qualitative approach with documentation and literature review, the study reveals how traditional arts support language learning. Instruments like gamelan and angklung help students grasp vocabulary through rhythm and collaboration. Painting wooden masks introduces the concept of color philosophy, while Indonesian dishes like tumpeng teach language through culinary processes and cultural meanings. Traditional dances such as saman and piring promote understanding of cooperation and stage confidence. At the University of Social Sciences and Humanities (USSH), multicultural festivals offer international students firsthand experiences with Indonesian culture through performances and exhibitions. The findings highlight that integrating cultural elements into BIPA enhances student engagement and intercultural skills. Embedding Indonesian cultural practices in language instruction creates a more immersive and meaningful learning environment. Ultimately, this multicultural approach strengthens language acquisition and deepens appreciation of Indonesian culture, supporting the development of global communication skills. Participatory and creative methods are key to enriching BIPA learners' understanding of Indonesia's cultural diversity.

Keywords: BIPA; multicultural education; Indonesian culture; Vietnam

INTRODUCTION

Multicultural education is an important foundation in learning Indonesian for Foreign Speakers (BIPA), because it can answer the needs of globalization that requires adaptability in cultural diversity. In the context of multicultural education, Naim (2017) defines this approach as an educational effort to build recognition, respect, and a deep understanding of social and cultural diversity. This is in line with Agustian (2019), who emphasized that multicultural education aims to equip students with the skills to live in harmony in a pluralistic society through respect for differences and the formation of mutual respect. However, more than just an acknowledgment of diversity, multicultural education is also a means to overcome various forms of prejudice, stereotypes, and discrimination (Sipuan et al., 2022), so it is relevant to be applied in BIPA learning that involves students from diverse cultural backgrounds.

Various multicultural education models offer adaptable approaches in BIPA

learning. Naim (2017) highlights the importance of comprehensively integrating multicultural values into the curriculum. Meanwhile, Junaidi (2018) outlined four models of multicultural education: *the transformation approach* that overhauls the curriculum structure to be centered on a multicultural perspective, and *the social action approach* that links learning with social action to deal with the issue of injustice. This approach can be applied in BIPA to introduce Indonesian culture while allowing students to express their cultural identity. The cross-cultural dialogue-based approach (Sipuan et al., 2022) is also very relevant, as it allows for interactions that enrich intercultural understanding through active communication.

Puspita (2018) emphasized that multicultural education has a strategic role in BIPA learning, especially in overcoming the challenges of cultural differences between students and the Indonesian context. From this perspective, multicultural education not only aims to teach Indonesian but also strengthens cross-cultural

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communication skills, builds tolerance, and instills values of justice and harmony. Thus, this approach can make BIPA learning a means to strengthen cross-cultural relations and promote the uniqueness of Indonesian culture on the world stage. These theories affirm that multicultural education in BIPA learning is a necessity and a strategic step in building an inclusive and tolerant global society.

Sutardi (2007), through the perspective of anthropology, explained that introducing cultural diversity not only aims to increase understanding of diversity, but also to overcome cultural stereotypes and prejudices that may arise. In BIPA learning, multicultural teaching can be carried out by introducing cultural elements such as the Indonesian people's art, literature, customs, and social practices. With this approach, learners not only learn to communicate linguistically but are also able to understand and respect the socio-cultural context in which the language is used.

Kusmiatun (2019) shows that multicultural teaching in BIPA has two main goals. First, building cultural awareness helps students understand and respect Indonesia's cultural diversity. Second, creating a space for cross-cultural dialogue that allows students to compare, understand, and reflect on their home culture with Indonesian culture. Thus, multicultural teaching enriches language learning and strengthens cross-cultural relationships, making BIPA a means to enhance global harmony.

From previous research, multicultural learning in Indonesian for Foreign Speakers (BIPA) has been proven to enrich students' learning experience by deeply introducing Indonesian culture and building cross-cultural awareness. Budiana et al. (2018) emphasized that multiculturalism textbooks convey cultural elements such as traditions and customs and create an inclusive dialogue space. This is reinforced by Reno (2017), who found that the multicultural approach in BIPA learning at Yogyakarta State University helps respect students'

cultural identities while introducing local cultural values. Meanwhile, Senjawati (2023) developed a multicultural-based e-module that can increase students' understanding of reading and writing skills in Indonesian culture. However, challenges remain, as revealed by Khoirunnisa and Sunarya (2023), namely the cultural gap between teachers and students that requires teacher training to be more responsive to students' cultural context. Overall, the multicultural approach allows for more inclusive, adaptive, and meaningful BIPA learning.

Recognizing Indonesian culture and building cross-cultural competence is carried out by looking at (Khaerunnisa, 2019) the importance of developing teaching materials based on a multicultural approach for the basic level, which teaches language skills and introduces Indonesian cultural diversity contextually. Asteria et al. (2023) added that the perspective of BIPA teachers related to pluricultural competencies based on Indonesian culture shows that multicultural learning can strengthen the relationship between language mastery and cultural understanding. In another study, Tiawati et al. (2024) revealed that cultural literacy in BIPA learning plays an important role in overcoming learning barriers and improving language mastery through cross-cultural understanding. Meanwhile, Saputra et al. (2024) developed the BIPANESIA application as a learning medium based on local culture, which shows the effectiveness of technological approaches in promoting cultural values to international students. A multicultural-based curriculum is also implemented at the State University of Malang. Dewi and Habiburrahman (2019) note that this approach creates an inclusive and responsive learning environment to the needs of students from various cultural backgrounds. Overall, the multicultural approach to BIPA learning improves language competence and strengthens cross-cultural understanding.

The research entitled *Multicultural Learning Practices for BIPA Learners in*

Vietnam was conducted at the University of Social Science and Humanities, Vietnam National University, Ho Chi Minh City. This study will adopt a documentation study method to analyze the BIPA teaching practices carried out at the university. This documentation study aims to collect and examine various teaching materials, curriculum, and teaching methods used by BIPA teachers in integrating multicultural elements related to Indonesian and Vietnamese culture. Through this approach, the research will explore how multicultural-based BIPA teaching is applied in Vietnam's learning context. The results of this documentation study are expected to provide insight into best practices in BIPA teaching based on a multicultural approach at the international level, especially in Vietnam. Although numerous studies have explored multicultural approaches in BIPA learning, most existing research focuses on practices within Indonesia or generalized international contexts. However, there remains a lack of specific studies examining how multicultural-based BIPA concept learning is developed and applied in Vietnam, particularly through integrating both Indonesian and Vietnamese cultural elements. This research addresses that gap by providing an in-depth analysis of multicultural concept learning practices for BIPA at the University of Social Sciences and Humanities, Vietnam National University, Ho Chi Minh City. The novelty of this study lies in its focus on documenting and analyzing cross-cultural integration strategies at the international level, highlighting how local cultural adaptation alongside Indonesian cultural promotion can create a more effective, inclusive, and context-sensitive model for BIPA concept learning abroad.

METHOD

This study employs a qualitative method with a descriptive qualitative approach. This approach was selected to explore and describe in depth the practice of multicultural learning in the teaching of

Indonesian for Foreign Speakers (Bahasa Indonesia bagi Penutur Asing—BIPA) in Vietnam, particularly at the University of Social Sciences and Humanities, Vietnam National University, Ho Chi Minh City. The study aims to understand the implementation of multicultural-based learning in BIPA and to analyze its impact on learners from various cultural backgrounds.

The respondents in this study consist of BIPA instructors and teaching documents, including syllabi, teaching materials, and lesson plans used within the BIPA program at the research site. Respondents were selected purposively based on their involvement in teaching practices that integrate multicultural values, covering Indonesian and Vietnamese cultural elements.

The instruments used for data collection include documentation study sheets and literature review guidelines. The documentation study sheets are designed to record and categorize information derived from syllabi, textbooks, lesson plans, and teaching materials. At the same time, the literature review guidelines assist in focusing the theoretical exploration of multicultural education and BIPA teaching practices.

The research procedure consists of several stages. First, data collection was conducted through documentation studies and literature reviews. The documentation study gathered data from teaching documents relevant to multicultural-based BIPA learning. At the same time, the literature review focused on analyzing scientific articles, books, and previous research on multicultural approaches in language education and BIPA learning. After collecting the data, the researcher organized and classified the information based on multicultural teaching strategies, methods of cultural integration, and pedagogical challenges encountered in the BIPA context. Subsequently, the data were analyzed using descriptive qualitative techniques, involving thematic analysis to identify key patterns, comparative study to

cross-reference empirical findings with theoretical insights, and interpretative analysis to draw deeper meanings regarding multicultural integration in BIPA teaching.

The data analysis technique adopted in this study is descriptive qualitative analysis. The researcher identified and categorized the main themes related to multicultural-based teaching strategies, integration of Indonesian and Vietnamese cultures in the learning process, and challenges faced by educators. Empirical findings from the documentation study were compared with theoretical perspectives from the literature review to strengthen the analysis. Finally, interpretations were developed to understand the implications of multicultural approaches for BIPA learning and to formulate recommendations for future improvements in multicultural-based language instruction.

RESULTS AND DISCUSSION

According to Kistanto (2008), cultural elements include language systems, knowledge systems, social organizations, living equipment and technology systems, livelihood systems, religious systems, and art. These elements are interrelated and form the community's identity, so it becomes an important foundation in learning Indonesian for Foreign Speakers (BIPA). In the context of BIPA, the language system is the core of learning, integrating cultural elements through idioms, distinctive expressions, or folklore that reflect Indonesian cultural values. Traditional knowledge and technology systems, such as local wisdom or conventional musical instruments, can broaden learners' horizons about the lives of Indonesian people. In addition, social organizations, such as cooperation or family structures, introduce learners to the typical Indonesian pattern of social relationships. Discussions about livelihood systems, religion, and the arts can also provide a rich cultural context, for example, by introducing distinctive professions, religious plurality, or traditional arts such as dance and batik. By integrating these artistic elements, BIPA

learning improves contextual language understanding and builds cross-cultural awareness, making learning more inclusive and meaningful. This aligns with research on multicultural learning practices in BIPA, which places culture as a bridge to create immersive and relevant learning.

Research on BIPA teaching in Vietnam found that Indonesian cultural elements such as music, crafts, traditional culinary, traditional dance, and multicultural cultural festivals have become integral to the learning process. In music teaching, students are invited to learn traditional musical instruments such as gamelan or angklung, which introduce the typical Indonesian sound and the value of togetherness and cooperation in playing them. Crafts in making wooden masks are taught to introduce the art and philosophy contained in the shape and color of the face on wooden masks.

Traditional culinary in the form of *nasi tumpeng* was introduced as a cultural practice and an interactive learning medium involving language practice and cross-cultural understanding. Traditional dances, such as the Plate Dance or Saman Dance, are used to describe the diversity of Indonesian culture and the values contained within it, such as harmony and cooperation. In addition, multicultural festivals are an important moment to showcase Indonesia's diversity through art staging, exhibitions, and interactive activities involving international students. The findings of this study show how cultural elements can be a bridge to strengthen language learning and build multicultural awareness among BIPA learners in Vietnam.

Music

The University of Social Sciences and Humanities (USSH), Vietnam National University, Ho Chi Minh City, utilizes traditional Indonesian musical instruments such as gongs, bonangs, sarons, and angklungs as cultural learning media in the Indonesian for Foreign Speakers (BIPA) program. Gong, bonang, and saron, part of

the gamelan ensemble, are used to introduce students to traditional Indonesian music while also showcasing the philosophy of cooperation and harmony at the core of gamelan culture. Through playing this instrument, students learn to understand the technical aspects of music and cultural values such as *mutual cooperation* and *sense* in the context of togetherness.



Figure 1. Indonesian Music Tradition

Music teaching in learning Indonesian for Foreign Speakers (BIPA) often utilizes traditional Indonesian musical instruments such as gamelan and angklung. According to Purnomo and Subagyo (2010), gamelan is understood as a collection of traditional musical instruments and as a collaborative learning medium that teaches the values of cooperation, order, and harmony. Students are invited to play instruments such as saron, gong, or bonang while learning vocabulary and terms relevant to Javanese or Balinese culture, where gamelan has developed a lot. Spiller and Clendinning (2022) added that gamelan has a deep symbolic value and is one of the representations of Indonesian culture in the international world. Through gamelan, BIPA learners can understand cultural concepts such as *rasa* (sensitivity to harmony) and *gotong royong* (cooperation), which are inherent in the philosophy of gamelan itself. As a musical instrument played by shaking it, Nugraha et al. (2024) angklung allows students to interact directly with the language through singing, dialogue, and group activities. This learning process

provides a multisensory experience that helps students understand and remember Indonesian vocabulary and structure more easily.

Music teaching in the BIPA program can also be studied through a qualitative approach as described by Bresler (2021), who emphasizes the importance of understanding students' cultural context and subjective experiences in music education. In the context of BIPA, music is not only a complementary material but also a vehicle for deep cultural expression and meaning. Through direct interaction with traditional Indonesian musical instruments, foreign learners understand linguistic structures and reflectively experience cultural effects. This paradigm aligns with the principle of experiential learning, which strengthens students' emotional and cognitive involvement in holistically understanding Indonesian language and culture.

In addition, Camlin and Lisboa (2021) show that the development of digital technology opens up new spaces in inclusive and cross-cultural music education. In BIPA teaching, a digital approach can be used to expand access to gamelan recordings, angklung interactive videos, or virtual collaborative platforms that allow students from different countries to learn traditional Indonesian music simultaneously. However, this approach needs to be framed in the perspective of culturally responsive teaching as affirmed by McKoy and Lind (2022), who emphasize that music education should pay attention to learners' cultural background. In the context of BIPA, culturally responsive music teaching will strengthen identity and appreciation for diversity, while positioning traditional Indonesian music as a meaningful intercultural bridge.

Craft

The University of Social Sciences and Humanities (USSH), Vietnam National University, Ho Chi Minh City, practices painting wooden face masks as part of cultural teaching in the Indonesian for

Foreign Speakers (BIPA) program. This activity integrates traditional Indonesian craft arts with language learning, providing learners with a hands-on experience in understanding local culture. Painting wooden masks not only involves artistic skills but also becomes a medium to introduce the cultural values contained in the Indonesian mask tradition, such as symbolism in motifs, colors, and facial expressions. Masks from various regions in Indonesia, such as the Cirebon Mask or the Malangan Mask, often represent certain characters, folklore, or moral teachings.



Figure 2. Indonesian mask craft

Learning about handicrafts, as outlined by Erliani et al. (2013), shows that traditional crafts are rich in technical terms that reflect the processes, tools, materials, and motifs used, such as terms for types of weaving, manufacturing techniques, or decorative patterns. In BIPA learning, teaching traditional handicrafts allows learners to learn the language through hands-on experience. For example, they can learn terms such as *folding*, *stacking*, or the names of conventional tools such as *daggers* or materials such as *rattan*. In addition, learners can also understand terms that refer to local motifs, such as flora and fauna patterns with symbolic meanings. This activity enriches learners' vocabulary and introduces local wisdom related to the cultural value, aesthetics, and social function of traditional crafts.

Integrating technology in handicraft teaching opens up new opportunities in

BIPA learning. Vartiainen and Tedre (2023) explore using artificial intelligence (AI) through text-to-image generative models in craft education. In the context of BIPA, this approach can help students understand and digitally create traditional Indonesian motif designs before realizing them in physical form, such as painting wooden masks. AI allows students to explore various motifs and colors, enriching their understanding of Indonesian cultural symbolism. However, it is important to ensure these technologies are used as a support tool, not a substitute for hands-on experience, to preserve cultural values.

The "learning-by-doing" approach has proven effective in craft and technology education. Niiranen (2021) emphasizes that this method helps students develop an understanding of technology through active involvement in the manufacturing process. In the BIPA program, this approach can be implemented by engaging students in activities such as painting masks or making other handicrafts, improving language skills through technical terms, and deepening their understanding of Indonesian culture. Thus, students learn the language theoretically and experience it in a real cultural context.

Traditional Cuisine

Students at the University of Social Sciences and Humanities (USSH), Vietnam National University, Ho Chi Minh City, have the opportunity to learn about Indonesia's culinary richness, one of which is by introducing *tumpeng*. As a traditional Indonesian culinary icon, *tumpeng* is not only in the form of cone-shaped rice decorated with various side dishes, but also contains a deep philosophical meaning. Each side dish that decorates the *tumpeng*, such as fried chicken, fried chili sauce, vegetable *urap*, eggs, and crackers, symbolizes cultural values such as harmony, gratitude, and togetherness. *Tumpeng* can be an interactive learning medium to introduce vocabulary related to foodstuffs, cooking processes, and the culture of eating together. For example, students can learn terms such

as *frying*, *steaming*, or the names of local ingredients such as *bay leaves* and *grated coconut*. In addition, discussions about the tradition of serving tumpeng in traditional events or celebrations also provide insight into social and spiritual values in Indonesian culture.



Figure 3. *Tumpeng*

Students at the University of Social Sciences and Humanities (USSH) can enrich their understanding of traditional Indonesian food through an in-depth literature review and readings related to Indonesian cuisine. Books that discuss conventional Indonesian food, such as those written by Fitriani and Putra (2022), offer a more complex approach by examining the relationship between traditional food and ethnomathematics. This knowledge gives students insight into how various food elements, from ingredient composition to presentation techniques, contain rich mathematical and philosophical elements, which can then be used to develop a more technical and contextual Indonesian vocabulary. This enriches the BIPA learning experience, connecting the language with cultural concepts and broader knowledge.

Harmayani et al. (2019) explained that the fermented food group and popular foods in Indonesia, such as tempeh, tape, and oncom, are not only culinary heritage but also rich in health benefits. This book helps students understand the process of making traditional food and its meaning in the daily life of the Indonesian people. Rasyid (2004) further explores the culinary richness of Indonesia, especially from Sumatra, by

discussing not only food but also the history and culture that comes with it. The book Achroni (2017), which discusses traditional Javanese food, teaches students not only about the taste of food but also about the values contained in the cooking process and serving of the food. For example, foods such as gudeg or pecel served in a traditional context allow students to not only master food-related vocabulary but also appreciate the values contained in each conventional Indonesian dish.

In the context of learning Indonesian for Foreign Speakers (BIPA), introducing traditional Indonesian cuisine enriches vocabulary and deepens understanding of local culture. According to Nadalipour et al. (2022), the involvement of local communities in promoting traditional cuisine as a product of cultural tourism can increase awareness of culinary heritage and strengthen people's cultural identity. In BIPA learning, this approach can be applied through cooking activities with local communities or visits to traditional markets, which allow students to experience the culinary process firsthand while interacting with native speakers. This improves language skills and builds a deeper understanding of the social and cultural values of traditional Indonesian food.

Additionally, the experience of tasting local food can help BIPA students adjust to a new culture. Malota and Mucsi (2023) emphasize that active involvement in local food cultures, such as trying traditional dishes and participating in culinary activities, can reduce culture shock and accelerate the process of cultural adaptation. In the context of BIPA learning, activities such as cooking classes or discussions about traditional foods enrich vocabulary and language structure and help students build an emotional connection with Indonesian culture. This approach creates a holistic learning experience where language and culture complement each other in the learning process.

Dance

A lecturer at the University of Social Sciences and Humanities (USSH), Vietnam National University, Ho Chi Minh City, explained that *the Saman Dance* is one of the dances often studied by students in learning Indonesian culture. The dance is known for its fast, synchronous, and vibrant movements, and is frequently used in various cultural events to express togetherness. USSH students study *the Saman Dance* because it teaches them about movement techniques and introduces the values of togetherness and cooperation in Indonesian culture. In addition to *the Saman Dance*, students have also performed the *Plate Dance*, a traditional West Sumatra dance.



Figure 4. *Saman Dance*

Dance in learning Indonesian for Foreign Speakers (BIPA) is one of the effective ways to introduce and enrich students' learning experience about Indonesian culture. According to Azahra and Aryani (2024), dance can be taught using various media to increase student understanding and engagement. Different media, such as videos, images, books, and digital applications, convey dance movements and rhythms more clearly and interestingly. This media allows students to see, understand, and practice dance more

deeply and understand the symbolic meaning of each dance movement.

In the context of BIPA, students are not only taught physical dance movements but also introduced to various types of dances from different regions in Indonesia, which are full of cultural values. These dances can be presented through video tutorials, where students can learn the movements visually, or interactive learning apps that allow them to learn and practice independently. This diverse media approach, including multimedia presentations, allows students to more easily understand and apply traditional Indonesian dance in the context of language learning.

In learning Indonesian for Foreign Speakers (BIPA), teaching traditional dances such as Saman Dance and Piring Dance can be optimized with a structured and inclusive pedagogical approach. According to Kassing and Jay-Kirschenbaum (2021), effective dance curriculum design includes planning learning units, using visual media such as movement videos, and applying learning theories that suit the needs of students. This approach allows BIPA students to understand dance techniques gradually, develop motor skills, and expand vocabulary through contextual and interactive instruction. Thus, dance learning becomes more systematic and supports the achievement of language and cultural competencies simultaneously.

In addition to the technical aspects, it is also important to consider the ethical and comfort dimensions in teaching dance. Horrigan (2024) emphasizes integrating consent practices in dance education to create a safe learning environment and respect students' bodily autonomy. In the context of BIPA, this means providing space for students to express their comfort with physical contact or certain movements and encouraging open dialogue between teachers and students. By adopting this approach, dance teaching becomes a means of cultural learning and forms an inclusive learning experience that respects the diversity of

students' backgrounds.

Multicultural Cultural Festival

On November 29, 2024 (Huế Xuân, 2024), the University of Social Sciences and Humanities (USSH) held a Multicultural Festival. In this event, international students participated by setting up cultural booths that displayed various cultural aspects of their countries. Among them are Arabic dishes, Thai lanterns, and Indonesian culture. The festival allows students to introduce their rich culture to the international community on campus, while strengthening cross-cultural relationships.



Figure 5. Festival of Indonesian Culture



Figure 6. Multicultural food tradition

As described by Sunarno et al. (2023) and Wales (2022), multicultural festivals have great benefits in education. This event allows learners to understand, appreciate, and celebrate cultural differences through art and performance. In it, participants can get to know the various values, traditions, and customs of diverse ethnic groups, which helps to broaden their perspectives and develop cross-cultural skills. In addition,

this festival strengthens a sense of unity in diversity, which is essential in creating an inclusive and harmonious society.

Multicultural festivals are important in learning Indonesian for Foreign Speakers (BIPA), as they provide a hands-on context to understand the Indonesian language and culture. According to Snowball and Antrobus (2021), urban festivals in South Africa serve as entertainment and a platform to increase inclusive cultural participation and support the creative economy. In the context of BIPA, this kind of festival can be a means to introduce various aspects of Indonesian culture, such as art, culinary, and local traditions, through direct interaction with the community and the surrounding environment.

Furthermore, Saeys (2021) highlights that urban multicultural festivals, such as the Karneval der Kulturen in Berlin and the Notting Hill Carnival in London, can serve as creative spaces for identity construction and as tools of social empowerment. In BIPA learning, the festival is not only a cultural performance, but also an opportunity for students to express themselves, understand diversity, and build a sense of belonging to Indonesian culture. Thus, multicultural festivals can become integral to the BIPA curriculum that supports holistic language and cultural learning.

CONCLUSION

Multicultural festivals in Vietnam, such as those organized by USSH, offer great opportunities for students to learn through hands-on experience. In addition to deepening cultural knowledge, this activity enriches cross-cultural communication skills and strengthens relations between nations. Multicultural festivals have proven to make a significant contribution to supporting BIPA learning. International students can learn about Indonesian culture through hands-on experiences such as dance, culinary, and arts and crafts. In addition, this activity strengthens cross-cultural communication and global understanding,

making BIPA learning more relevant and interesting.

The program should incorporate more multicultural festival-based activities into the curriculum to increase the effectiveness of learning Indonesian for Foreign Speakers (BIPA). This approach allows for more contextual learning by providing students with hands-on experience. In addition, collaboration with local and international communities must be expanded to enrich cultural insights and support cross-cultural learning. Further research must be conducted to explore innovative approaches, especially in utilizing digital media to strengthen cultural teaching in BIPA programs more interactively and engagingly.

While this study provides valuable insights into multicultural concept learning in BIPA at the University of Social Sciences and Humanities, Viet Nam National University, Ho Chi Minh City, it has certain limitations. The study relies primarily on documentation analysis, without direct classroom observation or interviews with students and teachers, which may limit the depth of understanding regarding actual classroom interactions and learner experiences. Future research could expand by incorporating ethnographic methods such as classroom observations, interviews, and focus group discussions to capture more dynamic and nuanced perspectives. Additionally, comparative studies across different countries or institutions implementing multicultural BIPA programs would be beneficial to broaden the understanding of how cultural contexts shape the adaptation and effectiveness of multicultural learning models globally.

Further research in holistic and culturally based teaching of Indonesian for Foreign Speakers (BIPA) can focus on developing teaching materials that integrate local wisdom, such as traditional culinary, folklore, and performing arts. This approach improves students' language skills and deepens their understanding of Indonesian cultural values. In addition, it is important to explore the use of digital technology in

presenting culture-based teaching materials to reach students more widely and effectively. Evaluation of implementing the BIPA curriculum that combines linguistic and cultural aspects is also needed to ensure the sustainability and effectiveness of this program.

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