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## How Globalization Can Be Used In Art Education

A Review of Literature

Suzannah McEntire

University of Florida

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### **Abstract**

Globalization is an evolving topic that informs many aspects of our world. Through the flowing literature review, multiple facets of globalization are explored in relation to the classroom application of art education. Heritage of local and global cultures, cultural identity, visual and material culture, contemporary art, virtual reality, and technology are subjects included in this review. The review can also serve as a reference for art educators wanting to introduce globalization-focused subject matter in art education. Local and global heritage related to identity and visual and material culture are addressed in this review. Art educators can utilize suggestions in this review for rapid evolving technology to their advantage in the classroom to grow their students' global knowledge in a positive way civic way. This paper suggested the ways globalization can inform art education to engage students in civic and social issues and ways to motivate them with global knowledge to become caring members of society.

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### **Introduction**

Globalization is a difficult concept to encapsulate in a simple definition. The following literature review will cover many facets of globalization, and the ways in which scholars have studied and written about its effects on the world and art education; this review can also serve as a reference for art educators wanting to introduce globalization-focused subject matter in art education classroom application. Heritage, material and visual culture, technology, identity and differing cultures and their locations' specific issues related to globalization and classroom applications are discussed. Identity related to local and global heritage and visual and material culture are addressed in the following review. Technology is rapidly evolving, and art educators can utilize it to their advantage in the classroom to grow their students' global knowledge in a positive way. Learning other cultures' issues with globalization can engage students in civic and social issues and can motivate them to become caring members of society.

### **Heritage of Local and Global Cultures**

Jiesamfoek (2009) studied the effects of globalization on Bush Negro people of Suriname through the contextual lenses of art-making and generational changes. Artistically decorated and carved utilitarian material culture has been integral to the lives of Bush Negro people, and some of these are given by a husband to a wife over the course of marriage to "maintain her affections" (Jiesamfoek 2009, p. 29). Bush Negro artistic designs have recently been influenced by the Eco-Tourism that the Suriname government established in 1962. Bush Negro people have altered their designs and artwork to reflect what they believe tourists favor: perceived exoticism void of symbolic meaning (Jiesamfoek, 2009, p. 30). As mainstream global culture and media are being introduced to Bush Negro youth, elders have experienced youth drawn to monetary means of acquiring goods and services, altering the traditional mode of non-monetary trade of aesthetically designed and skillfully crafted objects (Jiesamfoek, 2009, p. 30). Although art continues to play

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and important role in Suriname Bush Negro culture, elders have seen less youth interested in traditionally valued art and rituals because of globalized visual culture and contemporary monetary means of livelihood (Jiesamfoek, 2009, p. 33).

In the same way the Suriname government promoted tourism, so did the Weifang municipal government with more positive results. Wang (2009) writes how the Weifang International Kite Festival has cultivated value in traditional Chinese culture and kite-making, promoting local heritage through tourism (p. 41). Wang states "in many ways the Weifang International Kite Festival represents a unique form of community-based art educational practice, intercultural education, and community economic and cultural development" (Wang, 2009, p.45). With the emphasis on community-based art education, the Weifang International Kite Festival celebrates local art and culture in a community that promotes a global approach by welcoming international enthusiasts of kites and kite making (Wang, 2009, p. 44).

Bode (2009) describes an art educator's interest in the Secoya people and environmentally conscious art education curricula subsequent to following a student's interest in the international lawsuit of Texaco-Chevron. The destruction of the indigenous ancestral lands of the Amazonian people by big oil companies drilling for oil in the 1960's became a focus of both educator and students because of one student's interest. The fact that one student focused on helping the Amazonian people, which led an art educator to travel to the Amazon to work creating art with children, is most intriguing. This text helps bring real world environmental issues into the art education classroom and helps children understand how they could have a positive impact on their world.

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### **Cultural Identity, Visual and Material culture**

Visual culture is celebrated by the Chinese and Suriname in the same way that Korean visual and material culture is vital to Korean immigrants of the United States to maintain and strengthen heritage and identity. Shin's (2009) study of material and visual culture in a Korean community in Tucson, Arizona, emphasizes ethnic identity. Through forming unique cultural material and visual practices, Korean immigrants have created a means to maintain identity without "completely assimilating into American culture" (Shin, 2009, p. 52). By connecting back to their country of origin through Korean visual and material culture, immigrants discussed in Shin's text maintain cultural ties and create culturally safe communities in new geographical locations.

Art education students' cultural identities can be explored through visual culture, technology, media, and photography in a way that was not accessible in the past. Informing such notions, Bae's (2009) case study of a Korean girl with the pseudonym of Kyuri utilized cultural productions to challenge preconceived ideas about Korean femininity. Through Kyuri's manufactured media and images, she redefines herself by disputing traditional Korean femininity through imagery and text. Bae's study could inform art educators of new ways to utilize technology to facilitate students' creating self-portraits and identity through technology, media, and photography, challenging traditional cultural ideals.

### **Contemporary Art, Virtual Reality, and Technology**

In response to globalization, some artists have created objects and art that challenge traditional ideas about society. Marshall (2009) wrote about some of the ways contemporary artists have used conceptual strategies to either express their own identities or ideas about globalization through materials and content of their work. Marshall defines three ways that

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contemporary artists respond to globalization through content, imagery, and visual conceptual strategies (2009, p. 89). Marshall goes on to discuss specific artists that utilize strategies to address globalization such as layering to generate meaning. Marshall then explains how artists convey meaning through materials used to comment on global reality or realities, utilizing traditional or iconic media juxtaposed with current imagery and context.

Simms and Carpenter's (2009) study of virtual globes such as Google Earth invites educators to question how students could learn their places in the world with the knowledge that these virtual globes are a patchwork of reality. This text brings into focus the idea that all maps lie. Maps are distorted, and exploration of maps could be a lesson in perception and projection; and through collaboration with a science, geography, or social studies course, students could learn map projection theories and relate them to things like Google Maps, Google Earth, and Global Positioning Systems more commonly known as GPS.

The terminology visual literacy does not trickle down to master level teachers' pedagogy, according to Lin (2009), though the ideas behind the term do. Through Lin's case study findings of three classroom teachers, the author questions top-down policy makers and scholarly terminology. The term "visual literacy" is not used in classrooms of educators studied, although the term was taught by scholars and pre-service educators. Lin found that the best practices of art educators who were studied include fostering real world connections with students through utilizing digital media learning and visual literacy, although not termed as such.

Delacruz (2009) explores ways that art educators could incorporate technology into the classroom utilizing self-directed learning and peer-to-peer learning platforms. Delacruz explains that online social interaction through "new media literacies" (2009, p. 15) allows for social and cultural competencies. Delacruz states "online collaborations between students separated by

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geography or background take the students out of the classroom" (2009, p. 15) and create civic, social, and cultural engagement. This same notion could also allow an isolated art educator to collaborate online in the virtual world of interconnected social and global art. Delacruz's explanation of "relational caring" (2009, p. 15) and how it builds trusting, caring relationships relates to Thompson's (2009) ideas below about creating connected and meaningful learning for students. In a caring way, an art educator might be able to learn about a student's interest through technology and incorporate that back into his or her artwork. By doing online research, students could learn how other children express themselves and how they express their identities through their own cultures.

In the introduction to her co-edited book, Delacruz (2011) speaks about understanding our current state of the world as a woven fabric of culture, technology, capitalism, commerce, hybridized cultural identity, and that transnational popular culture, and the advanced state of information and education delivery systems that are intricately related to art and education in a globalized world. Delacruz (2011) describes two examples of organizations using technology positively to reach out to youth in the online media world. In an attempt to facilitate the global civic knowledge among youth, both the World Bank's Youthink! and China's Youthology have attempted to educate young people through technology, facilitate growth in critical and creative thinking, and to address environmental and social justice issues. Youthink! and Youthology are using technology to celebrate global youth who are making positive impacts on the world. The ideas and goals of Youthink! and Youthology are newer, optimistic, productive, and innovative in the way they reach the world's youth and create caring and progressive online communities.

### **Global and local, children's culture**

Although visual literacy may not be used by art educators, marketing strategies aimed

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towards children rely on this idea. Thompson (2009) talks about children's peer culture, which is different from adult culture, to help children "define themselves as individuals and as members of a distinct social group" (p.165). Thompson uses the example of the global phenomena of Pokémon to exemplify peer expertise and the sharing of common knowledge. Through the global and local phenomena of Pokémon in the 1990's, children's culture participated in sharing information among peers through technology, imagery, and objects that helped them navigate imaginative and virtual spaces (Thompson, 2009). Pokémon is said to have global success because it speaks to the "shared aspects of the childhood experience" (Thompson, 2009, p. 166). Pokémon is an example of how media and cartoons, coupled with marketing and knowledge of children's everyday lives, could be successful on a global scale. Through Thompson's writing, one could understand how adults' and children's cultures differ and are at the same time interwoven. According to Thompson, art educators with a good understanding of children's culture and popular imagery could facilitate meaningful connections in the art classroom.

### **Reflection and real world applications**

This review of literature described how scholars have studied effects of globalization and suggests classroom applications for art educators to incorporate lessons dealing with technology and global issues. As described in the Bode's (2009) text, I intend to utilize art education in conjunction with environmental education to help students understand that they are part of this world and its future and that they could make a difference in other's lives. Artists often influence society and sometimes make us view consumerism and environmental destruction in a way we might not be privy to through mainstream media. Through studies in globalization and classroom applications, art educators could better prepare their students for an ever evolving and global world.

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