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## CHAPTER 6

# THE ART OF GLOBAL EDUCATION

## Using Socially Conscious Art to Develop Global Perspectives

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Middle and high school social studies and visual art teachers had been invited to bring some of their students' artwork to share at the *InsideART* teachers' workshop hosted by the University's Contemporary Art Museum (CAM). *InsideART* is an innovative arts-based program designed to support secondary teachers who seek to infuse contemporary visual arts into their teaching practices. Most of these teachers had been meeting at the regularly scheduled workshops showcasing contemporary visual artists focused upon global issues since the program's inception in 2010, eight years prior. The

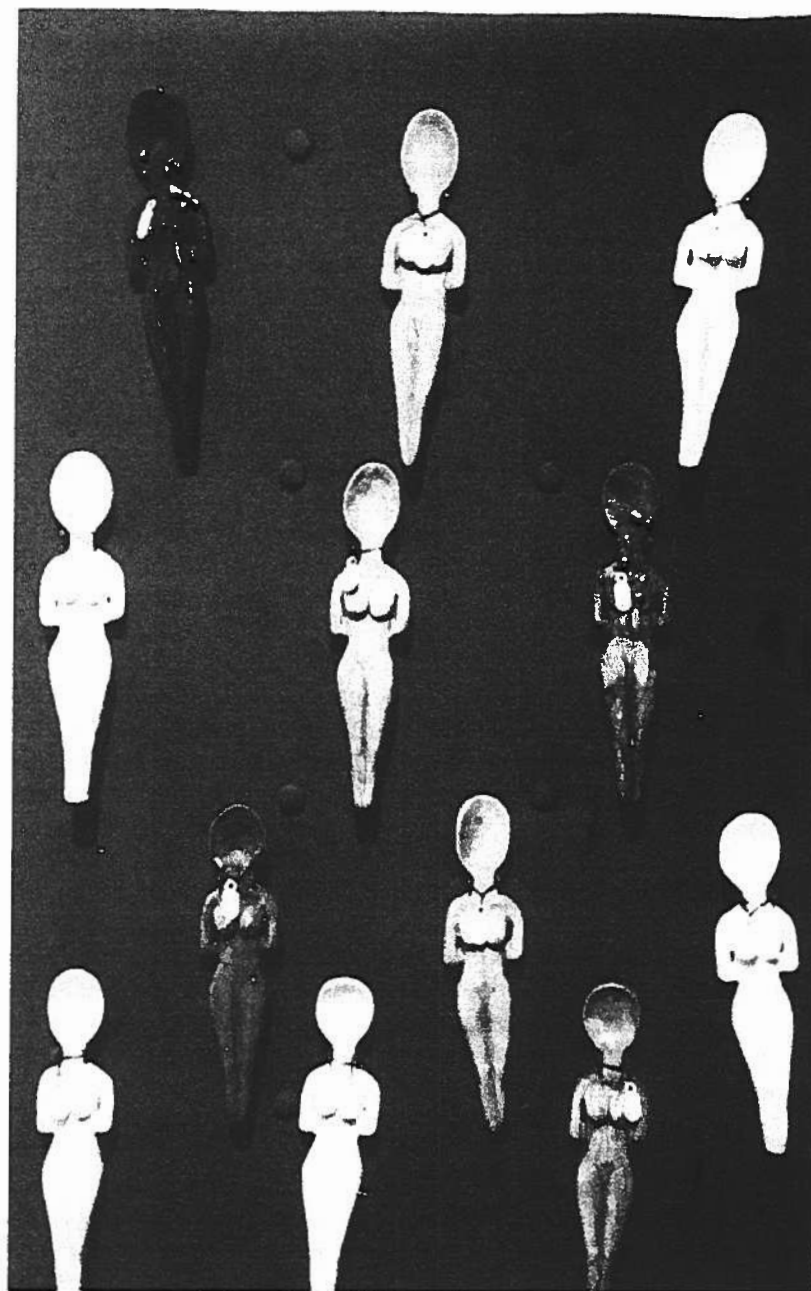
social studies and visual arts teachers in attendance listened raptly to each other as they explained how they incorporate the program's curricular and instructional materials, facilitating their students' own exploration of global and social issues often inspired by the topics and techniques of the artists exhibited at CAM.

One teacher showed a student-created collage of classmates' passports that explored immigration and the controls on people's movements. Another teacher explained how a usually apathetic student conducted independent research about global human trafficking and was shocked to find robust evidence of it in her hometown. Titled *After \$2,500, If She's Young and Beautiful, the Rest is Just Profit*, the ceramic work featured several pieces in various colors reflecting human skin tones, set against a backdrop of a seedy motel's nondescript wall (see Figure 6.1). The title of the work refers to the sardonic comment made by a human trafficker explaining how his investment—the payment for a young woman—ultimately pays off in profit for himself. A third teacher described how impressed she was when she witnessed her high school students' civic agency as they developed artworks reflective of their interest and understanding of social issues such as violence, human rights, and immigration. An experienced teacher, and longtime participant of the *InsideART* program, shared, "I want you to know that *InsideART* changes me a little every time I attend and I pass that along to my kids."

The use of art as a medium to teach and discuss global issues brings this growing group of educators together twice yearly, and with each meeting it becomes ever apparent that their secondary students are up to the task of tackling such topics with ingenuity and enthusiasm.

### REVIEW OF THE LITERATURE

Although many secondary school teachers and their students are ready and willing to explore important global affairs, many others feel trepidation to tackle such complex issues. In this chapter, we will evaluate the ways in which one program fuses contemporary art and social studies education to enhance the development of global perspectives in the secondary classroom. In this chapter we will describe more fully the *InsideART* project and how it promotes the development of a global perspective through the examination and utilization of socially conscious art, a medium that promotes awareness of social injustices, conditions, and concerns. At its core, the project integrates global education, 21st century skills, and the visual arts into the secondary curriculum.



**Figure 6.1.** *After \$2,500, If She's Young and Beautiful, the Rest is Just Profit* (2015) by Danielle Gannett. Reproduced with permission of the artist.

## The Need for Developmentally Responsive Global Education

Globalization can pose significant challenges to curriculum development and instruction. The interconnectedness of politics, economics, culture, and environments opens and transcends national borders, resulting in citizens who are required to understand the complexities of these systems and the ability to operate within them. Twenty years ago, Hendrix (1998) pointed out this challenge that remains true today:

The scope of the global education curriculum must be determined by the philosophy of an evolving world, an analysis of the current realities in which the students live, an analysis of the requirements of world citizenship in the twenty-first century, and an understanding of those realities from the viewpoint of history, humanities, policy studies, and other fields. (p. 306)

In recognition of the need to reorient students towards a globally-oriented awareness, the U.S. Department of Education's (2017) International Affairs Office published the *Framework for Developing Global and Cultural Competencies to Advance Equity, Excellence and Economic Competitiveness*. This framework establishes four skills-based domains that span early childhood through post-secondary education. Nested in the four domains—collaboration and communication, world and heritage languages, diverse perspectives, and civic and global perspectives—are the expected outcomes for students to demonstrate global and cultural competence at each point in their schooling. Inherent in this framework is the belief that effective global education is a school-long, interdisciplinary realignment of skills. Peterson and Warwick (2015) underscore that complementary pedagogical methods create “opportunities to support students with considering the different perspectives of others, while also reflexively considering their own sense of the world around them, its possibilities and choices” (p. 43).

It is clear that in today's interconnected world, the importance of a global education is indisputable. While this is true for students at all grade levels, for adolescents, a focus on topics of global significance pairs perfectly with the stage of human development they are undergoing. During adolescence, students are experiencing numerous physical, social-emotional, intellectual, moral, and psychological changes (Caskey & Anfara 2014; Scales, 2010) that afford them the ability to deeply engage in topics of global importance in meaningful ways. During adolescence, students begin to demand answers to large—and frequently difficult to answer—questions, and they tend to champion the causes they believe in. As a result, it seems logical that adolescence is a particularly appropriate and important time in human development to wrestle with topics of global significance, allowing students the opportunity to make meaning of these issues and contribute to the knowledge base in ways that address issues that affect all humankind.

## Infusion of the Arts-Cased Learning Into the Secondary Curriculum

Educators are becoming increasingly aware of the important and wide-ranging benefits of an arts-based curriculum. For example, the Art of Science Learning (ASL), a project supported with significant National Science Foundation funding, has reported clear evidence of strong causal relationships between arts-based learning and improved creativity skills and innovation in adolescents (Seifter, 2018). In addition to improved creative thinking skills and stronger STEM outcomes, ASL argues that students are more likely to apply their arts-based learning to school, extra-curricular activities, work, and volunteering than their peers who receive more traditional learning. Other scholars have reported an increase in scientific accomplishment and innovation as adults after engaging in the arts as adolescents (LaMore et al., 2011; Root-Bernstein et al., 2008). Additional studies report multiple other positive benefits to secondary students who engage in learning that infuses art into the curriculum, including, for example, building shared knowledge, engaging in safe discourse, and expressing empathy (Bradshaw, 2016); enhancing understanding of self, their environment, and others (Diket, 2003); and increasing achievement scores (Diket, Sabol, & Burton 2001; Diket, Sabol, Burton, Thorpe, & Siegesmund 2002).

### *InsideART* Program

#### Overview of Program

The *InsideART* program is made possible by a university-school partnership that includes museum curators, museum educators, university professors, doctoral students, and classroom teachers. Each semester, University of South Florida's Contemporary Art Museum (USFCAM) features artists from around the globe with exhibits often centering on socially conscious themes. For each of the fall and spring exhibitions, USFCAM and members of the university's College of Education host a teacher workshop in which teachers from Hillsborough County Public Schools are invited to enjoy a day of professional development. The itinerary for this professional development day typically includes a private tour of the current exhibit, a meeting with the artist(s), and opportunities for collaboration with colleagues from around the school district. Additionally, teachers receive curricular materials with lessons to accompany featured pieces and artists. Lessons are designed to meet standards for both social studies and arts education. The *InsideART* program was founded with the

goal of bringing together visual arts and social studies educators to explore the nexus of these curricula, a concept aptly named socially conscious art (Cruz, Ellerbrock, & Smith, 2015). Since its inception, the program has branched out to include pre-service teachers, as well as teachers of math, science, and language arts.

Each of the authors of this chapter plays a unique role in the program. One of us is a founding codirector, involved with the program since its inception in 2010. One of us joined the program in 2015, providing additional faculty support in creating curriculum appropriately suited for adolescents. Two of us are doctoral students in Social Studies Curriculum and Instruction with a keen interest in social issues and contemporary art. All of us are seasoned educators, ranging in teaching experience from 7 years to 37 years in the education field. Together we work with staff at USF's Contemporary Art Museum to write the curricula, offer the professional development workshops, and apply for funding to support the program.

### Online Curriculum

A key component of the *InsideART* program is an open-access secondary school curriculum that is associated with each of the exhibitions featured at the USFCAM. Working with USFCAM museum educators and curators, we create classroom-ready lessons that reflect state and Common Core standards. Lessons are interactive, making use of student-centered best practices such as visual thinking strategies, critical analysis, interactive learning, and cooperative learning. All lessons and support materials are available for free to any educator in the world on the USF Institute for Research in Art's website ([cam.usf.edu/InsideART](http://cam.usf.edu/InsideART)). Examples include fall 2019's exhibition titled *Miki Kratsman: People I Met*, fall 2016's show *Extracted*, spring 2016's *Histórias/Histories*, and 2013's *SubRosa: The Language of Resistance*. Artworks from each of these exhibitions will be highlighted in this chapter.

### Selected Global Issues and Exhibitions

Since *InsideART*'s inception, the accompanying curricula for 16 art shows have been developed. We have selected four of these shows that are particularly global in theme and content as exemplars. They are described below.



**Figure 6.2.** Teachers at the professional development workshop for *Extracted* (2016).

### Human Rights: *SubRosa*

The fall 2013 exhibition, *SubRosa: The Language of Resistance*, featured seven international artists who contend with censorship, violence, and imprisonment because they speak out against social and political oppression in their home countries through their works. Artists in this show included Ai Weiwei (China), Ramón Esono Ebalé (Equatorial Guinea), Barbad Golshiri (Iran), Khaled Jarrar (Palestine), Zanele Muholi (South Africa), and José Toirac and Meira Marrero (Cuba).

For the attendant professional development workshop, Ramón Esono Ebalé presented his work, engaged with the teachers, and answered questions about his art and the political situation in Equatorial Guinea. During his presentation, the artist highlighted his 2011 work, *Bozales (Muzzles)*, an evocative series of cartoons that underscore the political repression in his homeland. Esono Ebalé also visited local schools (Cruz, Ellerbrock, & Smith, 2015) and interacted with students. Both teachers and students were dismayed when the artist was arrested in 2017 (Hills, 2017) for his outspoken work. He was finally released six months later.

### ***Inequality: Historias/Histories***

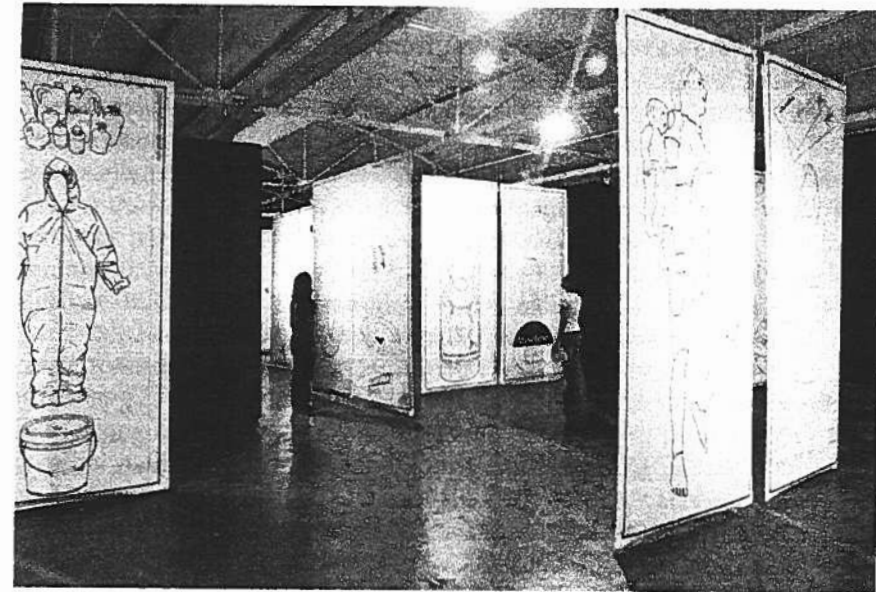
The spring 2016 exhibition, *Histórias/Histories: Contemporary Art from Brazil*, showcased the work of six Brazilian-born artists, each of whom utilize the contemporary visual arts to share a different history of the country with emphases on issues of economics, equality, and the environment. Artists included Jonathas de Andrade, Sonia Gomez, Virginia de Medeiros, Caio Reisewitz, Luis Zerbini, and Sandra Cinto.

Artists in this exhibit highlighted social inequalities in Brazil through stark visual contrasts. For instance, in *Goiânia Golf Club II* (2004), Caio Reisewitz exposes a lone native tree surrounded by what appears to be the artificial turf of a golf course. Threats of deforestation and calls for preservation are met by extravagant water use and the corruption by political elite who frequent such golf clubs. Caio Reisewitz uses both digital photography and collage as mediums for his work, presenting accessible methods for student artists to explore. In the lesson developed for this particular exhibit, students were asked to reflect upon the artist's portrayal of the tensions of social and political progress against environmental and cultural preservation. Additionally, students were called upon to examine their local communities for similar tensions of progress and preservation.

### ***Environmental Concerns: Extracted***

In fall 2016, a temporary exhibition entitled *Extracted* focused on artworks centered on the impact of humankind on Earth, specifically the extraction of natural resources, the ways these resources are used and circulated across the world, and the impact on living things and the environment. The extraction and usage of natural resources and the effects of such usage is a timely and necessary topic of global significance for adolescents to consider. Artists included Mary Mattingly, Otobong Nkanga, Claire Pentecost, David Zink Yi, and Marina Zurkow. Social studies topics covered included: the Anthropocene, ecological footprinting, industrial agriculture, farmworkers, oil drilling, petrochemical presence in daily life, mining in West and South Africa, and connections to mining in Florida.

Artists used a variety of techniques such as the incorporation of non-traditional sculptural materials, drawing, painting, photography, relational aesthetics, digital video, performance art, and the application of archival and scientific research. For example, in the lesson based on Marina Zurkow's (2012) *The Petroleum Manga*, students are asked to explore the question: "Are petrochemicals bad?" Each student selects one petrochemical highlighted in Zurkow's artwork (i.e., PET, PVC, HDPE, PMMA, polystyrene, polyurethane, ammonia, nylon, and paraffin) to research (what is it, how it is used, what products contain this chemical, and what



**Figure 6.3.** *The Petroleum Manga* (2012) by Marina Zurkow. Reproduced with permission of the artist.

makes this chemical harmful to the environment and/or toxic to humans and animals) and present the findings to the class (see Figure 6.3 above).

### ***Israeli-Palestinian Conflict: Miki Kratsman***

The decades-long Israeli-Palestinian conflict generates media coverage worldwide. Oftentimes, stories conveyed in the media address this contemporary issue by its complex political, social, and economic circumstances, which can diminish or neglect the human experience of the people caught in this conflict. The exhibit *Miki Kratsman: People I Met* (fall 2018) sought to develop an intimate awareness of the costly effects of Israeli settlements and land appropriation of areas historically settled by Palestinians and Bedouins.

The first installation with the same name as the exhibit, *People I Met*, displayed over 2,000 portraits of Palestinian men, women, and children. Kratsman maintains a current social media page of the portraits with the accompanying question, "What has become of them?" Visitors to the site, in turn, post responses about their whereabouts. The artist has received many responses that provide details of an individual's death or victimization resulting from Israeli Defense Forces (IDF) operations. The second installa-

tion in the Kratsman exhibition, *Displaced* and *Bedouin Archive*, captures lived experiences of Bedouin displacement from the Negev desert in southern Israel. The photographs featured desolate villages selected for demolition in order to create new settlements. The final installation titled *70 Meters ... White T-Shirt* features an approximately 9-minute video demonstrating IDF operations against Palestinians protesting the Halamish settlement in the West Bank. Palestinians claim the Israeli government confiscated a large portion of their land and seized the village's only source of water, a natural spring. Israel claims the West Bank is a disputed territory, while Palestinians with the backing of multinational organizations such as the United Nations and Amnesty International have declared it an illegal occupation.

The artist, Miki Kratsman, was born to a Jewish family in Buenos Aires, Argentina in 1959 and migrated to Israel in 1971. His young to early adult experiences include political activism and service in the Israeli military. Kratsman studied photography while in college which led to a successful career as a photo-journalist for a major Israeli newspaper. He is known for his work documenting the Palestinian experience. Despite his opposition to the Israeli settlements, he remains deeply loyal to his country of citizenship, Israel.

## METHODS

In the fall of 2018, we set out to examine the teacher participants' experience related to the workshops and curriculum, specifically, what aspects of the program were working well and which needed improvement. To gather candid feedback, we devised anonymous workshop evaluations that participants completed at the conclusion of the fall 2018 workshop. Questions were posed about the overall effectiveness of the workshop, strengths of the agenda and scheduled activities, things that needed improvement, and how the program was being utilized in program participants' classrooms.

Teachers were also given the opportunity to sign up for optional face-to-face interviews at a date and location of their convenience. Face-to-face interviews delved into teachers' experience of the *InsideART* workshops and how the workshops had contributed to individuals' professional development. Additionally, interview questions sought to gain clear picture of the ways in which teachers utilize *InsideART* curriculum in their classrooms. A letter of informed consent to participate in a study was distributed to all in the group, the study was verbally described and presented, and questions answered. It was emphasized to program participants that participation in the interviews was completely voluntarily. Ten teachers volunteered to be interviewed.

The study's participants were all high school teachers spread across five public schools: one of the schools is a magnet school for the performing

arts; one is a magnet school for international studies; and one is a public charter school. The teachers participating in the study ranged from having 2 years of teaching experience to 33 years of teaching experience. Four taught social studies, six taught art. Social studies courses taught by study participants included world history, U.S. history, U.S. government, human geography, sociology, psychology, and law-related education. Art courses taught by study participants included sculpture, ceramics, arts and world cultures, photography, drawing, and painting.

Interviews with study participants were conducted in the fall of 2018; each lasted on average one hour. A semistructured interview protocol was used. After collecting background information about each participant (e.g., years teaching, courses taught, length of time in the program, etc.), program-specific questions were asked, such as being prompted to describe the ways they used the online curriculum in their teaching, how or if the professional development workshops have been helpful professionally, and their students' responses when *InsideART* lessons were used in class. Participants were also asked to reflect on ways that implementing the *InsideART* curriculum into their classrooms had been challenging.

Our data analysis involved reviewing interview transcripts, our notes from past workshops, and the written, anonymous workshop evaluations by participants. No predetermined categories or codes were established at the onset of analysis; rather, themes and patterns emerged as data were reviewed and analyzed. We each independently reviewed the data to determine recurring themes, highlighting and extrapolating our conclusions. We then shared our findings with the other three members of our study team for corroboration and peer-checking. Four themes clearly emerged from our individual and collective analysis.

## FINDINGS

Interviews with participants and systematic review of workshop evaluations revealed that the *InsideART* program is not only an effective way of both developing global awareness in teachers and students, but also contributes to teachers' self-efficacy as educators. The main findings are presented below and center on the following themes: heightened social and global awareness, relevance to students' lives, flexible curriculum, and challenges to curriculum integration.

### Heightened Social and Global Awareness

Teachers expressed how being exposed to socially conscious art heightened their awareness of issues of which they had little previous knowledge. The careful curating of exhibitions along with detailed tours provided

by the staff at USFCAM during each teacher workshop cast a spotlight upon contemporary social issues. One teacher remarked: “[the] gallery tour was so informative and always puts artwork in a new perspective.” In reference to the *Historias/Histories: Contemporary Art from Brazil* exhibit, a teacher commented: “I had no idea about the rapid development going on in many of the cities.” The pairing of social studies content and contemporary artwork can make social issues more accessible and appealing to the secondary educator. One teacher described the teacher workshop as a “very informative and creative jolt half way through the year.” The workshop serves as a catalyst for teachers’ creativity in the incorporation of global issues into their respective curricula. One art teacher shared:

I [assign] a series at the end of the class based on a social issue. I would not have included this project if it wasn’t for *InsideART*. I wouldn’t have had the project so concentrated on a social issue ... I would’ve had some form of research, but I think the program has influenced my teaching ... I can see the global connections.

The workshops afford teachers the opportunity to view global and social issues through the lens of the artists’ themselves. At the *Historias/Histories* exhibit, teachers had the opportunity to hear a talk from one of the artists. One teacher shared: “I loved meeting Caio Reisewitz and to hear about his concepts and process.” In reflecting upon what was most useful about the *Historias/Histories* teacher workshop, a teacher noted, “[it was most useful to learn] how contemporary artists in Brazil are interacting with their environment both built and natural.” The presentation of issues from the perspectives of the artists allow teachers to walk away from the workshops with a wealth of knowledge that they might not have encountered otherwise. More than half of the teachers in attendance cited the artist talk as a highlight of the program during the *Historias/Histories* exhibit in their workshop evaluations.

In interviews and workshop evaluations, teachers repeatedly mentioned valuing the opportunity to learn about the content represented in the artwork, as in the case of the *Extracted* exhibition. Learning about the issues associated with oil drilling and soil chromatography, for example—and how to connect those topics with their course curricula—was an opportunity not often afforded in their professional development. Further, they prized the local and global connections represented in contemporary artworks highlighted in this exhibition and the importance of the topic from an environmental perspective.

The Miki Kratsman exhibit exposed issues of the Palestinians and Bedouins oftentimes publicly suppressed due to the sensitive political and sociocultural nature of the region’s ongoing conflict. His photojournalism provoked a critical dialogue among the participants. When asked to

evaluate the usefulness of the *People I Met* workshop, a high school art teacher responded, “The uncomfortable is where the most growth happens. Learn to be ok with the uncomfortable. Have those hard conversations. Push those students through those uncomfortable times. Encourage them (and, by proxy, yourself) to grow.”

As *InsideART* participants presented the curricula in their classes, their students, in turn, were motivated to further explore those issues that resonated most with them. Student projects centered on global issues, such as the environment, human rights, homelessness, violence, human trafficking, and immigration. Many of them found the connections between the global and the local.

In some cases, exposure to global issues motivated the teachers themselves to become more socially active. At one workshop, teachers were asked to bring some of their students’ projects to share with the group. In addition to her students’ work, one teacher brought some of her own artwork, saying: “I was motivated [politically] and I worked it out in my art.”

### Relevance to Students’ Lives

Bringing relevance to the curriculum was a powerful recurring theme. Many issues that are global in scale also have a local impact. Teachers were



**Figure 6.4.** *Mommy Loves You* (2018) by Madeilynann “Cookie” Mitchell. Reproduced with permission of the artist.

most interested in ways in which they might connect larger social issues to students lived experiences. As expressed by one teacher: "Making connections among art, social issues, and the real world ... brings relevance to the curriculum, so students can personalize issues and apply to their lives." For instance, as students explore the issue of the environmental pressures of economic development in Brazil while studying the work of Caio Reisewitz, they might also identify places in their own country where similar tensions exist. Connecting deforestation in Brazil with local matters such as the draining of the Florida Everglades brings a more concrete understanding to issues of global significance, such as man-made changes to natural ecosystems.

When teachers were asked to share works created by their students in response to their participation in *InsideART*, everything shared by the teachers was personal in nature, relating to their students' identity (e.g., body image, ethnicity, immigrant status, sexual orientation). Many of the issues highlighted in the artworks were of local, national, and/or global significance (e.g., human trafficking, immigration policy, global economy). Students enjoy creating art that speaks to issues that are relevant to their own lives. Showing students that certain issues span across borders fosters feelings of global citizenship and encourages them to take part in issues dialogues beyond the classroom walls.

Referring to David Claerbout's, a video installation that chronicles urbanization and homelessness, one teacher shared:

The video started with a garden and then it panned out to show an urban high-rise apartment building. At first, many of the students did not understand what the work was about. But one of our girls who has had a tough time in school ... as soon as the image started panning out, she got it. When I asked the question: "Why do these people stay in this walled city?" She replied: "Where else are they going to go? This is the life they've been raised in. This is their culture, this is what they know." I just stood back and let her talk; she enlightened the rest of the class. Her own lived experience helped teach others in the class.

The infusion of artwork centered on global issues provides a stimulus for discussion of personal experiences that might not otherwise take place, creating classroom community and providing an opportunity for students to build empathy. Other students were empowered to create their own art that focused on social issues because they were able to relate to both the method and the content of the works. One social studies teacher mentioned having her students engage in a cultural gallery walk as a result of one of the recent *InsideART* exhibition on Cuba: "They all went out and found their own cultural tradition. Some did performance art and some did videos. I think students really enjoy the opportunity to be creative." An appreciation

for different cultural traditions provides a foundation for understanding cultural differences and discussion of global issues. Recalling the visit to her school of artist Ramón Esono Ebalé from Equatorial New Guinea, one teacher recalled: "He made such an impact with the students. His artwork, our students can connect to it. It's made with colored markers, not a lofty art method. It was emotional. It was visually readable. The students connected with that." The opportunity to interact with artists from around the world and listen to them discuss the social implications of their work is an invitation for students to participate in a global conversation. These unique experiences make both contemporary art and global issues more relatable for students, as well as their teachers. As an example, soon after an exhibition that featured LGBTQ issues around the world, one program participant created *Mommy Loves You* (Figure 6.4) in response to and as an affirmation of her daughter's "coming out," rainbow colors featured prominently on the shoulder of the proud, Afro-positive woman in the art work.

Program participants teaching in urban, diverse schools seemed to find more relevance between the curriculum and their students. One teacher reflected: "Our school is very diverse, very global. This allows, I believe, for a richer discussion of the art in *InsideART* as a result. The diversity of artists and artworks resonate with many students in my classroom." Another teacher shared that infusing socially conscious art into the curriculum "brings current culture to the classroom... a real-world experience, merging together education with real world opportunities."

### Flexible Curriculum

Virtually all the teachers interviewed mentioned the accessibility and flexibility of the *InsideART* curriculum. Teachers may select specific works or activities from the curriculum, making the inclusion of global issues less cumbersome and more likely to fit the curricular demands of any given classroom. For example, in the selfie lesson for student identity development, students in her psychology class take the first 10 minutes of class to explore the photo, *Hong Kong Skyline with Selfie* by Jerome Favre. While the lesson does not specifically address environmental issues, the topic of smog in the Hong Kong skyline is discussed alongside the practice of taking selfies and conceptions of identity. Additionally, for this teacher, the sociology lesson on proverbs and the institutionalization of family "has become a standby." In this lesson the topic of family opens the door for students to consider family sayings around the world, to examine how such proverbs reflect cultural values, and to reflect upon cross-cultural similarities. However, a resounding finding is that most teachers do not utilize the lesson plans *in toto* or exactly as posted to the program web



site. As one social studies teacher explained: "I incorporate aspects of the curriculum all the time, in all sorts of ways. But I never follow the lesson plans exactly as written—I always modify for my students' needs." Another teacher concurred, saying:

The curriculum that's laid out is structured, but I don't think it's most useful to me. I utilize it in a different way. However, I still want the curriculum to be there, because I think to have a template is very important. I can see how another teacher can go with that lesson, but I never use it step by step.

The lesson plans are designed around the works of individual artists featured in CAM exhibitions. Each lesson presents biographical information about the artist, information related to social and cultural context as appropriate, and collaborative learning activities attached to arts and social studies state and national standards. It is evident that teachers use the lessons as jumping off points for teaching ideas and learning activities that are best suited for their specific teaching situations and aspects of lessons make their way into their curriculum sporadically as a way to reinforce a concept or idea. This flexibility in the curriculum makes the task of infusing global issues more attainable. As one teacher stated:

Some of the lessons come up sporadically. In Government, my students were talking about the Bill of Rights and their ideals and I thought, "Oh, I just saw this pledge of allegiance exhibit at the USF art museum. Let's take a look at that." And it turned into this impromptu discussion.

The *Pledges of Allegiance* installation was a nationwide, yearlong public-funded art project featuring a succession of flags designed by artists from around the world. Exposure to this public art initiative equipped this teacher to turn a traditional U.S. Government lesson into a larger conversation about allegiance and unity as seen from diverse global perspectives. As such, all teachers appreciated the utility of having the lesson plans and having them archived online in MS Word format so they can be modified and used however the teacher deems appropriate.

### Challenges to Curriculum Integration

Despite its overall success, the program is not without its challenges. Of central concern is the mandated curriculum around which teachers must work. As one teacher shared: "The mandated curriculum is always an obstacle. Is the teacher *inclined* to use this type of extra-curricular resource? My role as teacher-gatekeeper comes into play." Another social studies teacher shared: "I have had challenges finding how the curriculum could

fit into the daily, mandated curriculum. The *InsideART* lessons are easier to infuse in some subjects (such as sociology and psychology), than others (for example, world history, when I cover from the Maya to the Reagan presidency). Also, my assistant principal gave push back about missing a day. She asked me: "Why does a social studies teacher need to know about art?" This challenge seemed to be especially acute in the spring semester, when end-of-course exams are administered: "The spring show is always a bit more challenging to incorporate because we are in testing season. But I figure out a way to include some aspects, if not the entire multi-day lessons/curriculum."

The sensitive nature of some of the social and global issues evinced in the artworks was also brought up by some of the teachers:

The material can be sensitive for some students. Students do not have context; they do not have background knowledge on some of the issues presented in the art. However, the lessons present opportunities to increase global awareness. It becomes a teachable moment. Once students make the connection, they become more able to understand the issue present in the art.

Last, technology issues were reported by some of the program participants. Although all lessons and ancillary instructional materials are posted online and freely accessible, the schools' Internet servers sometimes block access or impede accessing with long downloading times. Teachers are also provided with a CD of all materials for each show, but as technology has evolved, many school computers no longer have CD ports. One participant suggested that providing flash drives would solve the problem: "I would recommend using flash drives. Websites are not always available. Internet connectivity is an issue. By having the information on a flash drive, I can maintain control." Since the self-study was conducted, a mini-grant was obtained to purchase flash drives for program participants. These dedicated flash drives branded with the program's name houses past and future curriculum editions.

## CONCLUSIONS, RECOMMENDATIONS, AND FUTURE RESEARCH

### Conclusions

Using socially conscious contemporary art in the secondary curriculum to teach issues of global significance is both an opportunity and a challenge for most teachers. *InsideART* is one university-school partnership that empowers and educates secondary social studies and art teachers to

infuse contemporary art into their curricula to help bring awareness and understanding about the issues of global significance in our time. As we have shown with four examples—*Extracted* and its focus on environmental concerns, *SubRosa* and its focus on human rights, *Historias/Histories* and its focus on inequality, and *Miki Kratsman* whose exhibition focused on the Israeli-Palestinian conflict—contemporary art can be highly effective in discussing global topics and concerns.

Based on the qualitative analysis of workshop evaluations and teacher interviews, *InsideART* is perceived as an effective way of developing global awareness in both teachers and, ultimately, their students, and contributes to increasing self-efficacy and agency. As a result of participating in the program, teachers report a heightened sense of social and global awareness that they then share with their students, empowering them to further explore global and social issues that resonate with them most strongly. Bringing relevance to the curriculum was reported as another major outcome of participating in the *InsideART* program. The flexibility of the *InsideART* curriculum developed for teachers was also repeatedly mentioned as a strong suit of the program. Teachers rarely used the curricular lessons exactly as planned; rather, they often adapt the lessons to meet the unique needs of their students.

Of course, no program is perfect and *InsideART* is no exception. Teachers report challenges with infusing the *InsideART* lessons within the current state of education, where mandated curriculum standards often dictate what teachers will teach on a daily basis. Some teachers expressed that the full and true integration of the *InsideART* lessons remains difficult at times (e.g., art projects in social studies classrooms, or certain global issues in art classes). Further, the delicate and often-controversial nature of some of the *InsideART* themes sometimes make it more difficult for teachers to infuse into their curriculum. Last, school-based technology issues (e.g., internet servers blocking websites) also limited teachers' abilities to make use of all aspects of the *InsideART* curriculum.

Overall, despite these obstacles, *InsideART* inspires and empowers secondary teachers to address issues of global significance with their adolescent students using contemporary art as the medium. Adolescents are at a stage of development where they are capable and eager to think critically and creatively about issues of global significance and collaborate with their peers to bring to light issues in today's society and come up with new possibilities for addressing issues of local and global significance.

## Recommendations

Our analysis indicates that teacher educators, professional development specialists, and curriculum writers should consider four recommendations:

### 1. Interdisciplinary Professional Development

The importance of crafting high-quality, interdisciplinary professional development workshops that fuse global issues with contemporary art cannot be overstated. Teachers exposed to socially conscious art of various mediums initiated with their colleagues (and later, their students) in-depth dialogues centered on politics, societies, cultures, economics, and environments. This collaborative environment allows for practitioners to share pedagogical strategies that facilitate the inclusion of diverse and global perspectives in content areas. Additionally, this approach builds teachers' confidence in creating lessons that integrate controversial and difficult contemporary issues into the curriculum.

### 2. Curricular Relevance

Teachers overwhelmingly emphasized the personal connections students developed when introduced to the social context of the art pieces. Students created meaning and were able to relate it to their lived experiences. Introducing students to complex global issues through contemporary art and facilitating their understanding of the relevancy to their lives increases civic perspectives and awareness of the interconnectedness of the world.

### 3. Accessible Curriculum

Creating and maintaining a repository of resources that include adaptable lesson plans and contemporary art images focused on contemporary global issues is a boon to busy teachers who can access classroom-ready materials. Accessibility to detailed lesson plans that include content, documents, strategies, scripts, and resources allows for teachers to explore globally themed issues within mandated curricula. Teachers can modify lessons appropriate to their subject area and students' needs.

### 4. Empowering Teachers

Teachers are curricular-instructional gatekeepers; they make daily decisions on subject matter and the nature of that subject matter (Thornton, 2001). When exploring global and social topics, teachers can make connections with their content area and facilitate their students' understanding of complex issues. The interactive, high-quality professional development provided by *InsideART* allows teachers to troubleshoot and mediate the mandated curriculum towards a more globally and socially relevant experience.

## Future Research

Future research is necessary to systematically study the impact of the *InsideART* program on secondary teaching and learning and its role in global education. Teacher interviews provide great insight into what individual teachers are taking away from the biannual workshops. However, classroom observations may more richly inform our understanding of how teachers utilize curriculum. Future research should focus on the ways in which classroom lessons are implemented. The present program evaluation details teachers' perceptions of how students have benefitted from the global perspectives offered by the *InsideART* program. Future research should seek to include student perspectives in order to examine the ways in which the incorporation of contemporary art from around the world supports students' knowledge and skill development within the context of global citizenship. Many teachers' comments pointed to the effectiveness of the workshops. Future research may also explore the various aspects of the teacher workshop day and respective roles in shaping teachers' understandings of global issues.

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