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education programs "for the long haul."

Examining Fair Trade as an Art Education Opportunity

Amanda Alexander

University of Texas at Arlington

Connie DeJong

Global Gallery

Jen Miller

Sierra Club, Global Gallery

James Sanders III

The Ohio State University

ABSTRACT

Four art education researchers consider how addressing Fair Trade can expand and develop ways to teach students and the community about social justice. The authors first discuss Fair Trade through globalization, (inter)national laws, and the environment. Then through an analysis of Global Gallery, a nonprofit, Fair Trade organization in Columbus, Ohio and an example of incorporating Fair Trade into an undergraduate classroom, one familiarizes him/herself with the potential learning opportunities that surround Fair Trade and its foundations, policies, and practices. The authors advocate for a dialogical approach inside and outside of the classroom through dialogical action (Freire, 1970). Collectively authors reconfirm the need for art educators' sustained commitment to empowering and respectful cultural exchanges between students, educators, and diverse, artistic communities that can potentially lead to social transformation. The authors reflexively reconsider their work in engaging arts patrons, students, and consumers in helping to make that possibility a reality.

Introduction

For decades, art educators have advocated for social justice and equality in the classroom, within their communities, and at national and international scholarly assemblies. As a field we have expanded and developed ways to educate through art about visual culture, various global practices and traditions, and how to critically examine global power structures across social, political, and economic contexts and conditions (Ballengee-Morris, 2002; Delacruz, Arnold, Kuo &

Parsons, 2009; Desai, 2005; Garber, 2004; Stuhr, 1994). Currently, art educators not only teach aesthetics and the principles of design, but also advise students how to use social action skills to participate in shaping and controlling their destinies. Helping shape these destinies, educating students to be critical thinkers, and demonstrating an understanding of how the world is affected by all humans is key to the work we share.

In the field of development studies, particular emphasis is placed on issues related to social and economic research with a focus on commodity systems for which examples include consumption, marketing, and product placement (Goodman, 2004). In art education, one can study issues of commodity systems through the lenses of visual culture and integrated art education. Art educators can critically examine not only everyday images and various cultures through art, but also many of the economic and ecological dilemmas facing society (Duncum, 2000, 2001; Garber, 2010; Jagodzinski, 2007, 2008; Tavin & Hausman, 2004). In this paper, we argue that commerce involving trade of cultural products could be a part of those pedagogical practices as well—examining the social, economic, political, and ecological issues circulating around exchanges of cultural products.

The authors of this article consider how addressing Fair Trade within arts education can open up opportunities for intertwining many disciplines (e.g., development studies, anthropology, and sociology). Through discussions of Fair Trade, educators can encourage students to act in ways that lead them to or reaffirm their commitments to social justice (Freire, 1970). Fair Trade can open up opportunities for discussing indigenous art aesthetics, intercultural power dynamics, personal accountability, and cultural exchange—serving as a subject and space for dialogue.

In this article, we offer our understanding of Fair Trade in global contexts, discuss how we as art educators have connected to a Fair Trade organization in Columbus, Ohio, and offer one example of how a Fair Trade curriculum might be introduced to undergraduate students as a concern for social justice. We discuss the ways art education can chal-

lenge and change how indigenous artists' works might be studied, (re)presented, and taught to multiple populations (Sanders, Ballengee-Morris, Smith-Shank, & Staikidis, 2010). Moreover, we believe much can be learned through forms of art education pedagogy that study the foundations, policies, and practices of Fair Trade.

What is Fair Trade?

Foundations, Policies, and Practices

The inception of Fair Trade was brought about by a mix of post-World War II socioeconomic problems, altruism, and religion. "Some trace the Alternative Trade Organizations (ATOs) or the Fair Traders movement to the late-19th-century Italy and the United Kingdom, when cooperatives began building an integrated economy from production to retail outlet" (Ericson, 2006, p. 13). Contemporary ATOs began during the mid-20th century as missionary projects, humanitarian efforts, or political/economic action statements.

Although many trace the inception solely to Europe, there were almost simultaneous developments underway in both Europe and the United States. In the 1940s, the work of three organizations first emerged: 1) SERRV International, 2) Self Help Crafts (also known as Ten Thousand Villages), and 3) Oxfam. Fair Trade quickly gained recognition in Europe early on; however in the United States, it has taken a slower path (Ericson, 2006).

In addressing the socioeconomic issues of their time, SERRV, Ten Thousand Villages, and Oxfam have sought to help alleviate post war challenges, pain, and suffering. Working for peace and advocating for social and economic justice, they each serve basic human needs and maintain the integrity of war survivors' creations. For 60 years Fair Trade proponents have questioned power structures that have sustained injustices, calling for action, activism, and advocacy on behalf of artists worldwide.

In simple terms, Fair Trade is equitable trade, not "aid" – an idea that

originated in 1968 during the second United Nations Conference on Trade and Development (UNCTAD). Global development using aid increasingly became distrusted (Valentine, 1999) and critiqued for sustaining ways of trading that keep people poor (Oxfam, 2010).

The international Fair Trade movement seeks to amplify the producer's voice. Bowen (2001) comments,

Fair Trade is a trading partnership, based on dialogue, transparency and respect, that seeks greater equity in international trade. It contributes to sustainable development by offering better trading conditions to, and securing the rights of, disadvantaged producers and workers. Fair Trade organizations—backed by consumers—are actively engaged in supporting producers in awareness raising and in campaigning for changes in the rules and practices of conventional international trade. (p. 24)

This is the definition adopted by all major European Fair Trade groups (e.g., the Fair Trade Labeling Organization International [FLO], International Fair Trade Association [IFAT], Network of European World Shops [NEWS!], and the European Fair Trade Association [EFTA]).

There are no standard definitions for Fair Trade worldwide. Given that European and U.S. Fair Trade organizations are on two different continents, differ culturally and politically, and compete as independent sovereign nations, Fair Trade organizations have yet to come together to form a cohesive definition.

Fair Trade principles, as outlined by the International Fair Trade Association work to:

- Create opportunities for economically disadvantaged producers
- Value transparency and accountability
- Foster capacity building
- Promote fair trade
- Extend fair payments to producers

- Demonstrate a commitment to gender equity
- Ensure safe working conditions
- Limit dangerous child labor exploitation
- Value ecological sustainability and healthy environments
- Promote equitable trade relations (<http://www.ifat.org>)

These ten principles have evolved over time and continue to do so. Fair Trade principles can operate within many different contexts and are subject to a wide array of interpretations and manifestations. Dialogue about Fair Trade extends across many disciplines and discourses.

Why Fair Trade?

Globalization

Fair Trade has come a long way in the past 60 years, but it has not kept pace with the growth of conventional trade. The effects of globalization on Fair Trade have been both positive and negative. Positively, increased access to technology and affordable transportation have allowed for greater communication and ease of trade between Fair Trade producers, wholesalers, retailers, and consumers worldwide. Negatively, the growth of multinational enterprises (MNEs) has further exploited the labors of artisans and those with limited capital or technical means. In our discussion of Fair Trade in relation to globalization, we will explore the inequitable distribution of resources and benefits of trade.

While multinational enterprises exist worldwide, most of these companies are headquartered in developed nations such as the U.S., Japan, and those within Europe (Salvatore, 1993). These companies, primarily committed to increasing their own profits, are often more economically powerful than many small and medium sized countries. For example, if Wal-Mart were a country, it would be the 25th largest economy in the world with its annual revenues outpacing 157 countries' GDPs (Trivett, 2011). MNEs are under tremendous pressure to increase profits and decrease expenses, but one must ask,

should greed, gluttony, and overindulgence really be considered a transnational value? If not, how might we begin to think through the repercussions of *capitalism gone wild*? It would seem an insatiable desire for wealth and its trappings has spread like a disease to other countries. One might therefore consider this not only an “American way,” but increasingly the “global way.”

With increasing pressure on MNEs to raise more profits each year, social concerns at times are framed as a drag on profits. MNEs set up subsidiaries in countries with fewer regulations and are then able to spend less on workers’ wages, their health and safety, and/or the cleaning up of a corporation’s toxic polluted production site (Chow & Schoenbaum, 2005). As early as the 1980s, scholars began describing the actions of MNEs as a new form of colonialism (Charney, 1983).

Since scholars began discussing MNEs’ business practices as a form of colonialism, the international legal system has moved at a glacial speed toward developing regulations for MNEs and their subsidiaries. Without international law, MNEs are only bound by domestic laws. The law of a country in which a subsidiary is located or headquartered may be influenced by the power of the MNE, giving them exemptions or neglecting to establish regulations in exchange for investment in their country (Chow & Schoenbaum, 2005). Those countries with histories of political instability and corruption are perhaps most susceptible to these practices.

(Inter)National Laws

Although international laws are limited, there are some, including those established by the European Court of Human Rights, the U.S.’s Alien Tort Claims Act, the International Covenant on Civil and Political Rights, the African Charter on Human Rights and Fundamental Freedoms, and The American Convention on Human Rights, among others (Chow & Schoenbaum, 2005). Many of these provisions recognize each country’s responsibility to report criminal acts or inhumane practices that are punishable by law in their country. The United Nations, while having drafted a Code of Conduct

of Transnational Corporations, has never formally adopted it. The Organization for Economic Cooperation and Development (OECD) Guidelines for Multinational Enterprises is another voluntary code initiative aimed at developing generally applicable policies and standards to govern the activities of MNEs (Chow & Schoenbaum, 2005). These guidelines are recommendations on responsible business conduct addressed by governments to multinational enterprises operating in or from the 44 adhering countries, one of which is the United States (OECD, 2011).

Recently, globalization and trade agreements have been the subjects of countless debates. Much of the discussion has focused on the trade agreements’ impact on the health of a nation’s economy, environment, sovereignty, and workers’ rights (Model, 2003). These concerns are dismissed in large bilateral or multilateral international trade treaties such as the Free Trade Agreement (FTA), North American Free Trade Agreement (NAFTA), the World Trade Organization (WTO), and the Free Trade Agreement of the Americas (FTAA), each seeking primarily to reduce barriers to trade among countries by allowing big business or MNEs easy access to natural and human resources. These agreements offer global protection for MNEs’ intellectual property rights but do nothing to protect workers or the environment.

Fair Trade and Free Trade are interrelated because Free Trade in theory allows producers to trade their products within many countries by reducing tariffs and barriers, but Free Trade is often not fair. According to Ricardo’s economic theory of “comparative advantage,” trade agreements can be beneficial to all parties (Madeley, 1992; Model, 2003). However, this theory only works if trade between countries is roughly equal (Madeley, 1992). The premise of Free Trade is that “if every country produces the goods and services that they produce most efficiently, then everyone benefits” (Model, 2003, p. 112). But countries are not on equal economic footing, and unlike Fair Trade, Free Trade is not concerned with promoting sustainable development. Treaties like NAFTA dismantle barriers so MNEs can reap more profit, often simultaneously pushing small businesses

and local cooperative enterprises out of their local markets. Local economies thus suffer dramatically as profits produced by local laborers are channeled into the MNEs' bottom lines, instead of being reinvested locally.

Over the past 30 years, commodity prices have been "low and unstable" due to the unfair protectionist policies of existing trade agreements benefiting developed nations (Madeley, 1992). Most exports from developing nations are now considered commodities constituting the "perfect market" (p. 9). An "imperfect" market is good for producers while a "perfect" market is bad for them. Trade agreements were never meant to improve the lives of producers, but rather to minimize the rules and maximize profits for MNEs. According to Madeley, the MNEs have thus acted as latter-day colonizers in their expansionist practices.

Post-colonial theory (see Bhabha, 1994; Fanon, 1963; Said, 1978; Spivak, 1988) is at the heart of most of our research. Amanda Alexander's doctoral research involved working with artisans in Cajamarca, Peru, while Connie DeJong's work has involved artisans in Bolivia. As a group, all of us have, at times, employed Participatory Action Research (PAR) through studies that followed Linda Tuhiwai-Smith's (1999) guidance that researchers can best support their research collaborators (artists) by recognizing the artists are the ones best positioned to determine what research would best serve their needs. This research, like Fair Trade practices, is directed towards making a difference in the lives of artisans and supporting them in developing a healthy sense of self-esteem and pride in their accomplishments, as well as addressing both their economic and ecological wellbeing. We collectively maintain that while following such protocols a researcher can, at the same time, educate students and community members about other cultures and Fair Trade as a movement. Due to word count and sustaining a clear focus for this article, we will save the details of these studies for another time.

Ecological Dimensions

Global climate change and its effects on the planet have been

intensely studied and debated for decades, culminating in a February 2, 2007 report by the International Panel on Climate Change (IPCC). In this report, the IPCC warns that the earth's average temperatures could climb several degrees by the end of the century, resulting in potentially severe flooding, drought, and widespread disease. And with "virtual certainty," the IPCC places most of the blame for global warming on anthropogenic (human activity) emissions of greenhouse gases such as carbon dioxide (CO₂) produced by the combustion of fossil fuels. Regrettably, the United States is one of the most culpable for producing climate change pollution, ranking just after China (Each country's share of CO₂ emissions, 2010).

Not only is the United States culpable, but all industrialized nations have contributed to the emissions of greenhouse gas pollution. The growth of consumption in developed nations continues to far outweigh consumption in less developed nations. These consumption patterns have caused most of the environmental degradation worldwide, allowing our "comfortable lifestyles" to flourish, while people in less developed nations remain materially poor and discomforted. The geopolitically northern nations have extracted natural resources such as petroleum products, trees, land, minerals, and water from the south, severely threatening southern nations' biodiversity and ecological health. The extreme imbalances of CO₂ emissions and consumption inequities have led to the concept of ecological debt (Martínez-Alier, 2006; Rijnhout, 2005; Simms, 2001, 2005). Simply put, an ecological debt represents the difference between one's perceived "fair share" of natural resources and one's actual usage. The bottom line is that developed countries' impact on global resources is greater than that which the earth's ecosystem can sustain, creating tension in international conversations about climate change; countries in the developing world, who could potentially suffer the most from climate disruption, argue that the developed countries should foot more of the bill to fight it (Broder, 2011; Simms, 2001, 2005).

Changes to the global climate are proving to be negative for the entire

planet but are hitting the poorest countries hardest (Rijnhout, 2005). Flooding, drought, famine, and disease will cost the poor more than the rich. Plundering by the geopolitical north left the geopolitical south in poverty where injustices continue today as developed countries consume disproportionately large portions of the planet's resources. As Rijnhout (2005) argues, a clean and safe environment is a human right that "should not be denied on the basis of race, class, ethnicity, or position in the global economic system" (p. 3). The recognition of unfair and unsustainable ecological practices by northern countries would create an entirely new context for dialogue between countries (Rijnhout, 2005), but with the power and dominance of the International Monetary Fund (IMF), the World Bank, General Agreement on Tariffs and Trade (GATT), and the World Trade Organization (WTO), the probability of change looks bleak.

The overwhelming volume of cases of environmental wrongdoing by MNEs has caused the WTO to develop the Code of Good Practice of the Technical Barriers to Trade Agreement, which "offers guidelines on how voluntary standards can be used without being interpreted as a non-tariff barrier" (Blowfield, 1999, p. 755). This code of good conduct along with similar initiatives has been adopted by hundreds of U.S. and European companies. Some MNEs have adopted their own socially and environmentally friendly business principles. However, the key word is "voluntary." There are no international systems or laws to prevent MNEs from contributing to environmental havoc (Chow & Schoenbaum, 2005).

A lack of systemic environmental policies is a major reason why Fair Trade is so important. Fair Trade offers producers and consumers fairer, more sustainable avenues of trade—in essence, bettering a producer's livelihood while fostering social and environmental justice and increasing satisfaction among consumers. Fair Trade does not involve increasing profits at all costs like MNEs (Fridell, 2007). Fair Trade principles encourage environmentally-friendly practices while prioritizing fair living standards for producers. These principles advocate for the preservation of "local cultural traits promoting

environmental stewardship" (Fridell, 2007, p. 127).

Although Fair Trade has been around for years, the movement continues to grow, particularly in the U.S., in which the sale of Fair Trade certified products increased by 75% in 2011 ("Sales of Fair Trade," 2012). Part of this growth is due to people's reactions to MNEs' amoral (in/re)actions to regulations of their practices. As a capitalist society, U.S. consumers have enhanced MNEs' power, but they could also be applying pressure through fairer purchasing practices that encourage (multi)national and political involvement, regulatory practices, and more equitable trade arrangements.

Why Fair Trade through Art Education?

There have been few studies on Fair Trade released in the United States, as most come from European universities and organizations working within development studies, anthropology, business administration, agriculture, and sociology. Scholars in these fields examine Fair Trade in terms of its impact on the environment, economic and trade systems, alternative business models, and its effect on producers' quality of life. Most of these studies examine the producers' side of the system, albeit some have considered consumer grocery fads and the intertwining of the green and environmental movements. It is rare to find any studies dealing with Fair Trade and education or art education. Chambers (1997), Gramsci (1971), Kincheloe (1997), Lincoln & Guba (1985), and Tuhiwai-Smith (1999) have also noted the infrequency of research addressing global inequalities, so it is our hope that this article provides some alternative to that silence.

Some studies (e.g. Commenne, 2006; Krier, 2005; McDonagh, 2002; Moore, 2004; Ronchi, 2002; Schutter, 2001; Tiffen, 2005) discuss and praise how commitments to Fair Trade can alter capitalist systems of trade and benefit producers worldwide. However, there is another side that shows Fair Trade operating both "in and against the market" (Barrett-Brown, 1993; Reynolds, 2002). Fair Trade organizations and we as a research group of art educators are more invested in building

relationships and supporting education for U.S. citizens and for producers in developing countries.

As authors we see a connection between Fair Trade research and art education taught through visual culture, multicultural approaches, and integrated/interdisciplinary studies—those that critically confront various sites of commerce, community, and classrooms. Additionally, we see Fair Trade as a subject through which students can critically analyze social, political, ecological, and economic power structures across societies, and an opportunity for discussing what it might mean to be ethical and moral consumers. We hope the preceding overview contextualizes why an understanding of Fair Trade through art education might be valuable to arts patrons, students, artists, and the public at large.

Fair Trade and Dialogical Action

In essence, Fair Trade and dialogical learning both offer important opportunities for engaging students in the work of social transformation. Fair Trade is very much a political response, just as education is a political act that cannot be divorced from pedagogy (Freire, 1970). If education is known to involve political agendas—as all teachers sustain political positions (Kincheloe, 2008)—then why not include Fair Trade in the conversation?

As educators and learners we can develop our critical consciousness in ways that recognize the gross injustices in the world. With our own consciousness retuned we might better begin to educate students to new ways of taking action to combat injustice. Through a dialogical approach both inside and outside of the classroom, learning can be more freely encouraged. The following sections provide an idea of how art education served as a site and vehicle for educating community members at Global Gallery as well as undergraduate students enrolled in a social justice and visual culture course that included examination of consumerism and Fair Trade. The pedagogical approach undertaken in both the community and the classroom promoted understanding, cultural creation, and liberation

(Freire, 1970).

Global Gallery: The Starting Point

Global Gallery, in Columbus, Ohio, was founded in 1991, just as the Fair Trade movement began gaining strength in the U.S. Global Gallery's history and development parallel the growth of the movement over the past decade. Global Gallery works in solidarity with other Fair Trade organizations that seek to become strong, sustainable organizations and viable alternatives to conventional consumer practices. As both a social and commercial enterprise and a non-profit that is dedicated to the goals of increasing Fair Trade and cultural awareness through education, Global Gallery occupies a contested space between commercial business and non-profit educational enterprise.

Connie DeJong, Global Gallery's Executive Director, considers it serves as a forum for social change through innovative educational programming and profitable cultural arts product marketing. This vision is informed by constituents engaged in the decision-making process and those artisans whose voices have shaped the organization's branding as well as marketing of their own creations. "The idea at the core of the theory of social capital is extremely simple: social networks matter" (Putnam, 2002, p. 6). Global Gallery consistently works to develop its strategic plan to potentially accelerate and expand its transformation of social capital into social change. This transformation begins with Global Gallery's core cultural capital, its people.

Global Gallery's mission is to offer cultural educational programming and to increase Fair Trade sales through marketing of agricultural and cultural products. Global Gallery has chosen to fulfill this mission through marketing of handcrafted products, which embody both a cultural and economic import. Known as "material culture" in anthropology and folklore (Burkhart, 2006; Glassie, 1999; Miller, 1998; Tiffany, 2004), Global Gallery views these pieces as artworks that are developed collaboratively by individuals, communities, and

organizations for the purposes of generating income, increasing cross-cultural understanding, and promoting the wellbeing of the artist and her/his work.

Global Gallery's educational programming enhances the organization's ability to market and sell Fair Trade products, while also increasing cross-culturing understanding. Each year, Global Gallery teaches more than 2,000 middle school, high school, and college students through the Fair Trade lecture series. Through cultural programming such as Tibetan prayer circles, folk dance presentations, women's crafting workshops, video chats connecting patrons with Fair Trade producers abroad, and special events featuring international cuisine and speakers, Global Gallery helps patrons better understand the living cultures, personal experiences, and artistic practices of the producers represented within the stores (DeJong & Miller, 2008).

The educational programming is intentionally diverse, varied and experiential, and changes with its ever-changing community. Global Gallery offers its university level interns and some professionals who volunteer the opportunity to develop a program that fits their interests in the context of Global Gallery's work. This results in programs such as one for HIV awareness that exhibited works from an HIV prevention project in South Africa and featured a local speaker from an organization focused on local AIDS camps for children and another that celebrated The Day of the Dead by featuring young, local bands and drew a new constituency in to learn about this traditional celebration while raising funds for an orphanage project in Bolivia.

One of Global Gallery's more consistent programs is the high school docent program, a curriculum that was funded in part by the Ohio Arts Council. The curriculum, aimed at expanding high school students' experiences with Fair Trade products, has 10 chapters, each focused on a different product and its corresponding community development project. Each chapter allows students to read about the

product and project, view a video related to them, respond with other students in an online blog on the topics, create a craft related to the product discussed, and reflect in journal format on their responses to the information and experience with it. These students then share their knowledge and personal engagement with the products and projects in the store with customers, Global Gallery staff, volunteers, and interns. These experiences often lead to return visits from past high school docents and interns who contextualize their learning experience as they gain experience in life.

Global Gallery's mission is far more than simply providing an economic solution to poverty. The organization is built on a social change mission that values people who have been historically marginalized and facilitates dialogue with them about language, methods, and priorities. While Global Gallery's work addresses international poverty and trade injustices head-on, the organization joyfully celebrates international cultures and craft traditions as well as the local community. Global Gallery's educational programs emanate from these same values and work towards drawing people together across cultures, providing both hope and power to producers and consumers working for a more just, sustainable world. Global Gallery models inclusion and complexity of understanding, while recognizing the challenges inherent in such a commitment. The goal is to balance the need to market presentations of traditions not likely to be seen in other commercial venues without romanticizing the artists, or reinforcing public perception of cultural producers as exotic "others" (Said, 1978).

Part of this balance may be found in the celebratory practices that occur when people perform identity in various artistic forms, like dance, chant, song, on-site weaving, or as a gift to the visitor that cannot be purchased. This foods and festivals approach has been soundly critiqued for superficially addressing the lived circumstances of the artist other (e.g. Banks, 1993), but even more recent reflections have suggested that those who perform stereotypical representations for tourists/consumers may do so to simply put food on the table and

pay their bills (Ballengee-Morris & Sanders, 2009). The artist may then choose or be inspired to sell a related product that creates income and represents the experience for both the performer and the audience. Global Gallery has partnered with several indigenous groups to create this kind of experience in or near its stores with great success, but not without fascinating anecdotes of cross-cultural dialogue and misunderstandings.

Global Gallery has observed that some increases in sales can be explained by the increasing fashion trends in ethnically-inspired mainstream designs. Both cultural objects and performances have the potential to be witnessed by the public, purchased, or consumed without deepening understanding or opening up to a transformative learning experience. "The issue here is therefore less one of authenticity and more one of authentication: who has the power to represent whom and to determine which representation is authoritative" (Kirshenblatt-Gimblett & Bruner, 1996, p. 301). Global Gallery strives to utilize its own position of power, gained through social capital, to share decision-making with the communities it serves and to allow artisans and performers to determine their own priorities for presentations and delivery of cultural products and education. The ongoing challenge of creating meaningful educational programming is rooted in the connection each board and staff member and each producer has to the mission and vision of the organization, as well as to the Global Gallery community.

The Global Gallery community includes many art educators who value the principles of Fair Trade and agree with the mission to resolve injustice through poverty alleviation and facilitating intercultural understanding. All four authors of this article have taught within the community where Global Gallery exists and connect Global Gallery's vision and pursuits to the classroom. These art educators, like Global Gallery, seek to contextualize cultural traditions, handmade processes, and diverse people's lived conditions and strengths through cultural education. Incorporating a Fair Trade curriculum in the undergraduate art education classroom can be

powerful.

A Fair Trade Curriculum

Art educator Jennifer Miller investigated how issues of multiculturalism and international social justice could effectively be addressed through a Fair Trade curriculum taught to undergraduate university students at a major Midwestern university using dialogical action and working with Global Gallery. The curriculum was designed to challenge students to critically explore issues impacting international trade, ecological sustainability, and global poverty. Fair Trade and consumerism were initially introduced through film presentations, a chocolate tasting, a field trip to Global Gallery, and dialogue sessions.

Miller's research methods included anonymous pre- and post-teaching questionnaires, analysis of in-class writing assignments, and researcher field notes. Forty-nine undergraduate students participated in the research during the fall and winter quarters of the 2007-2008 school year. Quantitative and qualitative data were then used to assess and explore the effectiveness of infusing international concerns into a U.S. culturally focused course. Findings indicated that a Fair Trade curriculum could affect how students perceived their own privileges, contemplated international concerns, and considered their roles as consumers. The findings suggested that students could connect classroom learning with consumer action and that social interactions through the Global Gallery field trip helped relieve students' anxieties concerning privilege.

The first in-class writing assignment was designed to allow students to process their emotions about the curriculum. Analyzing these writings helped gauge how students were grappling with the material and their dis-ease with recognizing their own privileged status. The assignment was based upon bell hooks' (2003) suggestion that educators honor discomfort when exploring emotionally challenging subject matter.

After the course introduced Fair Trade concerns, some students spoke about taking direct action. “On my next visit to Starbucks, I would like to ask if they have Fair Trade coffee. If they do not have Fair Trade coffee, I will not buy coffee there.” Another wanted to become more civically engaged, remarking, “consumers have more power than we know we have. I am interested in volunteering for Global Gallery.”

A final in-class writing assignment required students to identify three of the most important social concerns covered in the course and asked them to delineate how they could address those concerns. Fair Trade was the second most listed topic, after racial stereotyping—a topic covered far more extensively in class. As one student reflected, “I developed a worldly view of consumer products. As a U.S. citizen with so many privileges . . . I can help by buying Fair Trade products with other consumers and help promote Fair Trade to others.”

One question on the pre-post questionnaire asked, “In the past month, how many times have you discussed or read about globalization, international trade, global poverty, and/or Fair Trade without such activity being required for school?” The results indicated that students increasingly investigated or discussed issues of trade outside the classroom; in fact they reported a 139% increase after completing the Fair Trade curriculum.

At the end of the quarter, sixty-eight percent of the study participants believed that U.S. consumers could have a daily impact on global poverty in comparison to forty-four percent in the pre-teaching questionnaire. The results indicated that this curriculum affected students’ understanding of their own personal abilities to affect change—even across the globe.

While these results are not generalizable nor could they begin to measure the possible long-term effects of the curriculum, we contend these are compelling findings. Incorporating issues of trade injustice and Fair Trade into Higher Education curricula could be considered further and a curriculum based on Fair Trade could potentially

encourage students to critically consider trade injustice and reexamine their own embeddedness in the problem. Many students also appeared to acknowledge their roles and responsibilities as consumers and citizens. Such reexaminations of responsibility were often accompanied by action and changed consumer practices as well as students entering into dialogue with others. Four percent of the survey respondents indicated a greater interest in volunteerism, while others seemed eager to take actions that confirmed feelings of hopefulness and empowerment.

Students extending compassion across borders and cultural barriers became thrilled about cultural traditions expressed through craft, and looked within themselves to find and leverage their economic power for a greater social good. It is not known how long their commitment to Fair Trade will last, but it is believed that many of them will think about trade and international concerns in a new way, thanks to their developing new critical tools and perspectives.

Concluding Remarks

Examining Fair Trade as an art education opportunity through commerce, community, and classrooms can open up dialogue about global social (in)justice. Adams, Bell, and Griffin (1997) assert that educators should help students connect social justice learning to actions that they can take as individuals. Deborah Britzman (1991) advocates teaching about theories of power in ways that are sensitive to our students’ ability to intervene. If the goals of social justice education are to produce a change within students’ perceptions (Banks, 2006; Goodman, 2001) and to propel students into action in their communities (Ballengee-Morris & Stuhr, 2001), then effective teaching practices might be our best chance for producing student perceptual changes and deeper community engagement.

As four art education researchers looking through the lens of Fair Trade, we contend that dialogue in curriculum and community engagement designed to more deeply investigate international social justice issues can be highly effective. A Fair Trade curriculum

that offers opportunities for international service learning (Hutzel, 2006, 2007; Hutzel, Bastos, & Cosier, 2012; Russell & Hutzel, 2007; Taylor, 2002) may also be of benefit to Pre-K-12, secondary, and undergraduate students as well as community members who are global citizens and capable of making change. We can all share in working to alleviate poverty and promote economic and social justice by engaging students and the community in helping to make such possibilities a reality.

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Asian Immigrant Women's Emotional Reflection on Artworks

Kyungeun Lim¹
Indiana University

ABSTRACT

This study explores the personal emotions and empathic responses to artworks expressed by a small group of F-2 Visa immigrant women. Women who follow their students-husbands to the United States are limited in their ability to engage fully in American society, due to the F-2 (i.e. immigrant spouse) status of their visas. Through the mediating screen of art images, the author investigated five Asian F-2 visa status women's feelings of uncertainty about their identities and social positions. Findings showed that the women were able to empathize with the subjects of the images, people in their new environment, and themselves through looking and talking about art.

Introduction

How do you feel when you are a new arrival in a foreign country? You might experience feelings of excitement or curiosity but also unfamiliarity or loneliness at the same time. The number of immigrants in the U.S. has increased from 9.6 million in 1970 to approximately 40 million in 2010 (Oh & Cooc, 2011). While considerable academic discussion has focused on the broad economic and cultural impacts of immigration (Contreras, 2002; De Leeuw & Urban Institute, 1985; Passel & Fix, 2001), there is a need for more educational attention and understanding of the emotional effects of immigration upon individual immigrants and their families.

In particular, immigrant women who are spouses of husbands studying in the United States may encounter difficulties with identity, cultural differences, and feelings of isolation and disconnection from social life (Alfred, 2002; Huisman, 2010; Lee & Sheared, 2002) that go unaddressed because of their marginalized status in the university community. As an Asian woman from outside the United States, these issues are of intimate interest to me. This study was initiated from personal experience. I met a Korean immigrant woman who followed

¹ The author can be reached at kylim@umail.iu.edu.