

Visual Cultural Image on Globalization and Glocalization of Taiwanese Art Teacher Education Students

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Abstract

The purpose of this study was to analyze art teacher education students' interpretations of images selected in Taiwan focused on the issues of globalization and localization. Critical visual methodology was employed to reveal cultural significance, social practices and power relations embedded in the images. Students' choices and statements of images revealed a great mixture of local and global cultural identities. In addition, their understandings of globalization and localization were strongly influenced by elements in their daily lives. These symbolic elements of life images included mobile phones, the McDonald's, the Starbucks Coffee, the Disneyland, night markets, local art performances, weather changes of global warming, and the World Olympic Games. Most importantly, visual images are used to communicate thoughts, beliefs and feelings to define an individual's cultural legacy and identity. Through visual images, an individual's cultural identity is clearly expressed

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and shared with others. This study thus helps to increase art teacher education students' sensitivity to the issues of globalization and localization of visual culture, to critically interpret and decode the images, and to reconstruct both global and local cultural identities.

**Key Words: Visual Culture, Image, Globalization, Glocalization,
Art Teacher Education**



Introduction

The role of identity as a component of visual analysis has become paramount. Focused on the issues of globalization and localization, the main purpose of this image-based research aims to analyze the art teacher education students' interpretations of visual images they chose.

We invited a group of thirty-three art teacher education students to select one image (or a series of images) they regarded as representative of globalization and/or localization, with a written statement giving reasons for their choices, and presented their images in the classroom. We then explored and analyzed what were the agents, practices, conceptualities, and institutions that those images represented. How did each individual participant explain the image he or she chose? How would visual images be analyzed as an expression of globalization and/or localization? How could cultural identity be expressed through visual images? What can we learn by investigating our own cultural identity? What can we learn from the cultural identities of others? How would our findings and questions help us in teaching art education, especially on the issues of images and identity?

Literature Review

Visual Culture and Art Education

According to Tavin (2005), visual culture represents a “paradigm shift” that “advocated for the study of an expansive range of objects and images including popular culture, and raised issues about visibility and everyday life” (p. 111). Such a paradigmatic shift within art education has been called Visual Culture Art Education (VCAE) (Duncum, 2002) challenging to prior discourses like Discipline Based Art Education (DBAE).

The term visual culture, as Anderson (2003) puts it, “includes all visual artifacts and performances from traditional high art to theme parks and shopping malls and also the popular arts. In the VCAE literature there is a special emphasis on media and consumer culture” (pp. 17-18). Thus, visual culture includes all manifestations of cultural life that are significantly

expressed through visual aspects and interpreted through individual and shared experiences (Pajackowska, 2001). Visual culture includes art (e.g., paintings), media images (e.g., advertisements, television, film, movies, the internet, websites), and other forms (e.g., clothing, toys, foods) (Freedman, 2000, 2003; Sturken & Cartwright, 2001). Visual culture is based on understanding cultural practices as ideology, social power, and constructed forms of knowledge. Teaching visual culture entails understanding and using those artifacts in new ways (Duncum, 2002; Freedman, 2000, 2003). It requires a critical examination of the power of visual culture to shape the ways in which we come to know the world and ourselves (Pauly, 2003). In other words, visual culture in art education questions the appropriate objects and images in the art classroom. Everyday cultural experiences and texts become important objects (including internet sites) for critical engagement and analysis (Ballangee-Morris & Stuhr, 2001; Duncum, 1999; Freedman, 2000, 2003; Tavin, 2003, 2005; Tavin & Anderson, 2003; Taylor & Ballangee-Morris, 2003).

According to Duncum (2000) and Tavin and Hausman (2004), globalization is increasingly becoming a crucial aspect of art education. Teaching and learning globalization, as Tavin and Hausman (2004) suggest, “can be understood as pedagogy toward critical citizenship, where students see themselves as agents of change.” And it is “through connecting creative expression, theoretical knowledge, everyday experiences, and social critique, students have a stronger basis for investigating the implications of globalization” (p. 49). When visual culture is understood as a postmodern discourse, as a post-disciplinary space of inquiry, this emphasis on reading the visual cultural images on the issue of globalization reinforces the appeals to an interior and essential core identity.

Identity and Cultural Identity

The notion of identity refers to the process or a product people think who they are and who others are (Jenkin, 2006). It involves one’s perception of his/her place in society; it is also a shared meaning allows one to locate him/her within a specific social and cultural society. Moreover, identity involves sets of values, beliefs, attitudes about oneself and others.

Cultural identity means a person's self-affiliation or categorization by others as a member of a cultural group. Individuals construct their cultural (and personal as well) identities through various media, mostly art acts that reflect the nature of society and the culture. Cultural identity, as Mason (2008) defines, is “the way art reflects and cultural and ethnic affiliations and encapsulates perceptions that can be said to be culturally distinctive”, and this is “the core construct in multicultural art education reform in the majority of world regions” (p. 97). It is important to use visual art and images (such as commercials, television, the mass media, photographs, etc.) as a means for self-development and the formation of self-identity.

In fact, the role of identity as a component of visual analysis has become paramount. Visual culture is understood as a mirror that reflects cultural identity. It is also a complex venue for its interpretation through which individuals come into consciousness as members of a particular society. As Duncum (1999) argues that “ordinary everyday aesthetic experiences are more significant than experiences of high art in forming and informing one's identity and view of the world beyond personal experience” (p. 296).

Globalization and Glocalization

Globalization is everywhere. It means “all things to all people” (O’Byrne, 2006, p. 227). There is no commonly agreed definition of globalization yet. We would agree that globalization is a political and economic term. The technological developments make a world society possible. Globalization brings an increasingly standardized and homogeneous world in which nation state borders are losing significance. However, we are not here to discuss what exactly globalization means, and why it is so controversial. It seems to us that globalization as the cultural process is to mean “the growth of global consumption cultures, tourism, media and information flows, and transnational migration and identities” (Ray, 2007, p. 1956).

In this study, we pay attention to the cultural and social globalization. We examine how globalization has affected local (i.e., Taiwan) young inhabitants’ cultural identities. Mostly, we explore these young students’ conceptions of local impacts of globalization and the integration of the global and the local culture and identities, that is “glocalization.” (Smith, 2007)

According to Robertson (1995, 2007), glocalization occurs with globalization simultaneously. It is used to describe a product or a service that is developed and distributed globally, but is also made to adapt consumers in a local market. Thus, the idea of glocalization reminds us the relationships between local cultures and the process of globalization. Glocalization thus complicates the ways in which people experience cultural and national identities, making difference a normative aspect of our lives.

Taiwan in Brief

Known as Formosa (the beautiful island), Taiwan is located off the south-eastern coast of China in the western Pacific Ocean between Japan and the Philippines. It is separated from mainland China by the Taiwan Strait. The island is 394 kilometers long and 144 kilometers wide, with a total area of about 36,000 square kilometers, shaped rather like a sweet potato. The island consists of steep mountains covered by tropical and subtropical vegetation although its climate is marine tropical. On the east coast, the mountains rise steeply from the Pacific. To the west of these mountains, level sediments lay just below the surface of the sea (GIO, 2009).

As a state which governs the island of Taiwan, Pescadores, Kinmen, Matsu, Lanyu (Orchid Island) and Green Islands, Taiwan has a population density of 631 persons per sq. km, making it one of the most densely populated countries in the world (GIO, 2009).

According to Harrell and Huang (1994), the culture of Taiwan is a hybrid blended Confucianist Han, Japanese, European, American, global, local and indigenous cultures which are both interlocked and divided between perceptions of tradition and modernity. The discourse on Taiwanese culture has periodically shifted between historical, political and ethnic frames in reaction to the essentialization of Taiwan's culture by competing political movements. The reframing of Taiwanese cultures, as produced by Taiwan's socio-political and historical experience, has allowed for the inclusion of mainlanders and other minority groups. Taiwanese culture continues to evolve through assimilating collectively held systems of meaning and customary patterns of thought and behavior (Hsiau, 2005).

Data Collection and Analysis

Data Collection

The research data was collected through purposive sampling in Taiwan. Thirty-three undergraduate art teacher education students were invited to this study in early 2008. They were majoring in art and craft education at the previously National Hualien University of Education, Eastern Taiwan. These young students aged between 20 and 22, born in Taiwan and kept the Taiwan's (ROC) nationality. Among them, five male and the others female. Basic information of participants is described in Table 1.

Table 1 Basic Information of Participants

Participants	Undergraduates (N=)
Age	20-22 (33)
Gender	Male (5), Female (28)
Department	Art and Craft Education (33)
Nationality	Taiwan, ROC (33)

The participants were asked to select one visual image (or a series of visual images) that represented the concept of globalization and/or localization. No restrictions were set in this research. The chosen image could be a personal photo, an advertisement, a product wrapper, a postcard or an original drawing; it could be positive, critical, or with multiple meanings about globalization and/or localization, as long as it was important to the presenter. Participants were asked not to discuss their images and statements with classmates before next class meeting. After completing the image collection, participants shared their visual images in the class meeting with written statements about their choices. The whole process of presentation was recorded by a digital video camera.



Data Analysis

Critical visual methodology was employed to analyze visual images in this research. “Critical” means an approach that thinks about the visual images in terms of the cultural significance, social practices and power relations in which it is embedded. Rose (2001) has further elaborated on what are necessary for a critical approach to interpreting visual images, they are: (1) taking images seriously; (2) thinking about the social conditions and effects of visual objects; and (3) considering one’s own way of looking at images.

There were two levels for images analysis. First, content analysis was employed to describe types of images that participants’ conceptions of globalization and/or localization. Secondly, discourse analysis was employed to further interpret and discuss visual images and meanings in light of literature about globalization and visual cultural art education.

According to Krippendorff (2004), content analysis is “a research technique for making replicable and valid inferences from texts... to the contexts of their use” (p. 18). Rose (2001) believes that content analysis in relation to visual images “is based on counting the frequency of certain visual elements in a clearly defined sample of images, and then analyzing those frequencies” (p. 56). Each aspect of this process has certain requirements in order to achieve replicable and valid results. In addition, Rose suggests (2001) four steps to content analysis: (1) finding images; (2) devising categories for coding; (3) coding the images, and (4) analyzing the results. Thus the application of coding categories was careful and systematic. And we set up a computer spreadsheet to record information, and softwares of “Excel” and “Words” were mainly used.

However, Rose (2001) argues that content analysis is “a technique the results of which need interpreting through an understanding of how the codes in an image connect to the wider context within which that image makes sense” (p. 65). Thus, we not just utilized quantitative but also qualitative analysis. In qualitative interpretations of the relations between image categories, further discussing themes emerged, because numbers were not easily translated into significance. In this study, rather than merely

described students' statements, we employed "discourse analysis" to further discuss themes and symbolic meanings carried by visual images of research data. How an art-teacher-to-be describes globalization and/or localization? How is a particular statement structured? And, what is the cultural identity beyond each statement? Our purpose is to reveal how every one student's interpretation of globalization and/or localization is closely associated with his/her cultural identity.

In the following discussions, we keep participants anonymous not to interfere with the results, i.e. "US01" as undergraduate student number one, "US02" as undergraduate student number two, and so forth.

The Preliminary Findings

Contents of Visual Images

The total of one hundred and thirty-nine images and thirty-three written statements were collected and documented systematically for the research purposes. The first level analysis of the images was focused on content analysis and the result was listed in Table 2 and Table 3.

Table 2 Visual Images Selected

Participants	Visual Images Selected	Number of Images Selected
US01	Internet Café	3
US02	Temples	2
US03	Stock Market	1
US04	Starbucks	4
	Cloud Gate Dance Theatre	1
US05	Wrestling	1
	Betel Nut Beauties	1
	Hollywood Stars	1
US06	Starbucks	5
US07	Lantern Festival	3
US08	Community Construction	1
	McDonald's	1
	Instant Noodle	1



Visual Cultural Image on Globalization and Glocalization of Taiwanese Art Teacher Education Students	Participants	Visual Images Selected	Number of Images Selected
		Coca Cola	1
	US09	Pepsi Cola	1
		Starbucks	1
		7-Eleven	1
	US10	Global Warming	3
		Harbor	1
	US11	McDonald's	1
		English Learning	1
		Coca Cola	1
	US12	Starbucks	1
		McDonald's Fries and Hamburger	1
	US13	Donuts	6
	US14	Business Cities	3
	US15	McDonald's	9
	US16	McDonald's	3
	US17	Mobile Phone	10
		Traditional Market	3
	US18	Night Market	1
	US19	McDonald's	2
	US20	McDonald's	4
		Ming Hwa Yuan Culture and Arts	1
	US21	Kentucky Fried Chicken	2
	US22	Fruits	3
	US23	Disneyland	2
	US24	The Olympics	4
	US25	Fireworks	3
	US26	Nike	6
		McDonald's	1
	US27	Starbucks	1
		Hollywood Movies	1
		The Politics	1
	US28	The Olympics	3
	US29	Pizza	8
	US30	Starbucks	4
	US31	Mobile Phone	13
		Mickey Mouse	1
	US32	Disney Store	1
		Disney Web	1
		Disney Product	1
	US33	Night Market	3

Sixty-four out of one hundred and thirty-nine (i.e., 46.1%) visual images were selected to represent the concept of globalization; the majority of them were about the mobile phones. In addition, sports, athletic shoes, entertainment, economics, architectures, food and transportation, and convenient stores were represented as the globalization flows. Mostly, the global warming was mentioned by one student.

Fifty-three out of one hundred and thirty-nine (i.e., 38.1%) visual images were chosen to reveal the notion of glocalization. The predominance of them was about fast food and soft drink. A few of them were related to entertainments.

Twenty-two out of one hundred and thirty-nine (i.e., 15.8%) visual images were picked to speak for the view of localization. They were mainly about commercials, festivals, religion, social phenomenon, community culture, performing arts, local foods, politics and culture, and education.

Table 3 Content Analysis of Visual Culture Images

Contents of the Visual Images Selected	Core Theme	Globalization, Glocalization, Localization	Number of Visual Images Selected	Sub Total and Percentage
Mobile Phone	Communication	Globalization	23	
The Olympics	Sports	Globalization	7	
Nike	Athletics shoes	Globalization	6	
Disneyland and Mickey Mouse	Entertainment	Globalization	6	
Hollywood Movies and Stars	Entertainment	Globalization	2	
Wrestling	Entertainment	Globalization	1	
Stock Market	Economics	Globalization	1	
Business Cities	Architecture	Globalization	3	
Fruits	Food and Transportation	Globalization	3	
Pizza	Food	Glocalization	8	
7-Eleven	Convenient Store	Globalization	1	
Global Warming	environment	Globalization	3	64 (46.1%)

Visual Cultural Image on Globalization and Glocalization of Taiwanese Art Teacher Education Students	Contents of the Visual Images Selected	Core Theme	Globalization, Glocalization, Localization	Number of Visual Images Selected	Sub Total and Percentage
	McDonald's	Food	Glocalization	22	
	Kentucky Fried Chicken	Food	Glocalization	2	
	Instant Noodle	Food	Glocalization	1	
	Donuts	Snack	Glocalization	6	
	Starbucks	Soft Drink	Glocalization	16	
	Coca Cola	Soft Drink	Glocalization	2	
	Pepsi Cola	Soft Drink	Glocalization	1	
	Internet Café	Recreation	Glocalization	3	53 (38.1%)
	Night Markets	Commercials	Localization	4	
	Lantern Festival	Festival	Localization	3	
	Fireworks	Festival	Localization	3	
	Temples	Religion	Localization	2	
	Betel Nut Beauties	Social Phenomenon	Localization	1	
	Community Construction	Community Culture	Localization	1	
	Cloud Gate Dance Theatre	Performing Arts	Localization	1	
	Ming Hwa Yuan Culture and Arts	Performing Arts	Localization	1	
	Traditional Markets	Local Foods	Localization	3	
	The Politics	Politics	Localization	1	
	Harbor	Culture	Localization	1	
	English Learning	Education	Localization	1	22 (15.8%)
	Total			139	139 (100%)

Visual images that reveal the issue of globalization, glocalization and localization will be further explored and analyzed.

Images on Globalization

Images of mobile phone, the Olympics, Nike, Disneyland and Mickey Mouse, Hollywood movies and stars, wrestling, stock markets, business cities, fruits, pizza, 7-Eleven, and global warming were selected to represent the notion of globalization. Meanwhile, students' interpretations revealed that globalization is closely related to Westernization. Globalization leads to an increasingly standardized and homogeneous world in which nation state borders are losing significance. Mostly, globalization as the cultural process is viewed as the growth of global consumption cultures, media and information flows (Ray, 2007).

Mobile Phone: Global Communication

Mobile phones have become ubiquitous under the development of global telecommunication infrastructure and personal communication service. Much of the world population own cellular phones. Many types of cellular phones are with camera functions which are capable of taking video images. One can communicate with friends, writing/sending and receiving e-mails or playing games any time. The cyber world has changed the way we interact to each other. Thus, it brings a collapse of boundaries within and cross national, cultural and political space.

Obviously, these art teacher education students believed that the availability of digital communication technologies would make the events be experienced instantly by people all over the world. No wonder the images of mobile phone were chosen to represent the globalization flows. Two participants chose 23 images of mobile phones as examples. These images seem to tell us that any individual, male or female, an adult or a child, in Asia (including Tibet) or in Europe, being a professional or a farmer; and no matter where he/she is, at home, in a museum or beauty salon, everyone enjoys the company of a mobile phone.



A mobile phone has become a popular communication facility in daily life internationally. It has a range of capabilities making the communication globally possible. (US17)

Having a mobile phone is popular. One can talk with family members and friends, or send images any time. A mobile phone breaks the geographic and nation state boundaries and makes the world as a whole. (US31)

The Olympics and Nike: Sports and Athletic Shoes

The Olympic Games is an international multipart event. It attracts athletes and fans world widely. In spite of the differences in colors, languages and races, people all over the world share the charm and joy of the Olympic Games. The Olympic Rings are the most widely used symbol for the Olympics. The five colored and intertwined rings on a white field represent the unity of the five inhabited continents. The ideals and spirits of Olympic Games are to take part and fight well. The most recent Summer Olympics were the 2004 Games in Athens, the most recent Winter Olympics were the 2006 games in Turin, and the 2008 Games in Beijing.

Two out of thirty-three students believed the Olympic Games best represented the concept of globalization. Seven images were selected, including Olympic Rings and the major themes of Olympics in Sydney, Athens, and Beijing.

Sports have no geographic boundary. People in the world love the Olympic Games. The Olympics held in every other four years get people all over the world together. Its logo represents the unification of five continents. Athletes from the world compete under the spirits of friendship, honesty, fairness and justice. For example, the slogan of 2000's Olympic Games was "Share the Spirit," and it was "Welcome Home" for 2004, and "One World, One dream" for 2008. (US24)

The 2008 Olympic Games... Beijing was elected due to the ideas of "green," "humanity," and "technology" of Olympics. (US28)

In addition, images of Nike, one of the world's leading suppliers of athletic shoes, sports apparel and sports equipment based in the United

States, were picked as the notion of the globalization flows. Nike sponsors many athletes and sports teams around the world, with the highly recognized the trademark of “Just do it” and the Nike Tick logo. It opens many shops around the world and its offices located in different countries outside the United States. However, most of Nike’s factories are located in Asia, including China.

Six images were chosen to tell the Nike Tick logo, shoes’ workers, the demonstration of Nike shops in different countries, and a girl in rural area with Nike shoes.

“Nike” is a good example of globalization. Its shoes are made in China, and it opens a shopping store in Beijing. Nike is everywhere in the world. (US26)

Walt Disney, Mickey Mouse, Hollywood Movies, Stars, and Wrestling: Entertainments

No matter how old one is, Disney’s movies, TV shows, games, music, live events, tours, shops, and characters (Mickey Mouse especially) mean an adventure and/or happy memories. Two of these students picked six images of Mickey, Disney World, shop and web, and explained them as the notion of globalization.

Throughout Disneyland, TV programs and commercial goods, and throughout the entire world, Mickey will always be there. (US32)

Walt Disney explains the concept of globalization. Mickey, Minnie, and Donald Duck are in the hearts of people all over the world. Disney shops are everywhere. And Hong Kong Disneyland Resort further reveals the globalization of Disney in Asia. (US23)

Two images of Hollywood movies and stars were selected to speak for the idea of globalization. Another image of wrestling was chosen to represent an entertainment for the people in the world.



[...globalization means] the popularity of Hollywood movies. (US27)
Wentworth Miller, one of the characters of Prison Break, is well known and a superstar globally. (US05)
People all over the world enjoy the wrestling events from TV programs in the house. Its superstar plays an important role for this global culture. (US05)

Stock Market and Business Cities: Economics and Architectures

Globalization is not the consequence of global economic interdependence. However, global finance is part of economic globalization. In addition, the emergence of city in the global economic system reveals that globalization is a spatial process too.

One image was picked to represent the stock market in Taiwan. Another three images are city scenery of New York, Shanghai of mainland China, and Yokohama of Japan.

No stocks, no economics. No economics, no countries. Investments and stock exchanging are global events. Stock markets have great impacts on the politics, prices, and daily lives. (US03)

Globalization affects individuals' daily lives, including architectures, transportation, food and business. These three images of big cities reveal the similarity of city architectures globally. (US14)

Fruits, 7-Eleven, and Pizza: Food and Transportation and Convenient Stores

If globalization involves a consciousness of the world as a single place, then transportation and convenient stores make the groceries of daily live handy, including fruits. Two students' choices of four images showed the markets and convenient store in Asian and other continents. Another student picked eight images showing people all over the world enjoying pizza.

One can enjoy a variety of fruits at his/her own country or community owing to the globalization which makes the long distance travel possible and quickly. (US22)

Various groups of people in the world eat pizza. Asians, whites, blacks, males, females, kids, or the elderly, no one can resist pizza. It is a global food. (US29)

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Global Warming: The Environment

Three images selected including the forest, air pollution, and the North Pole revealed the impacts of globalization on environment world widely.

Globalization has resulted in global warming which is beyond the nation-state boundaries and threatens individuals' lives and health all over the world. The government and non-governmental organizations, including consumer and environmental movement organizations, need to supervise this global ecological issue seriously. (US10)

Images on Glocalization

Most of these future art teachers were sensitive to the acceptance and consumption of products from the United States to the world. Nevertheless, they did not see these flows of Americanization or McDonalidization as one way traffic. The process of cultural globalization is a more active interplay between Western countries and Taiwan rather than from the West to Taiwan. Local culture invests imported objects in new and specific meanings, or takes into consideration of local social and cultural characteristics to produce new hybridized ones (Smith, 2007). Products such as riceburgers are sold in Taiwan and are different from manufacturers' hamburgers. In other words, these students were sensitive to the differences. Although they did not put it into words, they were aware of the autonomy and active creativity of local groups. In addition, they emphasized the representation and assertion of Taiwan's unique cultures globally. Their interpretations revealed the integration of local culture in the process of globalization.

McDonald's, Kentucky Fried Chicken, Instant Noodles, and Donuts: Foods and Snacks

Eight out of thirty-three students selected McDonald's images as the representation of globalization. At the same time, they emphasized the local relations toward the globalization of McDonald's. The increasing presence of McDonald's restaurants worldwide is an example of globalization, while the restaurant chain's menu changes in an attempt to appeal local palates is an example of glocalization.

Twenty-two images were chosen to reveal the notion of glocalization, including the McDonald's Golden Arches logo, McDonald's restaurants (in Taiwan, Hong Kong, China, Thailand, Japan, Middle East, and Europe), cola, riceburger and hamburger.

McDonald's indeed represents the concept of globalization. We see McDonald's golden arches metonyms almost in every country of the world. However, the foods in each country are slightly different even though McDonald's means the standardization of hamburger, cola, processing, and service. For example, we would not find pork in Islamic counties. McDonald's has mingled local culture. This is why it successes as a global fast food restaurant. (US15)

We see the McDonald's everywhere in the world. However, its managing styles are different according to the local marketing, consuming environment, and cultures. For example, there are riceburgers in Japan and Taiwan, and the gesture of Uncle McDonald's in Thailand revealed its Buddhist beliefs. (US19)

McDonald's represents the idea of localization. There are riceburgers in Taiwan rather than in the USA. And there are no porkburgers in the Islamic countries. (US08)

McDonald's opens its restaurants in different cities and countries. People everywhere can enjoy the same hamburgers. However, the ingredients of hamburgers are different according to the taste of local people. Thus,

McDonald's is a combination of both globalization and localization. (US16)

McDonald's is everywhere in the world. It is an excellent example of globalization and localization. There is curry taste in India and rice replaces bread in China. (US11)

It is said in a book I read, McDonald's took cultural differences seriously. The managing style was modified according to the local markets. It incorporated local customs into its global chain stores. (US20)

The advertisement of McDonald's in Japan, written in Japanese characters, reveal the popularity of McDonald in Japan. (US27)

Coca Cola and McDonald's represent American drinks and fast foods. They are part of Taiwanese's life. They look the same in the US and Taiwan. However, riceburgers are a combination of western hamburger and eastern rice taste. And they don't produce pork food in the Islamic countries. (US12)

In addition to hamburgers, fried chicken, instant noodles, and donuts are globally popular fast foods. Students interpreted images selected with emphasis of cultural diversity or the distinctive ethnicity and characters of various societies and cultures.

Two Kentucky Fried Chicken shop images were chosen, one in Asia and the other in the West. One "Chief Kan," a Taiwanese brand instant noodle with simplified Chinese characters, was selected. Finally, six donuts images were preferred as the notion of glocalization.

There is large size of fried chickens in the US. And there are various items in China. Products are customized to the local culture. (US21)

"Chief Kan," a Taiwanese brand instant noodle, did the marketing investigation before selling in mainland China. Therefore, the seasoning tasted "sweet" in the south and "salty" in the north of China. Meanwhile, it is "spicy" in the west and "sour" in the eastern part of China. (US08)

Donuts came from Holland. They are snacks for the tea time. After being introduced to different countries, various tastes are invented, for example,



ladies preferred light or small size donuts. Strawberry French is Japanese favorite. Cinnamon is European favorite. (US13)

Starbucks, Coca Cola, and Pepsi Cola: Soft Drinks

One student teacher (US09) used the words “*globalization of the local, localization of the global*” to portray what the globalization was. She selected four visual images (i.e., pepsi cola, coca cola, 7-Eleven, and Starbucks which is near the temple), but further described the globalization as:

Some people feel this [globalization] may not be good. Therefore, there is always protest against globalization outside the meeting of global economic summit. (US09)

Actually, images of Starbucks were selected to revealed the concept of both globalization and glocalization as well.

One can find Starbucks in the Forbidden City.” (US27)

Starbucks is a successful business of globalization. It gets into every culture in the world and becomes parts of food culture of each country. (US06)

Starbucks is a global coffee business. It opens shops all over the world. Yet, Starbucks modifies its business according to the local culture. In this image, we find the symbol and trade mark of Starbuck is hid in the corridor of Forbidden City. (US30)

The graphic designs of Starbucks coffee cups portray traditional Chinese and indigenous cultures in Taiwan. (US04)

Starbucks is half localized. We have mango favor. However, the interior design and decoration are the same everywhere in the world. (US12)

Internet Café: Recreation

The use of internet cafés for multiplayer computer game is particularly popular in certain areas of the world including Taiwan. Three images of internet cafés in Taiwan were picked by one student. He stated:

Internet café is everywhere in Taiwan. Teenagers love to hang around in cyber cage with comfortable sofa and internet access. However, it is better to choose a non-smoking and legalized internet café. (US01)

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Images on Localization

Regarding the issue of globalization, few of these students emphasized the uniqueness of Taiwanese culture in the global world. They chose the visual images of night markets, lantern festival, fireworks, temples, betel nut beauties, community construction, Cloud Gate Dance Theatre, Ming Haw Yuan Culture and Arts, traditional markets, the politics, harbor, and English learning to portray holidays and culture of Taiwan in this global world. Their emphasis was on the nation of localization.

Night Markets: Commercial Gathering

One of the most popular symbols of Taiwan is “night market.” It reflects the vigorous and hearty lives of Taiwan people. It is a popular and must tour for foreign visitors. It is one of the favored sites of tourists. Four images of Taiwan’s night markets were chosen to reveal the picture of localization.

Night markets signify Taiwan’s local foods and different kinds of tastes from the world. All of these foods are not expensive. (US33)

A variety of fruits are ready to serve in the night markets. (US18)

Lantern Festival and Fireworks: Festivals

The fifteenth day of the first moon, the Lantern Festival is held annually in different cities in Taiwan to highlight the glowing works of craft of lanterns. In addition, Taipei Pinghsi Sky Lanterns and Tainan Yanshui Fireworks Display are known as “Sky Lanterns in the North and Fireworks in the South” and attract tourists both from Taiwan and all over the world. Each three images of lantern festival and firework display were chosen to represent the aspect of localization.

Lantern Festival, taking place on the fifteenth day of the first full moon of the year, is celebrated by people in Taiwan. The variety of splendid lanterns features Taiwanese folk art techniques. The displays combine the global and Taiwanese cultures together, including Mickey and the mice (since 2008 is the year of mouse in China). (US07)

From these three [fireworks] images, we see the differences between Chinese and foreign cultures. People in different countries would not wear the hamlets to be hit by the fireworks. The huge fireworks reveal the characters of Taiwanese people, warm, hospitable, and energetic. The Tainan Yanshui Fireworks is unique in Taiwan. (US25)

Temples: Religion

Due to its multicultural history and religious freedom guaranteed by the Constitution, Taiwan has a wide variety of religions; a majority of people identify themselves as Buddhists, Taoists, or practitioners of Chinese folk religion. In addition, Taiwan has many temples where gather various kinds of activity and religion celebration of the community. Two of temple images were picked up to tell the notion of localization.

The temple represents Taiwanese culture. A temple is a place to ask from and to hang around. Temples are not only a personal cult gods place, but also hold functions of education, socialization, communication, spiritual needs, and cultural events. Temples tend to be bright and colorful, with broad curving roofs that are adorned with divine figures and traditional symbols of luck especially dragons and carps. (US02)

Betel Nut Beauties and Community Construction: Social Phenomenon and Community Culture

Betel nut is a type of fan palm tree which is native to Taiwan and other Southeast Asian countries. Betel nut beauties, or betel nut girls, dressed at times in little more than a string bikini; sit alongside freeways and roadsides in a clear glass booth (often decorated by flashing neon lights), hawking small packages of betel nut to passengers. It is a very unique social

phenomenon in Taiwan. In addition, the community construction that emphasizes the rebuilding of community culture has become one of the major movements in Taiwan for the last decade. Thus, one betel nut girl and one community construction images were chosen by students to express the concept of localization.

Visual Cultural
Image on
Globalization and
Glocalization of
Taiwanese Art
Teacher
Education
Students

Betel nut beauties and betel nut vendors are unique Taiwanese phenomena and special consuming culture. Commercial goods they sold, even though it is a bottle of iced water, warming up the hearts of long-distance drivers who are passing by. (US05)

The community construction that lies in rebuilding community culture has become one of the major movements by the culture department in Taiwan for the last decade. The leader of this community invites a teacher to teach its members about local performing art – Taiwanese Opera. This visual image marked the performance. (US08)

Cloud Gate Dance Theatre and Ming Hwa Yuan Culture and Arts: Performing Arts

Cloud Gate Dance Theatre is a modern dance group based in Taiwan. It is world famous for its application of Chinese traditions and Taiwanese folk influences to modern dance. In addition, Ming Hwa Yuan Culture and Arts, a Taiwanese Opera Company, established in 1929, carries on and out traditional Taiwanese folk music which is part of temple festivals. One performing picture of Cloud Gate Dance and one poster of Ming Hwa Yuan were selected to reveal the aspect of localization.

Cloud Gate Dance Theatre is an important Taiwanese culture. Choreographer Huai-Min Lin brings the Taiwanese aesthetics and contemporary dance to the world. The Cloud Gate blends its roots in Asian mythology, folklore, and aesthetics with a modern sensibility. (US04)

“Ming Hwa Yuan Culture and Arts,” established during the Japanese governing, maintains a style of traditional Taiwanese music and integrates into modern music. This Taiwanese opera has become a part of temple’s activity during the religion celebrations. (US20)

Traditional Markets, the Politics, Harbor, and English Learning: Local Foods and Customs, Politics, Culture, and Education

Finally, three traditional markets from Taiwan, Southeast Asia, and the West, one image of 2000 presidential inauguration in Taiwan, one image of a harbor, and an image of classroom children were singled out to emphasize the particularity of localization. Globalization does not pose a threat to the local cultural specificities.

Foods best represent a society's culture. From images of traditional markets, we are able to tell the characteristics and uniqueness of each society. (US18)

I think the political phenomenon in Taiwan is very unique. Hopefully, law makers and politicians stop disputing and not to make it to the globe. (US27)

Taiwan is like a big harbor, Taiwan's culture is all-encompassing, including American, Japanese, Korean, and European cultures. I believe we can make another economic magic, as long as there is no more politic conflicts. (US11)

The camp sponsored by King Car Education Foundation offers English learning programs for Taiwanese children to help them experiencing different language and learning experience. (US11)

Conclusion and Implications

In this study, firstly, all the visual cultural images selected are from websites, as Duncum (1997) describes "mass media images saturate our lives, structuring much of what we know beyond personal experience. We live through visual images as much as we do language" (p. 70). In fact, the growth of the web as an information distribution system has made an understanding of visual design factors indispensable in every field of study. Secondly, students' conception of globalization and/or localization were strongly influenced by elements in their daily lives, such as the McDonald's, the Starbucks Coffee, pizza, mobile phones, Nike, the Disney World, the

Olympics, temples, night markets, festivals, and so forth. Their interpretations on the images revealed that globalization is more likely to be referred to the products or services that marketing in the world. Thirdly, students' choices and statements of images revealed the integration of local culture in the process of globalization. Moreover, these students saw the cultural diversity in the leading process of globalization. People in the world, male or female, a white or a black, an adult or a teenager, enjoy faster foods, soft drinks, and communication via mobile phones. Their images unveiled the distinctive ethnicity and characters of various societies and cultures. This is the glocalization.

Globalization and Glocalization

According to the discussions above, these art teacher education undergraduate students referred to globalization as consumption which was equated with Americanization or Westernization, including McDonald's, Coca Cola, Disney, Hollywood, Nike, Starbucks, pizza, mobile phones, etc. However, they realized glocalization is the merging of local phenomena and culture into a global society. For example, McDonaldization suggested a homogenized world, meanwhile, it referred to a hybridized rather than the only culture. McDonald's products and services are customized to suit local cultures. Thus, globalization and glocalization occur simultaneously. They are two sides of one coin. In other words, the beliefs of globalization of consumption in fact do not eliminate but increase cultural diversity (Langer, 2007). Globalization, nevertheless, opened up these students' minds to declare the values of local cultures during the process of globalization.

Of course, more researches on the issue of globalization/glocalization and cultural identity are needed in order to know more about the sophisticated and intertwined relations between globalization/glocalization and the culture. For example, how do cultures adapt to the demands of globalization? How can we take an interdisciplinary approach (especially visual culture art education and sociology, or visual culture art education and multicultural education) to study the links between cultures and globalization? Is there a culture of globalization? What is the culture of globalization? What are the cultural pros and cons of going global? Does globalization mean the

end of cultural differences or will there be a cultural resurgence in the face of globalization? How can we more effectively use globalization itself as a way to deal with global issues such as climate change and its impact on the environment and society? How might the process of globalization affect the process of cultural identity formation?

Moreover, it is no doubt that students' conceptions of globalization are strongly affected by their daily life. The visual images reflected students' life experiences. We analyze and interpret images described by participants, yet, did not actually examine how individuals' experiences and beliefs affect the visual image and cultural identity in general, and on the issue of globalization in particular. Why and how does the individual participant explain the image he or she selects? Therefore, it would be interested to further examine the relationship between cultural identity and individuals' life experiences. How would the aspect of personal backgrounds (including age, gender and sexuality, education, family background, geographic location, religion, and ethnicity) make up one's lived experiences and integrated into his/her cultural identity?

Visual Culture, Cultural Identity, and Art Education

Paying particular attention to the visual cultural images on the issue of globalization and/or localization, we argue that visual cultural images are the sites of cultural identity formation. Visual cultural images are used to communicate thoughts, beliefs and feelings, to define an individual's cultural legacy and identity. Visual culture presents a critical rethinking of identity within art education. It is through visual cultural images that an individual's cultural identity is most clearly expressed and shared with others. Visual culture that focusing largely on mass media helps to understanding the locality in relation to globalization in art education.

According to Duncum (2002), one of the primary goals of visual culture art education is "critical understanding" which is "best developed through an emphasis on image-making where students have some freedom to explore meaning for themselves" (p. 6). Thus, dialogues between educators and students would certainly help students to develop a critical perspective toward the values inherent in everyday aesthetic sites. As Sturken and

Cartwright (2001) state, “visual culture... should be understood in an analytical way not only by art historians and other ‘image specialists,’ but by all of us who increasingly encounter a starting array of images in our daily lives” (pp. 4-5). Art teachers should investigate images and artifacts and help students to create meanings and understandings of their lives since the contemporary art and art education are fundamentally connected to social and cultural issues.

Focusing the curriculum around the visual cultures of students' everyday lives, and connecting visual culture to the larger social and cultural issues produced a meaningful art education for students. Visual cultural images should be included into the art education. Visual cultural images are linkages to connect students to the diversity of the cultural heritage of all members of our society. Visual cultural images on the issue of globalization help students to recognize the cultural, sociological, ecological and economic aspects of daily life and art. Visual culture also provides tools and acts as a medium for negotiating the interface between culture and nature. Visual culture art education is also well situated to address environmental problems that emerge at the point of contact between nature and social life. Students understand the nature of art and self through visual cultural art education.

As art educators, we hope this study can help to increase art students' sensitivity to the issues of globalization and glocalization of visual culture, to critically interpret and decode the images, and to reconstruct both global and local culture identity.

Acknowledgements : The research into art teacher education students visualization of global and local culture in Taiwan is part of an international research project “Images and Identity” organized by Professor Rachel Mason in the UK in collaboration with other professors in several countries. We would like to express our thanks to Professor Mason, all the participants, and our research assistant Jenny Su. This paper was revised from an early draft presented at the 32nd InSEA World Congress. We want to express our gratitude for two anonymous reviewers' comments for this revision. Finally, we thank for the grant from the National Science Council (NSC97-2410-H-259-062) that made this study possible.



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