

A CONCEPTUAL MODEL OF SERVICE LEARNING FOR KOREAN ART EDUCATION

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Summary of Project in Lieu of Thesis
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Chair: Craig Roland

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Major: Art Education

The goal of this Project in Lieu of Thesis was to devise a conceptual service-learning model for Korean secondary school students through art education. In the project and supporting paper, I discuss the concepts of social education and development. Then, I describe the positive impact of service learning and community-based art education in the United States, and the necessity for leadership in art education in Korea. Finally, in order to create an effective theoretical service learning program for Korean education, I present and analyze several case studies. Some are based on previous service learning projects while the other one is a study of American students who were exposed to community-based programs. I conclude with insights about the importance of service learning through art education and the social responsibilities of art educators, administrators, and artists.

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Education should contribute to social development. The first step for contributing to society has to be started in local communities. Community-based art programs and service-learning programs are one of the effective ways to meet the needs of the 21st century. Crossing boundaries of school education, community programs enrich students with a better understanding of society and the real meaning of life. However, leadership in art education is required in order to succeed in service learning activities. Not only art educators and administrators but also artists should have a sense of responsibility for society and should cooperate altogether. Contrary to the United States where it has long been a part of education, service learning is in its beginning stages in Korea. So I present a service learning model for Korean art education through an analysis of service learning programs in the USA.

Statement of the Problem

In Korea, there are service learning curriculums. Some are mandatory in secondary schools whereas others are optional. However, the process of service learning is considered as a meaningless task for many students, parents and teachers. That creates situations where many adults do not understand current social issues because of this lack of interest and exposure to community life during the course of their education. This reveals a disconnection between students' education and real life, leads to a problem with their integration into society, and affects their social development. Therefore, it is important for art educators in Korea to understand the accurate meaning and impact of service learning and how to effectively implement community-based programs in their curriculums.

Purpose of the Study

In the United States, service learning is not a new concept. Indeed, art educators and administrators in this country have considered how to make a positive connection between art

and local communities for a long time. Therefore, through analysis of the theories, social reform and development, and practical activities such as American community-based art education, I will present an effective model of service learning for Korean art education in order to improve Korean students' awareness and integration in society.

Research Questions

- 1.** How can art education contribute to social development?
- 2.** What role(s) do art educators and artists play in social reform?
- 3.** What types of service learning do art educators promote for society?
- 4.** What is an effective art education service learning model for Korea?

Rationale and Significance of the Study

Considered as important in education by many experts in the field (e. g. Madden, 2000), service learning is not currently widespread in Korean education. Indeed, in Korean formal education in secondary schools, community service or volunteer work is carried out in a perfunctory manner. Students spend that time as a mere requirement. This detachment is not favorable for the development of communities and on a broader scale, the society we live in. A previous Vice-Minister of Education, Youngsik Kim (2010), said that the education in Korea should be changed in order to improve people's quality of life. He promoted the American service learning education in Korea and argued that Korean schools should adopt the education system which includes many service learning programs. Moreover, service learning when integrated into the curriculum makes teaching and learning more effective (Kupiec, 1993). Service learning is also beneficial for individual growth, because students develop substantive knowledge and practical skills (Checkoway, 1996), and a sense of "power" or importance in

society. This leads to social development because they also develop a sense of connectedness to their community (McAleavey, 1995).

Through this research, I explore service learning models that are best suited for the art education system in Korean secondary schools. The significance of this research is multifold. Korean students would be able to better understand the real meaning of community service and their role in society while receiving a more effective education. Similarly, art educators would become more aware of the benefits of service learning, and would be encouraged in integrating it into their curriculum.

Definition of Terms

Two key words discussed in this review are: 1) service-learning and 2) community-based art education.

Service-learning: Billig (2007) pointed out that service learning involves both service to the community and learning tied to academic curriculum. Buffington (2007) maintained that service learning is a way to connect student experiences in the world to big ideas that are broad and important human issues. Claus and Ogden (1999) insisted that service learning can offer an opportunity for young people to develop identity and leadership skills through engagement in community exploration, needs identification, and positive action. Taylor and Ballengee (2004) said that service learning helps students become engaged citizens.

Community-based art education: Boiten and Stimson (2003) described the common meaning of community as the place where we exist for one another and for the well-being of the whole place where we belong. Pipher (2002) stated that communities are about accountability, about what we can and should do for each other. Adejumo (2000) defined community-based art as works of art produced by people living within the same locality, and defined by common

interests such as shared concerns, cultural heritage, traditions, and language patterns.

Community-based art consists of a wide variety of aesthetic objects, such as sculptures, murals, architecture, and various crafts.

Limitations of the Study

As opposed to a native art educator, my experience with service learning in the United States is limited. Therefore I need to gain more exposure in order to gather more information about it. Besides, the outcome of my research is a model only and as such, I will not be able to test the practical implementation and effectiveness of the service learning model in Korea. Finally, as service learning in Korea is in his first stages, the study of service learning and community-based programs through American art education and their impact on American students' lives may not be directly translated into the Korean system due to culture differences.

Literature Review

Human beings are social creatures. Everything is connected each other. Therefore, it is important to help other people and we should share what we have with others. Through helping other people, we can share our talents and experience “true” education. These experiences will encourage people to enlighten their meaning of life so that they will continue helping other people. I have been interested in community service for more than 10 years. At the same time, I have tried to find a way that art can contribute to volunteering and art education can promote students' awareness of our society. The way can be local-based art programs; sometimes the art volunteering can act beyond regional and national boundaries. This idea is closely related to the philosophy of John Dewey (1859-1952). Dewey is a significant figure to explore for service learning in that he insisted on social development through education. In addition, service leaning is mostly based on community programs, so it is through community-based art education that I

explore ways to encourage students to participate in the learning process. Community-based art education addresses the needs from local communities or it is a voice speaking out for artists who reflect the social situation of their time. Therefore, I researched several community art programs and artists such as Olivia Gude, a well-known community-based artist and art educator, and Lily Yeh, an acclaimed visual artist who has worked with students, community leaders and teachers in Canada, China, Ecuador, Kenya, Syria, Italy and the United States, as ideal examples of artist leaders and community-based art education.

Social Development through Education

The roots of service learning are found in the *Progressive Educational Movement* led by John Dewey (Duckenfield, M. & Madden, S., 2000), who believed that students should be involved in real-life tasks and challenges. Dewey's education philosophy helped forward the movement, and spawned the development of experiential education programs and experiments (Neill, 2005).

Dewey (1959) said that apart from participation on social life, the school has no moral end or aim. Under that notion, students should acknowledge their social roles and contribute to society. Therefore, schools should provide the opportunity for students to recognize their present and future roles in society and teachers should help students to develop their active interest in community welfare. Dewey's philosophy on experiential education provides a strong foundation for other important experiences contributing to the development of young people through service learning. According to Deans (1999), the ideological educational theories of Dewey contribute to the education and philosophy of service learning. Taylor (2002) also stressed the work of Dewey, stating that participating in a service learning project is an essential step to connect the individual to society.

Service Learning

Service learning can play a pivotal role in art education in society. From the beginning of this century visionaries realized that in order for our society to grow and prosper we needed a strong base in education, service, and citizenship (Duckenfield & Madden, 2000). In *Rethinking Tradition*, Kupiec (1993) presented a rationale for integrating service and academic study. More effective teaching and learning, more effective serving, and more effective collaboration between campus and community are the three cornerstones for his rationale. In addition, it has been noted that research currently shows that service learning can help individuals not only develop substantive knowledge and practical skills, but also contributes to lifelong social responsibility and civic values (Checkoway, 1996). Service learning is a pedagogy of reflective inquiry linking students' involvement in community service with their intellectual and moral development (Saltmarsh, 1996). Especially, it is through service learning in art education that art educators can make a connection between people and society, leading to constructive social changes for the whole world. Taylor (2002) insisted that service learning art pedagogy is a transformative and socially reconstructive practice. Madden (2000) said that never before in the history of education have people been so aware of the connection between pedagogy and our communities. Non-profits, for-profits, local, state, and national government entities continually inform us how service learning projects have impacted their lives.

Through service learning process, people can set their identities related to society, which positively affects on their mindset, especially for young people. Furthermore, people can deeply understand issues in this society and the meaning of life. Madden (2000) said that teachers and students involved in service learning don not simply volunteer. Instead, they blend service and learning in such a way that both occur and are enriched by each other. As I mentioned above, art

can foster altruistic behavior in people, which means art education can be a way of moral and social improvement like the philosophy of Dewey. It is through art education that students can encounter social phenomena directly, and the realization will be the essential hinge that links students with the society in which they live.

Community-Based Art Education

Community-based art education is a mirror of society (Madden, 2000). Since students do not live in an educational vacuum, they must act in relation to others outside the classroom. Thus, teacher and students interact with the needs of the community (Madden, 2000). The curriculum of community-based art education is made up of the necessities of a community, which is the most basic social group surrounding individuals. Art education plays a role that reflects characteristics of the community through collaboration of art educators as well as artists. Kretzmann and McKnight (1993), a community developer, considered artists to be essential within community development process, creating culture, new skills, vision and self-esteem. They proposed that artists keep alive various cultures within a community. Community-based art education can be situated within a community environment by cooperating with community organizations and artists. *Chicago Public Art Group* and Olivia Gude in Chicago is a typical example of the community-based art education. Numerous mural and mosaic projects and educational workshops have encouraged students and adults in the Chicago community to be involved in their community development process. Taylor (2004) highlighted that through working and making art works, empowerment and benefits magnify in the future of the community.

Leadership in Art Education

Art teachers should be role models for children with new visions or perspectives and leadership about phenomena in our society. Students will expand their scope of thinking through art education so that they can understand the real meaning of their lives. Personal and social growth has come from firsthand experience and reflection guided by a more experienced elder such as a teacher (Duckenfield & Madden, 2000). Good educators lead students to respect other students and make strong relationships and interactions within the community. Like other educators, art teachers are asked to instill in students a sense of moral integrity and social responsibility. Students should respect others' works of art and acknowledge diversity and others' individualities rather than offer negative criticism. These rules apply to how the individual can contribute to the general welfare of the student community in the art room. Furthermore, art teachers serve as role models by showing respect and care for students, and by displaying compassion, honesty, and fair treatment for all students. Art teachers show various ways to act in social circumstances with nonverbal messages. These social and cultural behaviors affect students' values and play a pivotal role in education (Leshnoff, 2003).

Art can be a means of moral and social improvement, which means art can offer personal and social benefits as a part of a liberal humanistic education. Wright (1975) said that service programs can be run effectively using leadership personnel and practicing artists to greater facilitate understanding and practice for the teacher in the field. Following the belief that art can teach proper behavior for students, art educators should be task-makers whose leadership can make the world beautiful by spreading the precious meaning of life sharing with others (Stankiewicz, 2001). In other words, a position of teacher is quite important for our students and society because the role of teachers promote skills, knowledge, and even ways of thinking of

students, which will eventually influence social and educational policy. Therefore, art teachers have to recognize that their responsibilities can play a vital role in students' lives and the future of our society, and they should continue to improve themselves with a sense of mission and leadership, sharing the benefits of art with others.

Reflection

As persons, artists, and educators, we need to think more deeply about our role in society. I believe that service learning is a way for reassessing our duty for society. The learning process becomes an important part of education so art educators in Korea should responsibly consider service learning processes in various ways and methods.

Methodology

To carry out the proposed project, I first reviewed characteristics of service learning and community-based art education programs in the United States. The paradigms are fundamental key ideas of my paper, so I continued to research these theories and practices to expand my literature review. Second, I analyzed service learning projects in a community in Florida including the *Franklin County Project*, one of the main community service learning projects in the state, in order to better understand how studies were set up and conducted. Third, with university IRB approval, I interviewed experts in the fields of art education and volunteering, and students who participated in a service learning program. Especially, I interviewed and talked with program coordinators and managers at Shands Arts in Medicine many times to deeply understand their projects. This helped me realize the practical problems and interactions among art educators, artists, volunteers and students, and shape the way I contributed to the *Franklin County Project 2013*, held by the Center for Arts in Medicine at University of Florida. My

objective is to devise a direction of Korean art education reviewing art education service learning cases in the USA.

Case Studies and Findings

In the first part of this project, service learning and community based art education programs in the United States were analyzed. Although there are numerous examples of service learning and community-based art projects, I chose four target projects based on how they created collaborative service learning and community-based art programs integrating various groups in different situations: 1) *Chicago Public Art Group* and Olivia Gude's projects, have active for more than 20 years, regionally based in the Chicago, 2) The *Legacy Thrones* project, involved intergenerational collaboration led by two artists in Miami, 3) several global projects by a Chinese artist, Lily Yeh, who founded the *Barefoot Artists*, and 4) The Rwanda art project managed by the Center for Arts in Medicine at the University of Florida.

In the second part of this project, annual service learning projects of the University of Florida are reviewed: *Franklin County Project 2011: Apalachicola Bay Charter (ABC) School Art Garden Project* and *Franklin County Project 2012: Franklin County Senior Center Art Project*, both of which were focused on stimulating the community members' awareness about health care and quality of life through education and building an edible garden.

Finally, I analyzed and evaluated the *Franklin County Project 2013: Apalachicola Senior Center Garden and Art project*, which I participated in. During a week, March 3 to 9, 2013, 19 people consisting of faculty members, instructors, and students at University of Florida and local Gainesville artists stayed in Apalachicola, Florida to create an edible art garden and a mosaic reflecting their own culture for the community members. The project is one of the major service-learning programs for the University of Florida students and faculty, as well as health

professionals from Shands Hospital. The aim of the project is to engage the arts to address the needs of Franklin County community members, particularly seafood industry workers, and contribute to developing a better society.

Research Site

This research was conducted in part in the University Libraries and the Center for Arts in Medicine at University Florida University for the analysis of service learning programs. The interviews took place in an art education institution, non-governmental organization (NGO) sites, and Korean secondary schools by e-mail and in person. Lastly, the project I participated in is located in a rural community in the Southeastern United States.

Data Collection and Analysis Procedures

I utilized several data collection techniques: observation, interviews, and documentation. I read many articles and books about social change and development, service learning, community-based art education, and leadership in art education, and observed the implementations of the community-based art programs in several communities. Also, my involvement in service learning and community-based art projects over the years has affected my personal reflection and understanding of service learning. Observations took place in several art institutions, elementary and secondary schools, welfare facilities, and community centers in Gainesville, Florida. Interviews took place throughout the three months I worked with the participants from the Non-Governmental Organizations, Otra Cosa Network, the Center for Arts in Medicine of University of Florida, and International Education and Resource Network- Korea. The data were reorganized through review of my documentation, observation notes, and interview descriptions. As mains themes were finalized, the data was utilized for the supporting idea of the selected research subjects.

Community-based art projects in Chicago Area: In this review, I chose the *Chicago Public Art Group (CPAG)* as one of the notable examples of community-based art programs. In 1971, a group of artists founded the *Chicago Mural Group* in order to connect art and their community, of which name changed as the *CPAG*. The group produced many public art works, including numerous murals and mosaics, with community members to improve their living condition in Chicago. Through the group many artists were able to collaborate with other artists as well as their neighbors and contribute to their community. *CPAG* has continuously supported many artists to create public art works for 40 years, which makes Chicago community more vivid and lively.

Olivia Gude, a member of *CPAG*, is the main figure of the community muralists working based on Chicago neighborhood more than 20 years. She insisted that art is a major driving force behind social change gathering people together (Sweet, 1996). Her public art projects lessened racial tension and strife. Gude has worked on many large scale murals and mosaics with black people. Through her racial collaborations, people eschew the old notions of race and mature understanding of other culture and history. One of the public art collaboration projects, ‘*Structure Is Space*’, is a renowned community-based art projects led by Olivia Gude. From 2007 to 2008, Gude led several workshops for community members including African-American and Asian, and installed a mosaic at the Hilliard Apartments. She focused on the cultural issues and social justice to address their community and transform people’s way of thinking and lives.

Those activities are the tasks of the art educator who should provide their students with community-based art experiences that will be a “moving force” for real learning and understanding to take place (Duckenfield & Madden, 2000). Community-based art projects and public art landmarks in Chicago has impacted other artists and works of arts in the world. The

fundamental idea of community-based art education in Chicago is supporting underprivileged people throughout entire region with public art projects. We should support these efforts, which will be a way to achieve social development.

Local artists making a change across age and race: *Legacy Thrones* is also a good example of community-based art education. Two artists, Mel Alexenberg and Miriam Benjamin, planned to create three thrones with diverse group of people collaborating with art students in Miami. African American, Hispanic, and Jewish elders from the community participated in this intergenerational art project. Through the multicultural and intergenerational collaboration, young people and elders shared different ways of thinking, which helped both of the generations enrich their lives (Alexenberg & Benjamin, 2004). People who had this experience were exposed diversity and had a chance to think similarities and differences with others. From an educational standpoint, it is an opportunity for students to broaden and deepen their understanding of society, while providing new perspectives. On the other hand, it provokes the notion and role of artists that they play an important role in social change. Instead of working by themselves in studios, artist can fulfill multiple social roles and contribute in their communities with their ability and talent.

An artist's collaboration art projects around the world: A visual artist, Lily Yeh, who has worked with various communities in and out of the United States such as China, Canada, Kenya, Ghana, and Ecuador, also led several community-based art projects. Yeh believed that art reflects and documents social situation. One of her most prominent projects is the *Dandelion School Transformation Project* in Beijing, China. Yeh tried to interact with students and improve school environment in the community through art. This school project started to effect individuals' emotions of whose were suffering from homeless, hungry, and stressed. It was worth

inspiring students for learning and participating in her project, which impacted on the whole community. Before the project, many students showed anxiety and fear of living on their paintings because of the poor emotional and physical conditions (Yeh, 2011). Yeh (2011) insisted that we should focus on these social phenomena in order to build a more human and sound society. She had confidence in healing people with art. Yeh founded a non-profit organization, *Barefoot Artists*, with belief that art helps people to relieve their stress and mental distress, which empowers social change. She has collaborated with other fields like medicine and sculpture. Yeh shared her ability to inspire young people to dip into their future and foster taking action for better lives. Her and *Barefoot Artists*' art projects have touched lots of artists and organizations throughout the world including the University of Florida Center for Arts in Medicine's projects in Rwanda.

Service learning projects in school curriculum: Unlike the previous individual artists' community-based art projects, the Center for Arts in Medicine (AIM) at the University of Florida has continued lots of community-based art programs and service learning projects as a team. They use arts as an effective tool to enhance healing process. The center suggests a framework for interdisciplinary collaboration among faculties, students, local artists, and community members through art projects. The Director of the Center for Arts in Healthcare Research and Education (CAHRE), a program of the College of Fine Arts at University of Florida, Jill Sonke, said that the programs are beneficial not only to community members but also to all participants in terms of educational value (personal communication, Sonke, 2013). Through the cross-cultural projects both groups are able to be exposed to the other circumstance. Beyond a limited and passive role in learning, students can understand social issues and be a part of transforming the

community through art projects. Community members also learn specific skills and awake an interest in art and the importance of engagement in social activities.

The prime example of the community-based art programs of AIM is the *Rwanda Project*. The aim of the project is to improve the quality of life for people in Rwanda. As noted above, Lily Yeh and *Barefoot Artists*' art programs influenced on the *Rwanda Project*. With *Barefoot Artists*, the *Rwanda Red Cross*, and *Engineers without Borders*, AIM was committed to enhancement of general well-being for the Rwanda people. Since 2008, the art team has created numerous murals in health clinics, schools and houses, and led workshops to teach practical skills such as beads-making that are helpful to increase their income. They also tried to inspire educational messages for students and community members through art programs. In my interview, Kris Sullivan (2013), a Program Coordinator for Shands Arts in Medicine, said that she hopes those process give a sense of empowerment to community members, especially in these geographically isolated community. She highlighted that the program provides college students with unbiased education and exposure to learning opportunities. Sullivan also added that the process made her feel a great sense of pride when she sees the impact of the projects on the communities. This shows how beneficial service learning programs can be not only for community members, but also for students, faculties, or specialists.

Previous Franklin County Projects: CAHRE also works to improve quality of life in a rural community in Florida. From 2010, *Franklin County Project* supports people in Franklin County with several community-based art projects. Franklin County is one of the most rural areas and consists of seafood industry workers who have high pride and dignity. The people have suffered from shortage of income and high levels of stress due to natural disasters over the years. Art team collected cultural and historical information about the people in the county to reflect

their lives in artworks. Individual people's stories motivated fundamental designs of murals that inspire awareness of social issues in industry and the unique environmental of Franklin County.

An edible garden was installed at the *ABC school* in 2001. *ABC school* students created signs and ornaments through art activities with a Gainesville local artist, Sandra Murphy-Pak, to decorate the garden. The students were able to receive art education from an artist, observe college students and faculties working in the garden, and participate in a process of community development. The one-week projects have transformed the property of the county and embedded a mindset of community members that positive change is possible by them.

Franklin County Project 2013: I participated in the local community art project, *Franklin County Project 2013*, during the spring break, March 3 to 9, 2013. The project more focused on the art project than other years. Art team developed an edible community garden with a mosaic at the new Apalachicola's Holy Family Senior Center (see *Figure 1*), which is the center of the African-American community.



Figure 1. The Apalachicola Senior Center.

Preparation of the project: I worked with 1) Sandra Murphy-Pak and Kris Sullivan as a Garden Team member; and 2) Jill Sonke and Mary Lisa Kitakis-Spano, a mosaic specialist, as an Art Team member. The Garden designed by Murphy-Pak (see *Figure 2*), and the Art Team constructed a mosaic in the garden with the mosaic expert, Kitakis-Spano. We had an orientation and four planning meetings for the art project preparation. All group members were required to study about the community's culture and historical background in order to contemplate their way of thinking and lives when we design the garden and mosaic, and work with community members.

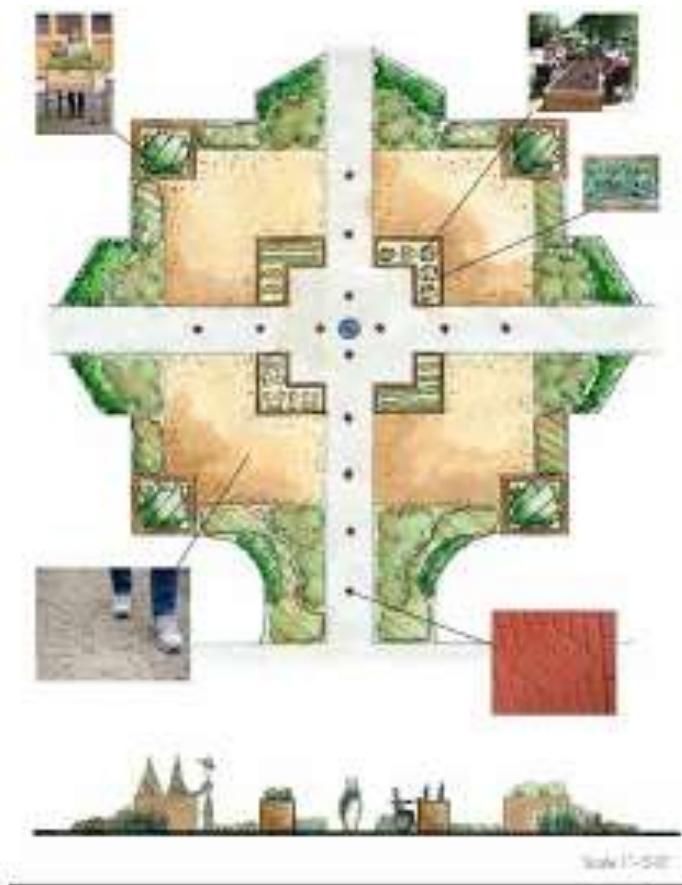


Figure 2. The design of a new garden for Apalachicola Senior Center by Murphy-Pak.

Realization of the project: Sonke explained that community members enjoy their daily lives with others and unify historical and cultural differences between White and Black people in the Senior Center, which were separated for a long time (personal communication, Sonke, 2013). The garden was being built there in front of the Senior Center. We were involved in the beginning of the construction (see *Figure 3*). Garden Team moved blocks and painted frames. Community members helped all process in building a new garden and creating a mosaic.



Figure 3. A construction view of the new garden at the Apalachicola Senior Center

As a member of the Art Team, I prepared materials for the mosaic, including cutting plates, glasses, and mirrors, all materials widely used in the mosaic process (see *Figure 4*). It was the first time for me to do mosaic among many art projects. Although I was not very skillful at this process, I really enjoyed doing the preparation as a new learning process from experts (see *Figure 5 & Figure 6*).



Figure 4. Materials for the mosaic.



Figure 5. Students volunteers, Stebbins and I.



Figure 6. Instructors and students preparing the mosaic materials: Sullivan, Stebbins, Murphy-Pak, Kitakis-Spano and me.

After the preparation process, I and Kitakis-Spano painted the background of the mosaic. We put several historical sites and the landscape of Apalachicola in the mosaic because we agreed that: 1) the art work should represent their cultural background; and 2) people in the community should feel comfortable and closer to the mosaic. Therefore, we drew a White House, Apalachicola Bay, St. George island, palm trees, oysters, and sunflowers; cabbages, radishes, and tomatoes, which the community members wanted to have in their garden in the Senior Center (see *Figure 7 & Figure 8*).



Figure 7. Mrs. Kitakis-Spano drawing the background of the mosaic.



Figure 8. Part of the mosaic background painted by me.

As Olivia Gude idea's, engaging in a mosaic process provides the community members to enter another space through art activity (Sweet, 1996). On the fourth day, we started to make the mosaic with community members who wanted to participate in the project (see *Figure 9 & Figure 10*). Any members of the community or area surrounding the Senior Center were welcome to join on the process. Some seniors and staff members of the Senior Center, city workers from the construction site, and even delivery people actively participated in making the mosaic (see *Figure 11*).



Figure 9. Students volunteers creating the mosaic: Stebbins and me.



Figure 10. Working with the mosaic as a member of the Art Team.



Figure 11. Creating a mosaic with community members in the Apalachicola Senior Center.

We also suggested that people who joined the mosaic put their names or signatures on the bottom of the work, which made them enjoy contributing to the process and feel a part of community change (see *Figure 12*). Several community members explained to us about the economic situation that the seafood industry of the Apalachicola is in despair. There were far fewer oysters, which are the main income resource for the people in Franklin County, during harvest season this year than before.



Figure 12. Signatures of the community members who participated in the mosaic process.

During the process, the attitudes showed by the artist, Kitakis-Spano, and several instructors, Sullivan, Murphy-Pak, and Sonke, were incredible (see *Figure 13*). They were humble, friendly, patient, and dedicated. The instructors led voluntary participation from the community members and brought the individuals together, which made me be impressed by the

fact that I was in the group with them. In the process, I was able to see benefits of art activity that plays an important role in development and understanding our local community and communicating with others.



Figure 13. Kitakis-Spano working the mosaic.

We had a dedication ceremony of the new garden with the Apalachicola mayor, city officials, and community members (see *Figure 14*). In the garden, we planted some herbs and edible plants for sustainable garden use (see *Figure 15 & Figure 16*). The garden and mosaic were completed after going through a week of effort by cooperative community work (see *Figure 17 & Figure 18*). All people in the ceremony were surprised that the change happened in a short time, which brings a new moving forward to their community.



Figure 14. The dedication ceremony with community members in the garden.



Figure 15. Edible plants: tomatoes and herbs.



Figure 16. Planting trees and vegetables in the garden.



Figure 17. The completed edible garden with a mosaic in the Apalachicola Senior Center.

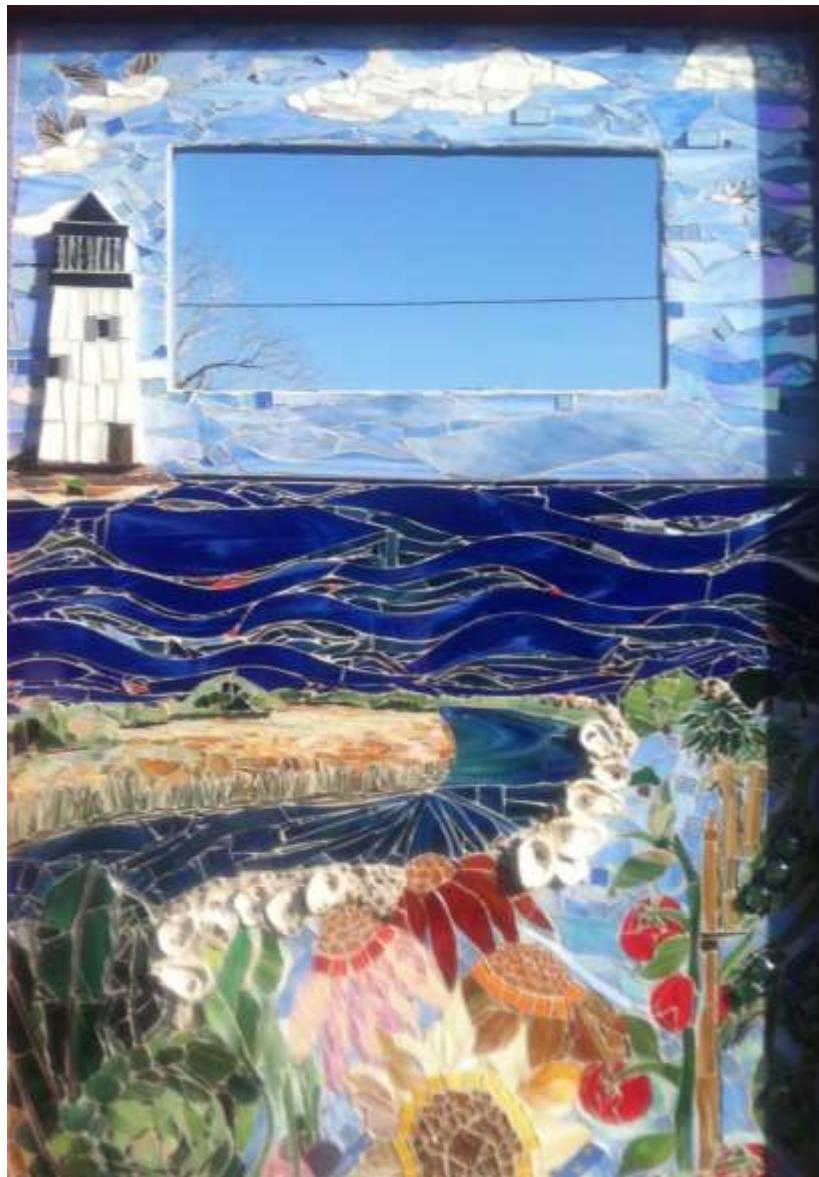


Figure 18. The completed mosaic by the Art Team.

The *Franklin County Project 2013* was a great opportunity for me to be involved in a service learning program and work side by side with volunteer students in the United States. I gained a meaningful understanding of the sense of community in the States, and the community of the participants, including myself. I strongly believe that this project is able to provide meaningful experience not only for students but also for adults in a school setting. In other words, the benefits of this kind of project may have implications for Korean secondary art education.

Discussion and Conclusion

This paper introduces and describes several service learning programs for Korean art educators and artists to consider in order to draw from them a set of inferences for similar art projects and service learning experiences. After reviewing and analyzing previous and current service learning art projects, I considered how the practice of Korean art programs and education should look if they reflected these approaches. In order to encourage these types of service learning art projects in Korea, I describe how the program is beneficial not only for students but also for art teachers, artists, and community members. The people who are educated and participate in service learning programs have avenues of thought, understanding, and expression about social issues. That is, art education should provide the same mind-set for the people in the 21st century in Korea.

Korea art education in the secondary school should shift away from relying on the contents in formal textbooks or making crafts for just fun. Through not only an academic approach but also practical practices, Korean art education should deal many issues of life. This paper provides a set of guidelines that result from my experiences in the areas of service learning and community-based art programs. It presents a contemporary version of the service learning art project model for Korea art education; it is a synthesis of developments that have taken place over the many years in the United States and other countries. I suggest a conceptual art education model for approaching service learning through art education for Korea: I name it *Korea Community Art Education (KCAE)*.

As an undergraduate student, I launched a new art festival and art volunteer projects, which was called the New College Movement (NCM) at Ewha Woman's University in Seoul, Korea, that moved beyond the college art festivals that were based on school issues for the

college students. I also designed and led a mural painting project with disabled students sponsored by the SK Group, one of the Korea's largest company, and numerous face-painting and art volunteer projects in Korea. During the same period I was a part of several teams that conducted service learning projects outside of Korea: Korea Internet Volunteers (KIV) under the Korea Ministry of Information and Communication (Now, renamed as the Ministry of Public Administration and Safety), Pacific Asia Society (PAS), a Non-Governmental Organization in Korea to promote mutual communication and cooperation by linking Pacific Asia. Throughout the service learning projects, I taught art and culture to elementary, middle and high school, and college students, as well as teachers and community members in China, Russia, the Philippines, and Peru. These opportunities helped me to understand how service learning projects and art programs impact people's mindsets, attitudes, and the quality of living for both volunteers and recipients. In addition, in planning these past projects, I began to set down a concept of service learning in developing countries or in rural areas. Each experience helped me to gain a more precise understanding of the role of arts and culture, and need of leadership of art teachers, artists, and art administrators, and move toward investigations into community-based art programs and service learning projects in other countries. At the same time, I have been and will continue to create service learning projects through the arts, which are and will be implemented in and out of Korea.

What is presented in this paper is done in acknowledgment of many art educators and artists who have contributed to my understanding and to art education by their community-based art programs and service learning projects through art. In looking through different processes and approaches in the art projects, the real meaning of an art program and education, contributing to social justice and social development, has shared a view by many artists and art educators in

many fields. They have been carving out their place in the field of art education by transcending the boundaries of age, race and nationality. I acknowledge these contributions in the field of art and art education, and trust this review of service learning projects will bring their community art projects to Korean art educators and artists' attention.

KCAE is based on the notion that art educators and artists play important roles in social change and improvement. If Korean art educators and artists educate students as well as adults on social issues through *KCAE*, we would hardly expect them to consider only themselves or feel far away from society. One of the aims of *KCAE* is to encourage students' awareness toward other people in a way that might lead them to help underprivileged community members around them. This initial step to participate in helping others will inspire their respect not only for others but also for themselves. Because the main role of participating in a group project is discussing their own opinions and understanding other members' ideas and implementing shared thoughts into the project in a group. Through *KCAE*, students and adults from the community learn from other members and share their experiences and talents with others. Regardless of gender, age, race, or cultural background, all members can share their own specialty and strength. Sometimes, young people can teach elders specific skills, which provide them an opportunity to think carefully and nurture them.

In Korea, generational conflicts are getting worse because of a lack of communication. Traditionally, under Confucian hierarchical education, Korean highlights the authority of seniors and calls for young people to respect elders, which leads elder people to have an authoritative manner. Therefore, it was not common for young people to appeal their own opinion to elders or teach them, which led to a severe generation gap that has become a serious problem in Korea. Group activities through *KCAE* can provide the opportunity to get closer to and communicate

between adults and young generation. Furthermore, it will help elders who fell into mannerism for a long time to refresh their mind. Many people in Korea are complacent and spend most their time in a lifelong workplace, which means they have no opportunity to experience other fields like the arts. *KCAE* can be refreshing and a totally new experience for those who need to learn to think creatively with an open mind through art, which leads to social improvement, the major goal of the service learning art project that I want to implement in Korea.

The part of a service learning project involving a community-based art program teaches that the images in the outcomes are metaphors for human life and the process for the art project is human life itself. The idea of drawing and creating a mural or mosaic from a community's history, culture or needs presents the arts as a way to express the community members' identity and view point about society and it can impact social awareness of the people in their community. Specific skills can be taught by experts who are trained through workshops and images will come from various perceptions of the community and society.

Students and community members who participate in *KCAE* learn to appreciate their differences. This attention to personal and cultural differences, along with the images presented in art works, extends the students' and community members' ways of thinking about social issues. In other words, without some understanding of contemporary issues or diversity from other age, culture and background, it is possible to miss the real meaning of *KCAE*. Artists or art teachers who lead *KCAE* will be able to appreciate social issues and discuss works of art in their historical and cultural background. This attention to other people's perspectives leads them to move beyond their narrow concept of art and traditional education in school boundary.

Anderson (1997) said that "art is about something beyond itself; it defines a particular narrative or world view" (p.71). Ron Neperud (1995) wrote in his introduction to *Context*,

Content, and Community in Art Education: Beyond Postmodernism, “Art in the postmodern sense is treated as not separate from the world, but as a vital part of human existence. Postmodernism demands that the audience of art become involved in the discursive process of discerning meaning. This postmodernist view of art means a very different approach to teaching about art” (p.5). *KCAE* is an alternative way of experiencing the world through cultural and generational exchange. This kind of education requires a leaders’ commitment, experiences or deep understanding of community-based art in order to effectively manage and interact with other people.

There are several ways to facilitate service learning experiences through *KCAE*: professional workshops, creating a network for students, art educators, and artists. In fact, it is an urgent issue to create a network system for Korean education to achieve this goal. There are several global online-based networks and organizations that Korean art educators and artists can participate in such as International Education and Resource Network (iEARN) and TakingITGlobal (TIG).

iEARN is a non-governmental organization serving of an educational purpose. People and organizations in more than 130 countries joined the network and over 2,000,000 students and teachers are engaging their projects every day (iEARN, 2013). The goal of the network is how their projects improve the quality of life by collaboration projects in the world. In fact, iEARN is working in Korea with the Youth Education Service (YES) Center, which was founded in 2007, and the center involves schools throughout Korea with many cultural projects. However, it is necessary for Korean art educators to intensify or create another network because YES Center is not specialized for artists, art educators, or students through service learning projects. More

artists and art educators are required to actively participate in *KCAE* projects with a network and they should engage people to have better life.

As another example of educational networks, TakingItGlobal (TIG)'s aim is creating social change through learning, cross-cultural awareness, and self-development (TIG, 2013). They insist that the role of young people is the key of social improvement. Therefore, TIG continuously provides learning opportunities through the network. TIG also connects educators around the world, which is called TIGed (TakingITGlobal for Educators) to empower their collaborations. However, there are certain limitations for Korean art educators and students to approach and utilize TIG, because there is no Korean description even though there are 12 language options in the website. Additionally, the network is also not specified for art education, so in order to strengthen a network between artists and art educators to outreach *KCAE*, we need to build a new network, which will be my next step.

Eight Guidelines for Korean art educators and artists

- 1. Become aware of *KCAE*.** Korea art educators and artists should have awareness of the notion, real meaning, and effect of *KCAE*. Through conferences or teachers' meetings, Korean art educators should present the benefits of service learning and community-based art programs.
- 2. Be a part of *KCAE*.** Korea art educators and artists should participate in a *KCAE* project in order to experience and understand its benefits at first hand. Actually, there are numerous educators or specialists in many fields out of Korea that experience the advantages of service learning projects, which make them keep contributing to these art projects over the years.
- 3. Share your *KCAE* experiences.** After realizing the importance of service learning, Korean art teachers or artists should share their impressions with others. Art teachers can share their

experiences with other subject teachers and create some collaborative art projects with them.

In addition, art teachers can share the feeling for *KCAE* with students, parents, school administrators, and community members. Artists can explain their thoughts with other artists and encourage them to participate in the *KCAE*. At the same time, artists can put emotions and intuitions from the experiences into creating their artworks.

- 4. Create a network for *KCAE*.** Korea art educators and artists need a specialized network for *KCAE*. The network will help to link art teachers to other art teachers, artists, and students in and out of school around the world. The formation of a network can be a group of artists and art educators who want to promote *KCAE* like as *CPAG* or *Barefoot Artists*, an online community like as *iEARN* or *TIG* which empowers global social network, or a network through mobile application which can be easily accessed by anybody anywhere.
- 5. Support *KCAE* projects.** *KCAE* needs supporting systems and organizations. Social supports will empower the *KCAE* to create change in communities and the whole society. A social network is a way of supporting systems. In addition, corporations should transfer part of their profits into *KCAE* programs as part of social responsibility. Governmental organizations should also increase people's quality of life through supporting *KCAE*. *KCAE* can improve the quality of life and instill people a sense of belongings, community, civil pride, achievement, and identity, which are the engines of future social development.
- 6. Take action in *KCAE*.** Korean art educators and artists are ready to move forward in art education with *KCAE*. With a network and financial supports, they need to cooperate and create collaboration projects. Art teachers and artists deeply research and study about service learning and previous community-based art projects over the world and put the ideas into practice which is appropriate for the domestic circumstances in Korea.

- 7. Learn through KCAE.** Korean students as well as art educators and artists can learn from each other. *KCAE* is a collaboration project that involves various people in different fields and ages. The group projects are not only good for learning skills but also for facilitating communication process and sharing their ideas with other people, which increase understanding of current social problems and issues.
- 8. Advocate for KCAE.** Korean art educators and artists need to arouse sympathy from other artists, teachers, students, parents, school administrators, and community members for KCAE. They need to correctly realize the benefits of *KCAE* and encourage and support the program over a long period of time.

Summary

A notable community artist and art educator, Olivia Gude, sees art not only as a way to beautify the world but also as an agent of social change bring people together (Sweet, 1996). Arousing social awareness and understanding and helping other people are necessary for Korea education. In order to create those mindsets for Korean students, art educators and artists, we need a starting point. The fundamental idea of *KCAE* is to create opportunities that young people work together on to develop positive social change. Jennifer Corriero and Michael Furdyk, the co-founders of TIG, created the network after a conference in Ottawa in order to reflect on their experiences and opportunities they accessed as teenagers to make a difference. Jennifer was involved in local community volunteer works and desired to be a catalyst for community involvement while Michael was interested in helping other young people grow their ideas (TIG, 2013).

Service learning can be a vehicle for changes to happen (McAleavey, 1995). It needs to focus on the personal and intellectual growth of both the student and the community (Haque, M.,

Tai, L. & Mey, B., 2000). The emphasis here is art education can be a powerful way of service learning which raises critical issues of social justice and creates citizens who are engaged participants in society (Quinn, T., Ploof, J. & Hochtritt, L., 2012). Gude has worked in the field of community-based public art for more than 20 years. A Chinese artist, Lily Yeh, found the *Barefoot Artists*, which impacts many people and organizations over the world. She continues pursuing her vision through the organization around the world how to use the transformative power of art to bring healing, self-empowerment, and social change (Yeh, 2011). Mel Alexenberg and Miriam Benjamin (2004) said that artists' role has been changing to be a creative leader in performing arts and art education. They showed creative leadership role through the *Lagacy Throne* art project, facilitating a collaboration of young people and elders. These artists and art educators have continuously tried to share their talents, which definitely brings forward social development.

What I want to show in this paper is a starting point can stimulate another challenge provoking other people to finally lead a big change in Korean schools and society. This research explored notions, boundaries, and examples of social reform, service learning, community-based art education, and leadership in art education. With philosophical theories and practical action plans, I suggest a direction where the service learning model for art education in Korea can go. In addition, throughout this research, I engaged in hands-on and practical education and public service while providing a network to assist community members in enhancing their daily lives. Finally, I drew a road map that will be an innovative and unique project addressing community and educational issues for Korean art education. I lay out service learning programs for Korean art educators and artists in order to sketch from them a set of inferences for art projects, which provides an image of what Korean art education could be.

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Appendix A

UFIRB 02 – Social & Behavioral Research

Protocol Submission Form

This form must be typed. Send this form and the supporting documents to IRB02, PO Box 112250, Gainesville, FL 32611. Should you have questions about completing this form, call 352-392-0433.

Title of Protocol: Service learning art project			
Principal Investigator:	Ahran Koo		
Degree / Title:	Master of Arts / Graduate Student	Mailing Address: (If on campus include PO Box address):	Email: ahrankoo@ufl.edu
Department:	Art Education (College of Fine Arts)		Telephone #:
Co-Investigator(s):		UFID#:	Email:
Supervisor (If PI is student):	Craig Roland	UFID#:	
Degree / Title:	Ed.D. / Associate Professor	Mailing Address: (If on campus include PO Box address): 101 FAC P.O.Box115801, Gainesville, FL, 32611-5801	Email : rolandc@ufl.edu
Department:	Art Education (College of Fine Arts)		Telephone #:
Date of Proposed Research:	Jan. 25, 2013		
Source of Funding (A copy of the grant proposal must be submitted with this protocol if funding is involved):	None		
Scientific Purpose of the Study:			
<p>The objective of this study is to devise a conceptual service learning model for Korean art education. Service learning is not currently widespread in Korean education even though service learning is one of the effective ways to improve social development as well as students' individual growth. Service learning makes students develop a sense of connectedness to their society, so this study will help students understand the real meaning of community service and their role in society.</p>			
Describe the Research Methodology in Non-Technical Language: (Explain what will be done with or to the research participant.) <p>I will interview 1) volunteers who participate in community service and work in non-government organization (NGO); 2) art educators and art administrators in the field of education; and 3) college students who have an experience of service learning.</p>			

Describe Potential Benefits: Korean students would be able to better understand the real meaning of community service and their role in society. Similarly, art educators in Korea would become more aware of the benefits of service learning, and would be encouraged in integrating service learning programs into their curriculum.					
Describe Potential Risks: (<i>If risk of physical, psychological or economic harm may be involved, describe the steps taken to protect participant.</i>) The outcome of this study is a sample only and as such, I will not be able to test the practical implementation and effectiveness of the service learning model in Korea. The impact of service learning on non-Korean students' lives may not be directly translated into the Korean system due to culture differences.					
Describe How Participant(s) Will Be Recruited: I will contribute to the Franklin County Project, which is a local community art project and developed as an extension of Arts and Healthcare for Rural Communities in Franklin County, Florida, in March, 2013. I will interview several volunteers or college students during the project.					
Maximum Number of Participants (to be approached with consent)	10	Age Range of Participants:	20-55	Amount of Compensation/ course credit:	None
Describe the Informed Consent Process. (Attach a Copy of the Informed Consent Document.)					
(SIGNATURE SECTION)					
Principal Investigator(s) Signature:					Date: Jan. 25, 2013
Co-Investigator(s) Signature(s):					Date:
Supervisor's Signature (if PI is a student):					Date: Feb. 6, 2013
Department Chair Signature:					Date:

Appendix B



PO Box 112250
Gainesville, FL 32611-2250
352-392-0433 (Phone)
352-392-9234 (Fax)
irb2@ufl.edu

DATE: February 22, 2013

TO: Ahran Koo

Gainesville, FL 32608

FROM: Ira S. Fischler, PhD; Chair
University of Florida
Institutional Review Board 02

SUBJECT: Approval of Protocol #2013-U-0183
Service Learning Art Project

SPONSOR: None

I am pleased to advise you that the University of Florida Institutional Review Board has recommended approval of this protocol. Based on its review, the UFIRB determined that this research presents no more than minimal risk to participants. Your protocol was approved as an expedited study under category 7: *Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.*

Given this status, it is essential that you obtain signed documentation of informed consent from each participant. Enclosed is the dated, IRB-approved informed consent to be used when recruiting participants for the research. If you wish to make any changes to this protocol, *including the need to increase the number of participants authorized*, you must disclose your plans before you implement them so that the Board can assess their impact on your protocol. In addition, you must report to the Board any unexpected complications that affect your participants.

It is essential that each of your participants sign a copy of your approved informed consent that bears the IRB approval stamp and expiration date.

This approval is valid through February 22, 2014. If you have not completed the study prior to this date, please telephone our office (392-0433) and we will discuss the renewal process with you. Additionally, should you complete the study on or before the expiration date, please submit the study closure report to our office. The form can be located at http://ib.ufl.edu/irb02/Continuing_Review.html. It is important that you keep your Department Chair informed about the status of this research protocol.

ISF:dl

Consent

Dear Art Educator/ Volunteer:

I am a graduate student at the University of Florida. As part of my capstone project I am conducting an interview, the purpose of which is to learn about how art educators use the specialized service learning program into their curriculum or how volunteers think about their community service experiences. I am asking you to participate in this interview because you have been identified as a highly successful art educator or volunteer. Interviewees will be asked to participate in an interview lasting no longer than 30 minutes. You will not have to answer any questions you do not wish to answer. Your interview will be conducted by e-mail or in person after I have received a copy of this signed consent from you. With your permission I would like to audiotape this interview. Only I will have access to the tape which I will personally transcribe, removing any identifiers during transcription. The tape will then be erased. Your identity will be kept confidential to the extent provided by law and your identity will not be revealed in the final manuscript.

There are no anticipated risks, compensation or other direct benefits to you as a participant in this interview. You are free to withdraw your consent to participate and may discontinue your participation in the interview at any time without consequence.

If you have any questions about this research protocol, please contact me at 352-514-7734 or my faculty supervisor, Dr. Craig Roland, at 352-392-9165. Questions or concerns about your rights as a research participant rights may be directed to the IRB02 office, University of Florida, Box 112250, Gainesville, FL 32611; (352) 392-0433.

Please sign and return this copy of the letter in the enclosed envelope. A second copy is provided for your records. By signing this letter, you give me permission to report your responses anonymously in the final manuscript to be submitted to my faculty supervisor as part of my capstone project.

I have read the procedure described above for the Interview about service learning art program. I voluntarily agree to participate in the interview and I have received a copy of this description.

Signature of participant Date

I would like to receive a copy of the final "interview" manuscript submitted to the instructor. YES / NO

Approved by
University of Florida
Institutional Review Board 02
Protocol # 2013-U-0183
For Use Through 02/22/2014

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Biographical Sketch

Ahran Koo is an artist and art educator. She was born on November 27, 1980 in Seoul, Korea. She grew up mostly Seoul, graduating from Jinmyeong Girls' High School in 1999. She earned her B.F.A. and M.F.A. in Korean Painting from Ewha Womans University in Korea and graduated magna cum laude.

Her extensive experiences in community service can be seen in some of her former and current activities which include: The Pacific Asia Society (PAS) Youth Corps volunteering in Malabon, the Philippines and Tianjin, China; Korea Internet Volunteers (KIV) to Moscow, Russia; mural painting projects with disabled students at HanKook WoonJin School in Seoul, Korea and seniors at Alachua County Senior Center in Gainesville, Florida, USA; New College Movement (NCM) at Ewha Womans University in Seoul, Korea; Otra Cosa Network (OCN) Volunteer in Huanchaco, Peru, etc. Through the services, she realized the benefits of service learning and art education, which led her to focus on service learning art projects.

Ahran had taught high school students in Korea for 6 years as an art teacher and advocated that art can enrich the quality of lives. In particular, she would like to contribute to improve the lives of socio-economically disadvantaged people in developing countries.

Upon completion of her M.A. program in Art Education at University of Florida, Ahran is offered the University Fellowship for Ph.D. program in Art Administration, Education, and Policy from Ohio State University. She will continuously study community-based art education and service learning through art education in the United States and encourage other people to help others and enjoy their lives with art.