

## Professional Leave Report Cover Sheet

Name: Ah Ran Koo

Department: Art & Design

College: Arts & Humanities

Leave taken: ☒ Sabbatical      ☐ Difference in Pay      ☐ Professional Leave without Pay

Time Period: ☒ Fall 2023

☐ Spring

☐ Academic Year

☐ Other

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## SABBATICAL REPORT FOR FALL 2023

Dr. Ahran Koo, PhD & MFA  
Associate Professor of Art Education  
Department of Art, Design, and Art History

### Project Background

As an Associate Professor of Art Education, I proposed a semester-long sabbatical for Fall 2023 to develop and finalize three projects that would expand the art education curriculum and advance teaching methods. The primary objectives were to:

1. Develop a draft of a comprehensive book on contemporary Asian art and culture for K-16 art educators.
2. Submit a manuscript based on a funded research study in art education, which was funded by the National Art Education Foundation (NAEF).
3. Establish and sustain a research project on technology utilization in art education.

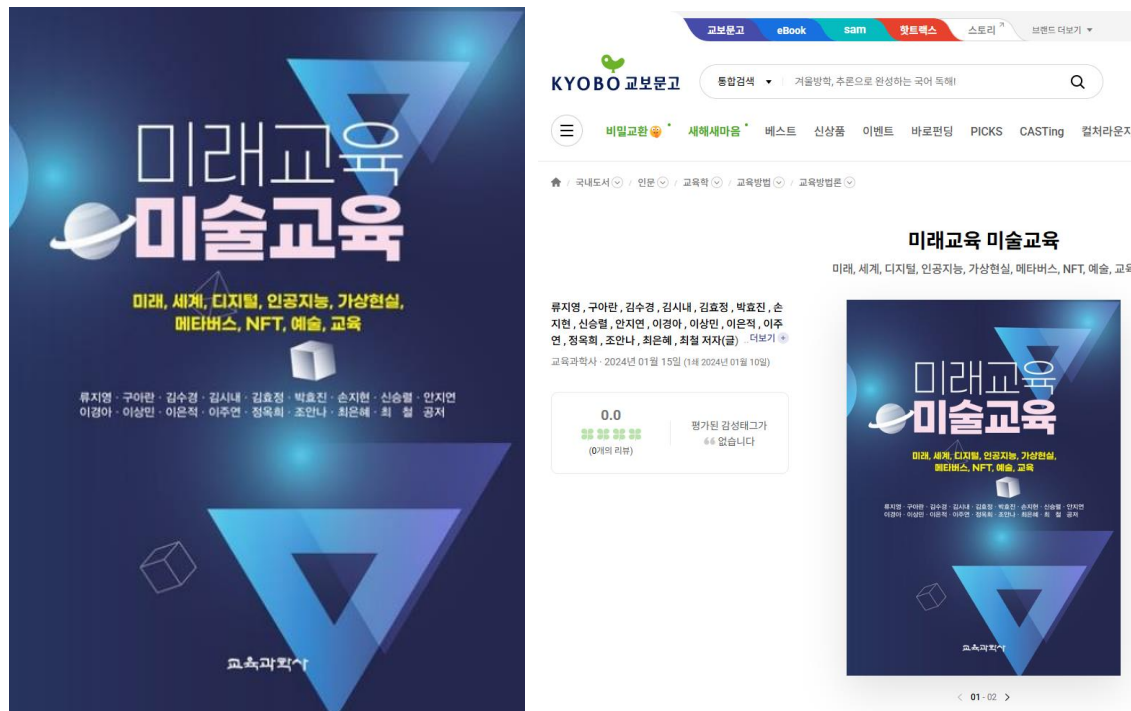
### Project Progress & Completion

1. Project 1 – Book Project: Completed the final draft of the book, “Contemporary Asian Art and Popular Culture,” which offers a holistic and thematic approach to contemporary Asian art and culture, and submitted it to *Davis Publication*, one of the major art education publishers. The book addresses the lack of comprehensive and inclusive curricular and pedagogical resources. The expected publication date is Spring 2026.
2. Project 2 – NAEF Research Study: Completed data collection and analysis for the funded research study and conducted interviews with contemporary artists. The manuscript was submitted to and accepted by *Art Education*, a major peer-reviewed journal in the field. The expected publication date is Fall 2025.
3. Project 3 – AI Research Project: Established a research project on technology utilization in art education by setting up workshops, lectures, and an interview timeline. The research focuses on the role of Artificial Intelligence (AI) in art education and its implications for K-16 art educators.
4. Additional Outcomes and Scholarships (not included in the original proposal): I produced one additional book, 10 publications, and 10 presentations. Total of **2 Books, 11 Publications, & 10 Presentations**

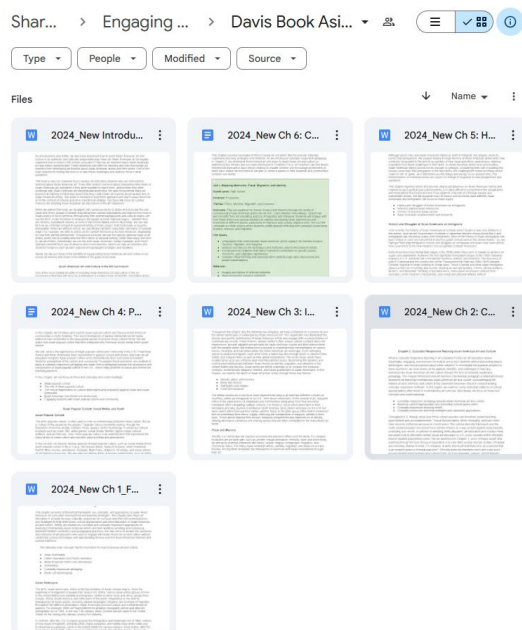
## Outcomes (2 Books, 11 Publications, & 10 Presentations)

### 1. 2 co-authored books (published and/or finalized):

Ryu, J., **Koo, A.**, Kim, S., Kim, H., Son, J., Shin, S., Ahn, J., Lee, S., Lee, E., Lee, J., Chang, Y., & Chung, O. (2024). *Future Education Art Education*. Kyoyookgwahaksa.



Shin, R., Lim, M., Lee, O., Bae, J. Chang, E., Song, B., **Koo, A.**, Kwon, H., Park, H., & Lee, S. (in press). *Contemporary Asian Art and Popular Culture*. Davis Publication.

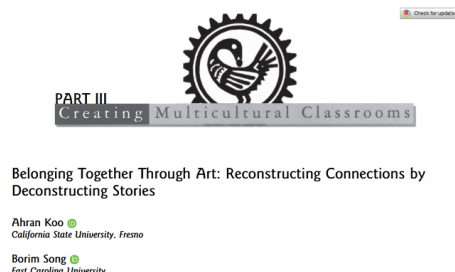


## 2. 11 Publications (published and/or finalized):

**Koo, A. & Song, B. (2024).** Belonging Together Through Art: Reconstructing Connections by Deconstructing Stories. *Multicultural Perspectives*, 26(1). pp. 62–74.

<https://doi.org/10.1080/15210960.2024.2350073>

Multicultural Perspectives, 26(1) 62-74  
Copyright © 2024 by the National Association for Multicultural Education  
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DOI: 10.1080/15210960.2024.2350073



**Belonging Together Through Art: Reconstructing Connections by Deconstructing Stories**

Ahram Koo  
California State University, Fresno

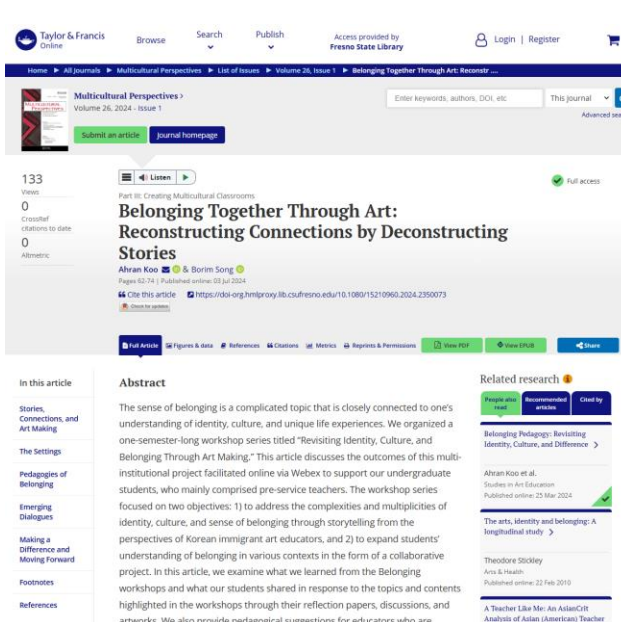
Borim Song  
East Carolina University

*The sense of belonging is a complicated topic that is closely connected to one's understanding of identity, culture, and unique life experiences. We organized a one-semester-long workshop series titled "Revisiting Identity, Culture, and Belonging Through Art Making." This article discusses the outcomes of this multi-institutional project facilitated online via Webex to support our undergraduate students, who mainly comprised pre-service teachers. The workshop series focused on two objectives: 1) to address the complexities and multiplicities of identity, culture, and sense of belonging through storytelling from the perspectives of Korean immigrant art educators, and 2) to expand students' understanding of belonging in various contexts in the form of a collaborative project. In this article, we examine what we learned from the Belonging workshops and what our students shared in response to the topics and contents highlighted in the workshops through their reflection papers, discussions, and artworks. We also provide pedagogical suggestions for educators who are interested in incorporating the theme of belonging into their multicultural or cultural diversity lessons.*

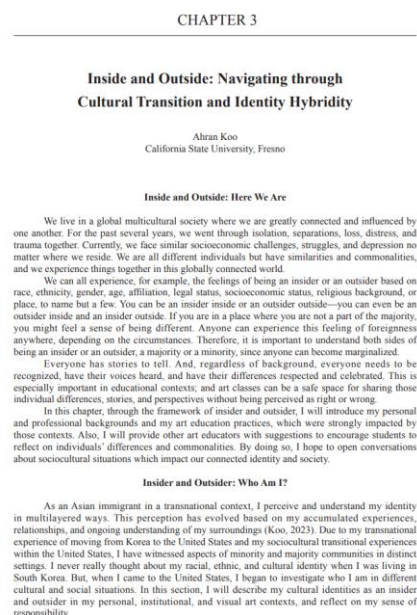
"Where are you from?" This is a question the authors of this article, Korean immigrant higher educators, have been asked numerous times while living in the United States. From our perspectives, the question implies that those who asked it thought we did not belong in this country. A form of racial microaggression (Sue et al., 2007), this question is asked to: 1) challenge our sense of belonging (Shin et al., 2022; Song, 2023); 2) instill foreignness regardless of our citizenship status (Pereira, 2019), mainly based on our "biological physical attributes" (Choi, 2015, p. 14); and 3) emphasize othering (Morrison et al., 2023). During a faculty diversity workshop that one of the authors attended recently, the presenter highlighted the question "Where are you from?" as an example of a racial microaggression that minority people often experience in the U.S. One White female faculty member stated that she was stunned by this example, as she had been asking this

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Multicultural Perspectives  
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**Koo, A. (2024).** Inside and Outside: Navigating through Cultural Transition and Identity Hybridity. *Learning Through Art: The Intersectionality of Critical Identities in Art Education*. InSEA publication. pp. 23–38.



Inside and Outside: Navigating through Cultural Transition and Identity Hybridity

Ahram Koo  
California State University, Fresno

Inside and Outside: Here We Are

We live in a global multicultural society where we are greatly connected and influenced by one another. For the past several years, we went through isolation, separations, loss, distress, and trauma together. Currently, we face similar socioeconomic challenges, struggles, and depression no matter where we reside. We are all different individuals but have similarities and commonalities, and we experience things together in this globally connected world.

We can all experience, for example, the feelings of being an insider or an outsider based on race, ethnicity, gender, age, affiliation, legal status, socioeconomic status, religious background, or place, to name but a few. You can be an insider inside or an outsider outside—you can even be an outsider inside and an insider outside. If you are in a place where you are not a part of the majority, you might feel a sense of being different. Anyone can experience this feeling of foreignness anywhere, depending on the circumstances. Therefore, it is important to understand both sides of being an insider or an outsider, a majority or a minority, since anyone can become marginalized.

Everyone has stories to tell. And, regardless of background, everyone needs to be recognized, have their voices heard, and have their differences respected and celebrated. This is especially important in educational contexts; and art classes can be a safe space for sharing those individual differences, stories, and perspectives without being perceived as right or wrong.

In this chapter, through the framework of insider and outsider, I will introduce my personal and professional backgrounds and my art education practices, which were strongly impacted by those contexts. Also, I will provide other art educators with suggestions to encourage students to reflect on individuals' differences and commonalities. By doing so, I hope to open conversations about sociocultural situations which impact our connected identity and society.

Insider and Outsider: Who Am I?

As an Asian immigrant in a transnational context, I perceive and understand my identity in multilayered ways. This perception has evolved based on my accumulated experiences, relationships, and ongoing understanding of my surroundings (Koo, 2023). Due to my transnational experience of moving from Korea to the United States and my sociocultural transitional experiences within the United States, I have witnessed aspects of minority and majority communities in distinct settings. I never really thought about my racial, ethnic, and cultural identity when I was living in South Korea. But, when I came to the United States, I began to investigate who I am in different cultural and social situations. In this section, I will describe my cultural identities as an insider and outsider in my personal, institutional, and visual art contexts, and reflect on my sense of responsibility.

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**The Intersectionality of Critical Identities in Art Education**

EDITORS: STEVE WILLIS, RYAN SHIN, & ALLAN RICHARDS



InSEA  
PUBLICATIONS

# Koo, A., Lim, K., & Song, B. (2024). Belonging Pedagogy: Revisiting Identity, Culture, and Difference. *Studies in Art Education*, 65(1), pp. 63–80.


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*Studies in Art Education: A Journal of Issues and Research*  
 2024, 65(1), 63–80  
 DOI: <https://doi.org/10.1080/00393541.2023.2285206>


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## “We propose that art educators should foster a sense of belonging as a core direction of their art education practices.”

### Belonging Pedagogy: Revisiting Identity, Culture, and Difference

**AHRAN KOO**   
 California State University, Fresno

**KYUNGUN LIM**   
 Kennesaw State University

**BORIM SONG**   
 East Carolina University

This study examines belonging pedagogy as an effective, culturally respectful intervention in art education. Art education faculty members at three institutions collaborated and organized virtual workshops to broaden the scope of diversity and promote online community building. Culturally sensitive and inclusive education and pedagogy of belonging are presented as conceptual backgrounds, combined with a constant comparative method through which outcomes of the study are analyzed. By incorporating personal narratives into K–16 educational practices, students can revisit their racial and cultural differences and sense of belonging in the classroom context. They can make real-world connections through art by being vulnerable and open to difficult conversations, sharing individual stories, making art collaboratively, and personalizing the social and cultural contexts of society. This approach can be applied to both teacher education and K–12 classrooms to create a safe space for students to reflect on their identities and cultures and build a sense of belonging.

Correspondence regarding this article may be sent to the first author at [ahrankoo@gmail.com](mailto:ahrankoo@gmail.com).

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Articles

## Belonging Pedagogy: Revisiting Identity, Culture, and Difference

Ahran Koo , Kyungun Lim  & Borim Song   
 Pages 63–80 | Received 10 Jan 2023; Accepted 19 Jan 2023; Published online 25 May 2024

Cite this article <https://doi.org/10.1080/00393541.2023.2285206>

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### Abstract

This study examines belonging pedagogy as an effective, culturally respectful intervention in art education. Art education faculty members at three institutions collaborated and organized virtual workshops to broaden the scope of diversity and promote online community building. Culturally sensitive and inclusive education and pedagogy of belonging are presented as conceptual backgrounds, combined with a constant comparative method through which outcomes of the study are analyzed. By incorporating personal narratives into K–16 educational practices, students can revisit their racial and cultural differences and sense of belonging in the classroom context. They can make real-world connections through art by being vulnerable and open to difficult conversations, sharing individual stories, making art collaboratively, and personalizing the social and cultural contexts of society. This approach can be applied to both teacher education and K–12 classrooms to create a safe space for students to reflect on their identities and cultures and build a sense of belonging.

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# Koo, A. (2024). Digital Narrative as Social Practice. *Future Education Art Education: Digital Online Media Vlog*. Kyoyookgwahaksa. pp. 141–161.

## 6. 사회적 실천과 참여로서의 디지털 내러티브

[ CHAPTER 2, 쪽수: 148 ]

이 글에서는 미술의 사회적 역할을 강조하고 참여와 소통과정을 중시한다. 이를 통해 미술교육 과정에서 디지털 내러티브에 대해 사회적 실천과 참여의 한 방법론으로 접근한다. 기본적인 사회 참여 미술과 사회참여 디지털 내러티브에 대한 이론적 배경을 이해하고 이러한 접근법이 어떻게 초·중·고 및 고등 교육과정에 적용될 수 있는지 사례를 통해 살펴본 다음 교육적 의의와 활용법을 제안하고자 한다.

디지털로 제작된 예술작품들은 사회정의와 발전을 촉진하는 데 중요한 역할을 한다. 이러한 관점에서 디지털 예술, 특히 사회참여를 통한 디지털 내러티브는 우리의 사회적 연결을 강화하고 지속적인 사회적 소통을 가능하게 하는 중요한 도구가 되었다. 디지털 내러티브를 활용하여 미술 교육에서 사회참여 미술과 실천의 중요성과 활용 방법을 재조명할 필요가 있다. 디지털 내러티브는 미술 창작 방식을 다양화하고, 개인적으로 하여금 창작 과정에 쉽게 접근할 수 있는 기회를 제공할 수 있다. 또한 기존 미술 창작 방법이 가지고 있던 사공간적인 제약에서 벗어나, 디지털 공간을 활용한 개인 간 소통 및 협업을 용이하게 해 줄 수 있다. 이러한 이해를 바탕으로 미래의 미술교육에서는 사회적 실천과 참여를 통해 디지털 내러티브가 더욱 적극적으로 활용될 수 있기를 기대한다.

## 6. 사회적 실천과 참여로서의 디지털 내러티브


[ CHAPTER 2, 쪽수: 148 ]

코로나19 팬데믹 이후 삶의 많은 부분이 온라인으로 대체되면서 디지털 공간의 역할은 더욱 중요하게 되었다. 개인이 지속적으로 소비되는 상황에서는 사람들이 시각적 언어를 사용하여 표현하고 소통하며 공감함으로써 소외감을 줄이게 되었다. 문자 또는 음성언어를 넘어 다양한 미디어를 통해 전달되는 시각적 언어는 이전보다 더욱 일상의 상당한 부분을 차지하게 되었다. 또한 디지털 플랫폼의 다양화와 디지털 콘텐츠에 대한 수요 증가로 사회적 단절을 보완할 수 있는 도구들이 더욱 부각되었다.

많은 사람들이 온라인 공간을 통한 소통에 익숙해지면서 디지털 플랫폼은 새로운 만남의 장이 되었다. 사람들은 자신의 일상 이야기를 나누고, 정보를 공유하고 교환하며, 서로에 대한 이해, 더 나아가 사회현상에 대한 공감대를 디지털 공간에서 넓혀 나가고 있다. 환경에서는 사회운동가뿐만 아니라 다양한 교육적 예술가들이 디지털 도구를 적극적으로 사용하고, 미술을 사회적 참여의 한 방법으로 활용하고 있다. 이에 따라 디지털로 제작된 예술작품들은 사회정의와 발전을 촉진하는 데 중요한 실천 방법으로서 결정적인 역할을 하고 있다. 이러한 관점에서 디지털 예술, 특히 사회참여를 통한 디지털 내러티브는 우리의 사회적인 연결을 강화하고 지속적인 사회적 소통을 가능하게 하는 중요한 도구가 되었다. 따라서 디지털 내러티브를 활용한 사회참여 미술의 중요성과 활용 방법을 재조명할 필요가 있다.

여기서는 사회참여 미술의 배경과 주요 개념들을 간략히 살펴보고, 디지털 형식으로

진행될 수 있다. 이러한 학습과 소통 및 참여의 과정은 필요에 따라 순환 과정을 반복할 수 있다.



[그림 2-1 사회적 실천과 참여의 순환 과정]

위 순환 구조를 바탕으로 설계된 참여 미술의 미술교육과정 학습 및 활동 내용은 (A)와 같다.

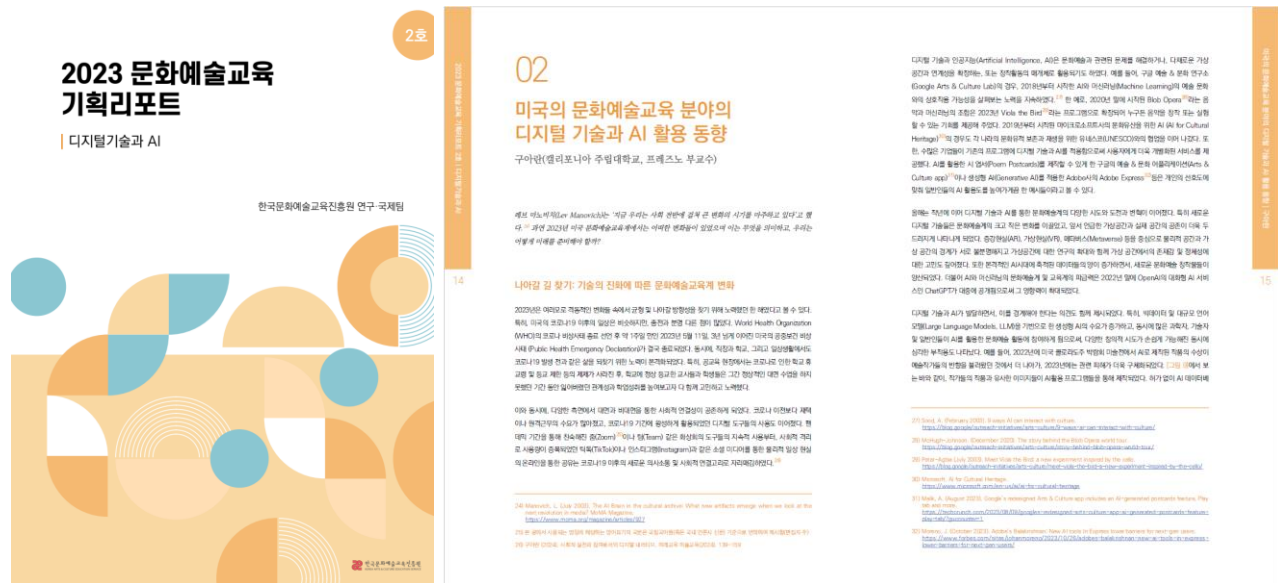
첫번째 단계로, 참여 미술을 소개하기 전 학생들에게 미술의 정의 및 변화에 대해 다시 한번 생각해 볼 기회를 제공한다.

둘째가 있는 미국 캘리포니아주의 경우 초·중·고 교육과정에 미술교과가 필수교과로 포함되어 있지 않기 때문에, 중등 및 고등 교육과정에서도 많은 학생들이 미술에 관한 경험 및 이해도가 제한적인 경우가 많다. 예를 들어, 미술교과 및 미술창작 경위를 단순히 시각의 우월한 미술작가들의 회화 작품들과 연결시켜서 생각하는 경향이 있을 수 있다. 또한 본인은 미술에 재능이나 기량이 부족하다고 미리 단정, 교과활동에 참여하기에 앞서 높은 성취도를 도출하기 힘들 것이라고 판단하고 미술 창작과정에 소극적으로 접근하는 경우가 많다.

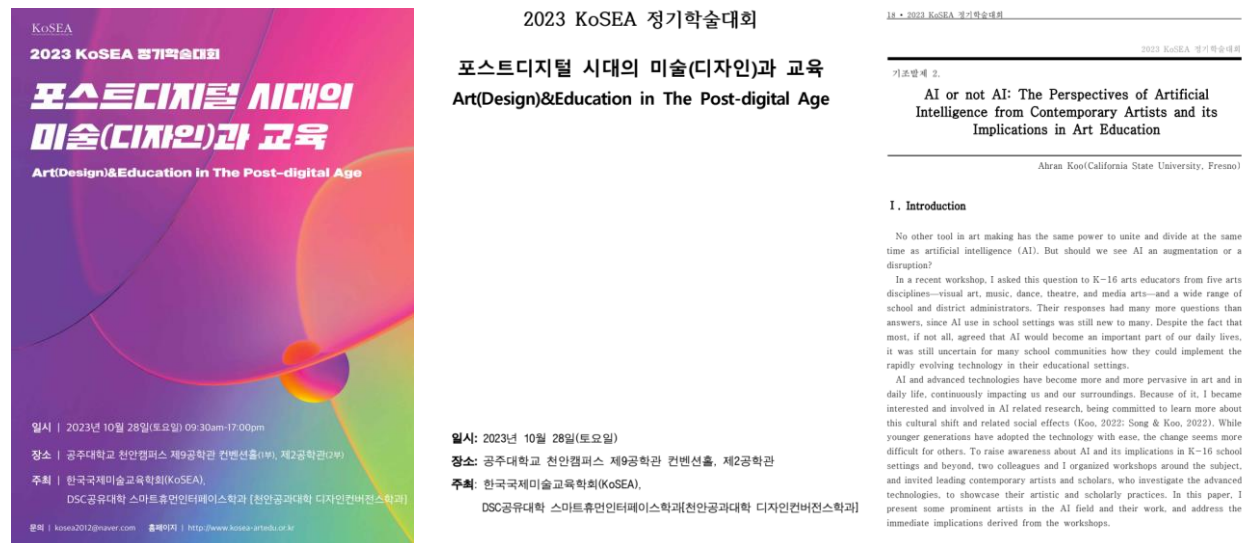
이러한 학생들이 미술에 대한 이해도를 높이기 위해, 먼저 학생들과 간단하게 미술의 발전, 역할과 영향력에 대한 토론을 나누는 것으로 교육과정을 시작한다. 이때 해당 학생들의 연령, 관심사, 그리고 미술 수준에 따라 토론을 원할하게 유도하기 위해, 그림 도구나 키트, 제형 형식의 활동을 추가해준다. 하여, 학생들이 미술의 정의 및 개념을 다시 한번 생각할 기회를 제공한다. 이 과정에서 학생들은 자유롭게 자신의 생각을 공유하고 소통하면서 협의의 기반을 다지게 된다.



**Koo, A. (2023).** Trends in the Use of Digital Technology and Artificial Intelligence in the Field of Culture & Arts Education in the USA. *International Arts and Culture Education* 2023(2), pp. 14–19.



**Koo, A. (2023).** AI or not AI: The Perspectives of Artificial Intelligence from Contemporary Artists and its Implications in Art Education. *2023 Korean Society for Education Through Art International Conference Proceedings*. Korean Society for Education through Art. pp. 18–30.



**Shin, R., Lim, M., Koo, A., Hsieh, K., Gu, M., & Bae, J. (2024).** A Critical Discourse on Asian American Stereotypes and Pedagogical Strategies against Anti-Asian Racism. *Journal of Social Theory in Art Education*, 43. *The Journal of Social Theory in Art Education*, 43. pp. 17–32.

Belonging does not mean always being attached to the same cultural or ethnic group, but instead feeling welcomed by people of other groups in various educational, social, political, and community settings...

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**Abstract:** In this article, we address the three derogatory stereotypes and tropes of anti-Asian racism: model minority, perpetual foreigner, and yellow peril. We problematize how each of the three stereotypes was formed and has been sustained, affecting our art classroom and professional practices. After that, we offer the novel and futuristic conception of Asian American inclusivity as a critical project in our society. Lastly, in challenging the three Asian stereotypes and embracing Asian American inclusivity, we offer S-R-C teaching strategies (Sense of Belonging, Resist, and Coalition Building) to confront anti-Asian racism and violence. The strategies are designed to help art educators and students address the roots of anti-Asian stereotypes and remove anti-Asian racism in educational settings.

Correspondence regarding this article may be sent to the author: [shin@arizona.edu](mailto:shin@arizona.edu)

Shin, R., Lim, M., Koo, A., Hsieh, K., Gu, M., Bae, J. / A Critical Discourse on Asian American Stereotypes  
The Journal of Social Theory in Art Education / Volume 43 (2024)

## A Critical Discourse on Asian American Stereotypes and Pedagogical Strategies against Anti-Asian Racism

**Ryan Shin**  
The University of Arizona

**Maria Lim**  
University of North Carolina Greensboro

**Oksun Lee**  
University of Central Oklahoma

**Ahram Koo**  
California State University Fresno

**Kevin Hsieh**  
Georgia State University

**Min Gu**  
California State University Long Beach

**Jaehan Bae**  
University of Wisconsin Oshkosh

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### A Critical Discourse on Asian American Stereotypes and Pedagogical Strategies against Anti-Asian Racism

Ryan Shin, University of Arizona

Maria Lim

Oksun Lee

Ahram Koo

Kevin Hsieh

Min Gu

Jaehan Bae

**Abstract**

In this article, we address the three derogatory stereotypes and tropes of anti-Asian racism: model minority, perpetual foreigner, and yellow peril. We problematize how each of the three stereotypes was formed and has been sustained, affecting our art classroom and professional practices. After that, we offer the novel and futuristic conception of Asian American inclusivity as a critical project in our society. Lastly, in challenging the three Asian stereotypes and embracing Asian American inclusivity, we offer S-R-C teaching strategies (Sense of Belonging, Resist, and Coalition Building) to confront anti-Asian racism and violence. The strategies are designed to help art educators and students address the roots of anti-Asian stereotypes and remove anti-Asian racism in educational settings.

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Shin, R., Lee, O., Koo, A., & Hsieh, K., Gu, M. (2023). Art and Visual Intervention Strategies to Resist Racism and Racial Stereotypes. *Journal of Cultural Research in Art Education*, 40(1). National Art Education Association. pp. 171–188.

### Art and Visual Intervention Strategies to Resist Racism and Racial Stereotypes

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California State University, Long Beach

#### ABSTRACT

In our article, we share five teaching strategies to address and confront racism, racial bias, and stereotypes. Echoing contemporary artists who provide excellent visual interventions against racism and racial violence, we offer artistic and visual intervention strategies designed for art classrooms and community settings. Our strategies include visual intervention, anti-racist gaze, counter-narrative and storytelling, cultural and ethnic identity celebration, and coalition building. We believe that these strategies advance racial dialogues in schools, providing students of color with opportunities and tools for their stories to be heard. Facing unprecedented violence and multi-layered racial problems in our society, our strategies grounded in the power of artistic intervention and activism will offer a valuable tool to engage students with the practice of anti-racism.

**KEYWORDS:** Racism, Visual Strategies, Coalition Building, Counter-Narrative, Anti-Racist Gaze

#### Introduction

Recent events, such as COVID-19, globalizing racism, and racial violence, have fueled further racial tensions and conflicts in our society (Bode, 2022; Krahe, 2022). Students have been affected by racism and the toxic rhetoric of indifference and harassments in schools and on their way to school (Mitchell, 2021; Yam, 2021). The efforts of rejecting and removing Critical Race Theory in schools is one of the movements in many states and the political arena. Facing these racial tensions and violence, artists have publicly conveyed striking statements to

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TRADITIONAL MANUSCRIPT

### Art and Visual Intervention Strategies to Resist Racism and Racial Stereotypes

Authors: Ryan Shin (University of Arizona), Oksun Lee (University of Central Oklahoma), Ahram Koo (California State University, Fresno), Kevin Hsieh (Georgia State University), Min Gu (California State University, Long Beach)

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#### Abstract

In our article, we share five teaching strategies to address and confront racism, racial bias, and stereotypes. Echoing contemporary artists who provide excellent visual interventions against racism and racial violence, we offer artistic and visual intervention strategies designed for art classrooms and community settings. Our strategies include visual intervention, anti-racist gaze, counter-narrative and storytelling, cultural and ethnic identity celebration, and coalition building. We believe that these strategies advance racial dialogues in schools, providing students of color with opportunities and tools for their stories to be heard. Facing unprecedented violence and multi-layered racial problems in our society, our strategies grounded in the power of artistic intervention and activism will offer a valuable tool to engage students with the practice of anti-racism.

**Keywords:** Racism, Visual Strategies, coalition building, Counter-Narrative, Anti-Racist Gaze

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#### ISSUE

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#### IDENTIFIERS

DOI: <https://doi.org/10.2458/jcr.40.5543>

**Koo, A. & Song, B.** (in press). Exploring Privacy, Data Painting, and Hidden Biases: Lessons from Contemporary Artists for AI Use in Art Education. *Art Education* 78(2).



Dear Ahran Koo,

Congratulations! We are pleased to share that your article "Exploring Privacy, Data Painting, and Hidden Biases: Lessons From Contemporary Artists for AI Use in Art Education" has been accepted for publication in *Art Education*.

To move forward with publication, we need you to review and accept the terms and conditions of an author publishing agreement.

Chang, E., Shin, R., & **Koo**, A. (in press). Leveraging the Power of Arts for Students' Mental Health and its Needs. *Restorative Practices in Education Through Art*. Davis publication.



Kwon, H. & **Koo**, A. (in press). Happily Even After: Tales of Korean Immigrant Motherscholars. *Transformative Motherscholarship in Art: Public Pedagogies of Childhood*. Bloomsbury.





**3. 10 Presentations** (Keynote, invited, and peer reviewed presentations at the international, national, and state level conferences and symposia)

**Keynote Speaker, 2023 Korean Society for Education through Art (KoSEA), International Conference, South Korea and Virtual**

- AI or not AI: The Perspectives of Artificial Intelligence from Contemporary Artists and Its Implications in Art Education



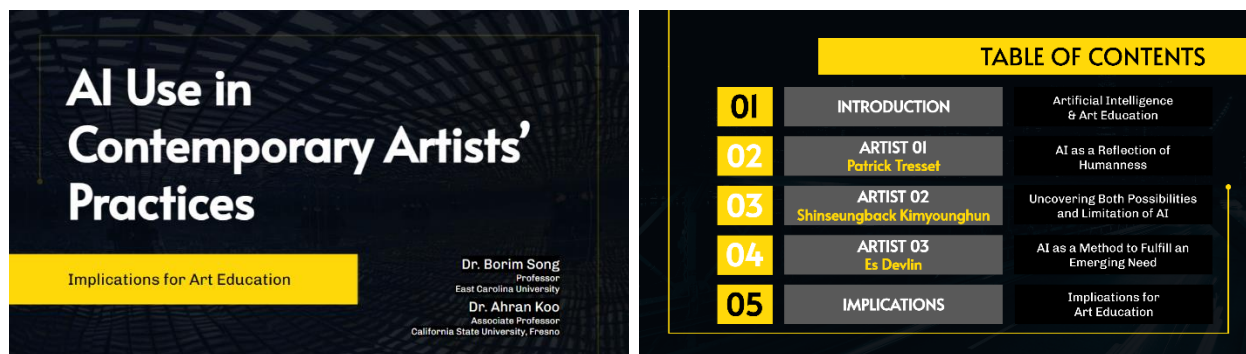
**Art Education Research Institute Symposium (AERI), Tucson, AZ, USA**

- Belonging Pedagogy: Revisiting Identity, Culture, and Difference
- Exploring AI through Contemporary Art: Implications for Art Education Practices
- BANG
- Thriving through Depression and Anxiety: Power of Art Therapy for Students' Mental Health



**Digitally Engaged Learning (DEL) Conference, International Conference, London, UK & Virtual**

- AI Use in Contemporary Artists' Practices: Implications for Art Education



### 37th World Congress of the International Society for Education Through Art (InSEA), International Conference, Canakkale, Turkey & Virtual

- Social Emotional Learning Practices in Art Education
- Power of Art Therapy for College Students' Mental Health and Self-Care
- Voices and Practices of Female Asian American Artists in Time of Crisis (accepted)
- Historical and Cultural Refugees: Stories and Perspectives of South Vietnamese Contemporary Artists (accepted)



### Key Impact and Contributions

This sabbatical has been instrumental in advancing my research and teaching practice, and contributing to the field of art education. The outcomes of this sabbatical have been significant and impactful, and I am confident that they will make a valuable addition to my portfolio for my next promotion application in Fall 2025. The sabbatical has also brought recognition to Fresno State as a strong advocate for equity, diversity, and inclusion, and as a hub for cutting-edge research in art education. Here are some highlights:

1. Created opportunities for collaborative programming and off-campus partnerships through research and the dissemination of research, including a multi-institutional research project funded by the National Art Education Foundation.



June 1, 2023

Dear Ahran Koo,  
Congratulations. The Board of Trustees of the National Art Education Foundation has approved funding in the amount of \$10,500 for your *The Role of Artificial Intelligence in Art Education: Insights from Contemporary Art Creators*, submitted to the NAEA Research Grant Fund.

The grant project year will run July 1, 2023 – June 30, 2024. Please contact Kathi R. Levin at the National Art Education Foundation National Office in writing after June 30, 2023 (e-mail: [naef@arteducators.org](mailto:naef@arteducators.org)) to request approved funding. Please indicate if the payment is to be made to a university. We will need a completed first page of the W9 form for either you or your university, depending upon how the payment is to be made.

If your research project involves human subjects, no funds will be released until you have filed a copy of the Institutional Review Board (IRB) approval along with a copy of the consent form. Please keep us informed of the progress of your research. As per our guidelines, NAEA and/or NAEF retains first rights to publish and disseminate results of the research.

A credit line—Supported by a grant from the National Art Education Foundation—is required to appear on all documents generated through this project. Upon completion of your grant, you are required to file a summary report within 30 days of completion of your project, along with copies of all documents and materials developed as a part of the project. A final report is due by July 31, 2024. Please refer to the guidelines for information to complete the final report.

We have the following contact information on record. If this information changes through the timeframe of the grant period, it is important that you notify Ms. Levin of any changes:

Email [ahrankoo@gmail.com](mailto:ahrankoo@gmail.com)  
Phone 352.514.7734

Again, our sincerest congratulations on achieving this award. Should you have any further questions, please do not hesitate to contact me or Kathi Levin.

Sincerely yours,

F. Robert Sabol, Chair  
NAEF Board of Trustees

C: Kathi R. Levin, Program/Development Officer, National Art Education Foundation

NATIONAL ART EDUCATION FOUNDATION

901 Prince Street, Alexandria, VA 22314

T: 703-860-8000 | F: 703-860-2960 | E: [naef@arteducators.org](mailto:naef@arteducators.org) | [www.arteducators.org/naef](http://www.arteducators.org/naef)

## Informed Consent to Participate in Research

California State University, Fresno  
East Carolina University  
Kennesaw State University



**Title of Research Study:** The Role of Artificial Intelligence in Art Education  
**Principal Investigator/Researcher:** Ah Ran Koo (CSU, Fresno)  
**Co-Investigators/Researchers:** Borim Song (ECU) & Kyungeun Lim (KSU)

### 1. WHAT IS THIS FORM?

This form is called a Consent Form. It will give you information about the study so you can make an informed decision about participation in this research. We encourage you to take some time to think this over and ask questions now and at any other time. If you decide to participate, you will be asked to sign this form, and you will be given a copy for your records.

### 2. WHAT ARE SOME OF THE IMPORTANT ASPECTS OF THIS RESEARCH STUDY THAT I SHOULD BE AWARE OF?

**Description of the Research:** You are invited to participate in a qualitative research study/project exploring how the collaborative intervention engaged with contemporary artists could help art educators and teacher candidates acquire better understanding and knowledge on Artificial Intelligence (AI) in Art Education and sensitivity to the socio-cultural context of a global community.

**Research Participation:** Consent is being sought for research, and that participation is voluntary. If you wish to withdraw from the study, please let the researchers know via email or Zoom. Regarding the purpose of this research, the expected duration of the subject's participation and the procedures to be followed in the research is pre-scheduled with the researchers in the month of March through August. There will be no or minimal foreseeable risks or discomfort to the participants.

**Student Participants:** You are qualified to take part in this study as an adult learner. You will be engaged in a series of artist-led virtual workshops and discussions/critiques as part of the normal class conduct being enrolled in art education courses in Spring/Summer 2023 semester.

**Artist Participants:** You are qualified to take part in this study as an adult professional in the field. The researchers will record the pre-scheduled workshops and discussions/critique sessions via Zoom with a live transcription. Individual interview/survey might be followed. The Zoom recordings can be shared with you upon request. Depending on your request and preference, your name or any other definable information can be de-identified (i.e., your name can be written in a pseudonym instead of your real name).

2. Revised and solidified my teaching practice through the development of books and manuscripts for art education courses (ART 179, ART 109T, and CI 161).

3. Received the highly esteemed honor of being named the 2024 National Art Education Association's Pacific Region Higher Education Art Educator Award.

<https://fresnostatecah.com/2024/04/11/dr-ahran-koo-named-2024-pacific-region-higher-education-art-educator/>

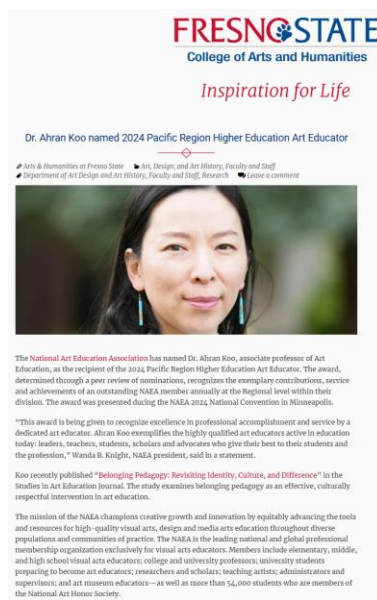






**Dr. Ahran Koo**, an associate professor of art education, received the 2024 Pacific Region Higher Education Art Educator Award by [National Art Education Association](#) on April 4 in Minneapolis.

This prestigious recognition, achieved through a comprehensive evaluation process involving peer reviews of nominations, honors the outstanding contributions, service, and accomplishments of an exemplary art educator in the nation.



4. Developed a new course, "ART 109T: Engaging with Asian Contemporary Art and Culture," which incorporated the Asian book and related research study as core readings. This course addressed the needs of minority students and faculty by utilizing culturally responsive pedagogies.

**COURSE SYLLABUS**
**FRESNO STATE**

**ART 109T. ENGAGING WITH ASIAN CONTEMPORARY ART AND CULTURE**  
Spring 2024

<b>Course Modality: Online</b> ART 109T: Engaging with Asian Contemporary Art and Culture	<b>Instructor Name:</b> Dr. Ahran Koo Associate Professor of Art Education Department of Art, Design, and Art History California State University, Fresno
<b>Units:</b> 3 Units	<b>Email / Telephone</b> <a href="mailto:akoo@csufresno.edu">akoo@csufresno.edu</a> 559-278-1270 (email preferred)
<b>Class Meeting Location &amp; Time:</b> Tuesdays & Thursdays 2:00 - 4:45 PM (Zoom)	<b>Office:</b> Conley Art (CA) Room 235
<b>Canvas:</b> <a href="https://fresnostate.instructure.com/courses/">https://fresnostate.instructure.com/courses/</a>	<b>Student Support Hours:</b> Mondays: 2:00 PM – 5:00 PM & by Appointment
<b>Prerequisites:</b> N/A	

**Course description:** This course is introductory study of Asian contemporary art and culture through analyzing contemporary art, constructing a language of art critique, and producing images using diverse visual languages. In Art 109T, you will explore a unique combination of reading, writing, and creating art.

It is usually expected that students will spend approximately 2 hours of study time outside of class for everyone hour in class. Since this is a 3 units class, you should expect to study an average of 6 hours outside of class each week.

**Required Course Materials**  
 All readings for this course will be available on Canvas. Some of the "readings" will be films and researching of contemporary art/artists/dancers/performers.

**Optional Books:**  
 Desai, D., Jamlin, J., & Mattson, R. (2010). *History as art, art as history: Contemporary art and social studies education*. Routledge.  
 Hanley, M. S., Noblit, G. W., Sheppard, G. L., & Barone, T. (2013). *Culturally relevant arts education for social justice*. Routledge.

1

# ENGAGING WITH ASIAN CONTEMPORARY ART & CULTURE

FALL 2024  
 ART 109T - 04 (77788)  
 TUTH 3:00PM-5:45PM  
**ONLINE COURSE**



5. Provided students with professional development opportunities, including presenting papers with me and attending international and national conferences.



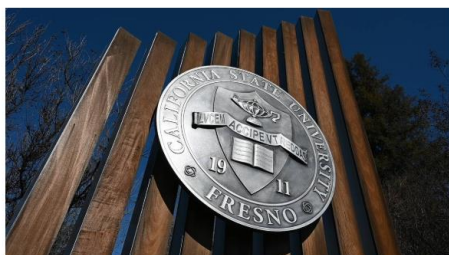
6. Developed a future research agenda and organized 10 workshops and lectures for students and community members, collaborating with multiple institutions, centers, and colleges, including IDEAS and the College of Sciences and Mathematics.

<https://www.fresnobee.com/news/local/education-lab/article285112132.html>



**Artists will speak at Fresno State AI and art series. Here's how to tune in for free**

By Laura S. Diaz  
Updated February 14, 2024 4:22 PM



The Fresno State seal is seen in this undated Bee file photo. According to the university, the Latin inscription "Luceat Accepe Vl Reddat" translates as "Receive the light that you may give it forth." JOHN WALKER [jwalker@fresnobee.com](mailto:jwalker@fresnobee.com)



Artificial intelligence – commonly referred to it by its initials, AI – isn't just changing educational, logistical and technological landscapes. Art reflects life, and so does the presence of AI in it.

Artists from all over the world will be sharing their experiences and work using AI in art with Fresnans – digitally, that is – in a new lecture series launched by Dr. Ahran Koo, associate professor at Fresno State's Department of Art, Design and Art History.



**AI Takes Center Stage in Feb-March Art Lecture Series**



Fresno State Feb 02, 2024 Admin

This article was first published in the College of Arts and Humanities Blog.

Step into the cutting-edge intersection of art and artificial intelligence at the 2024 Spring Art Education AI Lecture/Workshop series. Get ready to experience a captivating journey into the minds of prominent artificial intelligence artists and scholars.

The series will occur on Zoom and is hosted by Dr. Ahran Koo, associate professor of art education. Don't miss out on this unique opportunity to gain firsthand knowledge from these trailblazers in their field. The series is sponsored by the National Art Education Foundation, The California Arts Project, Fresno State AIS, Fresno State Office of Ideas and Fresno State College of Science and Mathematics. It is endorsed by the Fresno Arts Council.

If you plan to attend multiple or all events, for your convenience, you may use this [Registration Link](#) to register for the events instead of the individual registration links below.



*Inspiration for Life*

**AI takes center stage in Art Education Lecture Series**



Step into the cutting-edge intersection of art and artificial intelligence at the 2024 Spring Art Education AI Lecture/Workshop series. Get ready to experience a captivating journey into the minds of prominent artificial intelligence artists and scholars.

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If you plan to attend multiple or all events, for your convenience, you may use this [Registration Link](#) to register for the events instead of the individual registration links below.



**FRESNO STATE**  
Discovery. Diversity. Distinction.

## AI OR NOT AI

### PERSPECTIVES ON ARTIFICIAL INTELLIGENCE AND ART

**Feb. 8 - Mar. 14, 2024**  
Thursdays 3:30 - 5:00 PM PT  
Fridays 10:00 - 11:30 AM PT  
[REGISTER HERE](#)

**Coordinator**  
Dr. Ahlan Koo  
Associate Professor of Art Education  
Department of Art, Design and Art History  
California State University, Fresno

**Sponsors**  
National Art Education Foundation  
The California Arts Project (TCAP)  
Fresno State Associated Students, Inc. (FSAS)  
Fresno State Office of IDEAS

**Endorsements**  
Fresno Arts Council

Supported by a grant from the National Art Education Foundation



## AI or not AI | Registration Form

### AI or not AI: Perspectives on Artificial Intelligence and Art

Join us for one, two, three, or all ten webinars featuring artists/scholars/engineers/critics who are using emerging technologies to create art and explore relationships.

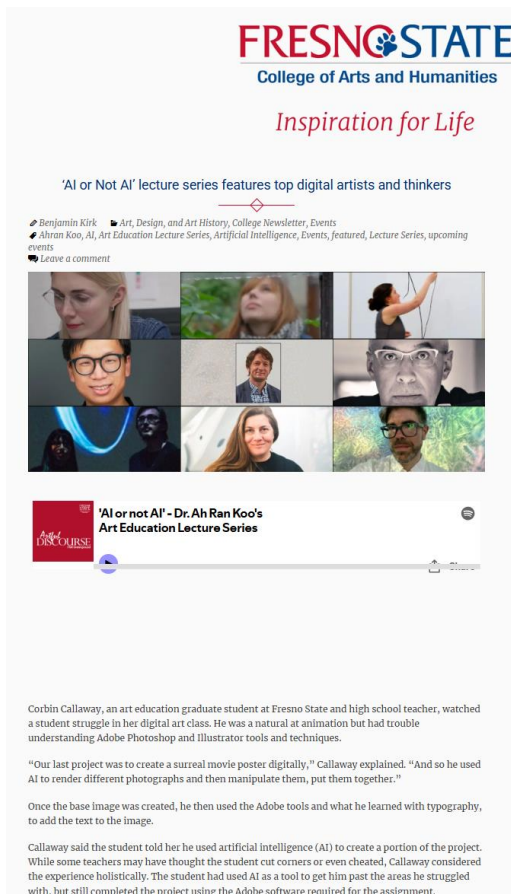
There is no cost to attend but pre-registration is required. California State University, Fresno (Fresno State)'s Art Education Program is honored to host the series co-sponsored by National Art Education Foundation, The California Arts Project, Fresno State College of Science and Mathematics, and Fresno State Office of IDEAS (Innovation & Digital Excellence for Academic Success). The series is endorsed by Fresno Arts Council.

#### Dates

- February 8, 2024 | [Jun-Yan Zhu](#) – Pittsburgh, PA, USA
- February 9, 2024 | [Entangled Others](#) – Lisbon, Portugal
- February 15, 2024 | [Jenna Sutele](#) – Berlin, Germany
- February 16, 2024 | [Anna Ridler](#) – London, UK
- February 22, 2024 | [Sarah Meyohas](#) – NYC, NY, USA
- February 23, 2024 | [Miko Tyka](#) – Berlin, Germany & Seattle, WA, USA
- February 29, 2024 | [Lev Manovich](#) – Seoul, Korea & NYC, NY, USA
- March 1, 2023 | [Simon Colton](#) – Zaragoza, Spain & London, UK
- March 7, 2023 | [Madeline Gannon](#) – Miami, FL, USA
- March 14, 2023 | [Eryk Salvaggio](#) – Rochester, NY, USA

#### Time


- Events on Thursdays: 3:30 – 5:00 PM (PT), USA
- Events on Fridays: 10:00-11:30 AM (PT), USA



**FRESNO STATE**  
College of Arts and Humanities  
*Inspiration for Life*

'AI or Not AI' lecture series features top digital artists and thinkers

Benjamin Kirk ■ Art, Design, and Art History, College Newsletter, Events  
Ahlan Koo, AI, Art Education Lecture Series, Artificial Intelligence, Events, featured, Lecture Series, upcoming events  
Leave a comment



**'AI or not AI' - Dr. Ahlan Koo's Art Education Lecture Series**

Corbin Callaway, an art education graduate student at Fresno State and high school teacher, watched a student struggle in her digital art class. He was a natural at animation but had trouble understanding Adobe Photoshop and Illustrator tools and techniques.

"Our last project was to create a surreal movie poster digitally," Callaway explained. "And so he used AI to render different photographs and then manipulate them, put them together."

Once the base image was created, he then used the Adobe tools and what he learned with typography, to add the text to the image.

Callaway said the student told her he used artificial intelligence (AI) to create a portion of the project. While some teachers may have thought the student cut corners or even cheated, Callaway considered the experience holistically. The student had used AI as a tool to get him past the areas he struggled with, but still completed the project using the Adobe software required for the assignment.

<https://fresnostatecah.com/2024/01/10/ai-takes-center-stage-in-art-education-lecture-series/>

<https://www.fresnostatecsm.com/ai-lecture-series/>

<https://fresnostatecah.com/2024/02/28/ai-or-not-ai-lecture-series-features-top-digital-artists-and-thinkers/>

7. Developed research and conference presentation proposals for six international, national, and state conferences, and was accepted to present at additional national and international conferences, including the 2024 National Art Education Association (NAEA) Conference and the 2024 American Educational Research Association (AERA) Conference.

**(1) 5 Peer-Reviewed Presentations (2 international & 3 national)**

29th International Symposium on Electronic Art (ISEA), Meanjin (Brisbane), Australia & Virtual

- AI or not AI: The Perspectives of Artificial Intelligence from Contemporary Artists in the U.S.

▪ AI and Art Pedagogy

American Educational Research Association (AERA), Philadelphia, PA, USA

- Symbiosis? Uncertainties and Possibilities of Artificial Intelligence in K-16 Art Education

National Art Education Association (NAEA) Research Preconvention, Minneapolis, MN, USA

- AI or not AI: Pedagogical Implications from the Insights of Contemporary Artists and Scholars

Global Digital Humanities Symposium, East Lansing, MI, USA & Virtual

- AI in Visual Art Education: Inspirations from Contemporary Artists

**(2) 1 Invited Lecture and Presentation**

Invited Speaker, Art Education at The University of Arizona, Tucson, AZ, USA

- AI Use in Contemporary Artists' Practices: Implications for Art Education

**Conclusion**

In conclusion, I am pleased to report that my sabbatical in Fall 2023 was highly productive and yielded significant accomplishments. I made substantial progress on all three proposed projects, exceeding initial expectations by achieving additional outcomes and securing prestigious awards. I would like to express my sincere appreciation for the support I received, which enabled me to capitalize on this opportunity. As I return to my academic duties, I look forward to continuing to make meaningful contributions to the Fresno State community, the Central Valley, and the broader field of art education, ultimately enhancing the academic and cultural landscape of our region.

## SABBATICAL PROPOSAL FOR FALL 2023

Dr. Ahran Koo, PhD & MFA  
Associate Professor of Art Education  
Department of Art, Design, and Art History

September 25, 2022

### **Section I: The Proposal**

**Reason for Leave:** I am requesting a semester-long sabbatical for Fall 2023 to develop and finalize three projects that will expand art education curriculum and advance teaching methods. The projects are part of my future promotion application anticipated to submit in Fall 2026, and comprised of: 1) a book project, 2) funded research study, and 3) a new research project. First, I am currently writing a first draft of a comprehensive book on contemporary Asian art and culture for K-16 art educators. Secondly, I am conducting a research study about culturally responsive pedagogy in art education, funded by National Art Education Foundation (NAEF). Thirdly, I have explored technology utilizations/integrations in art education and am currently working on grant applications about this topic.

Throughout my academic career at Fresno State, I have examined diverse topics that can expand our students' understanding of art and education, ranging from identities, communities, cultures, social aspects, and technologies in art education with the contexts of multiculturalism and globalization. As an immigrant from Asia and a faculty member in a minority serving institution (HSI & AANAPISI), transferring my assets with various cultural exposures to professional practices and services for our students is fundamental for their development and understanding of our society. Therefore, I am actively working on those three projects and the sabbatical leave will enable me to achieve the goals to further contribute to our institution and serve our students.

**Goals and Objectives:** First, by the end of my sabbatical leave, it is my goal to have completed a final draft of the book project, "Engaging with Contemporary Asian Art and Culture," which will lead to a greater command of Asian art and culture while offering a prime curricular resource to understand and teach Asian art and culture in the K-16 art classroom. Considering the lack of comprehensive and inclusive curricular and pedagogical resources to approach Asian art and culture, this book is intended to provide pre-service and in-service art educators with a



holistic and thematic approach to contemporary Asian art and culture. This book is also an effort to answer the concerns and questions addressed by art teachers who seek to engage in Asian art without reinforcing cultural stereotypes and appropriating diverse and rich Asian ethnic and cultural traditions. As I have developed expertise in the field as I have published multiple peer-reviewed articles and book chapters related to this topic in prominent journals and publishers (Koo, 2015a & 2015b, 2018, 2019, 2021, 2022b, 2023 & in press; Shin et al., 2022), this book will contain state of the art knowledge and will help art educators in schools and museums develop culturally responsive pedagogy for teaching Asian art and culture by offering the critical perspectives and strategies against cultural appropriation or essentialization of Asian art and culture. The book addresses some of the most significant themes and issues in understanding Asian art and culture as follows:

- Chapter 1 Introduction: Asianness, Asian Identity, and Asian Art
- Chapter 2 Themes of Diasporic Contemporary Asian Art & Artists
- Chapter 3 Asian Popular Culture and Communities in the U. S.
- Chapter 4 Culturally Responsive Teaching Asian Art and Culture
- Chapter 5 Anti-Asian Racism and Social Justice in Art Education
- Chapter 6: Pedagogical Resources: Lesson Activities

Each chapter will offer an excellent resource for art teachers and community art educators who are interested in engaging their students or visitors with culturally responsive pedagogy (Au, 2009; Gay, 2018). Also, museum educators can use this book as a guidebook to create their education programs for tours, workshops, and community-engagement projects. In sum, the book will be an ideal resource for teaching contemporary Asian art and culture from theory to practice, satisfying the needs and requests of art educators who are interested in Asian art and culture beyond Euro-centric and dominant pedagogy (Tuck & Gaztambide-Fernández, 2013).

Secondly, by the end of the leave, I plan to complete a manuscript, resulting from the research project funded by NAEF (July 2022 – June 2023). In conjunction with the first book project, this research is rooted in culturally responsive/sustaining pedagogy centering on students' cultural differences and assets in various social contexts (Gay, 2018; Ladson-Billings, 1995; Paris et al., 2017). With the changing landscape of education due to ongoing xenophobia

and related discrimination, art education field has recognized that one of the most imminent tasks is preparing students to be enlightened citizens and creative cultural producers in a global community. Accordingly, National Art Education Association (NAEA), the world's largest professional art education association in which I am part of, established the core values and visions of equity, diversity, and inclusion (ED&I) through the lens of cultural diversity and social justice (Anderson et al., 2010; Dewhurst, 2014; Song, 2022) and culturally responsive pedagogy (Gay, 2018; Ladson-Billings, 1995; Manifold et al., 2016). I have been published and presented related studies at international and national conferences including the prestigious International Society for Education through Art (InSEA), an official partner of UNESCO; American Educational Research Association (AERA), the nation's principal research association in Education; and NAEA. Also, I have eight upcoming presentations related to this study this academic year at international and national conferences. By investigating the disparity and lack of understanding of minority communities from racial, ethnic, cultural, and social contexts, this research study and manuscript will expand and contribute to existing research and practices in art education (Acuff et al., 2016; Ballengee-Morris et al., 2012; Lai, 2012; Powell, 2012).

Lastly, I plan to establish and sustain another research project focusing on technology utilization in art education. During the sabbatical period, I plan to set the foundation for this research project by obtaining grant(s) and gathering interview data from contemporary artists around the world who utilize technology as a tool of their artistic practice. This project is based on my recent publications related to technology integration and paradigm shift in art education (Koo, 2021, 2022a; Song & Koo, in press). With the recent interesting piece of news about a man winning an art competition at the Colorado State Fair with an artwork that was generated by Artificial Intelligence, many scholars argue that we should be ready for the paradigm shift in art education and beyond (Kan, 2022; Song & Koo, in press). The new exploration of the role of technologies in art education can push the boundaries of artistic practices in K-16 classroom settings while challenging our traditional notion of art and education. Currently, I am working on grant applications for this project with two art educators from other national institutions and have worked on a pilot study about three artists (group) who utilize technologies as their assets for intuitive processes, artistic curiosity, and critical thinking. I plan to set the solid foundation of this research during the sabbatical leave.

**Procedures and Timeline:** I anticipate completing the initial draft of the book project by May 2023. During the summer 2023 and at the beginning of the sabbatical period, I will revisit the first draft and complete the final draft by September 2023, with anticipated publication date of January 2024. The second project data collection will be completed by June 2023, so I plan on analyzing the data during the summer 2023. During the proposed sabbatical period, I will write a manuscript based on the project with the anticipated submission deadline of November 2023. At the same time, I will apply for research grants for my third project and travel to other countries to conduct artist interviews. I have already contacted three artists for permission. Also, I will attend international conferences focusing on technologies in art and education including 2023 Inter-Society for the Electronic Arts in France and 2023 KRIGA International symposium in South Korea and visit the artists' studios/facilities/institutions during the sabbatical period. The general timeline/schedule of the sabbatical is as follows:

- By September 2023: Project #1 – Completion of book final draft (anticipated to be published Spring 2024)
- By November 2023: Project #2 – Completion of a peer-reviewed journal manuscript (anticipated to be published Spring 2026)
- By December 2024: Project #3 – Research foundation setup with initial interview data (manuscript(s) anticipated to be submitted by Fall 2024 with acceptance timeline by Spring 2026)

Those three projects will be the main body of my professional growth and scholarship that will be highlighted in the next promotion application in Fall 2026 while contributing to our students, department, college, and university through teaching, research, and services throughout the upcoming years.

## **Section II: Benefits to the Faculty Member**

The completion of the three projects through a one semester sabbatical will benefit me significantly as a faculty member in several ways. First, this sabbatical will allow me to fully focus on my research endeavor and agenda I have developed before I arrived at Fresno State. I have presented those topics and related projects in dozens of international and national

conferences, even as a keynote speaker, but due to my responsibilities at Fresno State, I never had the time to fully develop and finalize that research. This sabbatical will grant me the opportunity to produce strong academic scholarship that I have been speaking about for the past ten years.

The projects will greatly support my teaching. In terms of curriculum and course development, the research I have conducted upon arrival at Fresno State has greatly expand my understandings and pedagogical approaches of art education in a new cultural, societal, and geological context, especially related to the student populations of Latinx and Southeastern Asian. The sabbatical leave will solidify those understandings by writing a book and manuscript(s) and further improve my teaching as the book and manuscript(s) will support my classes as textbook/required reading(s) in my three courses: ART 179, ART109T, and CI 161 which will be further described in the next section. One of the biggest challenges in teaching art education courses has been the lack of resources that are situated at the intersection of contemporary art, culture, social paradigm shift, and technology. My three projects will fill that gap while contributing to the field of art education.

### **Section III: Benefits to the University**

The three projects will benefit the university in many ways. First, as mentioned in the previous section, as a HSI & AANAPISI institution, our university serves most of the student body who is racial, ethnic, social, and/or economic minority largely from Hispanic and Asian backgrounds. Centering culturally responsive pedagogies and appropriate texts as a core of the teaching, research, and service will greatly benefit our students and university, since the existing art education texts are based on Eurocentric scholarships. In my previous years at Fresno State, I have been utilizing readings from many separate books and papers written by scholars from majority backgrounds who have limited understanding of the complexities of minority populations. The outcomes of this sabbatical leave will suffice the needs for my courses including ART 179, ART109T, and CI 161. Furthermore, the transferring process of knowledge into a physical book, manuscript(s), and future research will bring recognition to Fresno State as a strong advocate for equity, diversity, and inclusion, and innovative research on an international scale. Lastly but not least, in continuation of my previous efforts, I aspire to create more off-



campus relationships through my research and the dissemination of my research in order to connect Fresno State to other institutions and to hopefully create opportunities for collaborative programming that will benefit our students and broader campus communities.

#### **Section IV: Previous Leaves**

I have not received any previous leaves.

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