

**“Blooming Their Hopes with You”:
A Public Pedagogy through Arts-based Learning about “Comfort Women”**

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ABSTRACT

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This research started from a personal realization of how the stories of “Comfort Women” are rarely discussed in society or shared internationally. This led to me to considering my role as a woman, educator and researcher who is studying at an international institute outside of Korea in relation to this issue. I contemplated how I could best contribute to the field, and then I became involved with the Heeum Museum of Military Sexual Slavery by Japan. This Museum exemplifies public participation and social activism at a grassroots level. Meeting with staff at the Heeum Museum shifted my research to become a case study and participatory action research to create a sustainable education program for the Museum, integrating art education theory and practice. I approached the Heeum Museum to enhance how it could operate in ways that contribute to a broader pedagogic understanding by: (a) developing a workshop program to engage the general public and raise awareness about this historical tragedy; (b) adopting a strategic approach to provoke empathic learning; (c) cultivating an educational approach that takes into account the realities of this history in ways that contemporary audiences can make meaningful; and (d) shifting the parameters of art education towards history and social justice education due to the unique and sensitive nature of this collection. Fostering a learning environment with strategic empathy through arts-based experience as a pivot of the workshop, this research: (a) brought a focus on caring and hope towards “Comfort Women;” (b) suggested an educational approach towards the “Comfort Women” issue; (c) demonstrated an example of arts-based experience for museum education as public pedagogy; and (d) provided an interactive cooperation model through PAR. In this project, I applied an art education approach to a community in South Korea and brought the stories of the “Comfort Women” and its social activism to Canada.

Dedication

This work is for the “Comfort Women” who are so much more than a label or title.

This work is my prayer that you find peace and comfort.

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War [Needs] To Be Gone 2 by Dal-yun Sim. (DCFH, 2007)

There should not be no war [breaking out].

There must not. Horrible.

Little children all die. They can't even grow, but get killed, injured.

A country perishes, fires occur, things destroyed...

In terms of a tree, [it's] trampling on it when it's so little, yet to grow.

War must disappear [from] this world.

Sorry for the people dying [after suffering for a long time].

It would be good to live [happily] together like [when] we [look at] flowers.

- Dal-yun Sim

(A former Japanese military "Comfort Woman")

Chapter 1:

“Comfort Women” and the Heeum Museum as a Site for Public Pedagogy

The evolution of a grassroots museum: A historical perspective

When deciding how I should approach the issue of “Comfort Women” from the perspective of art education, I discovered that the Heeum Museum (official name: Heeum, the Museum of Military Sexual Slavery by Japan), and the fourth “Comfort Women” museum in South Korea, was about to open on December 5, 2015 (Park, 2015). The opening of this museum was significant since it followed a unique history and funding structure as a grassroots museum built through public participation. The meaningful establishment of the story of the Heeum Museum was widely shared through social media like Facebook and blogs, as was the signature artwork collection created by two “Comfort Women,” Soon-ak Kim and Dal-youn Sim. This museum was created by a regional civic activist group, the Daegu Citizen Forum for Halmuni (DCFH), that has supported regional “Comfort Women” since the early 1990s and preserved the records of their participation for the purpose of (a) “supporting registered regional victims for their social welfare and psychological treatment,” and (b) “continuous efforts to resolve the ‘Comfort Women’ issue” of recognition and justice for their enslavement (DCFH, n.d., para. 1).

The DCFH assisted with the living conditions of the “Comfort Women,” including making regular visits, taking them to the hospital, and offering them opportunities to undertake field trips and to help them experience various therapeutic activities (DCFH, n. d.) as a way to handle their post-traumatic stress disorder (PTSD). Several women were interested in the therapy but in the end, only two women, Dal-yun Sim and Soon-ak Kim, continued to make artwork. Their work was later shared through an exhibition and led to various projects like the

Collaborative International Picture Book Project, Peace Picture Books [평화그림책] by Korea, China, and Japan (Shin, 2013) (see Figure 1).



Figure 1. At the book release event, Dal-youn Sim and Yoon-deok Kim (DCFH, 2010)

Along with the process of assembling a book of their artwork, the journey was recorded and later produced into an independent documentary film called *The Big Picture* [그리고 싶은 것] in 2012. Likewise, the DCFH have interacted with various artists, other social groups, and researchers to help them be informed and spread information about the issue through engagement, including: professional dancers who have created a performance about “Comfort Women” and have continued their street performances once every month over the last three years (Kwon, 2016); a florist who sends flowers every two weeks to the Heeum Museum in honour of

their personal sacrifice; artists whose artworks were donated to the museum in support of their stories; and a baker who sends and shares bread with the “Comfort Women” (DCFH, n.d.). The potential for art as an empowering medium for public inclusion was demonstrated both by the initial public engagement with art created by the “Comfort Women,” as well as how their art inspired others to contribute their talents to correcting the historical record in Korea.

Amongst various collaborations with DCFH, the most significant was the “Blooming” project, which eventually established the Heeum Museum. A university student group from Korea University, “Enactus,” approached the DCFH and found a way to promote and share the stories of “Comfort Women.” The university student group designed products using the artwork of Dal-yun Sim and Soon-ak Kim to inform people and to gather profits to support social activism for the “Comfort Women” and the museum construction (Heeum, n.d.). They launched a brand called “Heeum,” [희움] which means “blooming hopes” [희망을 꽃피움]. Unlike traditional museums, the Heeum Museum started with an Non Governmental Organization (NGO) group who provided the means to establish the museum and offered a sustainable strategy to keep supporting the “Comfort Women” (Jeong, 2013). Five years of cooperation between the university students and DCFH secured the infrastructure to continue running the project even after the students completed the partnership. In 2009 the initial step was taken to establish the memorial house, which later became the Heeum Museum. In her will, “Comfort Women” survivor and artist, Soon-ak Kim, contributed \$50,000, as she wanted to ensure their stories would never be forgotten (Jo, 2015). Establishment of the museum then took nine more years and cost \$1,340,000, with \$200,000 coming from the South Korean government (Jo, 2015). Most of the funding (over \$700,000) came from Heeum’s sales, with the rest from public donations, making this museum an exemplar of public pedagogy in action (J. S. Kim, 2015).

Because of this unique history, I anticipated that the stories and artwork of the two “Comfort Women” would be the main component of the museum exhibition. However, when I finally visited the Heeum Museum on December 10, 2015 for my preliminary review of the “Comfort Women” collection, I found that the museum exhibition was similar to other historic museums and the artwork of the “Comfort Women” was relegated to a corner of the museum. As I had contacted the Heeum Museum via e-mail before my visit and explained my intent, the Secretary General of the Heeum Museum met me and showed me the stack of artwork saved in the storage archive (see Figure 2).



Figure 2. Stacks of artworks in the Heeum Museum archive (Yi, 2016).

She asked me to share ideas for an educational program that the Heeum Museum could develop around the artwork. Since the museum had just opened, the museum staff said that they

did not have extra time and energy left to develop an educational program, nor did they know what to do with the artworks done by “Comfort Women” even though Museum staff understood its importance. From that day, I started to work on a unique educational program for the Heeum Museum, and to find an approach in museum education that could make the story of “Comfort Women” more visible and meaningful to the general public in the context of education. I began to plan a series of workshops that incorporated the collection from a perspective of public pedagogy.

Bringing Art Education into Conversation with the Heeum Museum

Being situated in art education provided an ideal approach for creating a conversation that draws attention to places of learning through workshops. I quickly realised that the stories and artworks of “Comfort Women” called for a particular attention on empathetic caring. Bringing the lives of “Comfort Women” to the forefront fostered an environment where, in my workshops that followed, participants could exchange their thoughts and focus on the women’s lives. With this intent, the questions guiding my study included: *What are the needs and wants of visitors from the general public to the Heeum Museum as an alternative place of learning about the “Comfort Women” issue? How does participatory action research and the organisational structure of the Heeum Museum offer an emergent model of museum education? What are the strategies to cultivate empathic learning that art education can offer to the Heeum Museum in a sustainable educational program?*

Purpose of the Research

The purpose of this research is to investigate and develop an educational program in response to the museum’s request and to meet the visitors’ expectations of this private museum (the Heeum Museum) as an alternate site for “Comfort Women” education. In

particular, I explored how this organisation invokes an emergent model of museum education that shifts thinking by challenging social narratives and empowering public participation. The museum seeks to move away from a grand narrative found in the Korean education system that silences survivors and instead moves toward the representation of the gross historical injustice against women, which is still regarded as a taboo subject socially, politically, and culturally in Korean society.

The term “Comfort Women” is a euphemism for women who were “drafted, deceived, sold, or abducted to serve as military sex slaves in brothels” to provide “comfort” for the Japanese military during the Pacific War (Varga, 2009, p. 289). The name “Japanese Military Sexual Slave” was once used (p. 289), however the survivors opposed the title since this recalls their traumatic experience and also can humiliate the survivors due to the social stigma they and their families endured. Instead “Comfort Women” has since been used, always presented in quotation marks since the word “Comfort” is a problematic and contradictory term (The Korean Council for the Women Drafted for Military Sexual Slavery by Japan [KWMSJ], n.d.). In the context of Korean socio-culture and history, women’s chastity and fidelity has always been considered the greatest of virtues, indeed, the defining value of a woman, and the words “sex” and “sexual slave” are considered equally humiliating (Sim, 2016). From a socio-cultural context, it is understandable why the survivors refuse to be directly called “sex slaves” and want to use the title of “Comfort Women” even though the term is contradictory and suggests the absence of violence.

The issue of “Comfort Women” is delicate as it is connected to sexual abuse, repeated rape over years, physical violence, human trafficking, enslavement, and international relations (E. N. Lee, 2015; Hyunah, 1997; McGregor, 2016; Min, 2003; Sonen, 2012; Varga, 2009;). Even though the Korean national curriculum is devoted to educating students about the importance of

national sovereignty, the actual survivors and war victims' stories often remain unheard (Hyunah, 1997; McGregor, 2016; Min, 2003; Sonen, 2012; Varga, 2009). In this context, museums and public media have functioned as an alternative space where people can attain knowledge and fill in the gaps that the grand narrative of Korean war history does not offer (Clover & Bell, 2013; Pica, 2013).

As a public school teacher in South Korea, I frequently questioned why public education does not adequately discuss "Comfort Women" and why the discussion about "Comfort Women" often shifts to other issues related to the Second World War and Japanese imperialism, not paying full attention to the "Comfort Women" issue itself. In this case, my study is based on the existing oral histories available in the museum archive (the testimonies of "Comfort Women" and records of the social activists' involvement) and while this is closely related to feminism, my goals are to bring awareness to the public education system and a pedagogical approach for the public in relation to museum education, rather than to interview existing survivors about their stories. Considering the size and scope of this research, however, I did not work with children or use a feminist lens in order to concentrate on the educative dimensions of this museum.

Despite the problematic socio-cultural context of the "Comfort Women" in Korean society, there are four museums dedicated to their history: The War and Women's Human Rights Museum (Seoul); The House of Sharing (Gwangju, Gyeonggi); The Heeum Museum (Daegu); and the National Women's Historical Hall [NWHH] (Busan). I found that the unique characteristics of the Heeum Museum begin with the personal engagement and the relationship-building with the local "Comfort Women," treating them as a full citizens, and the message of hope and peace that the "Comfort Women" wish to bring in the wake of their horrific war camp experience through their artwork and life stories.

Because their artwork is aesthetically appealing, it is the museum's mandate to promote it as a form of "conversation starter" for the general public (Byun, 2013), creating curiosity about what the items represent and the story behind them while at the same time using the artwork to financially support the museum (S. B. Lee, 2015). By operating as a non-profit organization, the Heeum project provides an alternate model of museum structure. The model has significant implications for art education through the impact of artwork and its potential role in various artistic approaches. I investigated how this grassroots, private museum operates as both the conveyer of knowledge and keeper of stories for this "null curriculum" which is excluded from the curriculum and not being taught in public education (Eisner, 1985, p. 107).

I was compelled to start the research project, first, because, as sexual slavery is such a tragedy from a human rights perspective and continues even today. Second, the "Comfort Women" and their stories are rarely discussed from an educational perspective. Third, there have been movements to diminish and silence their stories. Fourth, I personally experienced a large gap in international awareness. My intention as a researcher is to: (a) initiate this research project as participatory action research practice in order to build a constructive relationship with the Heeum Museum and help to reinforce its impact; (b) empower the educational competencies of the Heeum Museum to elaborate the potential of an alternative space of learning about "Comfort Women;" (c) foster the learning environment so the participants can have an immersive experience; (d) review this research project with the Heeum Museum staff for the future, to correct the historical record and inscribe the lives of women as part of the wider social conscience of Korean society and indeed beyond.

To raise awareness, I examined this project with museum education and pedagogy of trauma to cultivate caring, and actualize the program as social justice through art education. Based on this review, my purpose was three-fold: (a) to design an effective and meaningful

workshop program for the Heeum Museum to communicate the stories and artwork within historical and regional contexts to visitors based on discourses of social justice (Duncum, 2011; Garber, 2004; Osei-Kofi, 2013; Pinhasi-Vittorio & Vernola, 2013; Robertson & Guerra, 2016); (b) to make the workshop the impetus for a sustainable educational program that operates within this emerging structure of museum education; and (c) to create opportunities on site for participants to experience empathetic learning through art and museums as an alternative space for learning through the pedagogy of caring (Noddings, 2012, 2010a, 2010b; Steinberg, 2014).

Having stated my research intent in this chapter, I will provide context for my research by connecting related studies in chapter 2. In chapter 3, I will explain the rationale for this research with *mixed methods* (qualitative and arts-based) data with the methodological framework of case study through Participatory Action Research (PAR). Introducing various sources of mixed methods data and how they informed my research (chapter 4), I will show how I analyzed the data and found meaning through the process in chapter 5. Finally, in chapter 6, I will provide current discourses and social context of the “Comfort Women” issue to illustrate the educational significance and limitations of my research, and share insight for further investigations.

Chapter 2:

A Review of the History of the “Comfort Women”

Situating my research in art education, I investigated: (a) the type, scope, and nature of stories and artwork produced by the “Comfort Women” found in relation with the Heeum Museum to understand their lives from the individual survivor’s perspective (E. N. Lee, 2015; Hyunah, 1997; McGregor, 2016; Min, 2003; Sonen, 2012; Varga, 2009); (b) what the public education curriculum and “Comfort Women” museums lacked from a pedagogic perspective (Bull, 1994; Clover & Bell, 2013; Hooper-Greenhill, 1994; Isik, 2013; Jensen, 1999; Pica, 2013; Van der Merwe, 2015); in particular, as public pedagogy (Burdick, & Sandlin, 2010; Sandlin, O’Malley, & Burdick, 2011; Schuermans, Loopmans, & Vandenabeele, 2012) and (c) ways to integrate art education with social justice and public memory of trauma in the aftermath of sexual violence (Belak, 2004; Brown, 2004; Carello & Butler, 2014; Gubkin, 2015).

Constructing my knowledge from previous studies, I (a) developed a workshop program to engage with the general public and raise awareness about this historical tragedy; (b) adopted a strategic approach to incubate empathic learning; (c) tried to cultivate an educational approach that takes into account the realities of this history in ways that contemporary audiences can make meaningful; and (d) attempted to shift the parameters of art education towards history and social justice education due to the unique and sensitive nature of this collection.

Historical Contexts: “Comfort Women” and Korean Society

In August 1991, Hak-sun Kim was the first survivor to bring her story of being a “Comfort Woman” during World War Two to the public (Chung, 1995). Starting with her

courageous testimony, the great need to unveil these war atrocities to the public and to collect stories from the “Comfort Women” came to the forefront of Korean society (p. 12). The Korean Council for the Women Drafted or Military Sexual Slavery by Japan (KCWDMSSJ) then started to identify and register the survivors, resulting in the discovery of 234 women (S. S. Lee, 2010), although many women remained unregistered due to concerns about discrimination from the public and the disadvantages that could result for their own families (McGregor, 2016). Considering that Japan had destroyed key historic war documents (Min, 2003), it is hard to know an exact number of women who became “Comfort Women,” even though the Korean government started to collect testimony from the registered survivors to record and save oral history documentation.

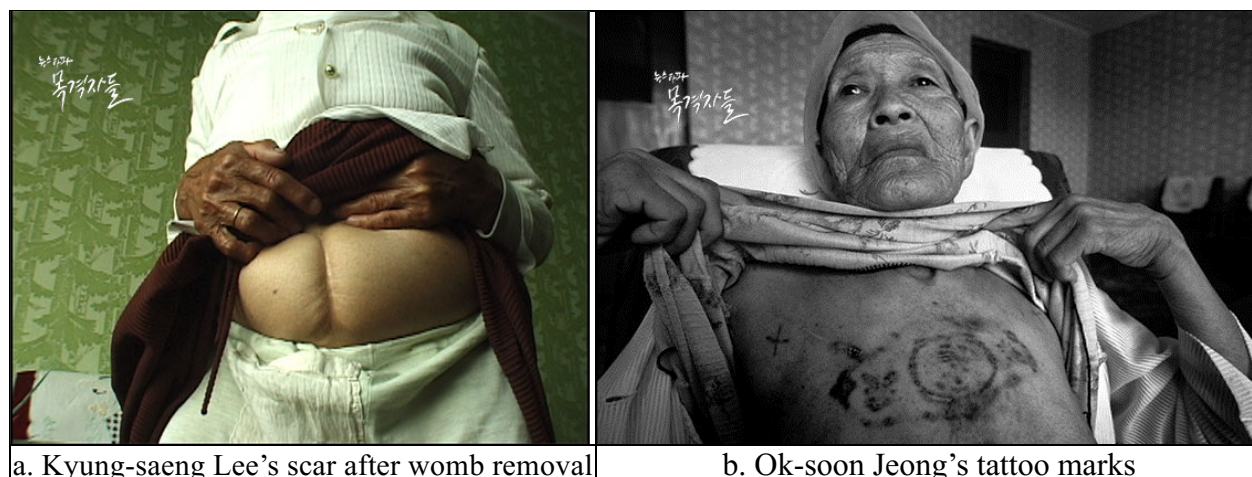


Figure 3. Part from the map of “comfort” stations (Woman’s Active Museum on War and Peace, n.d.)

As many “Comfort Women” were tortured, killed, committed suicide, or were left in foreign countries after the end of the war, Yoshimi and O’Brien (2000) estimated the total number of women based on the number of Japanese troops and the ratio of “Comfort Women.” They calculated it to be between 50,000 and 200,000 (Yoshimi and O’Brien, 2000), including not only Korean, but Chinese, Filipino, Indonesian, Dutch, and other women (Asian Women’s Fund, 2007). A large portion of the women were Korean due to the convenience of transportation to the brothels in other countries (Min, 2003) (see Figure 3).

Through their testimonies, researchers found that to avoid the presence of any sexually transmitted diseases, the women were aged from 11 to 27 (KCWDMSSJ, n.d.); the majority of Korean “Comfort Women” were aged under 21 (Asian Women’s Fund, 2007) and most of them had yet to have any sexual experience. The use of condoms was required to limit the transmission of disease and for birth control. The women had to serve soldiers even when menstruating. And a sexual disease examination was given every two to eight weeks (Hicks, 1995). When the women became pregnant, in most cases it ended in miscarriage due to the physical violence and hardship the women experienced. Alternatively, the pregnant women were killed and in a few extreme cases, the baby and womb were removed so the women could continue serving the soldiers (Newstapa, 2016). Depending on the situation at the site, these women had to serve from 10 to 50 soldiers per day (KCWDMSSJ, n.d., p. 24). In one case in which some women had unsuccessfully tried to escape, they were asked if they were “willing to take one hundred Japanese soldiers” (Newstapa, 2016, [video] 9:04). Twelve women refused or did not answer confidently and were slaughtered in front of other women as “examples.” One “Comfort Woman” who survived from this incident testified that she was rescued by a Chinese person when she was thrown on a pile of dead bodies after experiencing extreme torture and physical injuries, and she

was tattooed all over her body as a signature of her service that would define the rest of her life (Newstapa, 2016).



a. Kyung-saeng Lee's scar after womb removal

b. Ok-soon Jeong's tattoo marks

Figure 4. Scars left after the torment (Newstapa, 2016).

Since the horrible history was exposed in 1990s, organizations were set up to support these survivors and researchers collected various data that could support the stories of the “Comfort Women.” An American Army report (United States Office of War Information, 1944) and various other sources, including the 1943 to 1944 diary of a “Comfort” site manager in Burma (Ahn, 2013), correlates with the reports from women about how they were recruited, their eventual location, and their daily routines in the camps. Unfortunately, the diary is missing a portion from 1942 that might have shown how the site collected women to be “Comfort Women.” However, when the United States Office of War Information found abandoned women in Burma and reported on them in 1944, they presented that:

The nature of this “service” was not specified but it was assumed to be work connected with visiting the wounded in hospitals, rolling bandages, and generally making the soldiers happy. The inducement used by these agents was plenty of money, an opportunity to pay off the family debts, easy work, and the prospect of a new life in a new land, Singapore. On the basis of these false representations many

girls enlisted for overseas duty and were rewarded with an advance of a few hundred yen. (Japanese Prisoner of War Interrogation Report No. 49, 1944, para, 4)

Despite various sources of data illustrating the validity of the women's stories, some revisionists claim discrepancies among the testimonies as evidence of fabrication (E. N. Lee, 2015), and argue that there is "no evidence which supports this accusation" (Mera, 2015, p. vii). Their explanations are that "the 'Comfort Women' issue has been used as an incriminating tool of Japanese and those Americans who have lineage with Japan" (p. vii), and "it was never an issue" as "the Korean people enjoyed equal rights as Japanese in almost all aspects of their lives" (p. 11). This approach overlooks the historical context of how these women lived and denies their voice and storied experiences from forming part of this historical record, effectively erasing the survivors once again, considering written documents as more official than memory (Hyunah, 1997).

A professor of modern Japanese history at Tokyo's Chuo University, Yoshimi, who discovered official documents of the inextricable involvement of the Japanese Imperial Army with "Comfort Women," provides a refutation to these approaches. In evidence, he found "Concerning the Recruitment of Women for Military Comfort Stations," a notice written on March 4, 1938 states that "armies in the field will control the recruiting of women...in close cooperation with the military police or local police force of the area" (Norimitsu, 2007). Yoshimi commented that there was much evidence to substantiate that women in "Comfort" stations were in conditions of sexual slavery (Norimatsu in Yoshimi, 2015), and that if one can only use official documents, "history itself is impossible to elucidate" (Norimitsu, 2007, para 7).



Figure 5. “Concerning the Recruitment of Women for Military Comfort Stations” (Yoshimi, 2006).

Sonen’s (2012) study, which also investigates the issue through the lens of racism, nationalism, and male dominance, found that: Korean “Comfort Women” often experienced brutal, sadistic treatment for being Korean with their colonial history; encountered a male-centered interpretation of their situation, by which “only powerless virgins taken by force” (p. 292) were worthy of redress; were discouraged within Korea from making claims for justice in Korea, Japan and with the United Nations (Sonen, 2012); and that the nationalist framework through which it was viewed constrained the “Comfort Women” issue to being “merely a conflict between two nations” (p. 292). The selective acknowledgement of the women’s discourse created a victim narrative that “obscured the women’s intersecting harms and impeded genuine social healing” (p. 289).

Min (2003) asserted that the difficulty was not only limited to the horrible experience of serving Japanese soldiers, but was comprised of three components, including: “(1) being forced into military sexual slavery, (2) their suffering inside military brothels, and (3) their half-century of agonizing experiences after their return home” (p. 939). Min (2003) further explained the

importance of approaching this issue with consideration of gender, colonization, and class. The issue of gender takes priority since sexual slavery renders women objects to serve male soldiers' "comfort" (Min, 2003). Korean women were treated more brutally since they were from a colony of Japan, and their low social class neither protected them from mobilization to the military brothels nor aided their return and recovery (Min, 2003).

In 1994, a nationalist approach insisted on a united voice, creating conflicts within the "Comfort Women" groups. Seven women agreed to receive AWF (Asian Women's Fund) compensation, financial, but moral pressure soon prevented them from being included in future fundraising activities in Korea. So the seven women who initially wanted to receive the money eventually dropped their request (Varga, 2009). This represents how the goal of support for the "Comfort Women" easily shifted from a feminist and human-rights objective to a political and patriarchal objective, disguising the original intent of "Comfort Women" advocacy. Due to the complexity of these multifaceted issues, most academic literature does not propose specific initiatives (Sonnen, 2012) and seems pessimistic about improvement considering the advanced age of the individual women involved (Varga, 2009). Among 238 survivors who have reported once being "Comfort Women," only 39 women are alive at the time of writing this thesis (The Ministry of Gender Equality and Family of Korean Government, 2017, January 18). With the advancement of age, it is doubtful that even one of them will receive a sincere and formal acknowledgement from the Japanese or Korean Government, as they wish. There is, however, a growing realization of the importance of education not only for the "Comfort Women," but for everyone who "struggles against sexual violence anywhere and anytime" (E. N. Lee, 2015, p. 8).

How Museum Art Education can Make a Difference to the Historical Record

While there were attempts to address the topic in South Korean education (E. N. Lee, 2015), the story of the “Comfort Women” has disappeared from the domain of the public education curriculum, particularly through the history textbook revisions made in 2015. There was a very short lesson about the colonization period in the national public school history curriculum. However the only mention of “Comfort Women” in the Korean elementary school history textbook was a short comment under a photo saying “‘Comfort Women’ at war sites: They were sent to the war camps forcibly and became sex-slaves” (B. G. Kim, 2016) (see Figure 6). In the new version from the 2016 Elementary National Education History textbook in South Korea, the term “Comfort Women” was not even included and the explanation was changed to: “Many young women who were sent to war sites experienced great torment” (B. G. Kim, 2016, para. 3). Although middle school and high school textbooks are still in the revision stage in South Korea, the current trend for nationalized textbooks tends to minimize use of the term “Comfort Women” itself (B. G. Kim, 2016).

Comparison in the comments on “Comfort Women”	
2014 Experimental textbook	2016 Finalized textbook version
 <p>▲ 전쟁터의 일본군 위안부 전쟁터에 강제로 끌려가 일본군의 성 노예가 되었다.</p> <p>▲ Japanese military “Comfort Women” at the war site. They were sent to the war camps forcibly to become sex-slaves.</p>	<p>1930년대 이후 일제는 중국 대륙을 침략하였고, 아시아와 태평양 곳곳으로 침략 전쟁을 확대하였다. 일제는 우리나라에서 전쟁에 필요한 사람과 물자를 강제로 끌고 가고 빼앗아 갔다.</p> <p>일제는 한국인 학생들과 청년들을 전쟁터로 끌고 갔으며, 많은 한국인을 광산이나 공장으로 보내 혹독하게 일을 시켰다. 끌려간 사람들 중에는 여성들도 많았는데, 그중 강제로 전쟁터에 끌려간 젊은 여성들은 일본군에게 많은 고통을 당하였다.</p> <p>그리고 일제는 한국에 군수 공장을 건설하고, 전쟁에</p>  <p>강제 징용된 노동자들</p> <p>There were also a lot of women who were dragged to war sites. Many young women who were sent to war sites experienced great torment from the Japanese military.</p>

Figure 6. Comparison of comments on “Comfort Women” in two textbook versions (The Korean Ministry of Education, 2016)

In response to the criticism of diminishing stories of “Comfort Women,” the Korean Ministry of Education explained:

Because the terms “Comfort Women” and “sexual slavery” are not proper to education and to students’ development level in elementary education, the new version of the textbook deleted a photo but reinforced its content by adding relevant information in the text, so the students could have a more in-depth learning experience. (The Korean Ministry of Education, 2016)

There was great resistance to the national textbook revisions by the government, which allowed only one perspective of history and reinforced the grand narrative of politics and patriarchy through elementary education. School teachers, students, and history scholars, including 154 scholars overseas related with Korean Studies, signed a “Statement in Support of Korean Historians’ Protest against Planned Renationalization of History Textbooks” (see Appendix A). Over 500,000 people, representing more than 20 universities and more than 400 civic groups, presented their opposition (Kingston, 2015). Regardless, the new national textbook is set to be released by March 2017 and the Ministry of Education announced that they would “keep the names of participating authors from the public due to opposition to the project” (Kang, 2015, para. 3). From my perspective as an elementary school teacher, I consider this gap in knowledge for Korean students to be unethical. It leads to a lack of awareness and arguably an emotional disconnection within society and distrust of the society. The lack of introduction to this history in elementary education prevents students’ opportunities to know and learn about the historic tragedy and human rights issue, especially as the Korean education system tends to concentrate on achieving high test scores in later high school education.

Considering that the public education system must follow a national curriculum in South Korea, but does not offer a chance for the public to learn about “Comfort Women,” museums have become specialized sites for people to be exposed to the topic (Van der Merwe, 2015). In this case, visitors to the “Comfort Women” museums can seek information to find answers to their own questions (Jensen, 1999). These specialized museums should be “[connected] in a meaningful way with their public and make a positive contribution to society” (Van der Merwe, 2015, p. 269). Short observation visits to museums and simple narration cannot always fulfil the expectations of visitors (Isik, 2013), so “museum educationalists have begun to conceptualize this ‘active audience’ [through] learning theory and, specifically, constructivism” (Hooper-Greenhill, 1994, p. 67). Pica (2013) defined museology, communication, and pedagogy as crucial factors in educational practice in museums.

These effect the three main axes of meaning-making: interpretation, communication, and learning through curators, mediators, and teachers (Pica, 2013). According to Clover and Bell’s (2013) research in a cross-national comparative study of museum educators for adults in three countries (Canada, England, and Scotland), the majority of educators “lacked any type of training, certificate, or degree in adult education” (p. 36). On this point, Pica (2013) also mentioned “the lack of evaluation as a means of knowledge, remark, and improvement in the educational activities” (p. 147), and the lack of funds and professionalization, causing a “drift [between] what is done and what should be done” (p. 149). This literature therefore indicates that to serve successful educational purposes, museums should: (a) set an achievable goal and get assistance to obtain the goal that the museum intends (Isik, 2013; Pica, 2013; Van der Merwe, 2015); (b) use evaluations at various stages to provide a quality program (Bull, 1994; Pica, 2013); and (c) train mediators and/or educators to have adequate knowledge of adult learning, understanding that adult education is different from child education (Clover & Bell, 2013;

Hooper-Greenhill, 1994; Isik, 2013; Jensen, 1999). Also, considering that the “Comfort Women” museum education is not only for the adults, the museum education programming needs to develop a framework that can be adjusted and mediate for multiple ages and audiences, including international visitors. And, the principles of adult education should include participatory art activities, self-directed learning, and empowering the impact of public participation in a way that protects the stories of survivors still alive.

Embracing Public Pedagogy in Art Education at the Heeum Museum

In relation to museum education, the Heeum Museum generates a space that “can foster critical learning and critical identity development among adults” (Sandlin, Wright, & Clark, 2013, p.11) as part of *public pedagogy* (Slattery, 2010, p. 43). The topic of “Comfort Women” is closely related to grassroots activism, “to include other informal spaces, yet institutionalized sites, as space of learning, including museums, public monuments, public artworks, cemeteries, and public parks” (Sandlin, et al., 2011, p. 348). DCFH has served the educational role beyond formal schooling for over 20 years and now the Heeum Museum is extending its role with the physical space of the museum building itself.

In this informal learning site, public memories are informed by public pedagogy through epistemological knowledge construction within historic discourse (Sandlin & Burdick, 2011), which “forms and (re)forms collective and national identities, demonstrating the unequal relations of power that privilege some memories over others” (Grobman & Greer, 2016, p. 9). The value of public memory in relation to public pedagogy comes from its plurality, as the ideas and meanings of the past construct the experience of the present, and will also influence the memory in the future, through intellectual exchange. Biesta (2014) categorized public pedagogy as a “pedagogy for the public, a pedagogy of the public, and pedagogy for publicness” (p. 16) and

put plurality of public memory as the main feature of public pedagogy. Public pedagogy provides counter narratives by operating critical learning and identity formation in relation to a bigger society by revealing the epistemological standpoint of ideology and historical forces (Sandlin et al., 2011). This approach to learning and teaching aligns ideally with the purpose of the Heeum Museum.

Counter narratives are grassroots stories that oppose the hegemonic narratives (grand narratives), supported by a specific political perspective that can manipulate public notions and power relations (Peters & Lankshear, 2013). In this case, the individual lived stories of “Comfort Women” serve as counter narratives fighting against the pressure to silence them and *deproblematizing* injustices from the past and of the future (Freire, 2012). Taking public pedagogy as a vehicle, counter narratives are critical of “deproblematizing the future, [as] no matter in the name of what, [it] is a breaking away from human nature, which is socially and historically constituted” (p. 47).

With these theoretical tools that public pedagogy provides us, it is essential to revisit “the actual agency of public art [pedagogy] – that what happens when art [public pedagogy] is ‘out there’ in public space” (Shuermans, Loopmans, & Vanderabeele, 2012, p. 676). The researcher as an educator should pay attention to “*how* the various sites, spaces, products, and places identified as public pedagogy actually operate as *pedagogy*” (Sandlin et al., 2011, p. 359). Sandlin et al. (2011) further specified the researchers’ approach to ethical obligations:

- (a) Theoretical underpinnings of public pedagogy should be carefully specified in any scholarship that deploys the concept,
- (b) scholars should engage in more empirical research focusing on the process of public pedagogy and on the experiences of learners should be expanded,
- (c) researchers should engage in more discussion of methodological and ethical issues in researching public pedagogy, and

(d) theorists ought to explore the issue of why this concept is called “public *pedagogy*” and not “public *curriculum*,” particularly in light of curriculum studies’ establishment as a field of research. (Sandlin et al., 2011, p. 359)

In this view, I regard the role of educators and researchers in public pedagogy is for “enhancing educational meaning and democratic possibilities” (p. 362) to strengthen the channel of transferring the voice of counter narratives. It is from this perspective that I began to develop the workshops for the Heeum Museum.

The Pedagogy of Caring

On December 28, 2015, the Japanese government finally announced an agreement to make an official apology to the women via the press (Soble & Choe, 2015). It took 26 years after the first testimony and was controversial for both governments. The South Korean government requested that there be no formal written agreement and did not contact survivors (S. Choe, 2015) before this decision was made. In response to the public outcry that followed, the government answered that they did this because it was close to a holiday and they wanted to resolve the issue quickly (S. H. Kim, 2015). The Japanese government announced the apology on behalf of the prime minister, but the apology was read by a deputy, and the government requested the removal of a “Comfort Women” memorial statue near its embassy in Seoul. This polarizing issue divided the Korean public (Gang, 2015). There was a reported bombing at a Japanese temple by a Korean national, and insulting images of the “Comfort Women” statue were created and shared on the internet by some Japanese artists. The far more concerning problem, however, was a disconnection between the Korean public and the “Comfort Women.”

In this case, acknowledging the “Comfort Women” becomes a “troubled knowledge,” which means “troubling and discomfoting for different reasons, to different sides of a divided community” (Zembylas, 2012, p. 114). This notion of troubled knowledge leads to the critical question of this research approach, which is how to address the “Comfort Women” issue in an educational manner, and how to utilise and facilitate the museum as a space where people can engage and connect with the “Comfort Women” through their stories and artworks, and how this engagement is contingent on the organisational structure and mandate of the museum. As art educators, what message do we want to deliver and what is the ultimate goal that we wish to achieve through teaching/learning about stories and artwork from the “Comfort Women”?

Zembylas (2012) introduced the idea of “pedagogies of strategic empathy,” which means that instead of categorizing people with troubled knowledge as “victim(s)” or “villain(s),” teachers encourage students to engage with troubled knowledge through empathy (pp. 121-122). Empathy involves a shared affective state and understanding the contents of another’s mind (Steinberg, 2014). Through “reconciliatory perspective empathy,” Zembylas (2012) explained the importance of creating emotional openness and an ongoing relationship through caring and considering that everyone’s emotional reaction needs attention (pp. 121-122). Reinforcing Zembylas, Noddings (2012) argues that as educators, we create a space where “we hope to build up a disposition to care, a habit of listening and feeling with others” (p. 56). Noddings continues that the use of empathy needs to be connected with a “caring ethics” since “empathy” refers to “*intellectual* understanding of the feeling in others or in works of art” (Noddings, 2010a, p. 146), meaning that empathy does not always result in a sympathetic response but can follow the “pathetic fallacy” which projects our own feelings onto the subject rather than feeling how the subject feels (p. 146). “Caring ethics” creates caring relations and trust (Noddings, 2010b, p. 391)

and this can be achieved by establishing communication (Noddings, 2010a, 2012). As a disposition of teaching and learning, attentive listening occurs when:

[t]o learn what the cared-for is going through, we put aside our own projects and listen. If the cared-for is troubled or in pain, the carer is likely to feel some degree of pain also. The carer feels something as a result of the encounter. (Noddings, 2012, p. 54)

This therefore requires a sensitive approach by the educator who would facilitate this educational space. With this intent, my research at the Heeum Museum follows the conceptual framework of Zembylas and Noddings, as presented here, in order to provide an opportunity for participants to connect with the stories and artwork of the two “Comfort Women” through first person perspectives.

The Pedagogy of Trauma

On February 20, 2016, I attended an annual conference given by the Golden Key International Honor Society of Canada. Meeting new people and various students from other universities, we discussed what we are researching. I shared my project plans and briefly explained who the “Comfort Women” are and what is so special about the Heeum Museum in Daegu, South Korea. One female student showed particular interest in my research, so I gave her a Heeum bracelet (see Figure 7) that I brought from South Korea, which helps the Museum collect funds to support and share the stories of “Comfort Women.” Passing her a new bracelet, I asked her to share the stories of the “Comfort Women” and then she hugged me and whispered:

“I am a survivor of sexual abuse. I just finally finished my court case three days ago and here I met you and discovered the incredible stories of the “Comfort Women.”

You have no idea how much I appreciate the stories. Your project is so important. Thank you for doing this research.”



Figure 7. Heeum memorial bracelet (Join Heeum, n.d.)

I experienced enormous encouragement and at the same time shock that this topic had a profound impact on another. This incident made me think: How can I guarantee that what I do is not taking the listener to a traumatizing moment? As Brown (2004) asked, “what is the pedagogical value of museums and their relationship to communities of trauma?” (p. 248), since the collection that the Heeum Museum holds and presents are linked to a “history of cultural trauma” (p. 249).

Various researchers have addressed the possible peril of an educational approach to trauma (Berlak, 2004; Brown 2004; Carello & Butler, 2014; Gubkin, 2015). While Berlak (2004) approached the topic of trauma through a confrontation—students experience the unsettlement of their general views and feelings in engaging with trauma, reflecting upon their experiences and re-evaluating the trauma—others warn about the possibility of triggering trauma (Gubkin, 2015). This can re-activate their own traumatic experience (“retraumatization”) or cause them to

experience the traumatic moments through another's story ("secondary traumatization") (Carello & Butler, 2014, p. 156).

My research is closely related to three different dimensions of trauma: (a) the stories of traumatic experience that "Comfort Women" lived; (b) the possible danger of *second-hand traumatization* by exposing my research participants to the "Comfort Women's" trauma; (c) my research participant's re-engagement with personal traumatic experience as *retraumatization* (it was unknown if the workshop would trigger memories of traumatic experiences in participants). This indicates why the educational approach to the "Comfort Women" issue is so complex and requires an informed and sensitive approach by an educator.

In order to create a space for learning that takes into account these potentials, I avoided choosing only "sensational details" which can shock people, and instead I brought "remembrance/pedagogies capable of bearing witness to historical trauma" to the fore of my research (Simon, Rosenberg & Eppert, 2000, p. 6). For example, in my workshop I explicitly stated that participants are welcome to respond to the learning experience through artful expression (written, visual) to the degree to which they are comfortable, recognizing that this artful expression could well trigger memories, and participants can choose their own embodiment of their stories.

In contrast, due to potential concerns with the pedagogy of trauma, I felt two consequences could result: first, trivializing the traumatic story of others and failing to understand the great difficulties that others have had; and second, trivializing the self by devaluing students' own life experiences in comparison to others" (Gubkin, 2015, p. 108). These unintended side effects occur from not fully understanding how curriculum impacts students. As Pinar (2011) stated, curriculum enables academic studies to contribute to people's lives (and their understanding of their lives) within the context of socio-cultural-political norms. Therefore, by

extension, curriculum and its objectives at the Heeum Museum should invite individual students “to make meaningful conversation with oneself and with others” through engagement as a way to discover themselves and the world (pp. 44-47).

Gubkin (2015) further explains a useful guide for approaching the pedagogy of trauma through the pedagogy of caring with “four strategies to move from empathetic understanding to engaged witnessing” (p. 109): (a) teach historical context, (b) present multiple subject positions to analyze complex issues, (c) make issues of representation an explicit subject of the course, and (d) incorporate emotions as a source of knowledge. This framework inspired me to interpret the planned curriculum design of the workshop as follows: (a) include the historical context of the “Comfort Women” to keep the topic from being trivial; (b) introduce various stages of difficulties experienced over time (past to present) in order to understand the lives of “Comfort Women;” (c) give workshop participants a chance to interpret their understanding and represent it through various methods according to the participants’ wants, needs, and specialties; and (d) provide participants the opportunity to consider emotion as a part of useful and fragile knowledge “without exploiting [participant]s’ emotional vulnerability” (p. 113). This approach enabled participants to know what they wanted to discover through creative art practices with *knowledge* and *cultural recognition* as part of *personal and social transformation* (Graeme, 2012). It also facilitated museum educators, in this case the Heeum Museum, to help people “understand life in the context of visual arts,” represented in education with a social perspective (Freedman, 2000, p. 327).

Social Justice and Art Education

Traversing the two notions of the pedagogy of caring and the pedagogy of trauma, the workshop program I developed at the Heeum Museum is categorized as a social justice art

education program. As Garber (2004) stated, social justice and art education intend to engage art education to “outline a vision of education that can make a difference for individuals, as well as the conduct of social and political systems” (p. 10), grounding “art as a means through which these goals are achieved” (p. 16). Students do not simply explore the facts of social justice, but are also encouraged to reflect on and internalize diverse ways of making changes for a more just society (Garber, 2004).

Teachers who employ social justice education experience a “myriad of obstacles” (Robertson & Guerra, 2013, p. 3) and are mostly challenged with the sustainability of running the program (p. 4). While “education for social justice cannot take hold through a single class, and practice develops over time” (Garber, 2004, p. 13) the initial challenge was that my participants intended to join only one session. Therefore, implementing a strategic program with thoughtful consideration and teacher competence to complement the limitations of the program become key factors for successful program execution. For new practitioners for social justice (PfsJ), Robertson and Guerra (2013) addressed 13 key suggestions:

- (1) be realistic about what you can change;
- (2) get the lay of the land;
- (3) find and work with other like-minded individuals;
- (4) avoid preaching, selling and confrontation as a means of transforming deficit beliefs;
- (5) build capacity in small increments and over time;
- (6) do not start with staff most in need of change;
- (7) be strategic in the risks you take;
- (8) stand fast in your beliefs of equity;
- (9) remain cognizant of district goals and forces driving and impeding change;

- (10) network within the larger PFSJ community;
- (11) hire strategically;
- (12) forgive yourself;
- and (13) value and celebrate your own progress. (pp. 6-9)

This advice will be revisited in Chapter 4 when I describe the program development in detail.

Pinhasi-Vittorio and Vernola (2013) delineate that the artistic engagement of social justice education creates “spaces that invite imaginative conversations, projects, and activities” (p. 59), adopting critical thinking as an agency towards awareness and empathy towards others. Applying these notion to the case of the Heeum Museum, the artwork made by “Comfort Women” enable the workshop participants to have imaginary experiences by (a) taking the artwork as evidence of a social justice movement engaged with art; (b) synchronizing the mindset by participating in the artwork production process (dried flower collages) as aesthetic and empathetic engagement; and (c) creating their own meaning through the art production experience interpreted into various unique visual expressions.

For an example (see Figure 8), participants can make attempts at understanding the meaning and intentions of the artwork Soon-ak created and delivered by looking at the artwork and its production process, which brings multiple counter-narratives that can challenge the old notion of “Comfort Women” as being always sad, passive, powerless victims. Here, the images function as evidence of socially responsive art as an example of participating in social justice. The experience of the artwork production process (a dried flower collage) invites participants to share the context, juxtaposing their experience with those of the “Comfort Women.” By creating artwork, participants make their own meaning and statements as a response to the call of social

justice. The experience of artistic engagement in social justice is therefore not “only cerebral but also physical and emotional” (Osei-Kofi, 2013, p. 147).



a. Soon-ak Kim in the process of art making (DCFH, 2005)



b. The Peace by Soon-ak in 2005 (DCFH, 2005)

Figure 8. Soon-ak and her art

Chapter 3:

Merging the Heeum Museum with Theory and Practice

Understanding the Methodological Framework of the Project

I conducted a qualitative case study using a participatory approach to action research. The components of my research framework complement and reinforce each other (see Figure 9). While the workshop program development process and this study at the Heeum Museum resides in the academic field as a case, the researcher's participation in this project intended to reinforce the impact of the museum through collaborative volunteering. As a participatory action research (PAR) investigator, my primary responsibility was to respond to a request from the Heeum Museum about what they wanted me to help with. I also paid considerable attention to improving the learning opportunities, searching for ways to advance the general public's understanding of "Comfort Women", and promoting the Heeum Museum.

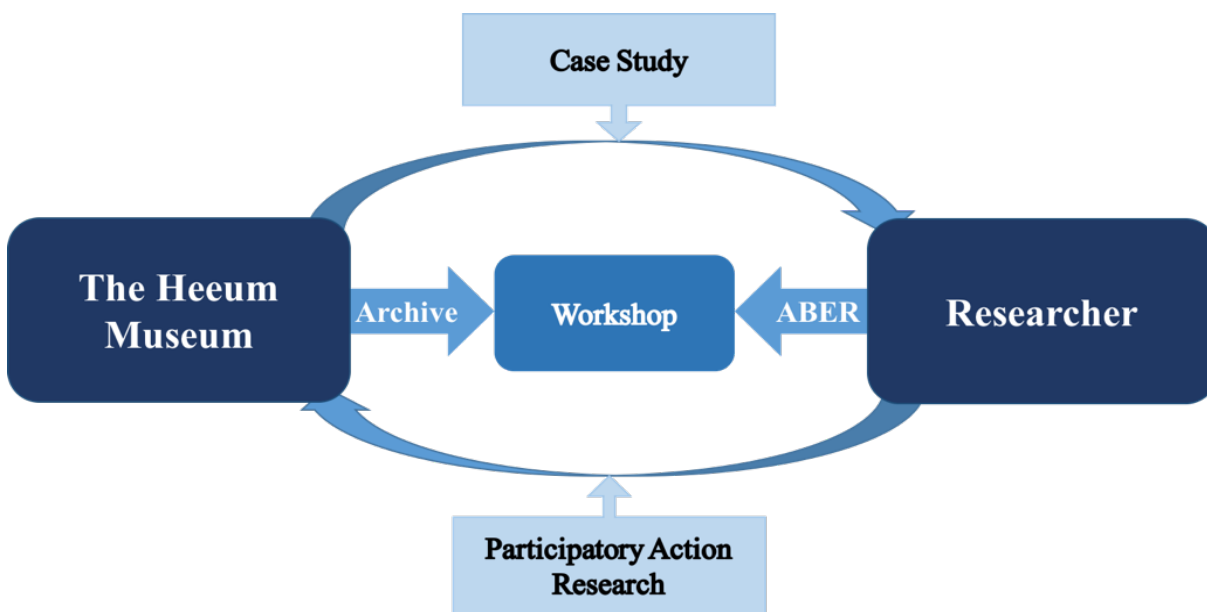


Figure 9. Conceptual framework of methodological integration of the research

To conduct my research in a constructive manner, I modified three reflective questions among Creswell's suggestions (2013) in order to find an appropriate framework: (a) what approach is frequently used in the field of museum education? (b) What is needed to most contribute to the field of study and the phenomena of "Comfort Women"? and (c) What structure or procedure is suited to carrying out this workshop project as public pedagogy and art education for social justice? In answering these questions, I determined that a case study informed by PAR was the appropriate methodological lens to bring to bear on my study. The archive materials from the Heeum Museum and the museum space became components and supplementary materials of the workshop. I also used arts-based educational research (ABER) to structure the workshop so general public participants/museum visitors could experience the workshop through a method of inquiry while actively constructing meaning individually and collectively. In short, participants would experience the workshop as a form of brief inquiry through encounters with artworks, storytelling (visual narrative), and finally creating an artful response to their learning experience.

Methodology

1. Case study.

Case studies like this one are designed to "catch the complexity of a single case" (Stake, 1995, p. xi) and are often used in education (p. 1). To appropriately illustrate the unique case of the Heeum Museum from a pedagogical perspective, "context-dependent knowledge and experience are at the very heart" (Flyvbjerg, 2006, p. 5) of this study. In order to elevate the quality of the case study by adopting various strategies suggested by researchers, I outlined my research procedure as: (a) develop research questions; (b) select and specify the "case" of the research; (c) define the characteristics of the study and design the research process in response to

the research questions; (d) run a purposeful sampling stage (piloting) to be ready for the actual data collection process; (e) collect data; and (f) analyze data and evaluate the research design (Creswell, 2013; Yazan, 2015; Yin, 2006).

In a case study, research creates multiple dimensions with theory depending on what the “case” is within the research (Eisenhardt, 1989), which ultimately determines the objective of the research and how the researcher should pursue the research (Rule & John, 2015). While theories are abstract “thinking tools” to “help to interpret and explain phenomena,” applied research (case study) becomes a bridge between the practice and theory (Rule & John, 2015, p. 2). Case studies add understanding to existing humanistic experience (Stake, 1978) and generate dialogic interactions:

Such a dialogic approach thus acknowledges that theory infuses research in all its aspects, including the identification and selection of the case, the ethics and power dimensions of the case and its study, the formulation of research purposes and questions, the survey of literature, the collection and analysis of data, and the presentation and interpretation of findings. (Rule & John, 2015, p. 7)

In other words, what the researcher considers as a “case” determines the research questions, by influencing which data are included and excluded, and what the researcher intends to analyze (Baxter and Jack, 2008). Rule and John (2016) further explain two concepts of the theory-case dimension: (1) “dialogue between the ‘case’ and the ‘study’” (p. 8) which means that the research subject and the related theory formulate each other as complements or as a confrontation within the case; (2) “between “the one” (the particular case) and “the One” (the class of cases to which it belongs)” (p. 9), which accepts various possibilities and diverse examples (*the one*) that can occur during the actual practice of research parameters (*the One*). In my research, as described in

the following chart, the main purpose of my research was developing a workshop program (“the One”) created by every week’s trial sessions and focus group discussions with the Heeum Museum staff (“the one”).

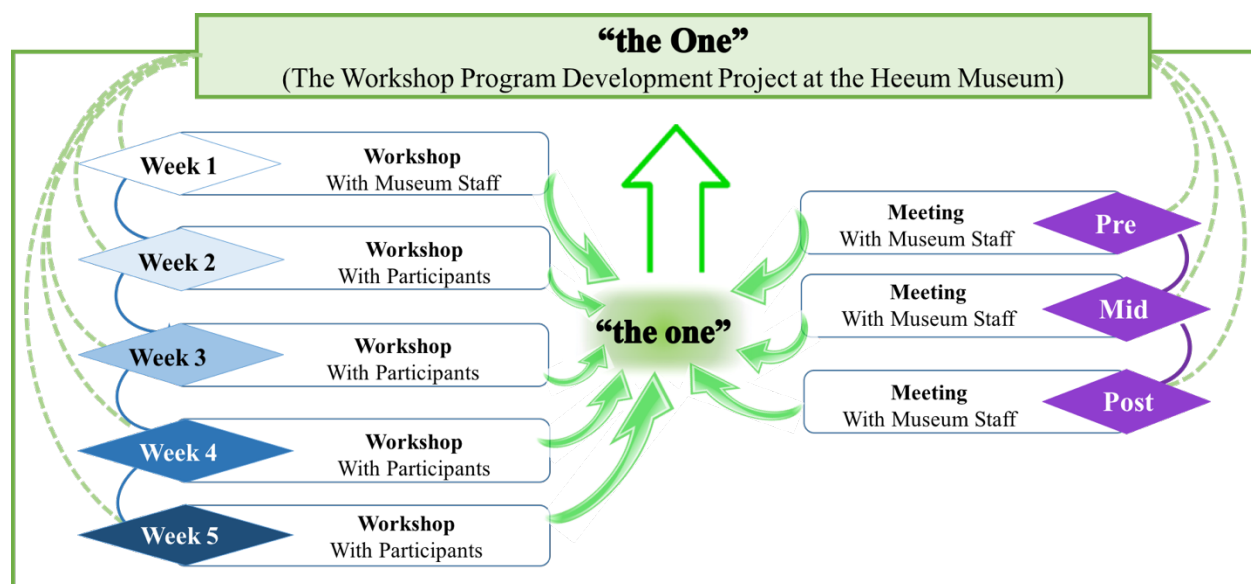


Figure 10. Theoretical dimensions of a case within the workshop development process

Melding the key concepts of case study in relation to theory, practice, and research, I set my “case” as a workshop program development process at the Heeum Museum, which took several weeks to deliver (after designing the workshops) through transformative interactions with museum staff and each week’s workshop participants. This study was considered a “Single Case with Embedded Units” because my research included various components of data (each week’s responses from different participants, reflections on the participants’ responses throughout the workshops, and modifications made to the program each week equal “the one”), while focusing on a singular “case” (a workshop program development informing “the One”). This approach directed the research to become more holistic by combining different sources of data and units together into one. However, the single “case” had various components of responses from different groups of agents as

embedded units, and my research intended to analyze sets of data to support the main case (the One) within a larger frame (Baxer and Jack, 2008).

At the stage of data collection, a case study can include six different types of data: documentation, archival records, interviews, direct observation, participant-observation, and physical artifacts (Yin, 2014). These correspond with my research procedures: data collection before the workshops (online archival materials on the Daegu Citizen's Forum for Halmuni, DCFH web page, documentation of conversation with the Heeum Museum for research cooperation); physical artifacts (the artwork, other Heeum Museum archival materials, and the museum as architectural evidence); data collection during the workshops (direct observation, participants' visual representation, videos taken during the workshop); and data collection after the workshops (participant review-questionnaires, interviews with the museum staff). This procedure of data collection started with online archival research and followed the procedure and structure of action research to make the workshop at the Heeum Museum more effective and sustainable.

The reflective action research component of the study enabled me to address multiple issues as they emerged and provided an immediate response, refining the workshop curriculum during the course of instructional delivery (McNiff, 2013). This multifaceted case study enabled my research to "collect a richer and stronger array of evidence than can be accomplished by any single method alone" (Yin, 2014, p. 66).

2. Participatory action research (PAR).

Action research "generates knowledge that is useful to the people who need it and who will put it to use," and this is particularly important in education (Blair, 2016, p. 63). As its name states, the emphasis on taking "action" and doing "research" means that how the researcher

acknowledges the context where the research resides and from which the researcher reacts is at the core of the practice (McNiff, 2013). In my case, “critical self-reflection is central” (p. 23) for myself as the researcher and for my participants. McNiff (2013) considers action research as “a spontaneous, self-recreating system of enquiry” (p. 67), and often, it is conducted as a form of case study. However, in the case of the Heeum Museum, I believe there is a strong correlation with participation as participants make “efforts to change over a period of time” (McTaggart, 1997, p. 38).

While action research is also a process of responding to the participants, participatory action research (PAR) is “dialogical and proactive, typically focusing on empowerment and with researchers’ and participants’ values both being central to the planning process” (Kidd & Kral, 2005, p. 188), and demands a unique role of the researcher that neither action research nor case study requires. Unlike typical case studies or action research, PAR is concerned with the researcher’s entry point to the research in relation to power and advantage (McTaggart, 1997). PAR illuminates political aspects of the relationship between the researcher and the researched, through the critical review of whether the endeavor of participating in research contributed to sustainable growth of the community, or simply, PAR is concerned with who benefits from the research (McTaggart, 1997). For this reason, PAR is political, as it is closely connected with “social organization, other ways of producing knowledge about the world, and other ways of acting *in* and *on* the social world” (p. 7).

The challenge for the PAR researcher starts with “becom[ing] involved in a group’s struggle (if not involved already), then enter[ing] a situation that may or may not be familiar as a catalyst for a dynamic and evolving experience of understanding, growth, and action” (Kidd & Kral, 2005, p. 188). Taking up the position, a PAR researcher inevitably undertakes a process of transformation; by getting familiar with the topic and becoming a part of the community, the

researcher responds to the unique needs, mutual involvement, and change through a specific learning experience and the process of sharing power (Kidd & Kral, 2005).

The initial engagement of the research project is often coincidental, or based on the researcher's suggestion to the community. However it is ideal that it be a request of the participants/ community (Kidd & Kral, 2005, p. 188) to build a platform for the research on the needs from the site. The initiation of my research project was at the request of the Heeum Museum due to their need for an education program, which set a good foundation for the application of PAR. This research process gave me a chance to "collaborate with others engaged in the project to help them improve their work" (McTaggart, 1997, p. 31), while I was "motivated by a quest to improve and understand the world by changing it and learning how to improve it" (p. 39) and most of all, sustaining the project to help with "people changing themselves and their circumstances and about informing this change as it happens" (p. 7).

As the research progresses, the PAR researcher continues to modify her/his position, refining it to find a proper boundary. The researcher's position is akin to somewhere in between a documentary film director and a movie director. The researcher should not be a mere passive observer nor put in a dominant position where (s)he alone determines the direction of the research. Authentic participation is the core motivation of PAR and also a method of conducting it (McTaggart, 1997). While there are various ways to map PAR, I decided to borrow a structure from action research, applying the unique conditions and contexts (Mertler, 2013) to this case of public pedagogy. Mertler (2013) further specifies the steps to conduct action research:

(a) identifying and limiting the topic; (b) gathering information; (c) reviewing the related literature; (d) developing a research plan; (e) implementing the plan and collecting data; (f) analyzing the data; (g) developing an action plan; (h) sharing and communicating the results; and (i) reflecting on the process. (p. 36)

This structure provides a useful guideline. However, these steps can always be reorganized according to the needs and conditions of the educational site as teachers and educators study and improve their own practice (Mertler, 2013). McNiff (2013) considers action research as “a spontaneous, self-recreating system of enquiry” (p. 67). Through PAR, all the participants (including the researcher and the museum staff) “with different power, status, influence, and facility with language come together to work” (McTaggart, 1997, p. 28) and share commitment to taking roles in this research practice.

In the case of the Heeum Museum, I envisioned a feedback loop through action research as central to the workshops at the Heeum Museum (see Figure 11). Each workshop represented a cycle that allowed me to iteratively improve the curriculum, and this framework was refined and eventually transferred to the museum staff so they could run the program on their own and continue to refine the materials. Following Riel’s (2016) iterative process of the action research model, I arranged for the workshop facilitator role to transition from the researcher to museum staff.

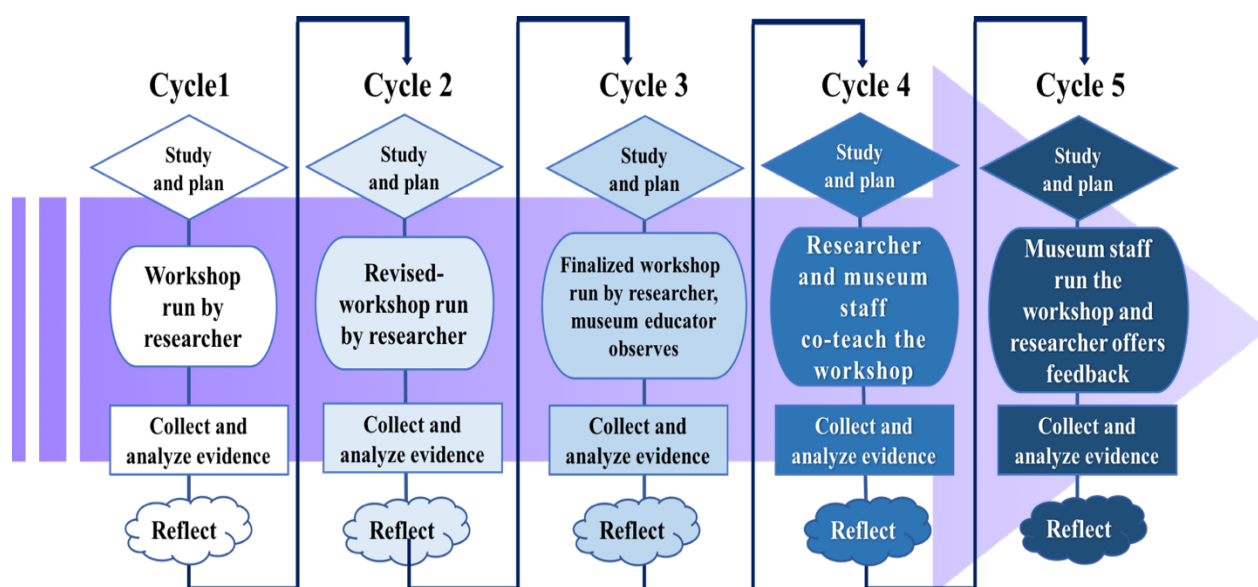


Figure 11. Program development model through participatory action research

As a collaborator, opportunities and the need for participation from the museum brought various examples of cooperative participation every week, which assisted my transformation greatly. Through participation as a researcher, collaborator, and as a member of the Museum, I participated in various activities including acting as an admission ticket vendor, translator, translation editor, educator, and promoter of future projects, which I will describe in detail later in the analysis section. Most of all, the PAR activities were about the “dynamic process that develops from the unique needs, challenges, and learning experiences specific to a given group” (Kidd & Kral, 2005, p. 187) through (a) improving the way of understanding the topic (*theorized*); (b) collaborating with others engaged in the project; and (c) creating changes to sustain the project (McTaggart, 1997).

Method

1. Procedures of the research.

The main research development procedure followed the structure of Program Development, Program Running, and Program Review (see Figure 12) to focus on the program’s development process. As a case study informed by PAR and archival research, my research included two different categories of participants. The first group (group A) consisted of museum facilitators at the Heeum Museum in South Korea, and art educators in Canada. The art educators in Canada helped me to discuss and examine effective educational use of an arts-based approach before going to Korea, and the Museum facilitators assisted with making the program more practical and realistic under the conditions of the Museum. The second group (group B) were general workshop participants who joined the program. To maintain clarity in my research and also ensure convenience for the participants, official research documents (consent forms, initial emails, questionnaires, and flyers) were all translated into both English and Korean, with the

Korean translations confirmed by the Korean consulate in Montreal in order to maintain the authority of both versions.

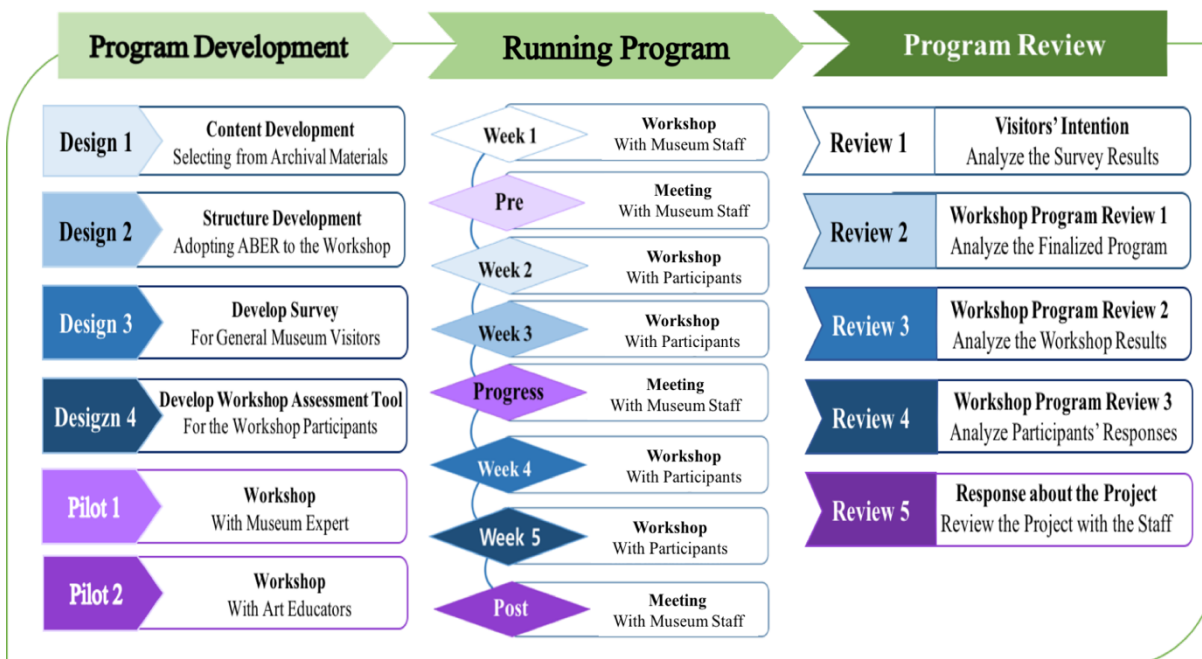


Figure 12. Applied workshop plan for the Heeum Museum

2. Program development.

As a Master's student in the Art Education program at Concordia, my research was initiated in Canada. Being a researcher and educator, I started developing my research design and continued expanding my knowledge on public pedagogy and "Comfort Women" through a more detailed literature review to deepen my understanding of the topic. I should admit that I did not have a strong background in museum education, although I have a strong teaching background, including working as an elementary school teacher for eight years, teaching art education courses as a university instructor for two years, and currently working as an art teacher for Korean seniors at a community centre in Montreal. However, the population and dynamics of a museum are quite different and I felt responsible for preparing myself as museum educator. As a response to the

readings and to be more prepared for adult education, I took a 32-hour Graduate Seminar in University Teaching certificate course to have a better understanding of adult learning because museum educators often “lac[k] any type of training, certificate or degree in adult education” (Clover & Bell, 2013, p. 36).

(1) Designing the workshop program. At the initial stage of the project, I conducted research on the “Comfort Women” which consisted of mostly historic materials (Jenkins, 1985) to ground myself within that context (Sy & Tinker, 2005) so I could deeply examine the historical information (Sinner, 2013). Archival materials included various types of data such as: photos, news articles, personal notes, historical texts, speeches, videos, artwork, and personal memos (Bryman, 1989). With such materials, it was essential for me to evaluate how to apply the raw data into practice and share what data were examined and how the information was validated (L’Eplattenier, 2009) to avoid the pitfall of reproducing misconceptions. I cross-referenced the sources of the data for accuracy (Bryman, 1989), because an archive does not contain fixed facts but involves “continuous tension [and] moving between the interpretation of records” (Sinner, 2013, p. 242).

From the initial meeting, the Heeum Museum highlighted their distinctive features, including being built through public participation and donations, and the strong relationship they have built with 26 regional “Comfort Women” over the last 25 years. Also, the Heeum Museum wanted the workshop program to pay particular attention to the artwork of two particular “Comfort Women,” Soon-ak Kim and Dal-yun Sim, to reveal the value of the artwork and maintain the authentic identity of the Museum as different from the three other “Comfort Women” Museums in South Korea. As my research on developing a workshop program for the Heeum Museum was an example of interactive PAR, I decided to shape the workshop to reflect the requests and needs of the Heeum Museum.

I approached this project from the perspective of archival research as it is powerful for letting us build a history through content and document analysis (Lerner, 2010, p. 204). Based on empirical experience of working with archives, Tirabassi (2010) suggests four key principles (*selectivity, cross-referencing, categorization, and closure*) that help researchers efficiently attain archival research expertise within the complexity and vast amount of archive materials (Tirabassi, 2010). *Selectivity* allows researchers to be focused on the most important materials and to check their validity through *cross-referencing* (Tirabassi, 2010). Following the *principle of categorization* guides researchers to develop navigation strategies for managing archival materials in the context of their own research, and finally the *principle of closure* asks the researcher to decide when to go back to keep track of the original research intent (Tirabassi, 2010). For ethical use of materials found in the archive with copyright protection, I received permission to use them in the workshop. In the case of news video material, I contacted the KTV broadcasting company and received permission to use a video clip at the Heeum Museum (see Attachment 5).

The archival materials reflected the unique establishment story of the Heeum Museum through social activism and lived experiences of regional “Comfort Women,” enhancing its distinctive and authentic features as a grassroots museum. To respect the request from the Museum and advance the pedagogical impact of the workshop, I decided to delve into the life story of “Soon-ak Kim” who was a regional “Comfort Woman” with a very close relationship with the social activist group DCFH to which the museum staff also belong. Her life story challenges the grand narratives of “Comfort Women” who are often represented as passive and powerless beings, humiliated by their experience of sexual abuse. Her artworks at the Heeum Museum were a unique form of applying different media (dried flower collage), and were unique

in conveying her hopes for the future while other women's artworks in other museums focused more on their memory of a painful time (see Figure 13).



Figure 13. Rabaul "Comfort" station by Deok-kyung Kang (War & Women's Human Rights Museum, 2015)

With this purpose, I chose visual narrative as the format to present the story of Soon-ak Kim, since the images effectively enact stories (Bates, 2016) which “enable the transmission of value and the construction of the imaginary” (de Alencar, 2016, p. 138). While there is a biography published by the DCFH, I also found an article written in story-format by a journalist, Soo Chan Ahn, based on this book. I decided to work from this revised story as a way of demonstrating social participation and raising awareness of this topic, and I explained that the story was informed by Soo Chan Ahn's work and provided the reference in the workshop. After searching for photos that could visually represent Soon-ak's life in both the Heum archive and

open-access archive, I selected 16 images for the workshop. These images provided powerful opportunities for participants to pay attention to Soon-ak's life story, "allowing us to construct a history" that contained historic evidence (Lerner, 2010, p. 204).

To shed light on the artworks that were created by "Comfort Women" which have "something important to convey or contribute to the world" (O'Donoghue, 2014, p. 177), I created the outline of the workshop by adopting arts-based educational research (ABER) "for generating knowledge about the world and how we live in it" (p. 170). Eisner and Barone (1997) wrote that ABER brings awareness by creating communication of an educational issue otherwise left unquestioned through "enhancement of perspectives" (p. 96). ABER shares common ground with social justice art education, by paying attention to the importance and social needs of counter-narratives, through artistic modes of inquiry (O'Donoghue, 2014).

The workshop activities included encountering artwork by Dal-yun Sim and Soon-ak Kim, and these works guided participants in the process of meaning-making. As the workshop welcomes members of the general public who may have no background in art-making, I used six elements to guide my participants: perceptual interest, life-world awareness, spontaneous attentive focus, discrimination, a meta-interest, and life-world valuation of aesthetic experience (White, 2013/1998). These six elements helped participants to set the basic groundwork and understanding towards art appreciation, allowing them to have an empathic experience through aesthetics and art criticism (White, 2007). They provoked participants to make an imaginative relationship by sharing empathetic understanding and putting themselves in the place and process of artistic thinking and creation (White & Costantino, 2013).

Through the workshop, participants were guided to build a contextual understanding of "Comfort Women" through various modes of artistic inquiry, including participating in storytelling as well as "studying the art of others and/or creating art of one's own" (Piantanida,

McMahon, & Garman, 2003, p. 188). Storytelling, in this case, becomes a crafted tool of engendering conversation between a story and a listener (spectator), interweaving personal meaning found from the story and generating discussions on the topic (Barone, 1995; Piantanida et al., 2003). Within the process, the archival materials provided in-depth understanding of the issue that could help inform participants who had never heard about “Comfort Women” or had no background knowledge on the topic, but also could build understanding about the issue through the lived history of “Comfort Women” and their life struggles.

(2) Planning assessment method and tools. The assessment processes aimed to understand: (a) what motivates people to visit the Heeum Museum and what they want to achieve; and (b) how the workshop participants evaluate the program. To achieve these goals, I first developed questionnaires to collect responses from museum visitors and workshop participants. I sought to invoke honest responses while efficiently managing their time with minimal response burden and interference from the researcher and at the same time, collecting sufficient data. Kidd and Kral (2005) mention the possibility of supporting PAR by adopting quantitative methods. Considering that my research developed its own structure by adopting various theories and methodologies, I believe *mixed methods* were well-suited to serving this research while maintaining its structural integrity (Yin, 2006).

I developed (a) a pre-Museum questionnaire (see Appendix C-1) for general Heeum Museum visitors to understand their prior knowledge and the intent of their visit; and (b) a post-workshop questionnaire (see Appendix D-1) for workshop participants to complete after experiencing the workshop program. The pre-Museum questionnaire aimed to understand visitors’ general understanding of “Comfort Women,” such as where they first learned about the issue and whether they had visited other “Comfort Women” museums before. Using open-ended

questions, respondents could further express themselves and specify their intentions for visiting the Heeum Museum.

The post-workshop questionnaire focused on various aspects, including educational quality (general satisfaction, instructor's attitude, content relevance, and variety of activities), and site management (facility use, group size, and space plan). To avoid neutral answers and move participants away from selecting a 'safe' answer (Dörnyei & Taguchi 2010), I set an even number of questionnaire response options. This guided participants into selecting a positive or negative answer to represent their experience with meaningful responses. Finally, I also provided blank sections within each questionnaire where participants could add comments and articulate their response more fully.

(3) Piloting the workshop for further improvement. With a draft structure of the workshop plan, I discussed it with my thesis committee members: Dr. Boyd White, who has extensive expertise in this area of study, and Dr. Lorrie Blair, who has a great understanding of action research. Dr. White suggested a paper-folding activity to promote cultural appropriation, and Dr. Blair provided useful instructional comments on paper folding. Implementing their advice, I composed a workshop plan to interconnect each activity so they organically flowed to generate opportunities for creating personal meaning about the "Comfort Women" issue. I tested a prototype of the lesson in a pilot run with three graduate student art educator colleagues (Ranya, Jennifer, and Cindy) to receive critical feedback and foresee any possible pitfalls (see Figure 14).

From this, I realized the importance of giving information about taking a personal time-out in case a participant has a strong emotional reaction. Through this process, I also reinforced the instruction that participants had no obligation to participate in the entire workshop, and were free to leave if they felt too emotionally challenged. As a purposeful sampling, this piloting session helped me to review the linkage between activities and to shed light on "new problems

and unresolved tensions in the creative process of research” (Rule & John, 2015, p. 7) and inform me as the researcher to attend to the research process with a flexible, open, and critical attitude (Creswell, 2013; Kidd & Kral, 2005).



Figure 14. Discussing workshop design with art educators in Canada (Ranya) in a pilot run

3. Running the Program.

(1) Recruiting participants with an ethical approach. Planning the workshop and recruiting the participants, I promoted the workshop through social media platforms like Facebook and the museum’s webpage to invite people to join the workshop at the Heeum Museum (see *Figure 15* and Appendix E). In the description, I mentioned that the workshop is part of a research project to develop an educational workshop program for the Heeum Museum, and the participants had to pre-register online for the session in which they wished to participate. This process helped me prepare the workshop materials and the museum space after considering

the group size that signed up for that particular day. Meanwhile, participants could choose a date at their convenience and had my contact information in case they had any questions about the workshop.



Figure 15. Posting on the Heeum Museum's Facebook page for workshop participant recruitment

As participants arrived for the workshop, I informed them that they were not obligated to finish the workshop, nor would there be any disadvantage if they decided to drop out. I began with pre-Museum questionnaires to collect baseline information about their gender, age, vocation, nationality, education level, and previous experience with “Comfort Women” museums; I informed them that their personal identity would be protected. The participants had the choice of using their surname or a pseudonym to identify them in the study, and decided how much they

would allow their faces to be revealed as part of this research. Based on their response, I rearranged the angle of the video camera to protect their identity if needed.

To obtain feedback data from the museum staff, I collaborated with the Museum's secretary general (Insoon) and another staff member/educator (Seonhang) to form a focus group. The focus group method creates "collective narratives" and takes a "non-directive interviewing process" (Hennink, 2013, p. 5), placing me as the researcher in the same position as other focus group members. Within this method, I gently moderated the group and asked questions to stimulate a discussion while the focus group (in this case, museum staff) generated everyday social interactions within the group, shifting attention from the interviewer to the discussion (Hennink, 2013). Considering "knowledge generation in PAR is inextricably linked to action" (Kidd & Kral, 2005, p. 189), the use of focus groups serves its purpose by actively inviting me to participate from the same position as participants, where the knowledge and opinion exchange takes place.

I provided consent forms for the museum educators (see Appendix F) and received their permission to record the focus group meetings with video and audio recording. After the meetings, I provided the results as a summative form and the museum staff modified expressions or deleted sections with organizational concerns in mind. As the research results would be shared publicly, it is understandable that museum staff wanted to be careful and sensitive about presenting their thoughts and ideas in relation to the "Comfort Women" issue, as it could be considered as representing the position and opinion of the Heeum Museum rather than individual opinions. The use of feedback loops functioned as a process of validation through a recursive process of reviewing to help me as the researcher find a balanced position within power relations.

(2) *Running the workshop.* Reflecting on how my research design follows a case study that involves archival research and PAR, I "examine[d] a case bounded in time or place, and

look[ed] for contextual material about the setting of the case ... to provide an in-depth picture” (Creswell, 2013, p. 125). By “learning through action and reflection” (McNiff, 2013, p. 24), I provided a workshop program for an “active audience” (Hooper-Greenhill, 1994, p. 67). As the museum space was limited and could only accommodate a small workshop group, the workshop program was held every Monday when the museum was not open to visitors and followed the structure below:

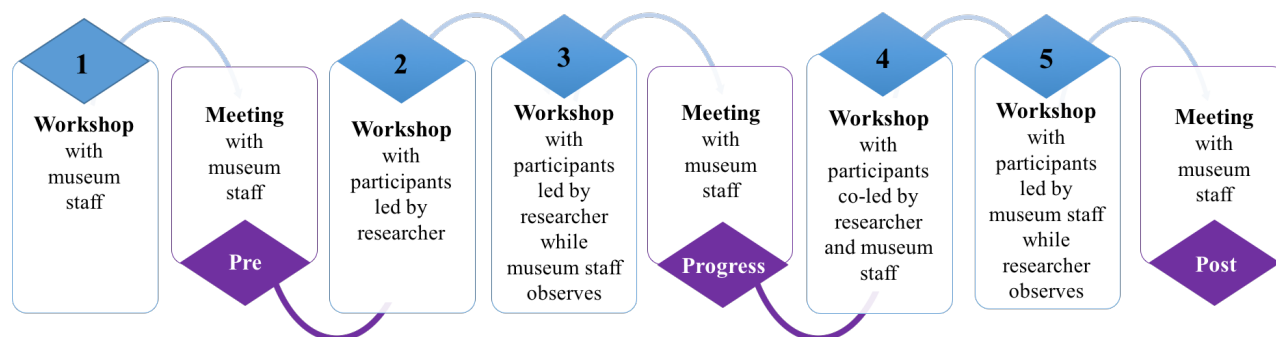


Figure 16. Applied workshop plan for the Heeum Museum

Table 1

Tasks depends on weeks by research design

Week 1	<ul style="list-style-type: none"> • Developed a revised workshop plan and pre-ran the workshop with museum staff. • Conducted formative evaluation (pre-research discussion) with museum staff and adjusted the workshop program to better fit the educational setting at the Heeum Museum, and found other areas where I could support the museum through participation. • Analyzed the data and applied the results to the workshop and promoted it to recruit participants.
Week 2	<ul style="list-style-type: none"> • Developed a revised workshop plan based on week 1, and conducted workshop (run by me). • Collected data through workshop observations and questionnaires as part of summative evaluation. • Analyzed data and applied the results to finalize the workshop plan.
Week 3	<ul style="list-style-type: none"> • I lead the finalized workshop plan while museum staff observed. • Conducted a focus group discussion (progress review) to discuss research project progress and reviewed my participatory involvement.
Week 4	<ul style="list-style-type: none"> • Museum staff and I ran the finalized workshop plan together. • I provided assistance so the museum staff could gradually take the lead in the program.
Week 5	<ul style="list-style-type: none"> • Heeum Museum staff lead the finalized workshop plan while the I observed to provide constructive feedback. • Conducted a focus group discussion (post-research review) as a final evaluation of the project.

(3) Supporting the museum through my participatory involvement. During the workshop, my role as a researcher and educator at the Heeum Museum was as a “participant as observer,” since I ran the workshop as a Heeum Museum educator, which allowed me to attain an “insider view” (Creswell, 2013, p. 167). In this case, my primary position was strongly embedded as a workshop facilitator, and the close interaction with the participants offered me opportunities to learn about my participants through active research work (Mertler, 2012). Workshop participants were aware that I would continuously observe them throughout the workshop. However, they were informed that if they did not wish to be a part of the study, or wished to withdraw at any time, their participation would not be used in this research. After each workshop, I provided follow-up post-workshop questionnaires to understand how the participants experienced the program.

4. Program Review.

As an example of PAR, the process of reviewing the program played a key role in this project. This was done through (a) the workshop participants’ pre-museum questionnaires, (b) participants’ post-workshop questionnaire, (c) my reflections, and (d) focus group discussions with museum staff. The review sessions helped me to anticipate the expectations and measure satisfaction of the Museum (Week 1 Review), examine how the workshop program functioned (Weeks 2, 3, and 4 Reviews), and finally, understand how the Heeum Museum staff evaluated the project, which presented a new way for the museum to collaborate in the future (Week 5 Review).

The “Week 1 Review” session consisted of (a) pre-Museum questionnaires and (d) review with the Museum staff. Results from the pre-Museum questionnaires provided an overview of participants’ purpose for their visit to the Museum, and their level of understanding of “Comfort Women.” (see Appendix C). Based on the analysis of the data, I strengthened the workshop

program in order to provide more inclusive and empathic learning experiences through a public pedagogy. Data collection started the first week of July 2016 and continued until I finished the research project in mid-August 2016. The pre-Museum questionnaires were placed in an open space at the museum so people could leave their responses freely. Collected responses were reviewed each week, however a final assessment and evaluation was performed as data collection concluded in mid-August 2016. Over six weeks of data collection that included workshop participants and random visitors, I collected a total 204 completed pre-Museum questionnaires from 92 female, 42 male, and 64 unspecified participants.

“Weeks 2, 3, and 4 Reviews” were related to the workshop program review. While the “Week 2 Review” reflected on the finalized program itself, the “Week 3 Review” measured whether the program provided an opportunity for participants to produce a personal response to the topic, and the “Week 4 Review” paid attention to the response from the participants with the post-workshop questionnaire form (Appendix D) and review with the staff. As a result of 5 weeks of workshops, I consistently continued to review the program. I collected 21 completed post-workshop questionnaires (including various visual responses from participants), and conducted three focus group meetings as part of the review process with museum staff.

The “Week 5 Review” was primarily based on responses from the museum staff, based on their final review of the entire research project. Through this process, I presented my purpose and intention as the researcher, explained how I executed “the One” idea, and described how I evaluated this project based on the findings. The museum staff asked further questions about how I linked art education with the historic subjects/materials other than providing an art-making session. I responded that art education is not only about “practicing and learning new art skills” but also includes stimulating conversation through metaphoric and symbolic activity, interacting with artworks, visual narratives, and artful responses. After this discussion, the Heeum Museum

staff elaborated on how they perceived this project, described some of the challenges, benefits, and impacts that this research project provided. Based on the discussion, I worked with the Heeum Museum to have a future follow-up review session after the museum runs the education program independently for a year in order to make this project more sustainable and of greater benefit to the public and the Heeum Museum.

Analysis

1. Navigating the gradual stages of interpreting sources of information.

Two methodological frames (case study and PAR) worked as the foundation and provided the structure for this research through a qualitative approach. Activating this qualitative approach through arts-based methods generated a mixed methods and *mixed models research design* that embodied and assembled data with an overarching lens of case study, supported by PAR in an interactive and provocative manner. The application of mixed methods shaped this research into taking a unique structure, merging methods into methodologies, as opposed to simply applying multiple methods during the data collection. Combined with the inclusivity of the arts as data generation I then considered: How can the immense amount of raw data be processed to understand the usefulness of the workshop program? What is an appropriate organic response to render the data? How did the workshop experience affect participants' thinking and feeling at the Museum?

First, it is important to understand the differences between *analysis* and *interpretation*. As a critical component in the action research process, data analysis indicates how the researcher processes data to summarize and decide if the data are suited for the research purpose, while data interpretation refers to the researcher withdrawing meaning from the data (Mills, 2014). In the end, research is an attempt to understand the data (analysis) to achieve a sublimated form of

research product (interpretation). Particularly in PAR, analysis and reflection are ongoing throughout the research process searching for interpretation (Mills, 2014). This reflecting cycle refines the process of planning, running, and analyzing research and pays careful attention to its links between processes and meaning through the intensified act of research (McTaggart, 1997, p. 38). Assisting its methodological framework through case study and PAR, arts-based data collected from this research “serve[s] both *as* data, and may also *represent* data” (Leavy, 2015, p. 232).

The stage of “[a]nalyzing data is the heart of building theory from case study, but it is both the most difficult and the least codified part of the process” (Eisenhardt, 1989, p. 539) for “determining what the unit of analysis (case) is can be a challenge for both novice and seasoned researchers” (Baxter & Jack, 2008, p. 545), as it is the most underdeveloped stage of doing case studies (Yin, 2014). My data from this case study consisted of mixed methods data (qualitative questionnaires and free-response data from workshop participation, focus group discussions about project review, and arts-based practice and results from workshops and photos taken throughout the project) for the “workshop program development process” from three different agents (museum visitors/workshop participants, museum staff, and I as the researcher), focusing on three aspects (the finalized workshop program, results from workshop participation, and review from PAR). I decided to set the strategies for my single case with embedded units from a *generic inductive approach* of analyzing a qualitative case study (Bloor, 1978; Liu, 2016; Thomas, 2006) through *mixed methods research* (Johnson & Onwuegbuzie, 2004; Jick, 1979; Yin, 2006). Through this process, I “looked at sub-units that are situated within a larger case” (Baxter & Jack, 2008, p. 550) (“the one”) to describe the case (“the One”).

In the perspective of PAR, the analysis stage should pay attention to “a relationship of advantage and power between the researcher and the researched” (McTaggart, 1997, p. 1) as PAR

means “responsible agency in the production of knowledge and the improvement of practice” (p. 2). Therefore, the analysis process of PAR pays attention to how authentic participation from different agents through the research improved their own practices along with the improvement with the research practice itself (McTaggart, 1997). PAR is a political process of “defining a relationship of advantage and power between the researcher and the researched” (McTaggart, 1997, p. 1); in order to evaluate its impact, the analysis process of PAR reviews the *knowledge production* (p. 36) and displays its evidence of *improvements with records* (p. 38). Specifically, *knowledge production* includes three forms of knowledge, that is: (a) *knowledge developed by workers* (institution and participants); (b) *knowledge shared by the group*; and (c) *knowledge developed by academics* (the researcher) (p. 36). The knowledge development process may be constructed by the social theory and academic approach of the researcher (McTaggart, 1997). However, the ultimate focus should be on the knowledge developed through the project from workers’ perspectives as well as on practical decision making about the project’s sustainability (McTaggart, 1997).

2. Data validation stage.

The validation process of evaluating the quality of the data to clarify the participants’ responses plays an essential role in PAR. As it is “systematically evolving, a living process changing both researcher and the situations in which he or she acts,” PAR is particularly sensitive to interpreting the data (McTaggart, 1997, p. 40). As PAR should take various responses from different agents at the site in order to make a responsive collaboration, supporting research findings from mixed methods data and consolidating results from sub-units supports PAR as multilayered validation and illustrates various aspects of the case.

The validation process examined the research topic from various angles through (a)

“theoretical validity” (confirmability from theoretical support), (b) “internal validity” (credibility from examining relationships among the concepts), (c) “external validity” (transferability from analysis resulting in general notion), and (d) “reliability” (dependability from stabilizing the variations in the data) (Guba, 1981; Merriam, 1998; Meyer, 2001; Yazan, 2015). I confirmed the theoretical validity and internal validity of this research by relating theories and setting a research plan that integrated case study and PAR models (mixed model). The five weeks of responses, collected from the workshop program from various participants, functioned as external validity. This examined how the various external conditions of participants (differing levels of interest and knowledge and varying range of artful experience) assess the workshop program differently. At the same time, having the same museum staff focus group (Seonhaeng Back and In-soon Lee) throughout the research process provided reliability, allowing the focus group to share in the process of transformation as a result of this research through reflective and constructive communication.

Merriam (1998) specified six tactics in “internal validity”: *triangulation*, *member check*, *long-term observation*, *peer examination*, *participatory or collaborative modes of research*, and *researcher’s biases*. *Triangulation* is “the combination of methodologies in the study of the same phenomena” (Denzin, 1989, p. 234). In other words, it uses various sources and forms of data to confirm the credibility of the *data*, *investigator*, and *theory* (Denzin, 1989; Merriam, 1998). In this study, I applied the process of triangulation by seeking evidence from various sources to assess the workshop content (Creswell, 2013). The content of the workshop components was examined from various data sources, including museum staff invited to facilitate the workshop (acting as investigator, which also fulfilled *participatory modes of research*). To reduce the researcher’s bias, I discussed the workshop direction with my thesis committee members (Dr. Boyd White and Dr. Lorrie Blair) and applied an integrated approach of background knowledge

(*theories*) to avoid any pitfalls. For the *member check*, I reviewed group discussion results with the museum staff, and video-recorded workshop participation to achieve *long-term observation*. As I had different workshop participants each week, I applied this strategy by reviewing the video numerous times, and confirmed my interpretation from the observation with participants to verify their intent. Before confirming the program with the museum staff and applying the program to the public, I ran a pilot program with some of my art educator colleagues in Canada and obtained their expert opinions (*peer examination*). This process helped me to employ a more sensitive approach when introducing materials that might challenge participants emotionally. With this pilot program, I realized the importance of including a comment about the option of personal time and space to protect participants' well-being. Finally, based on this pilot run, I was able to assess the usefulness and effectiveness of the time portion given to each activity.

3. The methodological structure of the data analysis process.

For the analysis process, I chose generic inductive analysis for its methodological flexibility (Liu, 2016). The purpose of generic inductive analysis is “to allow research findings to emerge from the frequent, dominant, or significant themes inherent in raw data, without the restraints imposed by structured methodologies” (Thomas, 2006, p. 238). Generic inductive analysis merges the research data to present meaningful findings. While its process is similar to grounded theory, generic inductive analysis focuses on the “presentation and description of the most important themes” (Liu, 2016, p. 130) in contrast to grounded theory being focused on building theories.

According to Thomas (2006), generic inductive analysis is developing “categories into a model or framework that summarizes the raw data” (p. 241) and follows five key processes (modified for my research process): (a) “preparation of raw data files” (organize raw data –

questionnaires, interview, and video-record data results – into an organized and collective format); (b) “close reading of text” (read the converted raw data over and over to become familiar with it and understand its meaning); (c) “creation of categories” (based on that understanding, define categories or themes found from the research); (d) “overlapping coding and uncoded text” (reorganize the categories to present meaning); and (e) “continuing revision and refinement of category system” (search for commonalities and outliers for new insight in the case) (Thomas, 2006, pp. 241-242).

This process addresses the connection with mixed methods research as it leads to an “enriched explanation of the research” from “synthesis or integration of theories” (Jick, 1979, p. 609). Johnson and Onwuegbuzi (2004) defined mixed methods research as “the class of research where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts, or language into a single study” (p. 17). In my research, the range of mixed methods research included arts-based research in place of quantitative research, as the data included questionnaires, observations, interviews, and artful responses. The transformative design of mixed method research also “change[s] one form of data into another” (Driscoll, Appiah-Yeboah, Salib, & Rupert, 2007, p. 20) which influenced the report style of my research. The mixed methods research plays a critical role in educational research, as there are various methods applied in education, and research is considered to be stronger when more than two methods have been integrated (Yin, 2006).

Yin (2014) suggested a logic model as an effective medium in the analysis stage, which can graphically display a “complex chain of occurrence or events over an extended period of time” (p. 155) whether the data are quantitative or qualitative, or the logic model is to depict a theoretically legitimate approach, and “assess an intervention” of the data (p. 163). I have structured the logic model in *sequential design* to clarify the ambiguous multilayered process,

even though the actual research process was often spontaneously concurrent (Driscoll et al., 2007; Yin, 2014). Throughout this research project, the logic model assisted my research process to resolve a theoretical density and accelerate reflective practice, providing an overview and protocols for complicated relations in research (Yin, 2014).

As a guideline for this logic model construction, I applied the seven stages of the mixed methods data analysis process from Onwuegbuzie and Teddlie (2003), which are as follows: (a) “data reduction,” (b) “data display,” (c) “data transformation,” (d) “data correlation,” (e) “data consolidation, correlation and comparison,” (f) “data integration,” and (g) “data interpretation” (p. 375). Adopting this map to my research, I altered the process to fit my research design as below (see Figure 17) to navigate the analysis process.

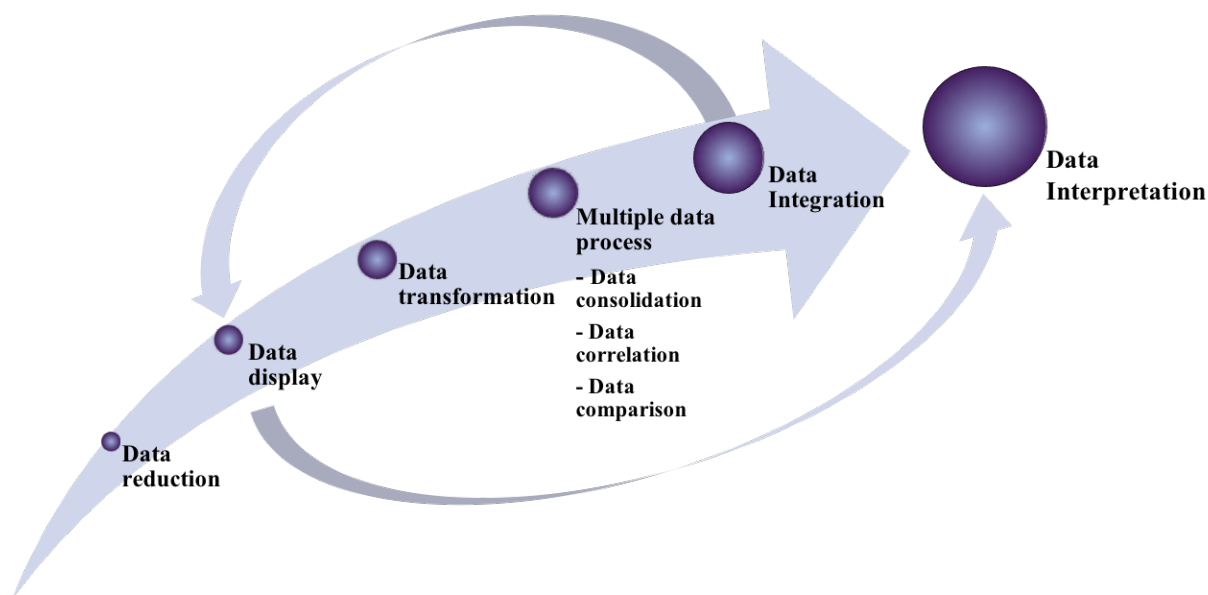


Figure 17. Data analysis process of this research

Each stage is performed by: (a) selecting sets of data to keep the data manageable and focused on the research questions; (b) describing characteristics of collected data in detail to share the case with readers; (c) representing data in other forms to be able to interpret its meaning (e.g.,

presenting quantitative results in tables or qualitative data with themes); (d) defining relationships among qualitative and arts-based results to better understand the role of each type of data; (e) combining qualitative, and arts-based results to present emerging data; (f) searching for connections among qualitative, and arts-based results; (g) rendering qualitative, and arts-based results to present interpreted data (Johnson & Onwuegbuzie, 2004). After the data interpretation stage (stage 7), the procedure model indicates a loop back to the data display stage (stage 2), as the researcher presents the rendered sets of data to support the research findings (interpretations). The direct connection from data display to data interpretation indicates that “the data display [is] so compelling that data interpretation can immediately begin without advancing to the [others]” (Onwuegbuzie & Teddlie, 2003, p. 375).

This process shares a lot in common with Thomas’s five key processes of generic inductive analysis presented earlier (2006), which intuitively illustrates the closeness and appropriateness of the two analytic approaches of my research. Integrating this idea, Johnson and Onwuegbuzie (2004) deployed this seven-stage data analysis strategy and developed their own research process model (see appendix H) as eight steps of a mixed methods research process model:

- (1) determine the research questions;
- (2) determine whether a mixed design is appropriate;
- (3) select the mixed-method or mixed-model research design;
- (4) collect the data;
- (5) analyze the data;
- (6) interpret the data;
- (7) legitimate the data;
- and (8) draw conclusions (if warranted) and write the final report. (p. 21)

Adapting the mixed methods research process model, I visualized the logic model for my research and indicated, below, in which thesis chapters the steps are described (see Figure 18).

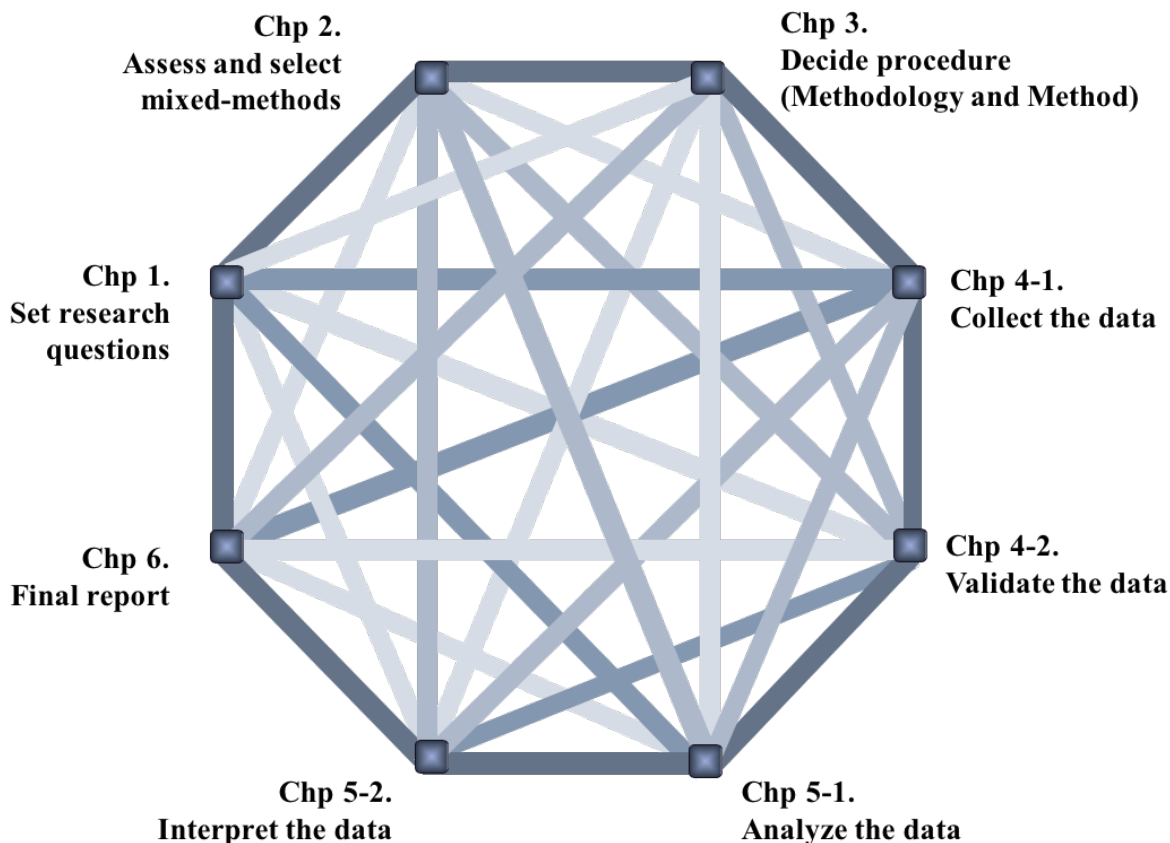


Figure 18. Logic model for the research

In Figure 18, each stage is intertwined with all the other stages, although the research progressed following a pre-planned research cycle. Impacting the research on various layers and shaping the case as a holistic cluster of “the One,” ultimately the process of analysis and interpretation of mixed methods data intended to find answers to the research questions (Mertler, 2013, p. 43). This is because, no matter what strategy it applies, the *analysis* process of the research for *interpretation* should (a) be cautious in regard to “all the evidence,” (b) discuss “all plausible rival interpretations,” (c) target “the most significant aspect” of the case, and (d) generate researchers’ own “prior, expert knowledge” of the case (Yin, 2014, p. 168). In the next chapters, I will describe the types of mixed methods data that I collected and how the data helped me to analyze the impact and efficiency of the workshop that I developed.

Chapter 4:

Emerging Stories from Saturated Mixed Method Data

illuminating the Collected Data for an Overview

As a researcher, I was greatly challenged when I first read Soon-ak's story in her biography. Her life was a constant struggle against challenges through a series of what are now historical events. Although she showed incredible resilience and courage to survive such difficult times, I was not sure whether it would be all right to share her stories, as they were different from the types of story that I often heard from other "Comfort Women" stories with her experience in the sex trade after returning to Korea. Starting this project as a novice researcher in the field of "Comfort Women" issue, my understanding was formed through traditional notions about "Comfort Women" saturated with grand narratives. I was perplexed whether it was acceptable to share her story. Her experience in the sex trade made me anxious about whether sharing the life of one "Comfort Woman" could even hurt "Comfort Women" activism itself by providing more evidence that anti-"Comfort Women" civic groups use to cast doubt about the authenticity of the issue.

I contemplated this troubling notion at length but found the reason why I felt so challenged in previous studies about "Comfort Women." It helped me to realize that my previous notions about Soon-ak was an extension of male-centered interpretation and a passive victim narrative that can marginalize certain women like Soon-ak by excluding their stories while continuously empowering discourses around pitiful and powerless young virgins, as society values women for their purity and chastity (Sonen, 2012). To redress the balance, I decided to share Soon-ak's story from her biography (S. N. Kim, 2008) to provoke a rupture in participants'

so they could convert previous notions about “Comfort Women” in a strategic way, and as a vehicle to convey the empathic learning experience the workshop. In a following vignette I placed visuals alongside her story, as I presented, generating inter-contextual performance as the heart of the workshop.

“Please don’t forget my name”



My name is Soon-ak and I was born in June of 1928. When I became 10, my dad finally registered me after I got two younger brothers. That was how girls were treated back then. My first name was Soon-ok, but the government officer said I could not have “ok” in my name since it means precious jade, and I was not from a noble family. So my dad changed my name to “ak” which means high mountain. So at the age 10, I was destined for the life of a mountain instead of precious jade.



When I was young, my family was really the poorest in my town. I used to pick wild vegetables and I was out in the field all day. Kids from noble families usually didn’t come out from their houses. Later in my age, I wondered if that is why I got sent to the comfort sites instead of those girls from noble families. When I became 16, there was a call for unmarried young women. My dad thought it might be better to work in a factory than get dragged away by the Japanese police officers. When one morning, a guy from my town came to pick me up, I believed that I would be sent to Daegu, to a yarn factory. I got on a train for the first time in my life. I was sent to Kyoung-san to Daegu, to Yong-san, and to Harbin, China.



(see appendix K-2)

In Harbin, snow was piled up to my shins. Then I took another train to Inner Mongolia. I saw camels. I saw two story houses and Japanese soldiers. The Japanese soldiers called me different names. Sadako, Deruko, Yosiko, or Mathdake. The room was just about the size of a small blanket. There was a small gap on the door and they gave me three to four rice balls through the gap. I had to serve soldiers for the whole day at the age of sixteen. At first I was scared, and it hurt. The soldiers did not even take off their clothes, but just unzipped their pants. When I said it hurt, they beat me. I had to serve them even during my period.



I was an animal. If they thought of me as human, they could never have done that to me. I kept thinking that I should survive and missed my dad. I did not know how much time passed. When I opened my eyes, I ate and served the soldiers and passed out with fatigue and pain. There were 10 to 20 people during the week, and 30 to 40 people during the weekend.



(see appendix K-3)

After about a year, there was an announcement that Japan lost the war. The Japanese soldiers disappeared leaving us behind. Chinese people called me a “Korean whore” and beat me. I was scared so I took a random cargo train and went to Beijing. I met some Korean independence army soldiers in Beijing and they told me that I should go back home if I wanted to survive. Eating grain, I walked for about a month back to Korea. I was 18. I worked in a restaurant near Seoul station but could not get

paid for my work. A delivery guy told me “If you want to make money, you have to go sell your body.” So I went into prostitution. I was ruined already, so I did not value this body anyway.



One day, I got pregnant. I was so happy because I thought I could never have a baby. About the time to deliver my baby, a local war broke out so I went back to my hometown. That was the last time I saw the father of my child. When I went back, my mom said my dad had passed away a week before. My dad had looked for me everywhere, and waited for me at the entrance of the town for many days. That was after I had been separated from my dad for 7 years. I shed tears endlessly.



I became a mother. My son was born in February, 1950 and then the Korean war broke out. I had to survive. I worked in a bar, sold US army goods and exchanged money. I had to work harder. I snuck into the US army base and got imported goods. The soldiers called me “Mamasang.” Then I got a second son from a US soldier. My son was cute but had very dark skin and had a different look compared to other Koreans. Young kids teased him by calling him a “mixed breed.” Sometimes he came back home bleeding, hit by stones. My heart was torn apart, and he could not go to school because of the discrimination. My first son suggested sending him to an adoption organization.



The orphanage said that he would be adopted in America. I couldn't sleep after I sent my second child there. When I was called back a few months later because he kept causing trouble. When I went, he was sitting still in the corner of the room. I hugged him tight and brought him back. I registered my two sons under my brother's name. My first son studied well, but I had no money. He joined the army right away after his high school graduation and applied to join the Vietnam war. I was scared he would get shot by a gun. Later when he came back, he became a civil servant. I did not have a good relationship with his wife, so I slept in my small store since they took the room where I lived.



My second son opened a restaurant and married. As the restaurant went well. He started to drink, and when he drank, he became violent. "Why did you have me? Why didn't you let me die!" He spent all the money he earned on liquor and hit me and his wife. When he drank, it was hell until he fell asleep. One day I left my own home quietly.



I became no one since no one called my name anymore. I stayed in an abandoned house and made a living by helping others farming. I did not want to hear what their families were like, and did not like others bragging about their grandchildren. I was upset the whole time. I lived with alcohol and cigarettes. Once, I fainted from drinking. My neighbor found me passed out on a

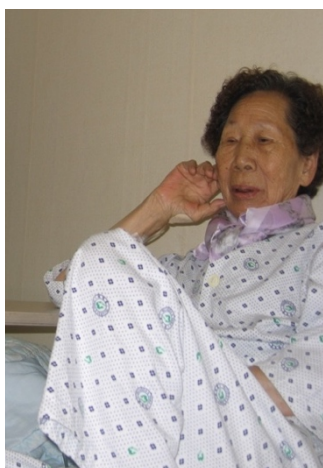
cold floor. I became a recipient of a livelihood program, and got in a permanent welfare apartment in 1997.



People called me a “Comfort Women” victim. I did not know what that meant in the beginning. One day, people visited me from the “Daegu Citizen Forum for Halmuni.” Later I found out that it was my first son who reported me secretly. Back then I was living with alcohol rather than meals. For the first time in my life, I told old stories. But still, I did not tell them about my sons. I told them he was my nephew because I did not want to ruin his future.



Now people call me “Halmuni (Granny)” and welcome me. In January 2000, the Korean government gave me a document that I am registered as a “Comfort Women” victim. I put the paper in a frame and hung it on the wall. I see it over and over again because the government recognized me as a victim. They told me that it was not my fault.



I became a cancer patient. They did not tell me that but just told me that I would get better if I got the surgery. I was not sure if I could make it after the surgery so my first son came to the hospital as I left my will. I wanted to donate all my money. Half would go to scholarships for young kids in poor families and half would be used for the construction of the museum. I said “Put lots of flowers at my funeral.” As I could not have a wedding, I wanted to have lots of flowers on my last march.



I came back home after surgery, but one day, I fell and said good bye to this world. I only left a few cigarettes and the certification paper behind. Now I am a pine tree in a temple. There were lots of people at my ceremony. Politicians came and they sent lots of flowers. The family from my first child came too. Instead of my second son, who passed away ahead of me, my daughter-in-law came. I heard that my son said to his kids that “I was ashamed but your generation will be fine. Her life was tough but it was not her fault.”



I saw everything. I saw Koreans who took the young ladies, I saw Japanese soldiers who came into my room. I saw tons of people who died from disease, starvation, and torture after being caught trying to escape. I saw Chinese who chased the Japanese soldiers away. I saw the Korean independence army helping people escape in Beijing. I saw Soviet Union’s army, and I also saw US army. For long time, I had nothing to be proud of, and was always concerned if I would harm the reputation of my family. So I did not meet people nor talk much before, but I became an artist who had four exhibitions, and there was also a book written about my life.



My name is Soon-ak and no one knows what my mind was like. But people, please don’t forget my name and my story. Don’t forget my story and what I experienced, just because I am not here anymore.

Including the workshop program development, my data collection and research project took place from June 8th until August 8th, 2016 (2 months), however some PAR activity continued even after my return to Canada. Through the process of program development and running the workshop, I collected various qualitative and arts-based data during this period (see Table 2). The qualitative data included questionnaires that included open written responses from the museum visitors and workshop participants, photos and videos that were taken during the workshop to observe the participants' reactions during the workshops. The arts-based data were created at the workshop as the result of my participants learning, and provided me with a means to review the impact of the workshops.

Table 2

Overview of data

Data		Section	When	Who (subject)	How much/many	Which methods	What types of data
Questionnaires	Pre-museum questionnaires		Anytime	Museum visitors	204	Questionnaires	Qualitative
	Post-workshop questionnaires		After the workshop	Workshop participants	21	Questionnaires	Qualitative
Visual	Video	Workshop	During the workshop (6 weeks)	Workshop participants	8h 14m 58s	Video recording	Qualitative & Arts-based
		Focus group discussion	During focus group discussion (3 meeting)	Museum Staff (Insoon, Seonhaeng), & Researcher (Seonjeong)	2h 51m 23s	Video recording	Qualitative
	Photo	Workshop	During workshop	Workshop participants	578	Photo	Qualitative
		PAR	Other research participation	Objects, scenes	109		
	Artworks	Butterflies	All weeks (1~5)	Workshop participants	36	Art making	Arts-based
		Postcards	Week 1, 2, 3, and 5		20		
		Cyanotypes	Week 4		4		
Cups		Week 4	4				
Audio			Throughout the research	Workshop participants, Museum staff, Social activists and Museum visitors	22h 4m 24s	Audio recording	Qualitative

I collected pre-Museum questionnaires to attain a general overview of what the purpose of the people's visits were, what was their intent, what they knew about "Comfort Women" already, and how they learned about them. Reflecting on the preliminary questionnaire results, I then decided to video-record five sessions of a workshop program and two out of three focus group discussion sessions, resulting in over 11 hours of visual data (workshop sessions for 8h;14m;57 sec, and focus group discussions for 2h;51m;23sec). Workshop activity and focus group discussions were also voice-recorded to ensure the details of record and to verify the quality of the audio. Aside from this data, I also audio-recorded various meetings and events with museum staff, social activists, and volunteers to better understand the case of the Heeum Museum and the historic development of the "Comfort Women" issue. As a result, I collected 47 research consent forms including workshop participants, and 22h;04m;24 sec of audio files.

After the workshop, I received feedback from workshop participants through post-workshop questionnaires. As the workshop was long and intensive, participants were not interested in interviews so the quickest and most effective way of receiving their response was employing questionnaires through which they left reflective responses in writing. All 21 workshop participants left their review via the post-workshop questionnaires and only one participant volunteered to be interviewed after the workshop, which took 15 minutes. As for visual data, I took 687 photos (578 from the workshops), collected semi-directed artworks (35 paper-folded butterflies from a directed paper-folding activity and participants' free responses) and collected 28 artful responses (20 postcards, 4 cups, and 4 cyanotypes) (see Figure 19). During week 4, as the participants wanted to spend more time sharing their personal insight after the story, there was insufficient time to fully experience the artful response. As a result, I provided cyanotype and cup decoration as an alternative activity and took it as an opportunity to test the new mediums. On week 5, I returned to postcards as I found it helped participants

personalize their interpretation better, while keeping cups and cyanotype as options for participants with low interest or who struggled with artistic response.



Figure 19. Examples of workshop results as visual responses

I employed arts-based methods in the workshop as a means to explore the topic and issue of “Comfort Women.” The arts-based experiences brought participants’ attention to building a historical and contextual understanding of the issue, including aspects of cultural appropriation, and a critical review of public memory. Artful response prompted participants to reflect on their own learning and create knowledge, which would be shared and contribute to public memory. Aesthetic experience emerged organically through the connected learning activity, which advanced the previous activity as a practice of continual meaning-making, provoking critical thinking among the participants. My intent was to apply an arts-based method suitable as “the convergence of aesthetics and consciousness appears to yield a pathway to achieve empathy in education” (Mayo, 2013, p. 61).

With this approach, I embraced the connection among aesthetics, empathy and education as Mayo (2016) further articulated:

Consciousness is an awareness of the mind-body connection in relation to its external environment. Aesthetics seems dependent upon consciousness; without consciousness, humans experience automation, flow, reverie, and dreaming. These altered states evoke imagery and provide a necessary rest for the mind, but elude beauty awareness, or meaning-making. (p. 61)

Within this relation, empathy is generated by the consciousness (aesthetic consciousness) that evokes an emotional response (aesthetic empathy), which facilitates art production (employing aesthetic), so the “aesthetic empathy provides an opportunity to engage education, particularly art education” (p. 66). Whether it is the process itself of making art (*work*) or the final product (*art*) that is created by the process, an engagement with a work of art makes it possible to have emotional reaction (Eisner, 2002), as “aesthetics heightens feeling” (p. 81).

In this context, to generate participants' empathic learning experience and focus the conversation on the history of the "Comfort Women," I drew upon life stories, which in my view constitutes counter-narratives from "Comfort Women" victims as a core of the aesthetic consciousness in the workshop activity. This approach was to keep the conversation from shifting towards the grand-narrative that dominates the public record and which may result in the actual "Comfort Women" being lost within the discourse. In the following sections I will demonstrate how the arts-based workshop activities functioned as a junction for integrating different research data, with consciousness, aesthetics and empathy as cornerstones of delivery of the workshop.

Within this context, I describe the moments in the workshop where tensions emerged between the historical story and empathetic experience today. Over six weeks of reviewing workshop content, I reflected my arts-based implementation of the program, which provided an opportunity to embrace and assess its pedagogical impact. Through the successive weeks the replacement and reinforcement of the contents of the workshop and its guiding instructions, I made decisions to sustain participation in the scope of issues concerning the "Comfort Women." Further analysis of various types of data (qualitative and arts-based results) follow in chapter 5 and demonstrate how the data sources informed the workshop program development.

Whispers of the Story from the Museum

When the participants arrived at the museum for the workshop, they were invited to come to the second floor of the museum where photos and personal belongings of the regional "Comfort Women" were displayed in Community Space. The participants had to pass the gallery space at the staircase to get to the second floor (a virtual experience through a video available online <https://youtu.be/951P4p632ns>). I greeted the participants and told them the purpose of my research and that the workshop was designed to develop an educational program for the Heum

Museum.

I provided the printed consent and pre-Museum questionnaires. In order to respect how much they were willing to contribute to the research and show their faces in photos that could be used for possible publications and conferences, the participants marked a blank label with a mark. “○” meant the participants were fine with their face showing in the photo; “△” meant they allowed photos, but not of their faces, and “✕” was used for not allowing any photos to be taken of them. They attached these labels on their chest (see Figure 20). Respecting their comfort level with photos, I rearranged the angle of a video recorder and followed their wishes when taking photos during the workshop. Including the test run on the first week with the Museum staff, there were 24 people who attended my workshop in total; and 17 agreed to have their photographs taken freely; six people asked to protect their faces; and one person did not want to be photographed.

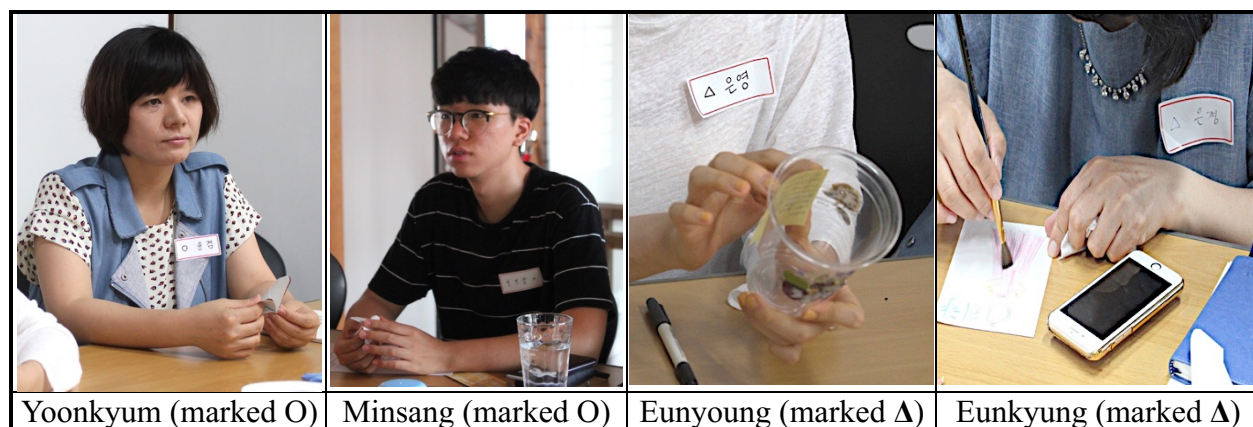


Figure 20. Participants joining and their name tag as ethical practice

Starting the workshop, I asked participants to share a short introduction about themselves and how they decided to join the workshop. With this process, I invited participants to generate conversation more freely, which then informed upcoming activities. This was a critical component in the data collection because expressing personal opinion in Korea is uncommon. I

opened the conversation by asking participants to share their background knowledge about “Comfort Women,” as a starting point from which they could construct their own knowledge from this exchange of information. This allowed me to assess quickly their different levels of understanding on the topic and to bring more historical information to the discussion in response. For example, when one participant shared that “Under-aged Korean girls became ‘Comfort Women’ but they were not even women yet,” I added that “actually, there were women who were married and from different nationalities – like Chinese, Taiwanese, Philippina and Dutch women—who also became ‘Comfort Women’.” This stage was intended to build and share basic knowledge to balance the participants’ different backgrounds so they could make their own meaning through the workshop, at the same time, it did not provide extensive information in a lecture style, to foster and maintain open dialogue. As the conversation and knowledge exchange should be led by the participants, I only added why the term “Comfort Women” is always kept in quotation marks if no one else in the group mentioned this information. In this way participants could start their learning process with the same basic common ground. With this approach, I could maintain my position as a facilitator, rather than take a hierarchic position within the group. This generated learning from each other as intellectual exchange under equal status, and caused the participants to pay attention to each other instead of only to myself as the instructor.

For the next activity, I invited participants to take part in a paper-folding (origami) activity. I began by first asking participants to see the pattern and feel the texture of the paper. Then the participants were asked to fold the paper by following directions given while not knowing what they were making (video template is available via <https://www.youtube.com/watch?v=3cM-nhKj6Zk&t=98s>) (see Figure 21). Finally, as they could recognize what they have just made, they expressed excitement and were amazed that they could make a butterfly and then hold it and scrutinize the object with wonder. I asked why they thought

we made a butterfly, to see if they knew that the butterfly is a common symbol of “Comfort Women.” Conversationally, I added why they thought the butterfly became the symbol of “Comfort Women,” and whether they thought it is suitable. I again took the approach of asking questions instead of giving information to generate a conversation and bring more advanced and engaged critical consideration of public pedagogy. Participants shared their own interpretations and assumptions that “they are fragile;” “it shows the desire of ‘Comfort Women’ as they wanted to be free and fly back to their family;” “Its life is so short;” “Its life and figure has changed tremendously through stages;” and “it does not harm any other beings.” After the discussion, I added an explanation that like the paper butterflies, those women became “Comfort Women” through the actions of external forces. I informed the participants that we would come back to this butterfly in the latter part of the workshop, so I asked participants to keep them until the end.



Figure 21. Butterfly folding

After this activity, I brought up a discussion on whether it is appropriate to apply Japanese culture (origami) to learn about “Comfort Women” and what the participants thought about the activity. This brought forward an interesting parallel and tension to be thought through, because historically a similar approach was used by the Japanese empire from 1930s until 1945. That is when Korea was a colony of Japan and Japan undertook “cultural genocide” as a national policy in Korea, through very strong attempts to cleanse the cultural identity of Korea by banning people from using Korean language in writing (books were burnt, newspapers were closed, writers who wrote using the Korean alphabet were sent to jail), and even when speaking (students had to learn and were only allowed to speak in Japanese) (Caprio, 2014). In fact, people were required to change their names into Japanese, and “many resisted the name-changing policy, but more and more administrative restrictions forced Koreans to change their family names to the Japanese” (Rhee, 1992, p. 96). Korea was a colony for about 40 years. Beginning in 1904, Korea was under diplomatic pressure from Japan, however it only officially became a colony in 1910 until the Second World War ended in 1945. The resulting tension between Korea and Japan has always been historically and socially significant.

Every week different participants in my workshop responded that it is impossible to remove all Japanese culture and also inappropriate to ban something only because it is Japanese. I believe the careful approach of this problematic issue, and the application of strategic empathy embodied in making butterflies provided an opportunity for the participants to think about people from another point of view (Japanese), and I hoped, from a caring perspective. The participants’ responses were reflections of their willingness to make progressive relationships from a caring perspective, or at least it was a starting point. Instead of falling into a binary notion and condemning the other, this contemporary and cosmopolitan level of care greatly enhanced our learning together (Noddings, 2010b, p. 395), especially as I often witnessed social discourse

around the “Comfort Women” issue evoking rage in the media. Empowering the participants’ answers, I introduced that there are also a lot of Japanese social activists and supporters who have done tremendous work to bring justice to the “Comfort Women,” the results of which are exhibited in the next room of the Museum.

Guiding the conversation more towards constructive caring, I turned the participants’ attention to the physical places of learning. I introduced that the Heeum Museum building was renovated from an old building with a Japanese construction style from the 1920s (see Figure 22). This building predated the existence of “Comfort Women” throughout the time as they were captured and struggled to survive. In fact, the museum space actually still has a bunker which was used as protection from bombings during times of war.



Figure 22. Construction process of the Heeum Museum building

As a researcher, I had trouble understanding why the building had to be in such a style. I had a meeting with the Daegu Citizens' Forum for Halmuni (DCFH) and museum staff and found more information about the building. I heard that originally it was not the deliberate intent to purchase a building in a Japanese style, but it was more for pragmatic reasons that they chose this building (cost, location and accessibility). The first reason that the DCFH chose this area was for supporting "Comfort Women." It was close to Kwak hospital, which provides free health care and medical treatment to the regional "Comfort Women," so it was easy for the DCFH to support them when needed and also made it easier to welcome the "Comfort Women" to the museum when they made regular visits to the hospital. As the area used to be the main street during Japanese colonization, the building that they found happened to contain its original structure, and as an effort to lower construction costs this original structure was kept.

In the end, the shape of the Museum was chosen as it was the most affordable option, but the tension that it might cause cannot be overlooked. There is a significance to the symbolic meaning of having a "Comfort Women" Museum in a Japanese style building. As the question is often posed by the public, instead of trivializing the tension, I opened the conversation up to promote deliberation. I took it as an opportunity to consider the significance of this happenstance decision and how this can evoke empathy, as the building provides opportunities to connect with the past as a material and special construct.

The actual building had its own cultural origins, and it now serves to protect the stories of "Comfort Women," and continues to create stories with new projects and new visitors. To get more background information about the Heeum Museum, the group then observed a news broadcast about its unique foundation, and a brief history of the project and the artwork of the "Comfort Women" (video available via http://www.ktv.go.kr/content/popup?content_id=515988) (see Figure 23).

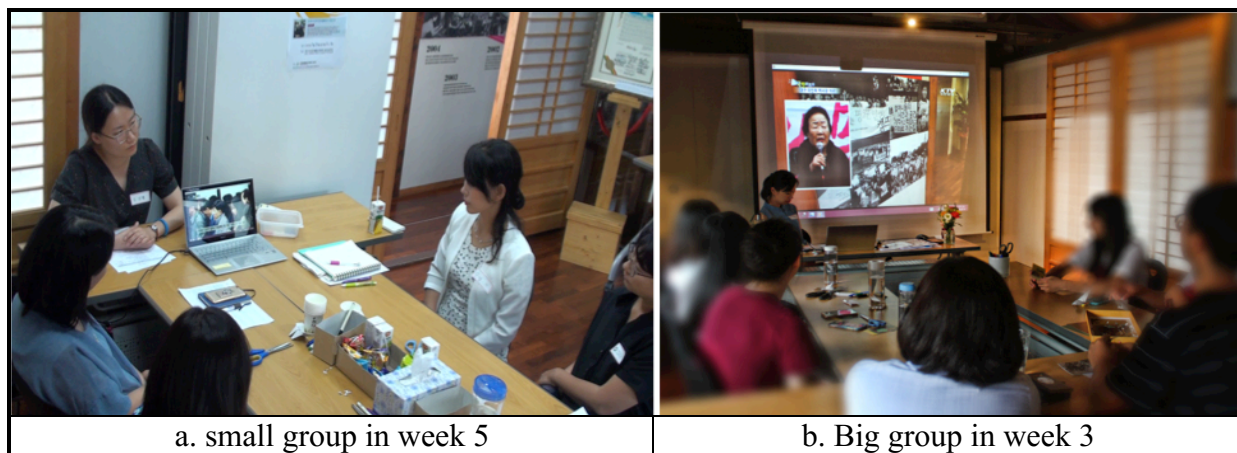


Figure 23. Video observation

After the video, I invited participants to share what they thought, felt or remembered from the video. Again, this stage was to allow participants to lead their own learning and promote reflection on their emotional response as an important source of learning. As introduced in the video, restating that Soon-ak initiated this museum as her legacy, as the workshop facilitator I suggested that in hearing about her story visually, textually, and orally, a collectively shared and educative moment was presented. The story I shared was modified from an article written by journalist Su Chan Ahn called “My name is Soon-ak” [내 이름은 김순약] which is based on the biography of Soon-ak, entitled “Nobody really knows me” [내 속은 아무도 모른다카이]. By situating the story in the workshop development process, I embraced both the empathy of the story as a form of public pedagogy and encouraged their contributions to support “Comfort Women” by emphasizing the potential of art object and art materials to promote the social memory in the construction of an evolving form of public pedagogy.

In advance of the storytelling I informed the participants that the visuals do not contain graphic images, however they should take time out if they found the story too intense or if it challenged them in ways I could not anticipate. This was culturally critical, given that participants might consider leaving the group to be impolite or disrespectful. It was very

important to reinforce this understanding. For instance, in fact, in week 4, when Seonhaeng (Museum staff and workshop co-facilitator) led the workshop, she forgot to mention this protocol, so Queen (pseudonym, Museum staff) asked if she could take a few minutes off before continuing with the workshop. This incident illustrates the importance of providing time and personal space for the participants, to consider them in relation to well-being and socio-cultural background.

With the intense emotions that emerged throughout the story, and a shared response grounded in aesthetic empathy, the storytelling usually ended with silence and tears among the audience, which made it rather difficult to shift to the next activity. As the story contained so much information that the group could discuss further, I believed it would be a shame if the story just finished without providing an opportunity for participants to share what they learned through the life of Soon-ak. Therefore, in advance of the storytelling, I provided a short introduction to inform the participants that the story contains several layers of unfairness and prejudices that the group would discuss after listening to the story.

I presented the visual images while reading the stories (see Figure 24). Visual images were printed on large pieces of paper so the participants could see them as enlarged photos, and the manner in which photos were presented made participants feel an intimacy with her story. One participant (Sinsajang, pseudonym) commented on this specifically: “The way that printed photos were presented on the table was especially good. It felt closer and more realistic, and helped the story become deeper and closer to me.” Some participants cried as they listened to the story, and in most cases, the group remained silent at the end of the story.



Figure 24. Participants listening to the Soon-ak's story through visual narration

To ease the intensified feelings after listening to the story, I asked that participants take a five-minute break after the storytelling. The break was to provide a personal space for the participants so they could process lingering emotions after listening to an intense story. This also worked as time for incubation, in which they could reflect on the story. After the break, to open up the conversation on what they thought and felt, I initiated the conversation with what kind of unfairness and prejudices they had discovered from the story. From her story, the participants mentioned the issue of gender (unregistered until her brothers were born, being sent as sexual slave, and domestic violence); social class (could not keep her original name, could not receive any money after working at a restaurant, went into prostitution, and was a citizen from a colony); racism (her second son experienced discrimination); being a foreigner (her being threatened in China after the war); and social pressure and judgement towards sexual victims as examples of unfairness.

As discoveries from their own prejudices, participants responded that “‘Comfort Women’ were not just passive, but strong as they continuously fought for their lives,” and that “they have experienced great difficulties not only during the war time but throughout world history with its grand movements;” “their lives indeed were continuously affected by history;” “some of their great difficulty was caused by abusive, discriminatory experience from their own family members and Korean society;” “some women went into prostitution but it was because they had no other choice, to support their family so it really became a tragedy over their lifetime.” Throughout the group conversation, the participants tried to understand the difficult situation of Soon-ak from her perspective instead of passing judgment on her life. Some participants made a deeper connection with her personal life saying:

I have ‘Ok’ in my name, and did not like it for a long time. By listening to her stories, I could feel how precious it is that I could keep it as my name and could feel the love and good wishes that my parents wanted to give me. (Mi-ok, 2016)

This discussion induced participants to create a connection between the memoir of a “Comfort Woman” and their own lives to realize that this historic tragedy runs parallel to current social issues like sexual violence and racial discrimination that are still ongoing issues around world.





To challenge these common prejudices towards sexual victims, considering them as being ashamed and passively living their lives trapped in a sad past, I planned the next activity as an artful encounter. Reinforcing how Soon-ak’s story illustrated that she became proud of her achievements as an artist, I introduced her artworks so the artwork itself could speak about the artists’ intention and attitude towards life. This activity also aligned with a request from the Heeum Museum to promote the artwork.

I introduced some artwork in order to motivate participants to search further for more

artwork and make them curious about the other artist, Dal-yun, so the participants could continue their own personal inquiry, even after the workshop. I chose four artworks from two different themes. Two artworks were from Soon-ak (one for each theme) and an additional two from the second artist Dal-yun who also worked with pressed-flower collages. Participants were encouraged to apply visual elicitation and interpretation of the meaning from the artwork as aesthetic exploration (Table 3, Appendix L). By guessing which two artworks were created by the same artist and which pairs had similar meanings or titles, participants understood that individual artists have their own style and preferences, and there is no single way to create art.

Table 3

Artworks presented for artful encounter

Theme	Soon-ak Kim	Dal-youn Sim
Theme Flower	 <p data-bbox="446 1381 846 1417">With flowers ever (Kim, 2007)</p>	 <p data-bbox="954 1381 1323 1417">Feast of flowers (Sim, 2007)</p>
Theme present (gift)	 <p data-bbox="446 1791 846 1829">A gift of the heart (Kim, 2008)</p>	 <p data-bbox="995 1791 1281 1829">A present (Sim, 2007)</p>

Originally I presented both artists' life stories. However the lengthy presentation reduced time for discussion, so I cut down the number of activities to provide a more condensed and focused workshop program and decided to focus on the life story of Soon-ak. However, in order to open the conversation and expand the participants' curiosity further I kept the art work of Dal-youn during the artful encounter process. While some participants intuitively identified artworks from the same artists, some could not connect the artworks or themes. This activity turned their attention to the artwork itself with rational imaginative thinking rather than simply accepting others' interpretations as 'correct.'

The arrangement of this activity brought participants' attention to the figures and forms of the objects rather than their previous notions of them. So for me the somatic knowledge engendered aesthetic sensitivity (Eisner, 2002, p. 76). For this activity, the participants had to rely on their own vision to read the artwork, which required active involvement and knowledge construction from the participants. This activity was almost joyful because while the participants focused on searching for meaning, they were slowly affected and assimilated by the imagery and message that the artworks presented. The given task guided participants to pay attention to external representation of forms and figures, and the internal interpretation of its meaning within the artwork as "engagement with an artwork, analysis of what is there, and recognition of one's own response at various levels" (Bresler, 2013, p. 10). The participants explored artful expressions to find meaningful information among the four different artworks and negotiated meaning between and within the artworks, and to achieve aesthetic empathy by reducing the gap and space between them (Mayo, 2013). This aesthetic empathy slowly changed and affected the participants' emotional status, which helped the participants move forward from feeling too emotionally challenged by the previous story of Soon-ak (see Figure 25).



Figure 25. Artful encounter with participants

After guessing which two belonged to the same artist and which two artworks have similar meaning, I asked participants to give a title to each of four art works based on their interpretations. Listening and sharing their answers with the group, as a facilitator, I also asked follow-up questions to help participants articulate their answers fully and reflect on how they came to that conclusion. Accepting the participants' responses, I introduced the two artists' working tendencies. As their work presented, Dal-yun's artwork tends to use a lot of shapes, and flowers, while Soon-ak likes to coordinate with lines and space in the simplest way. I also provided a short story of how Dal-youn became motivated to learn to write her name after seeing Soon-ak sign her name to her artwork. Dal-youn asked the social activist how to write her name and then practiced writing her name in a notebook, and later began to write her name under her work, unlike her earlier works which just had stamps on it. By sharing this story, I pointed to an actual notebook in which Dal-youn Sim practiced in a display box (Figure 26, Appendix M). This short story provides secondary experience of a personalized connection with the "Comfort Women," that Dal-yun also had goals and desires that she wanted to achieve.

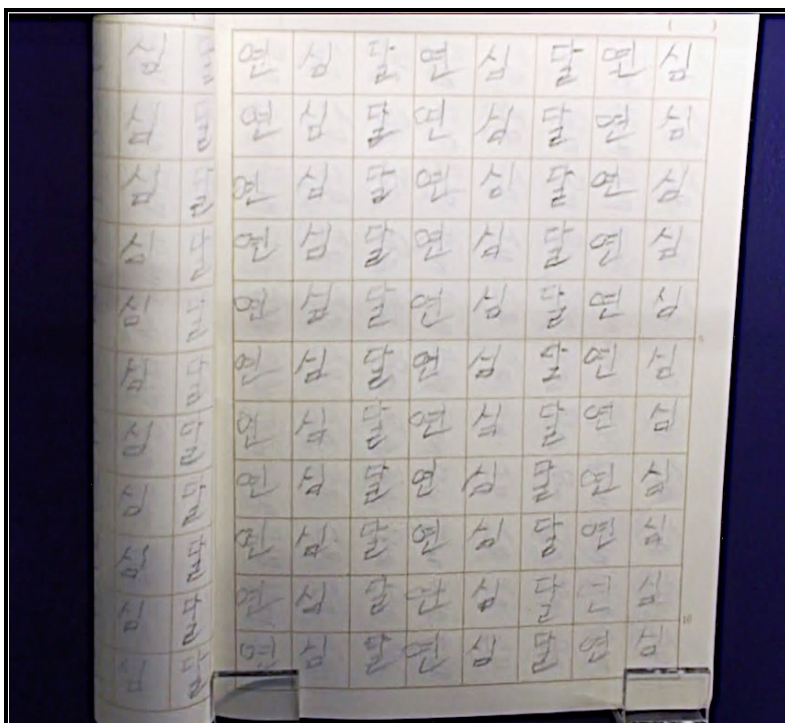


Figure 26. Notebook in which Dal-yun Sim practiced writing her name (see appendix M)

Echoes from the participants

To engage with the artwork even more closely, the participants were invited to create an artful response in which they could experience pressed-flower collage. I explained that the application of the dried flower collage was not mandatory so they could adapt other traditional art forms including writing, and emphasized that there was no single right way to make artwork, as traditional notions of art in South Korea, especially for non-specialists, are still associated with rigorous practice and high quality. To help participants feel less pressure, I provided various options and previous weeks' examples so participants felt less challenged to finish with high quality work. I also reminded them that the artwork by Soon-ak and Dal-yun Sim was still meaningful even if it was not perfectly done.

I originally planned postcard making as a mode for artful response. However I also tested

two other options (cup decorating and cyanotype) on week 4 due to a request of the Heeum Museum, as they wanted to have multiple options so they could alter the program which would make it more varied and sustainable. These different modes of art making were designed to address various participants' preferences, motivation levels, competency with art production, and allowed time with the participants, depending on the size of the group, for example, as a large, scheduled tour group. I chose for each mode to apply dried-flower collage methods (postcard, cyanotype, and cup design) to help participants easily modify the materials (accessibility) and thus feel less artistically challenged to participate, and also due to the symbolic relevance of flowers in "Comfort Women" discourses, as well as the convenience of material management.

Postcards. The postcard-making activity (a) was planned because it was the most similar artmaking process to what the two "Comfort Women" did, and the materials were easy to manage and prepare with a low budget. Also, I found the 'letter' format of a postcard, with its interactive and communicative nature, reflected the participants' responses to the story that they just experienced. As the blank page on the postcard functioned as a small canvas, the participants had a chance to apply personalized and symbolic meaning, more so than compared to the other two methods.

Cups. The take-out coffee cup (b) was chosen as it is a recyclable material that can be obtained free of cost and aligns meaningfully with the activity as a way of giving life back to almost lost materials. Focusing on simple design activities rather than symbolic meaning-making generally takes less time and lowers the pressure of artmaking, an important consideration with a general visitor as compared to an artist, art practitioner or art teacher. By focusing on its transparency, the inside of the cup effectively represents inner reflections, thoughts, emotions and issues and the outside of the cup the public social norms, society, features and external expressions at the same time.

The cyanotype. The cyanotype (c) was a highly successful art activity, and a medium that motivated participants who had limited interest in art or lacked the confidence in art making capabilities to participate. The unpredictability of the final product, convenient time management, and minimal demand for dried-flower materials made this activity very attractive for workshops. In particular, the fact that the final results of cyanotype only leaves a silhouette symbolically parallels how the women easily lost their personal stories and the cyanotypes were representative of “Comfort Women.” Just as “Comfort Women” are often represented and remembered by what happened to them, which could not reflect who they truly are as a person, once the cyanotype is made, it is easy to lose the color and characteristics the flower had, or simply, to be a shadow, a silhouette. Also, the cyanotypes fade and can be lost if they are carelessly exposed to strong environmental forces (sunlight, friction, water), which indicates the importance of a sensitive and ethical approach to the “Comfort Women” issue. Embracing the connection between the mode of artmaking and the purpose of artful response resonated well together, reinforcing the importance of remembering the story of “Comfort Women” and raising awareness of the topic.

Once I presented (or participants selected) the mode of artful response, I introduced the materials and demonstrated a simple procedure of applying dried flower collage. I indicated that the artwork can be based on visualized thoughts, reflections about what they learned about “Comfort Women,” or simply a decorative dried-flower arrangement to experience the process of artwork making that Soon-ak and Dal-yun Sim took part in. The participants could set their own goal depending on their motivation and competency level. As seen in Figure 27, participants often (a) designed their artwork or searched for online images to find visual references using their own electronic devices when creating their own artwork (b), and then as a personal statement they left their intention on a post-it note once they finished their artful response (c). Also, on the post-it notes was information from the Daegu Women’s Call Centre, which included the phone

number and website printed in case any participant needs assistance for domestic or sexual violence. However, searching for online images as a prompt for what they wanted to express was something that I overlooked but was initiated by the participants, which should also be encouraged for future participants to help them feel less pressure. This is an information tool I added to subsequent workshops.



Figure 27. Artful response of participants from various weeks

Participants who finished their work before the others were encouraged to make pressed-flowers (see Figure 28) for future workshop participants as well as mark where they placed the flowers with a short note including the date or a message on a post-it note. The purpose of the procedure was twofold: (a) to provide space for participants with two different working styles. Some participants needed more time to fully appreciate and reflect on their learning, and concentrate on their meaning-making instead of feeling rushed to match the speed of others; and (b) to provide an opportunity for the participants who finished their artful response early to continue participating in a meaningful activity rather than aimlessly waiting for the others to finish. This stage was also practical as it reduced the burden on the Heeum Museum staff to prepare materials, and it also created a connection between workshop participants from different sessions, unknown to each other, thus making the program more sustainable as continuous participatory action.



Figure 28. Participants pressing flowers

Once the art creation was done, workshop participants shared their artwork and/or their notes, about what they thought and how they felt during the art-making process according to their willingness and comfort level (see Figure 29). With their artworks, participants responded: “I

hope all of us can make a hometown for the grannies where they want to come back.” (see Figure 29-a. Eunkyung); and “Like flowers in a field and butterflies cannot live alone, I will not forget the sacrifices of those ladies became the foundation for this beautiful flower field.” (see Figure 29-b. Hongman). Jiyun, a social activist that had a personal connection with Soon-ak as her therapist and worked with Soon-ak in a horticultural program, wrote a short letter (see Figure 29-c) as her reflection on her artwork, which was full of caring and deeply engaged emotions connected with her personal memory. It touched many people and her intonation when she shared her letter made many people cry:

Dear Soonak Kim.

I miss you, granny. How is where you are?

Are there many flowers that you loved? Is your second son now there with you?

Are you getting news from your first son’s father that you met at Yeosoo? Today, I thought about a lot of memories and moments that I spent with you. When you fly freely with butterflies that you loved, there will only be bright happiness with you.

Yesterday, I thought of the chicken soup that you served me, as it was the first hottest day of the season. When I pass-by Kyungsan, I still look up at your old apartment.

I miss you so much.

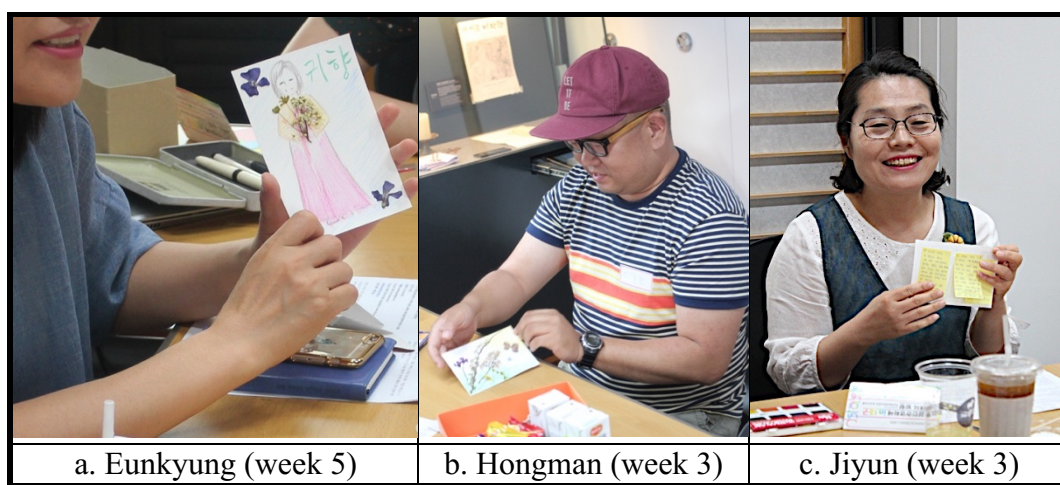


Figure 29. Workshop participants from different weeks presenting their work

Culturally, people in Korea may feel difficulty expressing their ideas, so it usually takes a little more time for them to start participating in and sharing their ideas. I also paid attention to ensure each participant had sufficient opportunity to present their ideas and invited other participants to pay attention to the presenter. Hence the key was mediating the tensions as pedagogic pivots, and providing enough time for the participants to be ready to share their opinions, while not making them feel forced to speak. The competency that I developed as a workshop facilitator was reflective ‘educational connoisseurship.’ This helped me to read how individual participants worked, and the dynamics within the group, which required constructive expertise that involved ‘educational criticism’ to supervise the learning process (Eisner, 2002).

Closing the session every week, I shared that the flowers were given to the Heeum Museum every two weeks by a local flower shop called “the Florist” [더 꽃장수]. I believe this represents how individuals can participate in compassionate and empathetic acts to acknowledge, respect and remember the “Comfort Women.” The florist suggested donating flowers to the Museum each week, which would help visitors feel welcomed as they toured the Museum. This further demonstrated grassroots participation from the local community, and how we could find our own ways to contribute. Just knowing about the “Comfort Women” is not the end of participation. I described how the Heeum Museum is becoming a place of learning where various peoples’ hopes and good will are shared, and my hope for creating continuous opportunities to get involved with making connections with new participants.

In the final activity, I asked the participants if they could remember the pattern and the color of the paper before they folded the butterfly. I reminded them of the similarity between how the folded paper butterflies lost its own distinctive features, and how women being called “Comfort Women” minimizes their personal characters and lives and erases their identity from the public record. I added that if nobody shared what colour and pattern each butterfly had,

similarly, we could forget and lose the individual stories of the women. We could forget that they each had their own stories of resilience, beyond being sexual victims or “Comfort Women.” As a symbolic gesture of paying attention to their long diverse lives, I encouraged the participants to have a self-guided tour of the museum with the paper butterfly that they folded earlier. I then asked participants to give their butterfly a new colour and pattern (or comments) on the wing as a response to the story that they received and shared that day (see Figure 30).



Figure 30. Giving colour and pattern to the butterflies after having a self-guided tour

By placing this self-guided tour after the workshop program, the participants could set their own aim and goal for touring the Museum, which made their tour more attentive to detail as they already created a connection with Soon-ak through her life story. When the group finished their individual tours they took a minute and made their own butterfly unique. According to the participants' preference, the finished butterflies were collected to be hung and displayed in the museum as an act of remembrance, so the display of the butterflies at the museum greets future

visitors and shows what others have learned about “Comfort Women.”

As the participants left, they received a paper with a list of the different sources of data and therapy centres (Appendix N) and two bracelets. The sources of data were given to encourage participants to continue their own investigation about the “Comfort Women” even after the workshop. The list of therapy centres were to provide assistance in case any participants experienced personal need for support or found the workshop program experience too emotionally challenging. Finally, the two bracelets were given as a gift for attending the workshop. The participants could take one for themselves and give the other to a friend or family member, passing along the story of the “Comfort Women” in the act of sharing. This final step was opening up a pedagogic possibility and opportunities for the participants to extend their engagement and to continue generating conversation about the “Comfort Women.”

Chapter 5:

Stepping into the Heart of the Meaning from Mixed Method Data

Tuning the Plan and Putting It into Action

Although there were 24 participants in my workshop in Korea, 12 members (eight museum staff and four social activists) had a thorough understanding of the topic and the remaining 12 had varying levels of knowledge on art education and the “Comfort Women” issue (see Table 4). I encouraged everyone’s participation in my workshop as I needed to verify whether the program was manageable and meaningful among participants with very different levels of knowledge and understanding. In turn, I modified and updated the components and the structure of the workshop each week, as the following week always included a professional who did not attend the previous workshops, and it was critical to obtain additional feedback on the updated program each week.

While most of the general public participants were recruited through social media and internal email newsletters, there were also two of my personal friends who attended the workshop. The initial challenge of participant recruitment was related to the timeline that dictated when the workshops were held. Due to the busy schedule of the Heeum Museum, the start of the workshop series (week 1) was delayed which affected approval of the workshop program by museum staff. The first week of the workshop was crucial to this PAR project to maintain clarity of my research, sharing professional knowledge and a vision for the project, which would determine the direction and sustainability of the workshop project.

Table 4

Components of the mixed methods data

		Place	Canada	Korea					
		Weeks	Pilot	Week 1 (contents review with the staff)	Week2 July 11th	Week3 July 18th	Week4 July 25th	Week5 August 1st	Week6
Data types	Participants								
	Workshop facilitators		1	1	1	2	2	2	-
	Professional consultants (Museum staff, Social activists, & Art educators)		3 (art educators)	3 (museum staff)	2 (1 museum staff & 1 social activist)	2 (1 museum staff & 1 social activist)	4 (3 museum staff & 1 social activist)	1 (1 social activist)	
	General public (background knowledge)		0	0	2 (1 high 1 low)	5 (5 low)	1 (1 high)	4 (2 high 2 low)	
	Total number of people		4	4	5	9	7	7	
Pre-museum questionnaire	Museum visitors		-	204					
Post-workshop questionnaire	Workshop participants		-	-	21				
Focus group Discussion	Museum staff		-	Focus group discussion 1	-	-	Focus group discussion 2	-	Focus group discussion 3
Arts Based Data	Butterflies			36					Total
	Artful response	Post cards	4	3	3	7	0	5	22
		Cups					4		4
		Cyanotype					4		4

Without the test run on the first week with the Museum staff, I could not confirm the project and this affected the entire workshop schedule and participant recruitment process. In week 1 (July 4th), the original group consisted of four people. However the Museum directed me to test the program with a larger group size. Also, another challenge was that I only had five days to recruit participants for week 2 (recruitment notice was posted on the 6th of July and the workshop was planned for the 11th), so I reached out to and asked acquaintances and friends due to the challenge of recruiting sufficient participants and in an effort to solicit diverse perspectives. For this reason Minji (on week 2) and Haegeun (week 3) joined my workshop. As I continued to look for ways to meet the Museum's request to recruit larger groups, Haegeun joined the workshop with his friends (Hongman and Areum) on week 3. It was only possible on that day as they had the day off from work and lived in another city about 2 hours away.

As predicted, scheduling the workshop on Mondays also proved to be another barrier for recruiting participants from the general audience of visitors. Monday was the only day of the week that the Museum was open for the administration without visitors or tours, and so the space required to run the workshop was only available on Mondays. The workshop took place on the second floor of the Museum, for about two hours. This timeslot was chosen so that the workshop could run uninterrupted by other random visitors, thus allowing me to assess the curriculum more fully and to revise my instructional delivery as necessary with a more responsive 'just in time' approach that involved improvising activities and keeping their attention focused on the program. Also, given the nature of this museum, I believe general visitors should have the opportunity to fully tour the space unhindered by other Museum events. However, long-term I anticipated that the workshops be integrated into regular programming. Also, as the workshop program was scheduled mostly in July, there were limitations on recruiting university students, ardent supporters of this museum, for this was around the time of final exams before the semester ended.

Interestingly, the final week of the workshop (August 1st) filled up fast with participants, including teachers and people from other cities, and I believe this was because of increased schedule flexibility after the semester's end.

The second challenge in recruiting was related to the season and location of the Heeum Museum. During the summer in Korea, people often leave for vacation to avoid the heat. The Heeum Museum is located in Daegu, which is widely known as one of the hottest cities in Korea with temperatures going up to 39°C on average in the summer. Thus, the city is not an attractive option for most visitors. In the end, however, I did have participants from all over the country come and join the program in week 5 (August 1st). They were from Kimpo (4 hours away, Eunyoung), Pyungtaek (3 hours away, Mihyun), and Suncheon (2.5 hours away, Miok). Three of these participants were teachers who could only join as their school had just started summer vacation. Considering the obstacles that the workshop schedule posed, this late boost in participation indicates a possibility for future participant recruitment from not only Daegu, but nationwide, and this is an outcome that I recommend be addressed in a future longitudinal study.

Eighteen out of 21 workshop participants' (85.7%) were female, reflecting a similar gender distribution seen among general visitors to the Museum. The pre-Museum questionnaire results obtained over approximately one month also indicated a consistently higher female attendance rate. I know the results cannot be overgeneralized, however female participants were more than double the number of men who took the pre-Museum questionnaire, although 31.4% of respondents did not specify their gender. I also observed a much higher rate of female visitors during my field observations. As this case demonstrated, having various sources of mixed method data assisted me to understand the needs of and responses from the public so I could constructively formulate the workshop. Various sources of data provided meaningful information

and added insight into this research project. Each data collection effort was planned to review the effectiveness of the workshop, whether it was responding to the needs of the different parties (the Museum and participants) and embrace empathy through the program. The multi-methods data informed my framework and contributed to the development of the workshop program sufficiently (see Figure 31), and the results informed the focus group discussion when evaluating workshop progress and the result of the project.

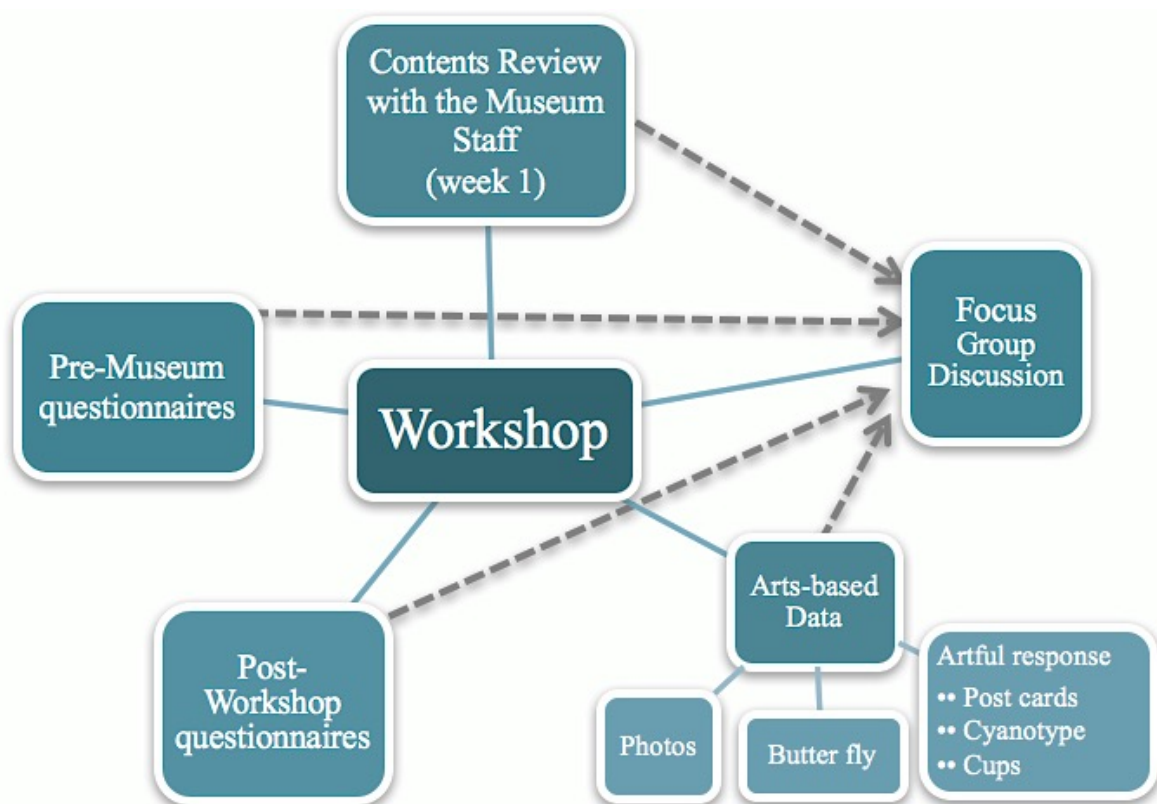


Figure 31. Multi-methods data and its relational interaction to the workshop program

I tested the workshop contents with the museum staff and used their feedback to finalize the workshop program. The pre-Museum questionnaire included open questions for general museum visitors from which I assessed the public's needs and the purpose of their visits (see Appendix C). Based on the results, I modified and reassessed if the workshop program was reflecting their needs. Participants' workshop responses allowed me to review their experience to

consider whether or not there were elements of empathetic understanding, in accordance with my research questions. In my analysis, these elements were evident in participants' arts-based work (postcards, cyanotype, and cups), which became a tool to review their participation (progress) and products (results). In this process, arts-based experiences provided participants with an opportunity to explore and expand their knowledge through reflections on their learning and expressiveness of their impression of the stories that define the museum collection. The participants reviewed their experience in the post-workshop questionnaires, and in the focus group discussion, I shared mixed methods data as it came to mediate the approach and share professional insights, improving knowledge on all fronts—the Museum, the participants, and my understandings as the educational researcher.

Defining the Immediate Needs of the Heeum Museum and Their Public

After my arrival in Korea on the 28th of June I met up with the two museum staff (Insoon and Seonhaeng) to explain the direction of my research project in detail. These two museum staff later became members of my focus group discussion and shared their requests, reviews and responses. In the pre-research meeting, they discussed with me their concerns and difficulties with running an educational program. They shared that (a) the limited time and space made it hard to provide a meaningful and engaging educational activity about human rights in comparison to the ease of providing a worksheet; (b) managing a program for a group was especially difficult as the participants' understanding levels and motivations to the topic varied; (c) visitors were not usually interactive or expressive of their opinions so it was hard to draw out meaningful discussion; (d) facilitators were easily affected by the group's passive attitude so it was hard to maintain and build an interactive relationship. Therefore the educational program that the Heeum Museum initially provided was a lecture-based tour leading the group through the

collection; (e) the museum staff were unsure whether it would be possible to implement aspects of strategic empathy, especially given participants have different background knowledge on the issue; and (f) considering the limited resources with time and workload, the museum staff did not have much materials or resources to practically run a long-term educational program.

Reflecting on the conditions and struggles that the museum staff mentioned, I carefully reviewed the program that I had developed and piloted. Luckily, based on my teaching experience, the program was planned with a gradual mode of building understanding so participants with a lower level of knowledge about the ‘Comfort Women’ could develop a basic, but informed perspective while participants with higher understanding could contribute their knowledge, providing both groups a meaningful experience. My workshops were planned with various modes of materials (printed materials, video, and books for future reference) to keep the motivation level of the participants high, as visitors tend to lose interest when using the same modes repeatedly. In response, I implemented various activities, such as paper folding, storytelling, and video observation so participants could join an engaging learning activity of their preference. And finally, the activities were designed to lead aesthetic experiences (visual narrative artistic encounter, and artistic representation) in an effort to promote their emotional connections to incubate a more empathic learning experience.

Based on the Museum’s reported challenges, I updated my workshop program to address their concerns. I realised the importance of prioritising the limited time and resources available to the Museum through better management of the workshop. I put some consideration into finding an efficient and cost-effective way of applying resources, such as using recycled materials, and including pressed flowers preparation in the workshop procedure. The pressed flowers would then be used in the following workshop, with more pressed flowers continually prepared in a weekly cycle. In this way, I believe I may have introduced a sustainable approach.

On the first week of the workshop (July 4th), I met up with three museum staff members (InSoon, Seonhaeng, and Yeonju) to test run the workshop and review the contents of the workshop that I had piloted in Canada. The test run of the program on week 1 with the museum staff was connected with the first focus group discussion (see Table 4). In the focus group, museum staff responded to me that the various activities provided interactive communication and kept their motivation high, and they felt these activities could encourage participants to join in discussions. They requested that the link between the story of Soon-ak Kim and the artful response become stronger, so people could discuss the meaning and impact of the art-making process had for the “Comfort Women.” During this meeting the museum staff discussed and decided to invite all other museum staff members over the remaining weeks, so they could also experience the workshop before they decided whether to make it an official program for the public, and to ensure all staff were prepared in case they needed to provide assistance to the future facilitator (Seonhaeng) or if another staff member would have to take on the position of facilitator themselves for unexpected reasons.

In the original program, I asked participants to tour the Museum space before the workshop and then in the workshop, I introduced stories from two “Comfort Women.” However, staff commented that, “Realistically, it is hard to get the participants’ to stay more than two hours and it would be a challenge to bring their attention back to the workshop once they start the Museum tour at their own pace.” They suggested placing the Museum tour as the last activity so participants could decide on and manage their own time. Based on this conversation, I placed the self-guided tour of the Museum at the end of the program, so the participants could maintain their personal interest and curiosity while expanding their connection with the exhibited information and materials that included many more stories throughout the museum. Also, I rearranged the workshop contents to provide only Soon-ak’s story, to simplify the focus of the program. But I

kept both women's artwork as part of the artistic encounter so the participants could interpret the impact of art and what it meant to Soon-ak and also become curious about the life story of Dal-yun. By allowing the connection between story and artful response to flow smoothly, I hoped this workshop would become a gateway for participants to challenge previous fixed notions and grand narrative towards "Comfort Women" and continue paying attention to the individuals' lives.

The pre-Museum questionnaires helped me to assess the intent of general visitors and their visit to better serve their needs. I analyzed some samples of the questionnaire results during the workshop period, and when I finished collecting all questionnaire data, the results were consistent with the samples, verifying the indicators across the data set (see Appendix C-3). The pre-Museum questionnaires indicated most visitors (77.5%) wanted to obtain general information about the "Comfort Women" and heard about the Heeum Museum through close acquaintances (45.0%). Their purpose for visiting was for personal interest (34.3%) and school projects (26.5%). Usually, it was their first visit to a "Comfort Women" museum.

Visitors' first engagement with the term, and knowledge about "Comfort Women" varied based on their age group as indicated in Table 5. While the over-30 age group reported first engagement through visual cultural media (including a well-known Korean drama called "Eyes of Dawn" [여명의 눈동자] which aired on television in the early 1990s), visitors in their 20's answered that their first engagement occurred through the public school curriculum. Finally, visitors in their teens mentioned a recently released movie, "Spirits' Homecoming" [귀향] as their first source of engagement. This indicates that education about "Comfort Women" strongly relies on extra-curricular sources that are available to the public when the issue is not secured by a regular public school curriculum. Incorporating the topic of "Comfort Women" in the public-school curriculum is essential for historical and socio-cultural public pedagogy to be fully articulated in the Korean context.

Table 5.

Participants' initial engagement with the issue of "Comfort Women" based on the their' age

Age Group	Number of Participants	Participants' initial engagement with the issue			
60s +	1	News or TV broadcasting			1
50s	4	News or TV broadcasting			1
		Social activity			1
		Personal interest (Extracurricular studies)			2
40s	12	News or TV broadcasting			9
		Book			1
		Textbook			1
		Heard from history teacher (not part of regular curriculum)			1
30s	19	News or TV broadcasting			8
		School curriculum			3
		Social activism			2
		Not specified			6
20s	49	News or TV broadcasting			16
		School curriculum			19
		Social activism			2
		Internet			3
		Personal interest (Extracurricular studies)			3
		Not specified			6
10s	66	News or TV broadcasting			9
		School curriculum			28
		Book and magazine			8
		Internet			6
		Personal interest (Extracurricular studies)			6
		Movie			4
		Heard from friends and acquaintances			1
		Not specified			4
Place of learning		Gender			Total response
Outside of School	In School	Female	Male	Not specified	
153	51	98 (48%)	42 (20.6%)	64 (31.4%)	204

Breathing with the Participants

The quality of the program and its effectiveness were assessed by observations, captured through photos and videos, and by analysis of the participants' artful responses. Therefore identifying how access to arts-based materials renders meaning raises key questions and offers indications for the development of strategic empathy within curriculum, emerging as a critical task of this research. The applied practice of visual analysis in my study aims to serve the purpose of the research and complete the research progress as a holistic cycle. So I applied "photo elicitation" with photos taken during the workshop process (Rose, 2016) to evaluate how the workshop program effectively provided an arts-based experience as an "audience response" (Leavy, 2015, p. 276). The final artworks functioned as data and a method to read individual engagement (Leavy, 2015), as the artwork became an effective and reflexive assessment tool to review whether the workshop was resonating with the participants as it had intended. The artwork also served as a tool for "educational criticism" to help me assess how the participants experienced the workshop (Eisner, 2002, p. 70).

For the arts-based engagements, most participants showed interest in the various art projects and reported being highly motivated by and engaged in the various activities. They concentrated on and were passionately involved with each activity and in some cases, individuals were not afraid to share what they had achieved, which is rare within the cultural context of learning in South Korea. Although other traditional art mediums and non-visual art-making options were available, all the participants who participated in visual representation chose dried-flower collage.

Everyone who participated in the workshops also joined the visual response activity with the exception of one participant in week 2 (Minji), who had a personal connection with me. Even though I provided various sizes of postcard papers for the activity (with smaller-sized papers for

easier engagement) and told participants that they were not obligated to participate in this activity, Minji hesitated for about seven minutes and then said “I don’t think I can do this today.” I knew that she did not have much time that day. However Minji clearly specified that it was the creative process rather than the time constraints that challenged her and even caused her to be afraid of trying (see Figure 32-a). I am still uncertain whether her personal connection with me helped her to express the discomfort, or hindered her from expressing herself. However this incident illustrated the importance of providing an alternative option available for participants who choose not to participate in the artful response.



Figure 32. Participant (Minji) choosing alternative activity on week 2

During that particular workshop, I tried various approaches to make Minji feel less pressure. In addition to the various sizes of postcards, multiple modes were provided as alternative options including traditional and familiar methods like painting, drawing or writing; and other levels of creative activity were offered such as replicating existing artwork or a simple application of materials (decoration) instead of symbolic expression or artful response. Interestingly, she chose to spend the rest of the activity time reading books of collected artwork from the two “Comfort Women” and a story book of Dal-yun’s life (see Figure 32-b). Providing various options of creative activities so the participants would feel less pressure proved to be

important. However, providing a choice which did not involve creating art was absolutely critical, especially when creating a prototype workshop for future use. Creating mutual trust demonstrated that as the facilitator, I respected the participants' will and decision to not join the creative response. This improvised response helped reassure them that they were not disrespecting the facilitator. Presenting participants with the freedom to choose for themselves several times was something to note and be mindful of, with regards to a Korean cultural background.

Reflecting on this experience, I also tested two other modes of artful response (cup decoration and cyanotype) to offer expanded options for the participants so they could choose the level of their personalized interpretations and engagements. These options also reflected the needs and a request of the Heeum Museum as they wanted to have options for updating the Museum education program for returning participants and to run a sustainable program. These two options were applied to help participants who felt challenged with visualizing their personal interpretations of the story. Due to the scope and length of this research, in this paper I will now demonstrate the findings from the case of the postcards.

Feeling the Warmth Given by the Participants

Focusing this research project on program development and its effectiveness at generating an empathic learning experience as the case (or "the One" as a holistic cluster of this research as discussed in Chapter 3), I paid particular attention to the results of the postcards as the result of my visual data. For this thesis. As I demonstrated in chapter 3 for my analytical strategy, I followed the seven stages (data reduction, data display, data transformation, data correlation, data consolidation, data comparison, and data integration) to categorize the findings from the participants' responses, and identify tendencies emerging across the group. I found that the visual responses from the participants reflected how they were applying representations (forms) and

what level of internal engagement (meaning) they were making.

The form of their artwork appeared with (a) decorative arrangements, (b) descriptive figures, and (c) symbolic representation (see Figure 33). Decorative arrangements indicate cases when the participants applied dried flowers with minimal modification to create not a narrative composition, but rather decoration. The focus of their application was on ‘experiencing’ the process of dried flower collage rather than creating a storied response (see Figure 33-a. Miseon). Descriptive figures represent cases of applying dried flowers as part of the constructing of a larger narrative. In this case, dried flowers functioned as a component and were combined with traditional visual expressions like drawing and painting (see Figure 33-b. Areum). The role of the dried flower was most significant in symbolic representations, where constructed images represented singular stories by themselves and/or through their compositional relationships. For example, in Figure 33-b dried flowers and leaves compose parts of a tree without altering their original meaning. However, Mihyun (Figure 33-c) assigned a role to a stem, to represent a pair of chopsticks stuck into the ground, symbolizing colonization by Japan.

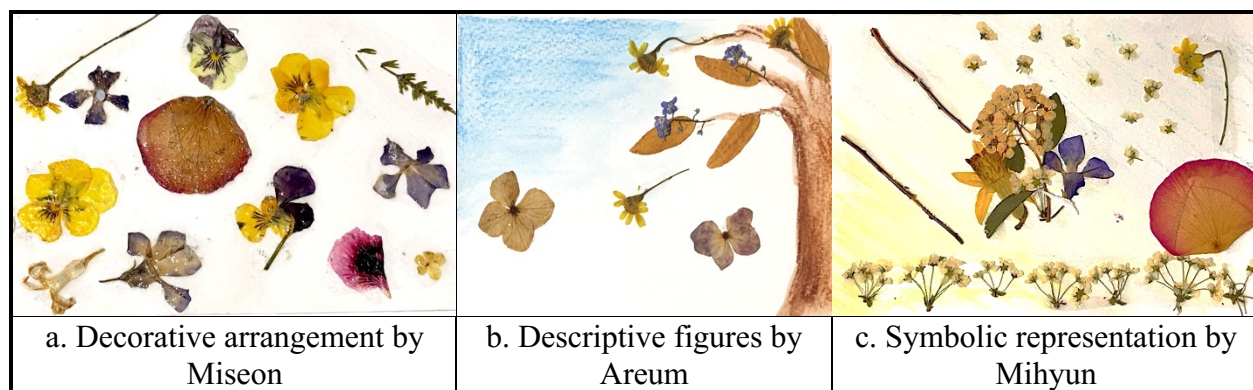


Figure 33. Various applications and modifications of figures

When the participants visualised their thoughts and feelings as a learning outcome, meanings emerged by internal engagement through (a) reflection on their learning; (b) hopes and wishes for “Comfort Women;” and (c) personal insights and resolutions (see Figure 34).

Reflection on their learning was not limited to the contents from the workshop, but combined with their background knowledge about the issue. This included their knowledge of the peace monument (see Figure 34-a. Eunkyung) and relating the learning from a documentary video that they had seen playing in the museum before joining the workshop. Comments like “‘Comfort Women’ are people just like us” (Kyeong), and “I wanted to express that they had various unique characteristics and personal traits” (Miseon), exemplified this exposure. I believe hopes and wishes for the “Comfort Women” revealed evidence that the participants were thinking from the women’s perspective. Jiyun stated “I hope now she is in a warm and loving place with her family,” which demonstrated how the internal engagement engendered emotional responses from the participants that shifted their mindset and evoked strong motivation for action. Personal insights and resolutions indicated the internal action that the participants undertook as the most advanced achievements of the learning after the workshop.

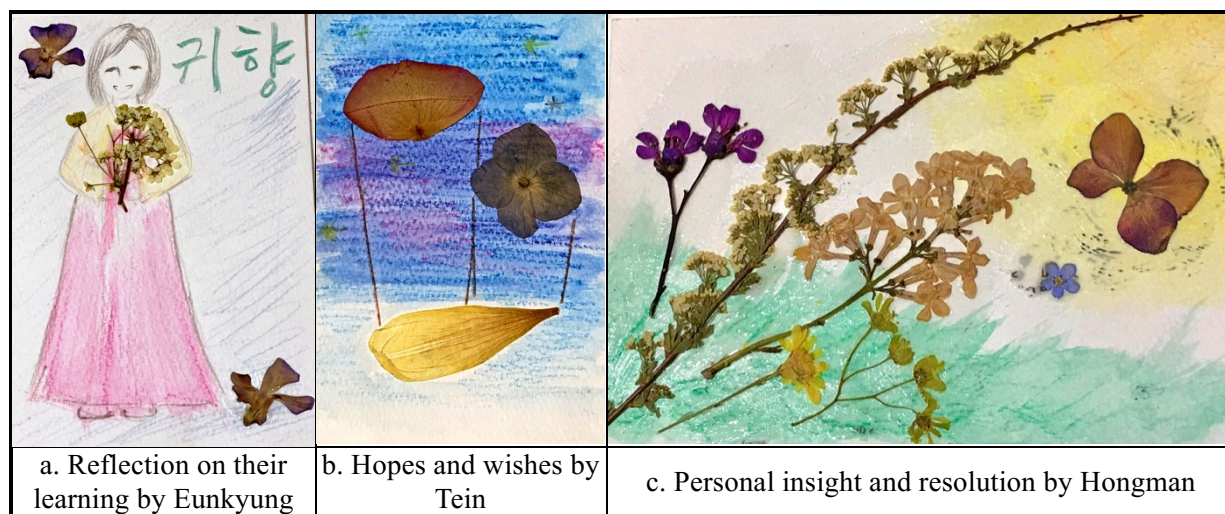


Figure 34. Various levels of internal engagement of meaning

Hongman joined the workshop program because of his friend Haegeun, who was my acquaintance. He had little understanding of the “Comfort Women” and did not have much interest in the topic. Unexpectedly, as the result of the workshop, he internalized the learning

experience and expressed strongly “I will never forget your story” in reference to the entire workshop experience. While I cannot assess if and/or how the participants maintained their internalized resolutions, this illustrates the rupture of the participants’ inner states as “the extended view of mind can productively reconfigure our thinking about the relationship between mind and world” (Chalmers, 2007, p. xvi).

Although Hongman was not confident and expressed his lack of experience in art, the artistic approach within the workshop program guided him to be closer to the topic, so much so that he shared the experience from a different perspective than he imagined. His learning outcome illustrates what art can provide to education, as he made good progress even though it was his first time applying new materials (dried flower) and a new way of expressing himself (visual representation). In Hongman’s case the figure was presented as symbolic representation. However, other participants also made meaningful engagement with their learning, whether they made decorative arrangements, or descriptive figures as the mode of expression.



Figure 35. Eunyoung and Mihyun through workshop participation

The learning process and participation of Eunyoung and Mihyun illustrates a review of their personalized knowledge creation. While Mihyun expressed that she always had an

interest in the topic of “Comfort Women,” she had never actively searched for more information, so the motive for her joining the program was the strong encouragement of Eunyoung, who suggested participating in the program together. Eunyoung is a school nurse who also provides sex-education and adolescent counseling, and she stated that she had a high interest in female social issues, which explained her having some previous knowledge information about the “Comfort Women.” Nevertheless, whether the participants already knew the “Comfort Women” well or not, I observed that their engagement with the stories was authentic and impactful (see Figure 35-a), and the artful response created a conceptual space where they could process their emotions and they could co-construct new knowledge through visualization, which illustrated their emotional transition and achievement (see Figure 35-b).

As the Heeum Museum staff described at the focus group meeting, there were mixed levels of participants each week whose background knowledge about “Comfort Women” and artistic competencies varied. However, participants were not limited by their level of artistic skill, initial motivation for joining the program, or background knowledge of the topic. At the same time, the arts-based results from the participants were rather unpredictable as they depended on participants’ sincere involvement during the workshop, willingness to connect with Soon-ak through her life story and openness to reflective renewal that they took to review their life. This meant their level of achievement and final learning outcomes were also unpredictable and not decided by who they were before the workshop, but instead by who they became during or after the learning experience. The idiosyncratic nature of art-making is an opening into complex conversations in this case, and a method to prompt deeper self-reflection as well as share perspectives within a small group learning environment that potentially furthers empathetic understandings.

Reading Over Their Shoulders

When the participants were requested to review the program, all the participants (21 people) generously provided their feedback on the quality of the workshop through a post-workshop questionnaires (see Appendix D), although there were some sections with missing answers. The majority of the workshop participants expressed satisfaction with their experience, indicating that the workshop program content and activities were appropriate for understanding the “Comfort Women” issue and the Heeum Museum (85.7%); with effective time management regarding activities (71.4%, although 14.3% did not answer this section); and that the small group format was very effective (100%). Participants all reported that they would recommend it to other people (100%) with positive satisfaction with the program (100%).

Throughout the six weeks of data collection, I reviewed the responses in an ongoing weekly process of active review so I could reinforce key points as well as incorporate modifications in the program for the following week. For instance, there were some participants who expressed areas of discomfort and dissatisfaction. This feedback contributed to modifications in the workshop, and I gained a more holistic understanding of participants’ learning experience while respecting individuals’ opinions. This continuous cycle of responsive design is essential in curriculum and instructional delivery when defined by the principles of public pedagogy.

Some specific exemplars of modifications on a weekly basis include:

- 1) In week 2, Miseon expressed that it would be better if she could have more personal working space, so I rearranged the desks for the following workshops and provided extra room so participants could feel more comfortable. Overall, 18 participants (85.7%) expressed their high satisfaction with the personal working space while two participants (10.5%) did not answer this section of the post-workshop questionnaire and one

participant requested more space (4.8%).

- 2) Week 3 was the biggest and most mixed-gender group, comprising of seven women and two men. Unlike the other workshops which were female-dominant or consisted of only women. Most of the participants did not know each other, so creating a communicative space was important as people do not tend to communicate freely with strangers particularly in South Korea. After the workshop, Hana explained how she felt challenged by hearing the term “condom” used in Soon-ak’s story while in a mixed-gender group. Although all participants were adults, depending on individuals’ comfort levels, the story can challenge participants and cause discomfort. Others may have different opinions or make a different decision on this content. However the museum staff and I agreed to not mention a specific term (in this case “condom,” as it was not a critical part of the story) within a mixed-gender group to help participants feel more comfortable. Providing the option of single-gender workshops could also be an option to meet participants’ needs. I made this decision although I understand it is important to challenge the participants’ notions of gender and nudge them to step outside their comfort zone. However, I also thought it is important to care for the participants so they can pay attention to the topic and learn the content, as opposed to stopping their participation due to personal or social discomfort.
- 3) In week 4, one male participant (Minsang) indicated that the activities were not motivating, yet he also marked that he would recommend the workshop to other people and rated the program highly. From his participation, I observed that he already had a high interest and detailed knowledge about the “Comfort Women” but not much interest in art-making activities. Interestingly, during the workshop he appeared to be engaged with the artful response and the learning experience, in contrast to his response (see Figure 36).

This incident yielded two meaningful insights, that what I observe as an educator and researcher is not always the same as what participants report experiencing, and participants may require some time to understand the value of a learning experience in order to understand their experience. As Eisner (2002) once said, “planting the seeds is one of the contributions teachers make to their students’ development; when those seeds actually flower can’t always be predicted.” (p. 71)

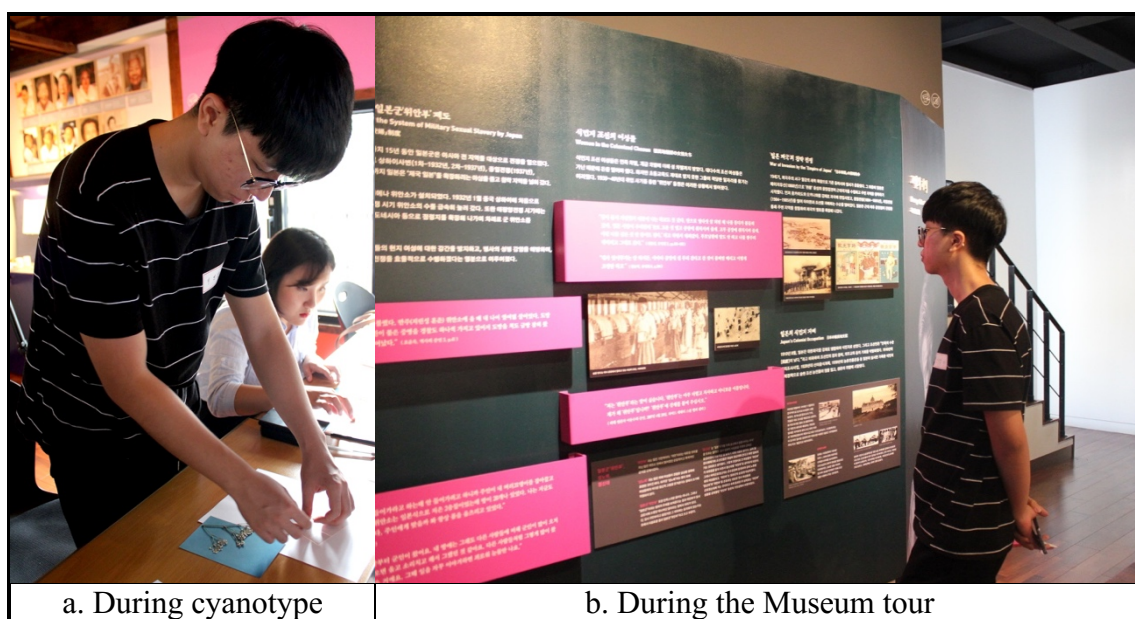


Figure 36. Minsang during the workshop program

Merging Mixed Data Together for Reviewing Workshop Outcome

Integrating mixed methods data helped me to review the participants’ learning outcomes from various sources, and I verified the impact of the workshop program based on the participants’ personalized learning outcomes through multiple data sources such as a pre-Museum questionnaire and post-workshop questionnaire, along with my field notes, visual documentation of the workshops and the artmaking of participants. For example, Miok was rather shy and not

very expressive during the workshop, however her artful response and intent on the back of her artwork reflected how she personalized the learning experience. Her artwork adopted symbolic representation as a figure, and the contents contained hopes and wishes for the “Comfort Women” (see Figure 37). In response to Soon-ak’s story Miok wrote:

The leaves at the bottom represent the figure of her father and those of us who are awaiting Soon-ak (daughter). The yellow flowers on the left are girls. It also represents the father who was waiting for the daughter endlessly, but had to leave without seeing the girl, and also us (the public) who feel sorry as the issue is not resolved yet. The stem is not finished yet. I believe our patience and desire (yellow color) will continue and bloom (on the right) as a red flower. The hopes will bloom as flowers reflect all people’s desires, and I firmly believe that the issue will finally be resolved.



Figure 37. Miok’s artwork – “Waiting of the dad”

On the post-workshop questionnaire, her personal reflection was the most memorable as she made a strong reflection on her personal life:

I struggled for a long time with a small pain in my life. As I met the artwork of the “Comfort Women,” I was amazed how they overcame such pain and moved forward to the next part in their lives. I feel rejuvenated. (Miok)

Reviewing the process of their transition, I realized that the participants’ learning outcomes as personalized engagement resembled Pinar’s notion of *currere* as “ongoing self-formation through academic study” (Pinar, 2011, p. 45) as the workshop program experience ultimately intended to develop “a strategy for students of curriculum to study the relations between academic knowledge and life history in the interests of self-understanding and social reconstruction” (p. 44). As Pinar described, the participants’ learning outcomes from after the workshop followed the four stages of *currere*: (a) recollecting memories to re-evaluate the meaning of the past experience (*the regressive*); (b) aspiring to accomplishment not yet achieved (*the progressive*), (c) measuring and testing the gap between past and future to derive the findings from present to analogize social significance from private and subjective life (*the analytical*); and (d) integrating personal and social meaning found from the learning to provoke critical review from others through embodiment (*the synthetical*) (Pinar, 2011, p. 45-47). In short, the learning experiences of the participants were presented through artful response, which juxtaposed curriculum and its personalization and aimed to demonstrate the impact and usefulness of this workshop program in its capacity as a public pedagogy.

The post-workshop questionnaire data also illuminated sections that require more attention for further improvement. In relation to the time distribution of workshop activities, three participants (14.3%) had different opinions on the post-workshop questionnaire results. Miseon

(week 2) responded that the time given for personal presentation of the work seemed rather long, as “sharing the intent and final result of artful response process could become too long in a bigger group.” In contrast, Eunyoung (week 4) thought it felt rather short, as she wanted to have more time for the artful response and to share the experience with others more. Sinsajang (Pseudonym, week 4) described the entire workshop time as too short to cover every activity, which could limit the strong emotional impact of Soon-ak’s life story. Two other participants (who also did not specify their names on the post-workshop questionnaire) responded that the artful response helped them to resolve the strong emotional impact of the story. Considering that 71.4% of participants indicated satisfaction with time management (14.3% did not answer this section), I believe these responses depend on the personal level of interest. However, these are pedagogic elements to keep in mind when responding to the participants’ needs and wants, while taking the care to protect the emotional vulnerability of participants. In response, staggering the activities to allow those who want more time or less is one strategy to further diversify the workshop curriculum. This can be done by placing artful response at the end and leaving the activity open so the participants can finish it when they feel it is done. Those who finished earlier can press flowers for the next workshop as mentioned in chapter 3.

Overall, 66.7% of participants responded that Soon-ak’s story provided them with an empathic experience as “the in/direct experiences provided a gateway to becoming the person [Soon-ak] from her perspective” (Eunyoung) and 19.0% expressed that the various materials and activities provided during the workshop helped them to keep their motivation high. Through the post-workshop questionnaires, participants also expressed: “The way that printed photos were presented on the table was especially good. It felt closer and more real, and helped the story become deeper and closer to me” (Sinsajang); the workshop helped me to “attain deep understanding about the ‘Comfort Women’ in a short time” (Miseon) with “various kinds of

activities and helped keep the learning experience interesting” and “the facilitators’ attitudes, being empathic and communicative, were great” (Eunkyung).

Having their learning experience generated by aesthetic prompts, the participants created connections with the “Comfort Women,” which evoked emotions, and which then guided them to process their personal responses, and indeed ruptures through visual representation. I believe this action is the basis to increasing empathy through art-making around critical social issues. The approach and findings of my research resonated with Eisner’s claim that “education has something to learn from the arts” (Eisner, 2002, p. 196). Identifying eight categories, Eisner (2002) described how art can enhance the processes of education as follows:

- (1) there can be more than one answer to a question and more than one solution to a problem
- (2) the way something is formed matters;
- (3) imagination and refining the sensibilities are important;
- (4) it requires to learn about relationships, to escape the narrowing influence of focal perception in order to see how an array of forms congregate as a whole;
- (5) intrinsic satisfactions matter and the process, the immersion in the activity itself, makes possible an awareness of the quality of life;
- (6) literal language and quantification are not the only means through which humans reach understanding;
- (7) the course of one’s work can be flexibly purposed;
- (8) take one’s time to relish the experience that one seeks. (pp. 196-207)

Through art-centered activities, the program embraced the impact of art education by respecting multiple responses and valuing personal signature style as “in the arts diversity and variability are

made central” (p. 197). This also allowed further questions to emerge, acknowledging “that answers to questions and solutions to problems need not be identical” (p. 197). The program paid careful attention to the way each activity was presented and connected through transitions as “the implication of the content-form relationship are rather transparent” and craft our experience (p. 198). I deployed the story and reenacted the artmaking process to provoke imagination and emotion, helping participants understand the life of “Comfort Women” from the women’s perspective. As Eisner (2002) stated, “inviting students to use their imagination means inviting them to see things other than the way they are” (p. 199), so they can examine the subject through contextual understanding (socio-cultural historic background) which generates relational knowledge that can review the phenomena as whole.

I motivated participants to interpret the artwork of “Comfort Women,” placing art “for conveying information that does not take as well the impress of literal language” (p. 205). Empowering the impact of the visual, I arranged sufficient time for the artful response during the program as “the arts are about savoring” (p. 207), and the participants represented their thoughts and feelings through visual mediums. This delicate strategy also helped participants to reduce emotional tension after Soon-ak’s story, by making “the quest for experience” dominant, “in which people attend to aspects of the world they care about” (p. 207). Prioritizing the process of representation (visualization) of the participants’ response, rather than the result of the artwork, the workshop program promoted intrinsic satisfaction. Students’ dispositional and motivational conditions promoted the learning experience of engaging (p. 204), and encouraged the participants to set their own goals when expressing their ideas. With this intent, placing a Museum tour at the end of the workshop guided participants to search further to serve their own interests and find answers to their own questions. In contrast to these active museum participants in my study, “the average museum visitors spend only a few seconds looking at the [exhibition]”

(p. 207).

Integrating mixed methods data, “either a coherent whole or [different] sets of coherent wholes” (Johnson & Onwuegbuzie, 2004, p. 22), led to an “initial data interpretation, whereby inferences are made” (Onwuegbuzie & Teddlie, 2003, p. 377). Through a series of focus group meetings, the museum staff indicated the level of trust built through PAR and my ethical research approach. During the pre-meeting, the museum staff asked me to be careful when accessing the database, so as not to move material objects around, and they requested that I not take too much data or present it to other people beyond the context of the Museum and my research. In this way, my participatory role expanded. In fact, I then volunteered to make an inventory of the database which had not been done up-to-date, and the museum staff gave me a key to the actual Museum building, which included access to their cash box. This suggests to me a high degree of trust was established because of my embeddedness in the museum environment, rather than simply parachuting in to conduct my research.



Figure 38. Progress update focus group discussion with Insoon (left, secretary general), Seonjeong (middle) and Seonhang (right, workshop facilitator)

From the focus group discussion (see Figure 38), the museum staff shared that they wanted to provide an opportunity for visitors to have a meaningful engagement with the “Comfort Women.” However, they wanted to achieve this within a short time. The museum staff expressed difficulty with and wondered whether it would be possible to implement strategic empathy, particularly when participants have different background knowledge on the issue. The bridge between theory and practice is one that remains a central challenge in museum education. Throughout our three meetings, the museum staff progressively expressed how this research project inspired them as a model for launching new programs. While they were fixated on the thought that the program must be finalized when used at the Museum, observing and sharing the program development process with me encouraged them to start the project with a reflective action research model. Also, as I approached this project by presenting a guide map of the research procedure as a way of setting up team discussions in the pre-meeting, progress update, and post-review stages. My approach of PAR invited the museum staff to become highly involved in the project. The Heeum Museum was especially satisfied with having three sessions of team meetings, which provided an opportunity to build relationships, secure opportunities to give feedback, and update the workshop in response to feedback from the Museum.

This demonstrated a responsive and ethical approach to the Museum, which allowed the opinions from the Museum staff to be respected, rather than only reviewing their feedback after the project was completed. Also, by gradually transitioning their role from workshop participants to observers, and finally to workshop facilitators, museum staff were prepared to run the workshop independently. Instead of taking over the role instantly, the museum staff became familiar with the program first (by observing me facilitating the workshop for several weeks), and took part in the facilitation (with Museum staff gradually taking over the role over several weeks), which helped the staff be better prepared and feel less pressure.

Providing stages for the gradual integration of museum staff as workshop facilitators was helpful. However, finding a reliable facilitator with educational experience would help keep this project sustainable and more effective, considering the workload and other duties that the museum staff already have. Recently, I heard from the Heeum Museum that they are planning to run the program for the public, starting in April of 2017, and the horticultural therapists who taught the two “Comfort Women” and also took my workshop would lead the program. As a result, the museum staff decided to revisit the project in the spring of 2017, one year after I first implemented it, to review how the program has progressed, and to assess what kind of feedback or reinforcement I can provide to further challenges the museum might be currently facing.

The results from the research indicated that general visitors were seeking to obtain gradual guidance about the “Comfort Women” issue, while still providing an interesting learning experience but not diluting the seriousness and importance of the topic. In the program, people who had various understanding levels could also have meaningful learning experiences through artistic engagement, and these various artistic activities (including art-making, artistic encounter, and artful response) provided a pedagogic tool for generating conversations that were connected to knowledge creation. The workshop program consisted of group activities based on exchanging not only knowledge but also thoughts and feelings as well, which generated degrees of empathic learning, something that a traditional history class or general museum tour does not typically provide.

Abstracting Meaning from Interpretation

Data interpretation is the abstracting and re-contextualizing process of making sense of the research to provide the larger meaning behind the data (Creswell, 2013). This brings insight to the case based on the results of the analysis, and answers the research questions. My major

thesis questions were focused on: (a) assessing the wants and needs of the Heeum Museum's visitors; (b) developing an emergent model of museum education through PAR; and (c) applying strategies to promote empathic learning in a sustainable model.

A mixed methods approach of integrating qualitative and arts-based methods provided effective tools. Qualitative methods allowed me to listen to the needs of the general museum visitors and helped me to attain responses and requests from different agents (museum visitors, workshop participants, museum staff, and the researcher) in communicative ways. Finally, arts-based methods became compatible material to achieve a non-verbal process of assimilation. This mixed methods approach was not only useful for assessing needs before the program was developed, but was also helpful in the program development process and reviewing the final impact of the project.

Systematic integration of PAR pays attention to the “dynamic process that develops from the unique needs, challenges, and learning experiences specific to a given group” (Kidd & Kral, 2005, p. 187) and guides the researcher to respond as an educational expert. This not only helped create a stronger public pedagogy of social justice concerning the “Comfort Women,” but also supported social justice activism by strengthening its impact through educational engagement. Bridging academia and fieldwork, I actively obtained knowledge from the site, reinforced social activism by providing and complementing this work with academic theories, and brought vivid insights and realities to academia based on the experiences of participants, which in return advanced these related theories. As a PAR advocate, my role became that of a moderator connecting two worlds (theory and practice) together, situating the research in the movement in-between (McTaggart, 1997).

In implementing an arts-based experience as a framework for public learning, the workshop program opened opportunities for individuals to reflect on “Comfort Women” and raise

more questions about the issue which had “otherwise been left unasked” (Barone, & Eisner, 1997, p. 96). Fostering an interactive and open-ended learning environment, the fluidity and the multiplicity of arts-based learning valued personalized experience. Hence, each activity of the workshop process contributed to supporting participants in reflecting on their personal belief and understanding of the issue, which motivated them to reconstruct their own meaning instead of receiving a finalized and pre-selected meaning unconditionally, as “meaning is always provisional, shifting, and contingent” (O’Donoghue, 2014, p. 174). Unlike traditional educational programs, employing strategies that foster alternate points of view caused the learning experience to be contextualized, personal, and emotional. Situating participants by sharing the time and place where the story resided, thick descriptions of the phenomena invited participants to achieve relational knowledge that the existing public context (akin to a grand narrative in this case) had neglected. Thus, the use of art methods became a gateway for inviting participants to create initial expressions of empathic engagement.

The workshop provided an art-centred experience by turning historic material (oral history and material culture) into an artistic engagement experience. The difference between arts-based learning and generic-integrated study depends on the role art plays throughout the learning experience. To be counted as arts-based learning, the art should lead the exploration and provide what art can teach:

- (a) attention to relationships;
- (b) flexible purposing (learners arrange and redefine their own goal of the work);
- (c) using materials as a medium;
- (d) shaping form to create expressive content;
- (e) exercise of imagination;

(f) the ability to transform qualities of experience into speech and text. (Eisner, 2002, pp. 75-90)

Arts-based learning provides new ways to learn, offering frames to read the world and encourage students to consider what they have seen, because “seeing is epistemic” (Eisner, 2002, p. 84) and the “experience of thinking [has] its own esthetic quality” (Dewey, 1934/2005, p. 39). Artistic experience in particular provokes an “emotional response” (Eisner, 2002, p. 98) that opens conversation towards empathic learning, and “involves sensory experience” (p. 88) making learning accessible to everyone. With this approach, arts-based learning transforms the learning content into an art-centred experience, creating an accessible, communicative, and inclusive learning environment in return. This makes “the circle [to be] complete[d]” (Eisner, 2002, p. 89), with great potential for application in public pedagogy.

Chapter 6:

Connecting to the World

In my research, collaborative cooperation with the social justice movement and any news updates on the “Comfort Women” issue were important sources of information. My role was not only to pay careful attention to the needs of the Heeum Museum, but also to be aware of the latest updates changes as a part of my becoming a PAR researcher. I focused on how I participated as a PAR researcher and how this non-traditional approach to the research subject allowed me to become involved in a collaborative manner with the Museum staff and how it impacted my research. While the focus of this research was on the process of the workshop program development (“the One”), approaching various cases of participation and cooperation (“the one”) in relation to the museum, the program and the “Comfort Women” issue with an ethical embodiment of building trust was essential to be engaged in and embrace the pedagogical impact of the museum from a professional perspective.

Other acts of collaboration through PAR included: (a) assisting with administrative tasks, (b) developing content, (c) providing translations; and (d) creating connections and promoting the Heeum Museum. Administrative assistance (a) involved simple tasks like selling tickets, contacting the Daegu National University of Education to create a cooperative volunteering program for pre-service teachers, and assessing archive materials for better management and usage in the future. Developing the content of the Heeum Museum (b) included helping staff to create a photo book of the Museum’s construction, contacting KTV Broadcasting to obtain permission to use a video clip for my research and at the Heeum to protect copyright of KTV (see appendix H). In relation to providing translations (c), I translated the story of how Yong-su

Lee became a “Comfort Woman” and survived from Korean into English, updated a translation of an English brochure, and assisted an American documentary film director, Adam Horowitz, and a Japanese scholar, Yoshimi Yoshiaki, in interviewing Yong-su Lee. Finally, I promoted the work of the Heeum Museum in an effort to (d) create and expand its connections by inviting professional artists who collaborated with the Heeum Museum (the Black Swan Dance Company) to visit Montreal, Canada, and having them perform at Concordia University. This is in addition to preparing an international exhibition of the Heeum Museum content in Canada. In this chapter, I will share how the various aspects of PAR add impact to my research, the limitations of this type of research, and how the issue of “Comfort Women” is continuing to evolve.

Relationship Building through PAR as Research Outcome

Approaching this project as PAR, I had numerous opportunities to participate in that I had not anticipated and this provided abundant research data. I was first asked whether I could translate Yong-su Lee’s testimony into English (see Appendix O). She is one of the most active former “Comfort Women” living in Daegu and was planning to visit the Netherlands for a public speaking event. After this initial request, I edited and suggested updating a few English documents to correct grammatical errors and to make the sentences flow more smoothly (Appendix P). After this, the Heeum Museum asked me to review a translated version of Ok-ju Moon’s biography as part of a long-term project.

There are only three to five museum staff members working at the museum. Depending on the day and event, some staff members go out to meet and support “Comfort Women” — for example when Yong-su Lee went to the Netherlands, one staff member went with her to assist her participation. The museum staff are constantly interrupted to sell tickets and guide visitors

through the museum so they cannot focus on planning local events, organizing web pages, and assisting regional “Comfort Women.” Wanting to provide extra help to support the staff, I started assisting with simple administrative tasks like selling tickets, giving basic museum information to visitors, and providing information to non-Korean visitors in English. In the end, this work became a gateway to various unexpected opportunities.

I met Yong-su for the first time on the 7th of June in 2016 at the memorial event at the Heeum Museum. The Museum staff introduced me to her as a researcher and told her about the workshop I was planning. However, I did not approach her to ask questions to satisfy my own curiosity. I did not attempt to ask her further questions out of respect for her as an individual who had experienced such a difficult time and who is continuously asked to speak in public. In fact, I knew I could search for this information easily instead of asking her questions on the spot, as her testimonies, public speeches and interviews are available in the online archive. Respecting her age and personal time, I thought it would be inappropriate, disrespectful, and even unethical to approach her for my own good without a critical reason.

Unexpectedly, an opportunity later presented itself to me through PAR. Since I am currently studying at an international institute, the Heeum Museum asked if I could assist and act as a translator for the documentary film director Adam Horowitz from San Francisco, who was scheduled to interview Yong-su. Along with assisting communication, my role evolved from translator to moderator (see Figure 39-b.), asking questions and leading the conversation with Yongsu, assisting during the documentary film making and supporting her when she needed a break throughout the interview, which took four hours (video recorded for 1h 37m 36sec). While assisting with Adam’s project, I developed a protocol for collaboration with the Heeum Museum (Appendix Q) for use with their future projects.



Figure 39. Cooperative collaboration supporting a former “Comfort Women,” Yong-su Lee

Based on this experience, when Dr. Yoshimi Yoshiaki from Chuo University in Tokyo later visited on the 29th of July, 2016 for another interview with Yong-su Lee, I attended the interview again to assist the interview process of Yong-su. Dr. Yoshiaki came with Jing-ja Yang, who is a well-known social activist for the “Comfort Women” issue and a Korean immigrant living in Japan. Jing-ja speaks fluent Japanese and Korean, however, she sometimes had difficulty with vocabulary because Yong-su spoke a particular dialect of Korean, so I assisted with the interview process. The interview took about 8 hours (video recorded for 5h 28m 55sec). Through these experiences I built a relationship with Yong-su and had opportunities to hear directly from a “Comfort Women” while maintaining an ethical stance.

When the Heeum Museum requested that I select photos from their archive to illustrate the museum’s construction for a photo book, I discovered that the quality and categories of material in the digital archive had never been assessed in over 25 years. Unlike the actual Heeum archive space, which was being systematically organized by volunteer specialists, as I navigated through digital folders I found it difficult to see the structure and relationship between various

events, even though the folders were chronologically organized. Completing the photo selection, I decided to make a map of the folders on Excel to help the next person who needs to access the database. This would allow them to easily know the location of specific data, based on events and data formats. With permission, I counted the digital materials and identified 85,747 photos, 3,583 videos, and 881 documents. However, I am not including the resulting Excel file with folder names in this thesis in order to protect the security of the Heeum Museum's archive.

There was one more activity that I initiated to promote the Heeum Museum based on my research data. From the pre-Museum questionnaire results, I realized that not many people knew about the Heeum project and how this museum was established through a unique form of collaboration. The Museum is mostly discovered through word of mouth or social media and the museum staff did not have much extra time or energy to promote the museum. I stayed at six different guesthouses or hotels for several days each over the span of this research, and I found that there was often an information stand that holds pamphlets for local attractions and museums. However, information on the Heeum Museum was never available. When I asked the Heeum Museum staff about it, they told me that they discussed this but had not had a chance to visit different guesthouse or hotels to place the pamphlets. So every week when I moved to a different hotel, I left a few pamphlets behind if the hotel did not have pamphlets for the Heeum Museum.

Expanding on this approach, I decided to encourage museum visitors to participate (see Figure 40-a). I placed a short note next to the Heeum pamphlets at the museum, asking visitors to place the pamphlets at their guesthouse or hotel. One day, as I was checking into a new guesthouse, I noticed that it did not have pamphlets and came back that night with pamphlets only to find another guest had already placed them in the information stand (see Figure 40-b).



Figure 40. Information stand

PAR provided a platform for me as a researcher to initiate the project based on building trust and cooperation. This made the research resources abundant in a collaborative manner. Instead of demanding or receiving one-way requests, PAR allowed both the institution (the Heeum Museum) and myself as a researcher to engage in an exchange of professionalism by bringing synergy to the project. The project helped me be more involved in social activism, and I conversely could apply my professional experience to strengthen the educational impact of the Heeum Museum as public pedagogy. Through the collaboration, both the Heeum Museum and I fulfilled our needs while reinforcing the quality of the project through a successful collaboration.

Respecting each side's professional knowledge and decision-making, and maintaining close communication became the key factor to the successful actualization of the project. The format of PAR became a guideline for effective collaboration and helped me and the museum staff come to an agreement for its purpose and time frame, securing time for constructive

development of the project. Based on this experience, the workshop development project led to the development of a protocol for mapping out how cooperation projects should work with the Heeum Museum and what can be expected (see Figure 41 and Appendix Q):

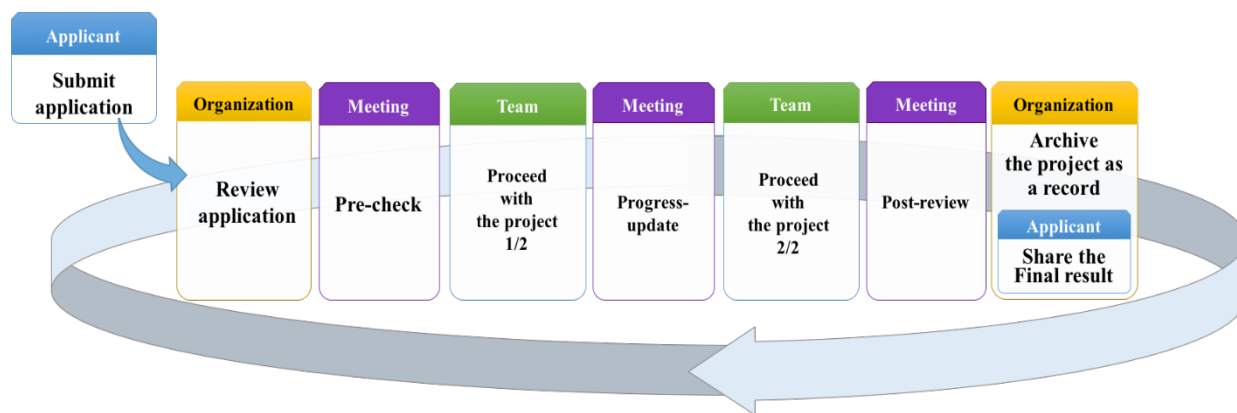


Figure 41. Collaborative project development model

Table 6

Procedure Description of Collaborative Project Development Model

1	Submit an application for a project (Applicant)
	<ul style="list-style-type: none"> • Provide the purpose of the project and criteria to assess the quality of the project • Introduce the applicant and the purpose of the project • Specify a request and provide a proposed timeline for the project • Present expected result of the collaboration or future usage of data from the project
	Proposal review (Organization)
	<ul style="list-style-type: none"> • Review the application to determine if the application suits the purpose and characteristics of the organization • Committee discussion about the collaboration • Notify the applicant of the results
2	Pre-check with the organization before starting the project (Team)
	<ul style="list-style-type: none"> • Have a pre-check meeting as a team to confirm and verify details about the project proposal (content of application). • Arrange time frame for the overall project and set a date for the next meeting
3	Proceed with the project (1/2)
	<ul style="list-style-type: none"> • Proceed with the project and collect data • Report to the organization if there are any modifications needed or important issues arise
4	Progress update with the organization to review progress with the project
	<ul style="list-style-type: none"> • Have a meeting to review the project progress and update the next steps
5	Proceed with the project (2/2)
	<ul style="list-style-type: none"> • Proceed with the project and collect data and bring the project to a close.

6	Post-review of the project <ul style="list-style-type: none"> • Have a final meeting to review the project process and share feedback to improve future cooperation
7	Finalize the project and share the result (Applicant)
	<ul style="list-style-type: none"> • Analyze the data and finalize the project to present the result • Share the finalized the result with the organization as archival material.
	Archive the project as a record (Organization)
<ul style="list-style-type: none"> • Archive the project to record collaborative project progress (Organization should request permission from the applicant if they want to use the final product) • Organization saves the project as archival record and respects the copyright of the applicant 	

Depending on the size and characteristics of the project, modifications can be made regarding how many stages are required. However, providing a structural guideline would help both project applicants and the organization prepare to communicate in an equally respectful manner.

One important factor in pursuing cooperative projects as a project initiator is maintaining openness about how the Museum is going to deploy the cooperative project. When I was working with the Museum, there was tension over determining the direction of the project. While I developed the program to be best suited for adults in small groups, the Museum staff wanted to expand its range to big groups of adolescents. To work together with the institution (the Museum), but keeping my ethical boundaries and inherent professional insight, my role and position as a researcher in PAR needed to be flexible. Modifications were determined by whether the criteria were in keeping with ethical regulations or assisted with practical application at the Museum. As Kidd & Kral (2005) stated, “[PAR] is a sharing of power” (p. 189). With this intent, I explained to the Museum why the research could not expand to include minors due to ethical approval. Group sizes also needed to remain small to maintain the program’s effectiveness. The successful acquisition of a PAR project was determined by the level of trust and respect between myself as a researcher and the organization by demonstrating how I maintained an ethical approach, responded to the organization’s needs, and provided professional knowledge and a critical review of the project.

Revisiting the Project Within Its Social Context

The wider social context must be kept in mind in terms of evaluating my research and situating this work in a particular time and place. These various stories reveal multifaceted aspects of the current issues surrounding the “Comfort Women” phenomenon. During my research in South Korea and until now, there were intense debates regarding the 1228 “final irreversible” agreement made between the governments of South Korea and Japan. In relation to the 1228 Agreement, the Japanese government quickly sent the South Korean government ¥1 billion (CAD \$ 12,093,723) (E. Shim, 2016). However, “Comfort Women” and social activist groups criticized the action as unjust and claimed that the agreement did not fulfil its legal requirements (South Korean lawmaker calls for return of ‘comfort women’ money to Japan, 2017).

The social activists group supported their claim that the agreement could not fulfil the requirement to be an international agreement (treaty) due to Article 2 of the Vienna Convention (United Nation, 1969, art. 2)¹ as it was not a written agreement. Also, they argued it violated UN rules for human rights, as the 1228 agreement did not clearly inform the victims with details of the agreements or their legal rights, as the UN suggests (United Nation, 2004)². The Korean government invited several “Comfort Women” to attend a luncheon ceremony for celebrating the Foundation for Reconciliation and Healing, which was established to manage the money from

¹ "Treaty" means an international agreement concluded between States in written form and governed by international law, whether embodied in a single instrument or in two or more related instruments and whatever its particular designation (United Nation, 1969, art. 2, p. 333).

² Alleged victims of torture or ill-treatment and their legal representatives shall be informed of, and have access to, any hearing, as well as to all information relevant to the investigation, and shall be entitled to present other evidence (United Nation, 2004, p. 59).

the Japanese government in relation to the 1228 agreement, but the government officers did not explain this to the “Comfort Women” (S. E. Park, 2016) attending.

According to the family of “Comfort Woman” Bok-duek Kim, “several workers from the foundation visited,” as a group and demanded that she take the money, the shock of which caused her to have a seizure and sent her to the emergency room (Heo, 2017). The Japanese government also demanded the removal of the Peace Monument (Kyodo, 2017), a statue of a young Korean girl whose hair has been cut short, sitting on a chair with a stoic expression. The minister of foreign affairs Byung-se Yoon announced that the “Comfort Women” had visited the foundation and expressed their desire to receive the funding. The minister also claimed that the government had made audio records of their agreement, but the government refused requests to release the audio records (M. J. Lee, 2017).

The manner in which government officers received agreement was also inappropriate. Several “Comfort Women” reported that while they had heard that many other “Comfort Women” had already received money, they did not have any detailed description about the characteristics of the funding or the contents of the 1228 agreement. In one instance, when the head of the foundation, Taehyun Kim visited one “Comfort Woman,” the woman luckily contacted a social activist group to attend the meeting with her. The social activists recorded the entire conversation with the head of the foundation. As the previous “Comfort Women” had reported, there was no explanation about the 1228 agreement, nor the nature of the money, but Taehyun Kim spent 80 minutes trying to persuade the “Comfort Woman” to take the money. Taehyun said that 23 women had already happily received the money and the Japanese government would not make any further efforts. Also, there would be no benefits for the woman or her family if she passed away without receiving this money. A lawyer and a professional

psychologist analyzed the conversation and found that Taehyun was applying “the criminals’ dilemma” which provokes insecurity within a group by pressuring individual members to follow the decision of the majority (S. Choe, 2017). The use of the money was also problematic. While the fund consists of ¥1 billion (CAD \$12,093,723), the 39 victims who are still present today would receive ¥9,984,025 (CAD \$120,744) each, and ¥1,946,206 (CAD \$23,536) for the deceased. However, ¥ 57,408,146 (CAD \$694,278) is planned for running the foundation for one year. The cost of operating the foundation would come entirely from the money received from Japan because the Korean government cut funding for “Comfort Women” projects down to zero. Within this context, it is questionable how well the “final irresistible” agreement provides for the victims’ wishes and wellbeing.

In response, various social movements and requests for the inclusion of the “Comfort Women” appeared in the media in relation to “Comfort Women” activism. This included public donations for installing more peace monument statues, and developing a computer font based on the handwriting of the “Comfort Women.” However, the “Comfort Women” issue was moving too rapidly, not giving the public enough time to evaluate these events, or to consider whether these new projects were the proper approach to take as a next step in the movement. In response, funds were raised to install more Peace Monuments (see Figure 42-a) in public places and to produce miniature monuments for individual ownership. However, the manufacture and massive reproduction of the same image can cause the solidifying of a specific image of “Comfort Women” and can exclude “Comfort Women” victims who do not fit this criterion, for example, those who were not young Korean women during the war. Also, as the Peace Monuments are public property, it was not clear who would take care of them after installation and this was a cause for future concern. In recent incidents, maintenance of the statues has already been

challenged by an anti-“Comfort Women” civic group that has dumped garbage around the monuments (see Figure 42-b) and attempts to have the statues removed. Those actions against the statues can cause additional pain to “Comfort Women” and their families.

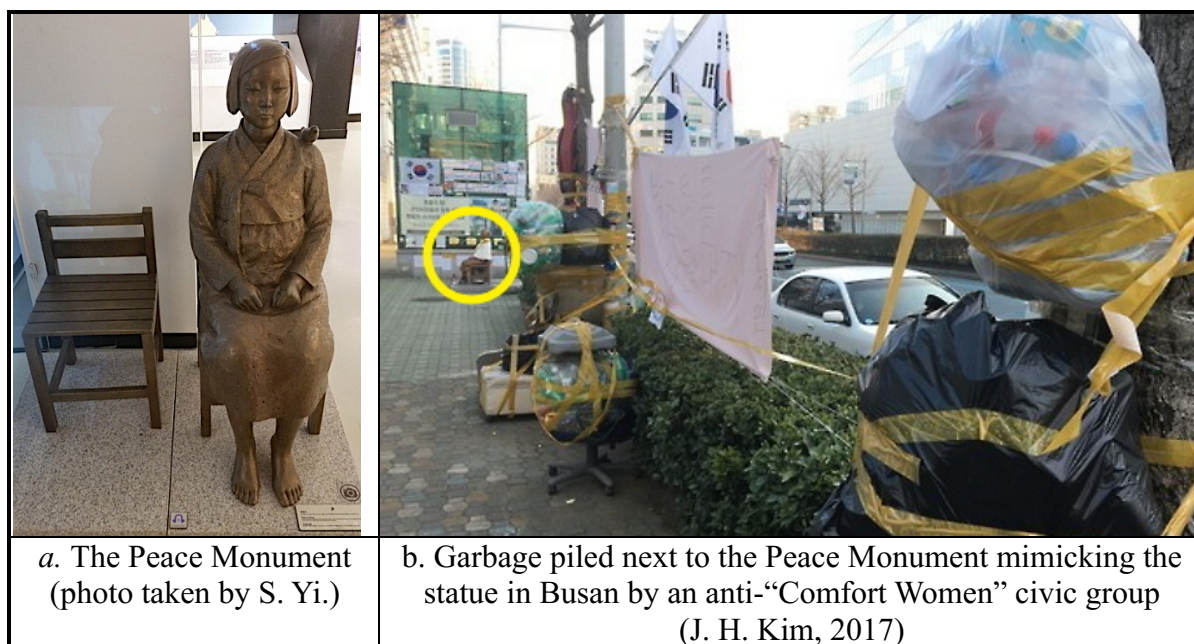


Figure 42. Issues around the Peace Monument

Similarly, various crowdfunding projects appeared online asking for public donations, with potential projects emerging from the public domain, hence becoming a form of public pedagogy. For example, creating a memory-forest in China; documentary film projects; miniature peace statue promotion, and so on. In Busan, a new foundation opened for a future “Comfort Women” literature museum (J. Ahn, 2016) and a Peace Monument was placed in front of the Japanese embassy (Japan recalls Korean envoy over 'comfort women' statue, 2017).

Finally, due to a series of scandals involving the Korean President, South Korea’s constitutional court upheld former President Park Geun-hye’s impeachment in a unanimous 8-0 decision citing various “acts that violated the Constitution and laws” (S. H. Choe, 2017). Whether any illegal government action was taken with regards to the 1228 agreement has yet to

be determined, but it has been revealed that the government blacklisted over 9000 artists and social activists for disagreeing with government policy, hindering their careers (South Korea investigators look into 'artist blacklist', 2016; Persio, 2016; S. H. Choe, 2017). In relation to “Comfort Women” social activists, the South Korean government did not permit Professor Young-hwan Jeong’s entry to Korea in 2016, as he had written a book critical of the government’s attitude towards the “Comfort Women” issue (D. H. Lee, 2016). This illustrates how the government tried to control public memory and maintain the grand narrative.

Limitations of the Study

Each incident described above, and the influence of such events, is equally important and worth investigating further for their socio-academic impact, such further research is beyond the scope of this thesis. Recognizing the limitations of my study, I set boundaries of what “the case” is, as the prominence of the study admits that the targeted subject cannot represent whole populations or entire enterprises (Stake, 1978). However, the “intensive fieldwork” and “context-dependent knowledge” enriches the related theory to reflect reality, as a typical and generalized result would not guarantee “the richest in information” (Flyvbjerg, 2006, p. 13). With this perspective, the first limitation in this study is about its theoretical implication. As I stated earlier in chapter 2, while this project was critically related to female human rights, I did not bring the lens of feminism to this project, and this is one aspect that I am theoretically lacking. Instead, I tried to structure the workshop program by avoiding male-centered interpretations of the “Comfort Women” issue, which tends to honour certain women who were young and had no sexual experience, and were forced to join military camps (Sonnen, 2012) while undervaluing other “Comfort Women” narratives. For this reason, the pedagogic role of the educator is evident, “for constructing a curriculum that is as educative for marginalized as for more

privileged [public].” (Berlak, 2004, p. 141) To oppose reinforcing prejudices about sexual victims as only being passive, powerless, weak, and ashamed, I strategically chose a story of Soon-ak’s life to illustrate the complexity and layers of endurance, and prejudices that these women tend to face.

The second limitation of this study is that I could not include the entire process of the program becoming stabilized due to time constraints. While I approached this project with the intention of making it sustainable and wanted to connect it with the pre-service teacher community in Daegu National University of Education, the time and work conditions at the museum limited the project from reaching this point. Instead, I made an arrangement with the Heeum Museum to come back after one year, so the museum and I can have a critical assessment and review of the program. To connect the project with the teacher community, I will provide initial recruitment and training of the first group of pre-service teachers when I revisit the Heeum Museum. Although this process was not included in this thesis, I arranged for my return to the site in July of 2017 to work on the arrangements and possibly extend the research with follow-up results. Interacting with the pre-service teacher community to form a group that will continue supporting the Heeum Museum could provide an interesting collaborative model for museum education with PAR.

A third limitation is that my research results are only based on a restricted range of participants (Korean adults) over a short period (two months) with limited numbers (21 people). As the workshop participants could only represent 10% of the population from which I received pre-Museum questionnaire responses, to ensure the generality of the findings, further research across age groups and cultural backgrounds is needed to present more distinctive results. During the research period, the Heeum Museum wanted me to expand the research and develop a

program for younger participants (adolescents). However, given the constraints of my ethical approval, I could not expand the research as they desired. This research was designed to assess whether the workshop program emotionally challenges the participants as it involves historic trauma as the subject of learning, I made the decision to protect youth from possible emotional challenges, at the planning stage. As a professional moderator, the researcher's role is to make ethical decisions, because public pedagogy is a process of filling gaps, "drawing the uncertain contours of what we do not know" (Burdick, & Sandlin, 2010, p. 354). Based on the results, I believe this research has the potential to be applied with modification. However, I also think it was essential to set the constraints of participants' age when recruiting them. In relation to the participants' ethnicity, this thesis project only included the case of Korean participants. To expand the application of the program and examine its impact further, I am going to run a workshop in May, 2017 in Montreal to share the stories of "Comfort Women" and provide a learning experience to non-Koreans and complement the limitations of this research.

The fourth limitation is that I could not explicitly include the stories from the social activists (the Museum staff) in my research. Throughout this research practice, I benefited from their in-depth knowledge and insight into the "Comfort Women" issue that was built from experience. I am most certain that their own experience and opinions would bring interesting layers of conversation to the issue. However, this aspect resided outside the scope of my research. During this research trip I have met 30 social activists and public participants. This included professional artists who created artwork to bring awareness to the "Comfort Women," university students in Seoul who sleep next to the Peace Monument to protect it from forcible removal, and other students in Busan who raised awareness by selling goods to support a private "Comfort Women" museum under the mid-day sun during a heat wave warning (The National

Women’s Historical Hall in Busan “Comfort Women” Museum, 2015). I met a 90-year-old social activist who devoted her personal fortune to run a private “Comfort Women” Museum and still works full-time at the Museum, and a high school student who volunteers 8 hours a week at the Heeum Museum even though she goes to school 6 days a week. These individuals’ stories and personal contributions to the topic would add layers of conversation that resonate with the topic.

In the same context, the fifth limitation is that this thesis does not include detailed description of my understanding and stance to the “Comfort Women” issue transformed through PAR. Also, I could not expand on how other researcher’s or collaborators’ background knowledge or relationship with the “Comfort Women” could add interesting conversation and discussion, which generates relational knowledge. Working on my research as a new participant to the “Comfort Women” issue, I found different layers of ethical concerns when approaching social activism (see Figure 43).



Figure 43. Knowledge span within “Comfort Women” issue

While the “Comfort Women” speak for themselves with their first-hand knowledge (Level 1), experienced social activists who have worked with the “Comfort Women” as a member of social activist groups have different stories. The social activists are familiar with the stories of “Comfort Women,” public policies, and have witnessed changes within society due to their supporting roles. Their position (Level 2) is different from “Comfort Women” as they were not directly involved themselves, however they have in-depth understanding of the topic and are strongly involved with the “Comfort Women” issue. A novice researcher or a new participant to this activism can be considered on the third level while the general-public who has no connection with the “Comfort Women” issue are on the fourth level. When members of the general public (Level 4) participate in various cooperative projects, they become new participants (Level 3). However, it is hard to specify when new participants (Level 3) become experienced social activists (Level 2), unlike the general public (Level 4) who become new participants (Level 3) as soon as they take action on the “Comfort Women” issue.

This process indicates that the novice participant’s understanding moves towards realization and responsible ethical decision-making (Sandlin et al., p. 12). This builds public memory as communal assets by “renew[ing their] attention to the importance of involving multiple stakeholders in the processes of ethical decision making when public memory is being produced” (Grobman & Greer, 2016, p. 3). I think acknowledging the standpoint of the researcher (or project collaborator) as a new participant (Level 3) or social activist (Level 2) is crucial to reflect the process of the research (project). It also provides a platform for the public to critically review the acts of the researcher (or collaborator) and whether the suggested or finished project reflects the desires of “Comfort Women.”

Sadly, even today well-intentioned projects challenge the “Comfort Women,” as these

projects have not “taken a longer view of how museums, archives, and memorials have responded to broader changes in public life over time by seeking to become more inclusive and by acknowledging unpleasant and even shameful parts of the past” (Grobman & Greer, 2016, p. 22) and thoughtful reconsideration that “they are part of composing public memory” by adding nuance to the “Comfort Women” (p. 22). I understand that the length of cooperation does not guarantee the level of participants’ consideration. So I think it is very important to maintain sensitive and critical self-reflection when participating in social activism, to position ourselves according to whether we have a right to tell their stories. This will support social activists, researchers and other public participants to ensure whether their projects are contributing while maintaining an ethical approach. Unfortunately, this realization only came when I was reviewing the entire research, so I could not capture the vivid moment of how my understanding has evolved over the process through “continual revision” (Burdick, Sandlin & O’Malley, 2013, p. 19).

The sixth limitation involves translations, as meaning often got lost between English and Korean. Derrida (1985) argued that while translation is often considered as a direct change from one language to another, it ends up losing complexity of the language within the process of translation into another language. When presenting my data to support my own claims, I had to maintain direct translation of my data to avoid personal bias so I could maintain an ethical approach and not manipulate my data. Like Derrida mentioned, the contextual nuances of word choices and multiplicity of their layers could not fully be transferred. In addition to this inter-cultural limitation, the “Comfort Women” often spoke with a strong regional dialect, with very abstract expressions, adding another layer of difficulty to this research. Due to these limitations, some of the translated comments may not sound very clear in English.

The seventh limitation is that the project is a single case study of one “Comfort Women” Museum. Having a study based on a single case can provide detailed description of the site. However, it has the weakness of not being able to include different sites and cases. Setting this research as a base for further investigation, I will continue my research on how museums function to transfer and create public pedagogy as an active site for education about female human rights in relation to sexual violence in different countries. The museums that I target for my later studies differ from traditional fine arts or history museums. These museums are actively involved in social justice, developing their own alternative model from the disciplines of art, science, anthropology and activism, provoking public participation.

For my future research, I will aim to conduct an international comparative study on human rights museums in other countries – for example, South Korea (the Heeum Museum, The War and Women's Human Rights Museum, The House of Sharing, and National Women's History Hall), China (China “Comfort Women” History Museum), Taiwan (the Ama Museum), Japan (Women's Active Museum on War and Peace), the United States (National Women's History Museum) and Canada (Canadian Museum for Human Rights) to investigate how these museums generate an empathic learning arts-based experience. As an international comparative study, I anticipate expanding this study during my Doctorate program as a multi-case international comparative study. I will focus on the subject of female human rights in relation to sexual violence and will raise awareness of an educational issue through *enhancement of perspectives* (Eisner and Barone, 1997).

The final limitation involves interpretation of arts-based data, as I could not include the two other types of artful response (cups and cyanotypes). These could have added a different perspective and avoiding them omits verification. Therefore, to extend this research and further

investigate this limitation, I will employ all three methods in the coming workshops.

Educational Significance

This research practice was a series of attempts to break boundaries. As a case study, the developed program provided a learning experience of a historic matter through art, applying an arts-based approach to the public and expanding learning as an open-ended pedagogic experience. As an arts-based educational approach paid attention to knowledge creation, the workshop welcomed creation within the messy nature of art, rather than receiving what already exists (O'Donoghue, 2014). The arts-based experience attuned the learning to welcome non-verbal knowledge and emotion actively (Irwin, 2003) and PAR transformed my role, slowly saturated as a social activist, bringing educational criticism through pedagogic embodiment. Providing a multifaceted background to the "Comfort Women" issue, I provided contextual understanding to the topic within the given scope of the case, and I believe this would help non-expert readers to also have an engaging educational experience of the given topic, locating themselves within history and culture (Pinar, 2011).

As an education for social justice and peace education, the program applied counter narratives as a central conversation. Through the lived stories of "Comfort Women," this process helped the direction of the workshop program focus on the "Comfort Women" rather than other related discussions and grand narratives. This permits the range of knowledge to go beyond traditional fact-based information to lived-experience and expressions of emotions (McGregor, 2016) effectively sharing "the complexity of the issue even in the victim's own country" from the perspective of "Comfort Women" (Lee, E., 2015, p. 1). Unlike previous research about "Comfort Women" that mostly focused on proving its historic facts or international conflicts, my study contributed an educational approach and focused on the museum as an active site of learning.

In relation to museum education, I paid attention to create a new interaction between the

story (dialogue behind exhibition) and the participants so that the participants could create a meaningful interaction between the exhibition (object) and the viewer (van der Merwe, 2015). This indicates how museums are becoming an active place of learning for social justice and not simply an alternative. The process of training future facilitators to make the program sustainable could fill the gap of a non-formal training programme for museum educators or facilitators that is rarely shared (Clover, & Bell, 2013). Preparing the museum tour as the final stage of the workshop, the program invited participants to continue a self-directed inquiry through their own interpretations (Clover, & Bell, 2013) making “connections and cooperation between the community and public” (van der Merwe, 2015, p. 237). Through this approach, I examined how museums can create a stronger connection with their contents and the participants (viewers), to serve “individuals with their own particular needs, preferred learning styles and social and cultural agendas” (Hooper-Greenhill, 1994, p. 67).

For this purpose, empathy was uniquely applied to bridge “conflicting histories through a meaningful renewal of their affective connections” (Zembylas, 2012, p. 120) to pay attention to the transformative experience from the learners (Noddings, 2012) to assess whether the program and “the arts [education were] more intensely and critically employed than in the ‘education’ of community within a vision of social change and transformation” (Clover, & Bell, 2013, p. 37). The application of the art education and arts-based experience motivated participants to “depict what is felt,” and express what they have perceived with forms and figures (Eisner, 2002, p. 16).

Drawing attention to museum education, my research reinforced the impact and potential that art education has for public pedagogy. Employing art and educational considerations at the center, this research demonstrated how art education reinforced counter narratives effectively:

Art provokes public discourse as it seeks to transform the individual, didactic pedagogue of both dominant and critical education into an emergent, performative, tenuous, and co-constructed pedagogical experience. The artworks presented in the collection interrupt dominant cultural scripts and resist explanation via their commitment to aesthetic and embodied forms of knowing and learning. (Sandlin et al., 2011, p. 349)

Public pedagogy is different from a curriculum because, unlike a curriculum, which has to be taught or learned for specific goals, a pedagogy exchanges ideas as new modes of sensing, so the public can experience multiple possibilities of learning through non-cognitive ways of knowing (Burdick et al., 2013; Schuermans et al., 2012; Sandlin et al., 2011; Grobman & Greer, 2016). This effective application of arts-based educational experience with its merits of illuminating what had not been discussed, reviewing salient issues in education with incisiveness, promoting further questions, relating phenomena beyond the academic text (Barone, & Eisner, 1997) implies its suitability for public pedagogy. Hence the impact from this research implies its future direction and use for public pedagogy where the benefit of arts-based experience can serve a broader audience.

While the structure of the workshop program is designed for participants' inquiries, its sensitive approach welcomed the participants, assisting them to not be distracted by nationalism or hatred, but rather focus on the "Comfort Women." In this case, caring pedagogy paid attention to ensure each participant still plays a critical role in constructing knowledge within the workshop, welcoming their different personal, political, and global levels in a reconciliatory manner (Nodings, 2010b; Zembylas, 2012). As this research provided an example of how

museums are becoming critical spaces of learning with public pedagogy, there needs more investigations on “informal and everyday spaces and discourse themselves as innately and pervasively pedagogical” (Burdick, & Sandlin, 2010, p. 350). This requires understanding how public pedagogy generates public memory and social discourse through continual revision of “what is preserved, how it is preserved, [and] who has access to it” (Burdick et al., 2013, p. 19).

Suggesting a useful framework for initiating a cooperative project through PAR, my research took a delicate negotiation with “the ethical obligation of researchers of (critical) public pedagogy” (Burdick, & Sandlin, 2010, p. 354). This brought the core of the research back to the people who requested support and initiated the project (McTaggart, 1997). Most of all, my research contributed by providing detailed description of how PAR helped to build trust between the organization and I to fulfill their professional knowledge and critical review. The synergistic approach wove a “theory of the case,” “theory for the case” and “theory from the case” together and shortened the gap between theory and reality from the field by exchanging knowledge at the site together (Rule, & John, 2015, p. 4).

The application of the integrated multi-methods mixed model within case study suggests how various types of data (qualitative, and arts-based) functioned to “capture a more complete, holistic and contextual portrayal of the unit(s)” (“the one”) (Jick, 1979, p. 603) and “produced largely consistent and convergent results” (“the One”) (p. 607). Applying its effectiveness for “adding to existing experience and humanistic understanding” (Stake, 1978, p.7), the case study aspects within my research captured the complex nature of the case that promotes “truth value” (Baxter, & Jack, 2008, p. 556).

Reaching Further

It has been a year since the 1228 agreement was reached between the Korean and Japanese

governments. Recently the Ministry of Gender Equality and Family and Korean Women’s Development Institute made an assessment of the mental health condition of “Comfort Women” and compared the results between 2014 and 2016 (see Figure 44).

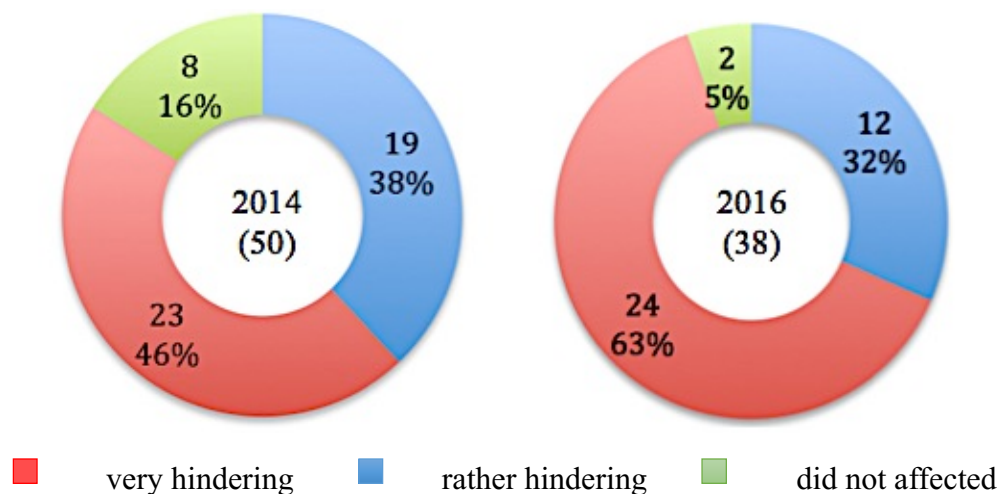


Figure 44. Depression and anxiety measurement of the “Comfort Women” survivors within Korea (in 2014; 50 people, and 2016; 38 people) (The Ministry of Gender Equality and Family and Korean Women’s Development Institute, 2016)

From how the comparisons are presented, it is easy to simply conclude that the intensity and the seriousness of mental conditions increased greatly. Sadly, the weak interpretation can harm “Comfort Women” social activists by making premature claims without solid evidence. Without including where the 12 deceased women belonged (very hindering, rather hindering, or did not affect), these rates do not endorse the effect of the 1228 agreement. Likewise, the immense amount of data about “Comfort Women” implies that the public can also be easily distracted and manipulated by how data is presented, which can weaken the focus of this activism. Emotional assimilation is essential to raise awareness for the “Comfort Women” issue in relation to human rights, however it is dangerous to let emotion drive either the activism or research entirely.

On the 14th of August in 2016, “Comfort Woman” victim Bok-dong Kim expressed that the 1228 agreement deal made her regret registering and sharing her traumatic memory. She stated:



Figure 45. Bok-dong Kim explaining her opinion after the 1228 agreement (Newsis, 2016)

“I kept the story to myself for over 40 years, but spoke out thinking I wanted to receive a proper apology and resolve my resentment. I did not know that it would take this long. I regret sometimes whether I should have kept it silent if I knew that it would take this long I am frustrated that the agreement was made without asking our opinions. We built this fight for so long and it was hard but did not know the government would overthrow it like this.”

[“40년 넘게 혼자 품고 살아왔지만 죽기 전에 제대로 된 사과를 받고 한(恨)은 풀어야겠다는 생각에 나서게 됐지. 근데 지금까지도 일본이 사과는커녕 발뺌만 할 줄은 몰랐어. 이리 오래 걸릴 줄 알았으면 그냥 가슴에 묻고 사는 게 나았을까 후회하기도 해...우리 의견은 물어보지도 않고 자기들 마음대로 합의하고... 우리가 오랜 기간 힘겹게 싸워온 걸 정부가 한꺼번에 무너뜨렸어.”] (Newsis, 2016, para. 8)

Bok-dong Kim was 14 when she was first sent to Guangdong in China, then later Hong Kong, Sumatra and Java in Indonesia, Malaysia and finally Singapore over the course of eight years. Her story added to voices about how the “Comfort Women” perceive the 1228 agreement. A few other “Comfort Women” also spoke out about the inadequacy of the agreement.



Figure 46. Yong-su Lee, Bok-dong Kim, Ok-sun Lee, and Won-ok Kil (From left) at a press interview against the establishment of “The Reconciliation and Healing Foundation” establishment

Twelve “Comfort Women” recently lodged a compensation claim against the government for additional suffering from psychological and material damage (Byun, 2016). In contrast, when I visited the Korean Consulate in Montreal, I found a brochure (see appendix S) describing the 1228 “final irreversible” agreement as “continuously attending international discussions about sexual violence during war time to raise female human rights as a universal value of humankind” and “[the Korean] government will continuously pay attention to archival materials, research, education, and establishment of memorial houses” (The Ministry of Culture, 2016). I found that

Korean consulates and embassies in different countries were all sharing this document on the main page of their website as all the websites follow the same format. It was written in the Korean language under “Q&A about the ‘Comfort Women’ issue and agreement”, and the English version was titled “The ROK-Japan Foreign Ministers’ Joint Press Availability on the ‘Comfort Women’”. However, as the title of these documents imply, the two documents are different (see Figure 47, and appendix T). The “Q&A about the ‘Comfort Women’ issue and agreement” in Korean language contained the same information that I found as a brochure at the Korean Consulate in Montreal, while the “The ROK-Japan Foreign Ministers’ Joint Press Availability on the ‘Comfort Women’” was a press announcement of the 1228 “final irreversible” agreement (See appendix U).

Country	Front page of the Embassy Website in English	Front page of the Embassy Website in Korean
Canada	 <p data-bbox="326 1507 852 1570">The ROK-Japan Foreign Minister's Joint Press Availability on the "Comfort Women" issue</p>	 <p data-bbox="894 1507 1421 1570">"Q&A about 'Comfort Women' issue and agreement"</p>

Figure 47. Comparison on embassy website front page in Korean and English

On the Korean document, it stated that “final irreversible” means “the ‘Comfort Women’ issue ‘will be resolved as a final irreversible solution’” indicating that the “Japanese government should not make any reversible words or actions regarding this agreement” and based “on the

premise of sincere execution of the mutual agreement, it is limited to the intergovernmental level” so further “research and education projects that reveal the truth of the ‘Comfort Women’ issue for reoccurrence prevention are not related to the “final irreversible” settlement, so the Korean government will continue support” (the Monetary of Foreign affairs, 2016, p.10).

The Ministry of Culture, Sports and Tourism published a magazine for the Korean Thanksgiving holiday (Chuseok) and placed the brochure at highway tollgates, and on the KTX (*Korea Train Express*) (Man, 2016; S. J. Park, 2016) (see Figure 48). This short commentary adds justification to the 1228 agreement, and it took the form of public discourse and evaluation by citizens although it was produced by the government.

<p>24년 만에 위안부 피해자의 명예회복 토대 마련하다</p> <p>아빠 이렇게 이야기하다 보니, 박근혜정부가 앞던 이 뻔 것처럼 해결한 성과가 꽤 많네. 나는 그중에서도 한·일 간에 일본군 위안부 협상이 타결된 게 가장 큰 뉴스인 것 같아.</p> <p>엄마 정말 벌써 몇 년이예요? 위안부 피해자였던 고 김학순 할머니가 증언에 나섰을 때가 1991년이었는데! 그동안 과거사가 한·일 양국의 최대 현안이었지만, 일본의 책임 없는 태도로 계속 협상이 지연돼왔죠. 그동안 할머니들도 많이 돌아가시고...</p> <p>삼촌 그게 문제죠, 고령인 할머니들이 자꾸 돌아가시니까, 이분들이 한 분이라도 더 살아계실 때 위안부 문제를 타결해야 하는 상황이었죠.</p> <p>엄마 이번 합의문은 일본 정부의 책임을 명확하게 했고, 그간 일본 정부의 사죄를 받았으며, 일본 정부 예산에 의한 이행조치가 있어서 일본이 그동안 제시한 내용 중 가장 진전된 내용이라고 평가하더라고요.</p>	<p>Laying the groundwork for “Comfort Women” victims’ to recover their honor after 24 years</p> <p>Dad: Now we are talking about these things, the Park Geun-hye government has made quite a few achievements, like the removal of a decayed tooth. I think the biggest news is the Japanese Military “Comfort Women” agreement.</p> <p>Mom: It has been a long time, hasn’t it? It was 1991, when the “Comfort Women” victim Hak-soon Kim testified for the first time! For a long time, the past-history between Korea and Japan was the largest problem, however an agreement was postponed due to the irresponsible attitude from Japan. So many “Comfort Women” have passed away...</p> <p>Uncle: That was the problem. The old “Comfort Women” keep passing away, it was time to resolve the “Comfort Women” issue before another one is lost.</p> <p>Mom: This agreement is evaluated as the most advanced, with its content, for clearly specifying the responsibility of the Japanese Government, including apologies for the previous Japanese governments, and budgetary execution measures from the Japanese government.</p>
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Figure 48. Way to hometown (The Ministry of Culture, Sports, and Tourism, 2016, pp. 28~29)

In line with the government declaration, various projects in relation to the “Comfort Women” discontinued after the 1228 agreement. In 2016, 440 million won (about CAD

\$511,788) of funding planned for establishing memorial stones, constructing a memorial park, and conducting symposiums was postponed (Oh, 2016). A curtailment in the budget resulted in about a 30% reduction in budget for 2017 and some of the projects were frozen (B. Y. Hwang, & S. J. Park. 2016). Since 2013, the Ministry of Gender Equality and Family has allocated a budget to register archival materials project with UNESCO (The United Nations Educational, Scientific and Cultural Organization) Memory of the World. In 2014, South Korea and China decided to cooperatively proceed with the UNESCO registration project to “preserve the historic records and provide materials for people and experts in the future to understand, research, rethink and condemn” (XinHua News Agency, 2014, para. 3). However, this year, the Korean government cut the funding for this project to zero (B. Y. Hwang, & S. J. Park. 2016). The Minister of Gender Equality and Family, Eun-hee Kang, explained that “The UNESCO Memory of the World registration for archival materials project is meant to be led by private organizations” (Seo, 2016, para. 2) so “it does not require any more support at the governmental level.” (para.1) In a news report, Su Zhiliang (苏智良), the director of a Chinese “Comfort Women” research center and a dean of Shanghai Normal University Institute of Humanities and Communication, said that the UNESCO archival material registration project had difficulty cooperating with South Korea after the 1228 agreement (Im, 2017).

These incidents highlight that the natural characteristic of public pedagogy can function in either a positive or negative way. To serve the public, and raise awareness of social issues and to foster them further, it is important to raise public competency to review phenomena in multi-faceted aspects. Therefore, educators, researchers, and other agents who expand public pedagogy should aim to raise the capacity for critical review from the public. Rather than presenting one-dimensional sources of data or providing certain answers, by advocating how to ask critical

questions, public pedagogy will increase its impact. For example, the Ministry of Gender Equality and Family and the Korean Women's Development Institute who conducted the study of mental health status in "Comfort Women" can strengthen the interpretation of their results by reporting that "Comfort Women" who are still living have difficult mental health conditions as 36 out of 38 women experience depression and anxiety, and that the number of "Comfort Women" survivors is rapidly decreasing (Figure 44). As of April 2017, there were only 38 women out of 239 living in Korea today, and their average age was 90 years.

On the 20th of April in 2016, Bok-dong Kim and Won-ok Kil sent CAD \$1,500 to Japan to support victims and their families from the recent level 6 and 7 earthquakes in Kumamoto, Japan and suggested public participation at the 'Wednesday protest' (J. H. Lee, 2016). Bok-dong Kim added that "Our quarrel is with the Japanese government, not ordinary Japanese people" (H. C. Chung, 2016, para. 3), and "[w]e cannot just stand by with folded arms while our neighbors are suffering" (para. 3). Although the response from South Koreans to the earthquake was reported as colder than to the Great East Japan Earthquake of 2011, due to conflicts with the "Comfort Women" issue and other historic or international matters (S. Korean newspapers call for support for Kumamoto quake victims., 2016). However, the women's humanitarianism and generosity drew more participation for earthquake relief from the public, hoping the victims from the earthquake would get back to their lives soon (H. C. Chung, 2016).

As Bok-dong Kim suggested, to "acknowledge the dark part of history and its victims, us, during the war" (Korean surviving comfort women donated money for Japanese earthquake victims, 2016) and to advance social impact within human compassion, educators, social activists and researchers should cooperate and assess the current status of social justice activism for the next generations. Unlike how Dal-yun Sim and Soon-ak Kim hoped that "there should not

be war” (DCFH, 2006), wars are still occurring around the world, with sexual victims at the war sites (Akhter & Kusakabe, 2014). Having received the authentic stories and heartfelt wishes for humankind from the “Comfort Women,” it is now the responsibility of the public to respond to their stories in an effort to help “bloom their hopes,” together.



I can sacrifice myself, if it makes this country better by Soon-ak Kim (DCFH, 2006).

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Appendix A

Statement in Support of Korean Historians' Protest against Planned Renationalization of History Textbooks

We, the undersigned, issue this statement to express our concern at the plan of the government of the Republic of Korea (“Korea” hereafter) to replace current Korean history textbooks with government-issued ones. As overseas university and college professors who conduct research and teach in fields related to Korean history, we cannot stress strongly enough that a democratic country should allow national history textbooks produced by a free and open debate, which acknowledge a diversity of ideas and interpretations, and are informed by the research of professional historians. The current plan to replace Korean history textbooks continues government policies in recent years that have witnessed a retreat away from the principles of free speech and academic freedom. The past cannot be undone, but history is permanently changing as new questions are asked. History is not an exact science, but the aggregate of insights produced by professional historians. Imposing a single interpretation does not create ‘correct’ history, only the methodologically proper execution of historical research does. Just as a democratic society accepts differences of opinion, so too should history education reflect the multiplicity of historical experiences. In a democratic society, history should not be partisan but inclusive and respectful of all the constituent parts of society. Introducing students to various perspectives on Korean history teaches them the complexity of the past and sharpens their critical awareness so as to make them responsible citizens of the Republic of Korea.

We, the undersigned, wish to emphasize that the legitimacy of the

Republic of Korea and its stature as a major player in the global political economy are self-evident to Koreans and to outside observers alike. The government’s plan to mandate its own Korean history textbooks not only tarnishes Korea’s international standing as a democratic country, it also weakens Korea’s moral standing in the regional dispute over Japanese government historical revisionism.

We, the undersigned professors of Korean Studies at universities and colleges overseas, urge the Korean government to refrain from dictating the content of history textbooks and to work to depoliticize history education by promoting tolerance towards a multiplicity of views. By extension, we also would hope that the Korean government continues to respect academic freedom and thus refrain from interfering in the process of knowledge production and propagation by Korean Studies professors, both in and outside Korea. Many outside Korea are monitoring the ongoing textbook controversy, and it is our sincerest hope that the Korean government will act in a way befitting Korea’s global stature in the twenty-first century.

- | | |
|---|--|
| 1. Avram Agov (Langara College) | 7. Don Baker (University of British Columbia) |
| 2. Ji-Hyun Ahn (University of Washington, Tacoma) | 8. Jonathan W. Best (Wesleyan University) |
| 3. Juhn Ahn (University of Michigan, Ann Arbor) | 9. Adam Bohnet (King’s University College at Western University) |
| 4. Yonson Ahn (University of Frankfurt) | 10. Gregg Brazinsky (George Washington University) |
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82. Monica Kim (New York University)
83. Sangbok Kim (University of Colorado, Boulder)
84. Seon Mi Kim (Ramapo College of New Jersey)
85. Sonja Kim (Binghamton University)
86. Soohee Kim (University of Washington)
87. Su Yun Kim (University of Hong Kong)
88. Sun-Chul Kim (Emory University)
89. Sun Joo Kim (Harvard University)
90. Suntae Kim (Boston College)
91. Suzy Kim (Rutgers University)
92. Thomas P. Kim (Scripps College)
93. Wooksoo Kim (University at Buffalo, State University of New York)
94. Jessie Kindig (Indiana University)
95. Ross King (University of British Columbia)

96. Kijoo Ko (University of California, Berkeley)
97. June Hee Kwon (New York University)
98. Nayoung Aimee Kwon (Duke University)
99. Kirk W. Larsen (Brigham Young University)
100. Cheol-Sung Lee (University of Chicago)
101. Hyangjin Lee (Rikkyo University)
102. Hyo Sang Lee (Indiana University)
103. Namhee Lee (University of California, Los Angeles)
104. Sangjoon Lee (Nanyang Technological University)
105. Seung-joon Lee (National University of Singapore)
106. Yoonkyung Lee (Binghamton University)
107. James B. Lewis (Wolfson College, University of Oxford)
108. Ramsay Liem (Boston College)
109. Sungyun Lim (University of Colorado, Boulder)
110. Roald H. Maliangkay (Australian National University)
111. Richard D. McBride II (Brigham Young University-Hawai'i)
112. Owen Miller (SOAS, University of London)
113. Yongsoon Min (University of California, Irvine)
114. Tessa Morris-Suzuki (Australian National University)
115. Justyna Najbar-Miller (University of Warsaw)
116. Hwasook Nam (University of Washington)
117. Yunju Nam (University at Buffalo, State University of New York)
118. Bonnie Bongwan Cho Oh (Georgetown University)
119. Robert Oppenheim (University of Texas at Austin)
120. Osamu Ota (Doshisha University)
121. Hyung Il Pai (University of California, Santa Barbara)
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145. Vladimir Tikhonov (University of Oslo)
146. John Treat (Yale University)
147. EunYoung Won (University of Washington)
148. Hyeyoung Woo (Portland State University)
149. Hwajin Yang (Singapore Management University)
150. Jaehoon Yeon (SOAS, University of London)
151. Kyung-Eun Yoon (University of Maryland, Baltimore County)
152. Seungjoo Yoon (Carleton College)
153. Jong-sung You (Australian National University)
154. Ji-Yeon Yuh (Northwestern University)
- Retrieved from <https://thenewspro.org/?p=15022>

Appendix B

Map of Japanese Military Comfort Stations

“COMFORT STATIONS” OF THE JAPANESE MILITARY

Bangjin, North Korea.
The building now used as a hospital was a "comfort station" called "Gingyosone". It remains almost exactly as it was. There used to be a reception at the right hand side of the entrance, and the portraits of the women were displayed on the wall across the reception.

Shanxi Province, China.
These Yachang (houses for local) in Jingzhibo, Japanese Military headquarters after the invasion of Yu Prefecture in Shanxi Province, were where members of the Anti-Japanese Resistance were imprisoned and tortured. For women, the Yachang became rape centers. Between 1942 and 1944, Wan Aihua, Gao Xian and Zhao Xiang were confined here and gang-raped for prolonged periods of time.

Nanjing, China.
"Kinsei-ru," (the building in the center with a big roof) was used as a "comfort station" in Nanjing. In 1939, Pak Yong-sim was brought from the Korean Peninsula to this "comfort station," where about 20 Korean women were also confined. The room where Pak Yong-sim stayed, No. 19 on the second floor, still exists as seen in the photograph.

Marobo, East Timor.
As a living girl, Maria Abu Ben was brought to a room in this "comfort station," where she stayed in a room with four other women. They did construction work during the day, and were raped by soldiers at night. The latrines in Marobo were used as a health resort for Japanese soldiers.

Penang, Malaysia.
A former Japanese military "comfort station," now the Tong Lock Hotel. In 1943, Rosalind Saw was forced into a truck and brought here by Japanese soldiers. Most of the some 30 women confined here were Chinese, except for three or four Malaysians. Rosalind Saw was not freed until Japan lost the war.

Legend:
 • red testimonies of "comfort women" survivors
 • blue Japanese soldiers testimonies and journals
 • yellow official and military related documents
 • green witness testimonies and others

Footnote:
 • The yellow line shows the furthest extent of the Japanese invasion.
 • Country and city names, as well as borders, are current as of 2008.
 • In cases where place names have changed significantly, the former name is given in parenthesis.
 • In the case of Burma, the country name by present military regime is given in parenthesis.
 Photos: Furusawa Kyoko, Kim Yeong, Nakahara Michiko, Nishino Ruriko, Nohkawa Mitsuko
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Appendix C

1. Pre-Museum questionnaire form of the Heeum Museum visit

1. Please mark your understanding level about Japanese military “Comfort Women” (choose 1)

	I heard about the term ”Comfort Women” however not knowing well about the information.
	I have known or heard of some information in relation to “Comfort Women”
	I never heard of the term “Comfort Women” before (move to the question 3)
	I have known some detailed information about “Comfort Women” issue.
	I know detailed information about “Comfort Women” very well and I am participating social actions about the issue.

2. How did you first learn about “Comfort Women” ?

--

3. Have you been to other “Comfort Women” museum before? (choose 1)

	This is my first visit to the “Comfort Women” museum
	I have been to other “Comfort Women” museum once or attended exhibition related to the topic (please specify)
	I am very familiar with the “Comfort Women” museum and exhibitions as I attended other “Comfort Women” museums before. (please specify)
If you have been to other “Comfort Women” museum, then please specify the name of the museum.	

4. How did you know about the Heeum Museum?

	Through an advertisement and promotion of the product from Heeum
	Through social media (SNS, internet review or personal blog postings and etc)
	Through broad casting (news report, articles, video report and etc)
	Through personal recommendation and communication with acquaintances
	Through personal investigation and searching for “Comfort Women” data collection
Please specify the detail	

5. Why did you choose to visit the Heeum Museum?

--

6. What do you want to learn the most from today’s visit of the Heeum Museum?

	I do not have much interest nor want to learn much in particular.
	I want to raise basic understanding about Japanese military “Comfort Women”
	I have specific interest of certain subjects in particular (please specify)

2. Pre-Museum questionnaire form of the Heeum Museum visit (in Korean)

희움 일본군'위안부' 역사관 방문에 대한 설문지

1. 일본군'위안부'에 대한 본인의 이해 정도를 체크로 표기해 주십시오. (택 1)

	일본군 '위안부'라는 용어는 들어보았지만 그 내용은 잘 모른다.
	일본군 '위안부'와 관련된 몇가지 사안들을 들은 적이 있거나 알고 있다.
	일본군 '위안부'라는 용어에 대해 들어본 적이 없다. (3 번 문항으로 이동)
	일본군 '위안부'와 관련된 몇가지 사안들에 대하여 구체적으로 알고 있다.
	일본군 '위안부'와 관련된 구체적인 사안들을 잘 알고 있으며 관련된 사회활동에 참여하고 있다.

2. 처음 일본군 '위안부'에 대해 알게 되신 계기(일화)는 무엇이었습니까?

--

3. 이전에 다른 일본군'위안부' 역사관을 방문하신 적이 있으십니까? (택 1)

	이번이 일본군 '위안부' 역사관의 첫 방문이다.
	다른 일본군 '위안부' 역사관 중 한 곳을 방문한 적이 있거나 관련된 전시를 경험이 있다. (비고)
	이전에 다른 역사관 몇 곳을 방문한 적이 있고 공공 전시를 관람하여 일본군'위안부' 역사관과 전시에 익숙하다.
(비고) 방문 또는 참여했던 일본군 '위안부' 역사관 또는 전시를 기록하여 주시기 바랍니다.	

4. 희움 일본군'위안부' 역사관에 대해 알게 되신 계기는 무엇입니까?

	희움의 상품이나 광고 및 활동 홍보를 통해
	SNS, 인터넷 방문 후기 등 개인 블로그 소식을 통해
	뉴스, 신문 기사, 인터넷 뉴스/기사 등 공식 보도를 통해
	지인의 추천이나 활동 소개 등을 통한 개인적인 소통을 통해
	개인적으로 일본군'위안부'에 관련된 자료 수집을 위한 검색을 통해
(비고) 기타 경로나 세부 내역을 작성해 주시면 감사하겠습니다.	

5. 희움 일본군'위안부' 역사관을 직접 방문하게 되신 계기는 무엇입니까?

--

6. 오늘 희움 일본군'위안부' 역사관 방문을 통해 알고 싶으신 내용은 무엇입니까?

	별로 알고 싶은 내용이 없다.
	일본군'위안부'에 대한 기본적인 이해를 높이고 싶다.
	특히 일본군'위안부'와 관련된 사안에 대해 알고 싶은 내용이 있다. (비고에 기재해 주시기 바랍니다.)
(비고)	

성별: 여성 / 남성 / 기타 연령 군: 10 대 / 20 대 / 30 대 / 40 대 / 50 대 / 60 대 / 60 대 이상
(선택 답변) 직업: 답변에 감사드립니다. ©

3. Pre-Museum questionnaire result analysis

1. 일본군'위안부'에 대한 이해 정도 분석

일본군'위안부' 용어를 들어본 적 없음		9
일본군'위안부' 용어는 들어보았으나 내용은 잘 모름		12
일본군'위안부' 관련 몇가지 사안을 들은 적이 있거나 알고 있음		90
일본군'위안부' 관련 몇가지 사안에 대해 구체적으로 알고 있음		64
일본군'위안부' 관련 구체적 사안을 잘 알고 있으며 관련 사회 활동에 참여함		18
무효응답	중복 응답	3
	무응답	8
총합		204

2. 처음 일본군'위안부'에 대해 알게 된 계기

학교	정규 교육과정 (학교 프로그램)	65
	학교의 교육과정 외 프로그램	3
미디어 매체	뉴스, 다큐멘터리, 드라마 등 TV 매체	62
	영화	7
	인터넷	14
	책, 잡지 등 출간물	10
인적 전달	사회 참여 활동 (수요 시위, 전시물)	12
	지인의 안내	2
무응답		29
총합		204

3. 역사관 방문 경험

첫 방문		179
다른 한 곳 방문 및 관련 전시 경험		19
몇 곳 방문 경험이 있으며 역사관 및 관련 전시에 익숙함		3
무효응답	중복 응답	1
	무응답	2
총합		204

4. 희움 일본군'위안부'역사관을 알게 된 계기

희움 상품이나 광고 및 활동 홍보		15
SNS, 인터넷 방문 후기 등 개인 블로그 소식 등을 통해		21
뉴스, 신문 기사, 인터넷 뉴스 등 공식 보도를 통해		22
지인 추천 및 활동 소개 등 개인 소통을 통해		92
개인의 일본군'위안부'에 관련된 자료 수집을 위한 검색을 통해		14
무효응답	중복 응답	10
	무응답	30
총합		204

5. 희움 일본군'위안부'역사관의 방문 계기

학교 (54)	단체 체험학습 프로그램	32
	동아리	18
	숙제	4
개인 호기심 (70)	개인 관심	48
	근대 거리 여행	10
	지나가다가	9
	희움 상품 구매	3
주변인과의 관계/활동 (45)	학교 외 단체 활동	25
	지인의 추천	20
관련 활동 참가자		12
무응답		23
총계		204

6. 오늘 역사관 방문을 통해 알고 싶은 내용

별로 알고 싶은 내용이 없다		4
일본군'위안부'에 대한 기본적인 이해를 높이고 싶다		158
특별히 일본군'위안부' 관련으로 알고 싶은 내용이 있다.		30
무효응답	중복 응답	2
	무응답	10
총합		204

7. 성별분석

구분	Female	Male	Not specified	Total
수	98	42	64	204

8. 알고 싶은 내용의 응답 분석 (30명 답 분석)

할머니 관련 (9)	1	(역사관이) 어떻게 만들어 졌는지, 불쌍한 것이 아니라 용감한 사람들이라는 것을 알고 싶다.
	4	일본군에 당한 분들이 어떤 일을 당하셨는지 알고 싶다
	2	할머니들의 개개인의 사정과 삶에 대해 이해하고 싶다. (20 대) (30 대)
	1	책이나 인터넷에 나오지 않는 내용 - 구체적인 증언 - 같은 것 을 알고 싶다. (10 대)
	1	어떻게 고향으로 돌아오시게 되셨는지 궁금하다
국제 정세 및 정책 관련 (6)	1	왜 일본이 사과를 하지 않는지 알고 싶다. (10 대)
	2	일본이 '위안부'에 대해 현재 취하고 있는 태도 (구체적으로)
	1	국제 소송의 진행 과정
	1	일본인들이 우리 나라 여성을 보는 눈 (10 대)
	1	2016 년 이후 사안

정책 및 활동 진행 관련 (4)	1	현재 일본군 '위안부' 관련 사안들이 어떻게 진행되고 있는지 알고 싶다.
	1	역사 속에 머무는 이야기 외에 현재 '위안부'를 위한 프로그램 등이 어떻게 진행되고 있는지
	1	사회활동 및 참여
	1	자세한 일과 집회 등
무응답		11
총합		30

Appendix D

1. Post-workshop questionnaire form for the Workshop participants

- Thank you for your participation today. Based on your experience and evaluation, the workshop program will be updated to provide better learning experience.
- Please leave your honest answer. It will be more helpful when you describe in detail. Thank you for your cooperation in advance.

1. Please evaluate your general satisfaction level of the workshop (choose one)

	Very satisfied	Which part of the workshop did you satisfy or unsatisfy with?
	Satisfied	
	Rather satisfied	
	Rather unsatisfied	
	Unsatisfied	
	Very unsatisfied	

2. What do you think about the relevance of workshop content? (choose one)

	It was conducted at an adequate level with appropriate activities which will be helpful to assist participants understand the “Comfort Women” issue and the Heeum Museum.
	The workshop needs reinforcement to raise understanding about the “Comfort Women” issue and the Heeum Museum.
	Some of the activities and content from the workshop were not appropriate to raise understanding about the “Comfort Women” issue and the Heeum Museum.
	Overall activities and content were not appropriate to raise understanding about the “Comfort Women” issue and the Heeum Museum.
Which part of the workshop made you feel that way?	

3. What do you think about time distribution to each activity of the workshop?

	It was conducted at an adequate distribution and appropriate for satisfying level.
	Some activity was rather given a little bit much with the contents and long with time.
	Some activity was rather given a little bit less with the contents and short on time.
	Some activity was too long so it was rather boring felt distracting to the other activity.
	Some activity was too short which was hard to concentrate and felt hasted.
Which part of the workshop made you feel that way?	

4. How was the volume and speed of facilitator?

	It was very appropriate speed and volume so it was very helpful to understand the workshop contents.
	It was appropriate speed and volume so the workshop contents were well presented.
	It was rather appropriate speed and volume and not irritated the workshop progress.
	It was rather inappropriate speed and volume so sometimes there was a difficulty.
	It was inappropriate speed and volume, so it was hard to understand contents.
	It was very inappropriate speed and volume so it hindered concentrating on workshop activities.
In particular did you feel that it was (in)appropriate? How do you want it to be improved?	

5. How was the facilitators' attitude?

	Satisfied with the facilitator presenting workshop process in an organized and communicative attitude.
	Rather satisfied with the facilitator presenting the workshop in stable and interactive manner.
	Rather unsatisfied with the facilitator presenting the workshop rather unstable and less interactive with the participants.
	Disappointed with the facilitator presenting the workshop with a distracting manner and not being interactive with the participants.
How do you want the facilitator improve?	

6. What do you think about the place where the workshop is held?

	It was very appropriate.
	It was appropriate.
	It was inappropriate and need an improvement..
	It was very inappropriate and need happen at another place.
How do you want the Museum improve on this?	

7. Did you have enough personal space when you participated in workshop?

	I had enough personal space.
	I felt lack of personal space. (Please specify)
	It was difficult to participate in activities due to the limitation of the personal space. (Please specify)
Please specify the detail	

8. What do you think about the number of workshop participants?

	It was very effective at concentrating and communicating to be in a small group.
	It was rather big so it will be more helpful on concentrating and communicating being in a smaller group.
	It was rather too small which gave me a pressure so it will be more helpful if the group is rather bigger.
Please specify	

9. Is there any comments that you wish to add?

--

10. Would you recommend this workshop?

	Very highly recommend.		Highly recommend.
	Recommend.		Not recommend.
	Strongly not recommend.		Very strongly not recommend.

2. Post-workshop questionnaire form for the Workshop participants (in Korean)

- 긴 시간 참여해 주셔서 감사합니다. 여러분이 경험하신 내용과 평가를 반영하여 더 나은 프로그램을 만들고 구성하고자 합니다.
- 아래 내용에 솔직히 응답해 주시기 바랍니다. 내용은 자세할 수록 더 큰 도움이 됩니다. 감사합니다.

1. 워크샵에 전반에 대한 만족도를 평가해 주세요.

매우 만족		조금 만족		불만족	
만족		조금 불만족		매우 불만족	
어떤 부분에서 만족/불만족 하셨는지요?					

* 2. 워크샵 내용의 적절성에 대해 어떻게 생각하십니까?

	적당한 내용과 활동으로 구성되어 일본군'위안부' 문제와 희움 역사관에 대한 이해를 높이는 데 도움이 될것이다.
	내용과 활동 구성에 있어 일본군'위안부' 문제와 희움 역사관에 대한 이해를 높이는데 좀 더 보충이 필요하다.
	일부 내용과 활동의 구성이 일본군'위안부' 문제와 희움 역사관에 대한 이해에 적합하지 않다고 생각한다.
	전체 내용 활동의 구성이 전반적으로 일본군'위안부' 문제와 희움 역사관에 대한 이해에 적합하지 않다.
어떤 부분에서 그렇게 느끼셨습니까?	

* 3. 워크샵의 내용에 따른 시간 배분에 대해 어떻게 어떻게 생각하십니까?

	만족스럽고 알맞은 시간 배분이었다.
	일부 내용이 다소 길거나 너무 많다고 생각되었다.
	일부 내용이 다소 짧거나 너무 적다고 생각되었다.
	일부 내용이 너무 길어 지루하고 집중을 방해한다고 생각되었다.
	일부 내용이 너무 짧아 집중하기에 어려웠고 너무 급하게 진행된다고 생각했다.
어떤 부분에서 위와 같이 생각하셨는지요?	

* 4. 진행자의 말의 빠르기나 목소리의 크기는 어떠하였습니까?

	말의 빠르기와 목소리 크기가 매우 적절하여 워크샵의 내용 이해에 도움이 되었다.
	말의 빠르기나 목소리의 크기가 적절하였고 워크샵의 내용이 잘 전달되었다.
	말의 빠르기나 목소리 크기가 다소 적절하여 워크샵 진행에 무리가 없었다.
	말의 빠르기나 목소리의 크기가 다소 부적절하여 약간의 불편이 있었다.
	말의 빠르기와 목소리 크기가 부적절하여 워크샵의 내용이 잘 전달되지 않았다.
	말의 빠르기나 목소리 크기가 매우 부적절하여 워크샵의 내용 이해에 방해가 되었다.
구체적으로 어떤 부분에서 적절/부적절했다고 생각하십니까? 어떤 부분을 개선하면 좋을까요?	

* 5. 진행자의 진행 태도는 어떠하였습니까?

<input type="checkbox"/>	진행이 매우 안정적이고 참가자와 소통하는 태도에 만족한다.
<input type="checkbox"/>	진행이 안정적이고 참가자와 소통하는 태도가 다소 만족한다.
<input type="checkbox"/>	진행에 다소 서툴거나 조금 더 참가자와 소통하는 태도에 다소 불만족스럽다.
<input type="checkbox"/>	진행이 매우 산만하고 참가자와 소통이 잘 이루어지지 않아 매우 불만족스럽다.
진행자는 어떤 점을 개선하면 좋을까요?	

* 6. 워크샵이 이루어진 장소에 대해 어떻게 생각하십니까?

<input type="checkbox"/>	워크샵이 이루어진 장소가 매우 적합하다고 생각한다.
<input type="checkbox"/>	워크샵이 이루어진 장소가 보통으로 적당하다고 생각한다.
<input type="checkbox"/>	워크샵이 이루어진 장소가 부적절하여 운영에 개선이 필요하다.
<input type="checkbox"/>	워크샵이 이루어진 장소가 매우 부적절하여 다른 공간의 확보가 필요하다.
어떤 부분을 개선하면 좋을까요?	

* 7. 워크샵에 참여하실 때 공간은 충분하셨습니다가?

<input type="checkbox"/>	개인적으로 적절한 공간의 여유가 있었다.
<input type="checkbox"/>	개인적으로 공간의 여유가 다소 부족해 아쉬웠다. (비고)
<input type="checkbox"/>	활동에 참여할 때 공간적 여유가 부족해 불편을 겪었다. (비고)
구체적으로 말씀해 주시겠습니까?	

* 8. 워크샵 그룹의 인원수에 대해서 어떻게 생각하십니까?

<input type="checkbox"/>	소규모 그룹으로 진행되어 활동에 몰입하고 소통하는데 아주 적합했다.
<input type="checkbox"/>	조금 더 작은 그룹으로 진행되면 활동 몰입과 소통에 더 도움이 될 것 같다.
<input type="checkbox"/>	소규모 그룹으로 진행되어 다소 부담스러웠으며 좀 더 그룹의 수가 컸으면 좋겠다.

* 9. 기타로 질문에는 없지만, 하시고 싶은 말씀이 있으신가요?

--	--

* 10. 이 워크샵을 다른 사람들에게 추천하시겠습니까?

<input type="checkbox"/>	매우 적극적으로 추천한다.	<input type="checkbox"/>	적극적으로 추천한다.
<input type="checkbox"/>	추천한다.	<input type="checkbox"/>	추천하지 않는다.
<input type="checkbox"/>	적극 추천하지 않는다.	<input type="checkbox"/>	매우 적극적으로 추천하지 않는다.

3. Post-workshop questionnaire result analysis

1. 워크샵에 전반에 대한 만족도를 평가해 주세요

매우 만족	14
만족	6
조금 만족	1
조금 불만족	0
불만족	0
매우 불만족	0
Total	21

2. 워크샵 내용의 적절성에 대해 어떻게 생각하십니까?

Answer Choices	Responses
적당한 내용과 활동으로 구성되어 일본군'위안부' 문제와 희움 역사관에 대한 이해를 높이는데 도움이 될 것이다.	18
내용과 활동 구성에 있어 일본군'위안부' 문제와 희움 역사관에 대한 이해를 높이는데 좀 더 보충이 필요하다.	3
일부 내용과 활동의 구성이 일본군'위안부' 문제와 희움 역사관에 대한 이해에 적합하지 않다고 생각한다.	0
전체 내용 활동의 구성이 전반적으로 일본군'위안부' 문제와 희움 역사관에 대한 이해에 적합하지 않다.	0
Total	21

3. 워크샵의 내용에 따른 시간 배분에 대해 어떻게 어떻게 생각하십니까?

Skipped: 3

Answer Choices	Responses
만족스럽고 알맞은 시간 배분이었다.	15
일부 내용이 다소 길거나 너무 많다고 생각되었다.	1
일부 내용이 다소 짧거나 너무 적다고 생각되었다.	1
일부 내용이 너무 길어 지루하고 집중을 방해한다고 생각되었다.	0
일부 내용이 너무 짧아 집중하기에 어려웠고 너무 급하게 진행된다고 생각했다.	1
Total	18

4. 진행자의 말의 빠르기나 목소리의 크기는 어떠하였습니까?

Skipped: 1

Answer Choices	Responses
말의 빠르기와 목소리 크기가 매우 적절하여 워크샵의 내용 이해에 도움이 되었다.	15
말의 빠르기나 목소리의 크기가 적절하였고 워크샵의 내용이 잘 전달되었다.	5
말의 빠르기나 목소리 크기가 다소 적절하여 워크샵 진행에 무리가 없었다.	0
말의 빠르기나 목소리의 크기가 다소 부적절하여 약간의 불편이 있었다.	0
말의 빠르기와 목소리 크기가 부적절하여 워크샵의 내용이 잘 전달되지 않았다.	0
말의 빠르기나 목소리 크기가 매우 부적절하여 워크샵의 내용 이해에 방해가 되었다.	0
Total	20

5. 진행자의 진행 태도는 어떠하였습니까?

Skipped: 1

Answer Choices	Responses
진행이 매우 안정적이고 참가자와 소통하는 태도에 만족한다.	16
진행이 안정적이고 참가자와 소통하는 태도가 다소 만족한다.	4
진행에 다소 서툴거나 조금 더 참가자와 소통하는 태도에 다소 불만족스럽다.	0
진행이 매우 산만하고 참가자와 소통이 잘 이루어지지 않아 매우 불만족스럽다.	0
Total	20

6. 워크샵이 이루어진 장소에 대해 어떻게 생각하십니까?

Skipped: 1

Answer Choices	Responses
워크샵이 이루어진 장소가 매우 적합하다고 생각한다.	17
워크샵이 이루어진 장소가 보통으로 적당하다고 생각한다.	2
워크샵이 이루어진 장소가 부적절하여 운영에 개선이 필요하다.	1
워크샵이 이루어진 장소가 매우 부적절하여 다른 공간의 확보가 필요하다.	0
Total	19

7. 워크샵에 참여하실 때 공간은 충분하였습니까?

Skipped: 2

Answer Choices	Responses
개인적으로 적절한 공간의 여유가 있었다.	18

• Answer Choices-	Responses-
개인적으로 공간의 여유가 다소 부족해 아쉬웠다. (비고)	1
활동에 참여할 때 공간적 여유가 부족해 불편을 겪었다. (비고)	0
Total	19

8. 워크샵 그룹의 인원수에 대해서 어떻게 생각하십니까?

Answer Choices-	Responses-
소규모 그룹으로 진행되어 활동에 몰입하고 소통하는데 아주 적합했다.	21
조금 더 작은 그룹으로 진행되면 활동 몰입과 소통에 더 도움이 될 것 같다.	0
소규모 그룹으로 진행되어 다소 부담스러웠으며 좀 더 그룹의 수가 컸으면 좋겠다.	0
Total	21

9. 이 워크샵을 다른 사람들에게 추천하시겠습니까?

• Answer Choices-	Responses-21
매우 적극적으로 추천한다.	11
적극적으로 추천한다.	9
추천한다.	1
추천하지 않는다.	0
적극 추천하지 않는다.	0
매우 적극적으로 추천하지 않는다.	0
Total	20

10. 기타로 질문에는 없지만, 하시고 싶은 말씀이 있으신가요?

- 할머니 일대기 소개 이후 여운이 조금 아쉽게 마무리 되었다.
- 할머니의 삶을 소개할 때 영상이 아니라 종이사진이 테이블에 놓이는 형식이 매우 좋았습니다. 좀 더 실제적으로 느껴졌습니다. 할머니 이야기가 더 깊숙하게 침투되도록 하는데 도움이 되었습니다. 멋진 워크샵을 기획해 주셔서 감사합니다.
- 수고하셨습니다.
- 짧은 시간에 깊은 이해를 도울 수 있는 워크숍이었다. 진행자가 회음 프로젝트와 역사관을 모두 '회음'으로 지칭하여 다소 헷갈린 부분이 있었다.
- 대구에 회음 일본군 '위안부' 역사관이 있다는 사실이 감동적이고 자랑스럽습니다.
- 한번으로 그치지 않는, 지속적인 프로그램 진행 및 개발을 부탁드립니다.
- 좋은 기회였습니다. 감사합니다.
- 나는 삶의 작은 아픔에도 오래 고통스러워하고 힘들어했다. 그에 비해 할머니들의 작품을 통해 느끼기에 할머니들은 그 큰 고통속에서도 아픔을 이겨내고 한층 더 큰 차원으로 승화시켜 나갔음에 놀랐다. 내가 치유를 받았다....

Appendix E

Description of workshop for participation and recruitment

Korean	English
<p>희움일본군'위안부'역사관에서 교육 프로그램 개발을 위한 참여자를 모집합니다.</p> <p>일본군'위안부' 할머니들의 이야기에 귀 기울여 보신 적이 있나요? 우리는 왜 그들의 이야기에 귀를 기울여야 하고, 또 그들의 삶이 우리에게 전해주는 메시지는 무엇일까요? 우리가 다음 세대를 위해 할 수 있는 일은 어떤 것들이 있을까요?</p> <p>일본군'위안부'들의 이야기에 귀 기울이고, 그들을 기억할 수 있는 곳, 희움일본군'위안부'역사관에서 그 이야기에 좀 더 귀 기울이는 시간인 워크샵에 참여해 주세요.</p> <p>본 워크샵은 희움일본군'위안부'역사관의 교육프로그램 개발을 위하여 Concordia University 미술교육 석사과정 연구자와 공동으로 준비하였습니다. 네 차례의 워크숍을 거쳐 프로그램이 확정되면 역사관에서 정식 프로그램으로 진행하려고 합니다.</p> <p>희망과 평화를 노래한 김순악, 심달연 할머니의 압화 작품을 함께 감상하고, 할머니의 삶의 이야기를 가까이에서 듣는 것에서부터 나아가 할머니들의 압화 작품과 여러 사람들의 참여가 어떻게 희움 일본군 '위안부' 역사관을 구성하게 되었는지, 다양한 활동을 통해 체험하실 수 있도록 구성되었습니다. 다양한 미술 체험 활동에는 압화를 이용한 미술 체험 활동도 포함되어 김순악, 심달연 할머니의 작품 제작 과정도 체험해 보실 수 있으며 일본군'위안부'에 대해 궁금한 점을 답해 주실 사회 활동가 분들도 함께 해주실 예정입니다.</p> <p>워크샵은 약 2시간이 소요될 예정이며, 참여대상은 만 18 이상의 성인으로 아래 연구 기간 중 참여하시면 참가비가 무료입니다. 최대 참여 인원은 5명으로 미리 신청서를 작성해 주시기 바랍니다.</p> <p>참여 중에는 간단한 다과가 제공될 것이며 소정의 사은품도 드립니다. (이후 교육 프로그램이 확정되면 참가비가 책정될 수 있습니다.)</p> <p>참여를 원하시는 분은 아래 원하시는 차수의 일정을 참고하시어 참가신청서를 작성해 주세요. 일시: (1 차) 2016 년 7 월 11 일 오후 3 시 (2 차) 2016 년 7 월 18 일 오후 3 시 (3 차) 2016 년 7 월 25 일 오후 3 시 (4 차) 2016 년 8 월 1 일 오후 3 시</p> <p>주소: 대구 중구 경상감영길 50 희움일본군'위안부'역사관 참가신청서 http://goo.gl/forms/KXhMcuVIfh4oA6363 문의: heeum_museum@hanmail.net</p>	<p>Heeum Japanese Military "Comfort Women" Museum is seeking participants for an educational workshop program development. Have you ever listened to the stories from "Comfort Women"? Why should we have to pay attention to their stories, and what are the messages that their lives presented? What kind of things can this this generation do for the next generation?</p> <p>Come to the Heeum Museum and attend a workshop where you can hear stories of "Comfort Women" and remember them.</p> <p>This workshop is collaboratively being development with a Master's student from Concordia University. Once the workshop program is confirmed after four pilot runs, it will become a regular program.</p> <p>The workshop program consists of encountering pressed flower collage artworks of hope and peace by Soon-ak Kim and Dal-youn Sim, and their life stories, and then how their artworks and many other people's participation established the "Comfort Women" museum. The various artistic activities include reenacting the pressed flower collage making process of Soon-ak Kim. Social activists will join the workshop to respond if you have any questions about the "Comfort women" issue.</p> <p>The workshop takes about 2 hours free of charge, and the applicant must be over 18 years old. There is a maximum number of five participants in a group so please submit your application in advance.</p> <p>There will be light snacks and you will receive a souvenir by participating in this workshop. (Later, when the workshop is finalized as a regular program, there can be a fee for workshop participation).</p> <p>If you want to participate, select the date that you wish to attend, and submit the application. Dates: (1st) 2016, July 11th 3pm (2nd) 2016, July 18th 3pm (3rd) 2016, July 25th 3pm (4th) 2016, August 1st 3pm</p> <p>Address: The Heeum "Comfort Women" Museum, 50 Kyungsangkamyoung-St. Jung-Gu, Daegu</p> <p>Application registration: http://goo.gl/forms/KXhMcuVIfh4oA6363 Questions: heeum_museum@hanmail.net</p>

Appendix F

Information and consent to participate in a research study

1. Consent for museum educators



INFORMATION AND CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Study Title: “Blooming their hopes with you”: A Public Pedagogy through Arts-based Learning about “Comfort Women”

Researcher: Seonjeong Yi

Researcher's Contact Information: 514-434-6501,

seonjeong.yi@gmail.com

Faculty Supervisor: Anita Sinner

Faculty Supervisor's Contact Information: Art Education Department of Concordia University 514-848-2424 ext. 5199 Anita.Sinner@concordia.ca

Source of funding for the study:

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

You have been informed that the purpose of the research is to understand the unique museum establishment model of the Heeum Museum in South Korea and develop an educational program about ‘Comfort Women’ (who became sex-slaves during the Pacific War for Japanese soldiers) for the Heeum Museum. This study will investigate how a museum functions as an alternative space for Art Education, based on two sources: 1) archival materials about ‘Comfort Women’ are available in South Korea; and 2) interviews and a survey with museum educators, “Comfort Women” activists and workshop participants who will experience the curriculum I design for the museum. The goal of this study is to remember the historic tragedies of ‘Comfort Women’ through an Art Educational program. The program seeks to create a stronger community by strengthening understanding of the ‘Comfort Women’ across generations of learners.

B. PROCEDURES

Participating in this study is to understand the Heeum Museum establishment and develop a workshop. Each session (interview or workshop) will take one hour, dependent upon participants’ choice of activity and interview.

Participants will be assigned to one of the following groups:
museum educators

As a research participant, your responsibilities will be:

assess and evaluate the curriculum designed for these two stories. You understand that you will decide the extent of your involvement in this study, and you are welcome to ask questions throughout the process, during, and after any communication. I will contact you during the data analysis process to confirm if you wish to continue your participation in the project, which is expected to take place within 3 months after completing interviews. You may withdraw at any time during the analysis and interpretations phases. After that time, your data will form part of the study.

C. RISKS AND BENEFITS

There are minimal risks of participation in the workshop, survey and interviews. You have the right to pass on any questions you do not wish to answer, or discontinue the interview or workshop at any point. Should you experience any discomfort, the interview or art activity will be stopped, and if deemed necessary, I will provide you with a list of counseling services.

Benefits of participation include contributing to developing an effective art education program at the Heeum Museum concerning the history of Comfort Women. This study will also bring light to an issue on which there is not a lot of information shared outside of Asia, and can be of value for future instruction and learning for art educators. This study represents an important opportunity to contribute to the field of art education and its impact on community.

D. CONFIDENTIALITY

The following information will be gathered as part of this research: audio recording during the interview, photographs and/or video of participating in the workshop, resulting visual art, and a workshop evaluation survey.

By participating,

the interview is optional. If you participate in an interview, the interview will be voice recorded or video recorded upon your convenience and you will be asked if you wish to be known by your name or a pseudonym. After the interview, you will receive a transcript as an electronic document or printed on paper, whichever you deem to be most convenient. You may modify the transcript before returning it to me. You will receive a transcript of the interview within one month of completing an interview.

- [] I wish to be known by my first name: _____
- [] I wish to be known by a pseudonym: _____

Your identity will be kept confidential. Your name or pseudonym will be used to analyze the data collected, in the final research, future presentations and publications resulting from this research. I shall keep all identifiable information on a computer and external hard drive that is password protected and/or in a locked file cabinet for any paper copies. Only the researcher will have access to this information. You understand that your information will form part of the research of this project that maybe shared at conference presentations and in publication. Data will be kept for 5 years upon which it will be destroyed by deleting the files and purging the computer and external hard drive, and shredding all paper documents relating to your data.

Regarding the photos, please indicate below whether you accept to be identified in the published results.

- [] I accept that my photograph may appear in publications of the results of the research and my face may appear.
- [] I accept that my photograph may appear in publications of the results of the research however my face will be protected.
- [] Please do not publish my photograph as part of the results of the research.

I intend to publish the results of the research. However, it will not be possible to identify you in the published results.

This research will not allow anyone to access the information, except the researcher directly involved in conducting the research, and except as described in this form. I will only use the information for the purposes of the research described in this form.

F. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is optional. If you do participate, you can stop at any time. At any time during the study, you can ask that the information you provided not be used, and your choice will be respected. If you decide that you do not want me to use your information, you must notify the researcher before expected submission of this study in December, 2016.

As a compensatory indemnity for participating in this research, you will receive a Heeum bracelet. If you withdraw before the end of the research, you will receive a Heeum postcard. It will not be possible to identify you from this list.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information.

You are not waiving any legal right to compensation by signing this form.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME _____ SIGNATURE _____
(please print) DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher

Seonjeong Yi: seonjeong.yi@gmail.com

You may also contact their faculty supervisor.
Anita Sinner: anita.sinner@concordia.ca

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

2. Consent for social activists



INFORMATION AND CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Study Title: “Blooming their hopes with you”: A Public Pedagogy through Arts-based Learning about “Comfort Women”

Researcher: Seonjeong Yi

Researcher’s Contact Information: 514-434-6501, seonjeong.yi@gmail.com

Faculty Supervisor: Anita Sinner

Faculty Supervisor’s Contact Information: Art Education Department of Concordia University 514-848-2424 ext. 5199 Anita.Sinner@concordia.ca

Source of funding for the study:

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

You have been informed that the purpose of the research is to understand the unique museum establishment model of the Heeum Museum in South Korea and develop an educational program about ‘Comfort Women’ (who became sex-slaves during the Pacific War for Japanese soldiers) for the Heeum Museum. This study will investigate how a museum functions as an alternative space for Art Education, based on two sources: 1) archival materials about ‘Comfort Women’ are available in South Korea; and 2) interviews and a survey with museum educators, “Comfort Women” activists and workshop participants who will experience the curriculum I design for the museum. The goal of this study is to remember the historic tragedies of ‘Comfort Women’ through an Art Educational program. The program seeks to create a stronger community by strengthening understanding of the ‘Comfort Women’ across generations of learners.

B. PROCEDURES

Participating in this study is to understand the Heeum Museum establishment and develop a workshop. Each session (interview or workshop) will take one hour, dependent upon participants’ choice of activity and interview.

Participants will be assigned to one of the following groups:

“Comfort Women” activists for social justice.

As a research participant, your responsibilities will be:

offer detailed stories related with the Heeum Museum establishment and your involvement in the social justice movement of the “Comfort Women”. You understand that you will decide the extent of your involvement in this study, and you are welcome to ask questions throughout the process, during, and after any communication. I will contact you during the data analysis process to confirm if you wish to continue your participation in the project, which is expected to take place within 3 months after completing interviews. You may withdraw at any time during the analysis and interpretations phases. After that time, your data will form part of the study.

C. RISKS AND BENEFITS

There are minimal risks of participation in the workshop, survey and interviews. You have the right to pass on any questions you do not wish to answer, or discontinue the interview or workshop at any point. Should you experience any discomfort, the interview or art activity will be stopped, and if deemed necessary, I will provide you with a list of counseling services.

Benefits of participation include contributing to developing an effective art education program at the Heeum Museum concerning the history of Comfort Women. This study will also bring light to an issue on which there is not a lot of information shared outside of Asia, and can be of value for future instruction and learning for art educators. This study represents an important opportunity to contribute to the field of art education and its impact on community.

D. CONFIDENTIALITY

The following information will be gathered as part of this research: audio recording during the interview, photographs and/or video of participating in the workshop, resulting visual art, and a workshop evaluation survey.

By participating,

the interview is optional. If you participate in an interview, the interview will be voice recorded or video recorded upon your convenience and you will be asked if you wish to be known by your name or a pseudonym. After the interview, you will receive a transcript as an electronic document or printed on paper, whichever you deem to be most convenient. You may modify the transcript before returning it to me. You will receive a transcript of the interview within one month of completing an interview.

- I wish to be known by my first name: _____
- I wish to be known by a pseudonym: _____

Your identity will be kept confidential. Your name or pseudonym will be used to analyze the data collected, in the final research, future presentations and publications resulting from this research. I shall keep all identifiable information on a computer and external hard drive that is password protected and/or in a locked file cabinet for any paper copies. Only the researcher will have access to this information. You understand that your information will form part of the research of this project that maybe shared at conference presentations and in publication. Data will be kept for 5 years upon which it will be destroyed by deleting the files and purging the computer and external hard drive, and shredding all paper documents relating to your data.

Regarding the photos, please indicate below whether you accept to be identified in the published results.

- I accept that my photograph may appear in publications of the results of the research and my face may appear.
- I accept that my photograph may appear in publications of the results of the research however my face will be protected.
- Please do not publish my photograph as part of the results of the research.

I intend to publish the results of the research. However, it will not be possible to identify you in the published results.

This research will not allow anyone to access the information, except the researcher directly involved in conducting the research, and except as described in this form. I will only use the information for the purposes of the research described in this form.

F. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is optional. If you do participate, you can stop at any time. At any time during the study, you can ask that the information you provided not be used, and your choice will be respected. If you decide that you do not want me to use your information, you must notify the researcher before expected submission of this study in December, 2016.

As a compensatory indemnity for participating in this research, you will receive a Heeum bracelet. If you withdraw before the end of the research, you will receive a Heeum postcard. It will not be possible to identify you from this list.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information.

You are not waiving any legal right to compensation by signing this form.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME _____ SIGNATURE _____
(please print) DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher
Seonjeong Yi: seonjeong.yi@gmail.com

You may also contact their faculty supervisor.
Anita Sinner: anita.sinner@concordia.ca

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

3. Consent for workshop participants



INFORMATION AND CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Study Title: “Blooming their hopes with you”: A Public Pedagogy through Arts-based Learning about “Comfort Women”

Researcher: Seonjeong Yi

Researcher’s Contact Information: 514-434-6501, seonjeong.yi@gmail.com

Faculty Supervisor: Anita Sinner

Faculty Supervisor’s Contact Information: Art Education Department of Concordia University 514-848-2424 ext. 5199 Anita.Sinner@concordia.ca

Source of funding for the study:

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

You have been informed that the purpose of the research is to understand the unique museum establishment model of the Heeum Museum in South Korea and develop an educational program about ‘Comfort Women’ (who became sex-slaves during the Pacific War for Japanese soldiers) for the Heeum Museum. This study will investigate how a museum functions as an alternative space for Art Education, based on two sources: 1) archival materials about ‘Comfort Women’ are available in South Korea; and 2) interviews and a survey with museum educators, “Comfort Women” activists and workshop participants who will experience the curriculum I design for the museum. The goal of this study is to remember the historic tragedies of ‘Comfort Women’ through an Art Educational program. The program seeks to create a stronger community by strengthening understanding of the ‘Comfort Women’ across generations of learners.

B. PROCEDURES

Participating in this study is to understand the Heeum Museum establishment and develop a workshop. Each session (interview or workshop) will take one hour, dependent upon participants’ choice of activity and interview.

Participants will be assigned to one of the following groups: participants in a workshop held at the Heeum Museum, Daegu, South Korea or Centre for Oral History and Digital Storytelling (COHDS), Montreal, Canada.

As a research participant, your responsibilities will be:

participate in a workshop and give your feedback. You understand that your participation maybe photographed and/or videotaped. You can decide whether you allow your face to be shown or not exposed at all (your face will be blurred).

C. RISKS AND BENEFITS

There are minimal risks of participation in the workshop, survey and interviews. You have the right to pass on any questions you do not wish to answer, or discontinue the interview or workshop at any point. Should you experience any discomfort, the interview or art activity will be stopped, and if deemed necessary, I will provide you with a list of counseling services.

Benefits of participation include contributing to developing an effective art education program at the Heeum Museum concerning the history of Comfort Women. This study will also bring light to an issue on which there is not a lot of information shared outside of Asia, and can be of value for future instruction and learning for art educators. This study represents an important opportunity to contribute to the field of art education and its impact on community.

D. CONFIDENTIALITY

The following information will be gathered as part of this research: audio recording during the interview, photographs and/or video of participating in the workshop, resulting visual art, and a workshop evaluation survey.

By participating,

the interview is optional. If you participate in an interview, the interview will be voice recorded or video recorded upon your convenience and you will be asked if you wish to be known by your name or a pseudonym. After the interview, you will receive a

transcript as an electronic document or printed on paper, whichever you deem to be most convenient. You may modify the transcript before returning it to me. You will receive a transcript of the interview within one month of completing an interview.

- [] I wish to be known by my first name: _____
- [] I wish to be known by a pseudonym: _____

Your identity will be kept confidential. Your name or pseudonym will be used to analyze the data collected, in the final research, future presentations and publications resulting from this research. I shall keep all identifiable information on a computer and external hard drive that is password protected and/or in a locked file cabinet for any paper copies. Only the researcher will have access to this information. You understand that your information will form part of the research of this project that maybe shared at conference presentations and in publication. Data will be kept for 5 years upon which it will be destroyed by deleting the files and purging the computer and external hard drive, and shredding all paper documents relating to your data.

Regarding the photos, please indicate below whether you accept to be identified in the published results.

- [] I accept that my photograph may appear in publications of the results of the research and my face may appear.
- [] I accept that my photograph may appear in publications of the results of the research however my face will be protected.
- [] Please do not publish my photograph as part of the results of the research.

As a result of the workshop and artwork creation, I plan to have an exhibition of participant's work in Canada. Please indicate below whether you wish to submit and participate the exhibition.

- [] I accept that the artwork that I created as a part of the workshop can be exhibited and published.
- [] Please do not publish my artwork as part of the results of the research I intend to publish the results of the research. However, it will not be possible to identify you in the published results.

This research will not allow anyone to access the information, except the researcher directly involved in conducting the research, and except as described in this form. I will only use the information for the purposes of the research described in this form.

F. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is optional. If you do participate, you can stop at any time. At any time during the study, you can ask that the information you provided not be used, and your choice will be respected. If you decide that you do not want me to use your information, you must notify the researcher before expected submission of this study in December, 2017.

As a compensatory indemnity for participating in this research, you will receive a Heeum bracelet. If you withdraw before the end of the research, you will receive a Heeum postcard. It will not be possible to identify you from this list.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information.

You are not waiving any legal right to compensation by signing this form.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME _____ SIGNATURE _____
(please print) DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher
Seonjeong Yi: seonjeong.yi@gmail.com


You may also contact their faculty supervisor.
Anita Sinner: anita.sinner@concordia.ca

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

Appendix G

Official requests to KTV broadcasting to receive permission of video usage

1. Korean

 (사)정신대할머니와함께하는시민모임

부설기관 **희움** 일본군'위안부'역사관
The Museum of Military Sexual Slavery by Japan

41919 대구광역시 중구 경상감영길 50 || 전화 053-254-1431 || 전송 053-249-1431
E-mail: tghalmae@hanmail.net 홈페이지: www.1945815.or.kr
담당: 활동가 백선행 (010-8382-3356)

- 문서번호 : 2016-7-1
- 시행일자 : 2016. 7. 7
- 수 신 : 한국정책방송원장님
- 참 조 : 방송영상부장님
- 제 목 : KTV 뉴스자료 활용 협조 요청

1. 수고 많으십니다.
2. (사)정신대할머니와함께하는시민모임은 1997년부터 대구·경북지역을 중심으로 일본군 '위안부'문제 해결 및 피해자들의 실질적인 정서 안정과 복지를 위해 다양한 지원 사업을 펼치고 있으며, 2015년 12월 부설기관인 희움 일본군'위안부'역사관 (이하 희움 역사관)을 개관하였습니다.
3. 희움역사관은 현재 캐나다 몬트리올 Concordia University의 Art Education 석사과정 연구자 (이선정)와 함께 역사관의 교육 프로그램을 개발하고 있으며, 이 교육 프로그램에서 KTV의 영상자료를 사용하고자 합니다. 아래의 내용의 참조를 바탕으로 협조를 요청 드립니다.

- 아 래 -

희움일본군'위안부'역사관의 교육 프로그램 개발을 위한
뉴스자료 활용 협조 요청

1. **협조 신청 목적:** 캐나다 몬트리올 Concordia University의 Art Education 석사과정 재학생 이선정의 논문 연구("Blooming their hopes with you: A pedagogy of strategic empathy and the "Comfort Women" collection at the Heeum Museum)의 일환으로 개발된 희움역사관의 교육 프로그램에 영상을 활용하고자 함.
2. **해당 영상:** 국민리포트, "대구에 일본군 위안부 역사관 '희움' 개관"
(http://www.ktv.go.kr/content/view?content_id=515988).
3. **활용 장소 및 사용처:** 희움역사관의 교육 프로그램 운영 및 학술 연구 발표 활동으로 참여하는 국내 및 북미 학회.
4. **연구 윤리 증명:** 연구윤리위원회의 승인을 받은 연구임을 증명하는 증명서 첨부 (별첨 1, 2).

별첨 1. Summary Protocol Form (SPF).
2. Certification of Ethical Acceptability for Research Involving Human Subjects.
5. **저작권 보호 계획:** 영상의 로고를 그대로 유지하고 영상의 재생시 출처를 밝힐 것임. 영어권 학회에서 상영을 위한 자막 제작시, 최대한 본래의 뜻을 살려 번역하고 자막 제작에 대한 결과를 국민방송에 공유할 것임. 끝.

(사)정신대할머니와함께하는시민모임



2. English



(Inc.) Daegu Citizen's Forum for Halmuni

Affiliated Institution **희움** 일본군'위안부'역사관
The Museum of Military Sexual Slavery by Japan

50 Kyungsangkamyong-st. Jung-Gu, Daegu 41919 tel. 053-254-1431 fax. 053-249-1431
 E-mail : tghalmae@hanmail.net web : www.1945815.or.kr
 Attention to: Seonhaeng Baek (010-8382-3356)

-
- Registration no. : 2016-7-1
 - Issue Date : 2016. 7. 7.
 - Addressee : Director of Korean Broadcasting policy
 - Carbon copy: Head of the video broadcasting department
 - Title: Request to KTV broadcasting to receive permission of video usage
-

1. Thank you for your time.
2. Established in 1997, (Inc.) Daegu Citizen Forum for Halmuni has engaged in vigorous activities in Daegu and Gyeongsangbuk-do for the welfare of the victims of Japanese military sexual slavery and to resolve this issue properly, and also established the Heeum Japanese Military “Comfort Women” Museum (the Heeum Museum).
3. Currently, the Heeum Museum is in the process of developing an educational workshop program with Master’s student (Seonjeong Yi) in the Art Education department at Concordia University in Montreal, Canada, and hope to use video material from KTV. Please cooperate as follows.

----- Following -----

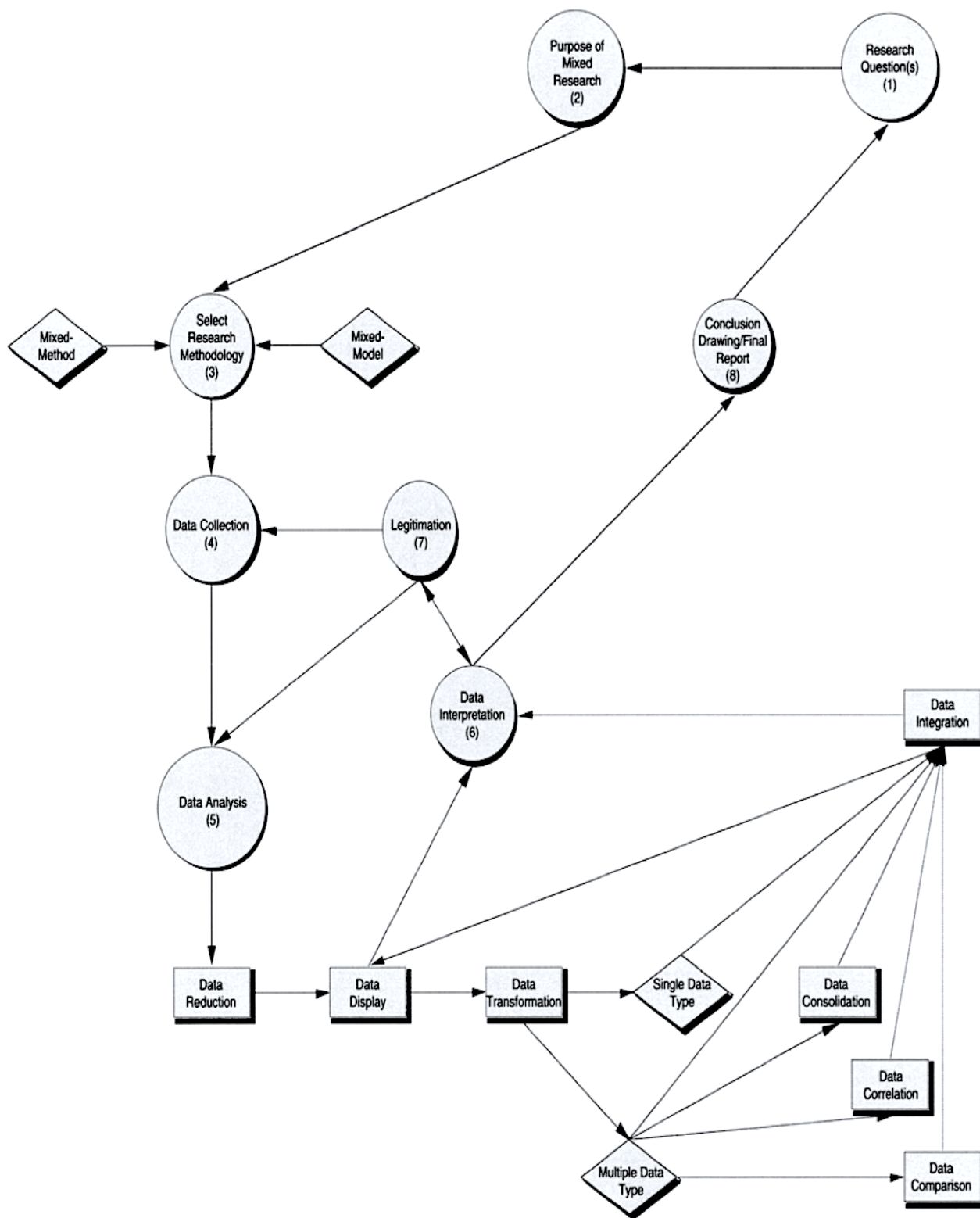
Requests to KTV broadcasting to receive permission of video usage

1. **Purpose:** Intend to apply the requested video for the workshop program as a part of Master’s thesis research of Seonjeong Yi (“Blooming their hopes with you: A pedagogy of strategic empathy and the “Comfort Women” collection at the Heeum Museum) in Art Education, Concordia University in Montreal, Canada
2. **Requested Video:** Kookmin Report (Citizen’s report), “Opening of the Heeum ‘Comfort Women’ Museum in Daegu”
3. **Intended use and places for application:** Workshop Program operation at the Heeum Museum and academic conferences in Korea and other countries
4. **Verify ethical review of this research:** Attached proof of research ethics confirmed by the research ethics unit (appendix 1, 2.)
 - Appendix 1. Summary Protocol Form (SPF)
 - 2. Certification Of Ethical Acceptability For Research Involving Human Subjects
5. **Protection of copyrights:** Keeping the logo on the video and will clarify the source of the video when using the video. For the subtitles, the translation will keep the original intended meaning and will share the resulting subtitles with KTV. End.

(Inc.) Daegu Citizen’s Forum for Halmuni

Appendix H

Research process model by Johnson and Onwuegbuzie



Appendix I

Finalized workshop lesson plan

1. English

Stage	Contents	Material and resources
Checking background information and terms	<ol style="list-style-type: none"> Open introduction sharing the motivation of workshop participants <ul style="list-style-type: none"> Difference between Japanese Military “Comfort Women” (‘위안부’, 慰安婦) and “Jeongsindae” (‘정신대’, 挺身隊 - women's volunteer corps) The use of “Quotation marks” and how the first testimony in 1991 started the study of “Comfort Women” 	
Understanding problematic issues in “Comfort Women” issue	<ol style="list-style-type: none"> Folding butterflies <ol style="list-style-type: none"> Inspect before folding a piece of paper Discover how the paper turned out after the paper folding activity <ul style="list-style-type: none"> Why is a butterfly a symbol of “Comfort Women”? Review paper folding activity <ul style="list-style-type: none"> An analogy between paper folding activity and what it represents Paper folding activity, Japanese culture and discussion about the museum building 	Korean paper, origami paper, scissors
The Heeum Museum	<ol style="list-style-type: none"> Review the museum’s establishment process through video material <ul style="list-style-type: none"> Open discussion sharing thoughts and feelings after watching the video 	Laptop, video material
“Comfort Women” issue in terms of human rights’ violation	<ol style="list-style-type: none"> Soon-ak Kim’s Story <ol style="list-style-type: none"> Introductions before the story <ul style="list-style-type: none"> This visual storytelling does not contain expressive images, however if the story challenges you, then you can take a moment. There are various prejudices and unfairness in the story After the story, there will be about 3 minutes of time for recess. Listening to the story Sharing views after listening to the story <ul style="list-style-type: none"> Give short instruction that there is no obligation to sharing opinions. Respecting others’ personal stories and not sharing with others outside of the workshop 	Story materials, photos
Artful encounter	<ol style="list-style-type: none"> Encountering artwork of Soon-ak Kim and Dal-youn Sim <ul style="list-style-type: none"> Compare and group two different presented art works that have the same theme created by two different artists Inferring the title of the works Listening to a memory of Soon-ak from her art teacher 	art works for artful encounter, and Letter from Choi.
Artful response	<ol style="list-style-type: none"> Producing artwork using pressed flowers <ol style="list-style-type: none"> Learn briefly about procedures and how to use materials; Expressing ideas; Presenting artwork; Flower pressing activity: Flowers from <i>The florist</i> -> Introducing cases of expanded participation 	Pressed flowers, glue, brushes, and other art materials
Expanded inquiry	<ol style="list-style-type: none"> Self guided tour of Museum exhibition <ul style="list-style-type: none"> Inform the participants before the tour that the tour will be made with their paper butterfly, and after the self-guided tour, the participants will finish the workshop by writing on the wings of the butterfly their review, thoughts or feelings from the day’s learning experience, or personal comment to the “Comfort Women.” Participants give their own color and pattern to the butterfly as it lost its unique feature when folded into a butterfly. 	Free observation
Closing	<ol style="list-style-type: none"> Program review and receiving bracelets 	

2. Korean

단계	활동내용	준비물 및 자료
기초 용어와 개념 확인	1. 워크샵에 참여하게 된 계기 말하고 이야기 나누기 - 일본군 '위안부'와 '정신대'의 차이점 설명 - 일본군'위안부'에 붙은 작은 따옴표 - 91년 처음 증언	
활동으로 알아보는 '위안부' 문제의 시사점	2. 나비 접기 1) 종이를 접기 전 종이 모습 살펴보기 2) 종이를 접고 난 뒤 나비의 모습 - 왜 나비가 일본군 '위안부'의 상징일까? 3) 종이 접기 활동을 선정한 이유 - 종이접기가 가지는 상징성 4) 종이접기와 일본문화, 그리고 역사관 건물 이야기	한지 색종이 가위
회음 역사관	3. 비디오를 통해 본 회음 역사관 건립 이야기 보기 - 비디오 관람 후 기억에 남는 내용 이야기 나누기	노트북 비디오
인권의 문제로서 일본군'위 안부' 문제	5. 김순악 할머니의 이야기 1) 이야기 전 주의사항 설명 - 이야기가 힘겨우시면 잠시 자리를 비우셔도 좋습니다. - 이야기에 여러가지 편견에 대한 이야기가 등장합니다. - 이야기 후에는 3분 정도 생각하는 시간을 갖겠습니다. 2) 이야기 3) 이야기 후 감상 나누기 - 이야기 나누기 전 개인적 이야기 공유에 대한 안내	이야기 사진 자료
할머니 압화 작품 감상	4. 김순악, 심달연 할머니 작품보기 - 비슷한 제목의 두 작품을 섞어 작가별로 나누어 보기 - 제목 유추해보기 - 김순악 할머니에 대한 최선생님의 편지 기억 듣기	작품사진 최선생님 미적 표현 작품
미술적 표현	6. 압화를 이용한 작품 제작 1) 압화를 이용한 제작 방법 설명 2) 압화 작품 제작 3) 자신의 작품 설명 4) 꽃누르기 체험활동 소개: 더 꽃장수 -> 다양한 참여	압화 풀, 붓 등 더 꽃장수
참여의 확대	7. 나비와 함께 역사관 관람 - 관람 후 소감이나 떠오른 생각, 내가 참여할 수 있는 일본군'위안부' 문제의 참여에 대한 다짐 등을 나비 날개로 꾸미고 쓸 것임을 예고	자유관람
닫기	8. 프로그램 후기 및 팔찌 수령	

Appendix J

Extra information about the actual building of the Heeum Museum

1. The Heeum Museum construction model



2. Historic evidence of newspaper (1920s) found at the Heeum Museum building






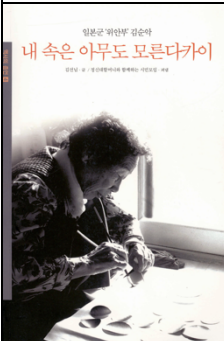
Appendix K

Visual narratives of Soon-ak Kim
“no one knows what my mind was like”

1. Korean

	<p>내 이름은 김순악, 1928년 음력 4월에 태어났다. 내가 10살이 되어서야 아버지는 두 남동생과 함께 나를 등록했다. 옛날에 태어난 가시내들은 다 그런 대접을 받았다. 어릴 때 내 이름은 김순옥이었지만, 면사무소 직원이 “순옥에 '옥'(玉)자는 양반이 쓰는 귀한 이름이라 안 된다” 했다. 그래서 아버지는 귀한 구슬 옥(玉) 대신 산 악(岳)으로 내 이름을 고쳤다. 그래서 나는 내 나이 열 살에 귀한 구슬 대신 산의 운명을 새로 받았다.</p>
	<p>내가 어렸을 때, 우리집은 마을에서 제일 가난했다. 새순이 돋는 봄이면 하루종일 산나물을 뜯으러 다녔다. 양반집 아이들은 집 밖에 나오지 않았다. 혹시 양반집 구수 대신 내가 끌려간 게 아닐까, 다 자란 뒤에는 의심도 들었다. 16살의 봄날, '처녀 공출' 때문에 마을이 뒤숭숭했다. 아버지는 순사한테 끌려가느니 공장에 취직하는 게 낫다고 생각했다. 어느 날 아침, 동네 아저씨가 날 데리러 왔다. 그렇게 가난해도 꼭 부잣집에 시집 보낼 것이라고 나를 귀히 여기던 아버지하고는 그때가 마지막이었다.</p>
 <p>See appendix K-2</p>	<p>대구의 실 푸는 공장에 취직한다는 동네 아저씨 말만 믿었다. 난생처음 기차를 탔다. 경산역에서 대구역으로, 다시 용산역으로, 그리고 중국 하얼빈역으로 갔다. 하얼빈역에는 눈이 버선목까지 쌓여 있었다. 며칠 뒤에 다시 기차를 타고 치치하루역으로 갔다. 내몽골 접경지대였다. 낙타를 봤다. 그리고 나무로 지은 2층집과 일본 군인들을 봤다.</p>
	<p>일본 군인들은 나를 다른 이름들로 불렀다. 사다코, 테루코, 요시코, 또는 마쓰다케가 내 이름이 되었다. 방은 요 한 장을 깔면 딱 찰 듯 작았다. 방문에는 작은 구멍이 있어 하루에 주먹밥 서너 개를 넣어줬다. 내 나이 열여섯에 하루 종일 군인들을 상대해야 했다. 처음엔 두려웠다. 나중엔 몸이 아팠다. 일본 군인들은 옷도 벗지 않고 지퍼만 내렸다. 내가 아프다고 하면 일본 군인들이 때리고 욕했다. 생리 때도 상대해야 했다. 나는 짐승이었다. 일본 군인들이 나를 사람으로 알았다면 그렇게 못했을 것이다. 작은 방에 누워 살아남아야 한다 생각했다. 아버지가 그리웠다. 시간이 어떻게 흐르는지 알 수 없었다. 눈을 뜨면 주먹밥을 먹고 군인을 상대하다 지쳐 잠들었다. 평일엔 10~20 명이 왔다. 주말엔 30~40 명이 왔다. 군인들은 샷쿠라는 콘돔하고 뒤통, 그리고 성병만 쟁겼다.</p>
 <p>See appendix K-3</p>	<p>중국 허베이성 장가구라는 산골 마을로 옮긴지 1년쯤 되었을 때, 일본군이 패전했다고 마을 스피커에서 방송을 했다. 일본군은 조선 처녀들을 내버려두고 그냥 사라졌다. 중국 사람들은 일본군 창녀라며 욕하며 나를 때렸다. 겁이 나서 무작정 화물열차에 올라 베이징으로 갔다. 베이징역 광장에 태극기를 걸어둔 사람들이 있었다. 광복군이라 했다. 죽지 않으려면 지금 조선으로 돌아가야 한다고 했다. 베이징에서 탄 기차는 멀리 못가 중도에 서 버렸다. 수수를 삶아 물에 갈아 먹으며 근 한 달을 걸어 조선 땅에 도착했다. 내 나이 18이었다.</p>

	<p>서울역 근처 식당에서 일했지만 돈을 주지는 않았다. 지게꾼이 "돈을 벌려면 몸뚱이 파는 데를 가야지" 했다. 내 발로 색잇집에 갔다. 돈 벌러 고향을 떠났으니 돈 벌러 돌아가야겠다 생각했다. 이미 버린 몸이니 거리낌은 없었다. 그러다 어느 날 임신한 사실을 알았다. 평생 아이는 가지지 못할 줄 알았는데 아이를 가졌다는 사실이 꿈만 같았다. 몸 풀 날이 머지않았는데 여순사건이 났다. 긴 칼 찬 순사인 애 아버지는 고향인 경산에 돌아가라고 했다. 그때가 애아버지와는 마지막이었다. 집으로 돌아갔더니 어머니가 아버지는 일주일 전에 돌아가셨다고 했다. 딸 소식을 알아보려 사방에 수소문하고, 하루 걸러 골목길에 나가 하염없이 서 계셨다 했다. 아버지와 헤어진 지 7년이 지나 있었다. 나는 소리 없이 눈물만 끝없이 흘렸다.</p>
	<p>이제 나는 엄마가 되었다. 아들은 1950년 2월에 태어났고 곧이어 한국전쟁이 일어났다. 아이가 있으니 더 열심히 벌어야 했다. 동두천에서 색시 장사도 하고 양키 물건 장사도 하고 달려 장사도 했다. 미군 부대에 몰래 들어가 군수품을 구했다. 미군들은 나를 '마마상'이라 불렀다. 그때 미군에게서 둘째 아들을 가졌다. 둘째는 얼굴이 검고 다른 아이들과 다르게 생겼다고 늘 또래들로부터 "잡종 온다. 튀기 온다" 놀림을 당했다. 돌에 맞아 피를 질질 흘리며 집에 들어오기도 했다. 가슴이 찢어졌다. 놀림과 차별이 심해서 학교도 보내지 못했다.</p> <p>첫째 아들이 입양시켜주는 재단이 있다고 해서 필벽 재단이 운영하는 고아원에 보냈다. 두고 온 아이가 마음에 걸려 편치 않다가 나중에 고아원에서 자꾸 문제를 일으킨다고 해서 한달음에 데리러 갔더니 아이는 방구석에 가만히 웅크리고 있었다. 아이를 꼭 끌어안고 다시 집으로 데려왔다.</p>
	<p>두 아들은 남동생 호적에 넣었다. <u>항상 나 때문에 아들들한테 피해가 갈까 영 조심스러웠다.</u> 큰아들은 공부를 잘했다. 선생님이 대학에 보내자고 했지만, 형편이 따라주지 않았다. 큰아들은 고등학교를 졸업하자마자 군에 바로 입대하더니 제대를 앞두고는 베트남전 참전을 자원해 버렸다. 총 맞아 죽을까봐 밤마다 잠을 못 잤다. 무사히 돌아온 아들은 공무원 시험을 준비해 합격했다. 행복했지만 아들이 데려온 며느리와는 사이가 좋지 않아 아들 내외에게 단칸방을 내어주고, 나는 가게에서 한뼉잠을 자다 <u>식모살이를</u> 시작했다.</p>
	<p><u>그 후 15년 동안이나 내 이름은 식모가 됐다.</u> 대기업 총수 아들네 집에서 일한 적도 있지만, 못배워 글자를 몰랐던 탓에, 전화 메모를 남기지 못해 그만 쫓겨나고 말았다.</p> <p>둘째아들은 요리를 배워 식당을 차리고 결혼도 했다. 식당이 번창해서 둘째네 집에 살며 손자도 봐주고 식당일도 도왔다. 그런데 여유가 생긴 둘째가 술을 마시기 시작했다. 술 마시고 돌아오면 판사람이 됐다. "와 나를 낳았노. 그때 죽이뿌지. 와 나를 받았노." 번 돈을 술로 날리고 나와 며느리도 때렸다. 둘째아들이 술을 마시는 날은 잠들 때까지 지옥 같았다. 며느리한테 미안해서 새벽에 조용히 집을 나와 고향 경산으로 내려왔다.</p>
	<p>내 이름을 고향에선 아무도 부르지 않았다. 고향 마을에 빈방을 구해 (폐가에서) 농사일을 거들어 끼니를 구했다. 내 마음은 갈고리처럼 자꾸 구부러졌다. 남편 만나 자식 키운 이야기도 싫고, 손자 자랑하는 것도 싫었다. 가슴에서 늘 불이 올라와 술과 담배로 살았다. 어느 날 술 마시다 정신을 잃어 난방도 안 되는 차가운 방에 쓰러졌는데, 이런 나를 이웃이 발견해 생활보호대상자로 등록을 도와주었다. 영구임대아파트를 받았다. 1997년이였다.</p>

	<p>내가 일본군 '위안부' 피해자였다고 사람들이 말해줬다. 나는 그게 무슨 말인지 처음엔 몰랐다. 어느 날, '정신대 할머니와 함께하는 시민모임'에서 나를 찾아왔다. 나중에 보니 서울에 있는 큰아들이 제 이름을 숨기고 올렸던 거였다. 나는 그때 밥 대신 술로 살고 있었다. 태어나 처음으로 오래된 옛날 이야기를 전부 했다. 그래도 아들 이야기는 안 하고 조카라고 했다.</p>
	<p>사람들이 나를 할머니라 부르며 반겨주었다. 2000년 1월, 한국 정부가 나를 일본군 '위안부' 피해자로 지정했다. 나는 그 증서를 액자에 걸어 방에 제일 잘 보이는 곳에 걸어 두고 오며 가며 증서를 보고 또 보았다. 정부가 내 잘못이 아니라고 인정해 준 것이다.</p>
	<p>나는 대장암 말기 환자가 되었다. 살만 하니까 병에 걸렸다. 처음에는 시민모임 사람들이 수술만 받으면 나아질 거라고만 말해주었다. "내가 마취하고 다시 깨어나겠다." 싫어 큰아들이 병원에 오고 유서를 썼다. 유산은 다 기부해서 받은 공부하고 싶어도 못하는 가난한 아이들 장학금 주고, 받은 역사관 짓는데 쓰라고 했다. "영구차 나갈 때 꽃을 많이 달아라." 했다. 머리 엮고 족두리 쓰고 시집가는 게 소원이었으니, 마지막 길이나마 꽃을 달고 싶었다. 수술이 끝나고 집으로 돌아와서 지내다, 1월 2일 나는 쓰러져 세상에게 마지막 인사를 했다.</p>
	<p>즐거 피우던 88 라이트 담배하고 일본군 위안부 피해자 증서만 남기고 나는 그만 훌훌 털어버렸다. 장례식 때 사람들이 많이 왔다. 정치하는 사람들도 오고 국회의원이 화환도 보냈다. 큰아들 식구들과 알코올중독으로 먼저 죽은 작은아들 대신 며느리가 왔다.</p>
	<p>나는 이제 소나무다. 나는 큰아들이 손자들에게 "나는 부끄러웠지만, 너희 세대는 괜찮다. 할머니가 힘들게 사셨지만 할머니 잘못이 아니다. 할머니는 피해자다." 하고 말하는 것을 다 들었다.</p>
	<p>나는 다 봤다. 처녀들 끌고 가는 조선인도 보고, 다다미방에 들어오던 일본군인도 봤다. 병들고 굶어 죽은 사람들, 도망치다 잡혀 고문당한 사람들도 슬하게 봤다. 일본군 쫓아가던 중국군을 보고, 베이징역 앞 광복군을 봤다. 평양에 들어온 소련군도 보고, 동두천에 있는 미군도 봤다. 오랫동안 나는 자랑할거리가 아무것도 없었다. 그래서 사람들 모이는 데는 잘 가지도 않고 말도 잘 안 했지만, 뒤늦게 작가가 돼서 전시도 네 번이나 하고, 이제는 내 이름으로 책도 나왔다.</p>
	<p>내 이름은 김순악. 내 속은 아무도 모른다. 그래도 사람들아, 내 이름은 내 이야기는 잊지 마라. 내가 여기 없다고 내 이야기, 내가 겪은 일까지 다 잊어버리지는 마라.</p>

2. Enlarged map of Soon-ak Kim's path from Korea to comfort station



3. Enlarged map of Soon-ak Kim's path from China to Korea



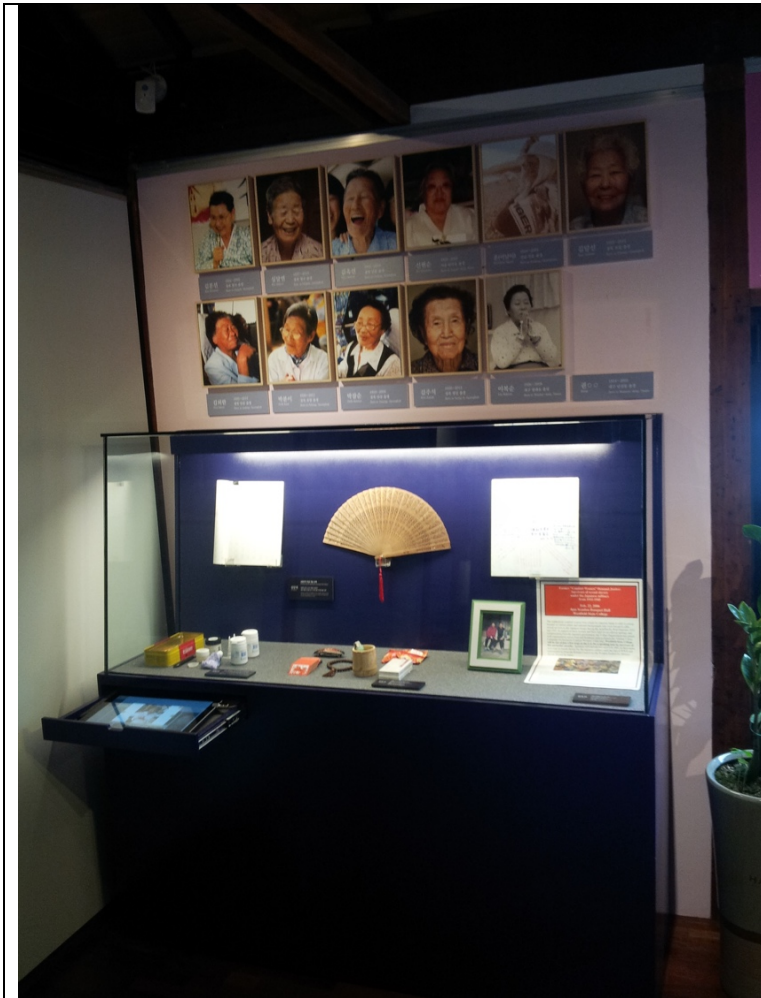
Appendix L

Artworks presented for artful encounter

Artist	Theme Flower	Theme present (gift)
Soon-ak Kim		
	<p>With flowers ever (Kim, 2007)</p>	<p>A gift of the heart (Kim, 2008)</p>
Dal-youn Sim		
	<p>Feast of flowers (Sim, 2007)</p>	<p>A present (Sim, 2007)</p>

Appendix M

Display box in “Community Space”



a. Handwriting practice of Dal-youn Sim in a display box



b. Government registration as “Comfort Women” victim of Soon-ak Kim in a display box

Appendix N

Source of data, researcher information and list of counselling centres for further assistance

English

➤ Source of the data

1. Video : Opening the Heeum “Comfort Women” Museum in Daegu (Kukmin News)
http://www.ktv.go.kr/content/view?content_id=515988
2. Stories of Soonak Kim
 - 1) Kim, S. N., & Daegu Citizen’s Forum for Halmuni. (2008). “내 속은 아무도 모른다카이” [“No one knows what my mind was like”]. Seoul: Ilil.
 - 2) Ahn, S. C. (2010, January 13). 내 이름은 김순악, 일제에 짓밟힌 소나무 한 그루. [My name is Soonak Kim, a trampled pine tree by Japanese empiricism].
http://h21.hani.co.kr/arti/society/society_general/26507.html. *The Hankyoreh* 21. Retried from http://h21.hani.co.kr/arti/society/society_general/26507.html

➤ Websites related with the Heeum Museum of military sexual slavery by Japan

1. Daegu Citizen’s Forum for Halmuni, association, inc,: <http://www.1945815.or.kr/>
2. Facebook site information for FoFA: <https://www.facebook.com/tghalmae/>
3. Brand name Heeum : <http://www.joinheeum.com/>
4. Blog of the HEeum: <http://www.joinheeum.com/>

➤ Centers that can request counselling

Name of the centre	Phone no.	Address
Daegu Hypnosis Counseling Centre	053-752-7006	236 Choiga Wedding, Taephyung-ro Jung-gu Daegu
Asem Counselling Centre	070-4829-7635	10-16 75st. Wolbae-ro, Dalseo-gu Daegu
Dreamwell Counselling Centre	053-219-9293	6 th Floor, Dongwon building, Jibeom-ro, Suseong-gu
Gaon Counselling Centre	053-256-7177	1829 Dalgubuldaero Seo-gu
Maum Chang-gim counselling Centre	053-252-6789	53-1 3 rd floor Namsan-ro Jung-gu
Hatlim Counselling Centre	053-794-3375	3081 Siji Eunsegye Apt. Dalgubuldaero Suseong-gu,
Encounter Counselling Centre	053-564-9182	206 Gookchaebosangro Seo-gu Daegu
Hankuk Family Counselling Centre	053-793-8290	3167 Arumdawun building 4th floor, Dalgubuldaero Suseong-gu, Daegu
Hankuk MHS Counselling Centre Daegu Centre	070-4643-3690	1386 Dalgubuldaero Dalseo-gu, Daegu
Daegu Yeonse Counselling Clinic	053-652-9000	1226-9 4 th floor Daemyung Dong 10 , Nam-gu,
Maum Chang-gim Counselling Clinic	070-8246-4379	Jinseok Tower, Dongdeok St. Daegu
Daegu Women’s Call	053-471-6484	31. Eecheon st. Nam-gu Daegu

➤ Researcher’s Information

1. Affiliation: Concordia University, Montreal, Canada
2. Contact information: seonjeong.yi@gmail.com

Korean

➤ 자료 출처

1. 비디오 : 대구에 일본군 위안부 역사관 ‘희움’ 개관 (국민방송)
http://www.ktv.go.kr/content/view?content_id=515988
2. 김순악 할머니 이야기
 - 1) 김선님 & 정신대 할머니와 함께하는 시민 모임 (2008). “내 속은 아무도 모른다카이” . 도서출판 일일사
 - 2) 안수찬 (2010. 01. 13) 내 이름은 김순악, 일제에 짓밟힌 소나무 한 그루.
http://h21.hani.co.kr/arti/society/society_general/26507.html

➤ 희움 일본군’ 위안부’ 역사관 관련 홈페이지

1. (사) 정신대할머니와 함께하는 시민모임: <http://www.1945815.or.kr/>,
2. 정신대 할머니와 함께하는 시민모임 페이스북:
<https://www.facebook.com/tghalmae/>
3. 희움 브랜드 : <http://www.joinheeum.com/>
4. 희움 블로그: <http://www.joinheeum.com/>

➤ 상담을 문의하실 수 있는 곳

센터 이름	전화번호	주소
대구최면심리상담센터	053-752-7006	대구 중구 태평로 236 최가웨딩
아셈심리상담센터	070-4829-7635	대구 달서구 월배로 75 길 10-16
드림웰심리상담센터	053-219-9293	대구 수성구 지범로 192 동원빌딩 6층
가온심리상담센터	053-256-7177	대구 서구 달구벌대로 1829
마음챙김심리상담센터	053-252-6789	대구 중구 남산로 53-1 3층
햇림심리상담센터	053-794-3375	대구광역시 수성구 달구벌대로 3081 시지은세계아파트
엔카운터심리상담센터	053-564-9182	대구 서구 국채보상로 206
한국가정상담클리닉센터	053-793-8290	대구광역시 수성구 달구벌대로 3167 아름다운빌딩 4층
한국 MHS 심리상담센터 대구센터	070-4643-3690	대구광역시 달서구 달구벌대로 1386
대구연세심리상담클리닉	053-652-9000	대구광역시 남구 대명 10 동 1226-9 4층
마음챙김심리상담센터	070-8246-4379	대구광역시 중구 동덕로 115 진석타워
대구 여성의 전화	053-471-6484	대구 남구 이천로 31

➤ 연구 담당자 관련

1. 연구자 소속: Concordia University, Montreal, Canada
2. 연구자 연락처: seonjeong.yi@gmail.com

Appendix O

“It is so bitter and resentful. Give my youth back”:

translating story of Yong-su Lee (1928.12.13 ~)

"Give my youth back"

I was born on December the 13th, 1928 in what is now Book-Gu, Goseung-Dong in Daegu, as the only daughter in a poor family. I had nine family members including my grandmother, father, mother, one older brother and four younger brothers. I entered Dalseun Normal school [nowaday's elementary school level] but had to quit within a year because of the financial situation of my family. I then studied at night-time classes when I became 13. When I took the night-time classes, I was called ‘Yathhara Iryo-ohshu’(安原李容洙). I sang with an organ accompaniment and learned Japanese. I was not really good at studying but loved singing. The male Japanese teacher at the night-classes also told me that I was a good singer. I studied for about one year but had to work at a factory during the day time, so I often skipped classes.

Caring for younger brothers instead of mom

My mom worked as a nanny for a rich family near Sujeong Normal-school so I had to raise my younger brothers. The house that my family lived in and a field that we used for farming was owned by the rich family.

From nine to thirteen years old, I worked at a cotton factory run by a Japanese man in Chilseung-Dong. When the machine lifted the cotton, it was really dusty. After I saw a person get pulled into the machine and break their head, I got scared and didn't want to go to the factory anymore. But there was no other way to live without going to the factory.

At the age of fifteen, I received Jeongsindae training at Chilseung Elementary school. Males and females stood in a line, did a bit of stretching and trained to march in a line. We walked back home keeping the line.

In the fall of 1944, I was sixteen. Back then, my dad was working as a delivery man carrying sacks of rice. I had a friend called Boon-soon whose mother sold liquor. One day, when I came over, her mother said "Look at you, you don't even have proper shoes. If you go with my daughter Boon-soon, there is everything. You will get fed well, and will help your family get wealthy." Back then, I did not dress up very well.

A few days later, I saw an old man and a Japanese guy standing at the top of a mound at the corner while I was playing with Boon-soon, picking fresh water snails. The old man pointed at us with his finger and the Japanese guy came down towards us. The old man was gone soon after that and the other guy waved for us to come. I was scared and ran to the other side leaving Boon-soon there.

Then a few days later, Boon-soon visited me at dawn, knocked on my window whispering "Come out here." I came out to Boon-soon quietly. I didn't talk to my mom but just came out to chase after Boon-soon. I was wearing a black skirt, long cotton shirt with buttons and dragged gedda (Japanese style sleepers). The Japanese guy that I saw at the riverside was there. He seemed less than forty years old. He was wearing national suit and a field service hat. He gave me a bag with clothing and told me there is a dress and a pair of leather shoes inside. I glanced inside and there was a red dress and leather shoes. As a young girl, I was so excited to get such a gift. So I followed him not thinking of other possibilities. There were five girls including me.

From there, we went to the station and took a train to Kyung-ju. That was the first time that I took a train. At Kyung-ju, we went to a motel. When I was washing my hands at the spring in front of the motel, I saw a purple flower. I had never seen the flower before, so I asked and heard that it was a 'Doraji flower (balloon flower)'. I spent about two days there and he brought two more women. So there were seven females. From Kyung-ju, the train passed Daegu. I saw my home through a broken crack in the window of the train. Suddenly, I remembered my home and missed my mom so much. I cried out that I should go back to my mom. I pushed away the

clothing, resigned that I didn't want it anymore, and cried asking to let me go back home. I passed out from tiredness of crying so I don't know how long I traveled. It seemed like several days.

Afraid of beating

We arrived at a house in Anju Phyungan-Do. It was a four-roomed thatched house with a garage. In that house there was one old lady who took care of the place. She was always wearing a long shirt and loose pants and wrapped a towel over her hair. There was nothing much to eat, so they gave us potatoes and sorghum (wild grain) instead of regular meals. I felt so hungry so sometimes I stole and picked an apple.

The Japanese man who brought us from Daegu punished us often whenever one of us made a mistake. He made us stand on top of a round bat holding two full water bottles, or beat our palms and soles with round pulling sticks that people used to straighten laundry. If we were a little late when he ordered us to bring water, we were beaten. Because I was so scared of him punishing or hitting us so often and easily, I tried to read the situations and react quickly.

As winter came, the land was frozen and the wind became severe. We worked every day pulling radishes out from the field and brought them back in a sack. I felt so cold and my hands were frozen working wearing only a single layer of clothing. When we said that we were cold, he beat us again. So we tried to thaw our hands behind him and shivered the whole time.

At Anju, he took the two women who joined us later, so there were only five of us left. We stayed about a month there and took a train to Daeryun.

We slept one night at a motel in Daryun. The next day, the guy gave us steamed buns and soup. I remember it being delicious since I felt so hungry and it was foreign food. We departed Daeryun on a boat, and I heard that there were 11 boats that departed together. It was a huge boat. We were lifted onto the final boat. There were many Japanese navy soldiers. We were the only females on the boat.

The new year of 1945 arrived on the boat. When the boat stopped in Shanghai, the soldiers got off but we women were not allowed. They made me stand on a dock and sing where the soldiers gathered together. So when I sang, one of the officers gave me two rice cakes. I brought them back to the group and shared it with them. We came back on board the boat but the bombardments were severe so the boat was turned off and on. One day, the boat was bombed. Some other boats were almost broken and ours was also in chaos as it was hit on its head. It was a mess outside of the boat, too. The boat was shifting so much and I was almost went out of my mind suffering from sea sickness. My head was splitting in two and I couldn't tolerate the nausea. Throwing up, I crawled to the bathroom and one soldier tried to drag me somewhere. I pushed him and struggled to escape him biting his arm. I was too young and weak to fight him off as he slapped me and threw me aside. Like that, I was raped by him. I could not know who he was. Like that, I experienced it for the first time from a man but did not know what had just happened. I just realized that the Japanese guy brought me for this purpose.

I heard that the boat was almost broken and we would all die. Someone told me to wear a life-jacket. I thought I was going to die now. I thought it might be better. But the boat continued to sail. I was not the only one who had been raped. Boon-soon and other women also told me that they were raped too. From that time, we were raped often on the boat. My eyes were all swollen because I was always crying. Back then I was young and terrified so I trembled all over. As I look back, I feel so bitter and resentful but I did not know what was happening. I could not ever look at the soldiers straight because I felt so scared.

One day, I opened the window of the boat and gazed at the ocean. I wanted to jump out of the boat to the waves. I felt too scared looking down the dark and rough waves, so could not bear to throw myself to the waves.

Lose consciousness from electric torture

I arrived in Taiwan. When I tried to walk to get off the boat, my bottom did not feel like belong to me. I had lumps around my crotch and blood had clotted around the wound. I could not close my legs because my bottom was so swollen so I walked with a waddle. The man who brought us from Daegu was the owner of the Comfort site. We called him as 'Oyaji' [which means owner in Japanese]. I was the youngest among the women. Boon-soon was one year older than me, and the other women were about eighteen, nineteen and twenty.

They ordered me to enter the room but I resisted so the owner dragged me to a room by pulling my hair. In that room I was tortured with electrical shocks. He was ruthless. He pulled out a phone cord and tied my wrists and ankles. Then he shouted "Konoyaro!" and dialed the phone many times. Fire flew out of my eyes and shook my body. Finally I couldn't bear anymore so I cried out begging for mercy. He dialed the phone once again then I lost consciousness. I woke up and found myself all wet, I guess he might have poured water on me.

The comfort site was a two-story house built in Japanese style and had twenty rooms. When we arrived, there were already many women. About 10 women who looked older than us were wearing Kimonos. There was a Japanese lady, who was the wife of the owner and his concubine was a Korean woman. The owner beat his wife and concubine often. We wore dresses that the women who came ahead of us handed us. The owner ordered us to call the ladies "Nesang (older sisters)" and listen to them. We took turns and did their laundry and cooking. There was not much to eat either. We had plain white porridge or grain porridge.

I still easily get scared. It was worse back then and I always shrink in my body from fear of being hit by the owner. I didn't get beaten by the soldiers but I was beaten by the owner a lot. I couldn't think of running away. How could I think of running away while I knew nothing about where I was after crossing the ocean.

The room at the comfort site was so small. It was just about the size of two people lying down. Its door was a cloth covering. The wall was a board, and the floor was wood but nothing was on it. With one single army blanket, I stayed on the floor.

One day, one soldier asked me what my name was. I was still frightened so I just stayed in the corner. Then the soldier said "I will give you a name" and called me 'Dosiko'. From that time, I was called as 'Dosiko'.

We usually served 'Dokotai (shock troops)'. They never cared about us at all. The soldiers wore uniforms but I could not distinguish whether they were army, navy or air force.

I had four to five soldiers a day on average. When they came in, they finished soon and left. It was rare that they stayed and slept over. I used old clothes during my menses. Even during the period, I had to serve them. The air raids were serious, sometimes we had to evacuate several times within a day. When there were air raids, we hid in the mountain or in a cave. Then when it became quiet, we served soldiers in a tent whether it was in a field or rice paddy. Sometimes the tent fell down from the wind, but the soldiers never cared and only left when they were finished. I was treated worse than dogs or pigs. I don't remember getting any health examination outside of the camp. I did not know what a 'Sat-ku (condom)' was.

One day, the house collapsed while I was at an air defense underground subsector. Dirt had poured into the air defense subsector. I dug dirt desperately to escape the site. After a while, I made a little hole. I was so happy and said 'Now, I can see outside' but smelled some smoke. That made me bleed through my mouth and nose. Then I lost consciousness.

From that bombing, the concubine of the owner and the 'military sexual slave by Japan', Ms. Park who was tall and had a long face died. Since the houses were destroyed, we went down to the shelter under the mountain. There we served soldiers again.

Later, the houses were built again. It did not take long to make the house. Then we served soldiers continuously. I got a sexually transmitted disease (STD). The owner injected me a reddish and strong 606 shot. I didn't recover properly since I had to serve soldiers while I hadn't

been cured. I served the soldiers by getting injections regularly. There was no hospital nor public health center nearby.

Aside from going to the shelter to escape the bombing, we could not go outside and were under severe surveillance. We wouldn't go outside as we had been told that we would get beaten and killed. The Dokotais were all very young. They were usually around nineteen to twenty years old.

Treating Dokotais

One day, a soldier came. He said that he will die today when he leaves the war site. I asked "What is Dokotai?" He said it meant two people on a plane that go to attack the enemy's camp sites or boats. Then he gave me his photo and his washing kit, like soap and towel. He said he had come to me two to three times before, and got an STD from me. He said he would take the disease as a gift from me. Then he taught me a song.

Taking off bravely, leaving Hsinchu (新竹)

Over the golden waves and the clouds of silver waves

No one sends me off

Only Dosiko cries for me.

By then, I only knew that it was some place in Taiwan but did not know where that was exactly. But from the song that he taught me, I assumed there to be 'Hsinchu'(新竹) in Taiwan. When we escaped, I stole and picked sugar canes due to hunger. I got caught then was beaten. They did not allow me to speak Korean. The owner beat us when we spoke Korean. One day, one quiet lady at the shelter spoke to me "I am Korean too" in Korean and told me that the war was over. We cried for a while holding each other. She held my hands tight saying "Survive, and you must go back to Korea however you can." I looked outside at people running around shouting. So

I learned that the war was over. When I came back, I couldn't find the owner and other older ladies.

I went to the refugee camp that looked like a cargo near the dock. They gave me a rice ball and there were lots of rice bugs in it. Staying in a camp, I waited for a boat to come. While there, I wrapped myself with a blanket and hid at the corner wondering if someone would come and take me somewhere again. I also cried a lot there so my eyes were always swollen and looked like they were closed.

Give my youth back

I arrived in Busan when the barley was green. When we landed in Busan, they sprayed DDT on us and gave us 300 won. Four of us - Boon-soon, one chubby lady, another lady and me - made it back to Korea, and we separated in Busan. I took a train back to Daegu. In the train, I kept crying and hid in the corner in case someone found me and took me somewhere. My old home was the same as it looked old and tilted thatched house. When I entered the house, my mom fainted saying "Are you a human or a ghost?"

I never thought of getting married. Having a conscience, how could I dare think of getting married? I suffered due to the STD for long until recently. My family did not know where I was sent nor how I suffered. My dad was resentful that his only daughter could not get married. My mom and dad said it was regretful that they could not get me married before they left this life.

I worked as a waitress at the fish cake bar in Hyangchon-dong for a while. I used to run my own business near the beach in Ulsan for three years. I used to run a cart bar, too. For several years I worked as an insurance sales person and then quit a few years ago as I got older.

Both my parents are gone, and my younger brothers who don't know what happened felt sorry about me living alone. Neighbors talked a lot about me living alone. That was annoying and I also felt lonely and sad that I could not wear a wedding veil even though I was born a woman. So in January of 1989, when I became sixty years old, I married a seventy-five year old man. I chose

a much older man because I did not like men. However he was always very suspicious of me and mistreated me so it didn't go well. I divorced this February and now live alone in Daegu. I live in a single room paying 900,000(won?) for 10 months without deposit. It is about 8.5 m² and has a kitchen. Nowadays, I live with the money that my brothers gathered together to support me. I feel a lot more comfortable after reporting all this. How much longer will I live? I cannot appreciate enough 'The Council for the Women drafted for Military Sexual Slavery' helping us.

These days I often sing the song changing the lyrics of 'Katusa'. 'I cannot live with the resentment. Give my youth back. Apologize and compensate. Japan that took me against my will and destroyed me, do apologize and compensate. Mom and dad, can you hear me and the sound of cries from your daughter. Now the siblings - citizens in Korea help to resolve this sorrow'.

A few days ago, I visited my mother and father's tomb and prayed.

“Mother who cannot come even though I call and cry for you. Now my Korean siblings help me resolve the resentment. Dear mom and dad, rest in peace and stay in heaven.”

Appendix P

Brochures

Daegu Citizen Forum for Halmuni

Established in 1997, Daegu Citizen Forum for Halmuni has engaged in vigorous activities in Daegu and Gyeongsangbuk-do for the welfare of the victims of Japanese military sexual slavery and to resolve this issue properly.

Halmuni means ‘grandmother’ in Korean, and stands for the military sexual slaves which people often refer to as “Comfort Women.” While the term “Comfort Women” is a euphemism for women who were “drafted, deceived, sold, or abducted to serve as military sex slaves in brothels” to provide ‘comfort’ for the Japanese military during the Pacific War, it is always presented in quotation marks since the word is a problematic and contradictory term.

Daegu Citizen Forum for Halmuni presses the Japanese government to investigate facts, admit national responsibility, officially apologize, legally compensate, punish persons in charge, establish an education center, and conduct correct history lessons. It also demands a responsible attitude of the Korean government who have not made an active effort to resolve the military sexual slavery issue.

While there were 26 victims in Daegu and Gyeongsangbuk-do, four of them are still alive in Daegu and one in Gyeongsangbuk-do. They have all reached an old age over their mid-80s and suffer from mental and physical pain due to the Japanese military sexual slavery period.

What they really need is justice, that assailants be punished without fail and be able to regain their honor. This is an act for all women around the world who are experiencing violation of their human rights under war and violence.

Daegu Citizen Forum for Halmuni has conducted various fund-raising campaigns to build a history museum of military sexual slavery by Japan in the region since 2010. Thanks to a lot of attention and participation of children and citizens in the region and around the country, HEEUM the Museum of Military Sexual Slavery by Japan, opened on December 5th, 2015.

For more people to hear about the issue of military sexual slavery by Japan in daily life and to participate in solving the issue, we run a brand named HEEUM. HEEUM means gathering hope for a bloom. This means that we should bloom the hopes of Japanese military sexual slavery victims. Based on pressed flower works of late Sim Dalyun and late Kim Soonoak, HEEUM makes and sells Eco bags, pouches, and bracelets. All profits from the sale of the products go to the construction fund for the HEEUM Museum and to gather funds for activities to resolve the issue of military sexual slavery by Japan.

Your participation and interest will help solve the issue regarding the Japanese military sexual slavery and bloom the hopes of the victims. Blooming their hopes with you!

Appendix Q

Information about data request and cooperative project proposal
with the Heeum Museum of Military Sexual Slavery by Japan

The Heeum Museum of Military Sexual Slavery by Japan (in short, the Heeum Museum) has the following procedure for any data provision or cooperative project. Thank you in advance for your understanding and cooperation.

1. Application with a Proposal

Please send your proposal to heeum_museum@hanmail.net including the sections below. These are so the Heeum Museum can understand your purpose for the information better so that the we can assist in the success of your project. However, the Heeum Museum only provides information when the data will be used for non-profit purposes.

1. The purpose of the project
2. Introduction of the applicant (including contact information)
3. The duration of the project
4. A request for help/assistance from the Heeum Museum and the proposed timeline
5. Expected usage of the data

2. Proposal Review

After receiving the proposal, the Heeum Museum will have discussions before informing you whether this project can progress or within which range the Museum can cooperate.

3. Progress of the Project

Depending on the size of the project, there will be a pre-check, progress update, and final review. The final results from the project have to be shared with the Heeum Museum so it can become important participation data towards resolution of the “Comfort Women” issue.

4. Final results

The final results, or the product, of the project will be saved as data, and can be used for the various future projects by the Heeum Museum in order to resolve the issue for the “Comfort Women.” However the final result will not be shared with the public without the agreement of the copyright holders.

Thank you for your understanding and cooperation,

The Chairman of the Heeum Museum of Military Sexual Slavery by Japan

Jeong-seon Ahn-Yi



Appendix R

1. Request to Daegu National University of Education, where students are trained to become elementary school teachers



(Inc.) Daegu Citizen's Forum for Halmuni

Affiliated Institution **희움** 일본군'위안부'역사관
The Museum of History and Memory of Japan

50 Kyungsangkamyong-st. Jung-Gu, Daegu 41919 tel. 053-254-1431 fax. 053-249-1431
E-mail : tghalmae@hanmail.net web : www.1945815.or.kr
Attention to: Seonhaeng Baek (010-8382-3356)

- Registration no. : 2016-7-1
- Issue Date : 2016. 7. 7.
- Addressee : Director of Korean Broadcasting policy
- Carbon copy: Head of the video broadcasting department
- Title: Request to KTV broadcasting to achieve permission of video usage

4. Thank you for your time.
5. Established in 1997, (Inc.) Daegu Citizen Forum for Halmuni has engaged in vigorous activities in Daegu and Gyeongsangbuk-do for the welfare of the victims of Japanese military sexual slavery and to resolve this issue properly, and also had established Affiliated Institution Heeum Japanese Military “Comfort Women” Museum (the Heeum Museum).
6. Currently, the Heeum Museum is in the process of an educational workshop program development with Master’s student (Seonjeong Yi) in Art Education department at Concordia University in Montreal, Canada, and hope to use video material from KTV. Please cooperate as following.

----- Following -----


Requests to KTV broadcasting to achieve permission of video usage

6. **Purpose:** Intended to apply the requested video for the workshop program as a part of Master’s thesis research of Seonjeong Yi (“Blooming their hopes with you: A pedagogy of strategic empathy and the “Comfort Women” collection at the Heeum Museum) in Art Education, Concordia University in Montreal, Canada
7. **Requested Video:** Kookmin Report (Citizen’s report), “Opening of the Heeum “Comfort Women” Museum in Daegu”
8. **Intended use and places for application:** Workshop Program operation at the Heeum Museum and academic conferences in Korea and other countries
9. **Verify ethical review of this research:** Attached proof of research ethics confirmed by the research ethic unit (appendix 1, 2.)

Appendix 1. Summary Protocol form (SPF)
2. Certification Of Ethical Acceptability For Research Involving Human Subjects
10. **Protection of copy rights:** Keeping the logo from the video and will clarify the source of the video when applying the video. For the subtitles, the translation will keep its original intended meaning the most and will share the result of the subtitle with KTV. End.

(Inc.) Daegu Citizen's Forum for Halmuni

2. Daegu National University of Education, where students are trained to become elementary school teachers

 (사)정신대 할머니와 함께하는 시민모임



41919 대구광역시 중구 경상감영길 50 || 전화 053-254-1431 || 전송 053-249-1431
 E-mail : tohalmee@hanmail.net 홈페이지 : www.1945815.or.kr
 담 당 : 활동가 백선행 (010-8382-3356)

- 문서번호 : [redacted]
- 시행일자 : 2016. 8. 5.
- 수 신 : 대구교육대학교
- 참 조 : [redacted] 님
- 제 목 : 대구교육대학교 학생 봉사활동 협조 및 협약 의뢰

1. 수고 많으십니다.

2. (사)정신대 할머니와 함께하는 시민모임은 1997년부터 대구·경북지역을 중심으로 일본군 '위안부' 문제 해결 및 피해자들의 실질적인 정서 안정과 복지를 위해 다양한 지원 사업을 펼치고 있으며, 2015년 12월 부설기관인 희움일본군 '위안부' 역사관 (이하 희움역사관)을 개관하였습니다.

3. 희움역사관은 현재 캐나다 몬트리올 Concordia University의 Art Education 석사과정 연구자(이선정)와 함께 역사관의 교육 프로그램을 개발하였으며, 이 교육 프로그램의 운영 및 단체 관람 도슨트 운영을 위해 대구교육대학교 학생들의 교육 봉사활동 참가를 의뢰하는 바입니다. 아래의 내용의 참조를 바탕으로 협조를 요청 드립니다.

- 아 래 -

희움일본군 '위안부' 역사관의 교육 프로그램 운영을 위한 교육 봉사활동 참가 요청

1. **협조 신청 목적:** 캐나다 몬트리올 Concordia University의 Art Education 석사과정 연구자 이선정의 논문 연구("Blooming their hopes with you: A pedagogy of strategic empathy and the "Comfort Women" collection at the Heeum Museum)의 일환으로 개발된 희움 역사관의 교육 프로그램 및 역사관 단체 관람객을 위한 도슨트 프로그램 운영에 대구교육대학교 학생들의 참여 및 봉사활동을 통하여 역사관 운영 프로그램의 운영에 교육적 전문성을 더하

고, 나아가 학생들의 실제적인 교육프로그램 운영의 기회를 제공하고자 대구교육대학교의 협조와 참여를 바라는 바임.

2. **학생 활동 참가자 모집인원 수 및 참가 일정:** 3인 내외, 1주일 1회 약 4시간 (일정 추후 조정 가능)
3. **봉사활동 내역 및 실행 장소:** 학생들의 봉사활동 내역은 특별 교육 프로그램의 운영 (월 1회 계획) 및 단체 관람객을 위한 도슨트 프로그램 운영, 기타 역사관 내 일본군 '위안부' 기록 보존 자료의 정리 및 역사관 전시 보조.
4. **교육 프로그램의 안전성 및 연구윤리 증명:** 개발된 특별 교육프로그램은 연구윤리위원회의 승인을 받은 연구이며 (증명서 첨부: 별첨 1, 2), 약 2 개월간 시범 운영 및 수정을 통하여 프로그램의 적합성을 검증하였음.
5. **학생 활동 내역의 증명:** 해당 역사관에서 공식적으로 활용하고 있는 봉사활동 기록서 양식을 통하여 (별첨 3) 봉사 활동 참가 학생의 활동 내역을 기록 및 증명할 것임.

별첨 1. Summary Protocol Form (SPF).


2. Certification of Ethical Acceptability for Research Involving Human Subjects.
3. 봉사활동 확인서. 끝.

(사)정신대 할머니와 함께하는 시민모임

Appendix S


Brochure from Korean embassy “Compromise of Japanese Military ‘Comfort Women’ problem”

이번 합의는 조약이 아닌 구두 발표 형식인데, 일본측에 합의 이행을 강제할 수 있는 것인지?




- 정부간 합의 형식에는 여러 가지 방식이 있을 수 있습니다.
- 이번 합의는 양국 정부를 대표하는 외교장관이 내외신 공동기자회견에서 양국 국민과 국제사회가 지켜보는 가운데 발표한 공식적인 약속으로, 일본 정부는 이를 성실히 이행하여야 할 것입니다.

향후 유엔 등 국제기구에서 우리 정부가 이 문제를 제기할 수 없다는 것이 사실인지?



- 이번 합의를 통해 양국 정부가 일본군위안부 피해자 문제를 두고 유엔 등 국제사회에서의 상호 비난·비판을 자제하기로 한 것은 ▲군의 관여라는 역사적 사실 인정과 일본 정부의 책임 표명, ▲내각총리대신 명의의 공개적·공식적 형태의 사죄와 반성 표명, ▲그에 따른 후속조치로서 피해자의 명예와 존엄 회복 및 상처 치유 사업을 추진할 국내 재단에 대하여 일본 정부 예산을 출연한다는 일본의 약속이 착실히 이행된다는 것을 전제로 한 것이며, 그것도 정부 차원에 국한된 것입니다.
- 다시 말씀드리면, ▲합의의 성실한 이행을 전제로, ▲정부 차원에 국한하여 이루어진 약속입니다.
- 정부는 전시성폭력 등 보편적 가치로서 여성 인권을 보호하고, 증진하기 위한 국제사회의 논의에는 앞으로도 계속 적극 참여할 것입니다.
- 아울러, 이 문제를 역사의 교훈으로 미래세대에 교육하는 노력과 관련 기록물 보존, 연구와 교육 등을 통해 미래세대에게 위안부 문제의 진실을 알리기 위한 노력도 금번 합의와 무관하게 지속 추진해 나갈 것입니다.


최종적·불가역적 해결의 의미가 무엇인지?



- 일본 정부는 이번 합의에서 표명한 ▲군의 관여라는 역사적 사실 인정과 일본 정부의 책임 표명, ▲내각총리대신 명의의 피해자분들에 대한 공개적·공식적 형태의 사죄와 반성 표명, ▲그에 따른 후속조치로서 설립될 국내 재단에 일본 정부 예산 일괄 출연 약속 등을 앞으로 흔들림 없이 실천해 나가야 할 것이며, 그것이 이번 합의의 기본 정신입니다.
- 양국 정부는 이번 합의의 내용과 기본 정신이 성실히 지켜진다는 전제 하에, 일본군위안부 피해자 문제가 양국 정부 차원에서 “최종적 및 불가역적으로 해결될 것임”을 확인한 것입니다.
- 특히 “불가역적”이라는 표현은 일본이 앞으로 합의를 번복하거나 역행하는 언행을 해서는 안된다는 의미를 내포하고 있는 것입니다.
- 연구 및 교육 등을 통해 미래세대에 대한 위안부 문제의 진실을 알리고 재발을 방지하려는 노력은 최종적·불가역적 해결과는 무관하며, 정부는 앞으로도 이러한 노력을 지속해 나갈 것입니다.

일본군위안부 피해자 문제 타결

궁금증을 풀어드립니다



Q&A

Appendix T

Consistency and difference between Korean and English Korean embassy website

Country	Front page of the Embassy Website in English	Front page of the Embassy Website in Korean
Canada		
Republic of South Africa		
Great Britain and Northern Ireland		
	<p>The ROK-Japan Foreign Minister's Joint Press Availability on the "Comfort Women" issue</p>	<p>Q&A about the 'Comfort Women' issue and agreement</p>

Republic of the Philippines

Turkey

Japan

China

Appendix U

“The ROK-Japan Foreign Ministers’ Joint Press Availability on the ‘Comfort Women’”

shared on website of Korean embassies on English section.

(unofficial translation)

Remarks at the Joint Press Availability

December 28, 2015

Minister Yun:

Good afternoon. Today, I had in-depth consultations with Minister Kishida on matters of mutual interest, including the “comfort women” issue.

First of all, I would like to thank Minister Kishida for taking the time out of his busy schedule to attend this meeting today.

As you are well aware, this year marks the 50th anniversary of the normalization of diplomatic ties between Korea and Japan. My government has been sparing no efforts to work out an early resolution of the “comfort women” issue, the most crucial history-related issue between Korea and Japan, in this historic year.

In particular, thanks to the political decision made by President Park and Prime Minister Abe at the November 2nd summit to “accelerate consultations to settle the ‘comfort women’ issue at the earliest possible date, bearing in mind that this year marks a turning point in the relations between the two countries as we celebrate the 50th anniversary of the normalization of diplomatic ties,” bilateral consultations have been further expedited centering around the Director-General level meetings as a major channel.

Minister Kishida and I held an intensive round of consultations today, based on the results of the consultations held through various channels, including yesterday’s 12th Director-General level meeting.

1

As a result, we have been able to reach an agreement acceptable to both sides. So, here today, we would like to announce the results of our meeting today.

First, Minister Kishida will state the position of the Government of Japan on today’s agreement on behalf of the Government of Japan, and then, I will share with you the position of the Government of the Republic of Korea.

Minister Kishida:

The issue of “comfort women” has been intensively discussed so far between Japan and Korea, including through the Director-General level meetings. Based on those outcomes, the Government of Japan states the following.

The issue of “comfort women” was a matter which, with the involvement of the military authorities of the day, severely injured the honor and dignity of many women. In this regard, the Government of Japan painfully acknowledges its responsibility.

Prime Minister Abe, in his capacity as Prime Minister of Japan, expresses anew sincere apologies and remorse from the bottom of his heart to all those who suffered immeasurable pain and incurable physical and psychological wounds as “comfort women.”

The Government of Japan has been seriously dealing with this issue, and on the basis of such experience, will take measures with its own budget to heal the psychological wounds of all the former “comfort women.”

More specifically, the Government of the Republic of Korea will

2

establish a foundation for the purpose of providing assistance to the former “comfort women.” The Government of Japan will contribute from its budget a lump sum funding to this foundation. The Governments of Korea and Japan will cooperate to implement programs to restore the honor and dignity and to heal the psychological wounds of all the former “comfort women.”

Along with what was stated above, the Government of Japan confirms that through today’s statement, this issue will be finally and irreversibly resolved on the condition that the above-mentioned measures are faithfully implemented. Also, the Government of Japan, along with the Government of the Republic of Korea, will refrain from mutual reprobation and criticism regarding this issue in international forums, including at the United Nations in the future.

Regarding the above-mentioned budgetary measure, the expected amount will be around 1 billion Yen. What I have stated is the outcome of consultations held under the instruction of the leaders of both countries, and I am confident that Japan-Korea relations will thereby enter a new era.

Minister Yun:

Now, I would like to state the position of the Government of the Republic of Korea on today’s agreement.

The issue of “comfort women” has been intensively discussed so far between Korea and Japan, including through the Director-General level meetings. Based on those outcomes, the Government of Korea states the following.

The Government of the Republic of Korea takes note of the statement

by the Government of Japan and the measures leading up to the statement, and, along with the Government of Japan, confirms that through today’s statement, this issue will be finally and irreversibly resolved on the condition that the above-mentioned measures stated by the Government of Japan are faithfully implemented. The Government of the Republic of Korea will cooperate in the measures to be taken by the Government of Japan.

The Government of the Republic of Korea is aware of the concern of the Government of Japan over the memorial statue placed in front of the Embassy of Japan in Seoul with respect to the maintenance of the peacefulness and respectability of its mission, and will make efforts to appropriately address the concern, including through consultations with relevant groups on possible responses.

The Government of the Republic of Korea, along with the Government of Japan, will refrain from mutual reprobation and criticism regarding this issue in international forums, including at the United Nations in the future, on the condition that the measures stated by the Government of Japan are faithfully implemented.

This concludes the position of the Government of the Republic of Korea.

I am very pleased to announce here today that, working together, Minister Kishida and I have finally wound up the long and difficult negotiations on this issue before the end of this year, the 50th anniversary of the normalization of diplomatic ties between Korea and Japan.

I sincerely hope that the measures to follow up on today’s agreement will be faithfully implemented and thereby restore the honor and dignity and heal the psychological wounds of the victims who have had to endure so many years of agony.

It is also my sincere desire that, with the conclusion of the negotiations on the “comfort women” issue, the most challenging and difficult issue over history between Korea and Japan, we will be able to open a new chapter in the Korea-Japan relations in the new year with a new spirit of cooperation.





Thank you. /END/




Appendix V




Results from participants' artful responses





I n d e x	Image created by educational experts as a pilot study and provided during the workshop as examples			
	Image created by museum staff who participated in the workshop			
	Image created by general public participants			
No.	Visual Response	Description of the intent		
		Korean	English	
1			My name is Soon-ak Kim (The Korean letters are used as a calligraphy and created a shape of a pine tree)	
2			Used silhouette of Soon-ak Kim	
3			Example of decorative work	

<p>4</p>		<p>약시가 오는 너를간으로 대생어리 ~ ㅈ 하늘에 탄 비행기는 아주 양록 나도 떠나고 싶은 마음 같아 ㅠ ㅈ ㅠ T.053-471-6484 www.dwholine.or.kr</p>	<p>Yong-su Lee left for the Netherlands today. Her flight will be colorful and pretty. Adding my hopes to be there together with her.</p>
<p>5</p>		<p>내 마음속의 평화로운 넓은 들판 하나, 튼튼한 등나무 가진 나무 한그루 사) 대구여성전화 T.053-471-6484 www.dwholine.or.kr</p>	<p>In my mind, one tree that has a strong trunk in a wide peaceful field.</p>
<p>6</p>		<p>많은 세월이 많은 구멍 이 생기고 새가 파다 연필로 그린 인상이다. 할머니 재운 것은 어떤 천으로 뒤쳐는 꽃이 많은 천이 들이 사슴도 많이 편지 사이에 한 편지 주셨는지 꽃이 자랄까 하여서 샀다 흔든 계신가요 할머니가 하려 한 것은 T.053-471-6484 www.dwholine.or.kr</p> <p>많은 세월이 많은 구멍 이 생기고 새가 파다 꽃이 핀 4월이 봄에 가든 지는 꽃이 활짝 나서면 그제야 봄 꽃은 많은 꽃이 피어 나. 어제는 초콜릿 머에서 머리 구멍이 삼계탕도 잘 끓여 사) 대구여성전화 T.053-471-6484 www.dwholine.or.kr</p> <p>그 수확도 못하구 합니다. 인고 샀습니다</p>	<p>Dear Soonak Kim I miss you, granny. How is where you are? Are there many flowers that you loved? Is your second son now where with you? Are you getting news from your first son's father that you met at Yeosoo? Today, I thought about a lot of memories and moments that I spent with you. When you fly freely with butterflies that you loved, there will be only bright happiness with you. Yesterday, I thought of chicken soup that you served me, as it was the first hottest day of the season. When I pass by Kyungsan, I still look up at your old apartment. I miss you so much.</p>

<p>7</p>		<p>늦어도나리미 오리다 바람, 독기나 흐. 꽃과 나리미, 꽃과 함께이 모습. <늦 꽃과 함께>처럼 꽃밭에 꽃과 함께이긴 할머니. 마리 뒤. 그 세가, 꽃처럼 아름다요. 평온으로 나리미 피어나는 모습.</p> <p>사)대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>Like Soonak's final wish, her desire to have lots of flowers being surrounded by flowers after her life. On her head, peaceful and beautiful thoughts are blooming like flowers.</p>
<p>8</p>		<p>프로그램을 참여하면서 두 할머니 께 계속 머릿속에 맴돌고 기억나네요. 꽃을 무척 사랑하는 할머니를 생각해서 두 할머니 가 이층지 한끼쯤 꽃으로 나태냈고 함께 꽃이되어 있는 모습은 생각해서 만들었습니다.</p> <p>사)대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>Throughout the program participation, I thought about the two ladies (Soonak and Dalyoun) continuously. Thinking of the two ladies who loved flowers very much, I represented the two ladies with flowers, and made this work thinking if them being together as flowers. <i>Granny, and granny, like flowers. [in artwork]</i></p>
<p>9</p>		<p>억사십을 지어 할머니들은 다시 뵙고싶다는 마음을 그려보고 싶었다.</p> <p>- 황성원</p> <p>사)대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>I wanted to represent my mind and what I felt through the workshop, wanting to meet the grannies again</p> <p><i>Seongwon Hwang</i></p>
<p>10</p>		<p>밤배."</p> <p>√ 우리의 희망과 꿈이 실린, 우리가 가는 사이에 꿈(바람, 소망, 문제해결)이 밤배에게 실려서 하늘로 높이높이 올라 가서 이루어져요면 하는 마 음을 표현하였습니다.</p> <p>사)대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>"Knight boat"</p> <p>I expressed my idea that a night boat carries hopes, and desires (wishes, hopes, and resolution of the issue), floating high up and up so it becomes a dream while we are asleep.</p>

<p>11</p>		<p>김미선 할머니들의 다양한면, 다양한 관점이 있다는것을 표현하고 합니다.</p> <p>사)대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>Misun Kim</p> <p>I wanted to express that the grannies had various characteristics and aspects of life.</p>
<p>12</p>		<p>소녀상에 꽃고늘 만들어주는 나비</p> <p>큰보라색 나비가 소녀상을 시원하게 그늘을 만들어 주면 작은 나비는 소녀라 함께 한다. 소녀는 피 피운음 소리가 나는 심장을 움켜쥐고 있다.</p> <p>사)대구여성의전화 T.053-471-6484 www.dwhotline.or.kr 주은영</p>	<p>Butterfly that makes shade from flowers</p> <p>A big purple butterfly is making big and cool shade and a small butterfly is there with the girl. The girl is grabbing a heart that is making bleeding sounds.</p> <p>Eunyoung Chu</p>
<p>13</p>		<p>아버지의 기다림</p> <p>아래의 나뭇잎은 김수현 할머니 (편)을 기다리는 아버지의 모습이자 우리의 모습이다. 왼쪽의 노란꽃은 '희망'이다. 연약한 소녀들은 하염없이 기다리는 아버지, 그녀를 보지 못하고 떠나간 아버지. 아직 해결하지 못한 마음아프고 미안한 우리다. 그 꽃은 끝내 피지 않는다.</p> <p>사)대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p> <p>우리의 기다림과 연약 (노란색) 이 이어져 (오른쪽) 붉은 꽃은 피어날 것이다. 전희연의 염원을 모아 꽃으로 피어나 꼭 이문제를 해결해 낼것이라 믿는다.</p> <p>박미옥</p>	<p>Waiting of the dad.</p> <p>The leaves at the bottom represent the figure of her father and us who are awaiting Soonak (daughter). The yellow flowers on the left are girls. It also represents the father who was waiting the daughter endlessly, but had to leave not seeing the girl, and also us (the public) who feel sorry as the issue is not resolved yet. The stem is not finished yet. I believe our patience and desire (yellow color) will continue and bloom (on the right) as a red flower. The hopes will bloom as flowers reflect all people's desires, and I firmly believe that the issue will finally be resolved.</p> <p>Miok Park</p>

<p>14</p>		<p>와리바시 (일본군) ^병들 뵙아 낼 수 있도록 저희가 함께 할게요. 꽃밭에서 꽃비 맞으며 함께 걸어가요.</p> <p>선은경 사) 대구 여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>We will be there to help you pull the chopsticks (Memories of Japanese soldiers) out together. Let's walk together, with flowers falling like rain.</p> <p><i>Mihyun Seongyoon</i></p>
<p>15</p>		<p>할머니의 꿈이 나비와 함께 하늘에서 잘 이루어지기를 바람에 ...</p> <p>사) 대구 여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>Hoping the lady's dream is achieved in heaven, with the butterflies...</p>
<p>16</p>		<p><귀향> 영화 '귀향'을 보고 느낀 것이 많았습니. 우리 모두가 할머니들께 돌아오 싶은 고향이 되길 바랍니다. 사) 대구 여성의전화 T.053-471-6484 www.dwhotline.or.kr 선은경</p>	<p><The Spirits's Home Return></p> <p>I felt so much watching the movie, the spirit's home return. I hope all of us can make them a hometown for the grannies where they want to come back.</p> <p><i>Eunkyung Shin</i></p>

<p>17</p>		<p>* 김화경의도.</p> <p>인생에서 가장 빛나고 아름다운 시기를 타인에게 의해 강제로 빼앗겨 잃어버린 할머니들... 다음 생애에서는 꽃같은 시절을 보내시길 ♡</p> <p>사) 대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>*Intent of the dried flower collage</p> <p>The grannies who lost their most shiny and beautiful time of life by others...</p> <p>I hope they can fully enjoy their next life like bloomed flowers</p>
<p>18</p>		<p>할머니들은 나와 다른 (귀와) 사람이 아니다. -한경</p> <p>사) 대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>These ladies are not different people from (us) me</p> <p>-Kyung Han</p>
<p>19</p>		<p>배아름.</p> <p>눈무림 건너 걸은 가는 내의 모습을 표현해 보았습니다. 영원 귀향의 마지막 강대처럼 작품 속에서나마 꽃핀 고향길은 나뭇나뭇 날아 가슴에 담았으면 하는 다음입니다.</p> <p>사) 대구여성의전화 T.053-171-8484 www.dwhotline.or.kr</p>	<p>Arum Bae</p> <p>I wanted to express butterflies that came back home flying over a path across a field. Like the last scene at the movie "the spirit's home return," I hope they could fly back to their families at least in my artwork.</p>
<p>20</p>		<p>꽃밭의 꽃들도. (나미조 꽃지시는 삼수없듯이... 할머니들의 희생이 아름다운 꽃밭에 밑거름이 되었으면 잊지 않을 것입니다.</p> <p>홍만</p> <p>사) 대구여성의전화 T.053-471-6484 www.dwhotline.or.kr</p>	<p>Like flowers in a field and butterflies cannot live alone, I will not forget that the sacrifices of those ladies became the foundation to this beautiful flower field. [I will not forget that their stories contributed to built a foundation of the ground that this generation lives on today]</p> <p>Hongman</p>