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An Evolving Feminist Leadership Model for Art Education

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An evolving feminist leadership model for art education, designed by the authors, is discussed with an explanation of how criteria of coherence, completeness, and appropriateness were used for analysis of four previous models and the current model. The fifth model in the series is described as containing four stages (personal voice/reflective practice, collaborative voice/collaborative practice, interaction of personal and collaborative voices, and personal actions and professional products). Examples are offered as to how the model was developed both theoretically and through research practice. Future directions for further studies in the area of leadership and art education are suggested.

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Art educators have conducted research that has informed art education theory and practice, but this research largely is a record of individual, independent studies that have rarely been replicated; collaborative efforts in related studies and follow-up research have been sparse (Zimmerman, NAEA Research Commission, 1993, p. 2).

The National Art Education Association Research Commission report, *Creating a Research Agenda Toward the 21st Century*, was distributed to art educators in 1993 (Zimmerman, 1993); yet now at the beginning of the 21st century the need for the kinds of research advocated by the Commission is still relevant. One example of the kind of research deemed important in this report is research we have conducted for about a decade. Both of us have been involved in researching leadership issues in art teacher education and have collaborated on a series of studies that focused on both theory and practice related to this topic. Our goal has been to educate inservice teachers to become empowered and assume leadership roles in a variety of educational contexts (Thurber, in press; Thurber & Zimmerman, 1996, 1997; Zimmerman, 1997a, 1997b, 1999, in press). Most teachers in the United States are women, except in higher education, and it is an important project to discover means to help empower them to become leaders.

Although research about inservice art teachers has been increasing in recent years (Galbraith, 1995; Zimmerman, 1994, 1997c), there still is little inquiry in this area, particularly about developing leadership roles in art education. The following conceptual models and research studies were motivated by our interest in discovering whether inservice teachers, studying

in summer programs at the Nebraska Prairie Visions Institute and at Indiana University Artistically Talented Program, were able to build community relationships through networking; take initiatives to change their classroom practice; engage actively in the content of their disciplines; and eventually become effective leaders in their schools, communities, and beyond.

In our careers as researchers, we often have employed visualizations of our ideas so that we could convey meaning in a schematized and elegant manner. Both of us have backgrounds in the fine arts, and it seems natural that we would depict our understandings of certain universes of discourse both discursively and non-discursively. As visually-oriented researchers we often diagram concepts and create symbols to explain how components of leadership, as related to the field of art education, might be integrated and understood as a comprehensive whole. Wilson (1997a) explained how he "created matrices to show the content of art education and the behaviors associated with it" (p.7). He further discussed how these matrices lacked flexibility and humor that can be found in artist Mark Tansey's visual conceptualizations. Tansey created a wheel-like form that consisted of concentric rings on which ambiguous statements were written. With a spin of the wheel different combinations of statements could be produced at random. Inspired by Tansey's diagrams, Wilson constructed a circular diagram that displayed different components of art education research and how they could be combined and related to one another to create research content. We too have constructed a number of pedagogical models based on our ongoing research project of studying various components of leadership and empowerment in relation in art education theory and practice. These models are based on our need to make visualizations of what we have come to understand through the written word.

We applied criteria of coherence, completeness, and appropriateness to judge the adequacy of the several models we developed in respect to all aspects of leadership that we had found in the literature and verified in our own research. These criteria were derived and adapted from literature about theory construction and analysis in the social sciences and education (Clark & Zimmerman, 1983; Mullins, 1971; Steiner, 1978). *Coherence* was defined as clear and logically consistent expression of concepts. In a coherent leadership model there would be no contradictions among all concepts. *Completeness* was defined as inclusion of all necessary concepts. In a complete leadership model all necessary relations between concepts would be included. Coherence and completeness were used to judge the internal adequacy of an evolving leadership model we were constructing. *Appropriateness* was defined as correspondence of phenomena to the world of knowledge in terms of concepts and experiences. In an appropriate leadership model, there would be correspondence among components of the model and external adequacy as applied to practice in the real world.

Our first, and least coherent, complete, and appropriate models evolved from our initial studies and reflections about leadership and from literature about this subject as found in fields of general education and art education. In 1988, Giroux observed that teachers were being disempowered at all levels of instruction. A solution to disempowering teachers was offered by Sprague (1992) who advocated empowerment through collaboration and shared leadership. This solution had the possibility to lead teachers to become political and social activists valued for their professional, influential, and important contributions to society. In the early 1980s, a woman art supervisor was described by Irwin (1992, 1993) as a charismatic leader who inspired art teachers through possessing visionary qualities, communicating a vision, creating trust and commitment, and empowering others. This woman possessed qualities that Shrewsbury (1987) noted as leadership qualities of being able to share power, while at the same time claiming authority.

In the early 1990s, inspired by these and other studies, we embarked on a journey that began with reflection and inquiry about how we were preparing inservice teachers to become empowered leaders.

Two Leadership Programs

The Nebraska Prairie Visions Institute

In 1987, an educational partnership was launched that involved the Nebraska State Department of Education and its fine arts director, university departments on several campuses, four art museums, teachers and administrators from rural and urban school districts, the Nebraska Arts Council, and Nebraska's state professional art education association (NATA). National and regional foundations, primarily, the Getty Education Institute for the Arts, provided major outside funding for this initiative which became one of six national Getty sites for the development of leadership and curriculum in comprehensive art education programs (Day, Gillespie, Rosenberg, Sowell, & Thurber, 1997). University arts and education faculty, K-12 art educators, visual and performing artists, and several museum curators and art educators also became stakeholders in this leadership initiative. This broad collaboration in arts education was referred to as the Prairie Visions Consortium (Wilson, 1997b).

A recurring event throughout the history of this consortium has been the Prairie Visions Institute, an annual summer inservice experience for K-12 educators. Each year, nearly 100 art teachers and classroom generalists become acquainted with the role of the arts, particularly visual art, in relation to culture and to other mainstream curricula offered in their schools. Institute participants spend an intensive week in an art museum setting where they grapple with thematic concepts and issues in art. They learn to view art and culture from multicultural and contemporary perspectives of art history, studio art, aesthetics, art criticism, and performing arts and to apply this knowledge to their classroom practice.

In summer 1994, Thurber and Michael Gillespie from the University of Nebraska at Omaha designed a new component, a second layer of educational programming, for the Institute. The pilot "Level II" Institute was perceived as an opportunity for experienced faculty leaders from the Prairie Visions program to experience further empowerment, both personally and professionally, as they prepared for increased leadership and responsibility within the Prairie Visions Institute and in their own local and regional professional contexts. Participants consisted of 16 experienced art teachers, including 5 men and 11 women. Similar to the Artistically Talented Program (ATP) described later, the enrollment was predominantly women.

Based on research about contemporary approaches to leadership (Klenke 1996; Powell, 2001; Schon, 1987), participants in the Level II inservice program collaborated with each other on assignments and provided ongoing peer feedback. They made their own personal connections to the learning environment through writing journals and other daily activities, and evaluated lectures and presentations as if they would have to deliver the content thenselves. One of the most meaningful experiences they had during the Institute was responding to a series of teaching cases about significant art education issues in preparation for writing their own teacher "stories." The opportunity to give voice to their personal experience (Jalongo, Isenberg, & Gerbracht, 1995) was a fundamental aspect of the Level II curriculum.

Five-year follow-up interviews were conducted with several participants from that inservice program: two elementary art specialists, two middle-school art specialists, and two high-school art educators. Several perceptions surfaced about the issue of voice and empowerment as they recalled their roles as art educators who were students in a professional development, inservice program. Their perceptions about the nature and nurture of leadership further informed development of the final collaborative leadership model described here.

The Indiana University Artistically Talented Program

From 1990 to 1994, Gilbert Clark and Enid Zimmerman coordinated an Artistically Talented Program (ATP) at Indiana University (IU) that was supported through a contract with the Indiana Department of Education's Gifted and Talented Program (Zimmerman, 1997a, 1997b, 1999). All teachers were accepted into the program on a competitive basis, and received scholarship support. The ATP was designed specifically to educate inservice teachers to become proficient in serving populations of students with interests and abilities in the visual arts. These teachers were challenged to: (1) examine their teaching strategies and student interactions; (2) develop their own agendas and determine what was appropriate to teach in their own local contexts; (3) become a community of teachers and inspire one another to become leaders in disseminating innovative teaching practices; (4) form cooperative teams to explore means for teaching thematically; and (5) assume leadership roles, write grants, present theirs

and their students' projects publicly, and publish about their experiences with these projects.

Zimmerman conducted two research studies with emphasis on the process and results of educating motivated ATP teachers to become empowered and take leadership roles in their schools, communities, and beyond. One study involved focus groups of 1994 ATP participants; the other was a survey sent to all teachers who participated in ATP from 1991 to 1995.

All 18 art teachers who attended the 1994 ATP met in three focus groups during a summer session to discuss issues relevant to ATP. Information gathered from their application forms indicated that, prior to attending ATP, this was a highly motivated group of art teachers who had taken some leadership initiatives in their local schools. In 1995, Zimmerman surveyed all 54 past participants of ATP, including the 18 who participated in the 1994 focus groups, to determine, whether over a 5-year time span, they were able to become empowered and maintain leadership positions in their schools, communities, and beyond. There were 46 (90%) responses and the vast majority were women (three were men), with an equal number of elementary and secondary teachers, and a majority who were teaching in small rural towns.

The survey form that was sent to all ATP alumni consisted of 11 questions that focused on their leadership roles, funding applied for or received, role changes in their schools, opportunities that they created for artistically talented students, published writings, initiatives in organizing art classes for high ability art students, their present positions, and effects of attending ATP. Content analysis was used to categorize and analyze the data of transcriptions of the 1994 focus group discussions and results of the survey administered in 1995 (see Zimmerman, 1997a, 1997b, 1999).

Outcomes of Two Summer Programs

Most objectives set by the Prairie Visions Level II Institute and Artistically Talented Program (ATP) were met by an overwhelming majority of the participants as evidenced by participant responses. As noted earlier, almost all participants in Level II and ATP were women, and these experiences, as they reported, aided almost all of them in finding their own voices and making themselves heard in public places. As a result of attending these programs, many held leadership positions at local and state levels, received numerous scholarships, awards, and grants, created new programs for their art students; published articles, reports, or other writings; adapted curricula based on the needs of their students; and reported other personal and professional accomplishments. In sum, the majority of the teachers gained knowledge about art content, achieved feelings of self-esteem, collaborated with others, and became caring and empowered leaders who made positive changes in their classrooms, communities, school corporations, at the state level and beyond.

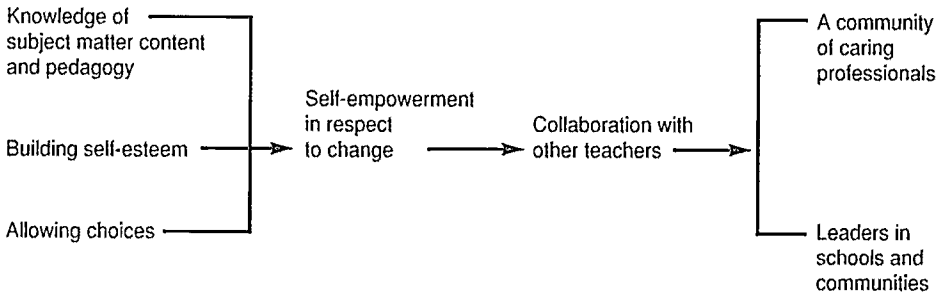
Comparing Prairie Visions and ATP to successful teacher inservice programs studied by Maeroff (1988), both programs had many characteristics he described that produced teachers who were engaged in studying the content and teaching of their subject matter and who bonded and continued relationships with other participants after the summer programs ended. This notion of the importance of a community of teachers, as advocated by Lieberman and McLaughlin (1992) and Darling-Hammond (1993, 1996), was established among the participants at both institutes. Many of the teachers are what Sprague (1992) described as activists in local and state communities for art education and are regarded as valuable professionals.

It should be noted that we, and the majority of participants at both Institutes, are white, middle-class women who are representative of the majority of art educators and art teachers in Indiana and Nebraska. We understand that no context is universal. The last model we developed still is evolving and more research should be conducted so race, ethnicity, social class, and gender are studied from an inclusive perspective so that it can be applied to diverse populations (Anzaldua, 1990; hooks 2000a, 2000b). We caution that the fifth model we present may not be applicable yet to populations other than those that we addressed and in settings outside the field of education unless further research is conducted. It also should be made clear that participants in this study were influenced by our interest in developing their leadership abilities from a feminist point of view. In other contexts, art teachers may be more inclined to accept hierarchical notions of leadership if they were mentored to view leadership in this manner.

The First Three Leadership Models

Although we had independently begun creating models reflecting our work in leadership development, our professional dialogues revealed that we were both concerned with similar concepts. A framework incorporating these ideas emerged from our generalizations, based on content analysis of the data from the first Level II program at the Nebraska Prairie Visions Institute, the Indiana University ATP focus group study and the survey results, and review of literature in educational leadership. Zimmerman's initial framework (Framework for Teachers in Leadership Roles in Art Education) took the form of a linear diagram, and was our first reference diagram for leadership concepts (see Figure 1). In this framework, knowledge of subject matter content and pedagogy, building self-esteem, and allowing choices may lead teachers, who have a desire to take leadership roles, to become empowered. They eventually can collaborate with others in respect to making changes in their private and professional lives that eventually results in communities of caring and educated teachers who are able to assume new leadership roles in their schools, communities, and state organizations.

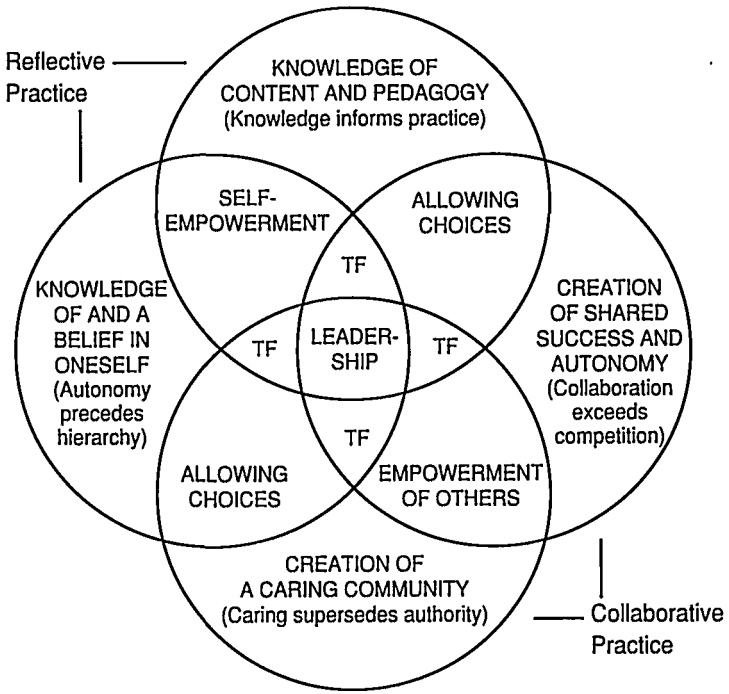
Figure 1. Framework for Teachers in Leadership Roles in Art Education



Thurber's initial model (Leadership as Personal and Professional Empowerment), in the form of a Venn diagram, focused on interactive relationships among components of reflective and collaborative practice as a foundation for personal and professional leadership (see Figure 2). It was conceptualized after encountering Irwin's art education leadership model (1995) and the work of Sagaria and Johnsrud (1988), who suggested that models of leadership must be informed by women's inherent values based on personal relationships. They listed six key components that must function in what they term as a "generative" leadership model: commitment and affiliation; human growth and development; caring and responsibility relative to decisions affecting others; intuitive, personal and subjective ways of knowing; balance between achievement and competence through meaningful work; and caring relationships with others. In Thurber's model, personal and professional growth for art educators is a combination of effective, reflective practice and meaningful interactions with others. The letters "TF" in the center of the model represent the notion of transformation in that a teacher who emerges as a leader takes action in such a way that both personal and professional products can result and he or she may become agents of change in a variety of contexts.

After several dialogues, we made a joint presentation at the 1996 NAEA National Conference sharing our individual work and presenting a more complete model, Actions and Products of Leadership as Personal and Professional Empowerment, that focused on actions and products as well as concepts of leadership including exhibitions, journaling, research, publishing, holding local and national offices, networking, mentoring, grant writing, and administrative opportunities (see Figure 3). Thus began a collaborative journey where our two basic and similar conceptualizations were to be amended and extended, in respect to criteria of coherence, coherence, and appropriateness, through further research and development agendas over the next 6 years.

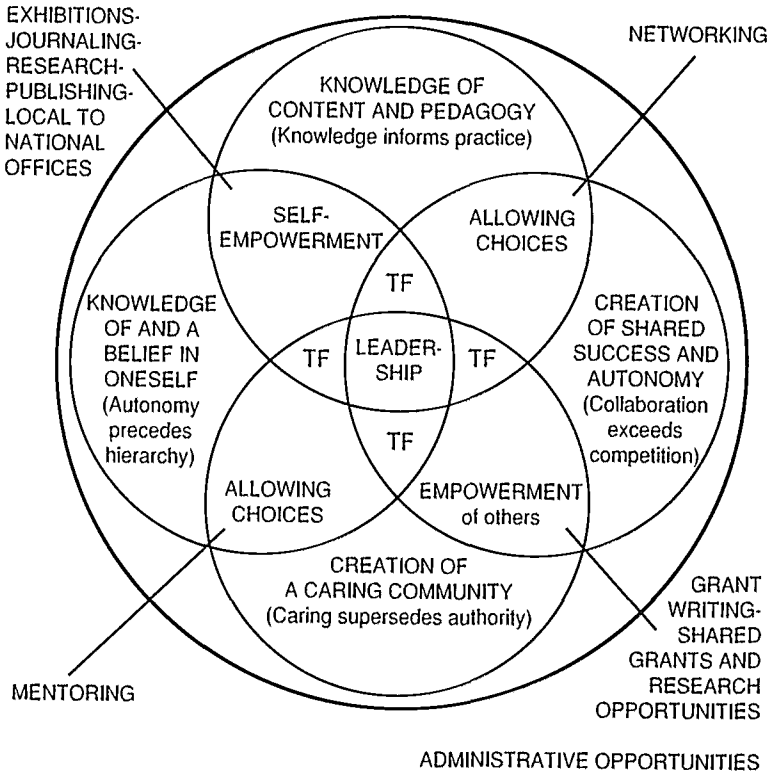
Figure 2. A Feminist Model:
Leadership As Personal And Professional Empowerment



A Fourth Model: Voice and Leadership

As a result of Zimmerman's research about leadership at the ATP in Indiana and Thurber's research with Prairie Visions participants in Nebraska, we began to extend and merge the frameworks established in our previous work. We collaborated on developing a new conceptual model for developing inservice teachers' personal, collaborative, and public voices (Thurber & Zimmerman, 1997). *Voice* in literature about contemporary feminist pedagogy has become a popular metaphor for oppressed and silenced women in educational and other professional contexts. A number of contemporary writers included voice, or allusions to voice, in titles of books they wrote in the 1980s and 1990s (Belenky, Clinchy, Goldberger, & Tarule, 1986; Gilligan, 1982; Lewis, 1993; Witzling, 1994). Each of these writers considered voice from similar yet different perspectives. Gilligan (1982) considered the power of women's voices in expanding concepts of human development. Witzling (1994) turned to the writings of 20th-century women visual artists to hear women's voices that long have been held in silence. Belenky et al. (1986) considered voice

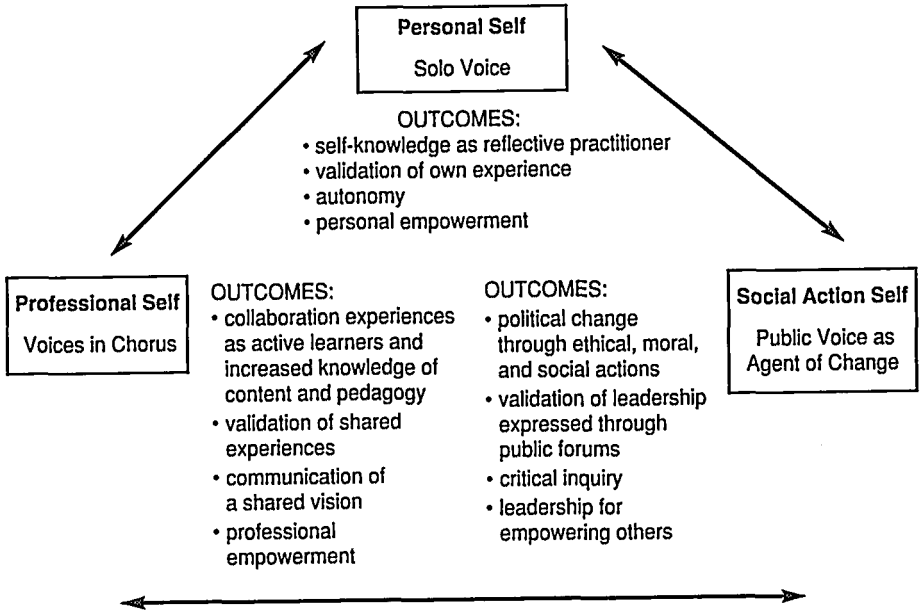
Figure 3. Actions and Products of
Leadership as Personal and Professional Empowerment



more than a referent to a person's point of view; they viewed it as a metaphor that referred to many aspects of women's development of a sense of voice, mind, and self that are all interconnected. Lewis (1993) advocated that teachers construct a practice of discourse in which women's silence is listened to and attended to and from which transformation can occur. She encouraged women teachers to learn to speak in their own voices, build curricula based on their own experiences, and view themselves as empowered to make changes in their classrooms and beyond.

From the above literature and our experiences teaching and conducting research with inservice teachers in two distinct summer programs, we collaborated on a creating a fourth conceptual model for developing inservice art teachers' voices (Thurber & Zimmerman, 1997). This new, more interactive model, Developing Voice in Inservice Education, was established that took the form of a triangle, an ancient symbol for women (see Figure 4). This model included more components than the previous three

Figure 4. Development of Voice in Inservice Education



models and therefore was more complete and also included more necessary relations among concepts. It appeared to be more coherent because there seemed to be no contradictions among concepts.

Our emphases on teaching inservice teachers was to encourage them to be reflective practitioners (Clift, Houston, & Pugach, 1990; Posner, 1989; Schon, 1987; Tabachnik & Zeichner, 1991) who are able to enter discourses about their disciplines, participate in interpretation and critique in a community of teachers and students, and to present these analyses in public forums. Once teachers became empowered and felt that they were in charge of their own destinies, they could begin to speak out publicly, assume leadership roles, and seek opportunities to share their voices with others.

In this new model, *private voice* depicts how teachers may begin to experience personal voice and empowerment when they become reflective practitioners who feel validated when they are valued for their personal and professional experiences as teachers. Self-knowledge and autonomy are key outcomes of this initial process in professional leadership development for teachers. The process of creating a *collaborative voice* with peers and inservice program leaders provides opportunities for each empowered, inservice teacher to speak and exchange ideas with other empowered educators. This transition moves beyond the level of personal empower-

ment and autonomy, to increased knowledge of content and pedagogy and to a context where many individuals' professional experiences are validated and possibilities for shared communication and collaborative professional vision are possible. Some leader-teachers are empowered and able to move into an active and public arena and begin to reform education. Then, a *public voice* becomes possible when these teachers become agents for change rather than targets of change in a shifting paradigm of educational reform. Individually or collectively, through sustained critical inquiry, teacher-leaders should actively seek to empower others through their public, ethical, moral, and social actions. Manifestations of these efforts might include products, such as assuming leadership of regional or national organizations, publishing innovative research in one's area of academic expertise, or organizing community efforts for worthwhile educational projects reaching underserved members in their communities.

Maeroff (1988) also found that inservice teacher education can be a powerful tool to empower teachers by breaking down isolation and building networks, bolstering teacher confidence, increasing knowledge of subject matter and pedagogy, and promoting learning that involves teachers' access to decision-making. Darling-Hammond (1993, 1996) suggested that school reform efforts in the United States will not be effective unless administration and professional development inservice programs provide opportunities for teachers to exercise their collective voices and strive for a feeling of accomplishment as they participate in school reform. These efforts then are linked to promotion of equity and social justice.

Prairie Visions and Voice

The pilot Level II Institute during Prairie Visions in 1994 provided a focused opportunity for inservice educators to nurture their own awareness of leadership and to develop aspects of voice in leadership through reflective practice and collaborative inquiry. When case study interviews were conducted with several participants from that inservice program in 1996 and 1998, issues of voice and empowerment emerged as significant aspects of their recollections.

As an example, one elementary traveling art specialist with 29 years of teaching experience indicated that the need for personal voice became important to her and had an impact on her as she developed more confidence and a sense of autonomy as she tried to solve important questions. In her recollection of the Level II Institute, she explained that reflective practice empowered her to ask questions of herself and to constantly look for different answers. She began to model some of her teaching behaviors after faculty in the Level II Institute. Some of these strategies included facilitation techniques, providing opportunities for divergent thinking, using thematic content, and asking students open-ended and interpretive questions.

In terms of collaborative voice, one high school art teacher who had participated in Level II recollected that he grew as a leader as he worked

with other teachers. "I think teachers learn from other teachers. It's the first time I've ever been in a learning situation where specific situations were brought up and we were asked to bring forth our own experiences. Our voice is developed by looking at these stories of how other people teach and interact." Originally from a small rural district, he had relocated to a large suburban one and had been recently promoted to administrative duties that included overseeing the disciplines of social studies, languages, and visual art. The focus on finding a collaborative voice was very important to him as he assumed broad responsibilities for leadership in arts education in his district.

In some cases, collaborative voice is not quite enough to effect change in educational settings. Having a public voice, or the ability to become a change agent in educational settings, should surface. Another participant, an experienced middle school art educator, assumed the role of gifted specialist for her large suburban district as well as continuing to serve the district as an art educator. At the Level II Institute, she realized the importance of personal renewal and public affirmation in order for teacher leaders to have strength and personal confidence in creating opportunities for themselves as professional educators and change agents in their communities. She recollected that the Level II institute gave her the confidence to tackle some in-depth issues in art education and to write about them in a statewide newsletter she published in collaboration with other art educators. This teacher continues to remain actively involved and has assumed leadership roles in national initiatives supporting educational reform in art education as well as in gifted education.

ATP and Voice

The ATP program provided an excellent conduit for Zimmerman to have a voice-to-voice dialogue with her inservice students through empowering them to find their own personal voices, develop collaborative voices with others, and form public voices that sought to transform their local community environments and in some cases well beyond these boundaries. The role that voice played in the ATP is evident when data from survey results, focus group discussions, and class evaluations were examined with emphasis on the inservice teachers' emerging feelings of empowerment through their private, collaborative, and public voices (Zimmerman, 1997a, 1997b).

Developing their own private, reflective voices and having conviction to voice their own opinions were important issues for all inservice teachers. As one teacher stated: " art is no longer on the back burner in my school, it is noticed." Once the teachers discovered their own voices and what they could accomplish, they found that networking with other teachers could help them become more effective in their art classrooms. One teacher reported that "the collegiality has given me courage to keep growing. Just knowing there is a body of colleagues who support you is a great confidence

builder." Going beyond the classroom to make their voices heard in public arenas was a theme that a number of teachers expressed. One said: "I built my own power and confidence so I can go out and present my ideas in public." The teachers indicated that as a result of attending the ATP Institutes they had received numerous opportunities for outside funding. A number of these teachers served as resource persons for conducting workshops and restructuring curricula in their local schools in district-wide curricula reform efforts. They also were comfortable taking leadership roles as department chairpersons and heading special programs and initiatives. Many had published articles, reports, or other writings in local newspapers, magazines, journals, or other places where they could make their voices heard publicly. They also were involved in leadership roles at local and state levels and they and their students had received awards and other accomplishments that harnessed public recognition.

The Fifth Empowerment/Leadership Model

Through our ongoing individual research and collaborative dialogue about voice and leadership in art education, we continued to gain better understanding of the power of personal, professional, and public voices for teachers in their inservice education. This important dialogue continued, voice to voice, as we reflected upon issues that were raised during our research gatherings as well our ongoing research agenda in the area of leadership and pedagogy in art education.

Upon reflection, the Voices model (Figure 4) was found to be lacking. We found that the visual conceptualization of the Voices model, albeit

Figure 5. Empowerment/Leadership Model for Art Education

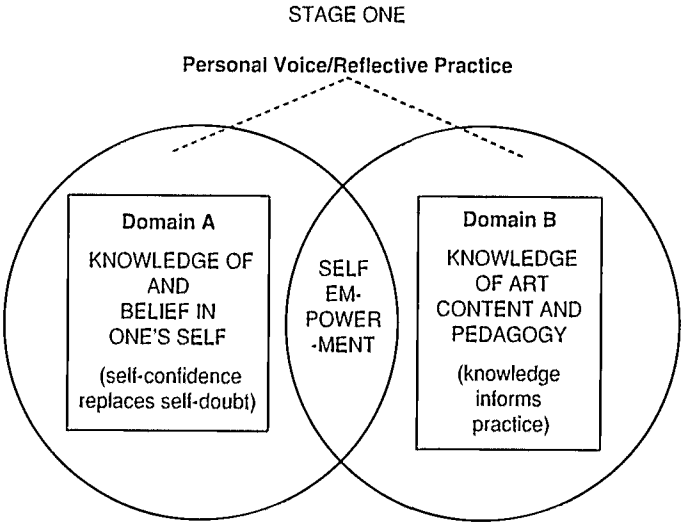
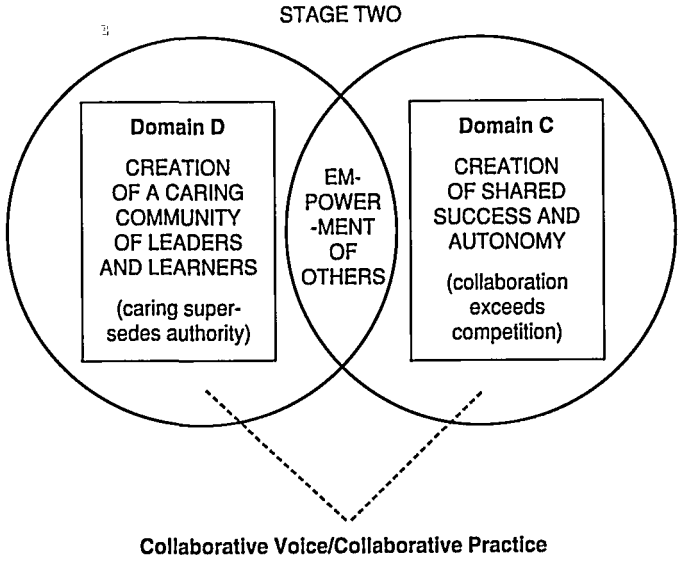


Figure 6. Empowerment/Leadership Model for Art Education

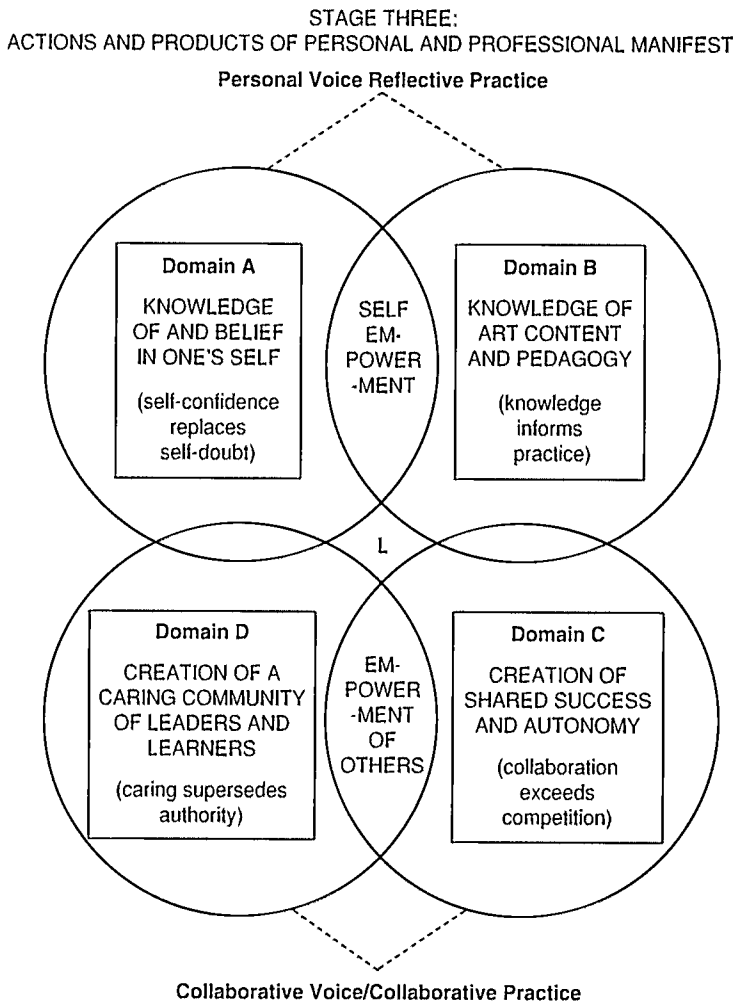


improved over the original three models (Figures 1, 2, and 3), was not coherent in so far as it did not capture the importance of interrelationships between and among various components. Nor was it complete because various components of a leadership model were not included in the Voices framework. Its appropriateness to all "real world" contexts was questioned. We found that the Voices model had application to populations with whom we had conducted research in the past; however, that application was limited and therefore might not be relevant in some cases. For example, the notion that a solo voice, when it becomes a professional voice and joins a chorus, does not necessarily represent the "real world" of the academy or schooling. The professional self should be viewed as being in an interactive dialogue with others and not as a solo voice lost in a chorus. It should be acknowledged that although the notion of a chorus brings to mind a harmony of voices, in our model collective choral voices are embedded in a social context and are not necessarily harmonious. Such an approach to voice, therefore, would have coherence with the notion of the social self as an agent of change. The new Empowerment/Leadership Model, that explicates and extends components in the previous four models, is configured in four stages, and includes four domains (see Figures 5, 6, 7, and 8).

Description of Stage One and Intersection of Domains A and B

Stage One (see Figure 5) focuses on Personal Voice/Reflective Practice. Two domains, Knowledge of Self and Belief in One's Self (Domain A) and Knowledge of Art Content and Pedagogy (Domain B) are the components

Figure 7. Empowerment/Leadership Model For Art Education

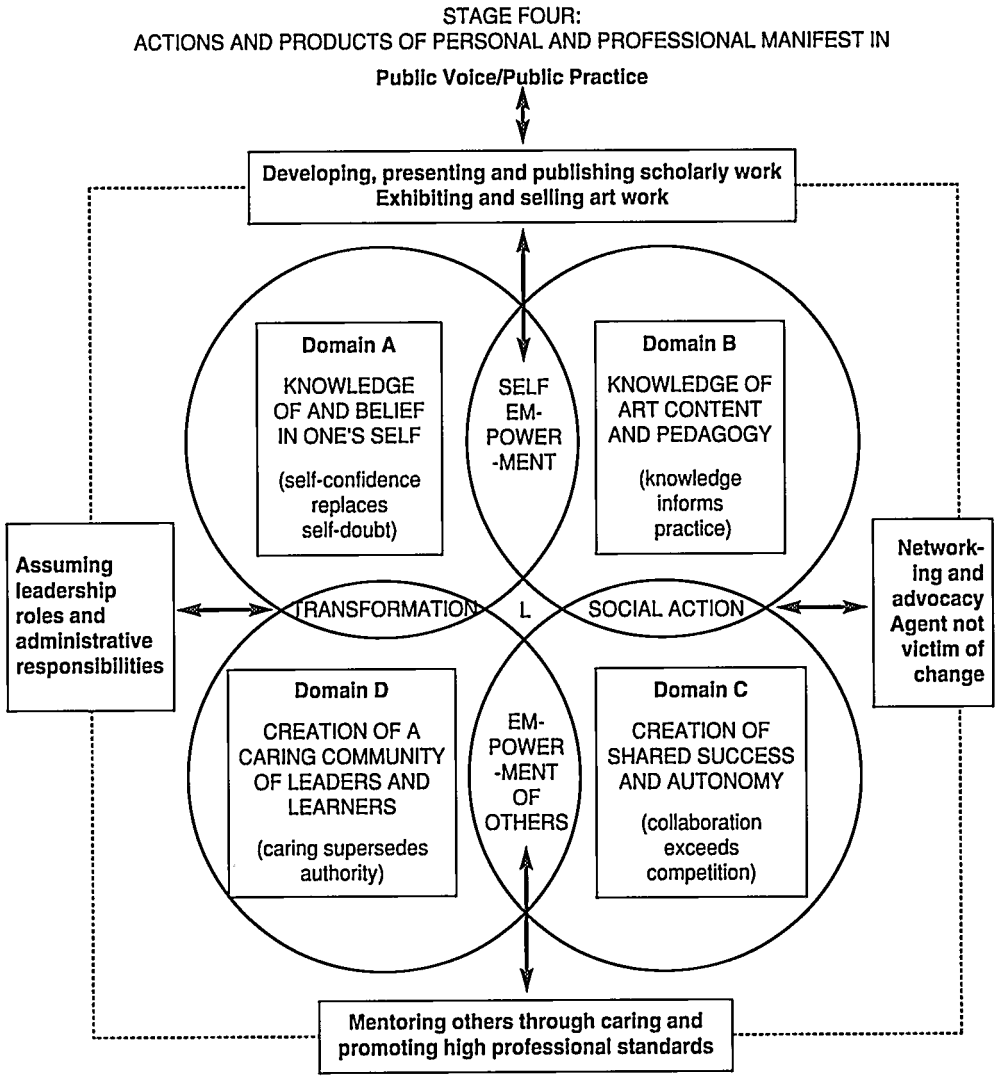


of Stage One. In Domain A, self-confidence replaces self-doubt. In Domain B, acquisition and mastery of knowledge is viewed essential to informing practice. The component "Personal" Self: Solo Voice—found in the Voices model—also is reflected here. Jacobson (1985) found that women often fail to reach high levels of success in the above arenas due to not only fear of failure, but fear of success as well as fear of risk. So it is significant that the model described in this paper begins at a grassroots level.

The overlap of Domains A and B result in self-empowerment. This overlap represents the importance of and the interconnectedness of indi-

vidual components of the model when they interface. Teacher-leaders are not capable of moving into arenas of effective public leadership unless they develop self-confidence in their personal and professional abilities and are intellectually grounded in their teaching content areas. For women teachers in particular, their leadership skills often have gone unrecognized. In fact, leadership models that included leadership attributes, roles, or

Figure 8. Empowerment/Leadership Model For Art Education



styles typically considered "female", such as care, affiliation, collaboration, or intuition, were rare prior to the 1980s (Apps, 1994).

Description of Stage Two and Intersection of Domains C and D

Stage Two describes Collaborative Voice/Collaborative Practice, and is an expanded notion of Professional Self: Voices in Chorus from the Voices model. Moving from right to left, in Domain C (Creation of Shared Success and Autonomy) collaboration exceeds competition, and in Domain D (Creation of a Caring Community of Leaders and Learners) caring supersedes authority. The intersection of Domains C and D results in the empowerment of others (see Figure 6). Feminist research literature has contributed to the notion that empowerment must be attainable for followers as well as for those who lead, thus resulting in collaborative aspects of the model (Regan & Brooks, 1995). Empowerment, according to Duffy (1990), is the ability to assume the appropriate authority and subsequent actions in any given setting. He suggests, however, that teachers cannot take charge in their settings unless conditions that encourage it are present in their environments. These domains also demonstrate a need to have more complete and coherent models in which shared success and shared autonomy are seen as separate components from creating a community of leaders and learners.

Description of Stage Three and the Intersections of Domain A with D, and Domain B with C

Stage Three, the interaction of the Domains in both Personal and Collaborative Voice, forms a more complete representation of the model and a more complete depiction of the interaction between and among components than in the predecessor models (see Figure 7). When Domains A (knowledge of oneself and belief in oneself) and D (creation of a caring community of leaders and learners) overlap, transformation is an expected outcome. Sprague (1992) discovered that, despite a strong need to protect one's autonomy, once teachers experienced successful collaborative professional experiences, they continued to want to meet together and interact with each other in a positive way. Prawat (1991) in his leadership model, called these interactions of the individual leader with others "conversations with self" and "conversations with settings" (p.737) and stressed the importance of both in planning effective leadership development programs.

When Domains B (knowledge of art content and pedagogy) and C (creation of shared success and autonomy) intersect, social action is a likely result. This is where Social Action Voice from the Voices Model resurfaces. Sykes (1996) suggested that teachers are frequently the targets of reform rather than agents of reform in the leadership development process. As knowledge agents, teachers can effect social change once they begin to speak in their public voices. Active and current discussion in the research arena of leadership in the teaching profession, according to Sprague (1992), is "the most far-reaching and controversial 'revision' of

the teaching profession" (p. 193). Zeichner (1993) called for authentic reform in teacher education and educational leadership that is connected to the promotion of equity and social justice as an integral component of the effort.

Description of Stage Four: Actions and Products of Model's Domain Intersections

In Stage Three, Domains A, B, C, and D are depicted as modified Venn diagrams that form an organic, circular relationship. Stage Four, Actions and Products of Personal and Professional Empowerment Manifest in Public Voice/Public Practice is delineated as a square-shaped boundary that surrounds Domains A-D and demonstrates how the interfaces of the Domains can manifest themselves in public arenas (see Figure 8). Moving clockwise from the top, in Stage Four the new model has been expanded to include outcomes in a public arena of self-empowerment, the interaction of Domains A and B, that is evidenced through successful journaling, exhibitions, curriculum development, publishing, and affirmation through outside grant support (Gardner, 1990).

Considering interaction of Domains B and C, Social Action leadership (that was the third outcome of Self and Voice—along with Personal and Professional Self and Voice—in the Voices model), includes outcomes of effective networking and advocacy where leadership takes the form of an agent-of-change rather than a victim-of-change approach. Making a difference within one's own professional context is no longer a trivial matter because when this occurs collectively, a significant change in the context becomes possible (Powell, 2001).

Empowerment of others, represented by the intersection of Domains D and C, is expressed in a public arena as mentoring others through caring and promoting high professional standards. A feminist conception of a mentor relationship is defined by Pence (1995) as being between two people in which the "person with greater expertise teaches, counsels, guides, or helps the other develop both professionally and personally" (p. 127). Trust, mutual respect, friendship, commitment of the mentor to assist the person being mentored, and communication, and willingness to share ideas, thoughts, failures, and success with each other are cited in Pence's research as relational aspects of successful mentor relationships. Morgan (1996) described the role of feminist teachers as finding a balance between being an authority and being a caring individual. She explained that feminist teachers are expected to claim for themselves, "the forms of rationality, the modes of cognition, and the critical lucidity that has been seen to be the monopoly of ... men with fully developed rational souls" (p.125). Teaching has been characterized as a caring profession and feminist teachers are expected to be nurturers committed to an ethics of care. Such teachers, as Noddings (1992) explained: "not only have to create caring relations in which they are the carers, but they also have the

responsibility to help their students to develop the capacity to care" (p.18). Feminist teachers need to care, provide support, and respond to their students' demands for growth and reassurance and at the same time be critical and support risk-taking. One of the projects of evolving feminist inquiry is to create new constructions of critical methodologies that are rigorous and authoritative and at the same time support students' strengths and vulnerabilities.

The actions and products resulting from Transformation, the intersection of Domains A and D, often become public in forms of assuming roles of leadership, or administrative opportunities in arts education. These new roles frequently emphasize taking new directions and becoming leaders in new fields and endeavors in arts education. According to Sagaria (1988), two key themes were inherent in development of educational leadership: (1) interaction with other faculty and staff members contributed significantly to continuing growth of leadership skill in individuals, and (2) accepting opportunities to fill challenging positions in organizations and groups allowed these individuals to gain a sustainable sense of their own competence and personal capacity for leadership.

These administrative roles also call for leadership in the arts education arena that are characterized by a sense of shared vision rather than managerial competence, and developing collaborative leadership environments (Irwin, 1995). Klenke (1996) suggested that leadership is about thinking systemically—seeing meaningful connections between people, issues, and outcomes in metaphoric, global, and futuristic ways. She also reflected on the reality that prior to the 1980s, studies about leadership, designed for and by men, served as a means of excluding women's unique contributions to and participation in leadership theory and practice.

Applications of the Empowerment/Leadership Model

The evolving Empowerment/Leadership Model we developed so far appears to have application to populations we studied. A number of feminist authors have written about an evolving feminist theory that is sensitive to class, race, sexual orientation, as well as gender issues. They also stressed a need to construct a caring environment of cooperation, collaboration, equity, and support among all members of a community (Anzaldua, 1990; Hegelsen, 1990; hooks, 2000a, 2000b; Irwin, 1992, 1993, 1995; McCall, 1995; Noddings, 1992). The concept of "reaching out not down" (Hegelsen, 1990, p. xx) is a form of leadership in which personal, collaborative, and public voices can be heard in an atmosphere of trust and caring, while at the same time give priority to high professional standards. Carol Becker (2002), dean of an art school, when confronted with a challenge of censorship, responded: "for women to survive in leadership roles, we have to ... accept the fact that love from people for whom we are responsible may not be forthcoming, but admiration and respect might be" (p. B16). She explained how she endeavored to build a team-oriented workplace and

to bring her public self close to her private self so that her behavior became what she termed "authentic" to "break out of centuries of resistant institutional patriarchy" (p. B17). Many of the strategies she used can be found in the fifth Empowerment/Leadership Model we developed.

Various challenges in the evolving context of art education call for a fluid interpretation of effective arts education leadership. This research conforms to the need for "collaborative efforts in related studies and follow-up research" in the development of models for art education leadership as noted in the challenge presented by the NAEA Research Committee Report (Zimmerman, 1993). Long-term research over a sustained period of time has power to contribute to a knowledge base in art education that moves beyond idiosyncratic studies.

Based on data from our research and other studies in the field of feminist leadership, we developed the fifth leadership model. The new evolving model appears to be more coherent, complete, and appropriate than the previous four models. We are now in the process of conducting further studies with various populations so that the Empowerment/Leadership Model is grounded in practice and its appropriateness to additional populations can be determined. Zimmerman (in press) applied the fifth model to interviews with her former doctoral students who, except for one, are white, middle-class women who are now professionals in various art education-related programs. She presently is interviewing her former international students from Asian countries to contrast and compare findings with other populations she has studied. Thurber is conducting a set of follow-up interviews with the original Level II participants to continue to plot levels of leadership involvement in longitudinal case studies.

As our ongoing professional conversation about feminist issues in art education leadership takes yet another turn, we are considering what other directions and individualized applications of our collaborative conceptual model might unfold. Hooks (2000a) reminds us that "A primary strength of contemporary feminism has been the way it has changed shape and direction ... the dream [is] of replacing that culture of domination with ... a world without discrimination based on race or gender" (p. 110). We invite other researchers to keep the dialogue flowing and use the fifth model to extend our work especially with populations of men and women and to study how empowerment and leadership is pertinent to people of diverse social-economic classes, ethnic and racial backgrounds, and sexual orientations.

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