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# Extending Thurber's and Zimmerman's models for developing feminist leadership in art education through collaboration, community building, and creativity

## ABSTRACT

*In this article, I describe how Frances Thurber (1946–2012) and I began in the early 1990s to conduct research concerning empowerment and leadership themes in art teacher education. Over the next decade, we were involved in researching leadership issues in art teacher education and conducted a series of studies that focused on both theory and practice related to developing voice, collaboration, and social action as components of feminist leadership in art education. Our goal was to educate in-service art teachers to become empowered and take leadership roles in programmes in Nebraska and Indiana. By 2002, we had constructed several pedagogical models as a*

## KEYWORDS

art education  
empowerment  
feminist leadership  
creativity  
community building  
collaboration

*result of our studies of various components of leadership and empowerment. I describe how I then used these models from 2003 to 2012 to study three different populations of undergraduate and graduate students in the United States. Finally, I make a case for extending the leadership models to include creativity as a new component for considering leadership and art education. Rethinking my past decade of work about building leadership models for art education, from a more extended lens than the one through which the two leadership models were originally constructed, provides an avenue for new collaboration, community building, and consideration of the role of creativity in empowerment and leadership in art education and considers a variety of populations and organizations that can be enriched by using these extended leadership models in the future.*

Francis Thurber's and my work together about developing leadership in professional development programmes was a collaborative, community-oriented and creative venture that resulted in several feminist leadership models for art education (Thurber and Zimmerman 2002). Based on our own experiences with past inequities, it was my great privilege to work with Frances Thurber (1946–2012) on some very important teacher education and feminist pedagogy issues and this article is written in her memory. I learnt so much from collaborating with her, especially her ability to create visual, conceptual frameworks that elegantly demonstrated how concepts linked together to form increasingly more complex networks of ideas and issues. She had an uncanny ability to take ideas and graph them so that interconnections between these conceptions became apparent and could be used for both theoretical and practical purposes. I previously had conducted research using digraph theoretical analysis for extending art education theory using formal models to visually present connections between components in theories that result in a network of relationships. Therefore, we both had a common interest in graphing out ideas visually for an audience of art educators. From the first to the final leadership model, the graphs of our frameworks provided an invaluable display of how our thinking changed and grew as we conducted our studies. Long-term research, which we conducted over a sustained period of time, has power to contribute to a knowledge base in art education that moves beyond idiosyncratic studies to those that can be adapted for local, national, and international contexts. In the early 1990s, we both were immersed in our quest to develop feminist leadership and empowerment programmes to help women and men become leaders in the field of art education and beyond. It is now a more than a decade later and I would like to reflect on our past work together, describe what happened over the past dozen years within my own work in this area, and make a case for adding creativity as another component of the empowerment and leadership models we originally developed.

### **A COLLABORATIVE PARTNERSHIP**

Frances Thurber and I met in winter of 1992 when we both were readers for the Arts Education Fellowship Selection Panel for the Council for Basic Education that met yearly in Washington, DC. We both served on this panel, with another educator, for four years until 1996 and our task was to read grants and award funding to teachers residing in the United States. Through our deliberations we quickly became soul mates. We would arrive on a Thursday evening and quickly would read the grant applications (there were several hundred) and



make sure we had awarded them by early Saturday afternoon. This left the rest of Saturday and half of Sunday to go to museums in the Washington, DC area and then leave on early evening flights back home. She flew to Omaha, Nebraska, as I headed back to Bloomington, Indiana.

Through our long walks through museums and at leisurely breakfasts and dinners we found that we both were active feminists who used feminist curriculum in our art teacher professional development courses. We were also committed to developing leadership through feminist models and we both had co-directed summer institutes to develop in-service art teachers' skills, abilities, and attitudes about empowerment to become leaders in the field of art education. In 1995, Renee Sandell and Georgia Collins were editing *Gender Issues in Art Education: Content, Contexts, and Strategies* and we were asked to contribute a chapter about feminist leadership. This chapter, that we co-wrote, was published in 1996 as 'Empower not in power: Gender and leadership roles in art teacher education'. This was the beginning of a sixteen-year research agenda that we carried out together and on our own. An article we wrote together, 'Voice to voice: Developing in-service teacher's personal, collaborative, and public voices', was published in *Educational Horizons* in 1997. We also offered five presentations at National Art Education Association (NAEA) conventions and three at other venues about our research that culminated in a co-edited article in 2002, 'A feminist leadership model for art education'. Published in *Studies in Art Education*, this article included our final leadership model developed after years of research and collaboration on this topic.

## **SITES FOR RESEARCH ABOUT EMPOWERING TEACHERS TO BECOME LEADERS**

Thurber's and my goal was to educate in-service teachers to become empowered and assume leadership roles in a variety of educational contexts (Thurber 2005; Thurber and Zimmerman 1996, 1997; Zimmerman 1997a, 1997b, 1999, 2003). The following conceptual models and research studies were motivated by our interest in discovering whether in-service teachers, studying in summer programmes at the Nebraska Prairie Visions Institute (PVI) and at the Indiana University Artistically Talented Program (ATP), 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.

As visually oriented researchers we often diagrammed concepts and created symbols to explain how components of leadership, as related to the field of art education, might be integrated and understood. We constructed a number of pedagogical models based on our ongoing research project of studying various components of development of leadership and empowerment in relation to art education theory and practice.

### **The Nebraska PVI**

A broad collaboration of art educators in school contexts and other settings such as museums, funding agencies, state departments of education, and others formed what became known as the Prairie Visions Consortium. A recurring event throughout the history of this consortium was the PVI, an annual summer in-service experience for K-12 educators. In summer 1994, Thurber and Michael Gillespie designed a new component for the PVI as an opportunity for experienced faculty leaders from the Prairie Visions programme to

experience further empowerment, both personally and professionally, as they prepared for increased leadership and responsibility in their own local and regional professional contexts. Thurber (2005) researched and wrote about this leadership programme in an NAEA publication about the roles of supervisors and administrators as leaders of change.

**The Indiana University ATP**

From 1990 to 1995, Gilbert Clark and Enid Zimmerman coordinated the ATP at Indiana University that was supported through a contract with the Indiana Department of Education's Gifted and Talented Program. The ATP was designed specifically to educate in-service teachers to become proficient in educating populations of students with interests and abilities in the visual arts. These teachers were challenged to assume leadership roles, write grants, present theirs and their students' projects publicly, and publish about their experiences with these projects. Zimmerman conducted research 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 (Zimmerman 1997a, 1997b, 1999).

**OUTCOMES OF THE TWO SUMMER PROGRAMMES**

As a result of similar case-study research methods used for assessment, most objectives set by both the PVI and APT were met by an overwhelming majority of the participants, most of whom were white middle-class women, and these experiences aided almost all of them in finding their own voices, working in collaboration with others, and making themselves heard in public places (Thurber and Zimmerman 2002). The majority of participants in Nebraska and Indiana 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. By 2000, Thurber and I had developed five leadership models: the first three formed the foundation for the last two models that are still evolving and are later described in detail, as they are most relevant for this current discussion about developing empowerment and leadership in and for the field of art education.

The first model (see Figure 1) took the form of a linear diagram that included knowledge, self-esteem, and choice that resulted in self-empowerment,

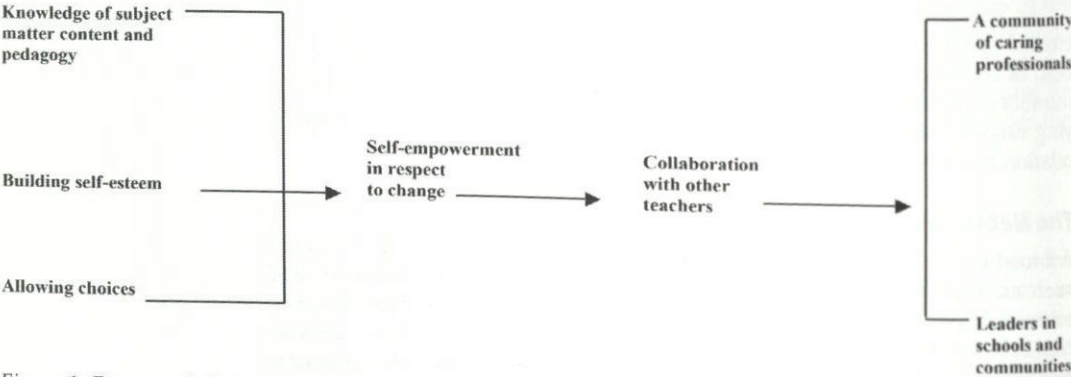
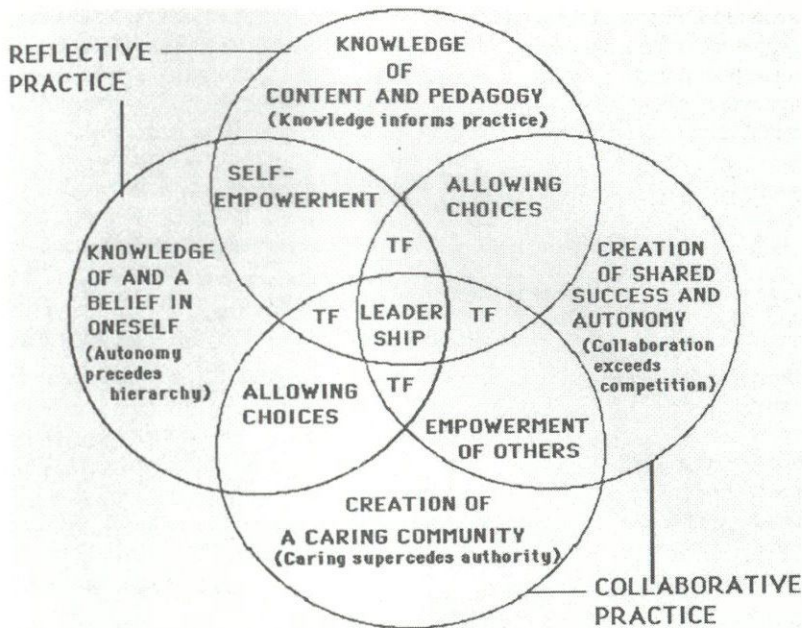


Figure 1: Framework for teachers in leadership roles in art education.





1. Literature in the field of feminist leadership that helped us form these two models can be found in Thurber and Zimmerman (2002).

Figure 2: Leadership as personal and professional empowerment.

collaboration, and ultimately caring professional leaders. This model was the first reference for our developing understanding of a framework for teachers in leadership roles in art education. The second model (see Figure 2) took the form of a Venn diagram that focused on interactive relationships among components of reflective and collaborative practice as a foundation for personal and professional leadership commitment and affiliation through transformational experiences (TF) that included growth and development; caring and responsibility relative to decisions affecting others; intuitive, personal and subjective ways of knowing; and balance between achievement and competence through meaningful work and caring relationships with others. Our collaborative and individual work resulted in a more complete third model (see Figure 3) focusing 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. We acknowledged when we created these first three models that additional research needed to be conducted so that more evolved models could be applied to diverse populations and to newly emerging forms of information technology and social network environments.<sup>1</sup>

### THE VOICE AND LEADERSHIP MODEL

From the literature about feminist voice and our experiences teaching and conducting research with in-service teachers in PVI and ATP summer programmes, we collaborated on a creating a fourth conceptual model (see Figure 4) for developing in-service art teachers' voices (Thurber and Zimmerman 1997). In this model, Development of Voice in In-service Education, *private voice* depicts how teachers may begin to experience

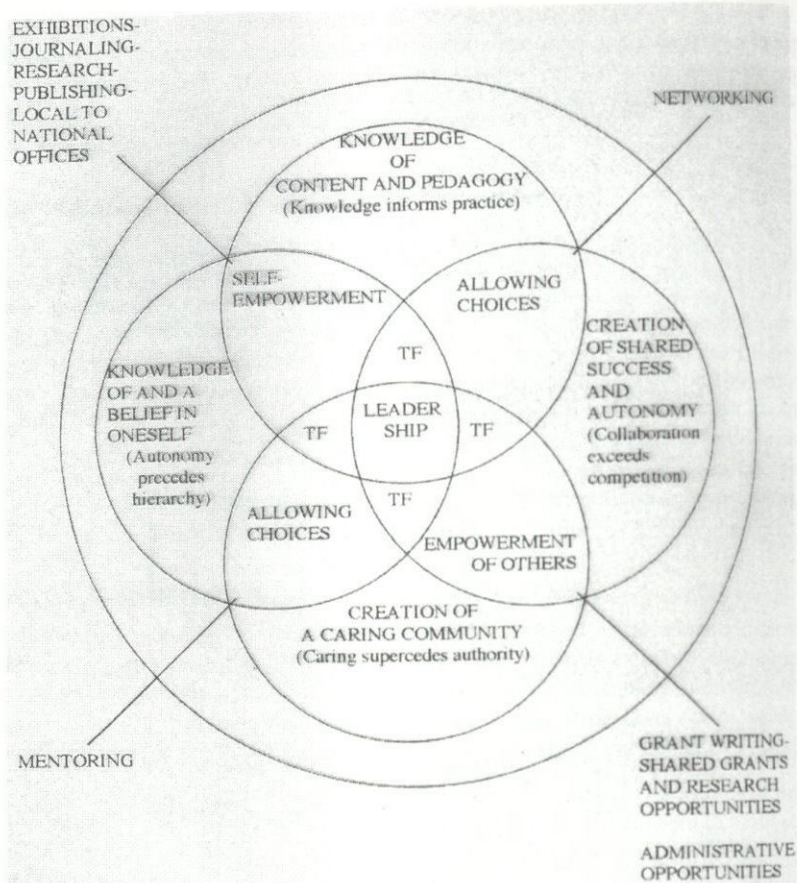


Figure 3: Actions and products of leadership as personal and professional empowerment.

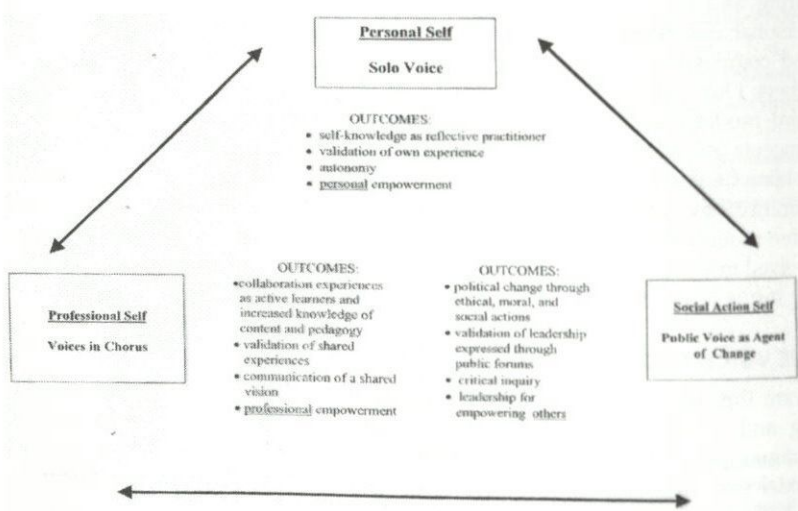


Figure 4: Development of in-service voice leadership model.



personal voice and empowerment when they become reflective practitioners who feel validated when they are valued for their personal and professional experiences as teachers. Next, the process of creating a *collaborative voice* with peers and in-service programme leaders provides opportunities for each empowered, in-service teacher to speak and exchange ideas with other empowered educators. Then, a *public voice* becomes possible when these teachers become agents for change rather than targets of change in a shifting educational reform context. These efforts might include assuming leadership of regional or national organizations, publishing innovative research, exhibiting artwork, or organizing community art experiences.

### THE EMPOWERMENT/LEADERSHIP MODEL

Through our ongoing individual research and collaborative dialogue about voice and leadership in art education, Thurber and I gained a better understanding of the power of personal, professional and public voices for in-service teacher educators. We found that the visual conceptualization of the Voices Model had application to populations with whom we had conducted research in the past; however, that application in some cases needed more in-depth clarification, and thus we constructed the Empowerment/Leadership Model (see Figure 5).

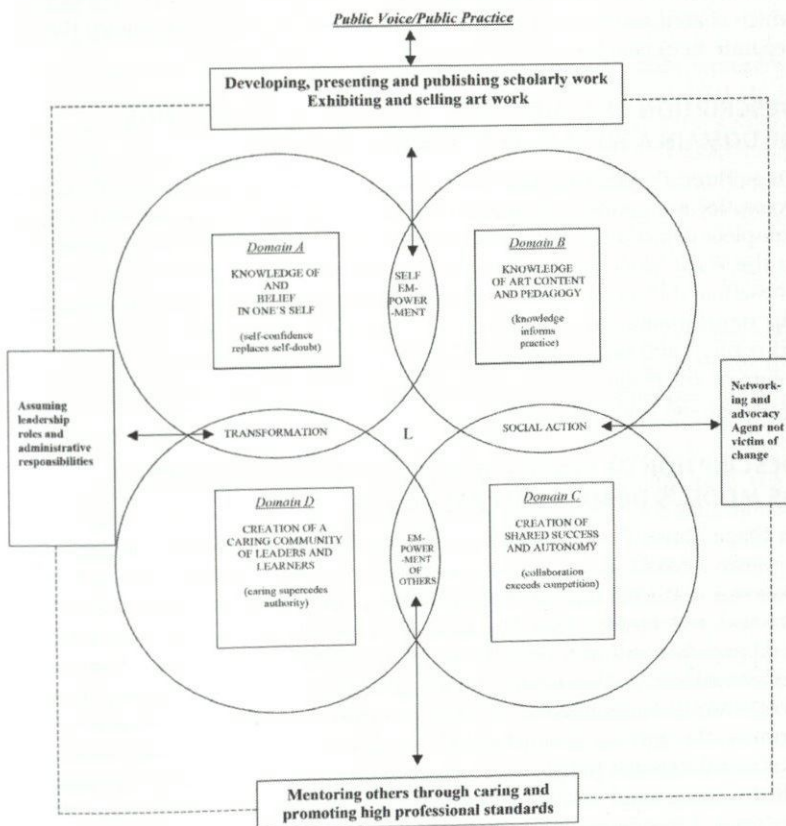


Figure 5: Empowerment leadership model for art education.



## **DESCRIPTION OF STAGE ONE AND INTERSECTION OF DOMAINS A AND B**

Stage One of the Empowerment Leadership Model 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 of Stage One. In Domain A, self-confidence replaces self-doubt. In Domain B, acquisition and mastery of knowledge is viewed as essential to informing practice. The component Personal Self: Solo Voice, found in the Voices Model, is also reflected here. The overlap of Domains A and B result in self-empowerment. This overlap represents the importance of and the interconnectedness of individual components of the model when they interface.

## **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. These domains also demonstrate a need to have complete and coherent models in which shared success and shared autonomy are seen as components that are separate 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 Voice Model. 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. When Domains B (knowledge of art content and pedagogy) and C (creation of shared success and autonomy) intersect, the result is social action. This is where Social Action Voice from the Voices Model is introduced.

## **DESCRIPTION OF STAGE FOUR: ACTIONS AND PRODUCTS OF MODEL'S DOMAIN INTERSECTIONS**

In Stage Three, Domains A–D are depicted as modified Venn diagrams that form an organic, circular relationship. Stage Four, Actions and Products of Personal and Professional Empowerment Manifested 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 make themselves visible in public arenas. Moving clockwise from the top, in Stage Four the Voices Model is expanded to include outcomes in a public arena of self empowerment, through the interaction of Domains A and B, as evidenced through successful research publications, art exhibitions, curriculum development, and affirmation through outside support from private, community, and government agencies. Considering interaction of Domains B and C, Social Action leadership includes outcomes of effective networking and advocacy where leadership

takes the form of being an agent-of-change rather than a victim-of-change. 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.

Thurber and I emphasized that

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.

(Thurber and Zimmerman 2002: 23)

The actions and products resulting from Transformation, the intersection of Domains A and D, often become public in forms of assuming roles of leadership through administrative opportunities in art education. These roles call for leadership in art education that is characterized by a sense of shared vision and developing collaborative leadership environments rather than focusing on managerial competence.

## **RESEARCH CONDUCTED SINCE DEVELOPMENT OF THE EMPOWERMENT/LEADERSHIP MODEL**

Thurber's and my research, developed over a decade and a half, represents an established and coherent body of work and not one idiosyncratic study conducted and then forgotten as we moved on to other enquiries. Since our collaboration together, using the Voices and Empowerment Leadership Models, I have conducted additional enquiries and published a number of research articles and chapters in books, that are included in the following discussion.

### ***Former doctoral student leadership study***

I was interested in seeing whether the Empowerment Leadership Model could pertain to a different population of art educators, in this case applying the model's framework and conducting interviews with seven of my past doctoral students to study if and how the content obtained in these interviews might align with the model's leadership categories. It should be noted at that time all of my doctoral students, except for one international student from Brazil, were white, middle-class women. I also was interested in how such information might inform my future mentoring practices with respect to developing these doctoral students' empowerment and leadership abilities. In 2003 I published, 'I don't want to stand out there and let my underwear show: Leadership experiences of seven former women doctoral students'. Results of this study indicated that future art education leaders needed to have family support, be mentored with care, be engaged in professional work in public arenas, be dedicated to their students, choose a meaningful lifestyle that supports their professional involvement, and be a role model for mentoring others and effecting change in art education locally and nationally. In this study, building a community of support and creating a family-like environment among these women who were pursuing their doctoral degrees was important for completing a doctoral dissertation and becoming an accomplished art educator. The



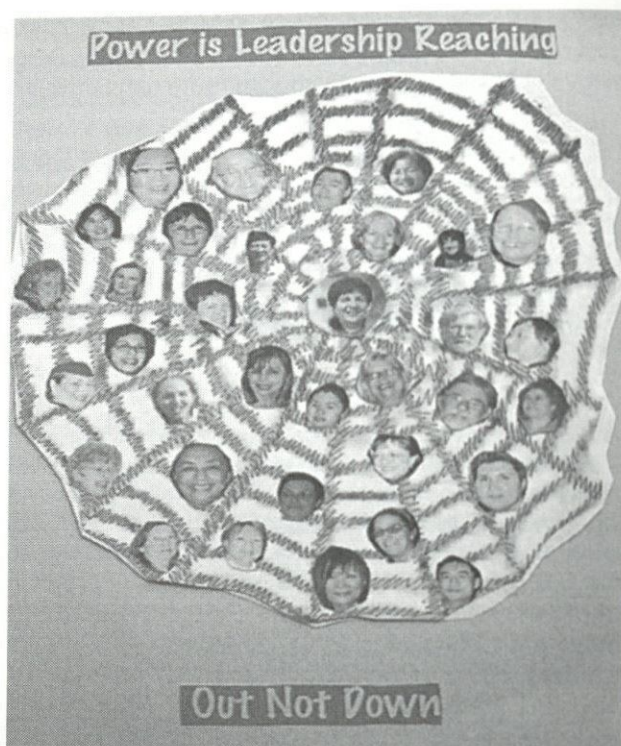


Figure 6: A supportive community of doctoral students and colleagues.

notion of care was also extended to a larger support community that included other doctoral students, professors, and experts in the field (see Figure 6).

It was suggested that for preparation to embark upon a career in academia, leadership models should be presented to doctoral students before they graduate so that they can be prepared not only to be academic professionals, but eventually to assume administrative and other leadership roles in art education. Most of the women in this study realized that until they were promoted and tenured they only could advocate for social issues on a limited basis and social action that results in change takes time and requires maturity and security in a professional career.

### **Former Asian doctoral student leadership study**

The women in the study I choose to interview for the 2003 article about my former doctoral students were, except for one, white, middle-class women born in the United States. I realized that they did not represent women's voices from other ethnic, racial, and cultural backgrounds. In 2005, I published a study, 'Art education experiences of three Asian women formally doctoral students in the United States' (2005a). The women in this study were three of my former doctoral students from Taiwan. For these international doctoral students there was an added challenge of accommodating to both a new academic environment and a new culture. It took time for them to feel confident to speak up in class, let their opinions be known and not fear giving incorrect responses in class discussions. For these international students, a caring community of national students was not always open to them. It was concluded that if they

were to become leaders in the future, carefully planned experiences for international doctoral students needed to be integrated into an environment of caring so that they could become insiders, not outsiders, in a community of emerging scholars and leaders. The three Asian women in this study came from cultures where cooperation, rather than individual competition, was valued. Thus, a form of leadership should be encouraged so that personal, collaborative, and public voices of both national and international women and men can be heard in an atmosphere of trust and caring while at the same time promoting high professional standards.

### ***Pre-service elementary education leadership study***

Research I conducted in 2007 with Lara Lackey and Marjorie Manifold at Indiana University focused on generalist, elementary, pre-service teachers who were required to study art methods, many of whom were resistant to forming positive attitudes about the content of these courses (Lackey et al. 2007). In 2011, I co-authored an article with Manifold, "Everyone Needs an Art Education": Developing leadership through positive attitudes toward art methods courses', in which we emphasized developing pre-service, elementary teachers' favourable attitudes towards art and art methods courses. We considered how those who held positive points of view about these classes might assume roles as leaders who demonstrated and helped others build positive attitudes about incorporating art into their future elementary classrooms. These peer leaders therefore could empower themselves and their classmates to be positive about art methods courses. The Development of Voice in In-service Education Leadership Model was used to strengthen these pre-service, elementary teachers' personal, collaborative and public voices and encourage them to be reflective practitioners through constructing a caring environment of cooperation, collaboration, equity, and support among all members of their art methods class community. The Voices leadership model was found to be appropriate for educating elementary education majors to move from self-empowered voices to collaborative voices and then become positive agents of change rather being intransigent and holding stereotypic views about art's place in K-6 curricula.

Instructors and students who held positive views about art methods classes, therefore, could act as change agents, transforming negative opinions to positive ones. Establishing a collaborative community of support could help pre-service elementary education students experience art methods courses positively.

Such a community also presents an opportune time for those students who have potential leadership skills to be educated to take initiative and empower their peers, some of whom may be reluctant in their support for art methods courses, to move in a positive direction.

(Manifold and Zimmerman 2011: 39)

In 2014 Manifold conducted a study about re-envisioning three 'heroine's' journeys in fandom based on Joseph Campbell's (2001, [1949] 2008) four functions of myth and the four stages from private voice to public voice in the two Thurber and Zimmerman leadership models. She found that these three models together revealed how these successful women developed empowered leadership abilities and self-identities in their public careers and senses of self as skilled artist authors in their niche fandom communities. They also



2. The conceptions about creativity expressed in this article are based on my past research about creativity and art education. In 2005, I contributed a chapter about creativity and gifted and talented art education to *Creativity Across the Domains: Faces of the Muse*. In the 50th anniversary issue of *Studies in Art Education* (2010c), I had an article published about reconsidering the topic of creativity in art education. When I received the Lowenfeld Award (2010a), I spoke about the need to reconsider the role of creativity in art education. In 2010 I also edited an issue of *Art Education* (2010b) focused on creativity, and in 2011, along with Flávia Bastos, I edited a second issue for *Art Education* on this same topic. We both co-edited a book (in press), to be published in fall 2014 by NAEA, about creativity and art education. In 2013, in a *Handbook on Research on Creativity*, I wrote a chapter that is a critical analysis of recent research about creativity in visual arts education.

developed their own writing skills, acted as models and guides for others, and were empowered to act with agency in their everyday lives and careers. This research by Manifold exemplifies how the Thurber and Zimmerman leadership models can be re-envisioned by others and extended to build new models for leadership in art education theory and practice.

### **SummerVision DC (SVDC) evaluation study**

In 2013, Carol Henry, Renee Sandell, and I received a grant from the NAEA to create a professional learning community leadership model for the field of art education. Our intention was to evaluate the NAEA sponsored SVDC programme, which Henry and Sandell co-direct each summer in two separate four-day sessions. This programme is designed to help participants in a professional learning community environment gain first-hand knowledge about using museums as educational resources through intensive learning experiences, in-depth object-specific explorations of artwork, visual journaling, and behind-the-scenes examination of the museum itself as a work of art. In summer 2014, the Voices and Empowerment Leadership Models will be used to help determine if SVDC participants from the past three years have moved from self-empowered voices to collaborative voices and eventually to becoming teacher/leaders as positive agents who advocate for change. The two leadership models provide structural outlines for encouraging teachers to be reflective practitioners through an environment constructed of cooperation, collaboration, equity and support among all members of a collaborative learning community. It is hoped that the evaluation will provide substantial quantitative and qualitative data as to how SVDC participants have evolved in development of their personal, collaborative and public voices. The evaluation of the SVDC programme also will draw upon my (Zimmerman 1997) evaluation of the Indiana University ATP that met for ten summers at Indiana University and was part of the research that led to formation of the leadership models. Based on the study of processes and outcomes of the SVDC programme evaluation, this research project has the potential to impact educational reform and policy about implementing a collaborative professional development/leadership model that can transform art teaching and learning in a wide variety of museum-related programmes.

### **CREATIVITY AND THE EMPOWERMENT LEADERSHIP MODEL**

In rethinking the Empowerment/Leadership Model for this article about historical frameworks for leadership and advocacy in art education, I realized that, although the Voice and Empowerment Leadership Models focused on *collaboration* and *community* building and using social media and other technologies, a third C was not in evidence. *Creativity* is an issue in art education that now needs to be reconsidered with emphasis not only on students' and teachers' creative self-expression, cultural identity, technology use, and realities of the global economic sector, but also on developing art students' and teachers' creativity for empowerment and leadership. Many organizational leadership decisions, however, are made towards monetary, hierarchical, and power position outcomes rather than focusing on social change and creative solutions in which values, relationships, and personal attributes are highlighted and supported (Turnbull 2012).

I have been involved in writing about creativity and art education research and practice for over two decades.<sup>2</sup> Although there has been some research

and praxis about creativity in the field of art education, there is a paucity of emphasis on art educator leadership and creativity, how it can be recognized, encouraged and developed. Kerry Freedman (2007, 2011) is one of the few art educators who has written about creativity and its relationship with developing leadership. In an age of standardization, she focuses on individual and organizational leadership that have the potential to influence educational policy and effect change through social action and collaboration across diverse groups of constituents. Through multiple case studies, art educator Jen Katz-Buonincontro (2008) researched about using the arts to promote creativity by emphasizing personal and professional dimensions of leadership and how creative thinking might aid processes of leading educational organizations. From this study, she concluded that leaders can learn to be creative and then inspire others to think about solving problems in new ways, learn from their mistakes, tolerate frustration, take risks, be emotionally aware in social relationships, and foster teamwork and networking.

### ***Reconsidering creativity and the Thurber and Zimmerman leadership models***

Creativity can be viewed as a means of self-empowerment, expressing oneself, expanding one's individual emotional depth, and participating in a quest for personal meaning akin to developing one's personal voice. Creativity thus may be considered an in-process, intrinsic, transformational experience in which each individual has access to experiences that embody self-expression and creating a body of work based on his or her own abilities and concerns. In order to address individual themes and concerns, understandings about skills and materials are needed to express personal ideas and experience creative acts. Processes and products are often manifest in collaborative projects that employ, for example, multiple solutions to problems, fact finding, incubation, illumination, analysis, idea generation, and verification. Organizational structures for creative problem-solving should include collaborative activities for a shared community of creative individuals who use methods such as brainstorming, metaphorical and transformational thinking, visualization, and remote associations to find, shape, and solve problems.

In addition, creativity often focuses on acquiring a fund of knowledge and experiences related to a problem, developing specific skills and divergent thinking abilities to solve a problem, and mastering materials and technologies to satisfy local social and cultural needs. Creativity thus can be viewed for its extrinsic outcomes in public arenas such as advocating for policy change, production of new products, technology, and economic entrepreneurship, or to offset standardized assessments and promote social justice as a collaborative vehicle for networking and social transformation.

Supportive educational environments can introduce security, openness and expressive freedom, enable self-directed work with choice options, encourage surprising outcomes, provide a climate that is both individualized and cooperative rather than competitive, and reach beyond local communities and make contact with communities outside every day encounters. Most original thinking comes through collaboration and stimulation of others' ideas that promote diversity rather than homogeneity (Azzam 2009). New technologies offer pathways towards creative empowerment and leadership by reinterpreting traditional forms, breaking boundaries, and using social communication



for forming a culture of collaboration and participation in an international community that uses cyberspace for discourse.

By rethinking about my past two decades of work about building feminist leadership models for art education leadership from a more extended lens than the one through which the two most recent leadership models were originally constructed provides an avenue for new collaboration, community building, and consideration of the role of creativity in empowerment and leadership in art education. Also taken into account are a variety of populations and organizations that can be enriched by using these extended leadership models in the future. Collaboration, community building of diverse populations, and use of creativity methods and outcomes need to be researched intensively with a goal of positively impacting and extending empowerment and leadership for the field of art education.

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## CONTRIBUTOR DETAILS

In her research, Enid Zimmerman focuses on art talent development, creativity, feminist art education, leadership and mentoring, global art education, and art education curriculum and policy issues. Recent awards she has received for making outstanding contributions to art education include the Distinguished Lecture in Art Education at Miami University, Oxford, Ohio; Davis Lecture in Art Education at North Texas University; and the NAEA Elliot Eisner Lifetime Achievement Award. *Through the Prism: Looking at the Spectrum of Writings of Enid Zimmerman* (NAEA, 2009) summarizes her



influences on art education through her own writings and those of her former students and colleagues.

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