

## ENACTING CHANGE SURVEY RESPONSE

For information on the Enacting Change Survey Project, facilitated by Joanna Rees, see the NAEA Women's Caucus website at <http://naeawc.net/activism.html>

### **Enid Zimmerman** **August 15, 2009**

1. *What is your educational background and where did you complete your Ph.D.? If you have not completed your Ph.D. please provide information on your highest level of education.*

I earned a BS Degree from City College, NYC in art and education; an MFA degree in painting from Hunter College, NYC, and an EdD degree in art education with a minor in educational philosophy from Indiana University.

2. *What are your current research interests and contributions to art education?*

Art education including art talent development, art teacher education, feminist art education, leadership and mentoring, international and global art education, and curriculum and policy issues.

3. *Could you describe your leadership style?*

Trust, mutual respect, friendship, and communication and a willingness to share ideas, failures, and successes with others are the marks of a successful leader. I see my role as a leader being a role model as both a caring individual and as one who tries to set high professional standards. This is a form of leadership that should be fostered in art education so that personal, collaborative, and public voices can be heard in an atmosphere of trust and caring while at the same time promoting high professional standards. As most teachers in the United States are women, it is an important to help empower them (and their male

colleagues) to become leaders and action-oriented professionals seeking to improve programs for their students. Educational leaders need to be engaged in professional work in public arenas, be dedicated to their students, choose a meaningful life-style that supports their professional involvement, and be a role model for mentoring others and effecting change in art education locally and/or nationally. Reaching out not down, is a form of leadership that should be fostered in art education so that personal, collaborative, and public voices can be heard in an atmosphere of trust and caring while at the same time promoting high professional standards.

4. *Could you describe your teaching pedagogy?*

The need for students to be acclimated into the culture of the field of art education and to embark upon a career is necessary before they graduate so they can be prepared to be future scholars who succeed in public school teaching or higher education environment. Teachers as mentors can help build communities of emerging teachers and scholars who share their work with each other and where critiques of in-process accomplishments are offered and suggestions for change are given in a supportive environment.

5. *What are your contributions to Women's Caucus and women's issues in art education?*

I have been a member of the WC since its inception. I helped write the original WC by-laws. I served in many leadership capacities including President of the NAEA/WC. I created and co-edited five volumes of Women Art Educators with 5 different editors. I have published many articles related to women's issues in art education including the Feminist Leadership Model for Art Education that I co-authored with Frances Thurber that forms the conceptual model for many of my research articles. At my university I was chair of a group of faculty and graduate students that sought to enact change in policy and support for women students.

6. *Could you describe your current identity as a woman and art educator?*

As a full professor I had a lot of clout at my university and in the field of art education both nationally and internationally. I decided to retire early as I was paid not to work for 5 years. I have found that when I was viewed as a “retired woman faculty,” I lost some of my standing in the field as “retired” means to some people “out to pasture.” I still advocate for women locally and nationally and continue to help my many former doctoral students and colleagues when professional and personal help is needed. As my daughter has told me, “Mom you still are an effective mongoose!”

7. *How has this identity changed and grown over time?*

In the beginning, when I first became a faculty member in the IU/School of Education in early 1970s, there were 135 faculty members of whom 18 were women. We women had to not just be good, but be excellent in order to be tenured and promoted. Our male colleagues ran the administration. Very few women held leadership positions. The same was true for art education where only a few women pioneers were leaders in the field, especially in respect to being recognized as scholars. Maybe having to develop a public voice to effect change as a transformational and political act afforded me an opportunity not to take for granted that I was standing on the shoulders of those women who had come before and been advocates for women’s rights generally, and in the field of art education specifically.

8. *Have you ever felt held back or discriminated against because of your gender?*

Many times. Years ago, three faculty in the School of Education went up promotion to full professor (I among them) and we were all turned down in the School of Education. All three of us were scholars and held high level university administrative appointments. Luckily, the University Dean of Education supported us and when the decision went across campus we three were promoted, and the committee was chastised for not reading the dossiers carefully and correctly.

Because I was married to a well known art educator my membership on the Council for Policy Studies was challenged several times because some thought I might vote along with my husband, Often when people met us, my husband was refereed to as Doctor and I was called by my first name even though I was a Dr. too. I refused to grow a beard or smoke a pipe so to have my accomplishments would be recognized. As time past and I proved myself discrimination usually became less an issue.

9. *Have you seen other professionals in the field discriminated against in educational workplaces?*

Recently, I have had knowledge of two faculty members who bullied another faculty member in an art education program in the US. All three faculty members are woman. It was sad to learn about this type of behavior taking place where women, through jealousy, bully other women. When it came to promotion and tenure, rumors and lies were spread about the faculty member going up for tenure and promotion. Although, the chair of her department supported her case, many faculty on the department school committee did not. Across campus, it was a different story and she was promoted and tenured with very positive letters sent to her from the university President and Provost. The Dean of her school finally acknowledged the bullying and her contributions to art education. I know of other women colleagues in the field of art education also have been discriminated against by being bullied and mobbed; yet they are afraid to talk about their issues for fear of more violent tactics being used against them.

10. *What changes would you like to enact in art education?*

I would like to see the WC set up a “hot-line” where more experienced women teachers and higher education faculty members could help when needed in cases of discrimination against women. When you know you re not alone then you can begin healing and advocacy processes.