

Chapter 12

Dancing Into the Unknown

Learning Leadership

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In this chapter I explore the ways in which understandings of women's leadership intersect with critical feminist pedagogies and with my practice as a dance artist. Combining narrative and theorizing, I retrace my dancing steps in becoming a leader and begin to imagine future leaps and turns as my leadership evolves within the new roles in which I find myself.

The intersections between women's leadership styles and leadership theory as described in the literature (Airini, Collings, Conner, McPherson, Midson, & Wilson, 2010; Barsh, Cranston, & Craske, 2008; Coleman, 2011; Fitzgerald & Wilkinson, 2010; Franken, Penney, & Branson, 2015; Lyman, Strachan, & Lazaridou, 2012; Sinclair, 2007), critical feminist pedagogy as applied in tertiary dance education (Barbour, 2011; Butterworth, 2004; Shapiro, 1998), and community dance practice (Barr, 2013; Hunter & Gladstone, 2009) provide a rich source of understandings that assist me in growing as a leader.

In seeking to understand ways in which I can engage in leadership with integrity, upholding the values, encouraging the voices, and a growing shared vision with those I work with, I turn to where I find most joy—dance. Dance is where my passion lies and where I nurture well-being for myself and those I work with.

Reflecting on particular trigger events and critical incidents I understand how my interest in, and embodiment of, leadership has grown. Thus, I draw on arts models for engaging with others to understand leadership differently through development of honest relationships and trust, sharing of responsibility, and respect for difference. Ultimately, I think of leadership as requiring dancing into the unknown.

INTRODUCTION

Throughout ongoing processes of learning leadership, I have been reflecting on my experiences and searching

for intersections between leadership theory and the practices more familiar to me as a critical feminist pedagogue and dance maker. As I will share in this chapter, I have discovered relationships between my own experiences, leadership theory, and women's leadership styles as described in the literature (Airini et al., 2010; Barsh et al., 2008; Coleman, 2011; Fitzgerald & Wilkinson, 2010; Franken et al., 2015; Lyman et al., 2012; Sinclair, 2007).

However, it is to my passion and work in dance that I turn for sources of understandings to assist me in growing as a leader (Barbour, 2011; Barr, 2013; Butterworth, 2004; Hunter & Gladstone, 2009; Shapiro, 1998). Combining narrative and theorizing, I retrace my dancing steps in becoming a leader, beginning by reflecting on personal history and trigger events as well as identifying role models in learning leadership (Lyman et al., 2012).

In seeking to understand ways in which I can engage in leadership with integrity, upholding the values, encouraging the voices, and growing shared visions with those I work with, I respond most strongly to research in which leading within higher education is acknowledged as “about building relationships so as to create a deeper sense of connection whereby the person has not only a clearer appreciation of their organizational reality but also a stronger sense of their part in how it functions and develops” (Franken et al., 2015, p. 3). Further, I begin to imagine future leaps and turns as my interest in, and embodiment of, leadership has grown within the new roles in which I find myself.

However, I find greatest inspiration when I turn to where I find most joy—in dance. Dance is where my passion lies and where I nurture my own well-being and the well-being of those I work with. Critical feminist pedagogy as applied in dance education (Barbour, 2011; Butterworth, 2004; Shapiro, 1998) and community dance practice (Barr, 2013; Hunter & Gladstone, 2009), both provide rich sources of understandings that assist me in growing as a leader. Thus, I draw on contemporary

leadership research (Hernandez, Eberly, Avolio, & Johnson, 2011; Lyman et al., 2012) as well as arts models for engaging with others to understand leadership differently through development of honest relationships and trust, sharing of responsibility, and respect for difference.

Feminist educational leaders Lyman, Strachan, and Lazaridou (2012) consider women's leadership practices and argue that "taking a developmental perspective, a leader's personal history (family, friends, early experiences, educational and work encounters, and role models) as well as trigger events (crises, positive and negative experiences) are catalysts for the development of authentic leadership behaviors and skills" (Lyman et al., 2012, p. 103). Therefore, I begin my story about learning leadership with a little personal history that allows me to reflect on my early experiences and roles models, as well as trigger events.

REFLECTING ON THE ROLE OF EARLY PERSONAL HISTORY IN LEARNING LEADERSHIP

While some people may be considered "born" to fulfill leadership roles, through family genealogy or community expectations, many others grow into leadership (Hernandez et al., 2011; Lyman et al., 2012). Particular childhood and early adult experiences may support growth into leadership roles, in that personal values and passions may be identified, working in a range of different relationships with others may develop skills, and curiosity about social processes and collaborations may prompt reflection. Reflection and self-awareness of participation in different contexts, along with support from others and willingness to accept opportunities offered to take up leadership roles may then lead to a recognition of personal leadership potential (Branson & Gross, 2014).

Reflecting on my own childhood experiences, I had not seen myself as a leader early in my life. My childhood was not full of stories of leadership or recognition of leading roles within peer groups. While I was the eldest sister of four girls (arguably something of a leadership role), I did not play team sports in our small rural New Zealand community in which sport was a big focus. Sport was valued in our community as a context in which children (although mostly boys) learned about leadership as team captains and valued players.

Instead, I was somewhat solitary (even among my sisters), preferring to express myself through contemporary dance, and to participate in individual pursuits such as athletics, swimming, and gymnastics. While I did join the debating team and I did coach gymnastics as a teenager, my solitary focus marked me as rather unusual in my small

community. I was neither socially popular nor very involved in children's group activities. Further, as the eldest child of two school teachers, being accepted by, and feeling comfortable with my peers, was simply challenging.

As a very naïve young woman, I moved to study at our regional university, partly because my parents expected me to, and also because I expected to, having taken comfort in my academic capabilities when social acceptance was harder to achieve. Part way through my undergraduate degree in philosophy and psychology, I realized that there were no dance courses or dance activities on the campus. Driven by my passion for dance, I decided to start teaching contemporary dance classes myself on campus, believing that if I wanted to dance for expression and creativity, there were likely other young women who did too. Talking the idea over with my mother, we developed an overall philosophy for dance classes and planned exercises and I simply began.

Teaching dance classes was a necessary leap that allowed me to dance and to share my passion. My health and well-being depended on expressing myself through dancing and so I did not see this as a leadership role. Teaching was about my passion for dancing although I certainly hoped that I would inspire and empower other women through dance. Many women came to join me; we enthusiastically choreographed and performed together, and it was not long before the group evolved into a student dance club that still functions more than 25 years later. As I reflect, I wonder if this was my first informal leadership role.

Throughout my undergraduate degree, and then master's in philosophy, niggling concerns about the lack of women philosophers in our studies and the disconnect between my embodied expression in dance and the written traditions of Western philosophy became more and more unbearable (Barbour, 2011). I felt that I was rehearsing the arguments of dead white men in my philosophy essays, and yet at the same time I was creating dances about my personal experiences as a woman. This growing feminist consciousness led me to some quite uncomfortable and also rather amusing experiences.

For example, I challenged one of my philosophy lecturers to a public debate about his use of sexist language (I believe I won the debate). As another example, I approached a lecturer in psychology about tutoring in undergraduate papers, only to be told that my grades were not good enough and I would never be a university tutor. These experiences occurred during an era when there were policies relating to sexism, discrimination, and equal opportunity in New Zealand universities, but enacting such policies in practice was still to come.

While I did go on to tutor in both philosophy and psychology, and I participated in and contributed to my

university environment in a range of ways, these were not formal leadership roles. Again, when I reflect, I wonder if these experiences as a student at university were early “trigger events” in my learning leadership. Certainly, these were significant experiences that nurtured my feminist consciousness and my desire to pursue dance as an academic career.

Another crucial aspect in learning leadership is the inspiration that role models provide. Role models are people who demonstrate appealing and appropriate behaviors, characteristics, qualities, and attitudes. Often parents are “the first and most powerful” role models, and throughout childhood and young adulthood we develop our identities through imitating various role models we encounter in different contexts (Scarnati, 2002, p. 181).

Reflecting on my role models, I acknowledge my family members and particularly my mother. My mother demonstrated through her own actions how to translate ideas and passions into action. She conveyed core values relating to honesty, justice, healthy and active lifestyles, family, education, and creativity. As I described earlier, it was my mother who supported me in developing my passion for dance through teaching, and we continue to imagine and plan together, discussing philosophies and pedagogical approaches in movement.

It was my mother who taught me through her example to remain grounded and engaged in grassroots community activity. I also acknowledge my father, who showed me through the lessons he learned by slogging through graduate and doctoral study while teaching in schools, and negotiating research and higher education politics, how to be an academic. His values relating to education, social justice, and research shaped my desire for academic achievement and teaching in higher education.

As the eldest of four, I also acknowledge my sisters for each embodying an academic life in their unique ways, for setting standards of behavior I aspire to and providing a crucial network as we each seek fulfilment in our academic, community, and family lives. While my passion for dance led me on a different career trajectory from my sisters, our parents’ valuing of education, justice, and research influenced us all in our different academic areas.

Thus, reflecting on the role of my early personal history in learning leadership, I emphasize three observations: first, that many of us grow into leadership. Working in education myself now, I recognize that we have a responsibility to identify and support young people to grow as leaders. Arguably, we are much better in New Zealand in schools at identifying and developing young leaders (McNae, 2010). Second, passion matters in learning leadership. For me, motivation for, and willingness to take on, informal leadership roles was clearest when it was driven by my passions: in my case, my passion for

dance and for women’s voices to be heard in education. And third, our early role models may provide ways for us to learn about leadership as we observe and imitate their behavior as we grow into adulthood.

REFLECTING ON “TRIGGER EVENTS” IN LEARNING LEADERSHIP

Identifying personal leadership potential and learning while growing into leadership roles necessitates deepening self-awareness and reflection. Reflection may arise as the result of a particular experience—a “trigger event” or “critical incident”—that creates tension or conflict (Lyman et al., 2012). Such discomfort may occur because personal values and required behavior no longer align in a particular context. “Trigger events” thus prompt self-reflection, identification of options, and decision making about how to behave.

Throughout university study, my passion for dance continued to grow, and in my mid-20s I leapt away from university into the world of full-time professional contemporary dance training. During this time I also started reading feminist theory to satisfy my own curiosity, and I began to develop a vision for new ways to empower and inspire women through professional dance. At the time professional funding for the arts was particularly scarce and most of the dance funding in New Zealand was going to well-known male choreographers.

As most of my peers and dance teachers were women, the number of female dancers training for, and working in, professional dance outnumbered males at least 10 to 1. With the development of a new professional men’s dance company, suddenly there were actually more jobs available for men in professional dance companies, too. I despaired about my own and my peers’ opportunities, and I wondered how I could improve this situation.

Taking the initiative, I again talked ideas over with my mother and I wrote a funding proposal for a professional contemporary dance project with the explicit aim to create space for women in dance. I was successful in obtaining funding and I employed my peers. We quickly established collective working relationships, had a wonderful debut performance season, and received positive critical reviews. I felt that perhaps I had created a space for myself within the professional dance community.

At the same time, I was also working as an academic administrator for a dance program. There were very limited dance offerings in higher education in New Zealand at the time, and this particular program aimed to shift from a training focus into the higher education context. I saw this as an innovative and exciting development that I could be part of, and I was also relishing tutoring

dance in this program. I imagined that the combination of leading within a collective of professional dancing women with feminist agendas, and working as a tutor and administrator in a higher education dance program was the realization of my vision for an integrated life in academia and dance.

However, two trigger events or critical incidents occurred, almost at the same time. First, as women in the professional dance project began planning for ongoing projects, we began to argue, in particular about employing high-profile male choreographers to work with us. I realized that my peers did not fully share my feminist values to create space and prioritize opportunities for women, and I felt that the agenda for the group was already shifting away from my aspirations for women's empowerment.

Coupled with the challenge of writing applications and actually obtaining funding, marketing and producing performances, and performing myself, I seriously questioned whether I could sustain my involvement in the collective I had initiated. Disheartened, I wondered if I even had a place in this collective if my core values did not align with my peers.

Alongside this, the dance program in which I was working was advertising for a leader for the new innovative degree program I had contributed to developing as an administrator. During the appointment process, I discovered my colleagues supported the applications of professional dancers, who, while being wonderful artists themselves, did not have substantial academic backgrounds. I voiced my concerns about the necessity of academic knowledge and reputation in this leadership role, and took a stand against the appointment of a dance professional without an academic qualification. I was devastated to be told to be quiet or leave the program.

On reflection, these trigger events led to one of the lowest points in my life. Almost at the same time, I recognized that the vision I had nurtured for empowering women in dance was not shared by my peers, and that my aspirations for the development of dance in higher education were at odds with the program I was working in. Suddenly, my vision for an integrated life in academia and dance seemed unobtainable. I withdrew from the collective and resigned from my job in the dance program. Needing a break I traveled overseas for a time, doubting what I was capable of doing or should be doing.

These trigger events prompted reflection at the time, and in that moment my decision was to walk away. However, taking time to reflect while traveling and to identify other options, I came to the conclusion that I would need to continue my academic study. I needed to engage with feminist theory and praxis, and to embrace the diversity

of research in dance, so that I could more fully contribute and become an academic leader in dance myself.

Thus, I emphasize two more observations: first, that leaders work with others, and second, that personal values matter in leadership. One of the simpler ways of thinking about leaders is that they are people who work with, and inspire, others to follow them. Communicating effectively, raising awareness of social issues, strategic development, and responding to change are all significant leadership skills that can be developed. However, contemporary leadership is not strictly, nor ideally, theorized as a simple relationship of leader to follower (Hernandez et al., 2011).

Working with people involves a wide range of relationships including collaborator, facilitator, participant, supporter, and more. Leaders are “for the people” and work with people, even when leading. Leadership then, is about relationships, and within relationships, ideas and practices have greater currency at certain times.

We develop and clarify personal values as we grow, influenced by early experiences and role models. Tensions between personal values and those of individuals and groups we work with are challenging to resolve. When we do what we can to raise concerns and advocate for change, and we are unable to be effective, there is a point at which we have to make a choice. As Lyman et al. (2012) state, “Leaders around the world take risks through speaking out to challenge the status quo and to protect their rights. Speaking out is an action central to descriptions of social justice leadership” (p. 139). Both speaking out and remaining true to personal values are important in leadership.

My journey took me into doctoral study in dance, feminist theory, and praxis, and during this time I developed a crucial relationship with my supervisor Jane Strachan (Lyman et al., 2012). Jane became and remains a key role model for my work in higher education in general, and her work in feminist educational leadership has become a significant inspiration to me. Jane embodied the necessity of retaining personal values as a leader and working with others in positive relationships:

Aligning behaviours and actions with the true self is at the heart of authentic leadership. . . . Furthermore, authenticity cannot be forced; authentic individuals express their core feelings, motives, and inclinations freely and naturally (Kernis 2003). Rather than use the words of others, leaders must find their own true voice to gain credibility with followers. They must develop and follow personal moral compasses. (Lyman et al., 2012, pp. 122–123)

Jane modeled for me how to speak up for what I valued, to listen to others, and to respect their values. Her actions

in feminist educational leadership remind me to think beyond the personal into the political, beyond university into the community, and into issues for women nationally, as well as in the Pacific region. Jane taught me, from early in my doctoral study and into my job as an academic, to value the work of women and to cite feminist contributions in research. She encouraged me to make a conscious choice to engage with the politics of knowledge production, to challenge what knowledge counts and who can be a knower. In particular, Jane embodied a quality I admire most in leaders—that of “walking the talk.”

Thus, in reflecting on personal history and the role of trigger events, the potential for growing into leadership is supported by early experiences and significant role models. Both following passions and retaining personal values matter as we work in varied relationships with others, leading formally and informally.

LEARNING LEADERSHIP WITHIN HIGHER EDUCATION

In my learning of leadership within my career as a dance academic, the process of applying for, and participating in, the New Zealand Universities Women in Leadership Programme (NZWiL) provided another opportunity for me to reflect on particular trigger events and the ways in which these events had shaped my decision making as an adult. The NZWiL program was an innovative professional development opportunity offered to a small group of women nationally, and I participated before I had taken up formal leadership roles in the university. The program aimed to both recognize and enhance women’s leadership capacities and influence within universities (NZWiL, 2013).

I did have, however, some experience in informal leadership roles at university and in the wider dance community, including involvement in our national tertiary dance education network. In attending the NZWiL program I also had rather limited knowledge of leadership theory. However, I was particularly interested to understand more about what leadership in the higher education sector might look like, and I had one simple question in my mind: Would my experiences of leadership from working in dance in the community and professional sectors be relevant for a potential shift into academic leadership?

As an academic I draw on my experiences as a dance artist involved in typically social practices of dance, recognizing that varied communication and problem-solving skills and genuine interest in relationships with others are integral to everything I do. It seemed to me that leading was an extension of the commitment I had to dance, to

the people I worked with and a kind of authentic response to the joy I found in this work.

Most particularly, I had grown into informal leadership roles in dance in which I was committed to the aims and evolving identity of the group, and able to see the relationships between the group and the wider context (Haslam, Reicher, & Platow, 2011). I already recognized that motivation for, and willingness to, take on leadership roles was strongest for me when it was driven by my passions. As an academic I believe that dance education,

can be a place where students make connections between the personal and the social; develop their perceptual, imaginative, and sensual abilities; find their own voices; validate their feelings and capacity for compassion; and become empowered through affirmation of their ability to be co-creators of their world. (Shapiro, 1998, p. 18)

Dance is my passion, and not for the purpose solely of making dances or nurturing dance teachers, but for growing engaged, response-able people capable of contributing to their own communities. But I wondered how this passion would translate, if it did at all, into ways of working with other academics and administrators within universities.

During the innovative NZWiL program we engaged in many activities that were reflective, inspirational, and educational and were not based on the development of individual skills or competencies. Knowing something about the history of academia as a Western enlightenment project, until recently the domain of men (Barbour, 2011), I had not been optimistic that general leadership theory would assist me much. It is something of an irony that,

universities, across their 600-year history, have promoted differences of thought, the creation of new knowledge, intellectual freedom and acted as the critic and conscience of society. Yet, equitable practices and outcomes have not been achieved. Women are, and remain, predominantly located in the lower rungs of the academic hierarchy and are considerably under-represented in senior positions. Gender equity is not solely about a quantitative change; it also includes the elimination of structural and material inequalities. In a market economy, however, this is more, not less, difficult. (Fitzgerald & Wilkinson, 2010, pp. 16–17)

However, I did have key role models (such as Jane Strachan) who offered me examples of ways to lead in higher education. I was attracted to transformational and authentic leadership theories in which understanding and leading self was a key component, and in which reflection and self-awareness about personal values and behav-

ior was necessary. I was committed to empowerment for women, and people in minority and indigenous groups, and the potential for a leader to work collaboratively through relational practices with others so that individuals and groups could understand options and make decisions in order to respond to the changing and dynamic nature of contemporary life (Hernandez et al., 2011; Lyman et al., 2012).

Colleagues Margaret Franken, Dawn Penney, and Chris Branson commented that “leading a learning organization, or part of an organization, is about building relationships so as to create a deeper sense of connection whereby the person has not only a clearer appreciation of their organizational reality but also a stronger sense of their part in how it functions and develops” (Franken et al., 2015, p. 3).

However, such aspirations for building relationships with colleagues may also challenge women academics. Many women in education have multiple roles and responsibilities that impact on leadership. Parenting and care-giving roles and community involvement are often part of the regular commitments of women in educational leadership positions. Taking time out of teaching and research commitments, or life outside work, to foster collegial relationships requires difficult choices and may compromise an already difficult balancing act.

A key concern is always the notion of balance in roles and responsibilities both within the working context and also with community and family commitments. Fortunately, some have argued that the elusive “work-life balance is a myth” and have instead turned attention to the more sensible goals of managing energy and allowing life and work to enrich each other (Barsh et al., 2008, p. 40).

Research on centered leadership also suggests that talented women acknowledge the impact of positive emotions. Such women find meaning in utilizing strengths toward an inspiring purpose; understanding where energy comes from and how to manage it; developing a constructive, positive framing of the world; connecting through strong relationships and belonging, and engaging voice to become self-reliant and confident in working with others (Barsh et al., 2008). Awareness of strengths and positive emotions is particularly crucial, and our strengths and positive emotions as women are as likely to be embodied in family and community activity as in higher education commitments at work:

There is a need to give equal weight to personal aspirations such as attaining self-acceptance, effective management of one’s life, maintaining positive relationships, sustaining personal growth, and assuring autonomy or self-determination. In this connection role models and mentors are once again important. But at least equally important are organizational values, policies, and structures

that respect personal rights and moral agency and do not make personal needs subservient to organizational needs. (Lyman et al., 2012, p. 115)

Nevertheless, much of the leadership literature I had encountered previous to the NZWiL program, as well as some shared during the program, was not particularly stimulating in working out how I might act in leading myself.

Crucial for me was a clear understanding of my own values and the application of practices from my experience and knowledge, to leading in an academic context. While I was not convinced that I had done well as a leader in the women’s dance collective or the dance administration role I had previously left, I did have experience working as a choreographer and teacher (often understood as the clearest leadership roles in dance), in professional, educational, and community dance settings. In the broadest sense, I understand choreography as the art of organizing people in space and teaching to empower students to become active in communities. I imagined I could apply some of my arts-based practice to the academic setting.

On completing the NZWiL program, I felt that my experiences of leadership from working in dance did offer some basis for this potential shift. However, I first needed to understand and reflect critically much more on what I actually did in dance choreography and teaching to know how this might inform my leadership practice. Thus, the focus of this discussion shifts not to leadership theories (such as transformational and authentic leadership (Hernandez et al., 2011; Lyman et al., 2012), nor remains on myself as a leader (Haslam et al., 2011), but shifts to the dancing practices in which I find joy.

LEARNING LEADERSHIP THROUGH DANCING

Seeking to understand dancing practices as inspiration for leadership, I turned to Joanne Butterworth’s (2004) “Alternative processes continuum” for theorizing the role of a choreographer. In her original model, Joanne developed useful ways of understanding the roles and methods of choreographers working with dancers in professional and in community dance contexts that moved well beyond any narrow understanding of choreographer as autocratic leader (Butterworth, 2009).

She identified a series of processes from choreographer as expert at one end of the continuum, to choreographer as author, pilot, facilitator, and choreographer as collaborator at the other end of the continuum. In my adaptation of her model, I have replaced the word “choreographer” with “leader” to help me think through leading

as a dancer. In this model, associated with the range of different leader roles, are identified skills and methods.

For example, the leader as expert would involve the leader controlling the concept, style, content, structure, interpretation, and generation of all material, with a passive (sometimes impersonal) form of social interaction requiring participants to conform, receive, and process instructions. Such a description typifies the traditional approach in dance, particularly of professional male choreographers, teachers, and company directors, and embodies an authoritarian leadership style.

At the other end of the continuum, the leader as collaborator shares with others, involving research, negotiation, decision making about content and intention, and requiring social interaction across the group, leading to shared authorship and an experiential approach with participants who contribute fully to concept, style, content, form, process, and discovery. I have adapted Butterworth's (2009) continuum (see table 12.1) for considering leadership.

It is perhaps no surprise that I value leadership practices to the right of this continuum, in the categories of piloting, facilitating, and collaborating. Processes I value are initiating, negotiating, contributing, and sharing within interactive social processes and attempting to

engage with a nurturing, mentoring, often shared authorship approach. Active experience and participation in process is important, and for me, characterizes effective leadership.

Interestingly, the way I was thinking about choreography relating to leadership also aligned well with my critical feminist pedagogy in dance education. It seemed to me, and this was quite a joyous and liberating realization, that choreographing, teaching dance, and leadership could all be connected. Emboldened by this perspective, I have been reexamining my dance pedagogy, which I had identified as critical and feminist in general (Barbour, 2016). I am interested in articulating embodied ethical principles that sit alongside my general dance pedagogy.

I have come to articulate these ethical principles as follows: Meet where we are; Affirm and respect personal, family, and cultural identities; Celebrate the wealth of (embodied) knowledge we bring; Invite us all to extend our existing (embodied) knowledge; Move and learn together; Foster relationships and dialogue; and, Do no harm (Barbour, 2017). Now I seek to practice these principles as a feminist authentic leader, as well as a critical feminist pedagogue and choreographer. Thus, understanding the practices of leading from within my

Table 12.1. Alternative Processes Continuum

<i>Process One</i>	<i>Process Two</i>	<i>Process Three</i>	<i>Process Four</i>	<i>Process Five</i>
Leader role <i>Leader as expert</i>	<i>Leader as author</i>	<i>Leader as pilot</i>	<i>Leader as facilitator</i>	<i>Leader as collaborator</i>
Leader skills <i>Control of concept, style, content, structure, Interpretation. Generation of all material.</i>	<i>Control of concept, style, content, structure, interpretation in relation to capabilities of others.</i>	<i>Initiate concept, able to direct, set, develop tasks, shape the material that ensues. Facilitate process from content generation to macro-structure.</i>	<i>Provide leadership, negotiate process, intention, concept. Contribute methods, style, develop/ share/adapt content, structure.</i>	<i>Share with others research, negotiation, decision-making about concept, intention.</i>
Social interaction <i>Passive but receptive, can be impersonal.</i>	<i>Separate activities but receptive, with personal qualities stressed.</i>	<i>Active participation, from all, interpersonal relationships.</i>	<i>Generally interactive.</i>	<i>Interactive across group.</i>
Leadership methods <i>Authoritarian.</i>	<i>Directorial.</i>	<i>Leading, guiding.</i>	<i>Nurturing, mentoring.</i>	<i>Shared authorship.</i>
Participant approaches <i>Conform, receive, process instruction.</i>	<i>Receive, process instruction, utilize own experience.</i>	<i>Respond to tasks, contribute to discovery, replicate material from others.</i>	<i>Respond to tasks, problem-solve, contribute to discovery, actively participate.</i>	<i>Experiential. Contribute fully to concept, style, content, form, process discovery.</i>

Adapted from Jo Butterworth's Didactic-Democratic spectrum model for choreographic process (Butterworth, 2009, pp.187–188).

arts context as a dancer has been most helpful for me in learning leadership.

LEADERSHIP AS DANCING INTO THE UNKNOWN

In conclusion, I do not have many answers and I do not wish to propose a new theory of leadership. I do have lots of questions. However, I am thinking about leadership and learning by doing. I do believe that passion matters and that values matter, and I appreciate the insights of leadership theory and models. But most of all, it is the joy I find in my relationships with others that matters most. While expressed a little differently in dance, there is joy for me in initiating, negotiating, contributing, and sharing within interactive social processes and attempting to engage with a nurturing, shared approach.

Active experience and participation in process are crucial and relate easily to my own core values and ethics. Again, while I might express my embodied ethical principles a little differently within leading and teaching roles, there is much that is in common. And finally, I have come to embrace the different ways I can lead, with joy, dancing into the unknown.

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