



The Mask of Leadership: Reflection on Art-Based Learning for Preservice Teachers

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ABSTRACT

Introduction/Main Objectives: Leadership and educators face numerous personal and professional challenges. The challenge for prospective teachers is to prepare themselves to be leaders in the classroom, but they still do not understand the true meaning of reflecting leadership. **Background Problems:** How do teacher candidates reflect on leadership? **Novelty:** This study seeks to find new ways to increase their understanding of their leadership. This hands-on learning approach is based on an online masking workshop that examines leadership styles and behaviors, reflection, and hidden agendas. Nineteen prospective elementary school teachers from Indonesia participated in the study. **Research Methods:** This study argues that this is a research descriptive qualitative study in which the researcher uses a mask maker to capture the expressions of prospective elementary school teachers. **Finding/Results:** The results of the workshops are fun and exciting. These activities encourage creative and lateral thinking, foster self-awareness, and can provide access to information beyond the goal through the expressive metaphor of the mask. Visual, emotional, and aesthetic development, when combined with non-directive professional dialogue, can result in more effective, authentic, and thus ethical and dynamic leadership. **Conclusion:** Participants indicated that exploring experiences through art-based methods is a rewarding process, as is creating work, taking a logical approach to reflective practice, and engaging in fruitful self-exploration.

1. Introduction

Application and classroom content comprehension are frequently correlated with teacher leadership. Sokol et al. (2015) conclude that teacher leadership must foster productivity, creativity, and learning environments. Leaders focused on achieving results express their expectations to pupils (Faix et al., 2020; Saleem, Aslam, Yin, & Rao, 2020). In addition, teachers must be creative and have high expectations (Chen & Yuan, 2021; Gajda, Beghetto, & Karwowski, 2017). Art-based learning is one method of fostering creativity.

Concurrently, masks are gaining popularity due to the Covid-19 outbreak; they are now known as masks. A medical mask helps prevent, control, and slow the spread of respiratory tract infections, especially those caused by Covid-19 virus (World Health Organization, 2020). Family-level transmission is possible till the incubation stage (Yu, Zhu, Zhang, & Han, 2020). Consequently, masks are required both outside and within the house.

Masks are frequently associated with art (Svrluga & Blankmeyer, 2013; Zakaria, Hakim, & Ardiansyah, 2019), mainly created and decorated (Cho, 2013). Art can serve as a reminder and a soothing reminder of our interconnectedness as the pandemic forces us to endure unprecedented periods of long-distance social contact (Regnier, 2020). According to Potash et al. (2020), state that art can contribute to psychosocial public health by disseminating information, encouraging expression and inspiration, combating stigma, modulating media input, securing family relationships, monitoring secondary traumatic stress, developing resilience, nurturing relationships, and bolstering hope. Additionally, the initial skill of potential

instructors must be taken into account; 124 out of 248 prospective teachers have the artistic talent to make art (Zakaria, Hakim, et al., 2019).

Thus motivated, the art of mask-making attempts to enhance leadership (Cranston & Kusanovich, 2017; Heriyawati & Zakaria, 2022; Hughes, 2011b, 2011a). So inspired that the art of mask-making aims to enhance leadership (Cranston & Kusanovich, 2017; Heriyawati & Zakaria, 2022; Hughes, 2011b, 2011a). The difference from workshops from previous studies using offline, this workshop involved participants online. Art is believed to have the capacity to interact with individuals and families that have experienced traumatic or difficult life circumstances (Matuska, 2014). To address these challenges, leaders must be versatile, self-reflective, and constantly on the lookout for new methods to enhance their leadership understanding.

Yet among schoolchildren and young adults there is a gap in the literature and understanding about leadership experience (Karagianni & Jude Montgomery, 2018). Young people experience their first formal organization and leadership models in schools and develop from this critical period. Second, it is our duty to prepare them well for the new challenges that may arise in the globalized and digitised world of the future (Alieva & Rybakova, 2019).

Peña & Grand (2019) artistic activities, under the right conditions, offer a safe space for treatment and reflection, which is not possible in the workplace. Creating masks prompts reflective questions, such as what role teacher candidates perceive and how to respond?

2. Literature Review

2.1 *Art-Based Learning and Pre-Service Teachers*

The benefit of ABL is that collaborative meaning formation processes, such as sensemaking and sense giving, can develop and work iteratively, aggressively, and intensively to expose individuals to novel experiences (Flamand, Perret, & Picq, 2021). Barabach (2020) suggests that if daily life and the nature of the workplace inhibit an individual's creativity, he or she should seek shelter in a realm of fantasy, imagination, and varied artistic expressions. Sessions become sociable and pleasurable when art provides a secure environment for coping mechanisms, expression, thinking and speaking, and art creation (McDonald & Holtum, 2020), while simultaneously loving and criticizing (Reingold, 2021).

ABL influences pre-service teachers since it is an element of the professional development of novice teachers. Art educators must manage new teaching delivery systems to provide meaningful and effective instruction and ensure the health, safety, and social-emotional learning of all students in their educational environments (Sabol, 2021). Learning by Doing and Complex Networks Kantawala (2021) the pandemic's ripple effect; Covid-19 life experiences; death; economic collapse; political division; Black Lives Matter; White Privileges; the climate crisis; reopening complex school systems; school separation; distance learning; students left behind by the digital divide; starvation; children in developing countries engage in illegal and hazardous work, potentially degrading social conditions; children in developing countries engage in hazardous and illegal work, potentially

degrading social conditions (Gettleman & Raj, 2020). Covid-19 has infected our teachers' vocabularies with terms such as self-isolation, social distancing, an abundance of caution, community spread, quarantine, masks, deactivating your Zoom account, and joining a Zoom breakout room, among others, which will not be used in our classroom (Ak & Gökdaş, 2021; Kantawala, 2021)

2.2 *Art-Based Teacher Leadership*

Leadership education should prioritize (1) competency development and demonstrated performance, (2) personal development, and (3) the implementation of real-world projects as a form of inquiry-based learning (Faix et al., 2020). Effective leadership is critical in achieving a school's improvement (Harris & Muijs, 2003). A teacher's leadership is crucial to the overall success (Weingarten, Johnson, & Ricker, 2017).

Several research reports indicate a positive relationship between student achievement, teacher leadership, and collaborative learning activities (Berry, Byrd, & Wieder, 2013). This theory is not new; however, it has recently received close attention to ensure that students can experience a learning environment that suits their learning needs (Weingarten et al., 2017).

Kamaruzaman, Musa, & Hashim (2020) describe the dual roles of a professional teacher. In the classroom, teachers are experts in the field of learning, including skilled in managing the learning environment. At the same time, outside the classroom, teachers are leaders who collaborate with colleagues to ensure improved student learning outcomes and school improvement.

Teachers should have opportunities to develop leadership capacities through collaboration with their peers. However, it is common knowledge that teacher leadership capacities receive less attention in many schools (Greenlee, 2007). Therefore, this study explores new strategies to increase teachers' understanding of the importance of leadership.

According to Lowery-Moore, Latimer, & Villate (2016), teacher leadership training is crucial so that teachers can live up to some of the formal and informal responsibilities of the teacher-leader role. Teacher leadership programs must be able to lead teachers to develop self-confidence and a desire to get out of their comfort zone and agree on ideas to use their influence for school reform (Hunzicker, 2017; Lida J. Uribe-Flórez, Amneh Al-Rawashdeh, & Sara Morales, 2014). Generally, Arts activities, under the right circumstances, provide a safe space for processing and reflection, which is not possible in the workplace (Lewin, 1951 in Peña & Grand, 2019).

3. Method, Data, and Analysis

The primary objective of this transdisciplinary, qualitative study was to examine the perspectives of pre-service teachers enrolled in an educational leadership course who would participate in making the mask workshop instead of one of their regular weekly lectures. A qualitative, epistemological tool like participant journaling was thought to aid inductive understanding of the participant's experience and allow for the broadest range of expression on the arts-based learning

experience. The steps of the ABL learning model are described in Figure 1.

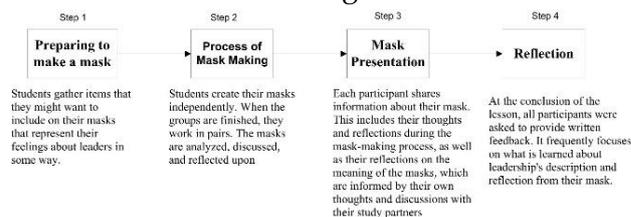


Figure 1. Step of mask making (Adaptation from Hughes, (2011b))

The stage of obtaining research data begins with making a workshop registration form and continues with implementation. This workshop was attended by 19 elementary school pre-service teachers in Indonesia through the Zoom Meet class. In each of our previous workshops, we used a face-to-face format; this time, we used the online form. About 20%-30% of the group stated that they had a relationship with art. The participants were pre-service teachers with no real-world work experience in schools and no artistic background. Nonetheless, everyone took part in the performance-based method, albeit with some embarrassment and social awkwardness at times. The class contains the following activities.

- Conducting presentations on observations of the activities of making masks by prospective teachers, in order.
 - The presenter explained the preparation and how to make a mask for 20 minutes,
 - Participant teacher candidates make masks with the theme "Leader" for 30 minutes,
 - Participants who are prospective teachers present their masks for 10 minutes
- Doing written questions through Google Forms to explore students' reflections and imaginations after making masks.

4. Result and Discussion

4.1 Preparing to make a mask

The preparation phase include gathering materials for mask creation and aligning them to the subject matter that will be covered during the teaching (becoming a teacher) session (Hughes, 2011b). The planning skills, personality traits, and conduct required for displaying an effective mask. Creating situations and talks, which are then documented with potential results (Sulastri, Gistituati, S, & Aimon, 2021).

Before the online workshop, participants were led to a page that outlined the procedure and its goals. They were instructed to collect artifacts that represented their views on leadership and could be used on their masks if they so wished. Suggestions include photographs, thoughts, images, and artifacts from the past or present that illustrate various aspects of their leadership. On that day, participants were told of the materials that will be provided.

At the outset of the workshop, participants were asked to share their expertise and understanding of leadership-related issues. What do they currently know? What stage of leadership growth do they believe they are in? These groups have a comprehensive understanding of leadership theory and literature. They were asked to consider and agree upon the characteristics, abilities, and actions essential to effective leadership. These are discussed and distributed to the members of the group.

They were then asked to evaluate their leadership performance based on predetermined criteria. They determined their perceived leadership strengths and shortcomings in addition to their general ideology. The group was then instructed to investigate the topic of masks. Masks are

universally acknowledged to conceal, disclose, and communicate. The group is instructed to build a spidergram utilizing the mask metaphor to show themselves as the leader. What masks will they construct and wear? No one in the class was without a mask. It is believed that masks represent roles, behaviors, and personas. This activity created a number of concepts that were discussed and accepted. As an example:

- Confidence - the conviction that every moment is critical, even if the leader does not share this conviction.
- Charisma - There has been considerable debate over charisma, presence, and how these concepts can be achieved and represented through masks.

Everyone in the group believes this is a problematic notion to describe, and nobody in the group possesses it! In addition, the group recognized authority, a professional demeanor, vision, and the capacity to make decisions, solve problems, mediate, and protect themselves and the people they lead as essential qualities of leaders. Each group discussed how their masks would symbolize, express, and embody these intricate qualities.

4.2 Create a mask

The mask is created in half an hour via online media (Zoom Meet) (Zakaria, Fadhli, & Arnab, 2020). If the work is not completed, the participants continue collecting data independently. Previously, the class was asked to bring items that reflected their thoughts and feelings about their role as a leader. They contain images from magazines, photographs, fragments of material, and artifacts with a particular significance. The facilitator provides various materials in

addition to pre-made masks and technical assistance, such as how to extend the masks using cards and sticks. The masks were created individually by the participants. When the groups are finished, they work in pairs. The topic of masks is discussed, analyzed, and reflected upon. It is a non-directive and non-judgmental conversation. The guide sheet includes a series of suggested questions to help guide the conversation.

What features of your mask do you appreciate? Which characteristics of the mask would you like to alter? What other masks do you wish you could don? Do you always wear the same disguise? The first portion of these sessions consists of listening to mask makers discuss the significance of their works. In order to aid the mask creator in interpreting the thoughts and emotions conveyed by the mask, he or she is asked hard, open-ended questions. The participants agree to maintain the confidentiality of this chat.

4.3 Presentation of a Mask

Finally, a mask exhibition was conducted. All masks are displayed on a wall, with accompanying images projected onto a screen. Each member discusses their respective mask. It contains their thoughts and emotions as they build the masks, as well as their comments on their significance, which are shaped by their talks with their study partners.

Previously, they were obliged to provide a recording of their work in a particular format (Google Form). The 'crowd' is encouraged to comment and ask questions during this open-to-the-public event. This segment of the workshop is typically frank,

perceptive, and occasionally moving. Participants utilized masks to consider the many forces and influences that impacted their leadership style. Occasionally, important unanticipated aspects that were previously unknown surface. Presentations almost usually reflect enhanced personal insight.

Presentations synthesize knowledge gained through mask-making and coaching dialogue, frequently resulting in a more complex understanding, and motivating future action.

It has been agreed that delivering this presentation is voluntary. Some participants chose not to, content with discussing the mask with a partner and displaying it to others.

There will be an art exhibition and a mask exhibition. Art performances or performances are events in which a single performer or a group of performers/presenters behave in a particular way for the audience's enjoyment (Simatupang, 2013). Organizing an exhibition is a legitimate professional activity for an artist, as "art is intended to be displayed" (Jue, 2017).

4.4 Reflection

Artwork catalyzes reflection, resulting in an increased self-awareness on various levels (Deaver, 2012). All class members receive written feedback. Writing about my reflections on the process of mask making. The participants' further reflections will also be clarified. Several observations are included here:

"This unicorn does not represent a leader, but on my initiative, I regard him as a leader capable of inspiring me to be enthusiastic about

completing this task. I created this mask to demonstrate festivity and a sense of joy... The mask I created is in the shape of the sun, as the sun is the world's largest energy source of energy...Here, the mask I created depicts the leader of a duck who is wise and does what is right for his people" (example of participant expression).

Numerous masks were created during the workshop, and it was difficult to convey the complexity and depth of reflection. Each mask is, of course, unique, as is the story behind it. Below are a few examples. They include a photograph of the mask and the facilitator's written response. It is written as a subjective emotional response to the mask, influenced by the mask maker's presentation, feedback, comments, and the words and images on the mask.

This participant begins by writing and drawing inside the mask. Although hidden near the face, it still informs and affects the mask worn.

Table 1.

Leadership reflection mask work

Theme	Visual Mask	Reflection
me and myself		When I made this mask I thought of myself. How I get through my days as a human. how I control my body and soul, and all the feelings that I went through. This mask represents my feelings.

Figure 1. My Mask

Contradiction



Figure 2. Smiling in tears

Smiling in tears, I made a panda shaped mask as usual which is black and white like life is not always clean, a crown as a headgear tool to foster prosperity and immortality, a medium ear to listen to someone who speaks and filter the good and bad, eyes which looks wide so that it can see what is good and bad, a small nose close to the mouth that always wants to smile even when it is sad.

Question



Picture 3. Be beautiful my way

Be beautiful in my way "Summer has come, critical and debate is still lively. Noisy, Talking about nature and norms, education and contracts. I am strong in my way, beautiful in my way. When the whole world doubts my abilities, I keep a fire in my breath. A little desire to continue to surge, hard to control. I became a woman in my way, with a beauty that one day dies in truth. Stepping with the guidance of science, setting aside Adam's physique. Walking beyond limits, staying obedient to nature. I am strong in my way, being beautiful with My way. When the whole world doubts my abilities? But I believe. I am strong in my

way, beautiful in my way. Someone looking to the future, upholds education, and does not put his ego first. She is a woman who is considered weak in front of men, Because of her physique but there are two things a woman can do to get rid of that assumption, namely study hard so that they can achieve a higher education and can raise the status of a woman so that she is not considered weak in the eyes of a man. So, the assumption of weak women can be eliminated with higher education, and men with strong physique. But it must be remembered that the nature of a woman is to remain obedient to a man.

future king



Figure 4. The last king

The last king, my mask is an oval face shape, my facial tone color is the same as the color of a human's face, the material is from A4 drawing book paper, I saw the reference on google and then I recreated it myself, the mask is the last king. I mean it is the king who will save the world from chaos, the chaos of the world, especially the corrupt "in Indonesia. While working on this

Emotio
n



Figure 5. Darkness emoticon

mask, I was confused about what to title it. Then I remembered the artist Young Lex who made the last king song. Then the previous king mask gives my imagination that the world is not doing well. There is chaos especially in the economy, therefore this last king appears to eradicate the corrupt

Dark emoticon, the mask that I made is round like an emoticon, the color I use is black, which reflects darkness, orange eyes reflect a stern and scary figure, a small crown like fire reflects that this king of darkness always has emotions like burning fire. . Because I was confused about how to draw a firm ar-rum, my mask suddenly opened Whatsapp where I sent an emoticon and that's where I thought of making an emoticon mask, then because in various emoticons there is no dark king emoticon so I made a dark king emoticon.

Three written comments from other participants whose masks are not illustrated but demonstrate their ability to elicit reflection:

a. My mask reflects my own emotions and internal conflicts. The feathers adorn my

head are words written to describe my leadership and management abilities. Leadership, I believe, is a tug of war that results in either happiness or sadness. Fish symbolize the various directions or influences that pull us in different directions and divide us. No one can read my black eyes, which represent the soul. Frequently, I am misunderstood. The inside of the mask is a circuit board of confused emotions and ideas for considering things from various perspectives. It restricted my ability to make quick decisions, so I became a prisoner of my thoughts and emotions. However, there is always hope hidden behind my lips. I hope to discover myself and the style necessary to guide others to the best possible outcome.

- b. My mask focuses on the visible and invisible aspects of leadership and management that reflect my and others' perspectives. It was a black and white mask that had been combined. It demonstrates that each of us has an inner self that is not reflected in our outward personalities.
- c. My mask is white to reflect my childhood innocence, glitter, and gold to reflect the happy moments leading to independence, and blue eyeliner to reflect the times when I couldn't see a way out and cry. The red glow on my nose represents the difficulties and joy that followed I established my vision. The words on the mask reflect my thoughts and feelings about myself and my future goals.

Are different channels through which service leadership predicts outcomes versus ethical, authentic, and transformational leadership.

5. Conclusion

We are witnessing a genuine shift in teacher education and preparation programs that recognizes technology must be understood and used as an artistic medium, a pedagogical tool, and a means of documenting and displaying student work (Patton & Buffington, 2016). Making art provides a complete understanding (Lee, 2013). As one program director put it, "artists can create a different reflection of themselves and who they are through their work" (Deaver, 2012). The abilities and behaviors associated with creating works of art foster the development of artistic talent (Rostan, 2010).

We are witnessing a genuine shift in teacher education and preparation programs that recognizes technology must be understood and used as an artistic medium, a pedagogical tool, and a means of documenting and displaying student work (Patton & Buffington, 2016). Making art provides a complete understanding (Güler, 2015; Lee, 2013; Zakaria, Setyosari, Sulton, & Kuswandi, 2019). As one program director put it, "artists can create a different reflection of themselves and who they are through their work" (Deaver, 2012). The abilities and behaviors associated with creating works of art foster the development of artistic talent (Rostan, 2010).

Masks can serve as effective metaphors for assisting us in comprehending our values, beliefs, and behaviors in social manners. It enables access to the unconscious and unknown facets of one's personality. Strengthen the values and morals (Fikriyah, Karim, Huda, & Sumiati, 2021). It can help leaders identify their strengths, weaknesses, and strengths. It can be the first step toward developing various understandable and

usable leadership skills and attributes. This awareness can assist leaders in striking a more harmonious balance between their professional and personal identities.

In each of these instances, the leadership mask reveals the complexities of the challenges confronting those who take on the role. Leadership is a two-way street; it involves conflict, fear, and necessary adjustments. Group discussions frequently result in the realization that we all wear masks at work, as parents, and in our personal lives. A critical question about the true authentic self-arises: While leaders adopt a variety of styles, there is always an element of self-authenticity. Let me listen and see what is revealed while wearing the leader's mask. Your role is defined by the role that others create and their responses. You do, however, have a choice. We design and co-design masks: Our language functions similarly to a mask.

The critical question is not what is concealed behind the mask, but whether it works. We can look to leadership theory for guidance on structuring our leadership roles and selecting appropriate masks to wear. Numerous roles and leadership styles are possible. Cheung, Reinhardt, Stone, & Little (2018) proposes a framework for leadership that includes four distinct styles: technical, cooperative, collaborative, and generative. It involves leaders in various activities, depending on the style of leadership used. For instance, strength training will vary from sitting straight with a leader in Technical Mode to sharing with a team in Generative Mode, which requires collaboration and flexibility. He refers to this as the Ambiguity Advantage because it enables the leader to respond appropriately in various situations.

Bolman and Deal, (2017) proposed a model encompassing four frameworks: structural, human resource, political, and symbolic. This model provides significant room for innovation in leadership behavior and views it as framing, providing leaders with artistry and choice. Employing this structure to bolster the leadership mask can be beneficial. In general, masks are not chosen randomly but can be selected, practiced, and developed.

Additionally, this online leadership mask workshop suggested that it is critical to recognize and acknowledge the subjective drivers at work behind the mask. Participants in the Masked Leadership workshop expressed an aspect of their personality being challenged by perceived leadership requirements. Recognizing that versatile styles and approaches within the complex framework of organizational needs may be more effective may assist leaders in better understanding themselves and performing their roles more effectively. With an awareness and understanding of their metaphorical mask and the authenticity that lies beneath, it can empower leaders to seek their own identity.

Apart from being enjoyable and engaging, ABL activities promote creative and lateral thinking, foster self-awareness, and may provide access to information that is not objective via the expressive metaphor of the mask. Developing visual, emotional, and aesthetic literacy through non-directive professional dialogue can result in more effective, authentic, and thus ethical and dynamic leadership. From an application perspective, conventional leadership development and art-based approaches have recently emerged in an educational landscape that has been profoundly changed

through distance learning (Sandberg, Stasewitsch, & Prümper, 2022). According to participant feedback, exploring experience through art-based methods was a valuable process that included creating works, and a logical approach to reflective practice and was beneficial to explore.

6. Suggestion

The open-ended questions vary slightly between workshops to highlight new areas of learning, interests, or ideas and discuss any issues or suggestions for future workshops. It is hoped that many students will also be asked to discuss more broadly their feelings about the inclusion of arts-based instruction in the curriculum and whether their attitudes have changed because they participated in the program. Additionally, students selected for the course of the study write a reflective piece in which they discuss the session in greater detail. The arts and leadership bring to the question how does servant leadership influence members during significant organizational change?

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