

Family, School, and Peer Support in Lucia Hartini's Early Artistic Formation

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ABSTRACT

Purpose – This study examines how family practices, school experiences, teacher recognition, peer encouragement, and sibling support shaped the early artistic formation of Indonesian painter Lucia Hartini before she entered *Sekolah Tinggi Seni Rupa Indonesia “ASRI”* (STSRI “ASRI”).

Methodology – A qualitative biographical narrative design was used. Lucia Hartini was selected purposively as an information-rich single case. The primary data were a 23-page Indonesian-language interview transcript collected in May 2024. A bounded corpus of 21 participant turns, totaling approximately 550 Indonesian words, was analyzed through narrative thematic analysis. The procedure included corpus delimitation, first-cycle coding, theme development, chronological ordering, evidence checking, and line-by-line translation verification.

Findings – Five connected themes were identified: family visual storytelling, self-directed drawing on leftover notebook pages, teacher recognition and authentic design responsibility at *Sekolah Kesejahteraan Keluarga Pertama*, peer-generated aspiration toward art school, and sibling-supported educational transition. The findings show that early artistic formation followed a cumulative relational pathway rather than resulting from talent or from a single institution. Different relationships supplied distinct resources, including cultural normalization, opportunities to practice, recognition, consequential responsibility, pathway information, accompaniment, and practical access.

Contribution – This extends recent artistic-identity research by locating formative identity work before higher education and professional self-identification and contributes an Indonesian life-history case to art education.

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INTRODUCTION

Accounts of becoming an artist often begin with formal art education or professional self-identification. However, recent research suggests that artist identity is shaped through earlier encounters in which young people interpret their own making, receive recognition, and imagine possible artistic futures. Studies of adolescent and university-level art learners show that artistic self-identification is relational, context-dependent, and strengthened by mentor relationships, opportunities for choice, environmental support, and reflection on past, present, and future identities (Travis, 2020; Makemson, 2021). More recent work with art teachers likewise emphasizes that artistic identity develops through shifting educational roles, sense of belonging, and cultural experience (Jeong, 2024; Carpenter Estrada et al., 2025).

The boundary between formal and informal learning is therefore important. Art learning can continue beyond formal classrooms through self-directed practice and other everyday settings (Hinchcliff, 2025), while Indonesian arts-education studies show how cultural and community participation can connect learning to local relationships (Masunah & Kurniawati, 2018). Families can normalize artistic participation through modeling and shared activity across generations (Szűcs et al., 2023), and school conditions—including learning facilities and teaching approaches—can influence motivation to engage with art and culture (Prameswari et al., 2020). These studies indicate that artistic formation is distributed across settings rather than contained within a single institution.

Recognition helps explain why some ordinary activities become formative. Research on adolescent artist identity shows that particular contexts, narratives, and activities can become significant moments through which young people understand themselves in relation to artistic futures (Travis, 2020). Narrative research with university art students likewise identifies mentor relationships, student choice, open exploration, and environmental support as important to emerging artist self-identification (Makemson, 2021). In this study, recognition is treated not as generic praise but as a relational act through which drawing, craft, or design becomes visible, consequential, or connected to a future pathway.

Support also has a motivational and practical dimension. Recent research with secondary-school students finds that perceived teacher support is associated with creative self-efficacy through autonomous motivation and positive achievement emotions (Liu et al., 2021), while teacher support can influence performance across creativity tasks through expectancy-value processes (Sun et al., 2021). In art education specifically, teacher and peer support have been linked to art creativity through learning interest and self-efficacy (Cui & Fan, 2026). Educational aspirations also develop over time through the interaction of expectations, opportunities, and social context rather than as fixed intentions (Lawson et al., 2020). Together, these findings suggest that recognition, information, encouragement, and practical access may perform different functions in moving an artistic interest toward formal study.

These perspectives suggest three closely related analytical lenses for examining early artistic formation: formal and informal art learning; recognition and artistic identity formation; and educational aspiration supported by relationships. The first identifies where and how learning occurs. The second examines how competence becomes visible and socially meaningful. The third asks how interest is connected to information, accompaniment, and practical access. Creative self-efficacy is used only as a supporting concept rather than as a separate explanatory framework.

In Indonesia, these relational functions are especially important because specialized arts education may require geographic mobility and access to information beyond a learner's immediate school. Existing Indonesian studies illuminate arts learning in community settings and student motivation within art-and-culture education (Masunah & Kurniawati, 2018; Prameswari et al., 2020), while recent international studies examine artist identity among adolescents, university art students, and art teachers (Travis, 2020; Makemson, 2021; Jeong, 2024; Carpenter Estrada et al., 2025). What remains less visible is how small, pre-art-school episodes across family, ordinary schooling, peers, and siblings accumulate into an educational transition

before higher education. This gap is not only chronological but relational: existing work rarely distinguishes what different actors actually contribute at successive points in an emerging artist's pathway.

To address this gap, the present study uses a biographical life-history lens to reconstruct a temporally ordered relational pathway. Rather than treating support as a single undifferentiated influence, it examines whether family, teachers, peers, and siblings provided functionally distinct resources—such as cultural normalization, opportunities for practice, recognition, consequential responsibility, pathway information, accompaniment, and practical access—and how those resources became connected over time. The proposed novelty is therefore analytical rather than universal: a single life history is used to specify the mechanisms and sequence through which formal and informal experiences may become educationally consequential before formal art specialization.

Lucia Hartini is an information-rich and analytically important case for this question because her interview preserves detailed recollections spanning family visual storytelling, drawing under material scarcity, vocational craft and design learning at *Sekolah Kesejahteraan Keluarga Pertama* (SKKP), peer-provided information about art school, and sibling-supported mobility into *Sekolah Tinggi Seni Rupa Indonesia “ASRI”* (STSRI “ASRI”). She is also a significant Indonesian woman painter whose published discussions have more often focused on mature work and gender resistance; the authors' previous study, for example, analyzed gender resistance through interviews and selected paintings (Kusnanto et al., 2025). The present article deliberately turns to previously unreported childhood and school segments so that her pre-professional educational formation can be examined on its own terms.

The study asks: How did family practices, school experiences, teacher recognition, peer encouragement, and sibling support shape Lucia Hartini's early artistic formation from childhood to entry into *Sekolah Tinggi Seni Rupa Indonesia “ASRI”* (STSRI “ASRI”)? Its objective is to reconstruct a relational pathway of early artistic formation across formal and informal settings. By locating artistic identity formation before higher education and by differentiating the resources supplied by family, school, peers, and siblings, the study contributes an Indonesian life-history case and a relational-pathway interpretation to current art-education scholarship. It also identifies concrete practices through which educators and families can widen access to arts education.

METHODOLOGY

Research Design

This study employed a qualitative biographical narrative design. Recent methodological work in narrative inquiry emphasizes experience as temporally, relationally, and contextually organized and encourages researchers to make interpretive boundaries explicit (Barkhuizen & Consoli, 2021). It was appropriate because the research question concerns how childhood and school experiences came to mean within Hartini's later account of becoming an artist. The study did not attempt to construct a comprehensive biography or explain her mature artistic style. Its temporal boundary extended from family and elementary school drawing experiences to entry into the art school environment she referred to as *Sekolah Tinggi Seni Rupa Indonesia “ASRI”* (STSRI “ASRI”).

The study combined biographical narrative inquiry with narrative thematic analysis. The analysis focused on what Hartini recounted about learning opportunities and relationships rather than on the linguistic performance of the interview. Narrative inquiry permits attention to how experience is organized and interpreted over time (Barkhuizen & Consoli, 2021), while reflexive thematic analysis provides a systematic yet interpretive process for moving from participant statements to descriptive codes and themes (Braun & Clarke, 2021). Interpretation was organized around three lenses: formal and informal art learning, recognition and artistic identity formation, and educational aspiration supported by relationships.

Participant and Data Source

Lucia Hartini, an Indonesian painter, was selected purposively as an information-rich single case. Her interview contains detailed retrospective accounts of family visual practices, elementary school drawing,

vocational craft and design learning, teacher recognition, peer-provided information about art school, and sibling support during educational transition. These experiences provide direct evidence for investigating how artistic formation can develop across family, school, and peer contexts before professional practice.

The primary source was a 23-page Indonesian-language interview transcript from an interview conducted in May 2024 at Hartini's home studio in Condong Catur, Sleman, Yogyakarta. The wider transcript covers childhood, schooling, artmaking, exhibitions, family life, spirituality, health, and professional experiences. The bounded corpus for this article comprised 21 participant turns totaling approximately 550 Indonesian words. The selected turns came from transcript sections numbered 405-452, 545, and 820 and addressed *Sekolah Kesejahteraan Keluarga Pertama* (SKKP), drawing on unused notebook pages, teacher responses, design work for classmates, information about STSRI, sibling-supported enrollment, temporary accommodation near ASRI, and family visual storytelling.

Research Instrument

The principal research instrument was the interview protocol used in the wider qualitative project. For the present article, the 23-page transcript, the speaker-based inclusion rules, and a structured coding matrix constituted the analytic instruments. The matrix recorded participant turns, descriptive codes, educational functions, chronological position, supporting quotations, and translation checks.

Corpus Boundary and Related Publication Disclosure

This article forms part of a broader qualitative project on women artists in Yogyakarta. A previous publication examined gender resistance through interviews and visual analysis of selected paintings by Lucia Hartini and Diah Yulianti (Kusnanto et al., 2025). The present study addresses a distinct educational question and uses only previously unreported interview segments concerning Hartini's childhood, school experiences, peer encouragement, and transition into formal art education. Participant-originated statements were the unit of analysis; interviewer summaries and leading reformulations were used only as conversational context. Segments concerning mature paintings, gender resistance, marriage, domestic conflict, career interruption, exhibitions, sales, and professional recognition were excluded before coding.

Table 1. Analytic procedure and documented outputs

Stage	Procedure	Documented output
Corpus delimitation	Apply temporal, thematic, and speaker-based inclusion rules; retain only participant-originated educational statements.	21 participants turn; approximately 550 Indonesian words
First-cycle coding	Assign descriptive action and relationship codes to each included turn.	16 descriptive codes
Theme development	Cluster codes by educational function: practice, recognition, responsibility, information, aspiration, and mobility.	Five themes
Chronological ordering	Arrange themes from family and elementary experiences to entry into art school.	Relational pathway of early artistic formation
Evidence check	Map every theme to participant quotations and exclude interviewer-led formulations as evidence.	Quote-to-code-to-theme audit trail
Translation check	Translate meaning and tone, then compare English quotations line by line with the Indonesian transcript.	Checked English quotations; <i>Sekolah Kesejahteraan Keluarga Pertama</i> (SKKP), STSRI, and ASRI retained

Data Analysis

Analysis proceeded through six documented stages summarized in Table 1. First, the transcript was read in its entirety to preserve chronology. Second, the bounded corpus was extracted in accordance with the

inclusion and exclusion rules. Third, first-cycle descriptive coding identified actions, resources, and relationships in each participant's turn. This pass generated 16 codes, including family drawing, *wayang* storytelling, child imitation, material scarcity, leftover-page drawing, line practice, teacher evaluation, craft learning, textile design, class-wide design responsibility, peer observation, art school information, imagined study, brother-assisted registration, sister accompaniment, and specialization choice. Fourth, related codes were clustered by educational function. Fifth, the themes were arranged chronologically. Sixth, each interpretation was checked against the Indonesian evidence and the article's three analytical lenses.

Trustworthiness and Translation

The lead researcher conducted the first-cycle coding and maintained the quote-to-code-to-theme audit trail. Independent double-coding was not used, and no inter-coder agreement statistic is claimed. Trustworthiness was supported by transparent corpus delimitation, retention of temporal sequence, attention to evidence that complicated a simple support-versus-barrier interpretation, and explicit separation of participant statements from interviewer formulations. For example, parental preference for practical schooling was considered alongside the design capacities that *Sekolah Kesejahteraan Keluarga Pertama* (SKKP) developed, and peer support was interpreted as pathway information rather than technical instruction.

Quotations were translated from Indonesian into English during manuscript preparation. Translation prioritized semantic meaning and conversational tone rather than word-for-word equivalence. The English renderings were checked line by line against the Indonesian transcript. At the same time, institutional terms such as *Sekolah Kesejahteraan Keluarga Pertama* (SKKP), STSRI, and ASRI were retained because they are part of Hartini's educational vocabulary.

Ethical Considerations

Written informed consent was obtained from Lucia Hartini and is retained by the authors. Ethical review concerning the scholarly use and publication of the interview data was documented under Letter No. [institutional details withheld for double-masked review]. The participant provided written informed consent for the interview, the use of her real name, the English translation and publication of direct quotations, and the scholarly analysis of her educational life history in this separate education-focused article. Sensitive life-history material outside the scope of the present study was excluded to minimize potential harm and maintain the educational focus of the analysis. These procedures were guided by the principles of informed participation, transparency, responsible representation, and minimization of harm (British Educational Research Association, 2024).

FINDINGS

The analysis produced five connected themes. Each setting supplied a different educational resource: the family normalized visual storytelling; unused notebook space supported repeated self-directed practice; teachers made competence visible and consequential; a peer connected ability to a named educational destination; and siblings made mobility and enrollment feasible. Table 2 summarizes the contexts, evidence, mechanisms, and outcomes that form Hartini's relational pathway of early artistic formation.

Table 2. Contexts and mechanisms in Lucia Hartini’s early artistic formation

Learning context	Illustrative evidence	Educational mechanism	Formation outcome
Family	<i>Wayang</i> drawing accompanied by storytelling	Modeling and cultural normalization of image-making	Drawing became a familiar and legitimate practice
Elementary school	Drawing on unused notebook pages, the teacher also evaluated the drawings	Self-directed repetition and recognition	Emerging skill became visible competence

Learning context	Illustrative evidence	Educational mechanism	Formation outcome
<i>Sekolah Kesejahteraan Keluarga Pertama</i> (SKKP)	Craft, sewing, textile decoration, and designs prepared for classmates	Integrated craft learning and authentic responsibility	Graphic ability became consequential design work
Peer relationship	A classmate recommended STSRI and described a school centered on drawing	Recognition and pathway information	Art school became a concrete educational aspiration
Sibling and family support	Older brother assisted with registration; younger sister accompanied the move.	Mobility, accompaniment, and practical access	Aspiration became an educational transition

Family Visual Storytelling as Cultural Permission to Draw

Hartini's earliest account of artistic formation was not a formal lesson. In a later reflection on her family, she recalled that her parents enjoyed drawing and linked image-making to caring for children. *Wayang* figures were drawn while stories were told, and the children later imitated the practice. The educational significance of this memory lies not in proving inherited talent but in showing that drawing was treated as an ordinary and meaningful family activity.

"My parents liked drawing. When they looked after the children, they drew wayang while telling stories. When the children grew older, they followed by drawing." (LH, interview, May 2024; translated from Indonesian)

The episode combined image, narrative, and social interaction. Drawing was used to communicate a cultural story and sustain a shared activity rather than being reserved for specialists. Such participation can provide cultural permission: a child repeatedly encounters image-making as a legitimate way to communicate and spend time. Research on parental involvement in artistic education likewise identifies transgenerational processes in which attitudes and practices are transmitted through participation and modeling (Szűcs et al., 2023).

The transcript does not establish systematic parental art instruction, specialist materials, or a planned professional route. The family's role was more modest. It made visual production familiar before Hartini possessed the institutional language of art education. Recent narrative research on artistic self-identification shows that earlier experiences and relational environments can shape how learners later understand themselves as artists (Makemson, 2021). In this case, family practice made later artistic interest intelligible rather than foreign.

This finding also qualifies accounts that begin artistic identity at entry into art school. Hartini's movement into formal education extended earlier informal experiences rather than replacing them. Recent work on learning to paint beyond formal contexts similarly demonstrates that art learning can develop through self-directed practice outside institutional instruction (Hinchcliff, 2025). In Hartini's case, family storytelling was informal, while later schools supplied evaluation, structured tasks, and access to specialization.

Leftover Notebook Pages: Scarcity, Repetition, and Teacher Recognition

The article's title derives from Hartini's recollection of elementary school. Books were expensive, so their pages had to be used carefully. When a small area remained after academic work, she filled it with drawings. Material scarcity did not stop practice; it shaped where and at what scale practice occurred—drawing developed in margins and leftover spaces rather than in a dedicated sketchbook.

"Books were very expensive. If a little space was left in the notebook, I drew on it. For mathematics, the arithmetic was graded, and the teacher also graded the drawing." (LH, interview, May 2024; translated from Indonesian)

"If a little piece of paper was left, I usually drew on it. That meant I kept training my lines." (LH, interview, May 2024; translated from Indonesian)

Two educational processes are visible. First, Hartini engaged in self-directed repetition using the materials available to her. She retrospectively described the practice as training her lines. The activity was not presented as a formal exercise, yet repeated use of small spaces developed graphic familiarity. This is consistent with recent accounts showing how sustained art learning can occur through self-directed practice beyond designated formal instruction (Hinchcliff, 2025).

Second, the teacher noticed both the drawing and the mathematics. The transcript does not identify a formal art rubric or a separate grade. Nevertheless, the teacher's response gave the drawing social visibility. Recent research shows that perceived teacher support can strengthen creative self-efficacy through autonomous motivation and positive achievement emotions (Liu et al., 2021), which may help explain why specific recognition can make creative activity feel educationally worthwhile.

The teacher's act changed the status of the drawing from a private addition to a classroom accomplishment. Recent artist-identity research emphasizes that recognition, mentoring, and supportive environments can help learners interpret creative activity as part of who they may become (Travis, 2020; Makemson, 2021). Hartini drew, the teacher noticed, and the school supplied an audience. The account does not prove that this moment caused her later career; its significance lies in how it joined earlier family familiarity to later school-based responsibility.

The interaction between scarcity and recognition has a practical implication. Schools that recognize creativity only in designated art lessons or standardized products may overlook students who work with ordinary or leftover materials. Teachers can investigate informal creative traces by asking about them, naming a specific strength, offering a further challenge, or connecting the student to an opportunity. Recognition need not be vague praise; it can be an informed response to what the student is already doing.

The sequence is therefore cumulative. Family practices normalized drawing, notebook margins supported repetition, and the teacher made the activity visible. Later experiences added responsibility, information on pathways, and mobility support. No single event is treated as sufficient.

SKKP as a Site of Craft Learning and Authentic Design Responsibility

Hartini continued her education at *Sekolah Kesejahteraan Keluarga Pertama* (SKKP) in Temanggung in the early 1970s. The school was selected partly because it offered practical skills for livelihood and household competence, including sewing, cooking, and craft. Hartini's narrative shows that this vocational curriculum also developed visual and material capacities relevant to artistic formation.

"Sekolah Kesejahteraan Keluarga Pertama (SKKP) had many craft subjects, and I enjoyed studying there because I had liked making crafts since I was little. The teacher asked me to prepare a design for the whole class; for example, when the lesson was decorating cloth, I made the design, and it was shared with the class." (LH, interview, May 2024; translated from Indonesian)

"On another day, we made clothing. I drew a person wearing the sportswear or recreation clothes, and from that drawing, the design was developed for the class." (LH, interview, May 2024; translated from Indonesian)

The learning described here extended beyond drawing technique. Hartini combined representation, clothing, textile decoration, craft, and functional planning. Sewing and textile work developed attention to material, pattern, proportion, and use, while figure drawing helped visualize garments. The classroom task connected those capacities to work intended for other learners.

The teacher also assigned authentic responsibility. Hartini was not merely completing the same exercise as her classmates; she was asked to prepare a design for the class to use. The assignment provided a stronger form of recognition than praise because it entrusted her with consequential work. Recent studies of artistic identity emphasize the importance of socially recognized making, mentor relationships, and environments that corroborate an emerging artist identity (Makemson, 2021; Carpenter Estrada et al., 2025).

Three linked mechanisms can be identified. The teacher noticed a differentiated capacity, converted it into responsibility, and gave the work a real audience. An authentic design task contains users, materials,

constraints, and a visible outcome. It therefore allows a learner to experience competence through contribution rather than through private evaluation alone.

Hartini's account also complicates a simple division between vocational and fine arts education. Her parents emphasized practical security, yet the same curriculum strengthened capacities that supported later entry into art school. The practical and artistic were not opposites in this pathway. Craft learning became part of the repertoire through which an artistic identity could emerge.

For contemporary arts education, the episode suggests value in tasks that connect fine art, craft, design, and vocational practice. What mattered was not the label attached to the subject but whether the task required observation, material intelligence, representation, invention, and responsibility. Recent studies indicate that supportive teaching environments can strengthen creative self-efficacy and creativity through motivational processes (Liu et al., 2021; Sun et al., 2021), which helps explain why meaningful responsibility may be more consequential than undifferentiated praise.

Peer Recognition and Educational Aspiration

A classmate contributed a different resource. The friend enjoyed watching Hartini draw and suggested that she enter STSRI after graduation. Hartini had not previously known what STSRI was. The friend explained that it was in Yogyakarta and described a school in which drawing was central. This information changed the horizon of Hartini's aspiration.

"My friend liked watching me draw very much. She said, 'After you graduate, you should enter STSRI.' I asked, 'What is STSRI?' She said, 'You draw all the time there. It is in Yogyakarta; there is nothing like it here.' Every day, I imagined how happy it would be to attend a school where I could draw all the time." (LH, interview, May 2024; translated from Indonesian)

The peer did not provide technical instruction, financial resources, or authority to admit. She supplied recognition, information, and a concrete educational image. By recommending art school, she interpreted Hartini's present activity as evidence of suitability. By naming STSRI and locating it in Yogyakarta, she converted a general desire to draw into a destination.

The conversation changed the narrative attached to Hartini's existing practice. She could move from liking drawing to imagining herself as a student in a place organized around it. Recent narrative research shows that artist identity is shaped when learners connect current creative activity to possible future selves and receive social corroboration for that identification (Travis, 2020; Makemson, 2021). The peer's contribution was therefore educational even though it occurred outside formal guidance.

This account presents peer influence as generative rather than merely conforming. The friend used her social connections in Yogyakarta to broaden Hartini's informational environment. Recent art education research likewise shows that teacher and peer support can strengthen artistic creativity through learning interest and self-efficacy (Cui & Fan, 2026). In Hartini's case, however, the peer's distinctive contribution was not technical instruction but recognition plus usable pathway information.

Pathway information is itself an educational resource. Learners cannot aspire to institutions or fields they have never encountered. Where specialized programs are geographically uneven, information may circulate through personal relationships rather than formal counseling. Hartini's friend acted as a bridge between a local school and an arts education institution elsewhere.

Teacher and peer recognition performed complementary functions. Teachers made competence visible in the present and entrusted Hartini with responsibility. The peer interpreted that competence prospectively and connected it to a new institution. These distinct functions became linked within the relational pathway.

Sibling Support and the Conversion of Aspiration into Educational Transition

An aspiration becomes an educational transition only when practical barriers can be crossed. Hartini wanted to enter STSRI from junior high school, but was uncertain how to travel and enroll. Her older brother,

who also liked painting, offered assistance. Hartini did not want to move to Yogyakarta alone, so she waited approximately one year until her younger sister completed school and they could go together.

"From junior high school, I wanted to enter STSRI, but I wondered how I could do it. My older brother, who liked painting, said, 'If you want to enter STSRI, I will take you.' I said I could not go alone and wanted to go with my younger sister." (LH, interview, May 2024; translated from Indonesian)

"When my younger sister graduated, I returned, and my older brother registered both of us. We entered together in one cohort. I chose painting, and she chose sculpture because she liked forms." (LH, interview, May 2024; translated from Indonesian)

Agency in this episode was relational. Hartini sustained a clear desire, but action depended on safety, companionship, timing, and family logistics. Waiting for her sister was not simply a delay; within the narrative, it was a strategy that made movement possible. The older brother provided registration assistance, the younger sister provided accompaniment, and Hartini maintained the educational goal.

Research on educational aspirations shows that expectations develop over time and are shaped by changing social contexts and opportunities rather than functioning as fixed intentions (Lawson et al., 2020). Hartini valued drawing and desired art school, but traveling alone carried a practical and relational cost she was unwilling to accept. Sibling accompaniment and an older brother's assistance with registration changed the conditions under which the choice could be implemented.

The sisters' different specializations are also significant. Shared access did not produce identical artistic choices. Hartini chose painting, while her sister chose sculpture. Family support created a common opportunity within which individual interests could remain differentiated.

The pathway was not seamless. Hartini waited a year before enrollment and recalled household responsibilities during that period. The episode is treated as a temporal context for the delayed transition. Its educational relevance lies in the aspiration's persistence despite interruption and its implementation when relational support became available.

The transition demonstrates that aspiration alone is insufficient. Interest required pathway information, and information required practical support before it could become enrollment. This sequence is consistent with recent longitudinal evidence that educational aspirations and expectations develop through changing opportunities and social contexts across adolescence and young adulthood (Lawson et al., 2020).

DISCUSSION

A Relational Pathway Across Formal and Informal Learning

Taken together, the five themes indicate that Hartini's early artistic formation was not the outcome of a single supportive relationship but of a sequence of functionally different resources. Family storytelling normalized image-making; notebook margins enabled repetition; teachers made emerging competence publicly consequential; a peer translated competence into a named educational destination; and siblings converted aspiration into mobility and enrollment. The analytical value of the relational pathway lies in this differentiation: recognition could not substitute for pathway information, and pathway information could not substitute for practical access. The pathway is therefore cumulative without being linear or predetermined.

Importantly, the sequence should not be romanticized as an uncomplicated story of support. Material scarcity constrained practice, parental expectations favored practical schooling, specialized arts education was geographically distant, and Hartini postponed enrollment until accompaniment was available. What became educationally productive was not scarcity or delay itself but Hartini's continued activity and the later relationships that recognized, redirected, or reduced those constraints. This distinction prevents the case from treating adversity as intrinsically beneficial.

Recent research on learning beyond formal settings shows that artistic learning can be sustained through self-directed practice outside conventional instruction (Hinchcliff, 2025), while Indonesian work demonstrates that arts learning is embedded in cultural and community relationships (Masunah & Kurniawati, 2018).

Hartini's account extends this literature by showing a two-way permeability between formal and informal settings: informal drawing occurred inside elementary school, teacher-assigned design work in a vocational curriculum strengthened artistic capacity, and formal entry into art school depended on informal sibling logistics. The case, therefore, shifts attention from where learning is located to what educational function a relationship or activity performs.

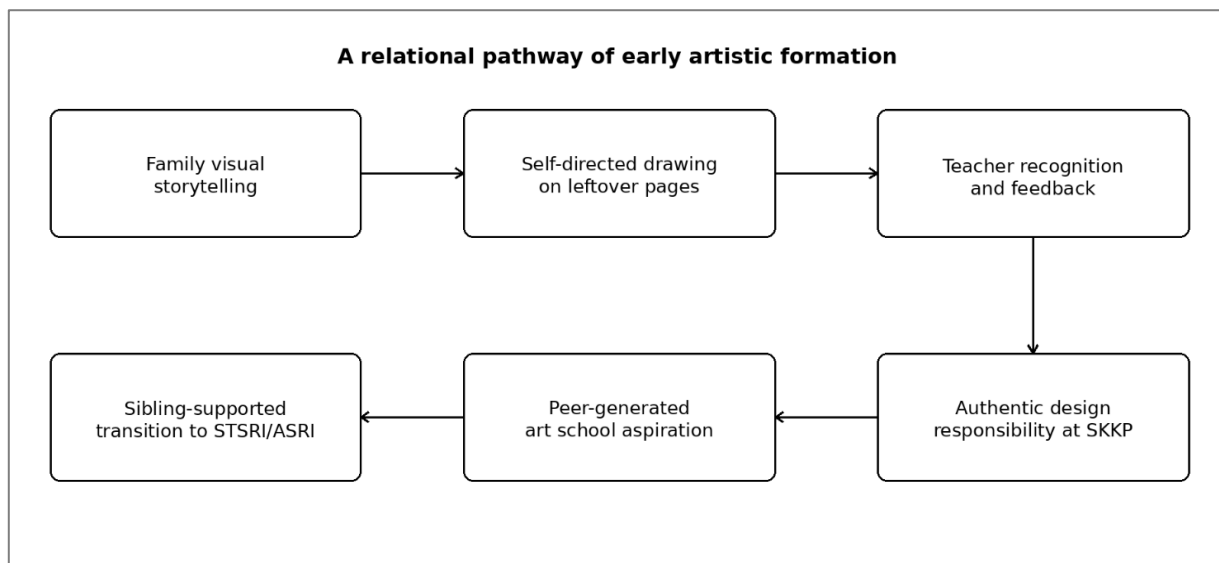


Figure 1. Relational pathway of Lucia Hartini's early artistic formation

Recognition, Identity, and Educational Aspiration

Recognition also changed function across time. Travis (2020) shows how contexts, narratives, and activities can create formative moments in young people's artist identities, while Makemson (2021) identifies mentor relationships, student choice, exploration, and environmental support as important to emerging artist self-identification among university art students. Hartini's case is consistent with those relational accounts. However, it adds a pre-higher-education sequence: family modeling made drawing culturally ordinary, the elementary teacher made spontaneous work visible, the *Sekolah Kesejahteraan Keluarga Pertama* (SKKP) teacher converted ability into responsibility for others, and a peer interpreted that ability prospectively as evidence of fit with art school. Recognition thus became progressively more consequential rather than operating as a single affirming event.

Recent quantitative studies show that teacher support can strengthen creative self-efficacy through autonomous motivation and positive achievement emotions (Liu et al., 2021), that perceived teacher support can influence creative performance through expectancy-value processes (Sun et al., 2021), and that teacher and peer support relate to art creativity through interest and self-efficacy (Cui & Fan, 2026). The present case does not test those causal pathways; instead, it specifies qualitative mechanisms that the broad category of support can conceal. Teacher support took the form of recognition and authentic responsibility, peer support took the form of recognition plus pathway information, and sibling support took the form of accompaniment and logistical access. This functional differentiation is the study's main interpretive contribution.

Theoretical Contribution, Practical Implications, and Transferability

The theoretical novelty of the study is the relational-pathway concept: early artistic formation is interpreted as a temporally sequenced configuration of non-interchangeable resources distributed across actors and settings. This extends recent artist-identity research, which has largely examined adolescents, university art students, teachers, or professional roles (Travis, 2020; Makemson, 2021; Jeong, 2024; Carpenter Estrada et al., 2025), by locating consequential identity work before higher education and by explaining how recognition must be joined to information and access to become an educational transition. In the Indonesian literature, Prameswari et al. (2020) emphasize learning facilities and teaching methods as contributors to art-

and-culture motivation; Hartini's historical case adds that meaningful artistic formation may also occur with limited materials, although material scarcity should be treated as a constraint to be mitigated rather than a pedagogical virtue.

For schools, the findings suggest four specific practices: identify creative work students initiate outside designated art assignments; respond with specific recognition rather than generic praise; assign consequential tasks with real users or audiences; and make pathway knowledge explicit by explaining arts programs, admissions, scholarships, mentors, and geographic options. Such practices align with recent evidence that supportive teaching environments can strengthen creative self-efficacy, motivation, and art creativity (Liu et al., 2021; Sun et al., 2021; Cui & Fan, 2026).

For families and peers, the findings distinguish encouragement from access. Family modeling can legitimize creative activity across generations (Szűcs et al., 2023), but Hartini's case shows that family familiarity alone did not lead to a transition to art school. Peers can broaden the informational horizon by naming concrete educational possibilities, while siblings or other trusted adults can reduce barriers to mobility, safety, registration, and accompaniment (Safitri et al., 2022, 2025; Safitri & Ansyari, 2024). The practical implication is therefore coordinated support: recognition should be paired with usable pathway information and concrete transition assistance.

These contributions remain analytically bounded. The study is based on one retrospective life-history interview, a corpus of 21 participant turns, and a particular historical and geographic context; the available record does not include audio verification, documented member checking, or independent coding. Memory is reconstructed from later life, and the analysis cannot establish causal effects or statistical generalizability. The relational pathway should therefore be treated as an interpretive proposition for analytic transfer rather than a universal model. Comparative multi-case studies across regions, generations, genders, and educational routes, supported by school records, family interviews, or material artifacts, are needed to examine which relational functions recur and which are context-specific.

CONCLUSION

This biographical narrative study shows that Lucia Hartini's early artistic formation emerged through a cumulative relational pathway in which different actors provided non-interchangeable resources: family visual storytelling normalized image-making; limited notebook space enabled self-directed practice; teachers converted visible competence into recognition and consequential design responsibility; a peer supplied pathway information that made art school imaginable; and siblings provided accompaniment and practical access for enrollment. The study addresses the gap in recent artistic-identity research by locating identity formation before higher education and professional self-identification, and by showing, through an Indonesian case, how formal and informal learning are connected through temporally sequenced relationships rather than by talent or a single institution. Its theoretical contribution is the relational-pathway concept, while its practical implication is that schools and families should combine specific recognition, authentic creative responsibility, explicit information about further study, and transition support. Because the findings derive from a single retrospective interview and a bounded corpus, they are analytically, rather than statistically, generalizable; comparative multi-case research is needed to examine the pathway's transferability across regions and generations.

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