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THE ROLE OF TRANSFORMATIVE LEADERSHIP BETWEEN TEACHER AND STUDENT IN THE CONTEXT OF THE SENIOR SECONDARY ART STUDIO

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Senior art students enter into an intensive relationship with their art teacher who initially acts as a mentor during the preparation of their senior art folio. There is limited existing research describing the transformative process which occurs between the student and the teacher in their preparation of the students' senior art folio. This pilot study provides important insights into: the role of the senior art teacher; the transformative relationship between the student and teacher; the dynamics of the collaborative process; and the creation of the senior art folio which is the 'third entity' from this process. This transformative relationship is necessary to foster growth and allow the senior art student to progress and excel in their chosen form of expression.

The senior art teacher is largely responsible for much of what senior art students produce by the artworks they expose them to and the subject matter they permit. In this research the collaborative and inherently creative nature of the teacher/student relationship results in an art portfolio which is a visible and tangible record of this process. The conceptual framework and methodology for this project is case study. The social phenomenon of collaboration was investigated through an examination of two case studies, each with a unique context. Data were collected, analysed and presented in a narrative form to provide the reader with the essence of each of the case studies leading to an understanding of how the collaborative process has operated between the senior art teacher/senior art students in each school. Case study methodology has been chosen due to its effectiveness in "organising social data for the purpose of viewing social reality" (Best & Kahn, 2006, p. 259).

The findings of this research will enhance the experience for both senior art students and teachers by clearly describing the complexities involved in transforming the students' perception of themselves from student to emerging artist. This identification will allow senior art students to re-contextualise the impact of their work resulting in a professionalisation of their student experience. Approaching senior art in this manner will result in a transformation of the teacher – student relationship. This will also allow for a more seamless transition into any arts profession which the student may pursue, but will also provide important skills concerning leadership, communication, support, skills and expertise which can be transferred to any sector.

Introduction

Senior visual art in Australian schools is undertaken by Years 11 and 12 students over a two year period. During this time the senior visual art student engages in an inquiry learning model, which “enables multimodal thinking and individual responses through researching, developing, resolving and reflecting” (Queensland Studies Authority, 2007, p. 1) and creates a series of thematic artworks recording this process in a visual diary. The visual diary is essential in documenting the progress undertaken by the senior visual art student and is valued as highly as the finished artworks. This journey is complex, with equal dedication given to both process and product. There is an extensive degree of dedication and commitment required in order to effectively complete the requirements for the course.

The intensive two-year time period for this journey is enhanced by students having a thorough grounding in junior art which occurs from either Year 7 or Year 8 through to Year 10, depending on which state or territory the student lives in. Some students may have the same art teacher for both junior and senior art, whereas others may only encounter their senior art teacher when they begin the subject. The importance of establishing and maintaining a positive but challenging relationship with the senior art teacher is essential in order for the student to maximise the opportunities and challenges available in this subject.

This paper seeks to provide insight into the collaborative relationship necessary between senior visual art students and their teacher in order to enable a transformative relationship to occur in relation to the formation of the student’s artistic identity.

Context

In the context of this study two schools from different Australian states were chosen. The first school, known as School A, has approximately 1100 students including boarders. It is a co-educational independent school which caters for early learning (aged three years) to Year 12. The visual arts department is housed in a purpose-built building with extensive natural lighting and a studio areas upstairs for the sole use of senior visual arts students. The second school, known as School B, caters for approximately 1400 students including boarders from Years 5 – 12 and is a private school for boys. It also contains a purpose-built centre for visual arts education but does not have separate studio spaces for senior visual art students. School A was located in a regional area with access to one major art gallery, an alternative space and a school art gallery. School B is located in a capital city with access to a major state gallery and attached modern art gallery with a range of commercial and alternative art galleries.

Both of the schools were chosen for this study due to their reputation as centres of art excellence. The teachers are passionate and committed and often spend extensive periods of time outside of teaching in preparing student work for exhibition, hosting exhibitions at the school and facilitating new teaching spaces and buildings for the arts to continue to flourish in their respective schools. The schools are well resourced and students have access to a diverse range of media and equipment to facilitate their arts practice.

This research project began in the first semester and was concluded towards the end of the year for both schools. Four (4) of the participants were in the first year and two (2) participants were in the final year of their senior art course.

Participants

During this study there was one (1) female and two (2) male participants from School A and three (3) male participants from School B. The female participant from School A identified as an English Second Language Student (ESL). One of the male participants in School A was the only person in this study who had not taken art through junior school (Years 8 – 10). There was one male participant from School B who had taken the unusual path of enrolling in all three arts subjects: art, drama and music through senior. The other two male participants from School B had received the high academic status of “Dux” in a number of their academic subjects including visual art.

The male art teacher from School A had been teaching for a number of years, had previous been an external state moderator for visual art and had come out of retirement to assist the senior art coordinator, due to a lack of available teachers. He has a national reputation as an artist and had a well received solo exhibition during the course of this study. The male teacher from School B has also been teaching for a number of years, is a state external moderator for visual art and had been at the school for over ten years.

Theoretical Background

The senior art teacher is largely responsible for much of what senior art students produce by the artworks they expose them to and the subject matter they permit in the classroom. In this research the collaborative and inherently creative nature of the teacher/student relationship results in an art portfolio which is a visible and tangible record of this process. However, this relationship needs to maintain a delicate balance which allows the student to pursue their own direction with subtle yet informed guidance by their teacher. As the 2006 Tasmanian Qualifications Authority External Assessment Report in Art Production stated: “Too tight a rein can produce a homogenised result and total freedom can lead to chaos” (p. 1).

Socialisation in Western society emphasises competitiveness and self-promotion (Barrentine, 1993; Burns, 1978; Clark, 1996; Hellriegel, Slocum, & Woodman, 1992; Rogoff, 2003; Sharpnack, 2005; Sowers, 1983). Rogoff (2003) describes children’s participation in the everyday formats and routines of cultural institutions and traditions as engagement with their underlying cultural assumptions (p. 234). She noted that these are often taken for granted without question. Such an environment that prioritises competition does not prepare individuals wishing to undertake a collaborative process. Therefore the senior art classroom presents an ideal opportunity for senior art students to encounter and experience an individual and mutually reciprocal relationship with their senior art teacher. During this two year intensive process they are encouraged to continue to form their artistic identity and to become more independent as the journey progresses.

The new economic driver in the contemporary world for international competitiveness is seen to be creativity (Davis, 2008; Robinson, 2001; Sawyer, 2006; Wind, 2006). Recent international research has highlighted the connection between the arts and their ability to foster creative and lateral thinking (European University Association, 2007; Oakley, 2007; Bamford, 2006). Sawyer (2006) argues that the creative process is unavoidably collaborative. Miell and Littleton (2004) consider creativity to be a fundamentally social process and emphasise the need to examine it within the cultural, institutional and interpersonal context which supports it. The senior art classroom is increasingly being seen by teachers, parents

and students as an apprenticeship environment in which portfolios are consciously created for entry into fine art institutions. Currently there is an uneasy tension which exists as contemporary art is urged towards business models, evident in the rise of the creative industries, and a call for art to be made comprehensible to the public. As Chiapello (2004) and Sawyer (2006) note, the business sector is realising the value of innovation and creativity, even likening business attributes to artistic ones. Consequently, the role of the artist, which has traditionally been to provide an active critique of society, is slowly being lessened, because of its gradual commodification by the business sector.

In human developmental theory, the work of Lev Vygotsky has been utilised to restore the balance between the “excesses of a century-long preoccupation with individual development” (Feldman, 2000, p. ix). Vygotsky’s theories claimed that commitment to a relationship is the central ingredient in human development. He considered language to be essential in that it enabled a person to fully participate in a community. The mastery of this ability then allowed full access to the intellectual and cultural resources society had to offer. Vygotsky (1978) proposed that collaborative activity allowed children to imitate one another, demonstrating behaviours that were beyond their individual abilities. The open form of communication, necessary in the collaborative process, also supported the mastery of language as an important aspect of this exchange. Vygotsky proposed that an individual learns through relationships with other individuals and this new knowledge was internalised by the individual and became part of their own development. Littleton, Miell and Faulkner (2004) contended that the capacity to collaborate is not an innate quality, but can be developed through a variety of experiences. The authors advocate enhancing collaborative skills by direct teaching and learning in classroom situations (p. 97). Feldman (2000) proposes that Vygotsky’s theories are particularly pertinent when dealing with the complex challenges we are dealing with, both as individuals and in wider society. As he states:

We have pushed the theme of individuality to (some might say beyond) its limits, and have recently discovered a framework that helps us see the essential role that relationship, participation, reciprocity, membership, and collaboration must play in any theory of human development that aspires to guide us through the challenges ahead. (p. 12)

The senior art teacher must therefore contend with allowing the senior art student enough freedom to pursue their artistic vision by providing a delicate balance of guidance and leadership; work with students from a range of backgrounds who may have find it difficult to work in a collaborative manner; be conscious of the commodification of creativity as a business attribute and understand the potential benefits of collaboration to the secondary art studio context.

Methods and Techniques

In order to investigate how senior art students and their teachers encounter and engage in the collaborative process in the context of the senior secondary art studio, a qualitative inquiry method was used. This method was able to provide a ‘deeper’ understanding of this phenomenon and created valuable and rich connections with the participants. A quantitative method was used to determine the number of times thematic statements were made during the interviews. As Burns (2000) notes this method is reliant on numerical data and is underpinned by precision and control. The combination of qualitative and quantitative methods in this study provides additional validity to the research (Silverman, 2001).

In order to proceed with the study the researcher sought and was granted ethics approval from the Tasmania Social Sciences Human Research Ethics Committee.

INTERVIEWS

The interview protocol which was used was based on the Dolbeare and Schuman three interview series (Schuman, 1982) and Seidman's (1998) three - part thematic qualitative interview series which included an interview with each of the participants, both teachers and students, for approximately one hour each. In addition the participants were observed in their current settings and with their teacher.

VISUAL DATA

During the student interviews visual diaries were referred to as they explained the motivation and inspiration behind their artwork. The diaries also contained feedback and additional comments added by their teacher which provided another important aspect to the investigation of the collaborative process.

TRUSTWORTHINESS AND RELIABILITY

The trustworthiness of this research has been achieved by ensuring the research methods are coherent and visible (Kvale, 1996). The thematic analysis undertaken of the interviews provides further perspectives on how senior visual art teachers and their students encounter and engage with the collaborative process during the two year journey of senior art. There is strong reliability within the interview responses as the semi-structured interview questions were presented to all of the students, with a different one being developed and discussed with both of the teachers. This approach provided consistency in responses and aided in eliminating unreliability in the researcher's observations (Baruch, 1999).

ANALYSIS

The interviews were analysed for emergent themes and recurrent patterns which were then grouped into categories. The categories were identified, coded and analysed to allow for meaningful interpretation and reportage of the data. The researcher identified a statement in this pilot study as representing one sentence from the interview data relevant to a particular theme. Therefore, two statements refer to two sentences of data. The statements were analysed and subsequently counted to determine the number of times they appeared under the designated themes. The main focus in the analysis of the interviews was to determine how, and to what extent, participants engaged in the collaborative process in the senior art secondary studio context. Participants bring a range of different perspectives to the research process (Burns, 2000; Denzin & Lincoln, 2005; Lincoln & Guba, 1985), therefore the researcher looked beyond the themes the participants were exploring in order to seek similarities in the data.

Findings

Three (3) student participants from School A and three (3) student participants from School B agreed to take part in the study. One (1) teacher participant from School A and one (1) teacher participant from School B also agreed to take part in the study. All of the participants agreed to attend three interviews each throughout the year. These interviews were mostly conducted in the senior art secondary studio although if classes were in progress they occurred in a quiet area nearby.

The following common themes arose from the student interview data: skills and expertise, support, awareness and motivation. These are explained as follows:

- **Skills and Expertise** – statements where the participant referred to particular skills/expertise they already possessed and which were extended on by the teacher
- **Support** – statements where the participant acknowledge the emotional and/or physical support of their teacher, relatives or friends in the completion of their artwork
- **Awareness** – statements where the participant demonstrated their awareness of where their arts practice positioned them in terms of future careers
- **Motivation** – statements where the participant referred to their passion for visual arts

Table 1: Theme Count – Student Participants

| | School A | School B | |
|----------------------|-----------------|-----------------|-------|
| | n = 3 | n = 3 | Total |
| Theme | | | |
| Skills and Expertise | 51 | 111 | 162 |
| Support | 48 | 106 | 154 |
| Awareness | 54 | 101 | 155 |
| Motivation | 19 | 14 | 23 |

These themes will be discussed in the following section in relation to how they impact on the collaborative relationship between the senior art student and their teacher. Due to the word limit of this paper the teachers comments in relation to these themes will be utilised to provide further evidence of the collaborative relationship required in this discipline area. The teacher from School A will be identified as Teacher A and the teacher from School B will be identified as Teacher B.

Skills and Expertise

Most of the participants already possessed a wide range of skills and expertise in art media due to their junior art classes being in the same school in which they were undertaking senior art. One of the students who had not taken junior art noted that in Year 11 his teacher taught him immediately about particular compositional devices which were very helpful in his ability to achieve effective deliberate effects in his work.

It's helped a lot because as soon as I came into senior art I didn't really know what I was going to do or what was happening. But that's actually really helped and I've been able to understand that quite a bit. (School A)

Participants at School A have a lesser teacher to student ratio and the time to develop their skills and expertise with their teacher's assistance was an important aspect in the interview data. The participants in School B each revealed that they have a large class of 26 students in their senior art class and this impacted on the quality of time they were able to have with their teacher in order to learn new skills and develop further expertise. One of the participant commented that it would be beneficial if there was "just more time where he can sit and explain things to you and show you more things" (School B). These participants often sought to continue working on their art and developing their skills and expertise outside of designated class time. "Like I was in the art room one day until about 6 o'clock trying to get my artwork done and he was there. I had his keys and was running back to the art room trying to do everything. He knows it's a stressful thing. Like he was really stressed himself" (School B). All of the participants noted that there was high level of trust extended to them by their teacher in relation to how they used their time in the art room: "He really doesn't care what you do in the art room – you can just walk in and if you need to do work – he doesn't mind" (School B). However, if required, the teacher would demonstrate specific skills to enable the students to achieve the result they were seeking:

I was really struggling with a piece last year because I never learnt how to do an undercoat or anything like that. So he came in and we went through a few things. He just worked through it with me and showed me how to do it and pretty much took over with the brush. He still does that if people are lost. If they've gone about it the wrong way he'll try and fix it so they're back on track and know what they're doing. (School B)

The disparity in the student ratio for skills and expertise was directly attributable to the larger student/teacher ratio in School B which was a common element in the interview responses (School A: 51; School B: 111). It was also evident that the participants in School B had a longer term relationship with their senior art teacher as they were also taught by him in junior art.

Both of the teachers recognised the importance of skills and expertise in senior art but also felt that students needed to understand the particular approach and way of thinking to fully maximise their time in the art studio:

To make art there is a right mental time when you can make and when you can't. It takes a lot to get to that state. One of the biggest things that you try to teach particularly senior art students is how do you get into the mode of just as soon as you walk into the art studio you're making art. So I try to say to senior students what you've got to do if you're researching, and you should research constantly with your art, whatever your direction, whatever your technique, is to program yourself. So if you're dealing with your research and notes and things the night before you should be able to walk to the art room door and go straight in and work on it. Your planning's done somewhere else. (School A)

Teacher B noted the differences between Years 9 and 10, "we're teaching them skills, we're teaching processes, we're exposing them to the artistic world" and Years 11 and 12, "our job is to challenge them."

Support

All of the participants revealed that they felt very well supported, both in their arts practice and personally by their respective senior art teacher. The prior relationship that the senior art teacher had established through teaching many of the students in junior art had a significant contribution to this finding. This connection resulted in many of the parents also knowing the senior art teacher which also enhanced the student's sense of belonging in the senior secondary art classroom. The students recognised that their teacher had made a personal connection with them, in some cases by 'privileging' their position in the school:

I was down here during exam time and he had home room. They were doing a puzzle and I was asking him a couple of questions and they started making noise. He goes "Quieten down, senior art student here." (School A)

The senior art teacher from School A also had a major solo art exhibition during the period of this research. One of the participants noted that only he and one of the other participants in this study were invited to the exhibition from the student body. It was apparent that both of the students felt honoured to receive the invitation and this gesture made them feel as if their teacher perceived them to be artists as well. One of the participants in School B divulged that his teacher understood him better than his peers in the class and always tries to get the best work from him. This was particularly evident when a number of personal problems began to affect this participant's quality of artwork:

He said he was really concerned ... because he had watched everything I've done and then to see me sitting in class and not doing anything. He said he was worried about my performance and whether or not I would even pass this unit. I sent away and thought I've really got to step it up ... I probably wouldn't have cared about the grade at that point, I was probably most worried about disappointing him ... I would have absolutely died if I had, in any kind of way, just given up. And it could have easily been the case. (School B)

This statement reveals that the teacher was aware of the student's social and emotional statement which was signalled, in part, by a declining quality in the student's work. There were numerous incidents in the student's interview data which described incidents where the senior art teacher had demonstrated a very good awareness of other issues which were impacting on the work produced. There were less references to supporting thematic statements from School A (48) with a strong contrast to School B (106). It appears these figures were affected by the relatively recent arrival of the senior art teacher at School A compared to the longer period of time the teacher had been at School B.

In relation to support, Teacher A described his responsibilities as a senior art teacher which included having an "intense awareness of what they are doing on my part ... so there's always this unbelievable sort of working together thing." Although Teacher B did not present an exhibition of his work during the year, he did acknowledge the importance of sharing his artwork with the students which helped in establishing a supportive environment in the art studio:

My relationship's about trust, getting them to the state where they know they can do something ... one's a lot about showing them what I do, my own artwork. As a teacher that's really important – and that's when they get on board. They just go "Okay, that's cool. If you're alright to do that then I should be alright to do that.

Awareness

Most of the participants had a well developed understanding of the opportunities available from the completion of the senior art course. This insight combined with an evident passion for visual art appeared to further enhance the relationship between the senior art student and their teacher. The importance of communication through the senior visual art journey was also recognised by the student participants, particularly in relation to moderation:

[Teacher] is always encouraging me to put things in the journal – he always says to put in the one he has written on. He uses a special pen so the examiners will be able to see that's the teacher communicating with the student – they can see the communication which is what matters. (School A)

One of the participants from the same school also mentioned that he realised he needed his teacher's expertise, although he felt that some students could avoid establishing the type of collaborative relationship he had with his senior art teacher. Another participant stated that the communication with his senior art teacher was a two way process: "... if I had a problem with anything I would be able to talk to him about it and it's good to have that relationship – you have to be the kind of person to take advantage of it though" (School B). Another aspect to this theme was the identification of themselves as artists, which one participant revealed when discussing time management in relation to his work: "I think you find with all artists and musicians and stuff nothing gets done until the final minute" (School B).

There were less thematic statements concerning the theme of Awareness from the participants at School A (54) compared to the participants at School B (101). During the interviews two of the participants from School B revealed that they wished to continue their arts practice after Year 12. One of the participants from School A intended to also pursue his arts practice after his senior year. This is a factor which had some bearing on the response rate.

During the interview Teacher A referred to one of the student participants as "starting to think like an artist." The same teacher also described how important it was to be aware of the assessment criteria and providing evidence for the external moderators:

I don't care what subject matter you're making art about, every word I saw is criteria directed. It's not what I like or don't like, it's me talking you through the criteria because the external examiners are going to look at the criteria and look at your work and go "Well, is it there?" And that's why those comments are in the students' journals, that is absolute evidence to the examiners that there has been a teacher student thing.

Teacher B acknowledged that it was critical for students to interact actively with him to increase their awareness of their arts practice: "That's the crucial thing for the boys making a mediocre piece of art or a really powerful piece of work and that's where I say you have to have my engagement – you must have a conversation with me."

Motivation

Thematic statements related to motivation include numerous references to a life-long love of art and popular culture which has provided impetus for artworks. Of significance is the intrinsic motivation that students revealed as an important catalyst to their commitment to senior art.

I realise that I need to do my own work and not please everyone else. (School A)

For me it's been such an outlet. I don't know what I would have done without it. It's such a relief knowing that I can enjoy doing an assignment for art and be proud of the outcome and know that it's a reliable source of what do ... it's just been completely, like my haven. For some reason it's always been there for me. It's kind of strange to think about it. It's been so influential for me. (School B)

All of the participants were highly motivated students who relished the freedom of being allowed to choose the themes they wished to choose in senior art and the risk-taking yet supportive culture established by the senior art teacher. When one of the participants was asked if the relationship with his senior art teacher had changed during the course of the year he replied: "It's changed in a way, how can I explain it? I suppose the relationship hasn't changed as much but my understanding of art has changed which has sort of helped it a lot more." (School A)

Teacher A commented that "the relationship changes when they start getting passionate about it" and said the worst thing about teaching senior art is if students who are not motivated, "because then you just lose interest." Teacher B revealed his way of motivating the students is to constantly challenge. "Part of our relationship is a lot of frustration. That's me getting to the point where they're frustrated and that makes me happy because I know they've gone past their normal processes."

Discussion

This study has examined how senior art students and their teachers perceive the collaborative relationship between them. The small sample size limits broad generalisations from a study of this nature, however naturalist generalisations are achievable. These are described by Stake (1995, p. 85) as "... conclusions that are arrived at through personal engagement ... by vicarious experiences so well constructed that the person feels as if it happened to themselves." The descriptive data from the interviews provides the reader with the opportunity to create naturalistic generalisations regarding the experience of senior art students and teachers in the context of the senior art secondary studio. The assurance of anonymity which the participants received enabled them to provide an honest and reliable response regarding the relationship between senior art teacher and student.

The relationship the two participant groups had with their senior art teacher appears to have affected the thematic responses. The problems associated with large class sizes which restricts opportunities to discuss personal issues, particularly for boys, has been identified by Imms (2006). The shorter term relationship with Teacher A compared to Teacher B significantly affected the themes of: skills and expertise, support, awareness and to a lesser extent motivation. However, there was a change during the year noticed by Teacher A who stated: "My relationship hasn't changed with the students. It's always been at a professional level. The same input to every student. I think I feel as though the students have become more at ease, particularly in the last term with me."

The role of the senior art teacher as a transformative leader who guides, direct and influences senior art students to bring about fundamental changes in their ways of thinking, is essential to this relationship. As Janhan (u.d.) notes, leaders working towards transformation need to share power and responsibility. This was evident in the teachers' statements: "In the end they see you more as a friend that's got some information." (Teacher A). "I'm a mentor. I'm no

longer a teacher. The valuable use of a mentor is that you actually engage with them at some point along the journey. Otherwise I'm a waste of time." (Teacher B). The identification by the teachers of themselves as a friend and mentor respectively in the secondary art senior classroom is vital in their role as a transformative leader. As Unrath and Kerridge (2009, p. 281) state: "The artist is a person of foresight and is often a leader and a giver; the 'artist as teacher' opens sensory perception to others and promotes participation among the group." The responsibility which both teachers take for this transformative role is evidenced in the following statement: "I believe that I'd like to think with those three and all the students that I ever dealt with that could be bothered with me, that an intense year of art or two would absolutely change the way they see the world." (Teacher A)

Both of the senior art teachers also view themselves as artist-teachers which they recognised gave them increased credibility in the students' eyes. The process of art-making is a flexible process and parallels the search for identity that many adolescents are challenged with during their time in senior art. The art teacher is often perceived as being subversive, is not expected to conform and tends to have a certain licence in schools (Bennet, 1985, p. 125). This stereotype is one with which adolescents are also familiar as they seek to establish their identity whilst challenging expectations and pushing boundaries. The recognition by the teacher of students as individuals and encouraging each person to have a presence and a voice results in the creation of a community of learners (Unrath & Kerridge, 2009). As Campbell (2005, p. 61) states: "Teaching is an act of respect for others and a desire to share [one's] own enthusiasm for visual arts."

Conclusion

The recent National Review of Visual Education (Davis, 2008) identified creativity as the new economic driver in society. The ability to think creatively and laterally in a world which requires problem-solvers for global problems is increasingly becoming paramount. The senior art classroom provides a critical opportunity for students to express themselves in a safe environment but one, as modelled by the senior art teachers in this study, which encourages risk-taking and personal challenge. In educational settings inclusive respect and empathy, which were evident in the interview data and through observations of both the student and teacher participants, are "natural building blocks for the human community" (Unrath & Kerridge, 2009, p. 277).

The purpose of this study sought to provide an insight into the intensive relationship that exists between the senior art teacher and their students during the preparation of their senior art folio. As both the teacher and student work towards the preparation of the final works they put aside their individual needs to create something that combines both sets of expertise, which values both process and product. This has been described as the 'third entity' of the process (Pullen, Baguley & Marsden, 2008) and in the two case studies described, parallels the transformation that occurs between highly motivated students and teachers in the secondary art studio context. During this process the student begins to identify as an artist and the teacher facilitates this transformation through their open recognition of the student's ability, the fostering of a personal and professional relationship and the creation of a holistic and inclusive environment.

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