

**INFLUENCE OF ART AND DESIGN ON STUDENTS' CREATIVITY IN PALLISA  
DISTRICT**

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**UGANDA CHRISTIAN  
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### DECLARATION

I OKIRIA SIMON PETER, to the best of my knowledge, declare that this work is mine and original. It has never been submitted to any institution of higher learning as part of the requirement for the award of the bachelor's degree in education (BED)

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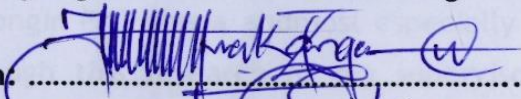
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I hereby approve that this report entitled "art and design and students Creativity in selected secondary schools in Pallisa District is my own work and had not been submitted to any higher institution of learning in anyway.

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## DEDICATION

I wish to thank the Lord for his many blessings and for his assistance on this long journey. I would like to thank and dedicate this work to my mother Ms. Immaculate Rose Tukei and my wife Amongin Sarah, my beloved daughters Apolot Letisha, Tukei Rose Immaculate and Amongin Philomena and most especially **Mr. Mayega Jacob Makanga Zaake** for guiding me through this research as my supervisor. They have played a big role in helping me throughout in the development stages to report level, and above all dedicate it to Uganda Christian University for giving me study opportunity to attain my Bachelors.

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## LIST OF ACRONYMS

UCU : Uganda Christian University

TTCT : Torrance Tests of Creative Thinking

NEA : National Endowment for the Arts

IJRES : International Journal of Research in Education and Science

## ABSTRACT

This study sought to establish the effect of Art and design on student creativity of students in secondary schools in Pallisa District. The study objectives were; to examine the effect of Participation rate on student's creativity in selected secondary schools in Pallisa District; to assess the effect of school exhibition and display opportunity on student's creativity in selected secondary schools in Pallisa District; and to investigate the effect of student Curriculum integration facilities on student's creativity in selected secondary schools in Pallisa District. The study population is 100 respondents from the three selected secondary schools in Pallisa District. The study employed stratified random sampling techniques in coming up with a sample size of 83 respondents. The primary data collection methods used was a questionnaire. However, interview guides were also used to collect qualitative data. The collected data was analyzed using descriptive statistics in SPSS (Statistical package for the social science) version 20. Linear and Multiple regression analysis were also used to determine the effect of the independent variables on dependent variables. The study found that Participation rate is significant in predicting student creativity with R square value = 0.124 and  $\beta = .352$  with p-value =  $0.000 < 0.05$ . The regression coefficient of Participation rate is positive and significant in predicting the student creativity. Further the study found that exhibition and display opportunity had R square value = 0.261 and  $\beta = .511$  with a p-value =  $0.000 < 0.05$ . The regression coefficient of exhibition and display opportunity is positive and significant in predicting student creativity. The study further found that Curriculum integration had significant effect in predicting student creativity with p-values of 0.000 less than 0.05, R square value = 0.278 and  $\beta = .528$ . The study recommends that the management of schools should put more emphasis on Participation rate through provision of balanced diet to students and staff, providing adequate food rations to the students to improve student creativity while studying. The study additionally suggests that the management of schools should continue to promote exhibition and display opportunity in the school premises through construction of good drainage systems, regular cleaning of dining halls and kitchens, compound and dormitories, provision of secure dust bins to collect rubbish. Finally, the study recommends that Management of schools should continue to improve on Curriculum integration services through integrating the art and design in their teaching subjects and considered compulsory mainly to improve on students creativity

# CHAPTER ONE

## INTRODUCTION

### 1.1 INTRODIUCTION

Art and design plays pivotal roles in shaping the cognitive and creative development of students. The impact of these elements on students' creativity is a subject of growing interest, particularly in educational settings such as Pallisa. As we delve into the influence of art and design on students' creativity, it is crucial to understand the dynamic relationship between the two and how they contribute to holistic learning experiences.

This chapter therefore presents the background of the study, problem statement, purpose of the study, specific objectives, research questions, scope of the study, significance of the study, conceptual frame work and operational key terms.

### 1.2 BACKGROUND OF THE STUDY

#### **Historical perspective**

The influence of art and design on students' creativity had deep historical roots, and understanding this trajectory provides valuable context for examining the contemporary scenario in Pallisa. Throughout history, various educational philosophies and movements have recognized the significance of incorporating artistic and design principles into the learning process. In the early 20th century, progressive educators such as John Dewey emphasized the importance of experiential and holistic learning. Dewey's philosophy, as articulated in his work "Art as Experience" (1934), highlighted the role of artistic expression in fostering meaningful learning experiences. His ideas underscored the interconnectedness of art, education, and individual development.

During the mid-20th century, Bauhaus, a renowned German art school played a pivotal role in integrating art and design into education. The Bauhaus movement, led by influential figures like Walter Gropius, sought to bridge the gap between fine arts and applied arts, emphasizing the practical application of artistic principles. The school's interdisciplinary approach had a lasting impact on design education worldwide. In recent decades, research had increasingly supported the historical intuition that art and design contribute significantly to students' creativity. A study by Robinson and Aronica (2009) in

their book "The Element: How Finding Your Passion Changes Everything" argues that fostering creativity through artistic expression is essential for developing a sense of purpose and fulfillment in education.

Smith & Johnson, (2022), emphasized that the recent studies explores the contemporary role of visual arts in education, focusing on how exposure to art enhances critical thinking skills and cultural understanding among students.

### **1.3 Theoretical perspective**

#### **Cognitive Development Theories;**

Winner and Hetland (2013) support Piaget's constructivist theory by emphasizing the active role of students in constructing knowledge through artistic experiences. Their study, "Studio Thinking, The Real Benefits of Visual Arts Education," demonstrates how art education fosters cognitive skills such as critical thinking and problem-solving. study identified eight Studio Habits of Mind, including Develop Craft, Engage and Persist, Envision, Express, Observe, Reflect, Stretch and Explore, and Understand Art Worlds. These habits were found to enhance cognitive skills such as critical thinking, problem-solving, and attention to detail. The research emphasized the importance of students actively engaging in the artistic process for optimal cognitive benefits. Rogoff (2003) highlights the idea of "guided participation," where learners actively participate in culturally relevant activities with the support of more knowledgeable individuals. In the context of art and design, collaborative projects can be seen as forms of guided participation, fostering cognitive development through shared experiences and learning from peers.

#### **Creativity Theories**

Research by Runco and Jaeger (2012) aligns with Torrance's creativity theory, emphasizing the multifaceted nature of creativity. Their study, "The Standard Definition of Creativity," reaffirms the need to consider various dimensions of creativity, such as fluency, flexibility, and originality, when assessing the impact of art and design on students' creative development. Csikszentmihalyi's flow theory is supported by the work of Sawyer (2012) in "Explaining Creativity: The Science of Human Innovation." Sawyer explores the

concept of "group flow," highlighting how collaborative artistic endeavors can lead to a shared flow experience that enhances creative output. Ellis Paul Torrance is well-known for his extensive work on creativity. One of his widely cited studies is "Guiding Creative Talent" (Torrance, 1962), where he introduces the Torrance Tests of Creative Thinking (TTCT), a tool designed to assess various dimensions of creativity.

#### **1.4 Contextual perspective**

Research by Runco (2014) suggests that exposure to art education contributes significantly to the development of creativity in students. Participation in art and design activities can enhance divergent thinking, originality, and problem-solving skills. The National Endowment for the Arts (NEA, 2012) emphasized the cognitive benefits of arts education. Engaging in artistic activities stimulates various cognitive functions, fostering critical thinking and analytical skills. In a global context, integrating local culture into art education had been shown to enhance students' creativity (UNESCO, 2006). In Pallisa District, art programs could incorporate traditional art forms, folklore, or local craft techniques, providing students with a unique and culturally relevant learning experience.

Hetland et al. (2013) argue that arts education, including visual arts and design, can promote interdisciplinary learning and enhance students' innovative thinking. This approach encourages students to connect artistic concepts with other academic disciplines. In Pallisa District, educators might explore collaborative projects that integrate art and design with STEM subjects (science, technology, engineering, and mathematics). For instance, students could work on projects combining artistic creativity with scientific principles, fostering a holistic approach to learning. Honey and Kanter (2013) discuss the integration of technology in arts education, which can be particularly relevant in the modern context. Schools in Pallisa District could explore incorporating digital art tools or multimedia platforms to expose students to a broader range of artistic expression. Therefore the local community engagement through art initiatives can foster creativity and social development. Organizing community art projects, exhibitions, or mural paintings in Pallisa District can provide students with opportunities to express themselves creatively while contributing to the community.

## **1.5 Conceptual perspective**

Under this study, the independent variable was art and design and the dependent variable was student's creativity.

Gardner, H. (1995), defines Art as a form of creative expression that reflects human emotions, experiences, and imagination through various mediums such as painting, sculpture, literature, music, and more. It encompasses a wide range of styles, techniques, and purposes. Design involves the intentional creation of products, systems, or experiences with a focus on functionality, aesthetics, and usability. It often requires problem-solving skills and a consideration of the user's needs, making it a more structured and purpose-driven form of creativity. Student creativity refers to the ability of students to generate novel ideas, solutions, or expressions that are original, valuable, and contextually appropriate. It encompasses a range of cognitive, emotional, and social processes that contribute to the development of innovative thinking, problem-solving skills, and unique forms of expression

## **1.6 PROBLEM STATEMENT**

The problem resides in the unresolved debate on the Western-style pedagogy in which Uganda's contemporary art is born, which the Makerere Art School inherited. Margaret Trowell encouraged a cross fertilization between traditions and modern visual vocabulary. Yet it is because of these qualities of hybridity that the "authenticity" of Uganda's contemporary art had been doubted. As if to confirm this, fifty-five odd years after the beginning of contemporary art in Uganda, Jean Kennedy argued that a renaissance in the visual arts had yet to unfold in Uganda because Margaret Trowell's colonial education "hampered the development of a modern art movement..." (Kennedy 1992,143).

The influence of art and design on students' creativity is globally recognized, with numerous studies highlighting the positive impact of creative education on cognitive development and problem-solving skills. However, at a global level, there remains a significant challenge in ensuring equitable access to quality art and design education, particularly in marginalized or underrepresented regions. Art and design serve as powerful mediums for cultural expression, allowing diverse communities around the world to

communicate their heritage, values, and stories. This diversity contributes to a rich global tapestry of artistic traditions, from traditional crafts to contemporary digital art.

In the United States, art and design holds significant cultural, economic, and educational importance. The creative industries, including visual arts, design, film, fashion, and more, contribute substantially to the U.S. economy. Cities like New York, Los Angeles, and Chicago are recognized global hubs for the arts and creative businesses, generating revenue, employment, and fostering entrepreneurship. Reduced funding for art and design programs in schools is a recurring challenge. Budget constraints often lead to cuts in arts education, limiting students' access to creative learning opportunities (National Endowment for the Arts, 2020).

Fleming, 2019, argues that disparities in access to quality art education exist, particularly in underserved communities. Students from low-income areas may have limited access to arts programs and resources, contributing to educational inequities.

Despite the recognized importance of art and design in fostering creativity, there is a significant gap in access to comprehensive art and design education, particularly in underserved communities. This gap contributes to unequal opportunities for students to develop their creative potential (National Endowment for the Arts, 2019). Educational institutions face budgetary constraints, leading to funding cuts in art and design programs. This reduces the availability of resources, materials, and qualified instructors necessary for delivering high-quality art education (National Art Education Association, 2020). The emphasis on standardized testing often sidelines art and design education in favor of subjects directly tested. This pressure can lead to a narrowed curriculum that neglects the holistic development of students' creative thinking and problem-solving skills (Eisner, 2002). Many art and design teachers lack adequate training and professional development opportunities. This hampers their ability to effectively nurture students' creativity and provide up-to-date instruction on evolving artistic and design practices (Craft, 2011).

In many cases, schools in Uganda, particularly in rural areas, face challenges related to limited resources, including art supplies, qualified teachers, and dedicated spaces for art and design classes (Uganda National Examinations Board, 2018).

In the recent years, there is improvement in the proportion of students enrolled in science and technology from 36.7% in 2018/19 to 38.1% in 2019/20. At the Universities and affiliated colleges level, the proportion of students enrolled in Arts & Humanities declined from 63.3% in 2018/19 to 62% in 2019/20. The bigger proportion of technology enrolment is pursuing ICT related technologies. The National Teacher Training Colleges enrolled about 30% of the students in science and technology. By 1990 Bruno Sserunkuuma did what, for want of a better term, I call "experimental pottery". He experimented with forms and material (clay, glazes, colorants, etc) in order to produce better pottery and improve the position of local pottery on the international art market (see Sserunkuuma1992). By 1992 he had started to deploy his forms for political action: his pot forms became mediums to critique and devolve power. Fred Mutebi's work, in 1992 showed attributes of surreal dreams. By 1994 he too had transformed his art into a political tool. He redeployed his experiments with form, material and themes to critique the impact of corruption on governance and democratic institutions in Uganda.

### **1.7 PURPOSE OF THE STUDY**

The purpose of the study was to examine the effects of art and design on student's creativity in secondary schools Pallisa district.

### **1.8 SPECIFIC OBJECTIVES OF THE STUDY**

1. To establish the influence of participation Rates on students' creativity in secondary schools in Pallisa district
2. To determine the effect of exhibition and display opportunities on students' creativity in secondary schools in Pallisa District.
3. To examine the effect of Curriculum Integration of art on students' creativity in secondary schools in Pallisa District.

### **1.9 RESEARCH QUESTION**

1. What are the effects of participation rate on student's creativity in secondary schools in Pallisa District?
2. How does exhibition and display opportunities affect student's creativity in Pallisa district?

3. What effects does curriculum integration have on student's creativity in secondary schools in Pallisa District?

## **1.10 SCOPE OF THE STUDY**

### **Content scope**

This research study investigated the influence of art and design on student's creativity which focused on Participation rate, exhibition and display opportunities and curriculum integration (Enrollment in Art and Design Courses and Student Attendance in Art Classes, Frequency of Student Art Exhibitions, Inclusion of Different Grade Levels, Flexible Learning Spaces, and Alignment with Learning Objectives)

The student's creativity focused on Divergent Thinking, Flexibility and Open-mindedness.

### **Geographical scope**

The study was conducted in secondary schools in Pallisa district.

### **Time scope**

The study covered between 2023 and 2024 because this was the time at which the program was running and within the time frame of the institution.

## **1.11 SIGNIFICANCE OF THE STUDY**

This data collected, benefits the ministry of education and sports, different secondary schools and many different researchers who may conduct the same related studies in art and design. This study has also helped to unveil the hidden gaps in in art and design and provided avenues for more research works.

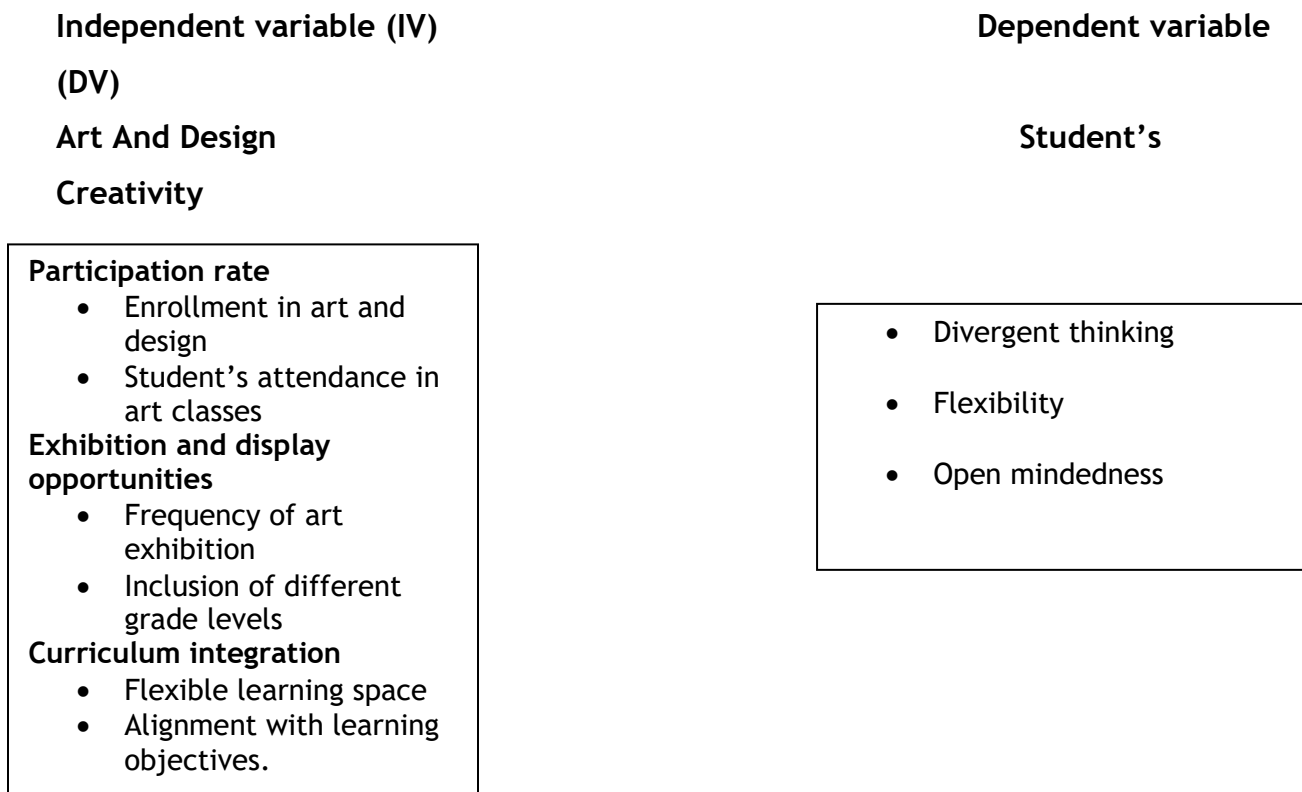
## **1.12 JUSTIFICATION OF THE STUDY**

In many cases, schools in Uganda, particularly in rural areas, face challenges related to limited resources, including art supplies, qualified teachers, and dedicated spaces for art and design classes (Uganda National Examinations Board, 2018).

In the recent years, there is improvement in the proportion of students enrolled in science and technology from 36.7% in 2018/19 to 38.1% in 2019/20. At the Universities

and affiliated colleges level, the proportion of students enrolled in Arts & Humanities declined from 63.3% in 2018/19 to 62% in 2019/20. The bigger proportion of technology enrolment is pursuing ICT related technologies. This disparities in teaching art and design had been a continuous problem in Ugandan schools, it's evident that the new curriculum creates an environment where students need to choose from the optional subjects available. The perception of art and design had been bias right from its initial stages underscoring the values of creativity yet the subject is rich in skills obtained in it. In this indigenous and traditional thoughts within people, art is still observed as an easy subject which has been done without thorough studies and concentration, this view had completely killed and buried the human creativity and technological invention is a replacement of art and design with modern technological advancement introduced to ease work. Naturally, there are limited researches that had been carried out in this nature of topics especially in Pallisa District because the enrollment rate of art and design in schools in Pallisa is very low or even in some schools not taught. That's why the researcher was more interested to conduct this research in Pallisa district, mainly to understand reasons for its meager enrollment.

### 1.13 CONCEPTUAL FRAME WORK



Source: - Developed by the researcher basing on Mukwana and Matovu (2017)'s conceptual Framework.

The conceptual frame work in figure 1.1 depicted the relationship and interconnectedness between the independent variable and dependent variable. This was based on the fact that Art and design was vibrantly considered by different schools while looking at (enrollment in art and design subject, students' attendance in art classes), students creativity was observed, and there was diversity of thinking creatively.

### 1.14 OPERATIONAL DEFINITION OF KEY TERMS

Creativity: was defined as, "The cultural equivalent of the process of genetic changes that result in biological evolution, where random variations take place in the chemistry of our chromosomes, below the threshold of consciousness" (Csikszentmihalyi, 13 1997, p. 7). Csikszentmihalyi believed that in order for creativity to be achieved, the student must

first learn something in order for the idea to be changed, inspired or altered. Eisner (2002) described creativity as a new way of solving a problem.

## CHAPTER TWO

### LITERATURE REVIEW

#### **2.0 Introduction**

In this section, related literature captures as well as the review of related literature in journal articles, internet sources. Some gaps have been identified to justify this study. The related literature had been categorized following major themes related to specific objectives.

This chapter was to review the literature concerning the art and design and student creativity. The review discusses the historical role of art and design in secondary schools in Pallisa. Abundant literature concerning current themes and theories by Dewey (1936), Eisner (2002), Efland (2002), Gardner (2005, 2006), Costa (1999), and Torrance (2001) was presented. Research showing connections between art and design and student creativity skills was cited.

#### **2.1 The effects of participation rate on student's creativity in secondary school**

This allowance of a supportive environment was of little value in the testing-driven educational world in which art educators find themselves. Kaufman and Sternberg (2007) asserted, "In a nation in which standardized tests are omnipresent, it may seem odd to seek recognition and reward for something as seemingly inevitable as creativity" (p. 57). There was a gap being created between those that promote teaching the whole child and those that promote teaching to the test. Diaz-Lefevre (2006) wrote, "Memorization and regurgitation become standard, and often little value was placed on remembering the material, much less understanding it" (p. 135).

Concerning the nature of art education, Hwang (2006) wrote, "The characteristic nature of arts education was interdisciplinary. Throughout history and across cultures, the goals, ideals, visions and context of arts education have undergone revolutionary changes to meet the needs of the existing society in which it is practiced" (p. 176). Math and reading scores are now considered by the NCLB law as the sole indicator of student learning. Supporters of high stakes testing and accountability argued that, "Such policies will increase equity by ensuring that all students achieve at some pre-designated level of performance" (Hamilton, 2003, p. 41). The determination of what was and was not

worthy of funding due to testing was often left up to those who do not understand the importance of a vibrant art curriculum. This lack of knowledge concerning the value of art in our schools can lead to a reduction in funding as a push was made to test more important subjects. According to Ashford (2004), a reduction in arts programs occurred due to years of budget cuts and state budget deficits (Massie, 2004; McElroy, 2005) in addition to dwindling private funding sources.

## **2.2 The effect of exhibition and display opportunities on students in secondary school**

The activity of the visual imagination encompasses the creation, interpretation and transformation of vivid mental representations (Thompson et al., 2011). However, the belief that creative imagination was one of the major human abilities that contributes to the effective use of creative potential (Runco et al., 1998) was not just a matter of recent years. The first documented study of imagination was done among scientists about a century and a half ago, and with the development of research on creativity testing tools, tools for measuring visual creative imagination were created (Jankowska & Karwowski, 2015; Jankowska & Karwowski, 2015). Visual creativity was the ability to produce useful and new products in visual forms that are very useful in the fields of drawing, photography, sculpture and architecture (Aziz-Zadeh et al., 2013). Visual creativity, which was a very complex cognitive function, includes multiple processes such as generating ideas through spontaneous thinking and evaluating ideas to control whether a new association can be realized (Pidgeon et al., 2016; Kleinmintz et al., 2019). Creativity in graphic design can be summarized as the ability to establish relationships between visual elements and concepts that have no relation to each other. The designer reflects his design by using images that everyone can encounter in the message he would convey, and the objects can be added to the meaning as a fictional element in the design. The audience was also affected by the way the message was conveyed rather than the level of meaning (Kaptan ve Sayın, 2020).

## **2.3 The effect of Curriculum Integration of art on students in secondary school.**

Despite the contribution of curriculum integration in many fields, the underlying cognitive and mental processes have not been fully defined. Understanding these processes will positively affect future studies evaluating the training of appropriate

cognitive skills or processes associated with successful visual creativity (Gruzelier, 2014). This was particularly important in societies where visual creativity had professional, social or entertainment value (Pidgeon et al., 2016; Dimovski & Puškarević, 2017). The importance of art in the integrity of design education can be shaped as teaching thinking, personality development and opening the way for creativity. The fact that the educator also supports the creative powers with affective interaction behaviors strengthens the self-confidence of the student (Kanat, 2019; Thompson, 2015). In Visual Arts Education, he can International Journal of Research in Education and Science (IJRES) 581 express himself more freely by using the general laws and techniques of the arts, and in this process, he can use the design language in line with aesthetic principles, such as perception, learning, thinking, designing, synthesizing, establishing the link between relationships, interpreting, looking critically. Bateman, 2014). In this context, visual arts design had a scope that develops creativity and aesthetic sensitivity with affective interaction, gains the ability to recognize, understand and evaluate art, and supports the artistic development of people and the cultural life of the society (Dyjur, & Li, 2015; Tomita, 2018). According to another definition, artistic creativity does not focus solely on problem solving like creativity in other fields, but rather on creative performance as an art product (Maitland, 1976). The creative process in question was not a phenomenon represented by the work of art, on the contrary, it acts as a tool in the incarnation of creative performance. According to Maitland, we will not be wrong if we say that the process is more important than the product itself in order to talk about artistic creativity in this process where the work of art is seen as a tool. A creative process is needed for the emergence of an artistically creative product. Although the creative process and product sometimes give rise to a start as a result of subconscious or random encounters, it is clear that many reasons play a role both positively and negatively in the formation of this process and product. It is likely to observe and evaluate the pedagogical dimension of human artistic

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

This Chapter focuses on the methods that were used to collect data and analysis. It greatly concerns the research design, the study population, the sample selection procedures and sampling techniques, data collection, methods of verifying reliability and validity of data and methods, matters regarding ethics and the limitations of the methodology as well as the conclusions drawn from the methodologies used.

#### **3.1 Study design**

According to Mbabazi (2008), a design is a plan or a means or an approach of obtaining data for a specific study and it explains in details how the study was organized and implemented. The study used a descriptive cross-sectional research design. The descriptive research design was used to obtain information concerning the influence of art and design on student's creativity in Pallisa District. The cross-sectional survey design was used to measure the differences among people related to variables over short period of time (Amin, 2005). The timeline that was involved in this cross-sectional design could not allow the researcher to probe the more through digging deep, which may curtail coming up with an in-depth outcome. However, the design gave the researcher an insight of having a better understanding of the relevant methodologies of data collection in line with it, hence a success.

#### **3.2 Study population**

This was an aggregate or totality of objects, or individuals, having one or more characteristics in common that are of interest to the researcher and where inferences are to be made (Amin, 2005).

The study focused to fetch its findings from a population of 100 respondents consisting of 64 students, 30 teachers, 6 directors of studies (D.O.S) from the three selected secondary schools in Pallisa to critically analyze the influence of art and design on students' creativity of A,B, and C in Pallisa district. It's through this point of view that the

researcher was eager to investigate the functionality of art and design which had a direct impact on student's creativity.

### 3.3 Determination of sample size

This was a way of selecting participants from a targeted population such that the participants selected represented the population (Amin, 2005). The researcher used the Sloven's formula to derive the sample size as below;

Table for sample size

Sampled Unit	Population	Sampled Size (n)	Sampling Technique
Students	64	55	Simple random sampling
Teachers	30	27	Simple random sampling
Director of studies	06	06	Purposive
<b>Total samples</b>	<b>100</b>	<b>83</b>	

$$n = \frac{N}{1+N(e)^2}$$

Where; n=sample size;

e = the proportion of sampling error;

N=Population

Data from the census records of the district revealed that the study population is 100 people. Therefore, as per the formula, below is the calculation:

$$n = \frac{100}{1+100(0.05)^2} = \frac{100}{1+100(0.0025)} = \frac{100}{1+0.24} = \frac{100}{1.24} = 83$$

### **3.4 Sampling Techniques and Procedure**

According to Enon, (1995), a sampling technique is a description of the strategies used by the researcher to select the representative respondents from the target population. Both Probability and non-probability sampling techniques were used in determining the sample from the sample size, as explained below;

### **3.5 Simple Random Sampling**

Simple random sampling is a situation where each respondent had an equal chance of being selected to participate in the study (Maria, 2001). Simple random sampling was employed to select respondents from selected schools. The simple random sampling technique was applied to respondents as shown in the table 3:1 above. This method was used to select respondents and since the population was valid, there was some levels of non-response from the sampled population. In this respect, the sample size was large enough to enhance representativeness and eventual generalization of the research findings. This technique had been preferred because of the uniqueness of work each category does especially students, teachers and administrative bodies within the school environment. The adoption of this sampling technique enabled the researcher to select the right number among respondents, because all cannot participate, but through a simple random and purposive selection, the required number was got.

### **3.6 Purposive sampling**

Purposive sampling techniques also known as judgmental, selective or subjective sampling techniques (Amin 2005) Here, Directors of studies were purposively sampled because of their limited number and exclusive understanding of the phenomena. Their knowledge and understanding made the study a success, given that their participation was prearranged because of their busy schedules. The researcher used this method in order to get specific and rich information from key informants and for this case, the information was qualitative. According to Amin (2005) suggests that purposive sampling was suitable to select individuals within the sample who have specialized information or experiences about the study problem by virtue of their managerial position or related specific attributes possesses relevant to the study.

### **3.7 Data Collection Methods**

This study used self-administered questionnaires, and Interviews were employed in data collection. Bell, (1999) emphasizes that the quality of the data and the appropriateness of the methods employed are particularly important in the art and design because of the different philosophical and methodological approaches to the study of human activity. He further states that the veracity of results and the soundness of the research conclusions are based on the appropriateness of the methodology and the quality of data upon which the conclusions are based on. The choice of questionnaires, and interviews, as methods of data collection had been justified on the grounds that the study being descriptive in nature requires an intensive interaction with informants in order to gain better insight into the research issues.

### **3.8 Data collection Instruments**

The researcher employed the instruments that effectively aided him to get answers to the phenomena. The techniques include instruments such as the questionnaire and interview guide as explained below:

### **3.9 Questionnaire**

The researcher employed questionnaire, which after formulation himself administered to the respondents selected. The questionnaire was closed and open ended which contained multiple choices, check boxes which were ticked and a five point Likert scale continuum was also employed (1=strongly disagree, 2=disagree,3=neutral,4=agree to 5=strongly agree) to get data from selected respondents. The data collected was transcribed for purposes of editing and easy understanding. The instrument is cost effective compare to other methods and relatively easy to admister.

### **3.10 Interview guide**

According to Enon (1995) an interview involves the oral or vocal questioning technique or discussion. Face to face interview sessions were conducted using an interview guide designed to elicit data, where respondents were asked questions relevant to the area of study. The interview guide had brief questions designed to elicit information from the respondents as key informants, to supplement on the data collected using questionnaires. Interviews were employed, because of their easy adoptability and effectiveness since they

encourage probing for deeper information on the part of the researcher (Bell, 2004). The interviews were in-depth, as they necessitate probing leading to revelation of areas not otherwise known. This was a good tool for soliciting responses from key respondents who are students and helped supplement on the responses from the questionnaires. Interview guide was used because a structured approach ensures consistency in questioning across all participants clarity and focus, helps the interviewers stay focused on the research objectives and ensures the key topics are covered in each interview.

### **3.11 Quality Control:**

Data quality control refers to the efforts or strategies and procedure that a researcher put in place to guarantee and ensure that quality and accuracy of data being collected using different methodologies and techniques for a particular research study. It was important to ensure that data quality control was maintained throughout the research data collection process. Therefore, the research report study employed the following data control techniques below;

In many cases, schools in Uganda, particularly in rural areas, face challenges related to limited resources, including art supplies, qualified teachers, and dedicated spaces for art and design classes (Uganda National Examinations Board, 2018).

In the recent years, there was improvement in the proportion of students enrolled in science and technology from 36.7% in 2018/19 to 38.1% in 2019/20. At the Universities and affiliated colleges level, the proportion of students enrolled in Arts & Humanities declined from 63.3% in 2018/19 to 62% in 2019/20. The bigger proportion of technology enrolment was pursuing ICT related technologies. Reliability was the degree to which an instrument measures the same way each time it was used under the same conditions with the same subjects (Mbabazi, 2006). Data collection instruments were pre-tested on at least 15 people, playing the same role like those earmarked for the study. This helped to ascertain their dependability, accuracy and ability to elicit the necessary and adequate responses. The respondents were requested to make constructive criticisms, positive changes and their suggestions were adopted for purposes of improving the final research instruments. According to Sekaran(2001), Alpha values for each variable under study should not be less than 0.6 for the statements in the Instruments to be deemed reliable.

Consequently, all the statements under each variable were subjected to this test, if they proved to be above 0.6, were declared reliable. But if they are not up to 0.6, they were refined for responsiveness.

### **3.12 Validity**

Validity was the extent to which an instrument measures what it was meant to measure (Mbabazi, 2006). The instrument applied was valid, practical and free from bias. In this case, before the researcher applied the instruments, they were validated by examining their contents, whether they can measure to the assumed attributes, free from bias, contamination and deficiency. This therefore aided the researcher by minimizing bias as much as possible during the investigations. This also helped to ensure that bias and deficiency are minimized as much as possible to set dependable responses for the study, where the ratio of 0.7 was based on to declare the instruments valid. If they don't measure up to 0.50, the instruments were refined to make them valid.

### **3.13 Data Collection Procedure**

The researcher obtained a letter of introduction from the Head of Research Unit, Uganda Christian University (UCU) detailing the purpose and nature of the study to be conducted which the researcher presented to enable access to data in Pallisa District. The researcher set an appointment with the director of studies to arrange the respondents including teachers, and students in particular schools selected by the researcher.

## CHAPTER FOUR PRESENTATION OF RESULTS AND FINDINGS

### 4.1 Introduction

This chapter presents the data collected; the findings of the study arranged with regard to the objectives of the study. The study sought to establish the influence of art and design on students' creativity in Pallisa district. Both the descriptive and the inferential statistical findings presented in form of Tables and graphs are given in this chapter. The key variables are: Participation rate, Exhibition and display opportunities, and Curriculum integration. A multiple regression model is estimated to collaborate the effect of independent variable on dependent variable.

### 4.2 Response Rate

The researcher administered 83 questionnaires to respondent and conducted 3 interviews for the key informants. Out of the 83 questionnaires, 70 were appropriately filled and returned, representing 72.2% response rate. The 72.2 percent response rate is deemed substantial to do the analysis of the data collected in this study. This implied that information obtained is adequate for analysis and inference.

#### 4.2.1 Gender

The study looked at the gender of the respondents in terms of male and female and data collected on this variable is presented in the table below;

**Table 4.1: Gender of respondent**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Male	47	67.1	67.1	67.1
Female	23	32.9	32.9	100.0
Total	70	100.0	100.0	

Source: field data (2024)

The findings in the table indicate that 47(67.1%) of the respondents were male and 23(32.9%) were female. The findings show that majority of the respondents were male giving a clear indication that males are always available at any time that they are needed as compared to their female counterparts.

#### 4.2.2 Education level of respondents

Education level of the respondents was also considered by the study and this is looked at in terms of Ordinary level, Advanced level, diploma, and Bachelor’s degree. The results obtained are presented in the table below;

**Table 4.2: Education level of Respondents**

Level	Frequency	Percent	Valid Percent	Cumulative Percent
Ordinary Level	30	42.9	42.9	42.9
Advanced Level	4	5.7	5.7	48.6
Diploma Level	22	31.4	31.4	80.0
Degree Level	14	20.0	20.0	100.0
Total	70	100.0	100.0	

**Source: field data (2024)**

Results in the table above indicate that 30(42.9%) of the respondents were in ordinary level, 4(5.7%) were in Advanced level, 22(31.4%) were also diploma holders and 14(20.0%) were Degree holders. The findings mean that majority of the respondents were diploma holders implying that they ably responded to the questions about art and design and students creativity as they are considered knowledgeable enough to understand the study variables.

#### 4.2.3 Duration of respondents in the schools

The study considered the duration that one had spent in the schools and the findings obtained from the field are presented in the table below.

**Table 4.3: Duration of respondents in the school**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Less than 1 Year	8	11.4	11.4	11.4
2-4 years	39	55.7	55.7	67.1
5-6 years	12	17.1	17.1	84.3
Above 6 Years	11	15.7	15.7	100.0
Total	70	100.0	100.0	

**Source: field data (2024)**

Results in the table above reveal that 8(11.4%) of the respondents had spent less than 1 year, 39(55.7%) had spent 2-4 years, 12(17.1%) had spent 5-6 years and 11(15.7%) had spent 2-4 years. The findings mean that majority of the respondents spent a period 2-4 years and this period is good enough for one to get conversant with Art and design and its effect on students’ creativity in schools.

### 4.3 Effect of Art and design on Students’ creativity in schools

#### 4.3.1 Participation rate

This section presents data collected and analyzed on the first objective of the study which was to examine the effect of Participation rate on students’ creativity in secondary schools.

**Table 4.5 Descriptive statistics on Participation rate**

Statements	SD f (%)	D f (%)	A f (%)	SA f (%)	M	SD
In this school, art and design is compulsory	18 (25.7)	37 (52.9)	4 (5.7)	11 (15.7)	2.11	.971
In this school, all students attend art	20 (28.6)	34 (48.6)	5(7.1)	11 (15.7)	2.10	.995
In this school, the art studio is available for students	13 (18.6)	19 (27.1)	30(42.9)	8 (11.4)	2.47	.928
In this school, students participate in Art activities at individual basis	1 (1.4)	3(4.3)	38 (54.3)	28 (40.0)	3.33	.631

In this school, the administration participate and supports in art activities	1 (1.4)	6 (8.6)	39(55.7)	24 (37.1)	3.23	.663
In this school, students participate in creative activities	2 (2.9)	4 (5.7)	38 (54.3)	26 (37.1)	3.26	.695

**Source; field data (2024)**

Key: SD- strongly Disagree, D- Disagree, A- Agree, SA- Strongly Agree, M - Mean, SD- Standard Deviation, %- Percentage, f - Frequency.

On finding out whether in this school, art and design is compulsory results in the table indicate that 18 (25.7%) of the respondents strongly disagreed with the statement, 37 (52.9%) of the respondents strongly disagreed with the statement, 4 (5.7) agreed with the statement. The average mean value obtained of 2.11 signifies agreement to a large extent and the standard deviation of 0.971 indicates a wide variance in responses. This further implies that attending art and design helps to make the students to be creative in their art work. Further supporting the notion is Nyamwaya and Oduol (2014).

During an interview one respondent said that, *“indeed in their school its essential for learners to be given chance to choose art and design mainly to explore on the creativity.*

The results in the table indicate that 20(28.6%) strongly disagreed with the statement that in this school, all students attend art, 34 (48.6%) disagreed, 4 (5.7%) strongly agreed with the statement, and 11 (15.7%) agreed with the statement. The average mean value of 2.10 indicates agreement to a larger extent and the standard deviation of 0.995 indicates a wide variance among the responses. The findings mean that student’s attendance improves student’s creativity. These findings are consistent with Doris (2018) who contends that there is a close relationship between Art and design and students creativity in schools.

The results in the table indicate that 13(18.6%) strongly disagreed with the statement that the art studio is available for students, 19 (27.1%) disagreed, 30(42.9%) strongly agreed with the statement, and 11 (15.7%) agreed with the statement. The average mean value of 2.47 indicates agreement to a larger extent and the standard deviation of 0.928 indicates a wide variance among the responses. The findings mean that the art studio is available for students to improve student’s creativity. These findings are consistent with Gardner, H. (1982). Who contends that there is a close relationship between art studio and students creativity in schools.

The results in the table indicate that 1 (1.4%) strongly disagreed with the statement that students participate in Art activities at individual basis (3(4.3%) disagreed, 38 (54.3%) strongly agreed with the statement, and 28 (40.0%) agreed with the statement. The average mean value of 3.33 indicates agreement to a larger extent and the standard deviation of 0.631 indicates a wide variance among the responses. The findings mean that student's participation in Art activities improves student's creativity. These findings are consistent with Torrance, E. P. (1962). Who contends that there is a close relationship between art studio and students' creativity in schools.

The results in the table indicate that 1 (1.4%) strongly disagreed with the statement that the administration participate and supports in art activities 6(8.6%) disagreed, 39(55.7%) strongly agreed with the statement, and 24 (37.1%) agreed with the statement. The average mean value of 3.23 indicates agreement to a larger extent and the standard deviation of 0.663 indicates a wide variance among the responses. The findings mean that administrative participation and supports in art and design activities improves student's creativity. These findings are consistent with Torrance, E. P. (1962). Who contends that there is a close relationship between art studio and students' creativity in schools.

The results in the table indicate that 2(2.9%) strongly disagreed with the statement that, students participate in creative activities 4 (5.7%) disagreed, 38 (54.3%) strongly agreed with the statement, and 26 (37.1%) agreed with the statement. The average mean value of 3.26 indicates agreement to a larger extent and the standard deviation of 0.695 indicates a wide variance among the responses. The findings mean that student's participation in creative activities improves student's creativity. These findings are consistent with Fleming, J. (1999). Who contends that there is a close relationship between art studio and students' creativity in schools.

#### **4.3.2 Exhibition and display opportunities**

This section presents data collected and analyzed on the second objective of the study which examined the effect of Exhibition and display opportunities on students' creativity in secondary schools.

**Table 4.5 Descriptive statistics on Exhibition and display opportunities**

Statements	SD f (%)	D f (%)	A f (%)	SA f (%)	M	SD
In this school, exhibitions are organized every year	18 (25.7)	16 (22.9)	33 (47.1)	3 (4.3)	2.30	.906
In this school, all students are encouraged to be part of the exhibition	8 (11.4)	44(62.9)	0 (0.0)	18(25.7)	3.14	.597
In this school, students are allowed to attend any exhibition organized in different schools	9 (12.9)	2(2.9)	43 (61.4)	16 (22.9)	2.94	.883
In this school, exhibitions are done at class level	3 (4.3)	5 (7.1)	42 (60.0)	20 (28.6)	3.13	.721
In this school, administration are part of the exhibitions	2(2.9)	3 (4.3)	38 (51.4)	29 (41.4)	3.31	.692
In this school, there is enough space for exhibition activities	6(8.6)	4(5.7)	37 (52.9)	23 (32.9)	3.10	.854
In this school, displays of work depends on class room creativity	2(2.9)	6(8.6)	42 (60.0)	20 (28.6)	3.14	.687
In this school, most works displayed is done by students	2(2.9)	7 (10.0)	19 (27.1)	42 (60.0)	3.44	.792

**Source; field data (2024)**

Key: SD- strongly Disagree, D- Disagree, A- Agree, SA- Strongly Agree, M - Mean, SD- Standard Deviation, %- Percentage, f - Frequency.

The results in the table indicate that 18 (25.7%) strongly disagreed with the statement that, exhibitions are organized every year activities 16(22.9%) disagreed, 33 (47.1%) strongly agreed with the statement, and 3 (4.3%) agreed with the statement. The average mean value of 2.30 indicates agreement to a larger extent and the standard deviation of 0.906 indicates a wide variance among the responses. The findings mean that exhibitions are organized every year activities to improve on student’s creativity.

In an interview one respondent said, *“in fact exhibitions are organized every year activities based on school administration and teachers arrangement.”*

The results in the table indicate that 18 (25.7%) strongly disagreed with the statement that, all students are encouraged to be part of the exhibition, 8(11.4%) disagreed, 0 (0.0%) strongly agreed with the statement, and 18(25.7%) agreed with the statement. The average mean value of 3.14 indicates agreement to a larger extent and the standard deviation of 0.597 indicates a wide variance among the responses. The findings mean that all students are encouraged to be part of the exhibition to improve on student's creativity.

The results in the table indicate that 9(12.9%) strongly disagreed with the statement that, students are allowed to attend any exhibition organized in different schools, 2(2.9%) disagreed, 43 (61.4%) strongly agreed with the statement, and 16 (22.9%) agreed with the statement. The average mean value of 2.94 indicates agreement to a larger extent and the standard deviation of 0.883 indicates a wide variance among the responses. Students are allowed to attend any exhibition organized in different schools to be part of the exhibition to improve on student's creativity.

The results in the table indicate that 3 (4.3%) strongly disagreed with the statement that, exhibitions are done at class level, 5 (7.1%) disagreed, 42 (60.0%) strongly agreed with the statement, and 20(28.6%) agreed with the statement. The average mean value of 3.13 indicates agreement to a larger extent and the standard deviation of 0.721 indicates a wide variance among the responses. Exhibitions are done at class level to improve on student's creativity.

The results in the table indicate that 2(2.9%) strongly disagreed with the statement that, administration are part of the exhibitions, 3(4.3%) disagreed, 38(51.4%) strongly agreed with the statement, and 29(41.4%) agreed with the statement. The average mean value of 3.31 indicates agreement to a larger extent and the standard deviation of 0.692 indicates a wide variance among the responses. Administration are part of the exhibitions level to improve on student's creativity.

The results in the table indicate that 6(8.6%) strongly disagreed with the statement that, there is enough space for exhibition activities, 4(5.7%) disagreed, 37(52.9%) strongly agreed with the statement, and 23(32.9%) agreed with the statement. The average mean value of 3.10 indicates agreement to a larger extent and the standard deviation of 0.854 indicates a wide variance among the responses there is enough space for exhibition activities to improve on student's creativity.

The results in the table indicate that 2(2.9%) strongly disagreed with the statement that, displays of work depends on class room creativity, 6(8.6%) disagreed, 42 (60.0%) strongly agreed with the statement, and 20(28.6%) agreed with the statement. The average mean value of 3.14 indicates agreement to a larger extent and the standard deviation of 0.687 indicates a wide variance among the responses, displays of work depends on class room creativity to improve on student's creativity.

The results in the table indicate that 2(2.9%) strongly disagreed with the statement that, displays of work depends on class room creativity, 7(10.0%) disagreed, 19(27.1%) strongly

agreed with the statement, and 42 (60.0%) agreed with the statement. The average mean value of 3.44 indicates agreement to a larger extent and the standard deviation of 0.792 indicates a wide variance among the responses, displays of work depends on class room creativity to improve on student's creativity.

### 4.3.3 Curriculum integration

This section presents data collected and analyzed on the third objective of the study which examined the effect of curriculum on creativity in secondary schools.

**Table 4.6 Descriptive statistics on Curriculum integration.**

Statements	SD f (%)	D f (%)	A f (%)	SA f (%)	M	SD
In this school, a higher rate of curriculum integration positively impact students' creativity	0 (0.0)	1(1.4)	23(32.9)	46 (65.7)	3.64	.512
In this school, a well-integrated curriculum enhances students' capacity for innovative problem-solving	1(1.4)	1(1.4)	21 (30.0)	47 (67.1)	3.63	.594
In this school, students exposed to a more integrated curriculum would demonstrate higher levels of creativity	0 (0.0)	5(7.1)	27 (38.6)	38 (54.3)	3.47	.631
In this school, students who experience a well-integrated curriculum exhibit a higher degree of creative confidence	0 (0.0)	2(2.9)	21(30.0)	47(67.1)	3.64	.539
In this school , a low rate of curriculum integration hinder students from exploring and expressing their creative ideas effectively	1 (1.4)	3 (4.3)	33(47.1)	33(47.1)	3.40	.646

**Source; field data (2024)**

Key: SD- strongly Disagree, D- Disagree, A- Agree, SA- Strongly Agree, M - Mean, SD- Standard Deviation, %- Percentage, f - Frequency.

The results in the table indicate that 0 (0.0%) strongly disagreed with the statement that, a higher rate of curriculum integration positively impact students' creativity, 1(1.4%) disagreed, 23(32.9%) strongly agreed with the statement, and 46 (65.7%) agreed with the statement. The average mean value of 3.44 indicates agreement to a larger extent and the standard deviation of 0.512 indicates a wide variance among the responses, a higher

rate of curriculum integration positively impact students' creativity improves on student's creativity.

The results in the table indicate that 0(0.0%) strongly disagreed with the statement that, students exposed to a more integrated curriculum would demonstrate higher levels of creativity, 5(7.1%) disagreed, 27(38.6%) strongly agreed with the statement, and 38(54.3%) agreed with the statement. The average mean value of 3.47 indicates agreement to a larger extent and the standard deviation of 0.631 indicates a wide variance among the responses, students exposed to a more integrated curriculum would demonstrate higher levels of creativity improves on student's creativity.

The results in the table indicate that 0(0.0%) strongly disagreed with the statement that, students who experience a well-integrated curriculum exhibit a higher degree of creative confidence, 2(2.9%) disagreed, 21(30.0%) strongly agreed with the statement, and 47(67.1%) agreed with the statement. The average mean value of 3.47 indicates agreement to a larger extent and the standard deviation of 0.631 indicates a wide variance among the responses, students who experience a well-integrated curriculum exhibit a higher degree of creative confidence improves on student's creativity.

The results in the table indicate that 1(1.4%) strongly disagreed with the statement that, a low rate of curriculum integration hinder students from exploring and expressing their creative ideas effectively, 3 (4.3%) disagreed, 33(47.1%) strongly agreed with the statement, and 33(47.1%) agreed with the statement. The average mean value of 3.40 indicates agreement to a larger extent and the standard deviation of 0.646 indicates a wide variance among the responses, students who experience a well-integrated curriculum exhibit a higher degree of creative confidence improves on student's creativity.

#### 4.4 Students Creativity

This section presents data collected and analyzed on students' creativity in secondary schools.

**Table 4.7 Descriptive statistics on student's creativity**

Statements	SD f (%)	D f (%)	A f (%)	SA f (%)	M	SD
In this school, Students are highly creative in learning	1(1.4)	0 (0.0)	27(38.6)	42(60.0)	3.57	.579
In this school, Students spent most of their time in class to improve in their creativity	1(1.4)	4 (5.7)	26(37.1)	39 (55.9)	3.47	.675
In this school, Students find classroom exercise easy to do	1(1.4)	5(7.1)	34 (48.6)	30 (42.9)	3.33	.675

In this school, Students are interested in the school creative activities	0 (0.0)	4 (5.7)	28 (40.0)	38(54.3)	3.49	.608
In this school, students exploit a variety of resources to support their creative activities	0 (0.0)	7(10.0)	27 (38.6)	36(33.3)	3.41	.670

**Source; field data (2024)**

Key: SD- strongly Disagree, D- Disagree, A- Agree, SA- Strongly Agree, M - Mean, SD- Standard Deviation, %- Percentage, f - Frequency.

The results in the table indicate that 1(1.4%) strongly disagreed with the statement that, Students are highly creative in learning, 0(0.0%) disagreed, 27(38.6%) strongly agreed with the statement, and 42(60.0%) agreed with the statement. The average mean value of 3.57 indicates agreement to a larger extent and the standard deviation of 0.579 indicates Students are highly creative in learning which improves on student’s creativity.

In an interview one respondent said, *“in fact Students are highly creative in learning in schools by creating different articles which are useful in class especially the class dust bins for rubbish collection.”*

The results in the table indicate that 1(1.4%) strongly disagreed with the statement that, Students spent most of their time in class to improve in their creativity, 4 (5.7%) disagreed, 26(37.1%) strongly agreed with the statement, and 39 (55.9%) agreed with the statement. The average mean value of 3.47 indicates agreement to a larger extent and the standard deviation of 0.675 indicates that Students spent most of their time in class to improve in their creativity.

The results in the table indicate that 0 (0.0%) strongly disagreed with the statement that, Students find classroom exercise easy to do, 4 (5.7%) disagreed, 4 (5.7%) strongly agreed with the statement, and 30 (42.9%) agreed with the statement. The average mean value of 3.33 indicates agreement to a larger extent and the standard deviation of 0.675 indicates that Students find classroom exercise easy to do to improve in their creativity.

The results in the table indicate that 1(1.4%) strongly disagreed with the statement that, Students are interested in the school creative activities, 5(7.1%) disagreed, 28(40.0%) strongly agreed with the statement, and 38(54.3%) agreed with the statement. The average mean value of 3.49 indicates agreement to a larger extent and the standard deviation of 0.608 indicates Students are interested in the school creative activities to improve on in their creativity.

The results in the table indicate that 0(0.0%) strongly disagreed with the statement that, students exploit a variety of resources to support their creative activities, 7(10.0%) disagreed, 27(38.6%) strongly agreed with the statement, and 36(33.3%) agreed with the

statement. The average mean value of 3.41 indicates agreement to a larger extent and the standard deviation of 0.670 indicates that students exploit a variety of resources to support their creative activities to improve on in their creativity.

#### 4.4 Linear Regression Statistics

##### 4.5.1 Participation rate on student creativity

In a bid to address the First objective, a linear regression model was run to establish the effect participation on student creativity and the results were presented in tables below.

##### Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.352 <sup>a</sup>	.124	.111	.41854

a. Predictors: (Constant), participation rate

Analysis in the table above reveals a coefficient of determination, R Square 0.124(0.124 \*100 = 12.4%) which indicates a strong positive effect of participation rate on student creativity in schools in Pallisa District. Hence the coefficient of determination (R Square) indicates good student creativity as a result of participation rate. In order to explain the percentage of variation in the dependent variable (student creativity) as explained by the independent variables, the researcher established that the independent variables (participation rate) contributed to 12.4%) of the variation in the student creativity as explained by R square of .124 which shows that the model is the good prediction. It reveals that participation rate explains 0.124 or 12.4 percent of the student creativity while 87.4 percent is explained by other factors beyond exhibition and display opportunities not covered in this study.

### Coefficients<sup>a</sup>

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1	(Constant)	2.579	.287	8.988	.000
	participation rate	.318	.103	.352	3.099
	rate				.003

a. Dependent Variable: students creativity

The significance of participation rate had p value ( $p=0.000$ ) which is less than 0.05. The beta coefficient 0.352 is positive. Based on this finding, it can be deduced that participation rate significantly affected student creativity. This showed that participation rate is a good predictor of student creativity. It can further be deduced that participation rate had positive and significant effect on student creativity in schools in Pallisa District.

#### 4.5.2 The effect of exhibition and display opportunities on student creativity

In a bid to address the second objective, a linear regression model was run to establish the effect exhibition and display opportunities on student creativity and the results were presented in tables below.

**Table 4.9: Showing effect of exhibition and display opportunities on student creativity.**

#### Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.511 <sup>a</sup>	.261	.250	.38441

a. Predictors: (Constant), exhibition and display opportunities

Analysis in the table above reveals a coefficient of determination, R Square = 0.261 ( $0.261 \times 100 = 26.1\%$ ) which indicates positive effect of exhibition and display opportunity on student creativity in schools in Pallisa District. Hence the coefficient of determination (R Square) indicates good student creativity as a result of exhibition and display opportunity. In order to explain the percentage of variation in the dependent variable (student

creativity) as explained by the independent variables, the researcher established that the independent variables (exhibition and display opportunity) contributed to 73.9% of the variation in the student creativity as explained by R square of .261 which shows that the model is the good prediction. It reveals that exhibition and display opportunity explains 0.261 or 26.1 percent of the student creativity while 73.9 percent is explained by other factors beyond exhibition and display opportunity not covered in this study.

**Coefficients<sup>a</sup>**

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	B	Std. Error	Beta		
1 (Constant)	1.444	.413		3.499	.001
Exhibition and display opportunities	.656	.134	.511	4.898	.000

a. Dependent Variable: students creativity

The significance of exhibition and display opportunities had p value ( $p=0.000$ ) which is less than 0.05. The beta coefficient 0.511 is positive. Based on this finding, it can be deduced that exhibition and display opportunity significantly affected student creativity. This showed that exhibition and display opportunity is a good predictor of student creativity. It can further be deduced that exhibition and display opportunity had positive and significant effect on student creativity in schools in Pallisa District.

**4.5.3 The effect of curriculum integration and student creativity**

In a bid to establish the effect of curriculum integration on student creativity, a linear regression model was run and the results were presented in tables below.

**Table 4.10: Showing effect of curriculum integration and student creativity**

**Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.528 <sup>a</sup>	.278	.268	.37983

a. Predictors: (Constant), curriculum integration

Analysis in the table above reveals a coefficient of determination, R Square = 0. 278 (0. 278\*100 = 37.8%) which indicates a positive effect of curriculum integration on student creativity in schools in Pallisa District. Hence the coefficient of determination (R Square) indicates good student creativity as a result of curriculum integration. In order to explain the percentage of variation in the dependent variable (student creativity) as explained by the independent variables, the researcher established that the independent variables (curriculum integration) contributed to 27.8% of the variation in the student creativity as explained by R square of .337.8 which shows that the model is the good prediction. It reveals that curriculum integration explains 0.360 or 36.0 percent of the student creativity while 72.2 percent is explained by other factors beyond curriculum integration not covered in this study.

**Coefficients<sup>a</sup>**

Model		Unstandardized Coefficients		Standardize	t	Sig.
		B	Std. Error	d Coefficients Beta		
1	(Constant)	1.544	.376		4.106	.000
	curriculum integration	.537	.105	.528	5.121	.000

a. Dependent Variable: students creativity

The significance of curriculum integration had p value (p=0.000) which is less than 0.05. The beta coefficient 0. 528 is positive. Based on this finding, it can be deduced that curriculum integration significantly affected student creativity. This showed that curriculum integration is a good predictor of student creativity. It can further be deduced that curriculum integration had positive and significant effect on student creativity in schools in Pallisa District.

## CHAPTER FIVE

### SUMMARY AND DISCUSSION OF FINDINGS

#### 5.0. Introduction

This chapter presents the discussion of the study guided by the study objectives. The discussion of this study findings was done by reviewing related literature and comparing and contrasting with other previous studies.

#### 5.1. Summary of findings

##### 5.1.1 Effect of participation rate on student creation

Analysis revealed a coefficient of determination,  $R^2 = 0.124$  ( $0.124 * 100 = 12.4\%$ ) which indicates a strong positive effect of Participation rate on student creativity in schools in Pallisa District. Hence the coefficient of determination ( $R^2$ ) indicates good student creativity as a result of Participation rate. In order to explain the percentage of variation in the dependent variable (student creativity) as explained by the independent variables, the researcher established that the independent variables (Participation rate) contributed to 12.4% of the variation in the student creativity as explained by  $R^2$  of .600 which shows that the model is the good prediction. It reveals that Participation rate explains 0.124 or 12.4 percent of the student creativity while 87.4 percent is explained by other factors beyond exhibition and display opportunities not covered in this study. The study therefore answers the first research question that “what the effect of Participation rate on student creativity in selected secondary schools in Pallisa district is?”

##### 5.1.2 Effect of exhibition and display opportunities on student creativity

Findings revealed a coefficient of determination,  $R^2 = 0.261$  ( $0.261 * 100 = 26.1\%$ ) which indicates a strong positive effect of exhibition and display opportunities on student creativity in schools in Pallisa District. Hence the coefficient of determination ( $R^2$ ) indicates good student creativity as a result of exhibition and display opportunities. In order to explain the percentage of variation in the dependent variable (student creativity) as explained by the independent variables, the researcher established that the independent variables (exhibition and display opportunities) contributed to 26.1% of the variation in the student creativity as explained by  $R^2$  of .261 which shows that the

model is the good prediction. It reveals that exhibition and display opportunities explains 0.261 or 26.1 percent of the student creativity while 73.6 percent is explained by other factors beyond exhibition and display opportunities not covered in this study. It can be deduced from the regression that exhibition and display opportunities had p value ( $p=0.000$ ) which is less than 0.05. The beta coefficient 0.890 is positive. Based on this finding, it can be deduced that exhibition and display opportunities significantly affected student creativity. This showed that exhibition and display opportunities is a good predictor of student creativity. It can further be deduced that exhibition and display opportunities had positive and significant effect on student creativity in schools in Pallisa District. The study therefore answers the second research question which stated that “what the effect of exhibition and display opportunities on student creativity in selected schools in Pallisa district is?”

### **5.1.3 Effect of Curriculum integration on student creativity**

The analysis revealed a coefficient of determination, R Square = 0. 278 ( $0. 278*100 = 37.8\%$ ) which indicates a positive effect of curriculum integration on student creativity in schools in Pallisa District. Hence the coefficient of determination (R Square) indicates good student creativity as a result of curriculum integration. In order to explain the percentage of variation in the dependent variable (student creativity) as explained by the independent variables, the researcher established that the independent variables (curriculum integration) contributed to 37.8% of the variation in the student creativity as explained by R square of .378 which shows that the model is the good prediction. It reveals that curriculum integration explains 0.378 or 37.8 percent of the student creativity while 62.2 percent is explained by other factors beyond curriculum integration not covered in this study. It can also be deduced from the regression that curriculum integration had p value ( $p=0.000$ ) which is less than 0.05. The beta coefficient 0.378 is positive. Based on this finding, it can be deduced that curriculum integration significantly affected student creativity. This showed that curriculum integration is a good predictor of student creativity. It can further be deduced that curriculum integration had positive and significant effect on student creativity in schools in Pallisa District. The study therefore answers the third research question which stated that “what the effect of curriculum integration on the student creativity in the selected schools in Pallisa district is?”

## **5.2 Discussion of the Findings**

### **5.2.1 Participation rate and student Creativity**

The study revealed that Participation rate had a significant effect on student creativity. This is attributed to the fact that in Pallisa District hosts inter-schools Art seminars for student's creativity. These participation rate coincide with the study by Nyamwaya and Oduol (2014). They came to the conclusion that humans become weak, become sick easily, if they don't flex their mind to think creatively.

### **5.2.2 Exhibition and display opportunities and student Creativity**

The study revealed that exhibition and display opportunities had a significant effect on student creativity. This is attributed to the fact that exhibitions are organized every year. Similarly, findings get support from interview results where one respondent said, *"in fact exhibitions are organized every year in schools by students themselves the school administration."*

### **5.2.3 Curriculum integration and student Creativity**

The study revealed that curriculum integration had a significant effect on student creativity. This is attributed to the fact that a higher rate of curriculum integration positively impacts students' creativity, this study findings are consistent with results from interviews where one respondent said *"that a higher rate of curriculum integration exhibits a higher degree of creative confidence."*

**APPENDICES**  
**APPENDIX I: QUESTIONNAIRE**

Dear student,

I **Okiria Simon Peter**, a student at Uganda Christian University (UCU) carrying out a study on influence of art and design on students' creativity which also focuses on participation rate, exhibition and display opportunities, and curriculum integration and how such affects their student's participation. I therefore kindly request you to freely respond to all questions in the study questionnaire. All data collected will be treated with high level of utmost confidentiality and will only be used for research purposes.

**BIO DATA**

Use a tick where applicable

1. Sex: Male:  Female

2. Level of Education

Ordinary level  Advanced Level  Diploma  Degree

3. Period spent at this school

Less than 1 Year

2-4 Years

5-6 Years

Above 6 Years

Please tick an appropriate response

SD- strongly Disagree, D- Disagree, NS- Not Sure, A- Agree, SA- Strongly Agree,

**Participation rate**

		SD	D	A	SA
1.	In this school, art and design is compulsory				
2.	In this school, all students attend art				
3.	In this school, the art studio is available for students				
4.	In this school, students participate in Art activities at individual basis				
5.	In this school, the administration participate and supports in art activities				
6.	In this school, students participate in creative activities				

**B. Exhibition and display opportunities**

		SD	D	A	SA
1.	In this school, exhibitions are organized every year				
2.	In this school, all students are encouraged to be part of the exhibition				
3.	In this school, students are allowed to attend any exhibition organized in different schools				
4.	In this school, exhibitions are done at class level				
5.	In this school, administration are part of the exhibitions				
6.	In this school, there is enough space for exhibition activities				

7.	In this school, displays of work depends on class room creativity				
8.	In this school, most works displayed is done by students				

### C. Curriculum integration

		SD	D	A	SA
1.	In this school, a higher rate of curriculum integration positively impact students' creativity				
2.	In this school, a well-integrated curriculum enhances students' capacity for innovative problem-solving				
3.	In this school, students exposed to a more integrated curriculum will demonstrate higher levels of creativity				
4.	In this school, students who experience a well-integrated curriculum exhibit a higher degree of creative confidence				
5.	In this school ,a low rate of curriculum integration hinder students from exploring and expressing their creative ideas effectively				

### B. Student creativity

		SD	D	A	SA
1.	In this school, Students are highly creative in learning				
2.	In this school, Students spent most of their time in class to improve in their creativity				
3.	In this school, Students find classroom exercise easy to do				

4.	In this school, Students are interested in the school creative activities				
5.	In this school, students exploit a variety of resources to support their creative activities				

**THANK YOU FOR YOUR TIME**

**APPENDIX II: INTERVIEW GUIDE FOR THE HEADTEACHERS**

1. How long have you worked with this school?

.....

2. What is the total number of students in this school?

.....

3. How many students are residents?

.....

4. What creative activities do your students get involved fully during the school term?

.....

5. In your opinion, what are some of the effects of exhibition and display opportunities on student creativity?

.....

6. What source of support do the schools provide in classrooms and art studio?

.....

7. What do you do to encourage students to improve on their creativity?

.....

8. Who is responsible for inspecting student's participation and involvement in creative activities in your school?

.....

9. Who inspects students' Art studio and how?

.....

**Thank you for your time**

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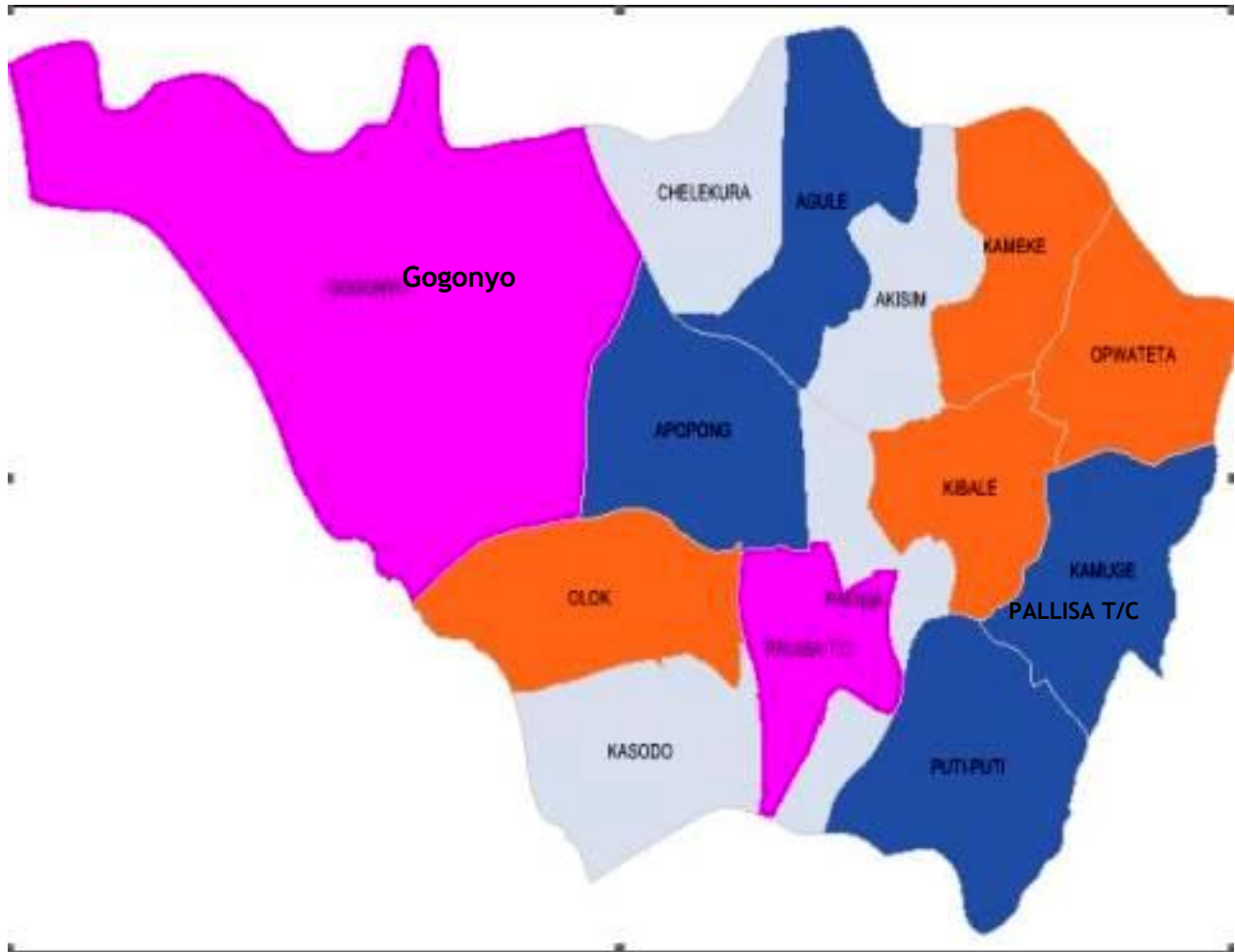
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APPENDIX IV: A SKETCH MAP OF PALLISA DISTRICT



APPENDIX V: INTRODUCTORY LETTERS



UGANDA CHRISTIAN UNIVERSITY  
A Centre of Excellence in the Heart of Africa  
MBALE UNIVERSITY COLLEGE

Office of the Academic Registrar

To PALLISA PROGRESSIVE  
SEC. SCH.



*Research conducted as requested Katum*

Dear Sir/Madam,  
Re: Academic Research  
Christian greetings!

We are honored to introduce to you Mr. Mrs./Miss. OKIRIA SIMON PETER  
Of Registration Number; RJ22/MVC/BE/036 pursuing a Masters' Degree/Postgraduate Diploma / Bachelor's Degree IN EDUCATION

He/ she is required to carry out an academic research on the topic  
INFLUENCE OF ART AND DESIGN ON STUDENTS' CREATIVITY IN PALLISA DISTRICT.

and thereafter produce a well bound hard cover research report (MAROON) in color for undergraduate and three (BLACK) copies for Postgraduate students as a University requirement for the award of a degree/diploma in the academic discipline that he / she is pursuing.

We shall be grateful for the help you may offer to him or her accordingly.  
Thank you.

Yours faithfully,

Mr. Akampurira Timothy  
Academic Registrar





UGANDA CHRISTIAN  
UNIVERSITY  
A Centre of Excellence in the Heart of Africa  
MBALE UNIVERSITY COLLEGE

Office of the Academic Registrar

To Pallisa Sec.  
School.

Dear Sir/Madam,

Re: Academic Research

Christian greetings!

*Welcome,  
Permission granted,  
[Signature]*



We are honored to introduce to you Mr. Mrs./Miss. OKIRIA SIMON PETER

Of Registration Number; RJ22/MUCI BEd/036 pursuing a Masters' Degree/Postgraduate Diploma / Bachelor's Degree IN EDUCATION

He/ she is required to carry out an academic research on the topic

INFLUENCE OF ART AND DESIGN ON STUDENTS  
CREATIVITY IN PALLISA DISTRICT

and thereafter produce a well bound hard cover research report (MAROON) in color for undergraduate and three (BLACK) copies for Postgraduate students as a University requirement for the award of a degree/diploma in the academic discipline that he / she is pursuing.

We shall be grateful for the help you may offer to him or her accordingly.

Thank you.

Yours faithfully,

*[Signature]*

Mr. Akampurira Timothy

Academic Registrar



*[Handwritten mark]*



UGANDA CHRISTIAN  
UNIVERSITY  
A Centre of Excellence in the Heart of Africa  
MBALE UNIVERSITY COLLEGE

Office of the Academic Registrar

To GOGONYO  
SEC. SCHOOL.



Dear Sir/Madam,

Re: Academic Research

Christian greetings!

We are honored to introduce to you Mr. Mrs./Miss OKIRIA SIMON PETER  
Of Registration Number; RJ22/MVC/REG/036 pursuing a Masters'  
Degree/Postgraduate Diploma / Bachelor's Degree BACHELOR'S DEGREE IN EDUCATION

He/ she is required to carry out an academic research on the topic  
INFLUENCE OF ART AND DESIGN ON STUDENTS'  
CREATIVITY IN PALLISA DISTRICT.

and thereafter produce a well bound hard cover research report (MAROON) in color for undergraduate and three (BLACK) copies for Postgraduate students as a University requirement for the award of a degree/diploma in the academic discipline that he / she is pursuing.

We shall be grateful for the help you may offer to him or her accordingly.

Thank you.

Yours faithfully,

Mr. Akampurira Timothy  
Academic Registrar

