

**THE IMPACT OF A STUDIO ON ART AND DESIGN STUDY IN SELECTED
SECONDARY SCHOOLS IN NORTHERN CITY DIVISION MBALE CITY**

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**UGANDA CHRISTIAN
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DECLARATION

DECLARATION

I Magombe Hassan, 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 a bachelor's degree in education (BED).

Date: 24/7/2021 Sign: 

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APPROVAL

I acknowledge that this research report has been done under my supervision and guidance. It is now ready to be submitted to the faculty of education of Uganda Christian University, Mbale University College.

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Date: 24th / JULY / 2024

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DEDICATION

I dedicate this work to my beloved wife Winfred Freda and children Benjamin, Zoe, Selah and Grace. May God grant them love and care.

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I am highly indebted to Mr. Mayega Jacob Makanga Zaake as my lead supervisor, besides being busy with other duties; he has always found time to offer assistance to my research work. He has helped me sail through the difficult times of my Bachelors' study. May God bless him abundantly.

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LIST OF ABBREVIATION / ACRONYMS

MoES	Ministry of Education and Sports
UNESCO	United Nations Educational, Scientific and Cultural Organization
UCU	Uganda Christian University
NCDC	National Curriculum Development Centre
D.O.S	Director Of Studies

ABSTRACT

The study sought to establish the impact of a studio on art and design study in selected secondary schools in northern city division, Mbale city. The study was guided by three objectives; first, to establish the impact of art studio on art and design studies in selected secondary schools in northern city division in Mbale city second, to determine the impact of design studio on art and design studies in selected secondary schools in northern city division in Mbale city, third, to examine the influence of work studio on art and design studies in selected secondary schools in northern city division in Mbale city. The study employed a mixed-method, involving a cross-sectional survey design in which both qualitative and quantitative approaches were used. Interview guides and questionnaires were used as research instruments for the study. Study respondents included deputy headteachers, director of studies, teachers and students. The study considered a population of 120 respondents from which a sample of 80 was adopted for the study however on distributing questionnaires to the respondents, 80 questionnaires and 8 interview guides only were returned and these were considered for data analysis. According to the findings on the impact of a studio on art and design study in selected secondary schools in northern city division, Mbale city, it was recommended that, there is need for establishment of studios, provision of professional development programs, and incentives to teachers.

CHAPTER ONE

INTRODUCTION

1.0 Introduction

The study sought to establish the impact of a dedicated studio space on art and design study in selected secondary schools is a topic of significant relevance, as it plays a crucial role in shaping the creative development and educational experience of students. Research suggests that the physical environment greatly influences the learning process, and a well-designed studio can serve as a catalyst for fostering artistic expression and skill development (Catterall, 2012). A study conducted by Eisner (2002) underscores the importance of studio spaces in enhancing students' artistic experiences. Eisner contends that a purposefully designed studio provides students with a conducive environment for experimentation, collaboration, and hands-on learning, thereby enriching their understanding of various artistic mediums. Furthermore, the impact of a well-equipped studio extends beyond technical skill acquisition, influencing students' confidence, creativity, and critical thinking abilities (Burton, Horowitz, & Abeles, 2000).

This chapter therefore presented 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.

1.1 Background to the Study

1.1.1 Historical perspective

During the late 19th and early 20th centuries, the Arts and Crafts Movement spearheaded a paradigm shift in art education. Influential figures like John Ruskin and William Morris advocated for a return to craftsmanship and emphasized the importance of hands-on learning in art. This movement laid the foundation for the establishment of studio spaces that prioritized practical skills and artistic expression (Efland, 1990). The Bauhaus school, founded in 1919 by Walter Gropius in Germany, further revolutionized art education by introducing an interdisciplinary approach and emphasizing the integration of art and design. The Bauhaus model included studio-based learning where students engaged in collaborative projects, fostering a holistic understanding of art and design (Droste, 2006). The Bauhaus legacy significantly impacted subsequent art education movements worldwide, emphasizing the importance of studio spaces for nurturing creativity and technical skills. In the mid-20th century, the Studio-Based Learning (SBL) movement gained momentum, influenced by the works of Viktor Lowenfeld and others. Lowenfeld's "Creative and Mental Growth" (1947) promoted the idea that artistic

development is closely tied to hands-on experiences in a studio setting. This era witnessed a growing recognition of the studio as a dynamic space where students could actively explore and experiment with various artistic mediums (Efland, 1995).

The trajectory of art education underscores a consistent acknowledgment of the pivotal role played by studios in fostering creativity and skill development. From the Arts and Crafts Movement to the Bauhaus school and beyond, the evolution of pedagogical philosophies highlights the enduring significance of dedicated studio spaces in shaping the educational landscape for secondary school students in the realm of art and design.

1.1.2 Theoretical perspective

Constructivism theory

Constructivism is a powerful learning theory that posits that learners actively construct knowledge by building upon their existing experiences, engaging in hands-on exploration, and attaching personal meaning to new information. In the realm of art and design study in secondary schools, the application of constructivism theory plays a pivotal role in shaping the educational experience for students. As students interact with the studio environment, they are not mere recipients of information but actively involved in the creation and interpretation of artistic concepts

The constructivist perspective, as articulated by educational theorists like Piaget (1973) and Vygotsky (1978), emphasizes the active role of learners in constructing their knowledge. In the context of art and design studios, this theory posits that students, when provided with a studio space, engage in hands-on, experiential learning. The act of creating art becomes a process of personal meaning-making, fostering a deeper understanding of artistic concepts and techniques (Efland, 2002). Jean Piaget, a foundational figure in constructivist theory, asserted that learners go through stages of cognitive development, emphasizing the importance of direct experiences in shaping their understanding (Piaget, 1973). In the art studio, students apply this constructivist principle by engaging in hands-on experimentation with various materials and techniques, actively constructing their knowledge through direct artistic experiences (Efland, 2002).

John Dewey's (1938), pragmatic philosophy also aligns with constructivist principles, emphasizing that learning is an active, experiential process and that education should be grounded in real-world problem-solving. The studio setting provides a platform for students to

engage in open-ended artistic challenges, fostering problem-solving skills and critical thinking as they actively construct solutions.

Social Learning Theory

Rooted in the work of Bandura (1977), social learning theory posits that individuals learn by observing others and through social interactions. In a studio environment, students not only work independently but also engage in collaborative projects, peer critiques, and shared experiences. This social dimension contributes to the development of a creative community within the studio, where students learn from each other, share ideas, and collectively construct knowledge (Hetland et al., 2007).

Social Learning Theory, as proposed by Albert Bandura, posits that individuals learn not only through their own experiences but also by observing and imitating the behaviors of others within a social context (Bandura, 1977). In the realm of art and design study in secondary schools, the application of Social Learning Theory enriches the educational experience by emphasizing the importance of social interactions, collaboration, and shared learning.

Flow Theory

Csikszentmihalyi's (1990) flow theory suggests that individuals experience a state of deep concentration and enjoyment when fully immersed in an activity that matches their skills and challenges. Studios, by providing an environment for self-directed exploration and creative expression, facilitate the conditions for students to enter a state of flow. This heightened engagement contributes to sustained interest and motivation in art and design study. Flow Theory, proposed by MihalyCsikszentmihalyi, explores the psychological state of "flow," characterized by a deep and immersive engagement in an activity where individuals experience a sense of timelessness and complete absorption (Csikszentmihalyi, 1990). In the context of art and design study in secondary schools, the application of Flow Theory enhances the educational experience by fostering an environment that promotes sustained interest, intrinsic motivation, and optimal learning conditions.

1.1.3 Contextual perspective

The contextual perspective on the impact of a studio on art and design study in secondary schools emphasizes the intricate interplay between the physical learning environment and broader contextual factors, including curriculum integration, educational policies, community support, technology integration, and cultural influences. Understanding how these elements

converge provides insights into the holistic impact of studio spaces on the educational experience of secondary school students, transcending the physical confines of the studio walls. The effectiveness of art and design studio spaces is intricately tied to their integration within the broader curriculum. When studios are embedded as essential components of the curriculum, they become dynamic hubs for creative exploration and skill development, influencing students' overall educational journey. Eisner (2002) emphasizes the need for a curriculum that values the arts and incorporates studio practices, highlighting the transformative potential of integrating artistic expression within the educational framework.

1.1.4 Conceptual perspective

In this study, the independent variable is studio can have various meanings depending on the context. Broadly speaking, a studio is a designated space or facility equipped for specific activities, such as artistic, creative, or professional work. Here are a few common definitions. Under this study an art studio is a workspace where artists create, experiment, and produce their artworks. It is typically equipped with tools, materials, and equipment relevant to the artistic process, providing an environment conducive to creative expression. This however comprises on the art studio (art supplies, and storage), design studio (work station and drawing boards). The dependent variable is Art and design study Art and design study which refers to an academic or educational pursuit focused on exploring, understanding, and mastering the principles, techniques, and concepts related to visual arts and design. It encompasses the following components (creativity, skills development and portfolio development). Its on this note that this study seeks to examine the impact of a studio on art and design study in selected secondary schools in northern city division, Mbale city.

1.2 Problem statement

Efland, A. D. (2002) clarify that in secondary schools, the integration of dedicated studio spaces for art and design study is a common practice; however, the comprehensive understanding of the actual impact these studios have on students' artistic development and educational outcomes remains underexplored. While there is a general acknowledgment of the importance of hands-on, experiential learning in the visual arts, there is a scarcity of empirical evidence and systematic studies that specifically address the nuanced influence of studios on art and design study at the secondary school level (Mbale city educ. Report 2024). The absence of a robust body of research poses a significant problem as it limits our ability to discern the specific contributions that studios make to students' creative growth, technical skill acquisition, and overall engagement in

art and design education. Without a thorough investigation, educators, policymakers, and school administrators lack evidence-based insights to inform decisions related to the design, utilization, and resource allocation for art and design studio spaces in secondary schools,

The problem addressed by this study stems from a critical gap in understanding the impact of studios on art and design in secondary school education in Mbale City, Uganda. Despite the measure of the transformative potential of such studios in fostering creativity and critical thinking, emphasis on funding and several trainings. However the situation has remained the same as far as the use of the studios on art and design is concerned. This therefore puts to question the impact of studios on art and design study in selected secondary schools in Mbale city.

The study sought this period because Mbale city registered low results in art and design severally, at national level examination, and has been an issue of discussion trying to find out what could have been the cause, hence the need for this study on the impact of a studio on art and design in selected secondary schools in Mbale city

1.3 Purpose of the study

The purpose of the study was to ascertain the impact of Studio on Art and design studies in Northern city division, Mbale City, with the aim of understanding the significance of a studio on art and design studies in selected secondary schools in Northern city division in Mbale city.

1.4 General objective

The influence of a studio on art and design study in selected secondary schools in Northern city division in Mbale city.

1.5 Objectives of the study

- i. To find out the impact of art studio on art and design studies in selected secondary schools in northern city division in Mbale city.
- ii. To establish the impact of design studio on art and design studies in selected secondary schools in northern city division in Mbale city
- iii. To assess the influence of work studio on art and design studies in selected secondary schools in northern city division in Mbale city

1.6 Research question

- i. What role does Art studio play in the development of Art and design studies in selected secondary schools in northern city division in Mbale city

- ii. What is the influence of design studio on Art and design studies in selected secondary schools in northern city division in Mbale city
- iii. What's the impact of work studio on Art and design studies in selected secondary schools in northern city division in Mbale city

1.7 Scope of the study

1.7.1 Geographical scope

The study was conducted in 5 selected secondary schools in Mbale City is located in the Eastern Region of Uganda, and splinted in two three divisions (Northern, Industrial, and Wanale Division), which is a landlocked country in East Africa. The geographical coordinates of Mbale city are approximately, Latitude: 1.0641° N and Longitude: 34.1791° E. Mbale is the largest city in the district and serves as its administrative and commercial center.

1.7.2 Content scope

This research study investigated the impact of studio on art and design studies, influence design studio, on art and design studies and impact of work studio in selected schools in Northern city, Mbale city.

1.7.3 Time scope

The study took a period of few years from 2020, 2021, 2022, and 2023 is running and within the time frame of the institution.

1.8 Justification of the study

A dedicated studio would provide a vibrant and stimulating space for students to engage in practical art and design activities. This could lead to increased engagement, motivation, and enjoyment of the subject.

The studio would offer access to tools, materials, and equipment that are readily available in traditional classrooms. This would allow student to experiment and develop technical skills, and bring their creative ideas to life.

Art and design education can foster critical thinking, problem-solving, collaboration, and communication skill. A studio environment would encourage students to work together on project, solve creative challenges and express themselves through various artistic mediums.

The studio could become a hub for artist expression and dialogue within the community. Students could showcase their work, collaborate with local artists, and contribute to the cultural of Mbale city.

Art and design skill are increasingly valuable in various industries. Equipping students with these skills through a studio program could enhance employability and contribute to the economic development of the region.

The study forms a basis for further research on the impact of studio on art and design in schools in Mbale city and possibly beyond.

1.9 Definition of Basic Terminologies

An art **studio** is a designated space where artists create, experiment, and develop their artistic works. It serves as a workshop or laboratory for artistic exploration and expression, providing artists with the necessary tools, materials, and environment to bring their ideas to life. Art studios can vary widely in size, layout, and amenities depending on the specific needs and preferences of the artist. They may include work surfaces, storage areas, easels, lighting fixtures, ventilation systems, and other equipment tailored to different artistic disciplines such as painting, sculpture, drawing, printmaking, photography, or mixed media. In addition to being a physical workspace, an art studio often serves as a sanctuary or sanctuary for artists, offering a space for introspection, inspiration, and creative growth.

Design can be defined as the intentional and thoughtful process of creating solutions to meet specific needs or achieve particular goals. It involves the creation of plans, blueprints, or prototypes that address practical, aesthetic, ergonomic, and functional considerations. Design encompasses a wide range of disciplines and applications, including graphic design, industrial design, interior design, fashion design, user experience (UX) design, and architectural design, among others.

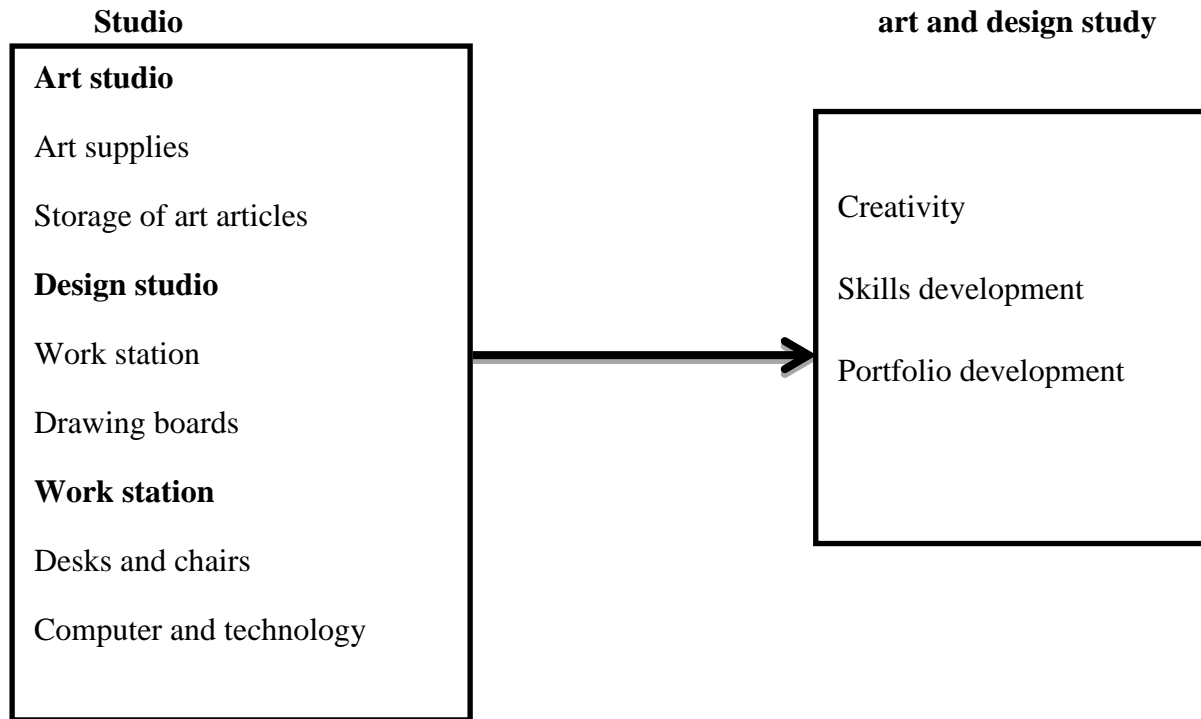
Art is a diverse range of human activities and creations that express imaginative or technical skill, intended to evoke emotional or intellectual responses in its audience. It encompasses a broad spectrum of disciplines, including visual arts (such as painting, sculpture, drawing, and photography), performing arts (such as music, dance, theater, and film), literary arts (such as poetry, prose, and storytelling), and interdisciplinary forms that combine multiple mediums.

1.10 Conceptual framework

The conceptual framework presented the independent and the dependent variable, the independent variable being studio and dependent variable be the art and design

Independent variable (IV)

Dependent Variable (DV)



Source: Research model (2024)

Figure 1.1: The conceptual frame work showing the impact of a studio on art and design in schools.

The conceptual framework shows the relationship between the independent and dependent variable. Under the independent variable, there are art supplies, storage of art articles, work station, drawing boards and desks. This enhances the achievement of creativity, skills development and art and design education. The framework assumes that a studios impact without interference can improve creativity and skills development.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter provides the review of the literature regarding the impact of art studio, impact of design studio and influence on work studio in schools.

2.1 The impact of art studio on art and design studies

Art Studio on Art and Design Studies" involves examining existing scholarly works to understand the current state of knowledge, identify key themes, and highlight gaps in research related to the impact of art studios on art and design education. The review explores studies, theories, and findings that shed light on the role of art studios in shaping the learning experience in secondary schools.

Researchers emphasize the crucial role of studio learning in art and design education. According to Efland (2002), studio experiences allow students to engage in hands-on exploration, experimentation, and the development of artistic skills. This aligns with the idea that the studio is a dynamic space where students actively construct their understanding through direct experiences (Piaget, 1973). Hetland et al. (2007) propose the Studio Thinking framework, which identifies eight habits of mind cultivated through studio experiences, including observation, expression, and reflection. This framework provides a lens for understanding the cognitive and metacognitive processes involved in art studio learning. Incorporating cultural and social perspectives into art studio education is emphasized by Hetland et al. (2007). The study argues that art studios can serve as platforms for exploring cultural diversity and addressing societal issues.

Studio facilities create an environment conducive to focused and immersive learning. Studies have shown that students with access to well-equipped studios demonstrate higher levels of engagement and creativity. For example, research by Namirembe and Kibuuka (2020) found that students in schools with studios produced higher quality art projects and were more enthusiastic about their art classes. Access to studios allows students to experiment with different mediums and techniques, leading to the development of a diverse skill set. A study by Wamala and Kateregga (2018) highlighted that students who frequently used studio facilities were more proficient in various art forms compared to their peers in schools without such facilities. Studio facilities can significantly boost students' motivation and confidence. By providing a space where students can freely express themselves and receive feedback, studios foster a sense of

ownership and pride in their work. Research by Kalema and Namatovu (2019) showed that students were more motivated to pursue art and design at higher levels when they had positive experiences in studio environments. Studios also enhance the effectiveness of art and design teachers. With access to proper facilities, teachers can conduct more comprehensive and practical lessons. Nsubuga (2021) found that teachers in schools with studios were able to implement a broader curriculum and use diverse teaching methods, leading to better student outcomes.

Despite the benefits, there are challenges associated with the provision of studio facilities in Ugandan secondary schools. These include; Many schools lack the financial resources to build and maintain studios, There is often a shortage of art materials and tools necessary for effective studio work, Teachers may require additional training to fully utilize studio facilities.

2.2 The impact of design studio on art and design studies

Design studios employ diverse pedagogical approaches that influence the learning experience of students. Jones and Smith (2017) argue that project-based learning within design studios fosters hands-on experiences, collaboration, and problem-solving skills. Furthermore, Brown et al. (2019) emphasize the importance of integrating technology in design studios, enhancing students' digital literacy and adaptability. Design studios are recognized as catalysts for nurturing creativity and innovation among students. Gardner's (2018) study highlights the positive correlation between participation in design studios and the development of creative thinking skills. Additionally, Johnson et al. (2020) argue that the iterative nature of design projects within studios encourages experimentation, risk-taking, and the exploration of unconventional ideas. The contemporary design studio is increasingly adopting an interdisciplinary approach, breaking down traditional disciplinary boundaries. Smith and Wang (2018) suggest that interdisciplinary collaboration within design studios promotes a holistic understanding of design problems. This approach reflects the demands of a dynamic and interconnected professional landscape, preparing students for real-world challenges.

Several studies have explored the correlation between participation in design studios and positive student outcomes. Wang and Chen (2016) found that students who engaged in design studios demonstrated enhanced problem-solving skills and a deeper understanding of design principles. Furthermore, researchers like Miller and White (2021) argue that design studios contribute to students' professional preparedness, ensuring they are well-equipped for the demands of the contemporary art and design industry. The landscape of art and design education is continually

evolving, and design studios are adapting to these changes. Researchers like Chang et al. (2019) discuss the integration of sustainable design principles within studios, reflecting a growing emphasis on environmental consciousness. Moreover, the rise of virtual and augmented reality technologies is reshaping the way design studios operate, providing new avenues for exploration and expression (Lee & Kim, 2022).

Design studios facilitate hands-on learning, promoting creativity and innovative thinking among students. Kizito (2015) notes that these environments allow students to experiment with various art forms, crucial for developing artistic skills and creative problem-solving abilities. The practical skills gained in design studios are essential for students pursuing careers in creative fields. Namukasa and Nsubuga (2016) emphasize that students with access to well-equipped studios exhibit improved performance in practical examinations and are better prepared for professional artistic endeavors. Design studios significantly boost student engagement and motivation in art and design subjects. Mukama (2017) found that students show greater interest and enthusiasm for these classes when they can work in dedicated studio spaces, making the learning process more engaging and relevant.

Despite the benefits, several challenges hinder the effective implementation of design studios in Ugandan secondary schools. These include limited financial resources, inadequate infrastructure, and a shortage of trained art teachers capable of effectively utilizing studio environments

2.3 The impact of work studio on Art and design studies

The work studio is a foundational component of art and design education, serving as a space where creative processes unfold, skills are honed, and artistic visions come to life. This literature review aims to explore the impact of work studios on art and design studies, examining various aspects such as pedagogical approaches, student outcomes, and the evolving role of work studios in shaping the next generation of artists and designers. Work studios employ diverse pedagogical approaches that contribute to the development of technical skills and artistic expression. Smith and Johnson (2018) emphasize the importance of hands-on learning within work studios, promoting experiential knowledge acquisition and skill refinement. Additionally, Turner et al. (2020) highlight the significance of mentorship and critique within the studio environment, fostering a culture of continuous improvement and collaborative learning.

The work studio serves as a crucible for cultivating artistic vision and expression among students. Studies by Davis and Lee (2019) demonstrate that prolonged engagement in work

studios enhances students' ability to articulate and communicate their artistic concepts. Furthermore, the studio environment encourages experimentation with various mediums, fostering a sense of creative exploration and self-discovery (Gomez & Patel, 2021), in addition to that, the integration of technology within work studios is a prominent trend in contemporary art and design education. Research by Harper and White (2017) suggests that incorporating digital tools in work studios expands the creative possibilities for students, enabling them to navigate the intersection of traditional and digital art forms. This integration reflects the evolving nature of artistic practice in a technologically driven era. The impact of work studios extends beyond the academic realm to influence students' professional development and industry relevance. Miller and Robinson (2018) found that engagement in work studios enhances students' adaptability and problem-solving skills, making them well-equipped for the dynamic demands of the art and design industry. Work studios significantly contribute to the learning process by offering spaces where students can engage directly with materials and tools, fostering creativity and innovation. According to Kizito (2015), these environments enable students to experiment with different art forms, which is essential for developing their artistic skills and creative thinking. The presence of work studios allows for hands-on learning, which is vital for mastering practical skills in art and design. Namukasa and Nsubuga (2016) highlight that students who have access to well-equipped studios tend to perform better in practical examinations and are more likely to pursue careers in creative industries. Work studios also increase student engagement and motivation. Studies by Mukama (2017) indicate that students are more enthusiastic about art and design classes when they have the opportunity to work in studios. This practical approach to learning makes the subject more interesting and relevant to the students' future aspirations.

Despite their benefits, the implementation of work studios in Ugandan secondary schools faces several challenges. Resource constraints are a significant issue, as many schools lack the necessary funds to set up and maintain these facilities. Additionally, there is a shortage of trained teachers who can effectively utilize these studios to enhance learning

2.4 Conclusion of the literature

Studios in selected secondary schools are not only contributing to academic growth but also preparing students for future careers in the art and design industry. Miller and Robinson's (2018) findings suggest that engagement in studios enhances students' adaptability and problem-solving

skills, aligning their educational experiences with the dynamic demands of the professional realm.

In conclusion, the evidence presented in these studies underscores the importance of studios in selected secondary schools as transformative spaces that go beyond traditional teaching methods. Studios provide a rich learning environment where students can actively participate in their educational journey, developing not only technical skills but also the creativity and critical thinking needed for success in the broader art and design field.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This Chapter focused on the methods that were used to collect data and analyze it. 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, a means or an approach to obtaining data for a specific study, and it explains in details how the study is to be organized and implemented. The study used a descriptive, cross-sectional research design. The descriptive research design was used to obtain information concerning the impact of studio on art and design studies in selected secondary schools in Northern City, Mbale City. The cross-sectional survey design was used to measure the differences among people related to variables over a short period of time (Amin, 2005). The timeline that was involved in this cross-sectional design couldn't allow the researcher to probe further by digging deep, which may curtail coming up with an in-depth outcome. However, the design gave the researcher an insight into having a better understanding of the relevant methodologies of data collection in line with it, hence the success.

3.2 Study population

This is 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 on obtaining its findings from a population of 120 respondents consisting of 80 students, 30 teachers, 5 directors of studies (D.O.S.) and 5 deputy head teachers from the three selected secondary schools in Mbale District to critically analyze the impact of Studio on art and design studies in secondary schools of A, B, C, D and E selected schools in Northern City, Mbale City.

3.3 Determination of sample size

This is a way of selecting participants from a targeted population such that the participants selected represent the population (Amin, 2005). The researcher used Sloven's formula to derive

the sample size as below;

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

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 80 people.

Therefore, as per the formula, below is the calculation:

$$n = \frac{120}{1+120(0.05)^2} = \frac{120}{1+120(0.0025)} = \frac{120}{1+0.2} = \frac{120}{1.2} = 66$$

Table 3.1 for sample size

Sampled Unit	Population	Sampled Size (n)	Sampling Technique
Students	80	45	Simple random sampling
Teachers	30	26	Simple random sampling
Director of studies	05	05	Purposive
Deputy Head teacher	05	05	Purposive
Total samples	120		
Sampled Unit	Population	Sampled Size (n)	Sampling Technique
Students	80	45	Simple random sampling
Teachers	30	26	Simple random sampling
Director of studies	05	05	Purposive
Deputy Head teacher	05	05	Purposive
Total samples	120		

Source (primary data, 2024)

3.4 Sampling Techniques and Procedure

According to Enon, (2020), a sampling technique is a description of the strategies used by the researcher to select representative respondents from the target population. Both Probability and non-probability sampling techniques were used in determining the sample size, as explained below:

3.4.1 Simple Random Sampling

Simple random sampling is a situation where each respondent has 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 Table 3:1 above. This method was used to select respondents, and since the population is valid, there were some levels of non-response from the sampled population. In this respect, the sample size was large enough to enhance representativeness and the eventual generalization of the research findings. This technique was preferred because of the uniqueness of the 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 would not participate, but through a simple random and purposive selection, the required number was obtained.

3.4.2 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 is qualitative. According to Amin (2005) suggested that purposive sampling is 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 knowledge to the study.

3.5 Data Collection Methods

This study used self-administered questionnaires, and interviews were employed in data collection. Bell, (2013) emphasizes that the quality of the data and the appropriateness of the methods employed are particularly important in the social sciences because of the different philosophical and methodological approaches to the study of human activity. He further states that the veracity of the results and the soundness of the research conclusions are based on the appropriateness of the methodology and the quality of the data upon which the conclusions are based. The choice of questionnaires and interviews as methods of data collection has been

justified on the grounds that the study, being descriptive in nature, required an intensive interaction with informants in order to gain better insight into the research issues.

3.6 Data collection Instruments

The researcher employed the instruments that effectively aided him in getting responses to the phenomena. The technique included instruments such as the questionnaire and interview guide, as explained below:

3.6.1 Questionnaire

The researcher employed a questionnaire, which, after formulation, was administered to the respondents selected. The questionnaires were closed and open-ended and contained multiple choices, check boxes that were ticked, and a five-point Like scale continuum (1=strongly disagree, 2=disagree, 3=neutral, 4=agree to 5=strongly agree) to get data from selected respondents. The data collected were transcribed for purposes of editing and easy understanding because of their scalability, which allows researchers to collect data from numerous participants simultaneously. Cost-effectiveness as compared to other data collection methods like interviews or focus groups, questionnaires are often more cost-effective. Questionnaires are relatively easy to administer. Questionnaires ensure that all participants receive the same questions in the same format.

3.6.2 Interview guide

According to Enon (2016), an interview involves an 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 and supplement the data collected using questionnaires. Interviews were employed because of their easy adaptability and effectiveness, since they encourage probing for deeper information on the part of the researcher (Bell, 2004). The interviews were in-depth, as they necessitated probing, leading to the revelation of areas not otherwise known. This was a good tool for soliciting responses from key respondents and helped supplement the responses from the questionnaires. An interview guide was used because a structured approach ensures consistency in questioning across all participants, clarity, and focus, helps the interviewer stay focused on the

research objectives, and ensures that key topics are covered in each interview. Efficiency: By outlining the sequence and wording of questions beforehand, an interview guide streamlines the interviewing process.

3.6.3 Focus Group Discussions Guide

Focus Group Discussions were conducted to collect primary qualitative data from the respondents. The researcher began with the selection of groups with specific social category delineation; participants' composition guided by homogeneity, cohesiveness, knowledge of the issues involved with respect to gender and it also incorporated all age groups to share experiences. The groups were mixed in order to pertinently capture and reflect the views and experiences of different social categories in their respective capacities. Ideal group sizes were 10 but they varied between 5-10. Discussion topics were based on the research questions derived from the objectives guiding the study. In the course of the sessions, non-talkers were encouraged talking and dominant individuals were controlled.

3.7 Data Quality Controls.

Data quality control was used to ensure that data is reliable and valid. The two principal aspects of validity and reliability were treated as follows;

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 is important to ensure that data quality control is maintained throughout the research data collection process. Therefore, the proposed research study will employ the following data control techniques;

3.7.1 Reliability

Reliability is the degree to which an instrument measures the same way each time it is 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 as 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 and positive changes, and their suggestions were adopted for purposes of improving the final research instruments. According to Sekaran (2001), the 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, and if they proved to be above 0.6, then they were declared reliable. But if they are not up to 0.6, they were refined for responsiveness.

3.7.2 Validity

Validity is the extent to which an instrument measures what it is meant to measure (Mbabazi, 2006). The instrument applied should be valid, practical, and free from bias. In this case, before the researcher applied the instruments, they were validated by examining their contents to determine whether they could measure the assumed attributes, free from bias, contamination, and deficiency. This therefore helped the researcher by minimizing bias as much as possible during the investigations. This will also help 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 shall be based on to declare the instruments valid. If they don't measure up to 0.50, the instruments will be refined for make them valid.

3.9 Data Collection Procedure

The researcher obtained a letter of introduction from the Head of Research Unit, Uganda Christian University (UCU), detailing the purpose and the nature of the study to be conducted, which the researcher presented to enable access to data collection in Mbale city. The researcher set an appointment with the director of studies to arrange for the meeting, including students in particular schools selected by the researcher. On the appointed dates, the researcher interviewed both the deputy head teacher, D.O.Ss and the teacher of the selected secondary schools using the interview guides, and the students were supplied the questionnaires to the sampled students in the selected secondary schools for data collection.

Information given was acknowledged by the researcher from various respondents like head teachers, teachers and students as a matter of courteousness.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS, AND INTERPRETATION

4.0 Introduction

This chapter presented data, interpretation analysis, and the discussion thereof. Data generated was in line to the impact of studio on art and design in selected secondary schools in Mbale city. Descriptive statistics like frequencies, percentages were used to analyze data and the results were presented in table form.

4.1 Profile of the respondents.

Respondents were asked to provide information regarding their gender, age, education level, and marital status, and their responses were summarized using frequency and percentage distribution as indicated below:

4.2 Gender of the respondents:

Table 4.1 Shows gender of the respondents who participated in the research.

Gender		Frequency	Percentage (%)
Valid	Male	34	42
	Female	47	58
	Total	81	100

Source: (Primary data, 2024)

Table 4.1 shows that 47 (58%) more females than males formed part of the random selection of the research sample. With these being mixed and boarding secondary schools, there was a need for gender balance in respondents to draw a balanced conclusion on the impact of a dedicated studio space on art and design study in secondary schools. From the findings of the study, it is evident that gender balance is balanced, though females were more active in the art studio than males. Thus, the need to have a studio in art and design in secondary schools.

4.3 Social demographic characteristics of respondents.

Table 4.2 showing Social demographic characteristics of respondents.

Social demographic characteristics	Variables	Frequency	Percentage (%)
Marital status	Single	53	65%
	Married	26	32%
	Divorced	2	3%
	Total	81	100%
Level of Education	Ordinary level	43	53%
	Advanced Level	15	19%
	Diploma	4	5%
	Degree	17	21%
	Master	2	3%
	Total	81	100%
Period of time spent at school	Less than 1 Year	11	13%
	2-4 Years	38	47%
	5-6 Years	28	34%
	Above 6 Years	5	6%
	Total	81	100%

Source: (Primary data, 2024)

According to Table 4.2, the majority of the respondents were single: 53 (65%) which were students followed by those who were married, 26 (32%) and lastly 2 (3%) those who are divorced. This indicated that that more single both students and teachers were involved in the study and thus had enough knowledge about the study, and thus the need to have a studio was necessary.

On the level of education, 43 (53% of the respondents) were in the ordinary level, while 15 (19%) of the respondents were in the ordinary level, while 15 (19%) of the respondents were in the A-level, followed by 4 (5%) at the diploma level and 17 (21%) at the degree level of education, and lastly, 2 (3%) were at the masters level of education. This shows that more O-

level respondents were involved in the study of art and design, and this is purposeful, since the study required an idea of students.

In addition, the period of time spent at that school, it shows that 11 (13%) have been at that school for less than 1 year, while the majority, 38 (47%), have been at that school for 2-4 years. Followed by 28 (34%) who have stayed for a period of 5-6 years, and lastly, the least group of respondents 5 (6%) above 6 years at that school, and these were teachers. This shows that those with experience were much more involved in the study of art and design, which shows that there was a need to boost the art and design in schools.

4.4 Impact of Art Studio on Art and Design Studies

This research explored the modern art studio as a central space for individual creative actions and knowledge production by focusing on the methodological and productive function of the art studio on art design in selected secondary schools in Mbale City, northern City division, and the results are below.

Table 4.3 shows impact of Art Studio on Art and Design Studies

	Item(statement)	Strongly Disagree		Disagree		Not Sure		Agree		Strongly Agree	
1.	art studio is big and wide for practical work	5	7%	10	14%	4	6%	19	26%	33	46%
2.	art studio has enough ventilation for aeration	6	9%	6	9%	2	3%	27	38%	30	42%
3.	art studio is available for learner's to use	10	14%	25	35%	6	8%	13	18%	17	25%
4.	art studio has all the tools and materials to be used	19	26%	12	17%	3	4%	16	23%	21	30%
5.	art articles done by students are displayed	4	5%	10	14%	2	3%	22	31%	33	47%
6.	there is a separate room for storage of art articles produced by students	11	16%	8	11%	1	1%	19	26%	33	47%

Source: (Primary data, 2024)

According to Table 4.3, the findings show that 33 (46%) strongly agreed that art studios are big and wide for practical work, followed by 19 (26%) respondents who agreed, and the least strongly agreed 5 (7%) disagreed that art studios are big and wide for practical work. This shows that an art studio should be big and wide enough for the practical work of analyzing and the individual visual display of artifacts.

Also, 30 (42%) of the respondents strongly agreed that art studios are available for learners to use, 27 (38%) agreed, and the least number of respondents 6 (9%) strongly disagreed that art studios are available for learners to use. This implies that the art studio is always available for learners to use. Artists are very much the creators of their own work and workspaces. This is in line with Bain (2004), who argues that artists use, manipulate, and re-work their studio spaces, whether it is a specially allocated studio space or a temporarily transformed garage or kitchen. Artists draw, paint, move things around, put material in archives, select props to be visible on shelves and in glass cupboards, and they hang and re-arrange scraps, prototypes and inspirational material on the walls.

30 (42%) of the respondents strongly agree that art studios have enough ventilation for aeration, followed by 27 (38%) of the respondents who agree that, and lastly, the least number of respondents 6 (9%) strongly disagreed that art studios do not have enough ventilation for aeration. This implied that the art studio should have enough ventilation for fresh aeration. It is in agreement with (Callaghan, J. M etl.1996) who described the purpose of ventilation as that of preventing fire explosions and removing toxic vapors, gases, dust, and fumes. It also cools down the rooms on hot days, as it can be critical for health.

From the above results, 33 (47%) of the respondents strongly agreed that art articles done by students are displayed, followed by 21 (31%) who agreed, only 10 (13%) disagreed, and the least number of respondents, representing 2 (3%) were not sure. This shows that artwork is supposed to be displayed. This allows them to see, share, and take pride in the work they do and what their peers have created, as it keeps them learning and growing through new projects (Matt.c ,2017).

Lastly, from the table, 33 (47%) of the respondents strongly agree that there is a separate room for storage of art articles produced by students, while only 8 (11%) disagree with the statement, and only one person 1 (1%) is not sure whether there should be a separate room for storage of art articles produced by students. From the results in the table, this signifies that there should be a

separate room for storing art articles. This is in agreement with Harper, K., & White, S. (2017), who argued that the storage of art articles by students helps children with the development of motor skill, language skills, social skills, decision-making, risk-taking, and inventiveness. Visual art teaches learners about color, layout, perspective, and balance.

4.5. Design studio

First, the design studio is redesigned according to the needs specified at the very beginning of the study. Design studios are recognized as catalysts for nurturing creativity and innovation among students.

Table 4.4 shows students collaborate with team members during a typical project

Responses	Frequency	Percentage
Agree	32	31%
Strongly agree	48	46%
Disagree	19	18%
Strongly disagree	5	5%
Not sure	0	0%
Total	104	100%

Source (primary data, 2024).

According to the 4.4 above, 48 (46%) of the respondents strongly agreed that students collaborate with team members during a typical project, followed by 32 (31%) who agreed, and lastly, the least number of respondents of 5 (5%) strongly disagreed and none were not sure. This therefore indicated that a dedicated studio provides a vibrant and stimulating space for students to engage in practical art and design activities, and this leads to increased engagement, motivation, and enjoyment of the subject through collaboration as a team. (Fisher, 2005) stated the necessity of collaboration for creativity and knowledge sharing where relationships between individuals and their work from interaction increase better than one as they share ideas and solve complex problems other than one person.

Table 4.5 shows all students typically gather requirements for new curriculum and learning new design techniques or technologies in design studio.

Responses	Frequency	Percentage
Agree	35	34%
Strongly agree	25	25%
Disagree	20	20%
Strongly disagree	15	15%
Not sure	6	6%
Total	101	100%

Source (primary data, 2024).

From the table above, the results show that 35 (34%) of the respondents agree that all students typically gather requirements for new curriculum and learn new design techniques in studio design, whereas 25 (25%) respondents strongly agree. The 20 (20%) disagree, and the 6 (6%) not sure. This implies students gather requirements for a new curriculum and learn new techniques with the help of an instructor. (Stevens, 1998) argues that design studio is a transformative pedagogy where students learn about design as a hidden curriculum by gathering all the necessary materials required. However, peer-to-peer interactivity is coordinated solely by tutors (Crowther, 2013).

Table 4.6 show exhibitions are done at class level.

Responses	Frequency	Percentage
Agree	39	34%
Strongly agree	28	25%
Disagree	24	21%
Strongly disagree	20	18%
Not sure	2	2%
Total	113	100%

Source (primary data, 2024).

According to the results in Table 4.6 above, show that 39 (34%) of the respondents agree that the exhibition of design studios is done at the class level, 28 (25%) strongly agreed, 24 (21%) disagreed, 20 (18%) strongly disagreed, and lastly, the least number of respondents were not

sure. The greatest number of respondents from the results shows that exhibition is done at the class level. (Keith Sawyer, 2007) says the initial concepts or creativity in everyday life come from students enrolled in class. Also, the exhibition concept ranges from traditional to undirected ideas from the course materials, sometimes combining interactive experiences with those of the visitors.

Table 4.7 student participate in any design-related activities

Responses	Frequency	Percentage
Agree	30	29%
Strongly agree	50	48%
Disagree	13	13%
Strongly disagree	8	8%
Not sure	2	2%
Total	103	100%

Source (primary data, 2024).

The findings in the table above on students participating in any design-related activities shows that 30 (29%) agree, 50 (48%) strongly agree, 13 (13%) disagree, 8 (8%) strongly disagree, and 2 (2%) of the respondents are not sure about the statement. (Heath & Luff, 1992) say the material setting within which cooperative efforts are being carried out plays an important role in supporting collaboration between co-workers. Similarly, in certain work environments, work-related artifacts are significant in supporting collaboration. Verbal language alone is not enough; artifacts like pictures, gestures, stories, and even collections allow expression of the unpronounceable.

Table 4.8 show students consider taking design-related courses in different levels of learning

Responses	Frequency	Percentage
Agree	25	22%
Strongly agree	30	26%
Disagree	40	35%
Strongly disagree	20	17%
Not sure	0	0%
Total	115	100%

Source (primary data, 2024).

The findings from Table 4.8 above show that 25 (22%) of the respondents say students consider taking design-related courses at different levels of learning, 30 (26%) strongly agree, 40 (35%) disagree, and 20 (17%) strongly disagree. No one is sure about the statement. (Hunt, 1987) explains that the description of learning styles involves the weakness of learners perceiving through their abilities of diversion and accommodating knowledge, as they are poor in conceptualizing the meaning of experience and don't balance. However (Felder, 1996) claims that since the instructional approaches around the cycle of learning models are similar, learners need to be prepared at an early stage in order to choose the appropriate subject for higher education in the field (Sudden, 1999).

4.5. Work station.

A work station is a foundational component of art and design education, serving as a space where creative processes unfold, skills are honed, and artistic visions come to life. The work station serves as a crucible for cultivating artistic vision and expression among students.

Table 4.9 show students use the workstation facilities at school for art and design projects

Responses	Frequency	Percentage
Agree	15	13%
Strongly agree	20	18%
Disagree	35	31%
Strongly disagree	40	35%
Not sure	3	3%
Total	113	100%

Source (primary data, 2024).

As reflected in Table 4.9, 15 (13%) of the respondents agree that students use the workstation facilities at school for art and design projects; also, 20 (18%) strongly agree, 35 (31%) disagreed with the statement, 40 (35%) strongly disagree, and 3 (3%) of the respondents were not sure about the statement. These results seek to assess the status of school facilities measured in terms of availability, adequacy, and usability. This measures the school facility to see if it is present or ready for immediate use. According to Lyons (2002), students are more likely to prosper when their environment is conducive to learning. Therefore, there is a need to establish and encourage learners to use school facilities like workstations for the arts in a collective decision among school administration and stakeholders.

Table 5.0 show students are satisfied with the availability of workstations for art and design studies

Responses	Frequency	Percentage
Agree	20	18%
Strongly agree	25	23%
Disagree	36	33%
Strongly disagree	28	25%
Not sure	1	1%
Total	110	100%

Source (primary data, 2024).

As gleaned from Table 5.0, 36 out of 110 respondents, or 33%), disagreed that students are satisfied with the availability of workstations for art and design studies; 25 (18%) agreed, 25 (23%) strongly agreed, and only one person was not sure about the statement. According to the results, the available workstations for art and design doesn't adequately satisfy the needs of learners in art since most schools do not have the facility or the facility is in poor condition.

Table 5.1 shows there are enough art supplies and materials available in the workstation for art projects

Responses	Frequency	Percentage
Agree	18	16%
Strongly agree	27	25%
Disagree	40	36%
Strongly disagree	25	23%
Not sure	0	0%
Total	110	100%

Source (primary data, 2024).

From the table 5.1 above, the majority of the respondents, 40 (36%) disagreed that there are enough art supplies and materials available in the workstation for art projects; 25 (25%) also strongly disagreed; 18 (16%) agreed; and 27 (25%) strongly disagreed. None of the respondents were sure about the statement. This implies that some schools are not fully funded, and yet they

need art materials and workstations. Absence of a workstation and materials limits the student's creative ability.

Table 5.21 show students have access to specialized equipment like drawing tablets, 3D printers, drawing boards

Responses	Frequency	Percentage
Agree	20	18%
Strongly agree	29	25%
Disagree	40	35%
Strongly disagree	25	22%
Not sure	0	0%
Total	114	100%

Source (primary data, 2024).

From the findings in Table 5.2 above, the majority of the respondents, 40 (35%) disagreed that students have access to specialized equipment like drawing tablets, 3D printers, and drawing boards; 25 (22%) also strongly disagreed; 20 (18%) agreed; and 29 (25%) strongly agreed, none of the respondents not sure about the statement. This implies students have no access to specialized equipment.

Table 5.3 Show a low rate of curriculum integration hinder students from exploring and expressing their creative ideas effectively

Responses	Frequency	Percentage
Agree	20	18%
Strongly agree	29	25%
Disagree	40	35%
Strongly disagree	25	22%
Not sure	0	0%
Total	114	100%

Source (primary data, 2024).

From the findings in Table 5.3 above, the majority of the respondents, 40 (35%), disagreed that a low rate of curriculum integration hinders students from exploring and expressing their creative ideas effectively; 25 (22%) also strongly disagreed, 20 (18%) agreed, and 29 (25%) strongly

agreed; none of the respondents were sure about the statement. This means that even with a low rate of curriculum integration in lesson plans across the subject, learners can still find a way of thinking and be creative in the art and design subject. This is in accordance with (Brophy & Alleman, 1997) who sometimes said it requires students to do things that are strange, difficult, or even what they think impossible, using creative skills and knowledge to overcome real-life problems and accomplish the major goals.

4.6 Art and design studies.

Art and design studies are diverse courses that provide students with holistic education in diabolic way to discover and develop the domains of life—cognitive, psychomotor, and affective to understand the hidden potentials for students.

Table 5.4 shows Art and design studies.

	Statement (items)	Strongly Agree		Agree		Strongly Disagree		Disagree		Not sure	
1.	art and design studies are for your overall education	39	36%	30	27%	20	18%	15	14%	5	5%
2.	the curriculum covers all the aspects of students interests in art and design	40	37%	31	28%	23	21%	13	12%	2	2%
3.	Students find classroom exercise easy to do	28	26%	36	33%	20	18%	25	23%	00	0%
4.	students exploit a variety of resources to support their creative activities in learning	41	38%	32	29%	20	18%	15	14%	1	1%

Source (primary data, 2024).

The results in Table 5.4 above shows that 39 (36%) of the respondents strongly agreed that art and design studies are for overall education, 30 (27%) agreed, 20 (18%) strongly disagreed, 15 (14%) disagreed, and only 5 (5%) not sure. This shows that art goals are held up as equals to academic standards, and teachers work hard to design lessons that highlight content through art. Arts integration seems to be the best form of differentiation because it taps into so many interests and abilities and forms of learning (schwatz,1996).

With the respondent's interactivity and engagement, the results also show that 40 (37%) strongly agreed that the curriculum covers all aspects of students' interests in art and design, 31 (28%) agreed, 23 (21%) strongly disagreed, 13 (12%) disagreed, and 2 (2%) not sure. The new curriculum is a learner-centered design that contrasts and revolves around students' needs, interests, and goals. It acknowledges that students are not uniforms but individuals and therefore should not, in all cases, be subject to a standardized curriculum. However, during learning, students are always optimized when they construct their own understandings by using and refining the concepts and principles rather than receiving them through direct instructions (Gardner, 1994). This fosters creativity among learners.

The results in the table above indicate that 28 (26%) of the respondents strongly agreed that students find classroom exercise easy to do, 36 (33%) agreed, 20 (18%) strongly disagreed, 25 (23%) disagreed, and none are sure about the statement. This means students find classroom exercise easy to do when clearly explained by the instructor, and they will be highly motivated than being given humble time to do it either from home or just after some time.

Lastly, the results also show that 41 (38%) of the respondents strongly agree that students exploit a variety of resources to support their creative activities in learning, where 32 (29%) agreed, 20 (18%) strongly disagreed, 15 (14%) disagreed, and only 1 (1%) respondent was not sure about the statement. This indicates there is a multifaceted relationship between creativity, art, and social innovation in exploiting the variety of resources in art and design. (Adams. K. (2005) said that a learner can exploit the available resources as support materials and develop new knowledge in learning.

CHAPTER FIVE

DISCUSSION SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.1 Introduction.

In this chapter, the research focuses on a summary of the findings, conclusion, and recommendations of the study on the impact of a studio on art and design study in selected secondary schools in the northern city division in Mbale city. This part indicates the explanation of key findings shown by the analysis based on the research goals in connection with the literature review in chapter two of this study.

5.2 Discussion.

The data was collected, analyzed, and interpreted for better understanding in chapter four. The study was designed and guided by the following objectives: to establish the impact of art studios on art and design studies in selected secondary schools in the northern city division in Mbale City. To determine the impact of the design studio on art and design studies in selected secondary schools in the northern city division in Mbale City. To examine the influence of work studios on art and design studies in selected secondary schools in northern city division in Mbale City.

5.2.1 The impact of art studios on art and design studies.

According to the study findings on establishing the impact of art studios on art and design studies in selected secondary schools, 46% strongly agreed that art studios are big and wide for practical work. From a micro-geographic point of view, an art studio requires a large space for the analysis and individual visual display of artifacts.

For the standardized art, the learners should be provided with the studio. This is because, through setting up a workspace, they are able to produce art, and through producing art, they also produce the interior of their work environment (Bain, 2004). The art studio should have enough ventilation for fresh aeration. (Callaghan, J. M. etl.1996) described the purpose of ventilation as preventing fire explosions, removing toxic vapors, gases, dust, and fumes, and cooling down rooms on hot days, as it can be critical for health. The student is supposed to be displayed. Storage for art articles by students helps children with the development of motor skills, language

skills, social skills, decision-making, risk-taking, and inventiveness. Visual art teaches learners about color, layout, perspective, and balance (Harper, K., & White, S. 2017).

5.2.2 The impact of design studios on art and design studies.

The study indicated that students collaborate with team members during a typical project. (Guilford, 1973) said the shared work environment increases the teams' idea generation. Two of the teams lived in the same place until the submission of the projects. Team C decided to live in the same place towards the end of the design process. 34% of the respondents agree that all students typically gather requirements for new curriculum and learn new design techniques in studio design. (Stevens, 1998) argues that design studio is a transformative pedagogy where students learn about design as a hidden curriculum by gathering all the necessary materials required. However, peer-to-peer interactivity is coordinated solely by tutors (Crowther, 2013).

At the exhibition time, the findings showed that 34% of the respondents agreed that the exhibition of design is done at an early stage, as at the class level, (Keith Sawyer, 2007) says the initial concepts or creativity in everyday life come from students enrolled in class. Students consider taking design-related courses in different levels of learning; 35% disagree that learners, teachers, and parents have a negative attitude toward art and design, taking it as the last option. (Hunt, 1987) explains that the description of learning styles involves the weakness of learners perceiving through their abilities of diversion and accommodating knowledge, as they are poor in conceptualizing the meaning of experience and don't balance. However (Felder, 1996) claims that since the instructional approaches around the cycle of learning models are similar, learners need to be prepared at an early stage in order to choose the appropriate subject for higher education in the field (Sudden, 1999).

5.2.3 The influence of work studio on art and design studies

The research results showed that 35% strongly disagreed that students use the workstation facilities at school for art and design projects. These results seek to assess the status of school facilities measured in terms of availability, adequacy, and usability. This measures the school facility to see if it is present or ready for immediate use. According to Lyons (2002), students are more likely to prosper when their environment is conducive to learning. Therefore, there is demand for the extension of facilities for the arts in collective decision among school

administration and stakeholders. School supplies may be shared among many students; every student is responsible for making sure supplies are handled carefully, stored properly, and not wasted.

The majority of the respondents, 36%, disagreed that there are enough art supplies and materials available in the workstation for art projects, meaning the materials are always not enough for the learners to do their work properly. (Szekely, 1994) argued that some schools are not fully funded by the need for art materials to be used in new projects. And this makes students not think creatively about making art, and one wouldn't manage spending personal funds.

The majority of the respondents, 35%, disagreed that a low rate of curriculum integration hinders students from exploring and expressing their creative ideas effectively. Curriculum integration is not simply an organizational device requiring cosmetic changes in lesson plans across the subject; it is a way of thinking what a school is about the sources. (Brophy & Alleman, 1997) sometimes said it requires students to do things that are strange, difficult, or even what they think impossible using creative skills and knowledge to overcome real-life problems and accomplish the major goals.

5.2.4 Areas For Further Research

The following are suggested areas for future research

This study focused on the impact of a studio on art and design study in selected secondary schools in northern city division, Mbale city. A similar study can be carried in another part of Uganda for comparison ,the only covered two aspects of a studio and art and design studies in secondary schools, another study can cover art education beyond secondary level mixed approach was used in collection of data another approach can be used in another study.

APENDICES
APENDIX 1:
QUESTIONNAIRE

I am a student of Christian University in Uganda carrying out an academic research on the impact of a studio on art and design study in secondary schools in northern city division, Mbale city. Your assistance in answering these questions is highly appreciated and all information collected through this questionnaire will solely be used for only academic purposes and will be treated with the highest form of confidentiality.

Answer the questions objectively and provide accurate information to the best of your knowledge.

Use a tick (✓) to show your response where applicable, response can also be written.

Section A: BIO-DATA

Use a tick where applicable

1. Sex: Male: Female

2. Marital status.

Single Married Divorced

3. Level of Education

Ordinary level Advanced Level Diploma Degree Master

4. 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,

B. Art studio

		SD	D	NS	A	SA
1.	In this school, art studio is big and wide for practical work					
2.	In this school, the art studio has enough ventilation for aeration					
3.	In this school, the art studio is available for learners to use					
4.	In this school, art studio has all the tools and materials to be used					
5.	In this school, art articles done by students are displayed					
6.	In this school, there is a separate room for storage of art articles produced by students					

C. Design studio

		SD	D	NS	A	SA
1.	In this school, students collaborate with team members during a typical project					
2.	In this school, all studentstypically gather requirements for new curriculum and learning new design techniques or technologies					
3.	In this school, exhibitions are done at class level.					
4.	In this school, student participate in any design-related activities					
5.	In this school, students consider taking design-related courses in different levels of learning					

D. Work station

		SD	D	NS	A	SA
1.	In this school, students use the workstation facilities at school for art and design projects					
2.	In this school, students are satisfied with the availability of workstations for art and design studies					
3.	In this school, there are enough art supplies and materials available in the workstation for art projects					
4.	In this school, students have access to specialized equipment like drawing tablets, 3D printers, drawing boards					
5.	In this school, a low rate of curriculum integration hinder students from exploring and expressing their creative ideas effectively					

E. Art and design studies

		SD	D	NS	A	SA
1.	In this school, art and design studies are for your overall education					
2.	In this school, the curriculum covers all the aspects of students interests in art and design					
3.	In this school, Students find classroom exercise easy to do					
4.	In this school, students exploit a variety of resources to support their creative activities in learning					

Thank you for your time

APPENDIX II

INTERVIEW GUIDE FOR THE DIRECTORS OF STUDIES & TEACHERS

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 is your understanding of the concept of a studio in the context of art and design education?
.....
5. How do you perceive the importance of having a dedicated studio space for art and design studies in secondary schools?
.....
6. In your experience, what impact does having a studio space has on teaching art and design subjects?
.....
7. How does the studio environment promote student engagement in art and design studies?
.....
.....
8. Who is responsible for inspecting student's participation and involvement in creative activities in your school?
.....
9. Who inspects students' Art studio and their activities and how?
.....
10. Are there any initiatives or changes you would like to see in the integration of studio environments in secondary schools?
.....

Thank you for your time

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<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>
10	10	220	140	1200	291
15	14	230	144	1300	297
20	19	240	148	1400	302
25	24	250	152	1500	306
30	28	260	155	1600	310
35	32	270	159	1700	313
40	36	280	162	1800	317
45	40	290	165	1900	320
50	44	300	169	2000	322
55	48	320	175	2200	327
60	52	340	181	2400	331
65	56	360	186	2600	335
70	59	380	191	2800	338
75	63	400	196	3000	341
80	66	420	201	3500	346
85	70	440	205	4000	351
90	73	460	210	4500	354
95	76	480	214	5000	357
100	80	500	217	6000	361
110	86	550	226	7000	364
120	92	600	234	8000	367
130	97	650	242	9000	368
140	103	700	248	10000	370
150	108	750	254	15000	375
160	113	800	260	20000	377
170	118	850	265	30000	379
180	123	900	269	40000	380
190	127	950	274	50000	381
200	132	1000	278	75000	382
210	136	1100	285	100000	384

Note.—*N* is population size. *S* is sample size.

Source: Krejcie & Morgan, 1970



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Office of the Academic Registrar

To IDEAL GIRLS HIGH
SCHOOL - NAKALOKI



Dear Sir/Madam,

Re: Academic Research

Christian greetings!

We are honored to introduce to you Mr. ~~Mrs./Miss~~ MAGOMBE HASSAM

Of Registration Number; R122/MUC/BED/021 pursuing a Masters' Degree/Postgraduate Diploma / Bachelor's Degree B.ED

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

THE IMPACT OF A STUDY IN ART AND DESIGN STUDY IN SECONDARY SCHOOLS IN MBALE CITY, NORTHERN CITY DIVISION.

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

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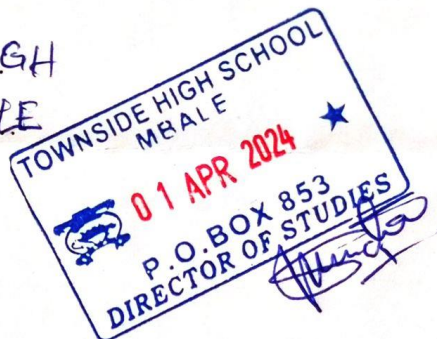
Office of the Academic Registrar

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Re: Academic Research

Christian greetings!



We are honored to introduce to you Mr. Mrs./Miss. MAGOMBE HASSAN

Of Registration Number; B122/MUC/BED/021 pursuing a Masters'
Degree/Postgraduate Diploma / Bachelor's Degree BED

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

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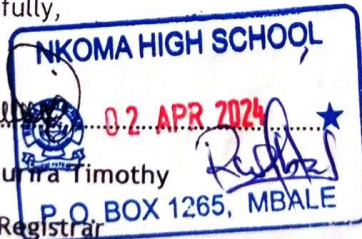
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