# KYAMBOGO UNIVERSITY

ENHANCING SAFETY AND SECURITY OF EXHIBITED ARTWORKS AS A STRATEGY TO IMPROVE STUDENTS' MOTIVATION IN ART AND INDUSTRIAL DESIGN.

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## Declaration

I, Kwizera Henry, declare that the content of this thesis is my original work and has never been presented to any institution of higher learning for any award on any degree.

Kwizera Henry

Sign_____

Date _____/_____/2019

**Approval**

This is to acknowledge that this thesis report entitled "ENHANCING SAFETY AND SECURITY OF EXHIBITED ARTWORKS AS A STRATEGY TO IMPROVE STUDENTS' MOTIVATION IN ART AND INDUSTRIAL DESIGN", has been done under our supervision. It has therefore been submitted to the graduate school for examination with our approvals the supervisor to the researcher.

Dr. Justine Nabaggala (PhD)

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Date _____/_____/2019

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(Second Supervisor)

Sign_____

Date _____/_____/ 2019

## Dedication

I would wish to dedicate this thesis Report to my parents, Ms M. Justine, Mr. & Mrs. Beyeza Emmanuel, your financial, moral and spiritual support and guidance have been the cornerstone for my motivation to complete this degree.

To my siblings especially Vian Mutahi, and Dorcus Keikirize, thank you for the immeasurable contributions you have accorded me during my two years of study. My other siblings, I appreciate your continued prayers and moral support.

To my colleagues in the struggle whom we have walked a great journey of completing this Academic programme successfully, I congratulate you and dedicate this work to you all of MVP Cohort Six.

May God bless you all abundantly.

# Acknowledgements

I would wish to take this opportunity to thank God who has abundantly provided, favoured and blessed me with so many gifts, most especially the gift of life and the gift of wisdom.

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In the same spirit, I would love to extend my sincere appreciation to the department of Art and Industrial Design particularly the Head of Department (HoD), Dr. Mutungi Emmanuel (PhD), who gave me an opportunity and support needed to conduct my research in the department. Similarly, I appreciate the staff and students of the department of Art and Industrial Design for diligently participating in the same research. My success is our success.

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## List of Acronyms

DAID     =     Department of Art and Industrial Design

FW     =     Future Workshop

HoD     =     Head of Department

MVP     =     Master in Vocational Pedagogy

PAR     =     Participatory Action Research

NORHED     =     Norwegian Support for Higher Education

VET     =     Vocational Education and Training

VT     =     Vocational Training

VP     =     Vocational Pedagogy

# List of Appendices

**Abstract**

This study was carried out in the Department of Art and Industrial Design – Kyambogo University, particularly focusing on the exhibition process conducted at the end of every semester. The study sought to enhance safety and security of exhibited artworks as a strategy to improve students' motivation in art and industrial design, at the department of Art and Industrial Design – Kyambogo University. A Participatory Action Research design was used, which employed qualitative research as an approach and it was guided by three objectives; the first objective aimed at developing monitoring activities for enhancing safety and security of exhibited artworks at the Department of Art and Industrial Design – Kyambogo University, the second objective aimed at implementing monitoring activities used during exhibition, while the third aimed at evaluating the monitoring activities used during exhibition. The study had a sample population of 30 respondents, comprising of (2) Administrators, (4) Teaching staff, and (24) students. Motivation theories of learning, particularly Intrinsic-Extrinsic motivation, was the underpinning theory that informed this study. The main findings revealed that the policy on exhibition is not well streamlined in the university's examination policy; hence not taking into account the challenges encountered during and after the exhibition process. It was conclusively agreed upon by the study participants that lack of safety and security of exhibited artworks, affected learners' motivation towards learning. Putting in place an exhibition monitoring team, use of identification documents during exhibition, designing and use of exhibition form, ensuring putting up and removing exhibits was done in sessions, were some of the implemented activities to change the status quo. The department should therefore endeavour to streamline the policy on exhibition but also explore alternative ways of exhibiting by use of digital tools for example online exhibitions. This would be more relevant and effective to the ever increasing number of students who require larger physical exhibition spaces, and a lot of resources.

**Chapter One: Introduction**

**1.0    Overview**

This action research thesis focused on enhancing safety and security of exhibited artworks as a strategy to improve students' motivation towards learning art programmes, at the Department of Art and Industrial Design (DAID) - Kyambogo University. The introductory chapter of this research thesis presents; vocational training and vocational pedagogy as a filed, background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, scope of the study and definition of operating terms.

**1.1    Vocational Training and Vocational pedagogy as a field**

Skillsportal (2018) defines Vocational Training (VT) as training that prepares a student for the day-to-day duties that he/she will be doing in his/her specific trade, craft, profession, or role. It equips students with real skills, as opposed to theoretical knowledge only. Similarly, Doak (2011) connotes that Vocational Training (VT) is training for a specific career or trade. Both scholars agree that a large part of the education in vocational training institutions is characterised by a hands-on experience.

On the other hand, Lucas (2014) refers to vocational pedagogy as a science, art and craft of teaching and learning vocational education. Lucas further refers to Vocational pedagogy as the sum total of the many decisions which vocational teachers take as they teach, adjusting their approaches to meet the needs of learners and to match the context in which they find themselves.

Vocational Training is a process while vocational pedagogy is an approach to teaching and learning both aimed at giving students a more vivid experience of the subject matter under study. Due to its nature, that requires a hands-on experience, Art and Design is a vocational subject, which requires a vocational training process and a vocational pedagogy

approach while teaching its programmes. In Uganda, art is taught at various levels of education like in Primary, Secondary and in Institutions of Higher Learning like Universities. At Kyambogo University for example, Art and Industrial Design is a department under faculty of Vocational Studies, which comprises of various programmes.

## 1.2    Background to the Study

The background to the study is organized in two subsections; personal background-experience and background to the safety and security of exhibition within the department of Art and Industrial Design, Kyambogo University.

### 1.2.1 Personal background and experience.

I am a graduate of vocational studies in art and industrial design with education degree (BVAD), completed in 2007, at the department of art and industrial design - Kyambogo University. The undergraduate degree equipped the researcher with skills in; painting, weaving, drawing and sculpture, history of art and appreciation. The process of learning at the time involved sharing of knowledge in studios[1] where learners, under the guidance of a teaching staff, would come together to brainstorm ideas on the tasks at hand, execute practical art works and finally display such art works for critiquing. Most times the display emphasized critiquing from both learners and the teacher. This prepared a learner for the end of semester exhibitions during which selected art works were displayed for assessment. The exhibition rooms were also used as teaching and learning spaces during the semester for teaching and learning processes. My main concern during the undergraduate study, was the way the department handled the exhibition process. It generally had quite a number of challenges but the most pressing of all being the lack of safety and security measures accorded to exhibits.

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[1].        Spaces, mainly indoor rooms installed with instructional materials, equipment and working areas

The researcher holds a belief that exhibition in an art education institution, is a fundamental tool capable of motivating learners towards better performance. It is also a great tool that can be manipulated into shaping the learner's skills and competences needed in the world of work. Therefore, exhibition as a learning platform needs to be put at the core of learning. The skills that exhibition practice can bring to a learner, range from material use, preparation, display techniques, creativity, art preservation, safety and security not only to art works but also to the artists and the general public, among others. This view is shared by (Hatcher, 2009), who holds that inclusion of an exhibition model and exhibition skills in art programmes, needs to be emphasised to give art educators a keen sense of self-efficacy about their own exhibition skills and more comfort using and teaching these skills. Hatcher (2009) further observes that most advocacy plans for Visual Arts programs at the school level include exhibition of students' work. If exhibition is part of the teaching and learning processes in art institutions, should it not be considered as an assessment process and further recognised as part of a curriculum as it is the case in DAID? This would ensure that exhibition is allocated in the curriculum not just leaving it for assessment purposes as it is the case with department of Art and Industrial Design (DAID) – Kyambogo University.

On the other hand, I have been engaged in the teaching of Art and Design at secondary education level. This has greatly contributed to personal enthusiasm in displaying of learner's artworks during the teaching and learning. Display of learners' artworks during the teaching and learning processes in art programmes is important because it creates a basis for determining the learners' creative abilities and skills in relation to what they have studied. From a personal experience as an Art and Design teacher at The English School in Helsinki-Finland, Beremba Secondary School in Kiruhura District and as a resource person at Kyambogo University, for the past twelve years, I observed how art exhibitions motivated learners to perform better not only in practical exercises but also the theoretical ones.

However, for art exhibition to be able to motivate learners depends largely on the ability of the exhibition administrators to ensure that the art works, the artists[2] and the audience, are safe and secure. A sense of fulfilment of an artist after witnessing his/her art piece exhibited, can trigger his/her innermost motivation and love for art, hence motivation towards learning. Further this is evident from various discussions held with Art and Design students, teaching staff and administrators, at the department of Art and Industrial Design (DAID) – Kyambogo University. It is from the students' narratives that they expressed how motivated they become to do excellent art works after they have been appreciated by audiences through exhibitions and critiques, also knowing that their art works are safely preserved during and after the exhibition.

A female student from the department shared her thoughts on how their artworks are valued and should be handled. She mentioned that:

*"…when an individual comes to collect his/her personal artworks, he/she expects to find it intact, but when it goes missing or gets damaged from the exhibition room, another person may have no idea on how demotivating that is, the enthusiasm within self is destroyed of producing another art work anymore" (10/2/2018).*

From a personal point of view, the artwork takes a central position between the artists, the audience and the space in which it is displayed. In affirmation to the latter, Cline (2012) further expounds how imperative it is to bring exhibitions at the centre of everything. It should therefore be noted that, exhibitions are strategically located at the nexus where artists, their work, the arts institution, and many different publics intersect. This is further illustrated and explained in (Figure 1).

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[2]. In the context of this study, the research will use artist to also mean art students/learners
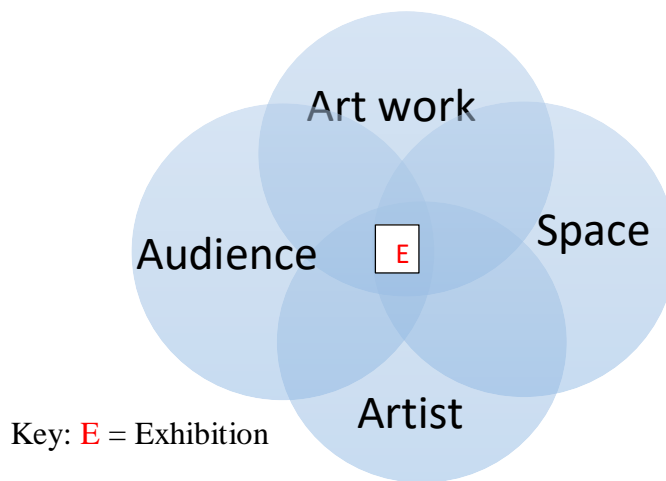
*Figure 1.* Relationship between exhibition and different publics.

Adopted from (Cline, 2012).

Figure 1 shows cline's viewpoint on the relationship between the artists, space, audience and artwork in an exhibition. Art educators ought to critically reflect on the importance of safety and security of exhibits in an exhibition process as a means towards making an artwork known to an audience. Exhibitions create a unique bond between the art work and the artist. This bond is therefore broken when the artwork is damaged, stolen or tampered with during and after the exhibition, hence demotivating the artists.

My desire to improve on the methods of teaching and learning of art, attracted me to masters in vocational pedagogy programme. I am one of the beneficiaries of the scholarship from the Norwegian Support for Higher Education (NORHED) project which aims at building capacity especially in Vocational Education and Training (Kyambogo University, 2009). Art and Industrial Design courses are considered vocational programmes since they employ hands-on training and practical skills development. The process of teaching Art and Industrial Design programmes in the context of this research, generally emphasizes two main aspects; sharing of practical and theoretical knowledge and assessment and evaluation of both practical and theoretical knowledge and skills. For this research, the focus was on the assessment of practical knowledge and skills. The assessment is done through an exhibition process which is held at the end of every semester for all programmes. It is conducted by

teaching staff at the department as internal examiners and external examiners allotted from other regional and international institutions.

### 1.2.2 Background to the safety and security of exhibits.

To understand the aspect of safety and security of exhibits both globally and at institutional level, one needs to first understand what an exhibition process entails. Art exhibition in its general term is to display or put up works of art for the intended audience. A documentary analysis conducted during this study, revealed that literature on exhibition in educational institutions is scanty while the one related to exhibitions in commercial galleries or museums, is plenty. This study has therefore discussed aspects of exhibition process drawing insight from exhibitions in commercial galleries and museums. This is because in the researcher's view, commercial galleries and museums are *umbrellas* expected to absorb graduates from art and industrial design programmes.

According to Bayer (1961), exhibitions are "usually designs in space. As such, architectural elements define the major spaces and serve the structural requirements. The elements of communication and display must be incorporated and integrated into a scheme that conforms to a desired sequence of impressions and to the visitor's abilities of perception". This definition highlights a fundamental objective of an exhibition. However, it is difficult to apply such in an educational setting where the main objective of exhibition is to assess and evaluate the practical competences, knowledge and skills learners have acquired during the course of study.

The DAID, exhibition is one of the assessment and evaluation methods that teaching staff employ to establish the level of competencies and skills learners have obtained in the course of learning. The process of teaching Art and Design at the DAID involves mainly sharing of content between students and teachers, execution of practical work and critiquing

developed ideas. Exhibition is the last stage of the evaluation cycle during the teaching of art and industrial design programmes within the department.

Practical oriented programmes like in art and design require a constant assessment and evaluation of the levels of skills, knowledge and competences learners have acquired. In teaching and learning of art and design, a constant critique of art is part of learning. The researcher has observed that whereas critiquing of learners' artworks is a constant activity amongst different teaching staff at the DAID, exhibitions are only held at the end of each semester, for all programs. This is because exhibition at the DAID is taken as an examination on its own rather than an integration into a teaching and learning process. Moreover, when exhibitions in the DAID are conducted every end of each semester, the artworks exhibited lack safety and security in terms of handling, unauthorised access and natural disasters. These and many other issues compelled the researcher to examine the exhibition process at the DAID. This would help to identify challenges within the process, and hence together with stakeholders, find solutions and suggest interventions to the challenges.

## 1.3    Statement of Motivation

The researcher's experience as an art and design teacher and a practicing artist scholarly positioned him to observe the importance of safety and security of produced art works for exhibition during the teaching and learning processes. The researcher has keenly observed during his professional encounters in the area of Art & Industrial Design various challenges associated with learners' ability to gain desired practical competences. This has been due to lack of emphasis on ensuring a smooth, safe and meaningful exhibition process. With reference to the shared experience as a teacher and an artist, the desire to impact change in a field I have dedicated my life for so long, motivated me to carry out this study, in the hope that a positive change could be realised. The exposure to MVP programme has also equipped the researcher with immeasurable knowledge and skills in participatory action

research approach which has acted as a springboard for conducting this study. Through its characteristics of inclusive participation, cyclic nature of its inquiry and a democratic participation of the community understudy, Action Research lent into the concerns related to the exhibition process at the DAID.

## 1.4    Situation Analysis

The researcher's association with DAID as an alumni laid a foundation for conducting this study. Through interaction with both teaching staff and learners, it was evident that there were many challenges related to teaching and learning processes, but also in assessment and evaluation of art and industrial design programmes, that needed to be addressed. Among the many issues raised during these discussions, exhibition process, as an assessment and evaluation method, was highlighted as an area with critical concern and many challenges. The researcher also used the observation method to investigate the processes of exhibition at DAID. This was done through participatory observation. The information generated through observation and discussion laid a foundation for an in-depth discussion on which this study had a basis.

Employing a futures workshop as a research tool, the researcher, together with stakeholders, democratically through a pairwise matrix prioritized the exhibition process as an area of concern on which to focus this study.  Further informal engagements and group discussions were conducted between the researcher and departmental staff and students. This was aimed at ascertaining the status of the exhibition process in the department. Many challenges pertaining the exhibition process were highlighted in (Appendix A*).* Short term and long term challenges included; limited space, poor time management, poor feedback and communication, inadequate materials for exhibition, lack of health and safety measure, examination malpractice, poor quality exhibits, lack of safety and security measures of

exhibited artworks, curriculum gap, and lack of appropriation of time for removal of exhibits on the time table, as shown in (Appendix B).

Through an informal[3] interaction with some teaching staff, non-teaching staff and learners, it was revealed that the department faces a major challenge of lack of adequate space. Shortage of space affects teaching and learning processes, but also assessment and evaluation; which are the core areas of teaching and learning in art programmes at the DAID. The reason why the department is faced with inadequate space was that since its inception, there has been a steady increase in enrolment of learners due to the new programmes introduced and an increased desire to pursue art and design programmes by secondary school leavers. It should be noted that regardless of the increase in student numbers, facilities in DAID like lecture rooms, workshops and studios have remained the same. Currently, the department houses more than 600 learners in all programmes, in a space that was originally designed to accommodate less than half the above mentioned figure. For example, in 2006, the Bachelors of Vocational Studies in Art and Design with Education (BVAD), had an average of 30 students per academic year of study. Currently, the same course has more than 100 students in one academic year. This means that the resources shared amongst 30 students 10 years ago, are the same resources the current number is sharing. This has caused strife in dealing with these numbers in terms of space and resources.

Time management was another major challenge that affected exhibition in the department. This was mainly attributed to learners' and teaching staff's failure to observe timetables. It was observed that, most of the learners failed to observe time allocated to the exhibition process. In that mounting and framing of the artworks was done within the exhibition area and on the same day allotted for the exhibition. For example, in (Figure 2),

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[3]. The researcher employed an informal interaction approach due to the fact that he is not a staff in the department but rather attached to the department for purposes of conducting this research. This means that most interactions would be casual or informal rather than formal, since stakeholders could not readily avail time for formal interviews.

students were found working on their artworks to be exhibited in the exhibition rooms moreover during the time of exhibition.



*Figure 2.* Students working on their exhibits in the exhibition room

Source: Primary data, DAID (2018)

Other learners failed to report early enough for their participation in the exhibition process, preferring to show up in the last hours of the process.

On the other hand, poor feedback and communication was another challenge within the exhibition process in the department. Learners intimated that they did not get timely feedback from the administration about the exhibition process. Many blamed the challenges affecting the exhibition process on lack of prompt and proper communication from the administrator in charge of exhibition. One particular student said that he had lost his beautiful art pieces in a previously concluded exhibition because he was not informed when the artworks were removed from the exhibition rooms. However, the examinations coordinator refuted this claim and emphasised that learners are informed about the removal of exhibits through their coordinators. She however, agreed that to some extent, the communication might not be effective as some students fail to get the information. The course coordinators use social media platforms like WhatsApp to communicate to their colleagues. This means

that only those on such platforms would get the message.  Still on feedback, learners explained that they do not receive their exhibition marks on time. This was attributed to some teaching staffs' failure to submit exhibition marks, to the examinations coordinator, in time.

The teaching staff on the other hand, highlighted that they face a challenge of poor communication and an uncoordinated exhibition process. Accordingly, the monitoring, assessment and evaluation of the exhibition process, require a rigorously coordinated process, during which logical flow of information is considered imperative.

More so, learners highlighted that the department does not provide materials and tools to be used during the exhibition process. According to some learners, materials and tools like mounting boards, backdrops, frames, harmers, and priers among others, are learners' responsibilities. Lack of adequate exhibition materials and tools makes it very difficult for learners to come up with better and unique display techniques. As a scholar I am prompted to inquire whether students are trained to own their learning in terms of improvisation if there are limited materials. On the other hand, the department, through its administrators, held that it was not a university policy to provide learners with all materials and tools required throughout the learning process and that the little they were provided with as a department, was insufficient and took long to be received from the procurement office. "…we received materials to be used for first semester, towards the end of second semester…" one administrator said. This was further emphasised by the Head of Department in his letter to the students and teaching staff who highlighted the need to understand the challenges learners face in an effort to complete their projects and be able to present them in the exhibition, as shown in (Figure 3).
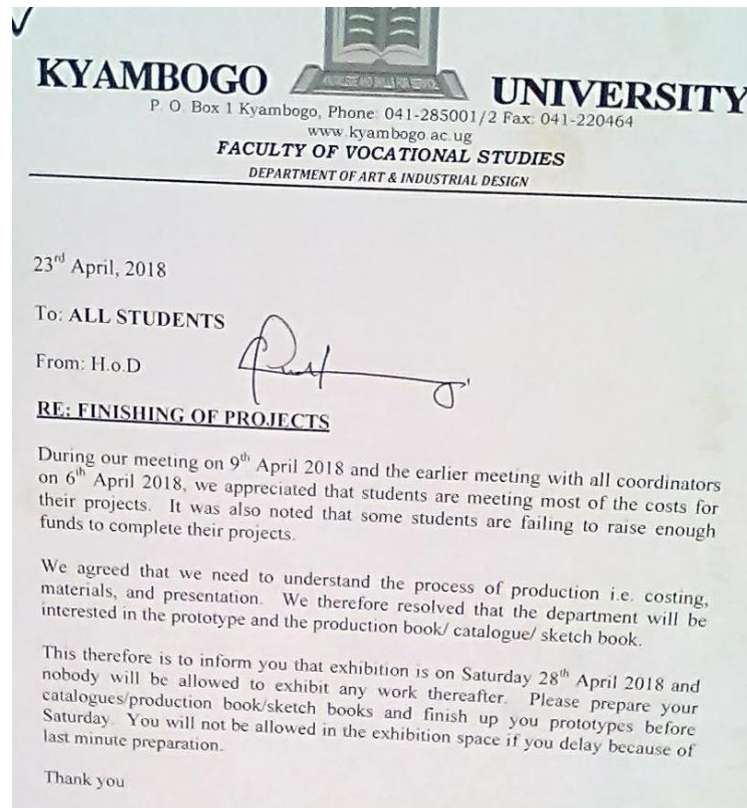
*Figure 3.* Memo from Head of Department to students and teaching staff

Source: Primary data, DAID (April, 2018)

Health and safety was another challenge that the department faced in regard to the

exhibition process. Learners expressed fear for their health as the process involves instances

where participants are exposed to machinery, broken substances like glasses, pins and other

hazardous objects. In addition, preparing the exhibition rooms requires sweeping and

mopping. This has exposed learners and teaching staff to diseases like cough and cold, due to

lack of protective gear like gloves and masks. The department has tried to hire external

cleaning companies, refer to (Figure 4), for example, Swift waste masters cleaning company,

which has helped to some extent.

*Figure 4.* Swift waste masters cleaning one of the exhibition rooms

Source: Primary data, DAID (April, 2018)

This practice is questionable as it leads to lack of skills in studio management and practice by art students at the DAID. As artists, we are supposed to manage and maintain our working space by cleaning where we work from. Doing so during the training at Kyambogo University, will encourage learners to know how to manage a studio and they will be able to do so when they graduate. Evidence of lack of skills in studio management and practice by students, was seen after the removal of exhibits, where waste material was left in the exhibition rooms by the students, as seen in (Figure 5).

*Figure 5.* Waste material in one of the exhibition rooms after removal of exhibits by students

Source: Primary data, DAID (April, 2018)

In addition, the researcher observed that the cleaning measures put in place by the department were only effected at the beginning of the exhibition process and were only limited to the moping of the exhibition floors which left other areas like windows, ceilings, and walls extremely dirty and unpleasant for exhibition standards. There was evidence of malfunctioning sinks in all studios within the department and more so, stagnant water was trapped therein, as seen in (Figure 6). The above mentioned aspects further made the exhibition environment unpleasant.

*Figure 6.* A malfunctioning sink in the printing studio with dirty water and environment.

Source: Primary data, DAID (2018)

Examination malpractice is another challenge that the department was dealing with in relation to exhibition. Accordingly, learners used external sources to execute their artwork which in turn was brought to the exhibition for final evaluation. Some teaching staff mentioned that there were several instances when learners failed to justify the processes they had gone through to execute some of the art works. This was attributed to failure by the department to have in place enough space for all learners to produce their practical work under close supervision. However, it should be noted that some learners provided a justification to the practice as giving the students opportunity to collaboratively work with skilled individuals in the world of work to better themselves and get acquainted with the professional practice. On the other hand, learners claimed to have paid external experts to produce some of their work because they lacked enough skills and competences to execute certain work. Even though there was no established evidence to indicate that some learners executed art works for their colleagues, the researcher observed that there were characteristic

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resemblances between artworks belonging to different students in terms of rendering, material use, technique among others. Whether some students did or did not hire their colleagues to execute artwork on their behalf, remained a concern. Moreover, some students stole their colleagues' art works within the exhibition. This was evident after an interaction with one of the first year students, whose fabric decoration art work was found in her colleagues exhibited works. When she came to remove her exhibits, she reported a missing artwork, upon searching among the exhibited artworks, the artwork was found in a colleague's exhibition, as seen in (Figure 7). This was possible since learners brought their exhibits at different times, those who reported late had access to their colleagues' artworks.



*Figure 7.* A student's stolen artwork found in a colleague's exhibition.

Source: Primary data, DAID (2018)

In Figure 7, a first year student displays her piece of fabric decoration art which she found exhibited in her colleague's artworks.

In relation to the above mentioned scenario, it was expected by the exhibition coordinators and department administrators that since all students record their registration numbers on their artworks for purposes of identification, such a situation would not occur.

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However, observations by the researcher revealed that most students prefer to write their registration numbers at the back of their artworks for the two dimensional artworks like paintings, and under the art works for three dimensional artworks like ceramics. This required examiners to ensure that they ascertained the author of each and every artwork with in the exhibition room by identifying the registration numbers in comparison with the list of exhibiting students. Evidence of some students' artworks being found in their colleagues' exhibition therefore suggest that better anti-theft measures need to be taken by examiners and students.

Another major challenge to exhibition process was the poor quality of exhibits and this was coupled with lack of originality. Lack of quality artworks resulted into some of the artworks being abandoned in the exhibition rooms simply because the artists did not regard them highly, an example of these abandoned artworks can be seen in (Figure 8).



*Figure 8*. Trashed poor quality artworks abandoned in exhibition rooms.

Source: Primary data, DAID (2018)

Due to lack of enough space to work from in the department, learners executed most of the practical artworks in their halls of residence or other places where their supervisors have

no access to. The researcher questioned whether students did the artworks themselves hence lack of originality in the presented artworks by students. Learners also attributed the poor quality of exhibits to poor facilitation from the department on its mandate for example providing the conducive environment for exhibition. Moreover, private students have to cater for all the resources needed to produce course works. This limited the learners' ability to explore various techniques and methods hence producing substandard artworks for exhibition.

On the other hand, it was raised in the Futures Workshop meeting that the department retained some of the quality artworks from the exhibitions without the owners' knowledge. More so, teaching staff picked quality artworks from the exhibition without learners' consent or even awareness. It was also revealed by some teaching staff members that; learners steal their colleagues' artworks who do not show up to pick their artworks on time. This was due to the fact that; a number of students were not informed about the exact date the exhibitions were to be removed. In a nutshell, after learners had incurred such big costs, some of their artworks were reported damaged, retained or stolen from the exhibition. This affected their motivation to produce quality work as a year two female student retorted.

> *"...producing a great work is really not difficult, but when you know that it will be taken in the exhibition, when you have injected in a lot of money, then you feel it is not worth doing…" (06/3/2018).*

Safety and security of exhibited artworks was also identified as a major challenge affecting the exhibition process. The department lacks measures and strategies to ensure safety and security of exhibited art works. According to learners, over the years, art pieces have been found missing and others damaged within exhibition rooms (see figure 9). This is attributed to lack of a system that puts in place measures that prevent wrongful acquisition of artworks and also their protection from damage. It was shared during the interaction with students that loss of their exhibited artworks at the department was attributed to poor

handling by students with in the exhibition rooms, stealing by students and unauthorised individuals who have access to the exhibition rooms and retention by the department authorities.



*Figure 9.* Damaged artworks within the exhibition room

Source: Primary data, DAID (2018)

It was brought to my attention by the participants that some of the exhibition rooms were hardly restricted. This is because one of the exhibition rooms acted as a pathway to the staff room, another one was always open due to the fact that the entrance is shared with the department's administrative offices. This implied that, if someone picked an artwork from those particular rooms under the impression that he/she was assessing them, it would be a challenge to ascertain who the culprit was in most cases.  In addition, due to the existing poor infrastructure within the department, it was evident that some art works were damaged due to natural causes like wind [which caused exhibition boards to fall down causing damage to the art works], and rain, which entered the exhibition rooms through broken windows, as seen in (Figure 10)

*Figure 10.* Broken windows in one of the exhibition rooms

Source: Primary data, DAID (2018)

Curriculum gap was another identified challenge that affected the quality of the exhibition process. From the learners' perspective, exhibition as a practice is not taught during their term of training. And therefore, learners are not exposed to different techniques, methods, and processes, of exhibition. This presents a challenge to some learners whose display techniques in most times are found lacking. However, as asserted by one of the teaching staff, learners are exposed to various display techniques, materials, tools and methods to use when displaying their art works. This training is covered under the display techniques course unit offered by the department to all undergraduate and graduate students. However, according to students, this course unit is not offered until their second year of study on any academic programme. The researcher is therefore, prompted to question the extent to which such an experience has imparted on a first year student exhibition competence since

he/she has not yet been exposed to such training. This is a complexity putting into consideration that exhibitions are conducted every semester of an academic year.

When asked whether exhibition is catered for on the formal timetable, the examination's coordinator indicated that since exhibition is considered as an examination, they schedule it on an examination timetable. It should be noted that on the same official university examination timetable, no time has ever been allocated for the removal of the students' exhibitions. Does this contribute to the mismanagement of students' artworks? Furthermore, learners felt it was not enough to only allocate exhibition time on an examinations timetable but rather it should also be allocated on the normal teaching timetable. Teaching staff also expressed their frustrations on the uncoordinated timetable for marking exhibitions. Each teaching staff is obliged to find his/her appropriate time to conduct the assessment of every learner's exhibition.

Since this research had a limited completion timeframe of four months, the researcher together with the stakeholders categorised the challenges that were generated into short, medium and long term solvable challenges through a democratic process. This was aimed at identifying what challenges could be solved within a short, medium and long term timeframe. Using a pairwise matrix,[4] the five short term challenges were further subjected to a vote in order to establish the most pressing one.

During the pairwise matrix voting, as illustrated in (Appendix C), stakeholders unanimously decided that safety and security of artworks exhibited in the department was the most pressing challenge in the exhibition process. In order to solve the challenge of safety and security of artworks exhibited in the Art and Industrial Design Department, stakeholders

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[4]. In the pairwise matrix voting, each challenge is compared to the other to determine which one is more pressing than the other. When all challenges have been compared, a total number of appearance of a certain challenge, is recorded and finally they are all ranked from the first to the last.

suggested intervention strategies, which were organised under an implementation plan, as seen in (Appendix D).

## 1.5 Statement of the Problem

Exhibition as an academic activity in the Department of Art and Industrial Design is one of the ways teaching staff assess and evaluate the practical competences of learners. Selected practical artworks produced by learners during the course of the semester, from all programmes are submitted for assessment through a departmentally organised exhibition at the end of each semester. During a Futures Workshop meeting with students, teaching and non-teaching staff, and administrators, it was established that artworks submitted lacked safety and security during and after exhibitions, cases of missing and damaged artworks were evident. Such challenges contribute to continuous loss of motivation by students, not only to exhibit but also to come up with quality artworks. This in the long run has a negative effect on the students' performance and final results. Therefore, enhancing safety and security of the exhibited artworks in the Department of Art and Industrial Design at Kyambogo University, was critical for the improvement of skills and competences acquisition among the art and industrial design students.

## 1.6 Purpose of the Study

The purpose of the study was to enhance safety and security of exhibited artworks at the department of Art and Industrial Design - Kyambogo University.

**1.7    Objectives of the Study**

The objectives to this study were;

- To develop monitoring activities for enhancing safety and security of exhibited artworks at the Department of Art and Industrial Design – Kyambogo University.

- To implement monitoring activities used during exhibition for enhancing safety and security of the exhibited artworks at the department of Art and Industrial Design – Kyambogo University.

- To evaluate the monitoring activities used during exhibition for enhancing safety and security of exhibited art works at the department of Art and Industrial Design – Kyambogo University.

**1.8    Research questions**

1.  What monitoring activities can be developed to enhance safety and security of exhibited art works at the department of Art and Industrial Design – Kyambogo University?

2.  What monitoring activities can be implemented to enhance safety and security of exhibited artworks at the department of Art and Industrial Design – Kyambogo University?

3.  How have the employed monitoring activities helped to ensure safety and security of exhibited artworks at the department of Art and Industrial Design – Kyambogo University?

**1.9    Justification of the Study**

Ensuring safety and security of exhibits in the Department of Art and Industrial Design requires efforts from the administration, teaching staff and the learners. This study engaged stakeholders (administration, teaching staff, non-teaching staff and learners), to explore the existing challenges, develop and implement intervention strategies aimed at improving the

safety and security of exhibited art works. Studies have shown that to improve skills and competences, teachers ought to consider intrinsic and extrinsic motivations of the learners. Art and design students are motivated through a combination of incentives ranging from appreciation of their; work, efforts and engagement. Ensuring safety and security of exhibited art works at the department of art and industrial design, would be a major step towards motivating learners during the teaching and learning processes.

## 1.10  Significance of the Study

The study has significantly improved the researcher's competences in conducting action oriented research and also facilitated in-depth understanding of the exhibition process as a method of assessment in teaching and learning of art and industrial design.

It further improved the assessment process at the department of art and industrial design, through an interactive and democratic discussion between the enrolled students, teaching staff and administration. This greatly improved on the quality of graduates at the department, hence improving the image of Kyambogo University as an institution.

The study also contributed to the knowledge in exhibition practice where exhibition centres both nationally and internationally, could draw insight on the importance of enhancing safety and security of the art works exhibited especially among art institutions and art educators.

## 1.11  Scope of the Study

The scope of this study explored the geographical location, content, and the time frame for the study.

### 1.11.1  Geographical scope.

The study was conducted at the Department of Art and Industrial Design, under faculty of Vocational Studies in Kyambogo University. Kyambogo University is located in Nakawa division approximately 10 kilometres from Kampala City - Uganda.

### 1.11.2   Content scope.

Basing on the three objectives that this study employed, the content score examined the safety and security of exhibition. It further explored various exhibition monitoring activities for enhancing safety and security of exhibited artworks, while underpinning a theory of learning that best relates to this study. The exhibition monitoring activities for enhancing safety and security of exhibited artworks included; putting in place a monitoring team, Identifying a particular day for removing exhibits and communicate it to learners in advance, use of identification documents by learners in putting up and picking their exhibits, designing an exhibition form, ensuring putting up and removing exhibits is done in sessions, use of consent letters to students for giving consent to those picking their artworks from the exhibition rooms, putting on timetable dates for removing exhibits and open up credible gallery space for permanent display of exhibits. It further explored the evaluation of implemented strategies through observation and reflective discussions, while discussing and reflecting on the findings of the study.

### 1.11.3   Time frame

This study was conducted from April to November 2018

## 1.12  Definition of Operating Terms

**Action research:** Lesha (2014) refers to action research as a model of professional development that promotes collaborative inquiry, reflection, and dialogue. "Within the action research process, educators study students' learning related to their own teaching. Lingard (2015) on the other hand, looks at action research studies in a more elaborative way. In his opinion, Action Research, [also referred to as community based research, participatory action research, or collaborative inquiry], is not done on participants; research is designed, carried out, and integrated by the participants in partnership with the researchers. Based in emancipatory social theory and designed to democratise the research process, action research

is an iterative process in which researchers and practitioners act together in the context of an identified problem to discover and effect positive change within a mutually acceptable ethical framework

**Teaching:** refers to a deliberate course of action that involves planning, implementation, assessment and evaluation of instructional activities and experiences to ensure learning outcomes.

**Learning:** Rossum and Hamer (2010) connote that Learning is seen as using a way of thinking (a skill) to arrive at an informed view.

**Art exhibition:** Bayer (1961) refers to exhibitions as designs in space. As such, architectural elements define the major spaces and serve the structural requirements. The elements of communication and display must be incorporated and integrated into a scheme that conforms to a desired sequence of impressions and to the visitor's abilities of perception.

**Safety**: in the context of this study safety is used to mean the state in which an artwork is left in at the time of exhibition and the state in which it is found in at the time of removal. If it is tampered with or missing, then it lacks safety.

**Security**: in the context of this study security is used to mean artworks being out of any danger of loss and damage through protective measures that can be employed.

**Motivation**: motivation is used to mean enthusiastic tendencies an art student may have towards certain tasks and activities related to learning of art and design.

**Enhance**: enhance is used to mean a state of improving the conditions set in the process of exhibition.

**Chapter Two: Literature Review**

**2.0    Overview**

In this chapter, the researcher explored the theories of learning and underpinned a particular theory that informs this study, while relating the theory to the concepts under study. The study focuses on the scholarly data that reflects on exhibition as a teaching and learning strategy in art and design. The study further focuses on the relevance of safety and security in exhibition to teaching and learning of art and design programmes.

**2.1    Theoretical Framework**

The theoretical framework was based on the learning theory that best informs this study. The learning theory is that theoretical framework which defines the learners' ability to engage, process, and retain knowledge in the process of teaching and learning. This view is shared by Wilson and Peterson (2006) who reflects on the foundational theories that drive teaching, including ideas about how students learn, what they should learn, and how teachers can enable students to learn. Although there are many learning theories, there are three major schools of thought; Behaviourist, Cognitive constructivist and Social constructivist.

This study is under pinned by the Intrinsic-Extrinsic motivation theory of learning. Originating from the behaviourist school of thought, Intrinsic-Extrinsic motivation theory of learning is best explored in Reiss' (2015) article on Intrinsic-Extrinsic Motivation. To appreciate how this theory informs this study, one needs to refer to the terms Intrinsic and Extrinsic motivation according to various scholars. But before exploring intrinsic-extrinsic motivation theory, we need to understand what motivation is.

Keller (2010) defines motivation as magnitude of behaviour with which people actively and intensely pursue their goals. From this point of view, we could appreciate how various scholars have looked at intrinsic-extrinsic motivation theory.

Reiss (2015) for example defines intrinsic motivation as ''doing something for its own sake,'' as when a child plays baseball for no reason other than because that is what he wants to do. The same scholar refers to extrinsic motivation, as the pursuit of an instrumental goal, as when a child plays baseball in order to please a parent or win a championship (Reiss, 2015, p. 1). Similarly, Legault (2017) defines intrinsic motivation as engagement in behaviour that is inherently satisfying or enjoyable. Conversely, extrinsic motivation refers to performance of behaviour that is fundamentally contingent upon the attainment of an outcome that is separable from the action itself. Both authors agree on the fact that intrinsic motivation is self-generated and inherent to innermost satisfaction, while they refer to extrinsic motivation, as externally stimulated.



Extrinsic Motivation

("From the outside"), Expectance of reward Product-oriented Future… **"I have to"**

Intrinsic Motivation

("From the inside") Personal satisfaction Process-oriented Presence **"I want to"**
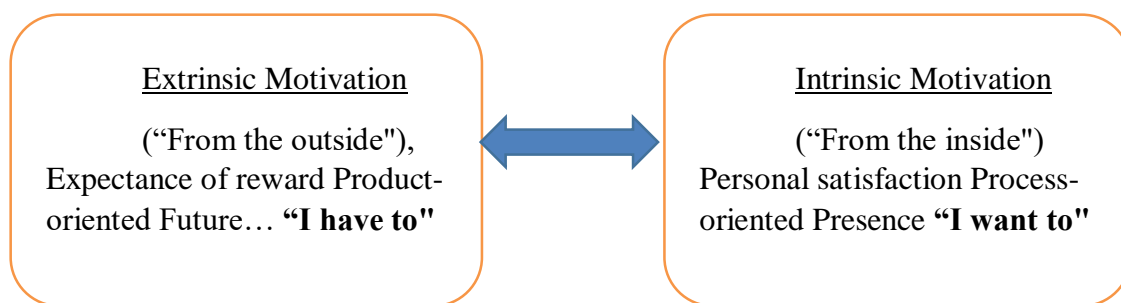
*Figure 11*. Intrinsic-Extrinsic motivation

Extracted from (Hubmann, 2015)

Gopalan (2017), emphasises seven factors that endorse motivation, namely; challenge, curiosity, control, fantasy, competition, cooperation and recognition. In the context of this research, cooperation and recognition are major aspect that encourage learning in art and design programmes. In this study, cooperation and recognition were observed to help learners' motivation in cases where materials were scarce and when they artworks were taken or damaged.

Currently, the standpoint of learning not only draws attention to the cognition, but also the students' motivation and preference are among the fundamental factors for effective

and useful learning and achievement. Motivation is able to initiate us to succeed in our

choices and at the same time lack of motivation can initiate a major barrier that prevents the

success. Due to lack of motivation, the feeling of frustration and annoyance can hinder

productivity and wellbeing (Gopalan, 2017).

## 2.2    Visualization of the theoretical Framework



| Independent Variable | Dependent Variable |
|---|---|

Safety & security of exhibits

- Space
- Monitoring
- Timetabling
- Consent
- Use of Identity documents
- Movement control in exhibition rooms

Motivation towards learning

- Quality of artworks
- Positive attitude
- Ownership and property rights

**Confounding Variable**

Exhibition competences

- Layout
- Display techniques
- Documentation
- Cataloguing
- Project-exhibit identification
- Safety and security measure in exhibition

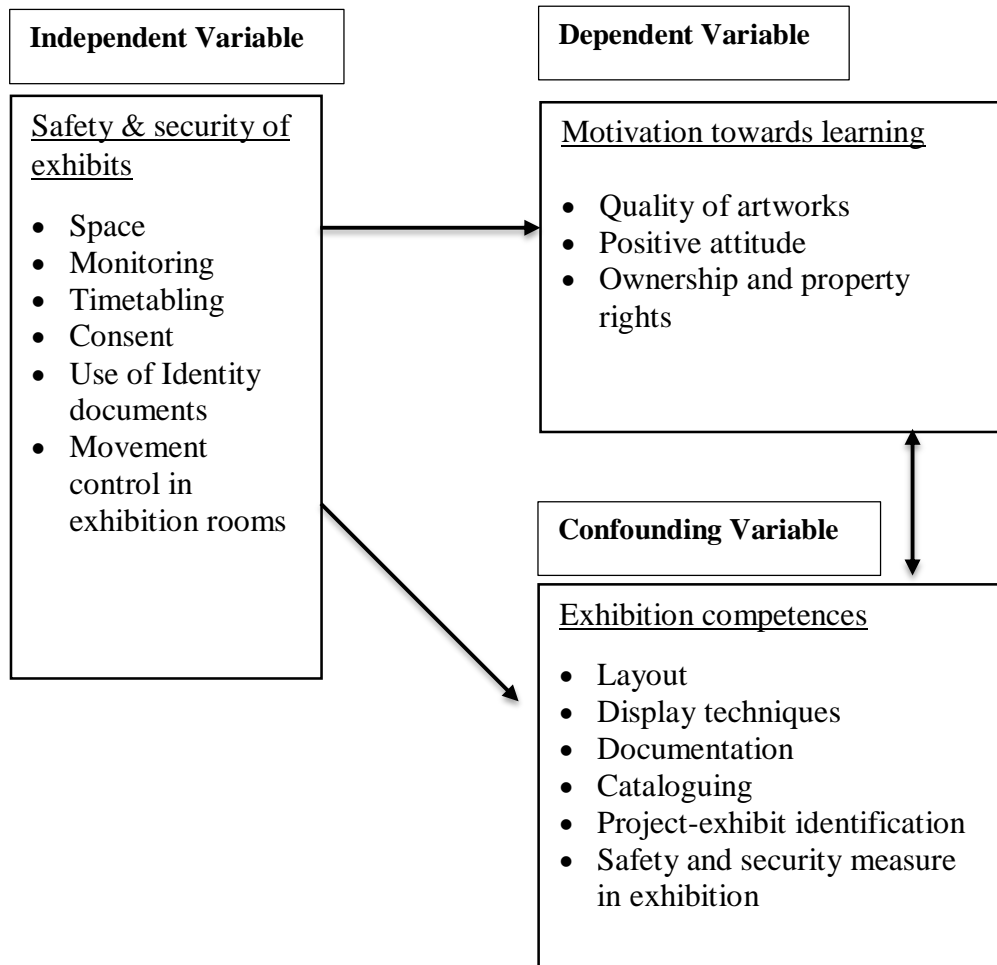*Figure 12.* The visualised theoretical framework

A framework on which this study was based. It reflected on independent, dependent,

and confounding variables. Safety and security of students' exhibited artworks influence the

learners' motivation towards learning. This can be reflected in the quality of artworks

produced, attitude towards exhibition, which can be further witnessed in exhibition process.

## 2.3    Exhibition as a teaching and learning strategy in art and design

An exhibition is an organised process designed to display different items into space for a certain audience. This is supported by Bayer (1961) who defines exhibitions as usually designs in space, and generally speaking, of a temporary nature. "…they are often of an experimental character and vary from commercial, environmental, social-cultural and educational aspects…" (Bayer, 1961, p. 257).

In visual arts, Exhibitions are generally associated with aesthetic value where visual artists or artisans display their art works for reasons ranging from commercial, educational and cultural.  Cline (2012), holds that exhibitions are mediums through which most art becomes known. This is true with commercial exhibitions through private galleries, where artists showcase their art works mostly for commercial purposes. We are able to know certain great visual artists world over, through their continuous exhibition in various art galleries, for example Leonardo da Vinci, Cloude Monet, Pablo Picasso, to mention but a few, have their art works exhibited in various galleries and museums. An example of such museums is Uffizi museum in Florence – Italy which houses some of the art works done by Leonardo da Vinci. Locally, commercial galleries like Nomo gallery in Nakasero, Umoja gallery Kira road, Afriart gallery Kira road, among many, exhibit art works from local and international artists. At the institutional level, Makerere University is the only institution with a visible semi-modern gallery which occasionally hold exhibitions not only for commercial artists but also her own students. This tremendously motivates learners to aspire to exhibit in this gallery. Mr. Wathum Edwin, a lecturer at Kyambogo University proudly recounts his experience at Makerere University where he completed his undergraduate degree more than 15 years ago. He says some of his art works are still exhibited in the Makerere University gallery and it makes him feel proud that the institution appreciated and valued his efforts as a student.

Kyambogo University, like many other institutions in Uganda that offer art and design programmes, have no visible galleries to refer to. It is of recent that a small space is being renovated to become the department's gallery, with the efforts of the current head of department Art and Industrial Design, as seen in (Figure 13).



*Figure 13.* Art and Industrial Design gallery – Kyambogo University

Source: Primary data, KyU (2018)

Exhibitions serve many purposes; mostly to the audience they are intended for, to the artist, and to the society through which art works are executed. They serve as the nexus where artists, their work, the arts institution, and many different publics intersect (Cline, 2012).

In educational institutions, exhibitions are mainly for assessment and evaluation of learners' competences, skills and knowledge towards different aspects of their educational process. Great Schools Partnership (2014) define the term exhibition as projects, presentations, or products through which students exhibit what they have learned, usually as a way of demonstrating to what degree they have achieved expected learning standards or learning objectives. This is true with art and industrial design department, Kyambogo University. However, some scholars regard exhibitions, whether in private commercial galleries, cultural museums or educational galleries, as vital in facilitating knowledge acquisition in teaching and learning of art and design subjects. The notion of the importance

of exhibitions to teaching and learning, is found in Al-Radaideh (2012), who places a fundamental value to museum learning. Al-Radaideh (2012), argues that Learning can no longer be restricted to books or imparted within the school walls in a planned, sequenced and intentional manner. He further connotes that museums are undoubtedly one of the most important learning facilities of society, commonly visited and highly valued venue for school excursions. Throughout my experience as both an artist and a teacher, I have gained a lot of insight into the field of art through exposure to artworks exhibited in various galleries and exhibition centres like museums. This means that, art educators and administrators ought to put an emphasis on the importance of exhibition to teaching and learning of art programmes. In the context of this research exhibition for exhibition's sake may not add value to teaching and learning processes. Such aspects like safety and security of exhibited artworks, space awareness, display techniques, to mention but a few, are important for the whole process.

In my point of view, exhibition for example in galleries and museums, facilitate art learning in ways classrooms and studios cannot. Learners are exposed to different ideas, techniques, methods etcetera, that established artists employ to execute their work. This is supported by Al-Radaideh (2012) who emphasises art museums as perfect places for school teachers to teach the four disciplines of art history, art criticism, aesthetics and art production which create a balanced curriculum. Also in Great Schools Partnership (2014), exhibition is referred to as typically both a learning experience in itself and a means of evaluating academic progress and achievement. However, my point of departure from the above scholars is that to them, learning within the museum context is reflected on the aesthetics of the elements and principles of art and design. Where mostly, art history and appreciation, is emphasised. In my point of view, aspects of how museums and galleries display their artworks putting in consideration the safety and security measures, are as significant as the value they place on aesthetics.

This study did not explore exhibition in extended entities like museums, commercial galleries etcetera, but rather limited to exhibitions within the context of a teaching and learning environment. However, an insight on how museums and galleries deal with the safety and security aspects of exhibited artworks, was explored. I agree with Hatcher (2009), whose study reveals exhibition as a missing link for an artistic cycle to be complete. This forms a core basis into this study while exploring challenges in exhibition process and the influence these challenges have on the teaching and learning of art and design.

"…Inclusion of an exhibition model and exhibition skills in the post-secondary art education program needs to be mandatory to give art educators a heightened sense of self-efficacy about their own exhibition skills and more comfort using and teaching these skills. Almost every advocacy plan for visual Arts programs on the school level includes exhibition of students' work…" (Hatcher, 2009, p. 1).

Many art education institutions use exhibition as an assessment tool. This has isolated exhibition practice and brought with it many challenges. In my opinion, these challenges have influenced the process of teaching and learning through mainly *perceived* and *intended* attitudes. *Perceived* attitudes in a sense that learners perceive exhibition as an exercise for formality, this leads to unplanned exhibitions which may result in issues like poor quality or damaged work. *Intended* attitudes in a sense that the damaged work will naturally demotivate a learner hence negatively impacting on his/her ability to make more artworks or even attach value to the art works. In this study, safety and security of exhibited artworks, was highlighted as the main challenge in exhibition.

## 2.4    Relevance of Safety and Security of exhibits

The process of creating art, builds a bond between the work of art and the artist. Artists place a profound extrinsic value to their artworks, which in turn develops their intrinsic motivation towards art appreciation and production of quality art works. Many exhibition

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processes face various challenges. One of the challenges is the safety and security of the exhibited art works.

The safety and security of artworks in the exhibition process is a result of a number of factors ranging from organisational, environmental, and social-economic, to mention but a few. Art works are exposed to various risks within the exhibition for example; theft due to unauthorised access; damage due to accidents and vandalism; natural hazards like earthquakes, exposure to sun, rain, or wind; among others. Theft of art works has been a major challenge to exhibition centres like museums and galleries world over (Wise, 1974).

Exhibition centres world over employ various methods and techniques to ensure safety and security of the exhibits. Established museums and commercial galleries employ modern high-tech methods to ensure safety and security of art works and other valuable heritage items with in their possession. According to Ministry of Cultural heritage, Cultural activities and Tourism (MCCT), The Rome – Italy exhibition centres rely on many strategies like risk assessment, prevention strategies, emergency management strategies, compensation etcetera (MCCT, 2015). This means that, for an exhibition process to be successful, there must be a level of organisation, management and critical reflection.

The Security Commission of the Confederation of Fire Protection Association Europe (CFPA-Europe, 2012) gives extensive guidelines for ensuring safety and security of exhibited artworks in museums. They emphasise that museums and showrooms have a special responsibility of protecting the *objects d'art* and collectors' items entrusted to them from a plethora of risks in the best possible manner (CFPA-Europe, 2012).

**Chapter Three: Methodology**

**3.0    Overview.**

This chapter highlights the research design and approach, study population, sampling method, data collection methods, tools and instruments used in the action research study.

**3.1    Research design and approach.**

The research design used in the study was participatory action research and the approach was qualitative as explained below.

### 3.1.1 Qualitative approach.

This research followed a qualitative approach where observation, informal interviews, group discussions, log books, and analysis of related literature, were employed to generate information.

### 3.1.2 Participatory Action Research design (PAR).

Participatory Action Research (PAR), is a community based research where a collaborative approach to research is emphasised. Collaborative in a sense that the researcher and the researched come together to have a dialogue aimed at finding a solution to an apparent challenge. The participants collaboratively; determine the challenge(s) affecting their community, develop a research method to use solve the challenge(s), analyse data and evaluate the results, as seen in (Figure 14). In this whole process, both researcher and research participants become co-researchers. Watters et al. (2010), refers to Participatory Action Research as a type of research that combines two different approaches: participatory research and action research. Participatory research encourages equal involvement from researchers and participants in the research process.
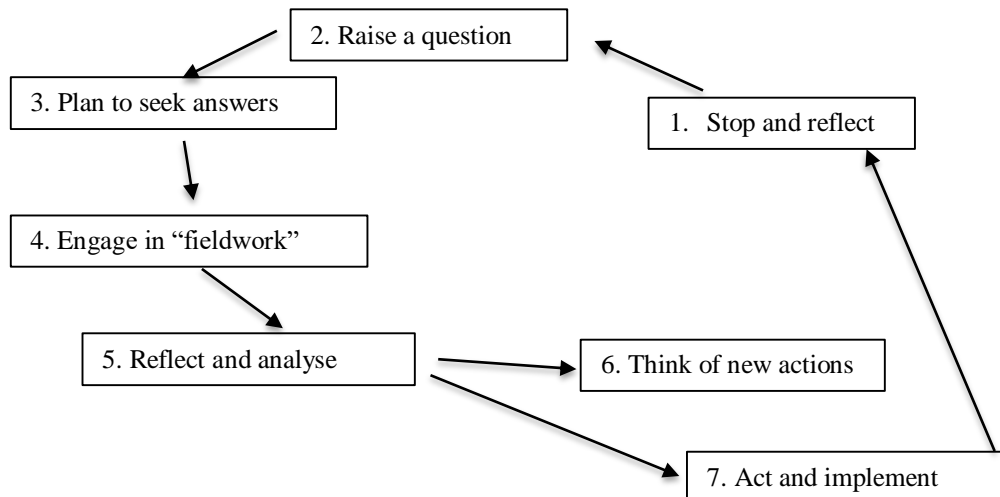
*Figure 14.* Steps for participatory action research

Adopted from (Armstrong, 2003).

Figure 14 demonstrates the cyclic nature of Participatory Action Research (PAC), with different steps involved. It is adopted from (Armstrong, 2003).

Many scholars refer to participatory action research approach as the best way to solve apparent challenges within a community. Watters et al. (2010), holds that when participants and researchers are equal partners, the research's focus and results can be more relevant to a specific community. It was therefore appropriate to employ (PAR) in this study as it is collaborative, participatory and democratic. It is collaborative because participants depend on each other to draw from experiences. It is participatory because each participant in the research is physically involved in the whole process and it is democratic because all decisions made are based on the decisions of the majority participants in the whole process. This helps in creating harmony and coherence hence resulting into social change. The improvements required in the exhibition practices in the DAID at Kyambogo University couldn't be achieved by the researcher alone hence employing this approach.

**3.2 Study Population**

The participants in this study were 30 people: 24 students offering different courses in the Department of AID, 4 teaching and non-teaching staff from the AID department and 2 administrators. The views from all participants were subjected to a critical discussion in the whole process of research. This was aimed at establishing the authenticity of the data collected.

**3.3 Sampling method**

The study employed a random sampling method where participants were selected using simple random technique and according to their convenience. Teaching staff and students at the DAID voluntarily participated in the study. The study considered representation from two particular sections in the department, [Industrial and Teachers], to generate enough views from these core groups (Taherdoost, 2016). Thus, even though the teaching staff and student participants were conveniently selected, caution was taken to have at least representation of most programmes offered at the department which are clustered under industrial and teaching courses. Teaching staff were selected on a voluntary basis because most of them were not readily available. Two administrators were considered, one in-charge of examinations and the other, a representative of the Head of Department (HoD), who was out of office at the time. The administrator in-charge of examinations was important for this study since exhibition at DAID is considered as an exam. The HoD's contribution was important as well since it projected the administrative standpoint on the challenges pertaining the exhibition process.

**3.4 Methods of Data Collection**

This study employed a number of methods to critically generate data. It employed alternative methods of data collection. This is because alternative methods of data collection have gained recognition over the past decade (Taylor-Powell & Steele, 1996). Accordingly, these methods seek to explore situations in an in-depth manner in order to understand

complex social conditions. The researcher specifically used the following methods of data correction.

### 3.4.1 Observation.

The researcher employed observation as a method of data collection because it enabled him to critically observe and look into the status quo of issues that were affecting the department in relation to exhibition process. Marshal and Rossman (1989), as cited in Kawulich (2005), define observation as the systematic description of events, behaviours, and artefacts in the social setting chosen for study. Observations enabled the researcher to describe existing situations providing a [written photograph] of the situation under study. The observed aspects were the equipment, tools and material used in an exhibition, the conditions regarding the environment in which the exhibition is conducted, students' attitudes towards exhibition, infrastructure, damage or disaster preparedness within the exhibition spaces, the conditions of art works before and after exhibitions, safety and security measure with in the exhibition, among others.

### 3.4.2 Focus Group Discussion (FGD).

The researcher, together with participants engaged in various group discussions to concretise ideas so as to come up with more critical and manageable solutions. FGD helped in harmonising the different ideas generated due to diversity of participants.

### 3.4.3 Documentary analysis.

Analysis of scholarly data related to the study, is one way of obtaining relevant information to support findings. During this study, synthesising various scholarly data assisted in constructing meaning in a rather scattered information. A number of published books, journals articles, reports, online publications, websites, among others, were consulted. The information generated from these sources supported the data generated from the field by reflecting on the already existing theories on the subject under study.

### 3.4.4 Discussions.

I used informal discussions with different people in the department which revealed a number of challenges the department is facing pertaining exhibition process. These rather casual discussions were vital for this research since they laid a platform for participants, especially students, to freely express themselves without looking on their shoulders (Wilkinson, 2009).

## 3.5    Data collection tools

Data collection tools used in the study include: the Future Workshop model, a camera for video recording and photography and a logbook.

### 3.5.1 Futures workshop (FW) model.

A Futures Workshop (FW) model is an important tool in research that helps research participants in generating common problems and laying strategies for possible solutions. Some scholars refer to FW as a method of research. Skoglind-Öhman (2015) refers to the FW as a method developed by Robert Jungk from Germany designed to support participants in identifying common problems, developing visions and ideas, and making an action plan. However, the researcher used the FW as a tool to generate information from research participants. This tool consists of five phases, namely; preparation, critical, fantasy, reality and implementation stages.

### 3.5.2 Video, audio recording and photography.

Video and audio recordings were used to help in cross-examining the data generated through discussions. Similarly, photographs of different activities were captured and recorded for purposes of evidence of participation in the action research process. Pawar (2013) supports the use of audio-visual data in qualitative research as "…visuals give the essence of realty…" (Pawar, 2013, p.1).

### 3.5.3 Log book.

A log book was used by the researcher to record and note the chronological processes of the research as a measure to have reference for information on the research (Powell & Steele, 1996).

### 3.6    Data Collection Procedure

Introductory letters were obtained from MVP program coordinator and delivered to the HoD Art and Industrial Design. An application letter, seeking permission to collect data in the department, was also given to the HoD Art and Industrial Design department. Meeting schedules and appointments were agreed upon with relevant stakeholders for various dates. A schedule for the Futures Workshop meetings was developed and agreed upon by the researcher together with all stakeholders. The Futures workshop meeting was conducted based on the situation analysis findings as a starting point. The research employed all the phases as discussed below.

*Preparation phase:* This was the beginning of the future workshop process. During this phase, the researcher prepared the venue to be used, the materials and tools and put in place a conducive environment for the discussion to take place. This was done in advance before the meeting to have everything set for the smooth running of the meeting. This phase also included informing participants on what they were expected to do, read the rules of the discussion and informing them about the theme under discussion. According to Skoglind-Öhman (2015), the workshop theme must be challenging and distinct. This first phase contains practical tasks such as providing information to workshop participants on the FW and how it will be conducted, time allocated for various phases, facilitators role, etcetera.

*Critical Phase:* In this phase, challenges or problems in relation to the workshop theme, are highlighted by participants (Skoglind-Öhman, 2015, p. 121). A problem list based on the participants' submissions, was developed and displayed for everyone to see. The

discussion here and throughout the workshop was democratic, concrete and objective as participants drew from their experiences about the subject matter under study.

*Fantasy phase:* In this phase, participants were encouraged to; (while forgetting all the financial, personnel, technical and organisational restrictions), give their ideal situations, and dream what they would have loved to have in place. This generated quite a number of ideas which aimed at improving the situation.

*Reality phase:* In this phase, the ideas brought forth by participants in the fantasy phase were concretised to form an action plan. This is supported by Skoglind-Öhman (2015) who holds that the aim of this phase is to go through all fantasies trying to find the hindering factors. Now critiques and visions are connected into concrete action plans. In this phase participants document clear missions with information about *who*, *what, when* and *how* of reaching the goal, e.g., which action plans should be adopted and what resources are needed for various actions.

*Implementation phase:* The final phase in the FW is implementation phase. Sometimes referred to as the action phase, emphasises drawing a plan to follow in the implementation of activities agreed upon in the reality phase. During the workshop, a timetable was designed highlighting the activities, responsible person, timeframe, process to be followed and indicators that the activity has been accomplished (see Appendix E).

The intervention strategies that were developed and implemented for enhancing safety and security of exhibited artworks in the DAID, included; putting in place a monitoring team, Identifying a particular day for removing exhibits and communicate it to learners in advance, use of identification documents by learners in putting up and picking their exhibits, designing an exhibition form, ensuring putting up and removing exhibits is done in sessions, use of consent letters, putting on timetable dates for removing exhibits and open up credible gallery space for permanent display of exhibits.

An investigation phase was conducted to establish what did and did not work of the exhibition monitoring activities agreed upon by the participants using the exhibition of first academic year learners. This would be reflected upon and new ideas and better methods of implementation used in the second exhibition phase established. It should be noted that, the department organises exhibitions in two phases, the first one being the first year exhibition, which takes place at the end of each semester and runs for approximately two weeks. During which learners' artworks are examined and thereafter removed. Then the second exhibition phase is conducted thereafter for the second and third year learners. I therefore used the first phase of exhibition to implement and a pre-test on; putting in place a monitoring team, Identifying a particular day for removing exhibits and communicate it to learners in advance, use of identification documents by learners in putting up and picking their exhibits, ensuring putting up and removing exhibits is done in sessions and putting on timetable dates for removing exhibits, modes that could contribute to change in safeguarding learners' artworks during the academic exhibitions for assessment purposes.

**3.7 Validity and reliability of research tools**

The research tools of this study were pre-tested for dependability e phenomenon and create dependability (Eisner, 1991). The observation checklist was pre-tested on year one BAID students and teaching staff at the department of Art and Industrial Design – Kyambogo University. This was done on three students and two teaching staff members purposely to find out if the tools would generate data in relation to the safety and security of artworks at the department. The tools and instruments of data collection were further subjected to a review where the research mentors and colleagues were asked whether the tools and instruments would generate valid content. This ensured the reliability of the tools and instruments

**3.8   Data Analysis**

Data was analysed under research objectives to bring out the correlating data.

Qualitative methods of data analysis were used for examining, identifying and recording

related data. Data was organised in accordance with research objectives.  Coding was used to

cluster related data and synthesise unwanted data. Photos and recordings were used to

describe the data collected (Braun, 2006).

**3.9   Ethical Considerations**

Permission to conduct research in the department of art and industrial design was

sought, (see appendix F). Democratic participation of all stakeholders without coercion was

observed by the researcher and the researcher communicated to participants that their

personal identity will be protected in the reports by withholding their names (Arifin, 2018).

**Chapter Four: Implementation Results, Analysis and Evaluation**

**4.0    Overview**

This chapter presents findings from implemented strategies that were developed collectively by the researcher and all stakeholders during the Futures Workshop meetings. The study sought to enhance safety and security of exhibited artworks as a strategy to improve students' motivation in art and design, at the Department of Art and Industrial Design (DAID), Kyambogo University. During the situation analysis, through a participatory method of data collection, it was discovered that the exhibition process was faced with a number of challenges some of which needed immediate attention, while others would be fixed in a long term period.

The study included a sample of students from each programme but implementation activities were done with a section of (BAID) students, in year one, year two and year three. It also involved teaching staff and administrators whose contributions were vital for the success of the activities. The study employed two objectives; to enhance the safety and security of the exhibited art works at the Department of Art and Industrial Design – Kyambogo University; and to evaluate the intervention strategies implemented for enhancing safety and security of exhibited art works at the Department of Art and Industrial Design – Kyambogo University.

**4.1    Implementation of the identified strategies aimed at enhancing the safety and security of exhibition at the AID department**

The intervention strategies developed by participants together with the researcher were;

- Putting in place a monitoring team
- Identifying a particular day for removing exhibits and communicate it to learners in advance

- Use of identification documents by learners in putting up and picking their exhibits

- Designing an exhibition form

- Ensuring putting up and removing exhibits was done in sessions

- Use of consent letters

- Putting on timetable dates for removing exhibits and open up credible gallery space for permanent display of exhibits.

The results of the above strategies were further analysed and evaluated after implementation.

### 4.1.1 Putting in place a monitoring team.

During the stakeholders' workshops, it was agreed upon that an exhibition monitoring team should be put in place. This team would ensure the safety and security of exhibits during the exhibition process. The team would comprise of the main researcher, three teaching staff members and one student representative. The team was established during the exhibition staff meeting, where the weaving studio was specifically singled out to be used as an exhibition room during the pilot study for this research. During the first phase of the exhibitions, Bachelors of Art and Industrial Design (BAID) first year students were designated to exhibit in the weaving studio. However, it was discovered during the staff meeting that it would be difficult to allow students monitor their fellow students due to two main reasons; during the exhibition process, all students were busy preparing their exhibition material, therefore would not be available and the students would be more lenient to their fellow students to the extent that, they would cover up the wrongs their colleagues would be doing. Students were therefore assigned an observatory role to work as watch dogs who would report anything that was not going on well to the supervisors. In this case, the

researcher was assigned to oversee the registration of students who were exhibiting (see

figure 15).



*Figure 15*. Researcher aiding year one student on registering exhibited art works.

Source: Primary data, DAID (2018)

Furthermore, other teaching staff were also assigned to oversee other roles of the

exhibition process, as seen in (Figure 16).  This included among many, allocating exhibition

spaces to students.

*Figure 16.* A teaching staff demarcating exhibition space with the help of a student.

Photo by Researcher, DAID (2018)

The monitoring team also recorded exhibitors' names against their art works. During the exhibition process of phase one, conflicts between students over the space slots was evidenced some students took up more space than that which was allocated to them by the examination supervisors. This called for intervention and mediation by exhibition monitors. Some of the spaces were difficult to exhibit on. For example, some students would find their exhibition space put at a window. This would pose a difficult exhibition space. Exhibiting required displaying 2D artworks like paintings and drawings on walls, while putting the 3D artworks like sculpture and ceramics, on raised platforms. Students who found themselves allocated exhibiting spaces at a windows, found it challenging to put up their artworks as they would have nowhere to put nails which were used to hang 2D artworks. The supervisors assigned the monitoring role therefore intervened and helped students look for solutions to such challenges. Exhibition supervisors improvised by putting temporary boards in windows which were used by students as exhibition backdrops, as seen in (Figure 17).

*Figure 17.* Exhibition monitors with the researcher putting temporary boards in a window

Source: Primary source, DAID (2018)

Due to the limited number of monitors in the exhibition monitoring team in the DAID, it was revealed that some rooms that did not have guidance from the monitoring team experienced challenges as students had limited space to exhibit their work. This was due to the fact that students assigned to those exhibition rooms never adhered to the planned space allocation and ended up exhibiting in their colleagues' spaces.

After an evaluation of the first phase of exhibition for year one students' exercise, the department ensured that during the second phase of exhibition for second and third year students, the exhibition monitors became more organised while establishing the number of students to exhibit in the given rooms. Exhibition monitors were responsible for allocating space according to the number of student exhibitors. This minimised the student to student space allocation conflicts and it created a more organised exhibition process. Exhibition monitors also controlled the in-flow of students in the exhibition rooms through following an established schedule of registering students on arrival, grouping them into manageable groups, guiding them into exhibition rooms and ensuring that they registered artworks they

picked. Students expressed satisfaction at the level of organisation during the exhibition which resulted into controlled damages and loss to artworks. One of the students expressed a delight on picking her work when it was safe *"...for the first time I have found all my work safe and even not damaged, I think we need to do this all the time we exhibit…",* she said.

### 4.1.2 Identifying a particular day for removing exhibits and communicating it to learners in advance.

The second strategy suggested by stakeholders, was identifying a particular day for removing exhibits and communicating it to students in advance. During the Futures Workshop meeting, it was brought forth that the main reason why most of the art works disappeared in the exhibition, was due to the fact that the department's program of removing exhibits, was not streamlined and a mechanism for informing students in advance about specific dates when an exhibition would be removed, was not in place. This resulted in a number of students missing out on picking their art works from exhibition rooms. While scrutinizing the timetable for examination, it was revealed that the time table only indicated dates for putting up of exhibitions it did not indicate dates for the removal of the same exhibits. This left learners wondering the fate of their exhibited art works and when to be removed.

Timetabling the removal of exhibited art was complex. According to the department's examinations coordinator, establishing a particular date for the removal of exhibited artworks, was complex. This was due to the fact that the examinations program does not stipulate beforehand, when examiners both internal and external would start and finish marking the exhibited work. More so, it was anticipated by the examinations coordinator that, examiners would potentially violate the established timetable for marking, and in the end affect the whole process. Efforts to establish a specific date for exhibition removal, were met with challenges stemming from the department's uncertainty on when both external and

internal examiners would finish marking the exhibition. During the first phase of exhibition, informing students when to remove their art works from exhibition was somehow simple as most of them were still around the university campus. However, the communication challenge arose during the second phase of exhibition which normally happened during the holiday breaks when students were off university grounds.

In order to inform students on time to be able to come and pick their art works from the exhibition rooms, it required the department to establish a mechanism which would not affect the department's programs but also be effective enough to inform learners wherever they would be, of the specific date when their artworks would be removed[5]. During the second phase of exhibition, it was revealed that learners had earlier on formed a *WhatsApp*[6] group platform, where they would share information both academic and social. This social platform therefore was identified as an appropriate tool that could be used to share the dates for removal of exhibited work. However, one challenge with this mechanism emerged, when it was realised that some of the students did not possess smart phones, a requirement for engaging on the social media platform. This therefore necessitated using multiple communication channels like phone messaging, and also sending emails. The task was assigned to the student leaders who would be assisted by the lead researcher

Respecting the administrative protocol within the department, it was the responsibility of the department's examinations coordinator to inform the exhibition coordinator and the researcher, about the dates when students were to remove the exhibited work. After confirmation from the administrator, the exhibition coordinator circulated the information to student leaders on when the exhibition would be brought down in order for the other students

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[5]. Exhibition removal at the DAID, normally occurs during the holiday break for first years, and during the first week of a new semester, for second and third years.

[6]. WhatsApp is social media application that creates a platform for mainly sharing information between its subscribers.

to come and pick their art works. It should be noted that through such an initiative, the information reached majority of students who were not at campus at the time and this enabled them pick their art works in safe conditions.

**4.1.3 Use of identification registration numbers by learners in putting up and picking their exhibits.**

It was established during the first phase of exhibition that, some learners picked art works which did not belong to them from exhibitions. This was possible due to the fact that there was no mechanism to check who was picking whose artwork and why. This necessitated the exhibition team in agreement with the student body to establish a way of identifying and scrutinising people who were exhibiting, both when putting up and removing artworks at the end of the exhibition (Figure 19). During the second phase of exhibition, learners were required to present their identification registration numbers during and after exhibition.

*Figure 18.* Exhibition forms after being cross-examined

Source: Primary data, DAID (2018)

Before the commencement of the exhibition, the exhibition monitors ensured that

registration numbers were assigned to each exhibition space, this would help in verifying

whether the registration numbers coincided with the admission or registration card numbers that each student exhibiting had in possession. This verification exercise also ensured that all students were allocated space to exhibit in.

### 4.1.4 Designing an exhibition form for putting up and removing of exhibits.

The first phase of exhibition highlighted a lack of standard forms that exhibition monitors would use to record students' exhibited artworks. Records are important especially when artworks would go missing, having a more elaborate and standardised exhibition form could have helped mitigate the challenge of loss of students' artworks during and after the exhibition. This would be so because the department would have a well-documented and streamlined record of students' artworks exhibited. The researcher together with stakeholders therefore embarked on designing an exhibition form where learners would record all their artworks exhibited. Regardless of the examinations coordinator having mentioned that the department already had an exhibition form in place where learners would register after exhibition, the analysis of the registration forms that the department uses to record the exhibited artworks, revealed that there was no specific form used but rather a registration list as shown in (figure 19) or sometimes a mark sheet shown in (Figure 20). Moreover, certain features like the type of artwork exhibited, be it two (2) or three (3) dimensional artwork and the number of artworks exhibited, were missing.

*Figure 19.* A registration list used to record first year students in exhibition exercise

Source: Primary data, DAID, 2018)



*Figure 20.* An examination mark sheet used to record students' artworks in an exhibition

Source: Primary data, DAID (2018)

The existing form therefore formed the basis for the re-designing of an exhibition registration form that addressed all the gaps identified. The form clearly reflects the sections for student's name, registration number, 2D and 3D electives, and signature, as shown in (Figure 21).



*Figure 21.* The improved exhibition form

Source: Primary data, DAID (2018)

To establish its effectiveness, the re-designed exhibition form was used during the second phase of exhibition at the department and this recorded an improvement in organising the process. For example, previously, you would find one student allocated two spaces unknowingly, however, with the use of the exhibition forms, students who appeared several times on the list or who had abandoned the programme, were eliminated. Names of students who had abandoned the programme were systematically checked and crossed out from the exhibition list which streamlined the space allocation.

**4.1.5 Ensuring removing exhibits is done in sessions.**

One of the reasons why art works were both damaged and went missing was that students came in large numbers while removing their art works. It was overwhelming for

monitors to control the influx of students while removing their art works. During the first phase, many first year students lost their artworks due to congestion of students, as shown in (Figure 22).



*Figure 22.* One of the exhibition rooms with students congested

Source: Primary data, DAID (2018)

According to stakeholders, one of the reasons why students lost artworks during the exhibition process, was due to the fact that the whole process was chaotic with no proper organisation. It was apparent that during the exhibition process, especially the removal of artworks from the exhibition rooms, students went into the exhibition rooms uncontrollably while removing their artworks. This uncontrolled movement resulted into serious damages to artworks like sculptures and ceramics. Others picked art works that belonged to their colleagues. A need to systemise the process, especially the removal of artworks after the exhibition, was necessary. The task involved subjecting learners into groups of manageable numbers, who would enter to pick their art works at once.

*Figure 23.* Students registering to remove their art works

Source: Primary data, DAID (2018)

Figure 23 shows students lining up and registering their names to be grouped into small numbers that can be managed easily to pick their exhibited artworks.

*Figure 24.* Three students ready to enter into an exhibition room to pick their art works

Source: Primary data, DAID (2018)

Figure 24 shows three students ready to enter into an exhibition room to pick their art works. This process was rigorous but at the end of the exercise, it served the purpose which was to minimise the damage to artworks done in previous exercises due to uncontrolled movement.

### 4.1.6 Letter of consent.

It was agreed that the students who would be absent at the time of removing art works from the exhibition rooms, could write a letter of consent authorising their fellow colleagues to remove the art works from the exhibition rooms, on their behalf. The letters of consent were to be presented to the exhibition supervisors who in turn would file them for future

reference in case a conflict emerged over the loss of art works. However, this suggestion was later disputed by the administration particularly the examinations coordinator citing a breach of policy that governs examinations in the institution. Accordingly, Kyambogo University policy about examinations stipulate that, each student must sit for the exams in person.

> "…no student can be allowed to sit for a fellow student's exams. This means that by allowing a student to pick a fellow student's artwork from an exhibition room, we would be suggesting that, they can as well sit an exam for each other…" (Examinations coordinator, 15/1/2018).

The coordinator further clarified that, even when they allow students to pick their fellow students' artworks in an examination, they are doing it illegally and out of sympathy. Further still, the fact that the department has no enough storage facility for exhibited artworks, leaves the administrators with no choice but to allow students take their fellow students artworks after the exhibition. It was evident that some students did not turn up for their artworks at the end of the exhibition. This was attributed to students being unaware of the exact dates when the exhibition was removed. Others were already far away from Kyambogo University; by the time the exhibits were being removed which made it difficult for them to turn up. The department operates a limited space for storage of the art works left behind by students. This therefore seemed to be what influenced administrators into allowing students to pick and take artworks belonging to those students who had not turned up to pick their art works. In light of the above, the study adopted to keep students' artworks that were not picked in the exhibition rooms under rock until the beginning of the semester when everyone would hand pick their artworks.

### 4.1.7 Timetabling of removing exhibits.

One of the challenges expressed by students in the Futures Workshop meeting was the fact that removing of exhibits was not timetabled on the normal examinations timetable. Scrutinizing the examinations timetable, revealed that indeed the time to remove exhibits,

was not allocated. Consultations from the department's examinations coordinator revealed that, timetabling exhibits removal was complex due to the fact that the examining timeframe of exhibition by both internal and external examiners was usually too unspecific to plan for their removal in advance. This affected the removal of exhibited art works in the first phase. However, in the second phase, strategies like use of social network platforms like WhatsApp, Emails and Facebook, was explored. The WhatsApp group created for purposes of communication and sharing of information between students, came in handy. Students shared the dates set forth for the exhibition removal amongst themselves. Students who didn't have access to social network, were sent messages on their phones.

### 4.1.8 Open up credible gallery space for permanent display of exhibits.

Stakeholders further revealed that it was imperative for the department to designate a more permanent and credible exhibition space for stored art works. Most artworks retained by the department for reference purposes, were kept in the department's store. The store was too small to handle the ever increasing art works. Some of the art works ended up being damaged, others were covered in dust. In other words, the storage facility was not standardised to keep the artworks safe and secure. More so, the storage facility was out of bounds for students who only got access to the stored artworks when the teacher brought them in the class room. The department, through the administration had already been working on the idea of establishing a department gallery, as seen in (Figure 26). The gallery was established approximately two years ago with a purpose of showcasing some of the art works that were originally kept in the store. Although the gallery operates as a commercial art shop or craft shop at the moment, it is important to note that it was being used by art students as a reference point since most art galleries in Uganda are far from Kyambogo University, and they charge fees for visitation, which many students cannot afford because they don't have it.

*Figure 25.* Department of Art and Industrial Design gallery

Source: Primary data, KyU (2018)

The researcher observed that even though the gallery was operating, there was almost no difference between the gallery environment and the exhibition rooms. In addition, some of the artworks displayed in the gallery were of poor quality, grossly falling short of recommended for gallery exhibition standards. It was therefore important to distinguish between departmental exhibition and gallery exhibitions for commercial and study purposes. The department established a strategy to renovate the gallery and improve most aspects from the environment, storage to the quality of exhibited artworks, as seen in (Figure 27).

*Figure 26.* Students of interior design renovating the walls of the art gallery

Source: Primary data, KyU (2018)

A number of art works were damaged in the gallery during the process of renovation. This was due to the poor storage facility the gallery possesses, as shown in (Figure 28).



*Figure 27.* Art works previously displayed in the gallery poorly stored during renovation

Source: Primary data, KyU (2018)

This therefore called for standardising the gallery by putting in place modern display and storage techniques. Some of the models for display were under design by the time this report was being compiled. These models would act as references for learning on modern display techniques being used currently in modern and commercial galleries, as illustrated in (Figure 31). The designs were initiated by the researcher together with the teaching staff

member in charge of renovating the gallery. They were to be used as a reference for standards of exhibition.



*Figure 28.* Modern display models for 3D artworks

Design concept, Artistic impression (2018)

Display of 2D and 3D artworks in the department has evolved where 2D artworks are mounted on walls whereas 3D art works are displayed on raised platforms. However, this can only be observed in the gallery. It is yet to be observed whether students will employ some of the modes of artworks displayed in the art gallery at Kyambogo as presented in chapter four, during the forthcoming exhibition.

**Chapter Five: Discussion, Conclusions and Recommendation**

**5.0    Overview**

This chapter critically reflects on the intervention strategies developed and implemented together with stakeholders for improving exhibition practices of artworks at DAID at Kyambogo University; gives a conclusion on the findings and recommendations that suggest what needs to be done in order to further improve the situation. The purpose of the study was to enhance safety and security of exhibited artworks at the Department of Art and Industrial Design – Kyambogo University. This resulted from a situation analysis where different methods of data collection were used and the information generated was subjected further to an in-depth discussion. The discussion was through the Futures Workshop meeting conducted in the department of art and industrial design, where research participants collectively agreed that lack of safety and security of art works exhibited was the most pressing issue. This chapter therefore discusses the findings based on the three objectives; to develop monitoring activities for enhancing safety and security of exhibited artworks at the Department of Art and Industrial Design – Kyambogo University, to implement monitoring activities used during exhibition for enhancing safety and security of the exhibited artworks at the department of Art and Industrial Design – Kyambogo University, and to evaluate the monitoring activities used during exhibition for enhancing safety and security of exhibited art works at the department of Art and Industrial Design – Kyambogo University.

**5.1    Exhibition monitoring activities for ensuring safety and security of artworks exhibited in the department of Art and Industrial Design, Kyambogo University.**

During the situation analysis, it was acknowledged by participants that artworks exhibited in the DAID were not safe and secure. There were three aspects in which lack of safety and security of artworks was looked at; in terms of *handling*, where artworks were damaged due to poor display techniques which resulted in accidents but also damage due to

natural causes like rain and wind; in terms of *loss*, where artworks went missing as a result of theft and unauthorised possession; and in terms of *ownership and property rights*, where students are deprived of their artworks by the department even after putting in their own resources.

This study explored aspects of safety and security in terms of handling and put in place certain measures to prevent loss due to unauthorised possession. The poor handling, loss and unauthorised possession, form a cycle that once handled, would ensure the safety and security of art works exhibited in the department. This study therefore, handled safety and security of artworks with emphasis on poor handling and loss. This was as part of a continuum to ensure safety and security.

In view of handling exhibited artworks, Luoni (2015) holds that before you decide how to display the objects, plan your exhibition space. A house isn't built without a plan – exhibitions are no different. Designing on paper costs nothing, and will save you time and money later. Draw a to-scale floor plan of the space – or a wall plan if you are hanging art works. Mark where the main components of the exhibition might fit. Which objects will you group together? Are there valuable or fragile objects that need to be displayed in cases for their security? Which objects need mounts? Which items will you hang on walls? Do they need support or framing? Ensure that there is enough space for people to move comfortably in the gallery, and that they can see objects easily. Widths between 1000mm and 1500mm are good for pathways through exhibitions (Luoni, 2015, p.5). These guidelines clearly show that exhibitions require planning and careful reflection that put into consideration the kind of artworks one has to display and the space they have. The safety and security of the artworks depend largely on the kind of planning exhibitors have done.

Some of the safety measures as highlighted by Luoni (2015) can be really helpful to keep artworks in exhibitions safe. A small amount of dental wax, quake putty, or quake wax

applied to the base of glazed ceramics will keep them in place and prevent damage. Similarly, hanging artworks so the midpoint is 1.5 metres off the floor so that a person of average height can view the artwork at eye level, is important (CFPA Europe, 2012).

Similarly, The Frank Lloyd Wright Trust (n.d) encourages exhibition handlers to be observant, watchful of the visitors and their proximity to the furniture and artifacts. Sometimes guests will purposefully touch a chair or pick up an art work, but more often contact is accidental: backing up into a built-in or brushing against a low-standing table. Many of these incidents can be avoided with careful observation and attentiveness.

Furthermore, other risky handling issues within exhibition process included not using adequate hanging devices as well as under-supports for heavy objects on display; putting heavy objects on lightweight pedestals; hanging and placing works of art and objects in the exhibition area while carpentry, painting and spraying activities are in progress (CFPA Europe, 2012). This is true with DAID where students mounted and worked on finishing to their artworks, within exhibition rooms.

In light of the above, a number of exhibition monitoring activities aimed at enhancing safety and security of exhibited artworks at the DAID, were developed by the researcher together with the stakeholders. These were; putting in place a monitoring team, identifying a particular day for removing exhibits and communicate it to learners in advance, use of identification registration numbers by learners in putting up and picking their exhibits, designing an exhibition form, ensuring putting up and removing exhibits was done in sessions, use of consent letters, putting on timetable dates for removing exhibits, and open up credible gallery space for permanent display of exhibits.

The researcher agrees with the findings in primary data and scholarly works. It is indeed necessary for any art exhibition whether commercial or educational to engage in thorough planning sessions with stake holders. As highlighted in the findings, the planning

ensures the smooth exhibition process which guarantees safety and security of the exhibited artworks.

## 5.2 Implementation of monitoring activities used during exhibition for enhancing safety and security of the exhibited artworks

Exhibition in art institutions is considered a hands-on oriented activity where learners are expected to demonstrate various skills in relation to what they covered in their learning process. According to Hatcher (2009), knowing that the steps and skills involved in exhibition relate closely to concepts already taught in art education implies that students should be the ones leading exhibition in the schools. Exhibitions in educational institutions are fundamental processes that require stakeholders' active involvement and critical reflections to ensure they are safe and secure. Throughout the whole process of this study, it was evident that learners had been occasionally left out especially on the planning process of the exhibition at the department. Findings revealed that learners couldn't find the right platforms to express their challenges as the department's primary focus has always been to ensure that all students have put up their artworks for examining. This left other aspects like what happens when the artworks are lost through unauthorised access or damaged, not thoroughly tackled.

Moore (2018) holds that art is a glorious process that engenders creativity, emotional development, problem-solving skills, thinking skills, and pride in every student. To particularly focus on the last part of Moore's interpretation of art, and also reflect on such skills as he highlights, pride to an artist is a result of him or her knowing that his or her efforts to produce the artwork, is appreciated. In my point of view, Art that is not displayed for public appreciation and consumption, is no art at all. Through exhibitions artists are able to relate with society in bringing their interpretation of the world surrounding them. The satisfaction however, can be realised if the artwork is safe and secure in terms of handling,

protection from loss, damage and wrongful possession. By ensuring that students registered during and after exhibition, a sense of satisfaction and trust was observed among students. This was highlighted in a conversation overheard by the researcher between a male student and a colleague on how he was sure he would find his artworks safe compared to others who had exhibited in other less monitored exhibition rooms. In the same way, ensuring that 2D artworks were displayed on walls while using tables, and high platforms for 3D artworks, ensured that the artworks were protected from the exhibition visitors who often times caused accidents to the artworks, as emphasised by (Miller, 2018).

During the implementation of the strategies no particular individual who had a task more important than another. During exhibitions at DAID, students are encouraged to develop certain set skills through working together. Sharing of tools and materials, respecting each other's spaces, ensuring safety and security of each other's artworks, are some of the skills students go through to ensure a successful exhibition at the department.

According to Burton (2012) Exhibition is a process that promotes collaboration, sparks motivation, widens understanding, and creates partnerships ranging from individuals to the community. It incorporates opportunities for significant student learning, extends beyond the studio experience, and changes dull walls into beautiful, exciting, educational settings. By learning the skills and concepts needed to exhibit their own work, students better comprehend the meaning and place of art and themselves in society (Burton, 2012). The researcher agrees with Burton's assertion and holds that exhibition has enormous potential for art education but needs to be utilized to its own best advantage for the full benefit of students. Similarly, McLean (1993) emphasises that because of their complexity, exhibitions are inevitably produced by groups of people. No matter what role one plays, developing an exhibition is an act of collaboration. This was observed by the researcher during this study, where various people were assigned various tasks that aimed at collectively ensuring that the exhibition

process was successful. By assigning stakeholders to exhibition teams that cover different steps of the exhibition process during the Futures Workshop meeting, the life skills of collaboration and equality, were also learned.

McLean (1993) further contends that exhibition is part and parcel of the artistic process that completes the artistic cycle and should be a normal and necessary extension of making art. Ideas, decisions, and discussions by students and teachers that result from the exhibition of art lead naturally to further art production. When students know that their art might be exhibited, their care and craftsmanship often improves and they consider their ideas more deliberately from the start (McLean, 1993). My point of departure from McLean and basing on the findings is that the exhibition at the department is solely viewed by learners as a means of assessment by the teaching staff rather than a part of learning in itself.

This study revealed that tampering with students' artworks in form of damaging them whether by accident or intentionally, or taking the work without recognising the student's efforts, whether it is justified by the regulations or not, is a factor that has led to some students questioning the purpose of the exhibition. As one student alleged;

> "… Why produce quality work for exhibition, when at the end of the day it will be damaged or taken away from me? I would rather produce work for purposes of passing the exams. Since I have the knowledge, I can produce the work whenever I get a client for it…" (14/4/2018)

Cox (2018) holds that students are motivated when they see their hard work pay off. This is true basing on some of the conversations from students at the department of art and industrial design. Students emphasised that the process of exhibition at DAID required significant improvement to cater for poor handling, loss and damage to their art works. In view of the above, I hold that an artists' work, be it a painting, a sculpture, a ceramic piece or a fabric decoration piece, embeds their inner feelings. This is true because many artists attach a profound value to their works. This therefore means that handling such pieces must be done with consideration of what the result of their damage or loss would do to the artist. In an

educational environment, students' efforts need to be appreciated in order to encourage them even work harder.

Steven (2015) further expounds on learners' motivation when he brings about his theory on *Intrinsic-Extrinsic motivation,* which also forms a basis for this study. The magnitude of the level at which students take seriously the issue of tampering with their works, is disconcerting. It should be noted that students put in a lot of resources in terms of money and time to produce the art works. Many sacrifice the pocket money given to them by their parents, to do quality art works in anticipation that they would sell off the work after the exhibition and recoup the money only to find the artworks missing. Some students even alleged that they have developed tensions with their guardians over the kind of resources they demand for the course.

> "…my parent refused to give me extra money when I demanded it to produce some coursework which I had not anticipated before the semester began. He thought I needed money for eating when my lecturer had put me on pressure to produce work…" one male student narrated (14/4/2018).

In addition, the study revealed that when students are involved in determining what to do with their work, they end up being motivated. Many students voluntarily offered to engage in this research as they perceived it to be a starting point to make their voices heard by administrators. Previously, when they approached some of the administrators over missing artworks, they were ignored in most cases. To them, a chance to freely talk through future workshops and other discussion platforms this study brought, was refreshing and indeed it recorded quite a positive chance not only to students' motivation but also bridging the gap of communication between the students and the administration. Shortly after some of the discussions in this study, students approached the head of department requesting for a meeting over some of the issues raised in these discussion. The fact that the department recognised the issues pertaining the safety and security of art works exhibited, was a step towards rectifying and improving the situation.

Indeed, the findings from the data collected through implementation of strategies and in relation to the scholarly findings, it is clear that safety and security of exhibited artworks produced by learners, play a key role in motivating learners to produce quality artworks. Through this study, learners realised that their efforts were being appreciated by the department's administration, and consequently their levels of motivation observed in their active participation in this study, increased.

## 5.3 Evaluation of the monitoring activities used during exhibition for enhancing safety and security of exhibited art works.

The evaluation of this study was based on what was perceived by all stake holders to have worked in regard to set objectives. Whereas some of the intervention strategies worked, some visibly did not work to the satisfaction of the stakeholders. The challenges encountered during the implementation of intervention strategies, are discussed under contradictions and complexities section.

### 5.3.1 Contradictions and complexities with in the exhibition process.

Examination regulations emphasise that all examination material including answer booklets, practical articles like exhibited artworks, belong to the University. This is according to the Head of Department Art and Industrial Design. However, after the exhibition process, most artworks are given back to students. This means that the department is doing contrary to what the regulations stipulate. According to the examinations coordinator DAID, lack of enough storage facilities was the reason as to why the department allowed students to take back some of their exhibited artworks, "… we don't have a bigger space to keep all practical art works in the exhibition, what we do, we pick quality ones and give away the rest, but we are doing it against the regulations…", she said. This clearly shows how these contradictions have led to some students feeling demotivated due to the fact that the criteria used to select

which works are taken and which one are left, is not fair to students whereby the owners of the artworks taken are not appreciated, credited or even compensated.

The department holds that the purpose of holding on to some of the artworks exhibited, especially the quality ones, is for the department to use them as future study references. It is true some of the artworks kept by the department are in its stores. However, other selected artworks are auctioned and sold, something that is not stipulated in the examination regulations. Moreover, there are no guidelines as to who sales the pieces and where or what the money out of these sold artworks does. In a recent meeting between the head of department and students, the issue under contention, was the continuous disappearance of students' art works in the exhibition. Students said that they would find their artworks in people's homes without knowing how they got there and that they suspected they were sold by the academic staff who would have picked them from the exhibition rooms. The head of department acknowledged that there were some loopholes in the process and emphasised that the department has a right to keep all artworks exhibited as they were examination materials. He also revealed that the department was working on a strategy which would ensure that students would benefit from their artworks being retained by the department. In this context, the head of department revealed that a guideline was in the pipeline where students' artworks would be auctioned, sold and the dividends shared between the department and the student [author of the artwork]. The contradictions here were in the way the department violated the policy and regulations guiding the examinations by claiming to take the artworks for study purposes but rather ended up selling them.

The above mentioned practice raised questions on property rights and an insight into whether students had a case regarding deprived rights of ownership to their products. In academia, rights to property is also referred to as intellectual property (IP) rights. Van Dusen (2013) who holds that Intellectual properties are products of the human intellect that are

unique, new and innovative, have some value in the marketplace, and are the creation of a single person or a team.

Internationally, academic institutions have adopted intellectual property rights to mitigate conflicts that arise with ownership of products (Van Dusen, 2013; Rutgers, 2017). However, institutions that have adopted the IP rights indicate that priority on ownership of products is given to the university or academic institution rather than the author. This is clearly stated in Van Dusen (2013) who also affirms that with regard to intellectual property, universities have taken the approach that all inventions, patentable products, or copyrightable materials are subject to their policy, which typically gives them first claim to the right of ownership. In the researcher's point of view, while policies regarding intellectual property may appear to clearly vest ownership in the university, a variety of situations may raise questions about that ownership. Not all situations neatly fit into the policies addressing intellectual property ownership, for example in situations where the production costs to the contested property are entirely left to learners as the case of DAID.

According to Van Dusen (2013) for example, one might ask who owns the intellectual property created by a faculty member who conducts research on a product, leaves and goes to another university or private organization, and then completes the research. If the research was conducted on personal time and used minimal university resources, who owns the intellectual property? What is "minimal university resources"? Who owns intellectual property, and to what degree, when a private sponsor who provided financial or other support withdraws from the project before the research is completed? Would partial ownership be applicable? While the university policy is the logical place to denote ownership based on unique situations, not all situations can be foreseen. At DAID, students expressed concerns on situations where the department took possession of art works in the exhibition yet these artworks belonged to clients. Students revealed that they engaged community members and

got commissions to produce some artworks. They put these artworks in exhibition since they believed they had done these works as coursework projects, only for the department to take possession of the works. This left students with frustrations on how to explain the situation to their clients.

In the Ugandan context, intellectual property rights are embedded within the copyright Act, S.3, of the Ugandan constitution (Bakibinga, 2006). Bakibinga (2006) emphasises that works eligible for copyright include literary works, musical works, artistic works, cinematography films, gramophone records and broadcasts [Copyright Act, S.3 (1)]. For such works to become eligible for copyright, sufficient effort must have been expended to make the work original in character. The work must also have been written down, recorded or otherwise reduced to material form with or without consent (Copyright Act, S.3, 2).

In the context of this research, the policy on exhibition is not streamlined. This is so because exhibitions are considered examinations and therefore materials and products [artworks] considered university examination material. To include exhibition as part of examination material, is to ignore its unique nature as a practice. In other examination processes at Kyambogo University, examination materials are provided for while in art exhibitions, materials are entirely a student's responsibility. Whereas one could argue that majority of the students are privately sponsored, and therefore cater for their own examination materials, it would be unfair for the department to take hold of what the students have spent heavily on without considering the impact this has on their motivation to learning. This calls for a review on the guidelines on the exhibition process putting in consideration the impact it has on students' motivation towards learning. The Kyambogo University's management of examinations, guidelines are silent on students' artworks in exhibitions. The guidelines indicate that students and staff shall be allocated exhibition allowances but for a purpose not clear enough (Kyambogo University, 2015)

Furthermore, monitoring the safety and security of exhibited artworks during the marking sessions was complex. In fact, no one is allowed in the exhibition rooms other than the examiners, administrators and technicians. However, some of the rooms are not secure enough from intruders. For example, the exhibition room next to the office of the Head of Department, is always open. Picking an artwork from this room by a stranger, is easy as there is no secure entrance to the exhibition area. More so, students said that teaching staff and administrators picked their artworks from the exhibition rooms without any permission. This was even supported by the exhibitions coordinator who reported missing artworks from exhibition rooms yet they were never accounted for by the department administration, which is the only body allowed to keep hold of some of the artworks for future reference.

Related to the above mentioned concern is the fact that the department has less control to the exhibition visitors who on many occasions tampered with the artworks exhibited by physically tampering with these artworks. Many exhibition visitors were seen admiring artworks by lifting them and sometimes taking pictures with them (see figure 32). This not only posed a risk to the artworks in terms of accidental damage, but theft would also be difficult to control.

*Figure 29.* Exhibition visitors touching and admiring artworks

Source: Primary data DAID (2018)

I observed that these exhibition visitors were not oriented before entering the exhibition rooms. Moreover, they would enter in large numbers, thus their movement would be hard to monitor and control.

## 5.4    Summary and conclusion

The study sought to enhance safety and security of artworks exhibited in the art and industrial design department. This was highlighted as one of the motivating factor towards students' learning. A number of strategies to enhance safety and security of artworks during and after exhibition, were developed, implemented and evaluated. Below is a summary of the intervention strategies and a general conclusion on this study.

Putting in place a monitoring team; putting an exhibition monitoring team which comprised of the researcher and teaching staff members, revealed that a well monitored

exhibition process results into safeguarding various challenges that would otherwise be experienced. Some of the aspects realised were safeguarding the conflicts of space allocation, elimination of stealing between students and decongesting the exhibition rooms.

Identifying a particular day for removing exhibits and communicate it to learners in advance; this particular strategy was met with challenges stemming from the department's uncertainty on when both external and internal examiners would finish marking the exhibition. Moreover, the department's administrators were inclined into anticipating that examiners would violate the established timetable for marking, and in the end affect the whole process. Indeed, efforts to establish a particular day for removal of exhibition, was complex. The alternatives were to employ already established channels of communication between students to communicate the day agreed upon by the departments' administrators. Even though it was largely a success to employ communication channels like use of social media platforms, a number of students missed out on the communication.

Use of identification registration numbers by learners in putting up and picking their exhibits; this strategy was emphasised during the second phase of exhibition, due to the fact that in the first phase, it became apparent that establishing students' identities while putting up and removing their exhibition, was necessary. In the second phase of exhibition, learners were required to present their identification document(s) during and after exhibition.

Designing an exhibition form; the exhibition form was designed and adopted by the department to help streamline and record students' exhibited work. It also facilitated exhibition space allocation through cross-examining students who left and those who were exhibiting their work.

Ensuring putting up and removing exhibits is done in sessions; when students were placed in groups of manageable numbers while they were removing their exhibited artworks, it minimised the influx of uncontrolled movements within the exhibition space. This reduced

the number of damages and loss of artworks which was previously attributed to accidents and stealing.

Open up credible gallery space for permanent display of exhibits; a departmental gallery was already in the pipeline during this research. However, in the context of this study, efforts to professionalise display of artworks within the gallery for purposes of reference by students, were not expedited. The gallery was therefore subjected to a renovation and professional exhibition and display techniques. Some models of display especially for 3D art works, were suggested by the researcher together with the teaching staff in charge of renovation. This is still being implemented and it is hoped that the coming departmental exhibitions, will refer to the gallery for best practices of display.

Some interventions like use of consent letters by students to allow their colleagues pick up their artworks on their behalf, and scheduling removal of exhibits on the timetable, were met with complexities. The former being a contradiction to examinations regulations and policy, where it was revealed that by allowing students pick artworks on other students' behalf, would be an examination malpractice. While the later, faced challenges of uncertainty of other departmental programs directly related to exhibitions for example, failure by external and internal examiners to honour the established marking timetable of the exhibition. This affected the planning and subsequently, affected determining when exhibitions would be removed.

Based on the discussion as presented in this chapter, I conclude that it is of utmost importance for the department's administration to clearly and precisely streamline exhibition process through well organised and availed guidelines. These guidelines will indicate among many, the recommended way to exhibit, ownership of the exhibited artworks and the roles each stakeholder in the exhibition process holds, thus assuring safety and security of the exhibited artworks.

## 5.5 Recommendations

Basing on the findings of this study discussed in chapter four, the researcher suggests the following recommendations;

Most of the challenges in exhibition process at the Department of Art and Industrial Design – Kyambogo University, are as a result of lack of enough space for exhibition which affects exhibition and consequently, cause damage and loss of exhibited art works. The Department of Art and Industrial Design should therefore, conduct a pilot study on the use of digital technologies like online exhibitions, exhibiting using digital tools like beamers and projectors. The fact that the number of courses and students keep increasing every year pose a challenge of inadequate space for such activities like physical exhibitions. However, with digital technology, such challenges would be dealt with.

Another major concern raised, was on possession of art works exhibited. The department bases on examinations policy and guidelines, to manage and guide exhibition. The findings however, revealed that exhibition is a unique examination which requires a different consideration. The policy and guidelines on examinations, should be revised and streamlined to accommodate and ensure that students' needs like safety and security of the exhibits, exhibition materials, patent rights to their creative productions, among many, are also considered. Students feel they are being alienated by exhibition process which does not make sense to most of them. Many felt it was useless to spend heavily on producing quality work of art for exhibition when at the end of the day, the work would be taken or damaged.

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Appendices

*Appendix A.* Challenges affecting exhibition process

| Challenges presented | |
| --- | --- |
| Dirty exhibition rooms | Loss of exhibited work due to theft and unauthorised access |
| Conflict between students on exhibition space | |
| The exhibition process is tiresome | Broken windows in most exhibition rooms |
| There is conflict for space. | The exhibition process is tiresome |
| The process poses a health problem | The process reflects less learning |
| The process reflects less learning to students | The process is noisy |
| Damage to students' work | After exhibition, the rooms are left untidy |
| Dirty environment | No clear information system to inform about the process |
| Congestion | |
| Lack of enough space to exhibit work | No clear objectives of exhibition |
| Lack of safety measures to protect work from damage | Some exhibited work is not necessarily done by students |
| Lack of freedom of movement around the exhibition rooms | |
| Lack of appropriate tools for exhibiting work | |
| Exhibition process is expensive | |

*Appendix B.* The clustered long term and short term challenges

| LONG TERM CHALLENGES | SHORT TERM CHALLENGES |
|---|---|
| ● Space<br>● Time management<br>● Feedback & communication<br>● Materials<br>● Health & safety | ● Exhibits<br>● Safety & Security of exhibited work<br>● Curriculum gap<br>● Time table<br>● Examination malpractice |

*Appendix C.* Pairwise Matrix Ranking

| Short term | Pairwise matrix |
|---|---|
| A = Exhibition space<br><br>B = Time management<br><br>C = Communication gap<br><br>D = Examination malpractice<br><br>E = Safety and security of art works<br><br>exhibited<br><br>No. of participants = 12 | (see table below) |

|  | A | B | C | D | E | Total | Tally |
|---|---|---|---|---|---|---|---|
| A |  | A | A | A | 0 | 3 | 2nd |
| B | 0 |  | 0 | 0 | 0 | 0 | 5th |
| C | 0 | C |  | C | 0 | 2 | 3rd |
| D | 0 | D | 0 |  | 0 | 1 | 4th |
| E | E | E | E | E |  | 5 | 1st |

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*Appendix D.* Implementation plan

| No | Task/Activity | Responsible person | process | Timeframe | Indicators |
|---|---|---|---|---|---|
| 1 | Putting in place a monitoring team (lecturers & learners) | • Exams coordinator<br><br>• Learners' course coordinators<br><br>• Lecturers<br><br>• Researcher | • Entire team will be selected<br><br>• Team will design the monitoring process<br><br>• Team will formulate the schedule | 4<sup>th</sup> April 2018 (learners)<br><br>8th April 2018 | • Monitoring team in place<br><br>• Monitoring schedule in place<br><br>• Documentation of activities<br><br>• Report from team |
| 2 | Identifying a particular day for removing exhibits and communicate it to learners in advance | • Administration<br><br>• Exams coordinator<br><br>• Researcher | • Communication by researcher to<br><br>• Administration/Exams coordinator<br><br>• Feedback from Administration to learners | No date confirmed | • Memo to all stakeholders<br><br>• Meeting minutes between stakeholders |
| 3 | To use Identification documents (I.Ds) by learners in putting up and picking their exhibits | • Learners<br><br>• Learners' representatives<br><br>• Administration<br><br>• Exams coordinator<br><br>• Researcher | • Checking on the details of I.Ds of learners picking their work<br><br>• Checking exhibited work against registration numbers of those picking work<br><br>• Checking validity of I.Ds | 11<sup>th</sup> April 2018 (for putting up work<br><br>Not confirmed for removing artworks | • I.Ds<br><br>• Record form<br><br>• Letter of consent<br><br>• Report |
| 4 | Designing an exhibition form (putting up and removing of exhibits) | • Administration<br><br>• Learners<br><br>• Exams coordinator<br><br>• Researcher | • Designing a form to include (No. of works, 2D & 3D, Dates of putting up & down of exhibits, signatures of (Learners, monitoring personnel), etc.). | 4<sup>th</sup> April 2018 for learners.<br><br>8th April 2018 | • Exhibition form<br><br>• Meeting minutes between learners<br><br>• Meeting minutes between researcher & exams coordinator |
| 5 | Ensuring putting up & removing exhibits is done in sessions | • Exams coordinator<br><br>• Learners<br><br>• Researcher | • Grouping learners<br><br>• Recording learners present<br><br>• Monitoring the process | 11<sup>th</sup> April 2018 for putting up exhibits<br><br>Not confirmed for removing exhibits | • Monitoring form<br><br>• Letters of consent<br><br>• I.Ds |

| | | | | | |
|---|---|---|---|---|---|
| | | • Students representatives | | | • Reports on the process |
| 6 | Letter of consent | • Learners<br><br>• Exams coordinator<br><br>• Researcher | • Informing students<br><br>• Formulating a letter of consent<br><br>• Guidelines<br><br>• Signing of letter of consent | Not confirmed by Administration & exams coordinator | • Copies of IDs from both learners present and absent<br><br>• Letter of consent<br><br>• Filled exhibition form |
| 7 | Timetabling of removing exhibits | • Administration<br><br>• Exams coordinator<br><br>• Researcher | To be handled by Administrator/Exams coordinator | To be confirmed by Administrator/Exams coordinator | • Timetable for picking the exhibits<br><br>• Pinning up timetable<br><br>• Memo for reminding learners and others concerned |
| 8 | Open up credible gallery space for permanent display of exhibits | Administration<br><br>Exams coordinator<br><br>Researcher | To be handled by Administration | To be determined by Administration | • Credible gallery in place<br><br>• Exhibits |

*Appendix E.* Letter to HoD seeking permission to hold the Futures Workshop meeting

08th February 2018

Attn. Dr. Emmanuel Mutungi,

The Head of Department,
Art and Industrial Design,
Kyambogo University

Dear Dr. Emmanuel,

**RE: FUTURE WORKSHOP AT THE DEPARTMENT OF ART AND INDUSTRIAL DESIGN**

With reference to conducting a Future Workshop process activity at the Department of Art and Industrial Design, I humbly write to you after consultations with my supervisors and the teaching timetable of Semester I as advised during my earlier interaction with you.
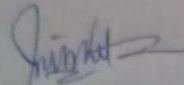
We observed that Friday afternoon is a convenient day for conducting the future workshop activity and identified the drawing studio as a possible place for the activity. This time and space will be convenient and accessible to the stakeholders who are the core participants and beneficiary of this action research activity once.

The purpose of this communication is to seek your permission to use the drawing studio (Studio II) between 2:00pm and 5:00pm on 9th Friday 2016 as a meeting place for the future workshop activity. Through the future workshop activity, I will share the different views of the stakeholders that were gathered during the work process analysis during the presentation.

I take this opportunity to invite you for the Future Workshop activity as your professional guidance and academic support will contribute greatly to this research activity.

I will be grateful for your consideration of my request.

Yours Sincerely,

Kwizera Henry,
Student
Masters in Vocational Pedagogy
16/U/14016/GMVP/PE