

**IMPROVING TIME MANAGEMENT FOR EFFECTIVE STUDIO PAINTING PRACTICE:  
A CASE OF THE SCHOOL OF ART AND INDUSTRIAL DESIGN OF KYAMBOGO  
UNIVERSITY**

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**AUGUST, 2025**

## DECLARATION

I, Arinaitwe Mariam, declare that this Research dissertation is original and has not been published or submitted for any academic award in any other University before.

Signature.....

Date.....

## **DEDICATION**

I dedicate this work to my Lord and Saviour Jesus Christ who has enabled me by His grace to work with my supervisors, classmates and family.

This work is also an encouragement to my two children Angel and Eliana.

## **APPROVAL**

This research dissertation by Mariam Arinaitwe titled “*Improving Time Management for Effective Studio Painting Practice: A Case of the School of Art and Industrial Design of Kyambogo University*”, has been under our supervision. It is now ready for submission to Graduate School with our approval.

Professor Philip Kwesiga

**Principal Supervisor**

Signature..... Date.....

Dr Wycliff Edwin Tusiime

**Second Supervisor**

Signature..... Date.....

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I am grateful to my learning group and the entire MVP-7 members who have collaborated with me as critical friends in the two-year study journey. Your contribution has helped towards my career development, improved, and given this thesis a shape that it is now.

## **LIST OF ACROYNMS**

BVAD: degree of Vocational Studies in Art and Design

BED: Bachelor of Education of Art and Design.

BTAD: Bachelor's degree of Education in Art and Design

DADC: Diploma of Art and Design in Ceramics

DID: Diploma in Interior Design

DES: Diploma in Secondary Education of Art and Design

UPK: Uganda Polytechnic Kyambogo

ITEK: Institute of Teacher Education Kyambogo

UNISE: Uganda National Institute of Special Needs Education

MVP: Masters of Vocational Pedagogy

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## **ABSTRACT**

This research study sought to establish strategies of time management for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University. Future workshop was employed as a research approach to inform and structure the framework of this study; it entailed a series of prepared interconnecting events between the researcher, participants and relevant stakeholders who had direct or indirect links to studio painting practice and a class/studio environment stretching over a long period of time.

Action research design was used which involved stakeholders at the School of art and Industrial design establish strategies of time management for effective studio painting practice. Data collection methods such as direct observation, focus group discussions, interviews and questionnaires were employed. As an active participant in the study the researcher became a research instrument. A purposive sampling technique was applied because the selected group had knowledge relevant to the study and this saved time.

Sticking to the theme/topic of discussion and ensuring stakeholders adhered to the rules of the Future workshop ensured the reliability of information; ethical considerations were taken into account and detailed field notes and multiple observers were incorporated to raise the credibility and trustworthiness of data.

The study established a positive correlation between adequate time management and effective studio painting practice in the School of Art and Industrial Design of Kyambogo University from 2021 to 2025

The study is expected to benefit painting students because time management is a very crucial aspect to administer as it directly impacts the efficiency, quality and progress of the painting the artist does. The quality of painting and studio practice in the School of Art and Industrial Design and within the broader art education spectrum can be achieved through promoting and implementing new strategies associated with this study, which entails drawing of individual work plans and student motivation through understanding art concepts in the teaching and learning process.

## **CHAPTER ONE**

### **INTRODUCTION AND BACKGROUND**

#### **1.0 Introduction**

This study set out to investigate improving time management for effective studio painting practice in a higher institution of learning in an art and design school in Uganda. This chapter gives background knowledge of time management, time management theories and how they can be used to develop strategies for effective studio painting practice. This chapter provides the trajectory of one of the leading Universities in the region with an impressive art and design intake way beyond some of the pioneer institutions.

#### **1.1 Background of the Study**

Aeon & Anguinis (2017) define time management as “a form of decision making used by individuals to structure, protect, and adapt their time to changing conditions”. This implies that time management has mainly three components which include structuring, protecting time for a particular task and adapting to revolving study condition(s). Several college students may find the academic experience very stressful. Swick (1987). However, the potential coping strategy frequently offered by university counselling services is time management. A study by Macan et al (1990) in the United States of America showed that students who perceived control of their time reported significantly greater evaluations of their performance, greater work and life satisfaction, less role ambiguity, less role overload, and fewer job-induced and somatic stress. These findings are consistent with theory and advice on time management

(e.g., R. S. Schuler; 1979). A study by Mukwevho (2018) points out that there is poor time management in Africa and this can affect the performance of students during their practice.

Different theories have postulated the need for structuring individual activities in order to achieve time management. Time management theories for instance Maslow's theory (1954) provide a solution to poor time management it states that if a student is without a good state of mind, it is very challenging to make study plans and a proper time management schedule. This theory reflects on how a student can manage his/her time in order to feel satisfied, Jeffrey (2011). Maslow's theory is related to student time management in the aspect of purpose and satisfaction. No matter how much a student needs to work, he/she has to realize the purpose of the study and the targeted aim. Spending too much time at work or other activities can make a student lose focus on his/her purpose. In addition, this theory gives a student autonomy to set their targets and work at their pace during studio practice. As regards to Effective Studio Painting Practice, Effective is defined as producing a decided, decisive, or desired effect. (Merriam-webster.com dictionary, 2019). A studio is a location where existential questions regarding self-identity and knowledge about the world is developed and maintained through specific aesthetic actions, such as marks on canvas. Siedell, (2009) while practise is to perform (an activity) or exercise (a skill) repeatedly or regularly in order to acquire, improve or maintain proficiency in it. Siedell (2009)

Therefore, in this research, effective studio painting practise refers to the regular and successful use of a brush to apply colour on a surface within a specific designated environment to perfect skills relevant for an art teacher and a professional artist (painter).

BAIDII students of the School of Art and Industrial Design don't apportion sufficient time for studio painting practice because of various challenges as discussed in the future workshop these included; limited storage space, too many course units on the timetable, limited materials, poor lighting in the studio, limited painting ideas, long distance to and from the studio, inadequate painting equipment, theft of paintings and financial constraints ,all these challenges limit the students capability to produce quality work on time in the studio.

### **1.1.1 Statement of motivation**

As a graduate of Kyambogo University with a background of Art and Industrial design and specialization in painting, I am deeply invested in understanding and improving the learning environment for painting students. My dissertation and directed vocational study (DVS) essay titled '*Does the Learning Environment Impact Students' Performance in Painting?*' Allowed me to explore this subject in depth. Having personally faced the challenges that painting students encounter. I was motivated to conduct action research aimed at enhancing the painting curriculum. I conducted a future workshop involving students from the School of Art and Industrial Design at Kyambogo University where I gathered valuable first-hand accounts of their experiences and the difficulties they face, both within and beyond the studio setting. This encouragement reinforced my commitment to contribute positively to the education environment for art students. Universities and art institutions across Uganda, the East African region and beyond face similar challenges and are actively seeking ways to create more effective learning environments. For instance, Makerere University, Uganda's largest University not only offers studio practice in painting but also houses a renowned art gallery that meets international standards. This gallery

to showcases students works and invites external artists, providing vital inspiration and motivation for students. Additionally, Makerere well-funded staff are engaged in research that keeps the curriculum current and relevant, often through exhibitions of practical works. As Dr Kizito Maria, MTSIFA states:

“The Makerere Art Gallery, now part of the Makerere Institute of Heritage Conservation and Restoration (IHCR) enriches our curriculum and offers our undergraduate and graduate students access to a unique collection of Uganda’s contemporary art. Kizito, (2022).

According to Department of Educational Communication, Technology and Pedagogical Studies (2019), The University of Nairobi (UoN) has secured a research grant for Supporting Holistic & Actionable Research in Education (SHARE). Prof. Hellen Inyega and Prof. Justus Inyega have stated that SHARE is an innovative Inter-University, Inter-Faculty and Inter-Disciplinary activity being implemented from January 1, 2022 to June 30, 2023 (University of Nairobi, 2022). The SHARE project helps both staff and students and Higher Education Institutions in general to attain research proficiency and become abreast with current trends and needs of their institutions, communities, generating holistic and transformative solutions.

Internationally, the Oslo National Academy of the Arts, a specialized university within the subject area of the Arts, has a strong research foundation and background that benefits the disciplinary communities and the general public. Its artistic research provides new insight, understanding, and knowledge based on artistic and design practices, methods and critical reflection. Some of their academic staff is doing research based on scientific methods (Oslo National Academy of the Arts, 2022). The department of Design has excellent workshop facilities, and its small classes are highly conducive to training

independently-minded practitioners who do not simply regurgitate the academic discourse, but rather challenge it in ways that develop their discipline and society as a whole. This is an important role for a public institution in an educational landscape where the number of design courses is constantly growing (Oslo National Academy of the Arts, 2022).

### **1.1.2 Situation Analysis**

It was during the situation analysis that a gap under intervention was identified through conducting a future workshop (FW) among other processes. Interviews, direct observation and document analysis were used to determine the state of painting as a course discipline at the School of Art and Industrial Design of Kyambogo University. Internal analysis explored factors directly influencing the state of painting within the School of Art and Industrial Design of K Kyambogo University while external analysis explored indirect influences beyond the University. This is summarised below.

### **1.1.3 Internal Analysis**

**Strengths** of the School that favoured Painting students' Performance included the following: Status of the School of Art and Industrial Design as one of the oldest and well-known institutions in Uganda, East Africa and the region, Conducive location of Kyambogo University at the central region of Kampala, the capital city of Uganda, Qualified Painting lecturers with experience in teaching, Competitive majority of talented students from some of the best secondary schools in Uganda and the region and a diverse and rich climatic environment deep within the tropics.

**Weaknesses** were categorised as challenges faced by students of painting and their effects on performance. These included: poor marketing of paintings, limited storage space, limited materials, poor

lighting in the studio, limited painting ideas, long distance to and from the studio, inadequate painting equipment, theft of paintings and financial constraints.

The effects were time wastage, poor quality and damaged work, less practice, inadequate coverage of the syllabus, poor grades and inadequately equipped graduates.

#### **1.1.4 External Analysis**

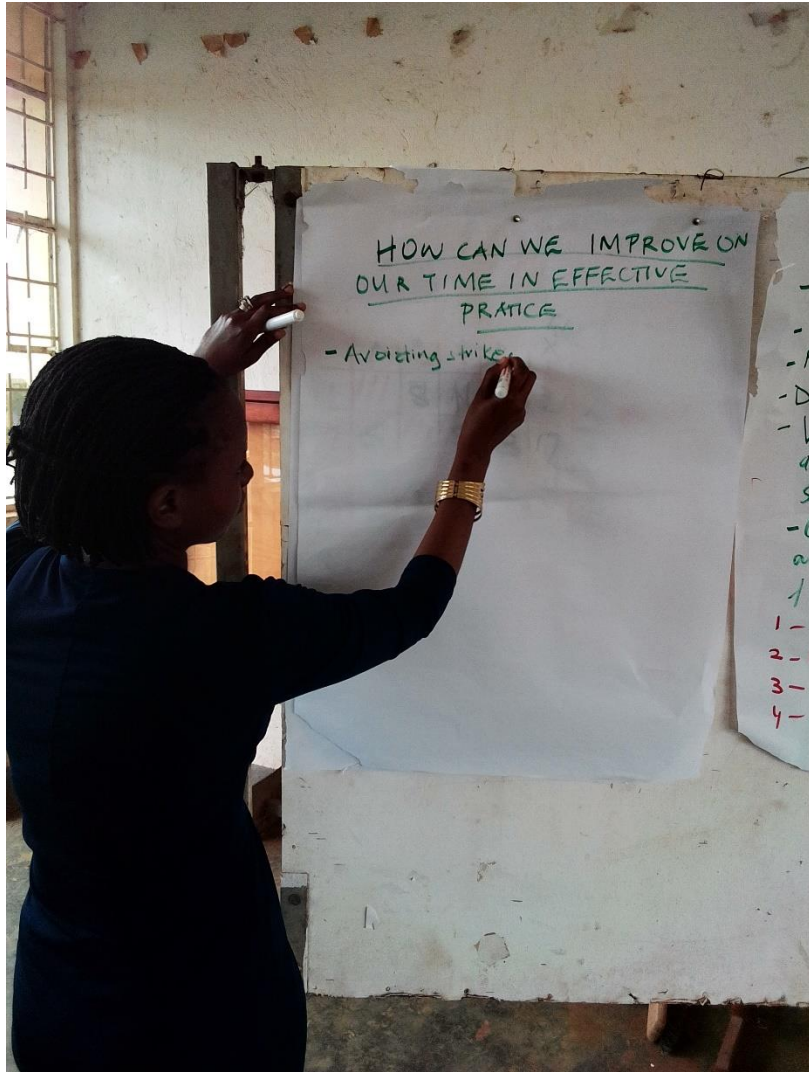
**Opportunities** were linked to strengths of the School of Art and industrial Design of Kyambogo University. These included: The School of Art and Industrial Design as one of the oldest and well-known institutions in Uganda, East Africa and the region is a motivating factor for students who are admitted into the institution, access to several facilities necessary for painting such as private exhibitions, art galleries and museums, access to plenty of natural materials both flora and fauna from a diverse climatic environment deep within the tropics, close access to industries, art galleries and private firms offers students opportunities for employment, direct links with other universities and institutions locally and abroad offers access to research sharing through collaborative workshops, forums, symposiums and academic conferences. Market for paintings because of direct links to the commercial sector.

**Threats** to the School of Art and Industrial Design include art institutions and private tutors offering painting as a course at subsidised prices. Growing lack of originality due to too much duplication and copying of paintings using sophisticated technologies, limited supply of paintings has led to increased prices and a shrinking market.

### **1.1.5 Future Workshop**

The researcher had a number of future workshops with stakeholders at the School of Art and Industrial Design to highlight the most pressing issues affecting painting and provide a possible solution to a collective outstanding problem. The initial stages of the Future Workshops built on information provided by the situational analysis and raised a critical question ‘why students do not have adequate practice’ which was collectively agreed upon by stakeholders as researchable within the designated amount of time and forwarded for other upcoming workshops.

This enabled the researcher narrow down the investigation to the overriding challenge faced by students of painting, its genesis and effects on their performance, as well as discuss viable solutions. Stakeholders selected limited time for studio painting practice as the overriding challenge faced by students of painting at the School of Art and Industrial Design of Kyambogo University. To solve this problem, developing a work plan was chosen as the short-term cost-effective solution to enable painting students plan their time for studio practice accordingly. Future Workshop as a methodology and how it was applied is broadly explained in chapter three of this study.



*Figure 1: Lead Researcher noting down points from the participants (Source, researcher)*



*Figure 2: Students and staff attending the first and second Future Workshop (Source, researcher)*

## **1.2 Statement of the problem**

Effective planning and time management can improve the quality, efficiency and productivity in studio painting. It does not mean doing more things in the studio or doing them more quickly. It simply defines a more holistic approach to getting more work done in a day with the available resources (Wright State University, n.d.). Over the years, students of painting in Kyambogo University have faced the challenge of planning and managing time for effective studio painting practice because of a number of limiting factors such as limited studio space, limited tools and materials among others. Being an understaffed institution many of the art students are also required to learn some courses in other faculties alongside

students pursuing courses with little or no significance to art; and are taught by staffs that do not priorities their needs. This leads to a lot of time being wasted and affects the performance of the students. Therefore, this study set out to find strategies for improving time management for effective studio painting practice in the School of Art and Industrial at Kyambogo University.

### **1.3 Purpose of the study**

The purpose of this study was to establish strategies of time management for effective studio painting practice in the School of Art and Industrial of Kyambogo University.

### **1.4 Objectives of the study**

The objectives of this study were;

1. To analyze different time management strategies that can be applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University.
2. To implement appropriate time management strategies for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University.
3. To evaluate time management strategies applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University.

### **1.5 Research Questions**

The research questions were;

- i. What different time management strategies can be applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University?

- ii. How can the identified strategies be implemented for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University?
- iii. How can the intervention strategies be evaluated to show the extent of how time has been managed for painting practice in the School of Art and Industrial Design of Kyambogo University?

### **1.6 Justification of the study**

There is need for intervention on studio painting practice specifically in the area of time management at the School of Art and Design of Kyambogo University as was discussed during the future workshop held with stakeholders. Training in time management skills is important for students to study with focus and obtain good grades in school and to live a productive life thereafter. The focus of learning time management skills is to develop habits of spending time wisely, Vijay (2016). Shazia & Muhammed (2015) state that time management is very important and may actually affect individual's overall performance and achievements.

### **1.7 Significance of the study**

This research aimed at improving time management for effective studio painting practice; a case of the School of Art and Industrial Design of Kyambogo University. The findings benefited the following categories of people:

Students improved academic skills and developed occupational competence in preparation for post university life and education.

Instructors were able to employ effective teaching and learning techniques in their classroom settings particularly in different concepts related to time management. By understanding the needs of the students and benefits of quality education, these instructors helped students attain a competitive advantage.

Researchers and scholars might use the findings of this study as a foundation from which to launch further study in devising appropriate time management strategies for practices in other fields of study.

The public will become aware of the essence of organising and planning the time spent on activities each and every day. Good time management increases effectiveness and productivity.

Artists will become well informed and trained on the creative use of time during studio practice. This will enable the art industry efficiently fulfil its purpose to the community.

Finally, the government will develop curricula for art subjects and schools apportion appropriate financial help to schools and universities that offer practical art courses.

## **1.7 Scope of the study**

### **1.7.1 Geographical scope**

The study was based at Norwegian Agency for Development Cooperation funded program for Master's degree scholarships (NOMA) in association with the School of Art and Industrial Design of Kyambogo University where the Future Workshops were carried out.

Kyambogo University was established by the universities and other Tertiary Institutions Act of 2001 and the Universities and Other Tertiary Institutions' Instruments of 2003. It is a merger of the former Uganda

Polytechnic Kyambogo (UPK), the Institute of Teacher Education, Kyambogo (ITEK), and the Uganda National Institute of Special Education (UNISE).

Kyambogo University is strategically located in the central region of Uganda and would provide an almost perfect representation of the visual art background for many institutions in Uganda. It is also affiliated to a number of Tertiary Institution around Uganda and has nurtured many teachers for both primary and secondary level Institutions. In addition, it has also born and is affiliated to a majority of teacher training colleges in Uganda.

### **1.7.2 Content scope**

**In objective (1)** the researcher analysed different theories of time management and effective studio practice. In so doing, the following were analysed; the writings of different scholars on time management and studio practice, review of successful time management practices that have been applied by selected institutions, time management strategies being applied in the School of Art and Industrial design, structure and guidelines for framing the curriculum and programmes at the School according to the standard of National Council of Higher Education.

**In objective (2)** the researcher drew an effective time management strategy for studio painting practice in the School of Art and Industrial Design of Kyambogo University. In doing this; the researcher selected and devised strategies from reviewed literature, documents and practices; test strategies were selected stakeholders and compiled the most appropriate strategy for drawing a suitable work plan for painting studio practice at the school of art and industrial design of Kyambogo University.

**In objective (3)** the researcher implemented an effective time management strategy for studio painting practice in the School of Art and Industrial Design of Kyambogo University. The researcher drew, presented and defend an effective work plan for studio painting practice at the School of Art and Industrial design of Kyambogo University.

### **1.7.3 Time/Historical Scope**

Information cited in this research has been published within the last ten years. The research will be conducted in a period of 6 months from January to June 2024.

### **1.8 limitation of the study**

Internal factors such as student and lecturer strikes delayed the collection of data.

Some students weren't willing to participate in the implementation of the time management strategy.

### **1.9 Definition of operating terms**

**Time Management** is the practice of using the time that you have available in a useful and effective way, especially in your work (MindTools.com, 2019). The term has also been defined by Safan & Diad (2015) as clusters of behavioural skillsets that are important in the organization of study/course.

**Effective** is defined as producing a decided, decisive, or desired effect. Merriam-webster.com dictionary, (2019). A **studio** is a location where existential questions regarding self-identity and knowledge about the world is developed and maintained through specific aesthetic actions, such as marks on canvas. Siedell (2009) **Painting** is the expression of ideas and emotions, with the creation of certain aesthetic qualities, in a two-dimensional visual language. The elements of this language, its shapes, lines, colours, tones, and

textures are used in various ways to produce sensations of volume, space, movement, and light on a flat surface (Owen, 2019). **Practise** is to perform (an activity) or exercise (a skill) repeatedly or regularly in order to acquire, improve or maintain proficiency in it. (Siedell, 2009)

Therefore, in this research, **effective studio painting practise** refers to the regular and successful use of a brush to apply colour on a surface within a specific designated environment to perfect skills relevant for an art teacher and a professional artist (painter).

## **CHAPTER TWO:**

### **REVIEW OF LITERATURE**

#### **2.1 Introduction**

This chapter identifies the gaps in the literature that supports the study objectives. Indeed, the chapter has been itemized using the identified gaps according to the questions and objects of the study.

#### **2.1 Theories of Time Management**

##### **2.1.1 Personal Time Management**

Franklin (1790) is considered the father of modern time management and linked the importance of its success to proper usage of personal time. The idea of managing personal time as a successful way of accomplishing important challenges in life introduced the concept of effective use of time. The use of personal time analysis charts will show the various activities which employees spend their 'time 'on apart from the general schedule of activities for meeting the organizational activities. Ajayi (2007), as cited in Ekundayo & Kolawole, (2013) reiterated that the personal analysis chart will help individuals to study the use of their time for their activities during the day and each week and it will allow the workers to identify their time wasters.

##### **2.1.2 Work-Life Balance**

Clark (2000, as cited in Rantanen et al., 2011) views the balance between work and life as satisfaction and good performance in life with the least conflict in roles (Clark, 2000, as cited in Rantanen et al., 2011). Kofodimge (1978, as cited in Kumar, 2019) defines balance as having

satisfaction, health and productivity in life which includes work, leisure and love. Work-life conflict affects all aspects of people's life including their families, work places and even people's mind and their physical health. Work, life and balance is a degree of equality and coordination in involvement and people's satisfaction (male or female) with each of the work and life roles.

In Adams & Jex (1999), time management was integrated into a work-life conflict model. The results showed that time management behaviours have a direct and indirect (Time control perception) relationship with work and family interference, in addition, Green & Skinner (2005) expressed that employees need to enhance their abilities to manage time efficiently to achieve an effective balance of work-life. Proper time management has a positive influence on people in balancing their work and life and optimum use of time enhances organizational productivity

### **ABC Model**

ABC Model is the method allowing classifying tasks of degree of their importance. This analysis is one of the methods of rationalization and can be applied during the study. The technique allows us to define the analysis purpose (why, this analysis is necessary?); to define actions following the results of the analysis (what we will do with the results?); to choose the object of the analysis (that we will analyse?) and analysis parameter (on what sign we will analyse?); to make a rating of objects on decrease; to calculate a parameter share from the total amount of parameters with an accumulative result; to allocate groups A, B and C and to appropriate values of groups to the chosen objects. The technique of identification of priorities of using the analysis of ABC is based that parts as a percentage of the most important and least important issues in the sum remain untouched. All tasks are subdivided into three categories according to their importance. The analysis of ABC is based on

three regularities: the most important issues make up 15% of the general quantity in which the student is engaged. The contribution of these tasks for the achievement of the purpose makes about 65%; important tasks make 20% of their general quantity, the importance they for the achievement of the purpose makes about 20%; less important tasks make 65% of their general quantity, and their importance makes 15%.

### **2.1.3 Pareto's Principle**

Pareto's Method The sequence of performance of actions can be defined by the Pareto principle which says that 80% of tasks can be solved for 20% of the spent time; for the remained 20% of tasks 80% of the spent time (Law 80/20) are spent. The universal principle offered by Richard Koch refers to the private regularity revealed in 1897 by the economist and sociologist Vilfredo Pareto. The results of the research of Koch are reflected in the book "The Principle 20/80: secrets of Achievement of big results at the expense of Smaller Efforts" Koch, (1999). The key to successful management of time is that it is necessary to focus efforts on the results, but not on the process of work. Concentrate and believe that is accurately established in principle to Pareto, or the law 80/20. In lives, the account there cannot always be 80/20, but this main sample of a ratio in work with significant results. Concentrate and believe that is accurately established in principle to Pareto, or the law 80/20. In lives, the account there cannot always be 80/20, but this main sample of a ratio in work with significant results.

#### **2.1.4 Pickle Jar Theory**

According to Wright (2002), the pickle jar theory is very simple to understand and execute. The experiment is a time management model that will aid in prioritizing work and reaching the milestones of life. A pickle jar filled with rocks and spaces in between the rock stones could be filled up with pebbles.

The jar becomes more compact after filling up the pebbles but still, there are inconspicuous spaces that can be compacted with sand and water over it. The pickle jar is the replica of the life. The major responsibilities of the life or goals are represented by the rocks that occupy most of the space. This infers that one should dedicate more time to such goals. The chipped stones or the pebbles symbolize the hobbies that require comparatively less time than the important goals. Lastly, the daily chores of your life are the sand particles that get placed perfectly between your goals and hobbies. The distractive force in life that takes away the attention from the path of success is the water. Apart from teaching us the right way to manage time, this theory also makes us aware of the fact that distractions that lead to mismanagement should be avoided completely to follow the right track.

#### **2.1.5 Eisenhower's Matrix**

Mfondoum (et al., 2019) state that the Eisenhower Matrix or Eisenhower Decision Matrix is named after Dwight David Eisenhower, an American army general during World War II, who served as the 34th President of the United States from 1953 to 1961. They say that it is one of many methods of management of time for defining priorities of actions of the day. The matrix representing the method is a two times two squared box named the Eisenhower Box.

Table 1: Showing the Eisenhower Matrix or Eisenhower Decision Matrix

	<b>Urgent</b>	<b>Not Urgent</b>
<b>Important</b>	Quadrant 1  <i>Important and Urgent</i>	Quadrant 2  <i>Important but not Urgent</i>
<b>Not Important</b>	Quadrant 3  <i>Urgent but not important</i>	Quadrant 4  <i>Not important and not urgent</i>

Eisenhower's Method classifies and plans the tasks relatively to their Urgency and Importance in four descending priorities as follows:

"Important" and "Urgent" tasks: they receive the highest priority level and should be completed as soon as possible. They are crises to be solved immediately.

"Important", but "Not Urgent" tasks: these are the long-term goals and tasks, because they are important, but do not have a firm deadline yet. They should be scheduled promptly and done later. "Not Important", but "Urgent" tasks: these tasks can be transferred or delegated to other professionals because they are trivial than the two precedents.

"Not Important" and "Not Urgent" tasks: they are most distractive and should be eliminated or dumped because they could be a complete waste of time.

### 2.1.6 Maslow's Theory

According to Maslow (1954), "As long as the efficient use of time helps us meet higher goals of fulfilment, spiritually and wellbeing, we perceive it as helpful. But for the sake of

interests in better efficiency, if we give up bigger things like agenda and self-satisfaction in life, then this can be seen as a moot victory”. Maslow’s theory talks about the human needs and hierarchy that are required to satisfy human wants. As a student, without being in a good state of mind, it is very challenging to make study plans and a proper time management schedule. This theory reflects on how a student can manage his/her in order to feel satisfied Jeffrey (2011). Maslow’s theory is related to student time management in the aspect of purpose and satisfaction. No matter how much a student needs to work, he/she has to realize the purpose of the study and the targeted aim. Spending too much time at work or other activities can make a student lose focus on his/her purpose.

## **2.2 Theories of Effective Studio Practice**

### **2.2.1 Implicit Motor Learning Theory**

According to Masters (1992), “You have learned your skills, and of course, you have accumulated knowledge, but its knowledge that you are not aware of. It’s implicit.”

The extensive research of Robert Masters in a variety of disciplines has revealed that complex motor movements are learned most effectively when the person is not trying to consciously control or understand them. Accumulating knowledge in the form of rules or facts disturbs efficient motor learning, which is best learned implicitly – a procedure that takes place in the unconscious regions

of the mind and uses non-verbal processes. Implicit motor learning is more effective and efficient, as well as more reliable under pressure, than explicit learning.

### **2.2.2 Formal Practice**

The amount of practice is no guarantee to successful studio learning. What is important is the quality of the practice. In 2015, Arielle Bonneville and Bouffard combined the already existing theories of deliberate practice and self-regulation into a central concept called *formal practice*. Williams (2017). This concept involves choosing activities (methods and exercises) according to specific learning goals, and during those activities, staying mentally focused on what you are doing. They found that deliberate practice and self-regulated practice were only really successful when used together. Formal Practice involves choosing activities (methods and exercises) according to specific learning goals, and during those activities, staying mentally focused on what you are doing. It consists of: Goal direction; Focused attention; Self-regulation strategies; and deliberate practice strategies, Ericsson (2008).

#### **Theories that define Formal Practice:**

**Deliberate practice** - the commonly held but empirically unsupported notion that some uniquely talented individuals can attain superior performance in a given domain without much practice appears to be a destructive myth that could discourage people from investing the necessary efforts to reach expert levels of performance Ericsson (2008).

Learning and skill acquisition requires deliberate practice. What is needed is a well-defined task with the right difficulty level for the individual, informative feedback and opportunities for repetition and correction of errors. It is therefore important to balance practice with useful feedback from teachers. Studies revealed that expert musicians had done at least 10,000 hours of accumulated deliberate practice. (Ericsson, 2006; as cited in Hambrick et al.,

2014).

**Self-regulated practice** - *where* Self-regulation means actively arranging thoughts, feelings and actions in order to reach goals; involving being able to organize, understand one's own strengths and weaknesses, and knowing when and where to seek help. There are three important components to self-regulated practice: Forethought and planning before playing; Self-control and self-awareness during playing; *and* reflection and evaluation after playing (Ericsson, 2008).

### **2.2.3 The Optimal Theory of Motor Learning**

In 2016, Gabriele Wulf and Rebecca Lewthwaite published an article about the OPTIMAL theory of motor learning (OPTIMAL stands for Optimizing Performance through Intrinsic Motivation and Attention for Learning.) This theory explains how the combination of attention and intrinsic motivation can enhance learning and performance.

The current study borrows from the three conditions of practice that promote learning and performance: First the, *Autonomy* - This means that the student should have choices. Rather than passively receive instructions, a student needs to develop a sense of agency. Even small or incidental choices (e.g., what piece would you like to start with?) have a positive effect on learning. Second, are the *Enhanced expectancies* where - a student's own beliefs and expectancies should be positive in order to learn or perform well. Things that influence expectancies in a positive way include an open mind-set and high self-efficacy, as well as success with challenge and positive feedback. Third are the *External focus* where - Instructions and feedback need to focus attention on the desired effect of the movements rather than on steering, controlling or analysing the individual movements of the body. This

involves focusing on what rather than on how.

Each of the above conditions is beneficial and a combination of the three even more so. When a student is intrinsically motivated, confident and is able to focus on the goal of the task (i.e. expression and making music) there is less focus on the self. The result is enhanced learning and enhanced performance.

### **2.3 Applicability of Time Management in Different Settings**

Time management was first introduced for professional managers before being made available to anyone in work situations Taylor (2019). Most of the examples are set in the workplace even the charts, figures and worksheets are applicable only to work or business situations. The traditional techniques and tips are not always applicable to those working outside a traditional office situation. Furthermore, to apply time-management techniques, a certain level of job autonomy is required. Wool (2021) defines autonomy as giving employees the freedom to work in a way that suits them, employees get to decide how and when their work should be done. Workplace autonomy will look different depending on the organization. One can imagine that in work situations, where there is no room at all for personal planning and decision-making, time management might not be implemented to the full extent. However, in these cases, techniques such as motivating oneself to perform tasks might be helpful.

Also, other job characteristics, such as perceived workload, goal clarity or task complexity play a big role. A review of past empirical studies finds some support for a dispositional

foundation of time-management behaviour, suggesting that there are consistent individual differences in time- management behaviour which make some people more and others less effective. These differences may originate from personality, motivational or cognitive factors. Personal preferences, such as working on several tasks simultaneously are also involved. Kaufman (1999) showed a relationship between monochronic individuals and time management. They indicated that individuals with monochronic preferences were more likely to do detailed planning than those with polychronic preferences, yet they experienced difficulties in sticking to their plan, possibly because they preferred to concentrate on one thing at a time. Polychronic individuals indicated that they more often achieved their planned goals than monochronic individuals and were also better able to cope with interruptions.

#### **2.4 Time Management in Different Parts of the World**

A study of “a cross-cultural investigation of time management practices and job outcomes” explored the generalizability of prior findings on time management and their influence on key job outcomes in different cultures (Nonis et al., 2005). The study states that time management is used as a competitive tool by both individuals and organizations in Western cultures, where time is viewed as a commodity to be controlled. It continues that in these cultures, it is commonly believed that time management practices will positively influence key job outcomes such as job performance, job satisfaction, job stress and health. It also states that empirical evidence on the positive effects of time management has been limited to the Western cultural environment. It asserts that there are Asian, African, Middle Eastern and Latin American cultures where the perception of time is conservative and therefore, the meaning of

time is defined as a temporal perception and may be quite different than in Western cultures such as in the United States. Finally, it raises the question of whether or not time management practices positively impact job outcomes in cultures where time is viewed differently. In this connection, the ability to generalize the claims of time management to non-western is yet to be fully investigated. Fulmer et al. (2014) state in "Cross-cultural Perspectives on Time" that a widely discussed cultural dimension of temporal perception that is theorized to lead directly to temporal behaviour is whether time is viewed as either "monochronic time" (M-time) or 'polychronic time' (P-time). That M-time cultures view time as linear and separable capable of being divided into units and therefore emphasize doing "one thing at a time" while, P-time cultures view time as naturally re-occurring, and therefore emphasize doing "many things at one time." They continue to assert that M-time typifies most North Americans, Swiss, Germans and Scandinavians as individuals with an M-time orientation are task-oriented, emphasize promptness and concern for other's privacy, stick to their plans and are accustomed to short-term relationships with other people, while, P-time cultures include Japanese, Middle-Easterners, Latin Americans and people from South Asia who view time as a system where the same events occur in natural cycles.

Within the time management literature, time stressors can be highly detrimental when experienced daily and they are experienced differently in different national cultures. Some cultures have an orientation towards a short time horizon in which time stressors are more prevalent, for example, in the Philippines, the United States, Ireland, Brazil, India and Australia. In long time horizon areas such as the Czech Republic, Hong Kong, Sweden, In Portugal and Austria, the immediacy of time demands is less prevalent. Long-term

planning and time-extended horizons make time stressors very different.

From the above, we understand that time management is a perpetual topic among researchers and specialists. There is no general agreement about what time means as it is. Time is seen from a psychological perspective as a mental construct which compares the perception of time to “clock” time. Sociological research views time as a social construct and a convenience that cultures agree on. Behavioural research attempts to predict what individuals might do, their motives for thinking about time in certain ways and their related behaviour.

Generally, different countries and cultures have different perceptions and the experience and use of time are universal, but how time is experienced and used differs across individuals and social institutions.

This study attempts to add to the existing literature towards expanding our understanding of time management practices, particularly in India.

## **2.5 Time Management and Studio Practice in Renowned Art Institutions**

Rhode Island School of Design (RISD) and Parsons School of Design, both in the United States of America are two of the most advanced Art institutions in the world (World University Rankings, 2020). They were selected to provide information from which a clear image of studio painting practice could be drawn. A few handpicked advantages were used to describe why these institutions are leaders in the art education field. Students have regular meals because there are a range of dining spots on campus. Chefs and kitchen crews prepare locally sourced food according to the preferences of students. A range of housing options are

available to meet the individual needs of art and design students, from shared rooms to houses and lofts; larger-than-average rooms and dedicated workspaces to accommodate a variety of lifestyle preferences.

Students are presented with a secure environment atmosphere and can work at any time even well into the night undisturbed by daily routines. Security apparatuses patrol the campus which ensures public safety. On top of that students working in their studios or attending openings and events have access to a free late-night shuttle service running daily between 7 pm and midnight, with to-your-door service per request (within designated boundaries) from midnight to 3:30 am. Students have access to extensive studio facilities and professionally staffed models, fabrication, and print shops, including rapid prototyping, photography, imaging labs and metalworking, jewellery, and woodworking facilities. In addition to offering individual program facilities, Parsons provides resources, including design libraries, computer labs, and galleries and exhibition facilities, that are available to all Parsons Students. Open and adaptable work spaces where students can accomplish both individual and collaborative work are located in a 26,000-square-foot hub and other satellite spaces across the university. In total, over 60,000 square feet (over 3 ¼ of a standard football pitch) are allocated for student use. Over one hundred (100+) Full-time, Part Time, and Student Technicians are employed to support student use of the facilities and the necessary training for equipment and processes. Class sizes are optimal for learning, for example, RISD has average class sizes of 14 out of 1994 undergraduate students and 6 out of 474 graduate students, and the ratio of students to staff at the university is at 9:1. Personal attention is given to the specific healthcare needs of students with a Student Health Insurance

Plan. Students can also manage their health information with an online service for conveniently and confidentially submitting health and immunization records and accessing information about past or upcoming visits to the Health Services Centre. RISD has a sector that oversees student-initiated clubs and organizations, including more than a dozen athletic teams and groups.

## **CHAPTER THREE:**

### **METHODOLOGY**

#### **3.0 Introduction**

This study sought to determine strategies for improving time management for effective studio painting practice in the School of Art and Industrial at Kyambogo University. This chapter describes the investigative techniques used in obtaining and analysing the relevant data. It describes the research approach; population of the study; sampling techniques; methods and procedures of data collection; types of data collected, data analysis and interpretation techniques; and validity and ethical considerations.

#### **3.1 Research Design and approach.**

In this study, we employed action research as the research design and used qualitative approach. We used a future workshop to collect data from participants. In their recommendations, Sabreena and Ratnawati (2018) describe a summary of activities that would define workshop as an educational research approach; all the activities mentioned have analogies to the Future Workshop(s) carried out in this study. They state that workshops should have activities that provide a scope for the participants to interact and learn collaboratively; the facilitator must create an environment where participants feel that their voices are important; the activities of the workshop must be relevant to the main objective of the workshop; ethical considerations must be taken into account; if it is a workshop series, the written feedback of the participants at the end of each day may help to improve the consecutive sessions; and detailed field notes and multiple observers should be incorporated to raise the credibility and trustworthiness of data.

## **Future Workshop (FW)**

As a qualitative research approach, Future Workshops fostered prolonged engagement between participants and the workshop facilitator which is one of the primary ways of establishing the credibility of the results of a qualitative study Erlandson, Harris, Skipper & Allen, (1993); Pandey & Patnaik, (2003); Shenton, (2004); as cited in Sabreena and Ratnawati, (2018) and upholding trust between the researcher and participants. (Merriam, 1998).

Future Workshops provided stakeholders with the opportunities to collaborate thus helping the researcher to gather data through the collaboratively shared experience. Ørngreen & Levinsen, (2017), as cited in Sabreena & Ratnawati, (2018). Through Future Workshops in this study, the researcher was able to elicit rich information from the participants who were selected through the purposive sampling technique. Creswell & Poth, (2017), as cited in Sabreena & Ratnawati, (2018).

Future Workshops allowed for persistent observation where the researcher scrutinised the issues and concerns relevant to the study in “depth”. This contributed toward establishing credibility of the study, Lincoln & Guba, (1985); Wallendorf & Belk, (1989); Pandey and Patnaik, (2003); as cited in Sabreena and Ratnawati, (2018). In addition to ‘persistent observation’, Future Workshops carried out in this study allowed ‘participant observation’ as a way of creating rapport and blending the researcher into the community of participants. Additional data collection strategies such as interviewing, content analysis or surveys made the data collected through participant observation more credible. The researcher became a research instrument as an active participant of the study and was able to create a space of interaction for the respondents so that they felt

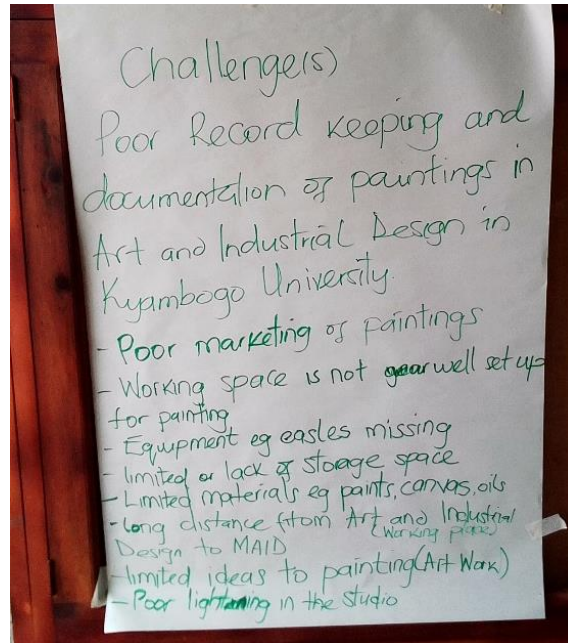
comfortable to share their experience with her (Bernard, 2006; Owens, 2006; Spradley, 1979); as cited in Sabreena and Ratnawati, 2018). Finally, Future Workshops carried out in this study accommodated the writing of field notes or rather “workshop notes”, which served the purpose of transferability. Lincoln & Guba, (1985), as cited in Sabreena and Ratnawati, (2018). This meant that any other researcher could conduct a similar study using the same procedure, hence contributing toward the credibility of the results.

Future Workshop involved relevant methods, procedures and techniques necessary for collecting, analysing and interpreting results of this study. FW entailed a series of interconnecting workshops that stretched over a long period of time. Lauttamäki, (2014) It was broken into sections with three (3) intended outcomes: criticism of the current state of studio painting practice at the School of Art and Industrial Design of Kyambogo University, envisioning and laying out an ideal utopian situation, moving from the actual situation to the ideal; The FW emphasized critique, learning, team work, democracy, and empowerment of stakeholders/respondents.

The table shown below summarises strategies undertaken for improving time management for effective studio painting practice at the School of Art and Industrial of Kyambogo University, arranged in accordance with the stages of a Future Workshop by Jungk and Müllert (1987, as cited in Vidal, R, 2006)

Table 2: showing preparation stage in the future workshop

PHASE	ACTION	PARTICIPANTS	LEAD PERSON	TIME FRAME
I	<p>Preparing Space, materials and tools</p> <p>Inviting and briefing Stakeholders on methods and rules</p> <p>Introducing scheduled course of the workshop</p>	<p>Technicians</p> <p>Lead Researcher</p>	<p>Mr Tiga Tege John (Technician)</p> <p>Lead researcher</p>	11 <sup>th</sup> February
II	Establishing the state of studio painting practice	lecturers, students, administration	Lead researcher	11 <sup>th</sup> February
III	Envision different possible utopian scenarios	Lecturers Students	Lead researcher	18 <sup>th</sup> February
IV	<p>Testing different solutions</p> <p>Implementation of an action plan</p>	<p>Students,</p> <p>Lecturers</p> <p>Administration.</p>	Lead researcher	18 <sup>th</sup> February



*Figure 3: First Workshop chart showing challenges faced by students of painting (source, researcher)*

**Challenges identified by BAID II painting students in the first future workshop were;**

Students expressed that poor marketing of painting discourages them to paint because it leads to low sales, limited working space. Because of its small in size, MAID painting studio cannot accommodate all students in BAID II, poorly ventilated work spaces, using houses meant for lodging as painting studios leads to poor lighting and ventilation among other problems, and this makes it unfavourable for students to work, as a result they are forced to look for other more convenient spaces, another point to note is poor lighting of the studio, painters need proper lighting to visualise colour effects in the studio. Students also mentioned limited materials and equipment to produce work in time such as easels to mount work on. Other challenges mentioned on the chart were limited ideas (themes) to paint and long distances from School of Art and Design or MAID studios to students' places of residence is time wasting.

- Students financially constrained (ie can't afford to buy materials) force students to improvise affecting the quality of the painting (2)

Effects of Poor Marketing

- Loss of interest in selling off the artworks, making more art works

Effects of poor working space

- work at a slow pace (1)
- poor quality work (2)
- students dodge lectures (3)
- art work, equipment destroyed
- theft because of its being open (6)
- Hard to monitor student's progress (8)
- Limits team work (8)

Effects of long distance

- Work is damaged (3)
- limits one on one consultations (5)
- limits team work (8)
- dodging of lectures (3)
- late coming for lectures

Effects of limited ideas

- time wastage (1)
- reproducing other people's work (6)
- stealing other people's work (6)
- Repeated ideas (6)
- limits creativity

Effects of poor lighting in Studio

- Affects the <sup>mixing & matching</sup> colours of visual appearance
- Affects lifespan of the painting
- limited student guidance (from lecturer) (8)

Table 3: showing challenges and effects identified by BAID II painting students in the first future workshop

Challenges	Effects
Poor marketing	Loss of interest in selling of art works, making more art works.
Poor working space	Work at slow pace, poor quality work, dodging of lectures, artwork, equipment destroyed, theft because of being open, hard to monitor student's progress and limits team work.
Long distance	Damage of work, limits one on one consultation, limits team work, dodging of lectures, & late coming of lecturers.
Limited ideas	Time wastage, theft, repeated ideas and limited creativity.
Poor lighting in studio	Affects mixing and mixture of colours (visual appearance), affects life span of painting and limits student guidance.

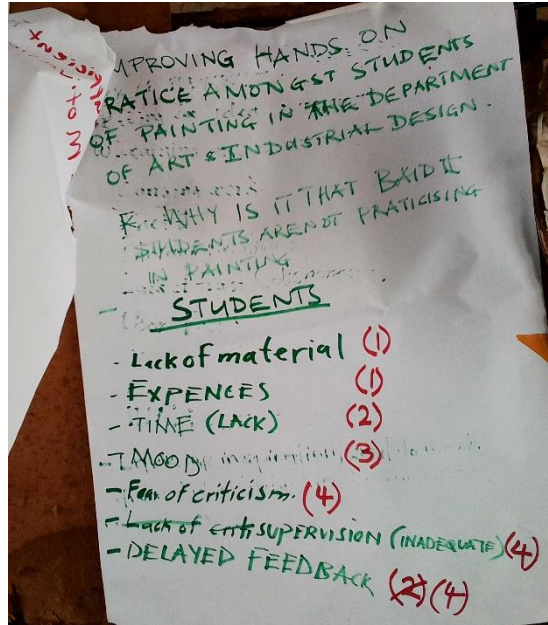


Figure 4: Reasons for inadequate Studio Practice as stated by students in the second future workshop (source, researcher)

The reasons were grouped into themes according to their similarities of 1, 2, 3 and 4 to enable the stakeholders use a pair wise matrix for ranking.

- 1 represents insufficient time for practice,
- 2 motivation,
- 3, communication.
- 4, teaching/learning space.

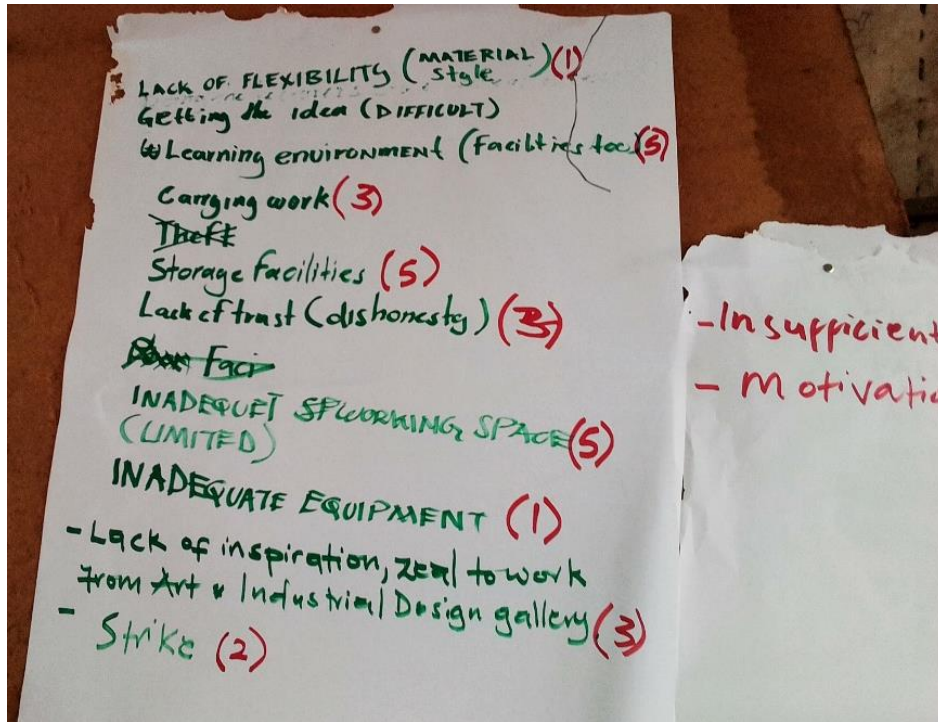


Figure 5: Reasons for inadequate Studio Practice as stated by students Cont'd (source; lead researcher)

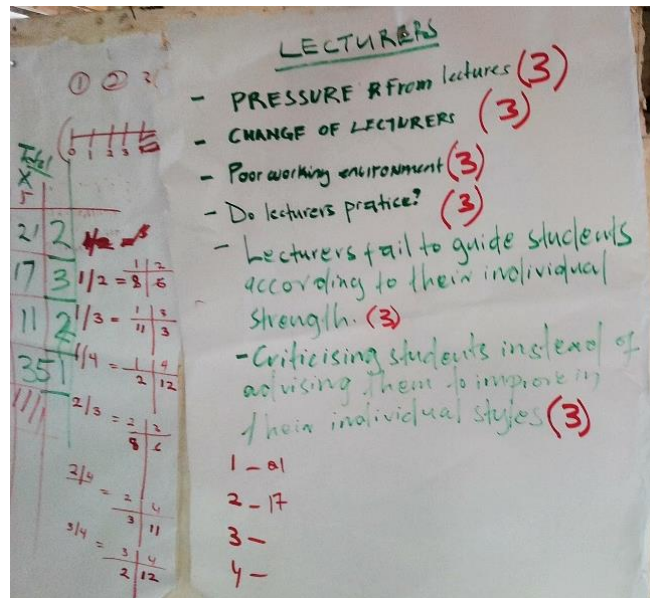


Figure 6: Reasons for inadequate Studio Practice as stated by Lecturers in the second future workshop. (Source; Lead researcher)

Lecturers stated similar reasons as students; the few differencing reasons were failure for lecturers to guide students according to their strength and individual styles. Lecturers don't practice. Reasons above were grouped into themes. (3) Represents the reasons shared equal weights.

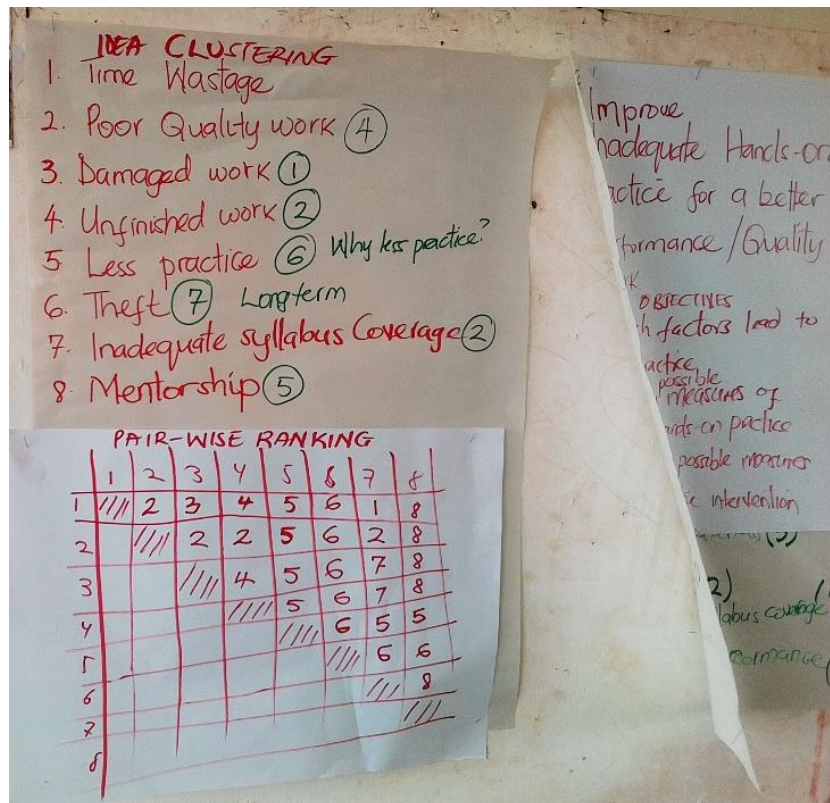


Figure 7: Use of the Pairwise Matrix for ranking challenges during the first Future Workshop

The 2<sup>nd</sup> future workshop enabled the researcher to narrow down the investigation to the overriding challenge faced by students of painting, its genesis and effects on their performance, as well as discuss viable solutions. Stakeholders selected lack of adequate practice as the overriding challenge faced by students of painting at the School of Art and Industrial Design of Kyambogo University. 8 themes were developed from similar effects of the challenges; theft according to the

pair wise matrix ranked highest but because it was long term, less practice was selected as the overriding challenge to be investigated in the second future workshop, 'what are the reasons for inadequate studio painting practice'?

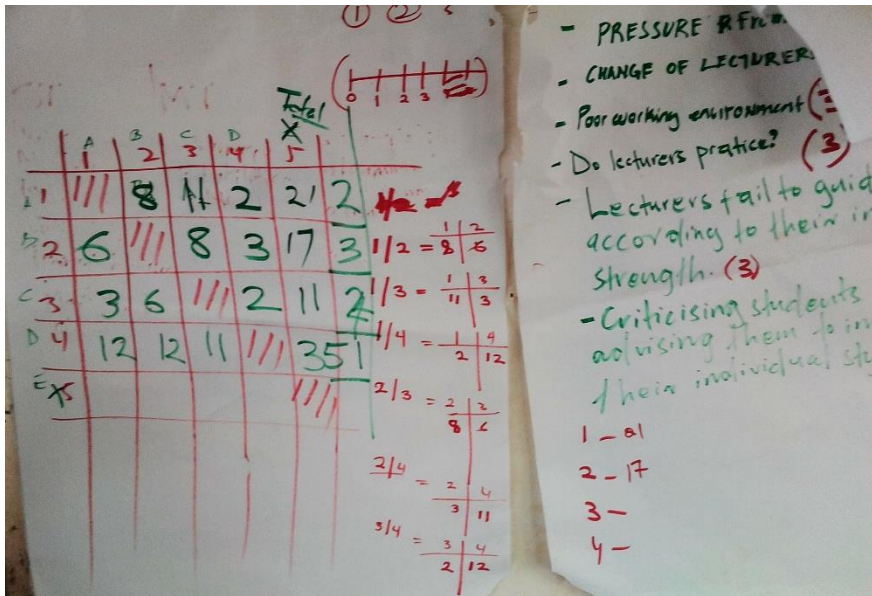


Figure 8: Use of the Pairwise Matrix for ranking challenges during the second Future Workshop (source; lead researcher)

Themes of (1) insufficient time for practice, (2) motivation, (3) communication and (4) teaching/learning space were used to group reasons of inadequate practice that had similarities.

Themes were voted against each other using pair wise matrix, for example  $\frac{1}{2}$ ,  $\frac{1}{3}$ ,  $\frac{1}{4}$ ,  $\frac{2}{3}$ ,  $\frac{2}{4}$  and  $\frac{3}{4}$ .

Insufficient teaching/learning space had the highest number of votes but because it could not be solved in a short period of time, insufficient time for practice ranked was selected.

Table 4: Implementation of an Action Plan

ACTION	PARTICIPANTS	LEAD PERSON	TIME FRAME
Identify internal & external factors affecting time management.	Administration, students, lecturers & lead researcher	Lead researcher	June
Analysing different successful time management strategies	Students, lecturers & lead researcher.	Lead researcher	June- July
Drawing, testing & implementing an appropriate time management strategy.	Administration, students, lecturers & lead researcher	Lead researcher	July-August
Evaluating the implemented time management strategy.	Administration, students, lecturers & lead researcher	Lead researcher	August

### 3.2 Population of the Study

The study involved a sample of stakeholders with links to studio painting practice who were mainly BAID II students, an administrator, lecturers and studio technicians in the School of Art and Industrial Design. A summary of stakeholders and their importance is shown in table 3 below.

<b>Stakeholders</b>	<b>Information to gather</b>
Students (BAID II)	Part of the discussants in studio painting practice.
Administrators	Seeking permission and getting relevant documents.
Lecturers	Shared ideas in the future workshops
Technicians	Provided tools to be used in the future workshop and a room to be used.

### 3.3 Sample size and technique

A purposive sampling technique was applied because the selected stakeholders provided the researcher with the knowledge needed for the study. Purposive sampling is a sampling technique in which the researcher relies on his or her own judgement when choosing members of the population.

## Sample size

Table 5: Showing sample size

Category	Study population	Sample size	Technique
Administration	2	2	Purposive
Lecturers	4	4	Purposive
Technicians	1	1	Purposive
Students	18	18	Purposive
Total	25	25	

## Data collection methods and tools

Data collection methods are techniques used to gather and measure information on targeted variables in an established systematic fashion which then enables the researcher to answer identified questions and evaluate the outcomes.

## Data collection methods

Table 6: showing Data collection methods

Data collection methods	Data collection tools
Direct observation	Cameras
Group discussions	Markers, Papers and log books
Document reviews	Data compilation forms/workshop schedules
Interview	Interview guides

## **Data Collection**

Interview guides, workshop schedules, and other data compilation instruments and tools were prepared and made available. Appointments were made with relevant stakeholders/respondents before the Future Workshop(s). Various stakeholders were called on the day of the future workshop to confirm their availability.

## **Validity and Reliability of Information**

Sticking to the theme/topic of discussion and ensuring stakeholders adhered to the rules of the Future Workshop ensured reliability of information.

Prolonged engagement between the participants and the workshop facilitator established the credibility of the results. In-depth analysis through persistently observing the actions of stakeholders contributed towards establishing credibility of the study. Additional data collection strategies such as content analysis made the data collected through participant observation more credible. The researcher as an active participant of the study unlike issuing questionnaires and other non-direct methods contributed to the credibility of the results

## **CHAPTER FOUR**

### **PRESENTATION, ANALYSIS, AND EVALUATION OF FINDINGS.**

#### **4.0 Introduction**

This chapter reviews, presents and interprets the data obtained from the field and well thought out as relevant to improve time management for effective studio painting practice at the School of Art and Industrial Design of Kyambogo University. The presentation and interpretation based on the objectives of the study as reflected in chapter one namely to; analyze different time management strategies that can be applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University; implement appropriate time management strategies for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University; evaluate time management strategies applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo Furthermore ,the presentation illustrates a story of action as it unfolded the researcher learning experiences as well as those of the participants while undertaking the study.

#### **4.1. To analyze different time management strategies that can be applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University**

##### **4.1.1 Drawing Individual Work plans**

During the study the researcher analyzed the different time management strategies that could be applied for effective studio painting practice and one of them is student drawing of individual work

plans, this gives them liberty on how to structure themselves in relation to the course outline. Wool (2021), defines autonomy as giving employees the freedom to work in a way that suits them, employees get to decide how and when their work should be done. The study work plans give a student freedom to structure themselves on when, how and where to do their work in the studio. Also according to Wool (2021), workplace autonomy will look different depending on the organization. One can imagine that in work situations, where there is no room at all for personal planning and decision making, time management might not be implemented to the full extent. Gabriele Rebecca, (2016) in an article about the OPTIMAL theory of motor learning.

The current study borrows from the three conditions of practice that promote learning and performance: First the, *Autonomy* - This means that the student should have choices. Rather than passively receive instructions, a student needs to develop a sense of agency. Even small or incidental choices (e.g., what piece would you like to start with?) have a positive effect on learning.

#### **4.1.2 Lecturers involvement**

The study also revealed that lecturer's involvement in students learning is crucial in time management if the students are to submit and produce quality work. Ericsson, (2008) asserts that what is needed is a well-defined task, informative feedback and opportunities for repetition and correction of errors (Ericsson, 2008). It is therefore important to balance practice with useful feedback from teachers. Studies revealed that expert musicians had done at least 10,000 hours of accumulated deliberate practice.

Sometimes students take long to understand what is expected from them when the assignment is given, they need help in order to do the specific assignments on time. Ericsson,2008 adds that self-

regulation means actively arranging thoughts, feelings and actions in order to reach goals; involving being able to organize, understand one's own strengths and weaknesses, and knowing when and where to seek help.

Indeed, the Formal practice combines the concepts of deliberate practice and self-regulated practice, and involves choosing activities (methods and exercises) according to specific learning goals, and during those activities, staying mentally focused on what you are doing. Informal practice is playing without goals or focus on what you're doing. Bonneville& Bouffard (2014) show the positive correlation between using formal practice and musical achievement. Formal practice consists of: goal direction; focused attention; self-regulation strategies; and deliberate practice strategies.

#### **4.1.3 Student Motivation.**

During the study the researcher found out that student motivation is one of the time management strategies that can be applied for effective studio painting practice. When a student is motivated, the self-esteem is boosted which produces quality and quantity of work done. Gabriele W& Rebecca L, (2016) in an article about the OPTIMAL theory of motor learning expresses that a student's own beliefs and expectancies should be positive in order to learn or perform well. Things that influence expectancies in a positive way include an open mind set and high self-efficacy, as well as success with challenge and positive feedback. Instructions and feedback need to focus attention on the desired effect of the movements rather than on steering, controlling or analysing the individual movements of the body. This involves focusing on what rather than on how.

Each of the above conditions is beneficial and a combination of the three even more so. When a student is intrinsically motivated, confident and is able to focus on the goal of the task (expression

and making music) there is less focus on the self. The result is enhanced learning and enhanced performance.

## **4.2.Implementation of appropriate time management strategies for effective studio painting practice.**

### **4.2.1 Drawing individual Work Plans**

According to Maslow (1954), a student without a good state of mind is very challenging to make study plans and proper time management schedule. Maslow theory is related to student time management in the aspect of purpose and satisfaction. No matter how much a student needs to work, he or she has to realize the purpose of study and the targeted aim. Spending too much time at work or other activities can make a student lose focus on his or her purpose. Ajay (2007) as cited in Ekundayo & Kolawole, (2013) reiterated that the personal analysis chart will help individuals to study the use of their time and prepare a more useful personal timetable.

During the study, the students agreed that poor time management has a negative impact on studio painting practice, using the questionnaires 70% agreed that there is need to improve time management in painting while 30% of the students weren't not sure. They addressed this by saying, 'more time helps a student to come out with quality paintings, because of time, some elements and principles of design aren't attained. One of the students commented by saying that painting grades are only achieved from having a work plan, timetable and love for painting Another also reacted by saying that ideas are so many which results into many sketches yet the finished works are few.

60% of the students revealed they apportion time for painting by following the School of Art and Industrial Design timetable while 40% said that they paint when they feel like it and 1% revealed that they draw an individual work plan. 40% of the students addressed that they balance time for painting by trusting their instincts. Work plans help students balance time for painting with other activities, because the student subjects him or herself to the work plan, they are pressured to follow it. Paton, 2012 Cemaloglu & Sevil (2010), reacted that there is a significant and positive relation between time planning and academic achievement of students.

Shellaenbarger (2009) views time management as behavioural change techniques that help people get organised, clarify thinking and increase output. Eilam and Aharon (2003) believe that time management is way of monitoring and controlling time in addition to managing time, Green and skinner (2005) expressed that employees need to enhance their abilities to manage time efficiently to achieve an effective balance of work life and optimum use of time enhances organizational productivity .in relation to this, the optimum use of time enhances balancing studio painting practice today life activities.

According to the ABC Model a method allowing classifying tasks of degrees of their importance. This analysis is one of the methods of rationalization and can be applied during study. The technique allows to define the analysis purpose (why, the analysis is necessary; to define actions following the results of the analysis (what we will do with the results) to choose the object of the analysis (that we will analyse) and the analysis parameter (what we will analyse) the work plan according to the ABC Model is divided into seven sections that is the date, topic, objectives, subject matter, tools and materials, research to be carried out on the selected topic.

#### **4.2.2 Lecturer's involvement**

Lecturers support, teach and guide students regarding the assignments they are supposed to carry out using the course outline of the School of Art and Industrial Design. They influence students on how to manage their studio painting practice because they teach them and guide them during the study some lecturer quoted, 'I am supposed to teach and guide the learners during the learning process of painting but due to the responsibilities the examination office entails, I fail to get quality time to the studio and the practice. This comment supports the student's views, one of the students said that they request the lecturers for follow-ups (mentoring) and feedback on work immediately.'

Using the Questionnaires students said that in order to complete their assignments on time, lectures should help them understand their weaknesses and also give those ideas on what they expect in the given assignments'. Long (2009) anecdotal findings of which students struggled painfully to read, stumble over words in order to make effective use of their meaning. According to-Nortey & Bodjawah (2014), a key variable militating against submission of assignments on time is the issue of students understanding the concepts and ideating of the concepts, the students understanding of the concepts slows down their timely submission couldn't just be related to their ability but also involve teachers' communication to explain the assignment as well as the information foundational to the assignment. They added that teacher communication techniques or teacher attitudes be analysed because the teacher is also variable why students do specific things.

In addition, the student's views touched on, 'in order to manage time well in studio painting practice, lecturers should be available for student's studio painting practice, and they should critic demonstrations and assignments on time. Art is traditionally taught using an approach

similar to the 3ps approach, of foreign language learning (Gabrielatos, 1994; & Johns et al., 2003). The 3ps stand for presentation; where the instructor gives information in a form of lecture; practice; where the students work with the information they have acquired by doing some few exercises, and production; where the student consolidate what they have learnt usually by doing individual assignments or working collaboratively with others and submitting for assessment. 'Another student added that,' follow ups on the paintings help students to understand their weaknesses and how to improve.' They added that classes should start early when the semester begins, they start two to three weeks late which creates chaos and delays in starting projects. In addition, another student gave his view, 'give students tasks of making less works but that are up to standard, quality over quantity.' Northey & Bodjawah (2014), reacted by saying we should understand that teachers can best promote student interest in assignments submission by stimulating their willingness and urging them to start early as possible when the instructions are fresh on their minds. Also, lecturers can adopt the mastery goal structure and offer constructive and improvement-based praises and avoid pressuring students with too many assignments.

#### **4.2.3 Motivation of students**

'Let the lecturers always not limit the creativity and flexibility of students, 'one of the students stressed this point. Another added, 'working at peace not pressure gives room for creativity. In 2016, Gabriele Wulf and Rebecca Lewthwaite published an article about the OPTIMAL theory of motor learning (OPTIMAL stands for Optimizing Performance through Intrinsic Motivation and Attention for Learning.) This theory explains how the combination of attention and intrinsic motivation can enhance learning and performance. There are three conditions of practice that promote learning and performance: Autonomy; This means that the student should have choices.

Rather than passively receive instructions, a student needs to develop a sense of agency. Even small or incidental choices (e.g. what piece would you like to start with?) have a positive effect on learning. Enhanced expectancies; a student's own beliefs and expectancies should be positive in order to learn or perform well. Things that influence expectancies in a positive way include an open mind-set and high self-efficacy, as well as success with challenge and positive feedback. External focus; Instructions and feedback need to focus attention on the desired effect of the movements rather than on steering, controlling or analysing the individual movements of the body. This involves focusing on what rather than on how.

Each of the above conditions is beneficial and a combination of the three even more so. When a student is intrinsically motivated, confident and is able to focus on the goal of the task (i.e. expression and making music) there is less focus on the self. The result is enhanced learning and enhanced performance

#### **4.3 Evaluation of the Identified strategies applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo**

This section sought to evaluate strategies directed towards improving time management for effective studio painting practice at the school of Art and Industrial Design of Kyambogo University

##### **4.3.1 Work Plans**

The study revealed that most of the students did not have time management strategies such as work plans to monitor their studio painting practice time. Whereas most of them follow the School of Art and Industrial Design timetable, they don't have individual work plans. As a result, they

cannot easily balance their time with other course units and day to day life activities and in case of challenges such as financial constraints which led to limited acquisition of materials for paintings, the students cannot easily fix their studio painting time in their work plan because they have none. During the study, the researcher told students to draw work plans and one of the students that drew their work plan expressed that by the work plan, she was able to make several sketches in time basing on different topics and by the time she finished, the mural was well plotted. In view of developing time management strategies, the paper finds expression in Chang (2010) that a self-monitoring strategy on the part of students will help generate improved academic performance and greater student motivation in submitting their assignments on time amid these challenges.

Below are some of the work plans;

WORK PLAN						
dates	Topic	Objective	subject matter	materials & tools	Resources / References	Remarks
week 3 11/01/2024 12/01/2024	Sketching	Use of line, form, value to depict subjects in the composition. Use of contrast, balance, emphasis and perspective.	Different compositions in the painting.	Pencil Pen Paper painting brushes, hands.	<a href="https://library.par.de/libcat/">https://library.par.de/libcat/</a> journal kwetw Fülle + 146320 68.pdf	
week 4-6 13/01/2024	Raiding the horizon.	Use of emphasis and asymmetrical balance to depict the metaphor which is the herder. Use of line, texture, form to also create a sense of harmony and perspective in the painting.	The painting shows a herder in the foreground leading the cattle in the middle ground on a daring raid across the drylands in the background.	Acrylics Undercoat Water oil pastels Canvas Brushes hands palette knife	<a href="https://core.ac.uk/download/pdf/45619017.pdf">https://core.ac.uk/download/pdf/45619017.pdf</a>	
week 5-7 10/2/2024	On guard.	Use of emphasis with different forms, lines and colours to create a focal point in the painting.	This shows a herder in the foreground holding a weapon ready to attack any outside planning to rob his cattle in the background.	Water Undercoat Acrylics Canvas palette knife hands brushes palette.	<a href="https://www.newvision.co.ug/category/agriculture/guide-insect-against-the-886">https://www.newvision.co.ug/category/agriculture/guide-insect-against-the-886</a>	
week 6-8 10/2/2024	Milking ritual	Use of perspective where the dominant subject of milking appears bigger in the foreground while the objects in the background have smaller, fainter forms, colour and value.	The painting shows the milking process gone through by the herder in the foreground with some cattle in the middle ground and vast land in the background.	Undercoat Acrylics Canvas palette knife hands brushes palette	<a href="https://www.monaco-ug.com/development-project/">https://www.monaco-ug.com/development-project/</a>	
week 7-9 12/2/24	The herder's pride	Use of rhythm, dominance and emphasis in the composition to show movement and the area of interest plus creating harmony with colours and forms.	The painting shows the herder in the foreground with large herds of cattle grazing in the middle ground to the background.	Undercoat Acrylics Canvas water palette knife brushes palette hands pencil	<a href="https://www.monaco-ug.com/development-project/">https://www.monaco-ug.com/development-project/</a> 1582/72	

Figure 4.1; work plan approved by the lecturer.

THEME : FAMILY LOVE

Approved  
10/02/24

DATE	TOPIC	OBJECTIVES	SUBJECT MATTER	TOOLS & MATERIALS	RESEARCH	REMARK
5 - 12 <sup>th</sup> February	Baptism	Within this painting I will be able to show harmony by using bright colours to emphasize the light mood. The painting will combine reason and spirituality to create a sense of clarity.	A mother or father lifting their baby standing before the altar with the priest baptizing the baby.	Canvas Acrylic paint Brush Pallet knife	"Catechism of the Catholic Church" by "The Holy See" "Three Views" by "David F. Wright, S.J., and Bruce A. Ware"	
19 <sup>th</sup> - 26 <sup>th</sup>	Story-telling	In my painting I will use dark, dull colours to describe moments and dark times. I will select a central moment to present and describe what is taking place.	An elder telling a story to young children gathered around a fire place in the evening.	Canvas Acrylic paint Brush Pallet knife	"The Complete Grimm's Fairy Tales" by "Jacob and Wilhelm Grimm" "The Boy and the mole, the fox and the goose" by "Charlie Mackay"	
4 <sup>th</sup> - 11 <sup>th</sup> March	Sharing	By the end of my painting time, I will be able to describe contrast to take the viewers' attention.	Three figures of human beings, a boy, girl and the father sharing an apple while sitting at the table in the house.	Canvas Acrylic paint Brush Pallet knife	"The Five love languages" by "Gary Chapman" "The Secrets of Happy Families" by "Bruce Feiler"	
18 <sup>th</sup> - 25 <sup>th</sup>	Playing	In my painting I will be able to describe proportion by painting the figures with different sizes and the area of foreground compared to the background.	Young children playing with their father.	Canvas Acrylic paint Brush Pallet knife	"12 Revolutionary Strategies to Nurture Your Child's Developing Mind" by "Daniel J. Siegel and Tina Payne Bryson"	
1 <sup>st</sup> - 21 <sup>st</sup> April	Mural Painting	Within this painting will be able to show the foreground and background in proportion with different image sizes and harmony describing moments.	It will be a gathering of family members in one place expressing their love through different activities.	Canvas Acrylic paint Brush Pallet knife		

Figure 9: Showing critiqued work plan by lecturer

### 4.3.2 Lecturer's involvement

The results also indicate that students delay to start their assignments on time because lecturers delay to give them assignments on time, they take one to two weeks at the beginning of the semester to instruct the students on their assignments. If they are delayed to be given assignments on time, also the generation of ideas for their given assignments will take time, this indicates that the students need the lecturers to give them their assignments on time, guide and help them to thoroughly grasp what the assignment entails in order to produce paintings that are related to their given assignments on time. Nortey & Bodjawah (2014) state that the creation of artefacts begins

with the grasping of a concept after which will lead to stupendous designs. Without these, it is practically impossible to have an acceptable design made by students and if student's do not know how to conceptualize and ideate, obviously they will delay in starting their assignments on time. Nortey et al. (2013) argued for a more assertive intervention by teaching artists but of a very generative and open kind a push not a specific aesthetics or approach, but a push toward in-depth exploration analysis, spontaneous play and association, design development and revision.

#### **4.3.1 Motivation of students**

Students need to be motivated by assessing their assignments on time and giving them quick feedback. Nortey & Bodjawah (2014) support student motivation by stating that Art as a subject is undoubtedly a practical one which entails the use of skills in developing designs to produce an artefact. Unlike other subjects that are theoretically inclined, the disciplines under art such as painting require an appreciable amount in the studio in order to produce compelling works. The teaching of the subject is therefore exploratory and studio based. It involves active practical demonstrations on the topics for better comprehension by the learners. During the study, one of the lecturers motivated her students by critiquing their work plans and working one on one with her students. Her student expressed her feelings towards the above lecturer, 'she was always around supervising us as we do our work. Right from the small sketches and then the mural. In case she saw a problem with the work, she made sure that she guides you on how to fix it for example the proportions and colour selection. She would go ahead and guide and identify ones' style and theme which relates to another artist that could inspire each individual. Lecturers can adopt the mastery goal structure and offer constructive and improvement-based praises. Mastery goal structure also

provides more opportunities for student to work together rather than compete against each other in order to achieve their own individual goals for improvement. (Linnenbrick & Pintrich, 2002)

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATIONS**

#### **5.0 Introduction**

In this chapter, the researcher presents the Summary, conclusion and recommendations of the study according to the three objectives; analyze different time management strategies that can be applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University, to implement appropriate time management strategies for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University and to evaluate the impact of time management strategies applied for effective studio painting practice in the School of Art and Industrial Design of Kyambogo University.

#### **5.1 Summary**

This study set out to investigate effective strategies of time management in the School of Art and Industrial Design of Kyambogo university.

##### **5.1.1 Analysis of theories of time management**

Time management strategies have been studied by various scholars and these include; Franklin (1706-1790) who is considered the father of modern time management and linked the importance of its success to proper usage of personal time. The idea of managing personal time as a successful way of accomplishing important challenges in life introduced the concept of effective use of time. Ajayi (2007, as cited in Ekundayo & Kolawole, 2013) reiterated that the Personal analysis chart will help individuals to study the use of their time and prepare a more useful personal time table

for their activities during the day and each week and it will allow the workers to identify their time wasters. From this study 70% of the students that participated in the future workshop noted that there was actually a need for an effective strategy to enable them in time management during their studio practice. The theory of individual analysis chart enabled us to focus on the use of a detailed personal work plan that only tackled painting as a course unit. Despite the School of Art and Industrial Design at Kyambogo University having a well-structured timetable with a number of course units that entailed the researcher to narrow down the study to painting, this has been found to be insufficient to help students produce their work timely. Dalland & Klette (2016) support this assertion that actually timetables alone do not give students autonomy to participate in the planning of their learning to achieve desired results within a specific time. Art schools in the region such as Margaret Trowell School of Industrial and Fine Art (MTSIFA) which is now merged into Makerere University College of Engineering, Design, Art and Technology and the School of Art at the University of Pretoria in South Africa have developed structures that favour and enable effective planning and time management and maximise output. Effective planning and time management at MTSIFA is envisioned in the structuring of the curriculum and choice of electives: Students of Painting specialise at a very early stage of their course with an opportunity to choose between oil and water colour painting which gives them ample time to focus on what they want and allows them to narrow down their resource requirements (personal communication, June 10, 2022). Assessment of students' work is done during on-going projects which allow more time for specializing students to concentrate unlike Kyambogo University where three weeks of the academic semester are set aside for exams, and studios or working spaces are closed. In addition to this another study supported lecturer involvement if the students are to achieve their goals

effectively while using the personal work plan Ericsson, (2008) asserts that what is needed is a well-defined task, informative feedback and opportunities for repetition and correction of errors. It is therefore important to balance practice with useful feedback from teachers.

### **5.1.2 Implementation and evaluation of the strategies**

In this study we implemented and evaluated the work plan, we found out that it can be used as a tool for effective time management as well as in planning and monitoring students work. This is supported by Cecilie & Kirsti (2016) who state that in order to stimulate individualised learning and give students some autonomy and responsibility in relation to their school work, work plans are used as an instructional tool. In addition, they also provided for quick assessment and feedback of student's work. Cecilie PD& Kirsti K,2014, retort that actually if students aren't followed up, they can postpone their work. This gives some students too much responsibility for their learning. Nortey et al. (2013) argues for a more assertive intervention by teaching artists but of a very generative and open kind a push not a specific aesthetics or approach, but a push toward in-depth exploration analysis, spontaneous play and association, design development and revision. This is what is envisioned that the work plan provides for studio practice. One of the students was actually able to use it and she was able to make several sketches in time basing on different topics and by the time she finished, the mural was well plotted.

Kaufman (1999) showed a relation between monochronic individuals (focus on one task at a time) and time management. They indicated that individuals with monochronic preferences were more likely to do detailed planning than those with polychromic (deadlines and punctuality are prioritized) preferences, yet they experienced difficulties in sticking to their plan, possibly because they preferred to concentrate on one thing at a time. Polychronic individuals indicated that they more often achieved their planned goals than monochromic individuals and were also better able to

cope with interruptions. But in this study, students were motivated because the lecturer was monitoring their work and gave them timely feedback, this enabled them to complete their work on time this statement is supported by Nortey & Bodjawah (2014), the teaching of art is exploratory and studio based. It involves active practical demonstrations on the topics for better comprehension by the learners. During the study, one of the lecturer's motivated her students by critiquing their work plans and working one on one with them. Her student expressed her feelings towards the above lecturer, 'she was always around supervising us as we did our work. Right from the small sketches and then the mural. In case she saw a problem with the work, she made sure that she guides you on how to fix it for example the proportions and colour selection.

## **5.2 Conclusion**

In a nutshell, this study was guided by the theories of time management, they provided useful information on how strategies of effective time management can be implemented through drafting of work plans by the selected painting students. These entailed details on the different topics that they were to paint amongst other activities. During the evaluation of these strategies, it proved that the work plan can be a useful time management tool in planning, managing and monitoring students work.

## **5.3 Recommendations**

Work plans should be implemented as a strategic instructional tool to help students in studio practice manage their time effectively.

Lecturers in the school of Art and Industrial Design should follow up students' work and provide motivation to enhance student performance but also improve time management in studio practice.

#### **5.4 Suggested Further Research**

Further research can be done on teaching and understanding of art conceptualization and idea creation on submission of art studio assignments.

The impact of studio space on submission of art-studio based assignments should be also explored and researched.

More research is also needed to understand how the student-lecturer relationship can influence time management in Art and design practice for the learners especially in our setting.

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## **APPENDICES**

**Appendix I: Introductory Letter to the Field**



P. O. Box 1 Kyambogo, Phone: 041-285001/2 Fax: 041-220464  
www.kyambogo.ac.ug

**FACULTY OF VOCATIONAL STUDIES**

**Department of Art and Industrial Design**

MASTERS IN VOCATIONAL PEDAGOGY  
PROGRAMME

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3<sup>rd</sup> November, 2018

.....  
.....

**RE: INTRODUCTION OF ARINAITWE MARIAM**

This comes to introduce to you ARINAITWE MARIAM a student of Masters in Vocational Pedagogy (MVP) Programme at Kyambogo University. This student bears registration number 17/U/14333/GMVP/PE and in her final year. As a requirement for graduation, this student is expected to carry out Action Research through a collaborative process with world of work.

Any support rendered to her is highly appreciated.

Looking forward to your usual support.

Yours faithfully,



Chris Serwaniko  
**Coordinator, NORHED MVP Project**  
**Masters in Vocational Pedagogy Programme**

## **Appendix II: INFORMED CONSENT FORM**

DEPARTMENT OF ART AND INDUSTRIAL DESIGN

KYAMBOGO UNIVERSITY

APRIL 2024

Dear.....

You are being invited to participate in the research study on improving time management for effective studio painting practice. In particular, the interest of the study is to find out challenges faced by students in managing time and strategies of time management that can be used for effective studio painting practice.

The research will require about 30minutes to 1 hour of your time. During this time, you will be interviewed about your experiences with poor time management in the studio and the strategies that can be used to handle the above problem. The interviews will be conducted wherever you prefer for example in the studio, at the department, hall of residence or on phone.

Several steps will be taken to protect your anonymity and identity. While the interviews will be recorded, the recordings will be deleted once they have been typed up. The typed interviews and questionnaires will NOT contain any mention of your name and any identifying information from the interview and questionnaires will be removed. Only the researcher will have access to the interviews.

Your participation in this research is completely voluntary. If you decide to participate in this research, it will help students on how to tackle the problem of poor time management.

The results from this study will be presented in the researcher thesis read by students and researchers to help them understand how time management can be handled in studio painting practice. At no time however, will your name be used or any identifying information revealed. If you wish to receive a copy of the results from this study, you might contact the researcher using the telephone number below.

If you require any information about this study, or would like to speak to the researcher, please call ARINAITWE MARIAM at 0781075314, Kyambogo University.

If you have any other questions regarding your rights as a participant in this research you may also contact the Department of Art and Industrial Design, Kyambogo University.

I have read the above information regarding this research study on improving time management for effective studio painting practice and consent to participating in this study.

.....Name

.....Signature

.....Date

### **Appendix III: Questionnaire**

Thank you for participating in this academic research study. The purpose of this questionnaire is to gather information on the relationship between your time management habits and its potential impact on your studio painting practice. Your responses will be treated confidentially, and your participation is voluntary. Please answer the following questions to the best of your ability.

1. Age:

- Under 18
- 18-24
- 24-29
- 30 or above

2. Gender:

- Male
- Female

3. What is your current educational level?

- Undergraduate
- Graduate
- Postgraduate
- Other (please specify)

4. Do you have a personal written work plan for studio painting practice?

- Yes
- No

5. How much effort or time do you put into creating your own work plan?

- Very little
- A fair amount
- A lot
- Oh, it's exhausting

6. For how long do you use your personal work plan before you create a new one?

- For as long as it takes
- Until it conflicts with the time table then I make adjustments
- Until it conflicts with the time table then I do away with work plans all together
- The time table is and has always been my work plan
- Other (please specify)

7. On average, how many hours per day/week do you spend on studio painting practice?

- Less than two hours
- Two to four hours

- Six to eight hour
- Over eight hours
- Other (please specify)

8. How do you apportion time for painting? (Select all that apply)

- I draw an individual work plan
- I follow the time table
- I paint when I feel like it
- I'm a time machine, I trust myself discipline
- Other (please specify)

9. How do you balance time for painting with time for other activities?

- I draw an individual daily/weekly/monthly work plan
- I trust my instinct
- Other (please specify)

10. Have you ever failed to complete a painting assignment/project in time?

- Yes
- No

11. How often have you failed to complete a painting assignment/project in time?

- Never
- Rarely
- Occasionally
- Frequently
- Always

12. Do you believe that poor time management has a negative impact on your studio painting practice?

- Strongly agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly disagree

13. Do you feel the need to improve on your time management in painting?

- Yes
- No
- Not sure

14. If yes, please explain:

15. During a painting session, do you regulate the time or do you simply pick a brush and let time and fatigue run you out?

- I time myself and stop when it's time for other things
- I let time run me out
- I paint till I get exhausted

15 Do you always paint from the studio or do you paint from other locations too such as hall of residence?

- Only in the studio
- Other locations
- Both

16. Do you often paint outside lectures?

- Never
- Rarely
- Occasionally
- Frequently
- Always

17. Which hours of the day do you find most convenient for painting?

- Morning

- Afternoon
- Evening
- Night time

18. Do you feel that the way studio painting practice is structured (emphasis on appropriation of time) enhances your learning experience in any way?

- Yes
- No
- Not sure

20. Does not having a work plan concern or worry you in studio painting practice

- Never
- Rarely
- Occasionally
- Frequently
- Always

21. Do you get caught out with a lot of painting to do or finish near to exhibition (or do you complete your painting goals much earlier)?

- Never
- Rarely

- Occasionally
- Frequently
- Always

22. If yes, how much responsibility do you take for undone or incomplete painting at the end of each semester

- Total responsibility
- Some responsibility
- No responsibility
- Other (please specify)

23. Have you ever attempted to limit or restrict your usage of time to improve on your studio painting practice?

- Yes
- No

24. If yes, how have you attempted to limit or restrict your usage of time to improve on your studio painting practice?

25. What time management strategies, if any, have you tried to minimize the negative impact of poor time management on your painting grades?

26. On a scale of 1 to 5, how would you grade yourself when it comes to following your individual work plan?

- 1 (Poor)
- 2 (Below average)
- 3 (Average)
- 4 (Above average)
- 5 (Excellent)

27. On a scale of 1 to 5, how would you grade yourself when it comes to managing time for effective studio painting practice?

- 1 (Poor)
- 2 (Below average)
- 3 (Average)
- 4 (Above average)
- 5 (Excellent)

28. If you were to advise your lecturer or the department on how to help you improve your painting grades in a few words what would you say?

29. Additional comments or experiences you would like to share regarding time management and its impact on your studio painting practice:

Thank you for taking the time to complete this questionnaire. Your responses are greatly appreciated.

## **Appendix IV: Interview Schedule**

TOPIC: Improving Time Management for Effective Studio Painting Practice: A Case of the Department Of Art and Industrial Design of Kyambogo University.

### **I. Opening**

A. My name is ARINAITWE MARIAM, a student pursuing a Degree of Masters of Vocational Pedagogy of Kyambogo University. I have been tasked to interview you to collect information as regards the topic “Improving Time Management for Effective Studio Painting Practice: A Case of the Department of Art and Industrial Design of Kyambogo University”.

B. My purpose for seeking an interview with you is that as a stakeholder your insight would help me answer some basic questions of this study such as whether time management is an issue in studio painting at the department of Art and Design, its causes and how they can be solved; all this in context of tertiary institutions in Uganda and art institutions around the region and the world.

### **Objective/Research Questions**

#### **II. Body**

##### **A. General Background and Experience (Lecturers and administrators)**

1. How long have you been in this role and what responsibilities does it hold?
2. How does your role directly influence studio painting?
3. If yes, explain how your role links to studio painting practice?

4. How would your education or background experience contribute to studio painting practice?

**B. (To Lecturers of Studio Painting Practice)**

1. How many painting students are there per class?
2. Approximately, how many paintings are students supposed to produce per semester?
3. What is the average number of paintings completed by students of painting per semester?
4. How do you encourage students to create shortcuts to complete their paintings on time?
5. Mention some other ways you help students complete their paintings in time?
6. In your experience, quantify the average number of paintings done by students in a semester over the years?
7. Are students given a specific cap for paintings for the semester or are they given painting assignments week in week out.
8. With your experience over the years, what has the average time been for students to complete a painting assignment?
9. Specifically, how much time have you been giving students to complete a painting assignment?
10. How many hours are given for practical painting sessions in the time table? (you can also derive this from the time table)
11. How do you assist students during practical painting sessions in the studio?
12. What are some of the common excuses students give you for not completing painting assignments on time?

13. How do you find the teaching workload for painting in relation to other disciplines and do other courses that you teach require similar amounts of time and dedication as painting?
14. How do you structure your studio painting lectures, do you generate a specific work plan or do you generally follow the timetable?
15. Have you observed any challenges in the allocation or use of time in studio painting practice? How can challenges in the allocation or use of time in studio painting practice be resolved?

**16. C (To administrators and Departmental Heads)**

1. Are you familiar with time management theory or able to describe any time management strategy?
2. Are time management strategies being appropriately used within the department? How would you define time management theory and practice?
3. How would you define time management theory in light of your position as head of department or administrator overseeing various art programs?
4. Does time management theory generally apply in departmental programs and especially to course disciplines such as studio painting practice?
5. How would you describe the state or nature of time management in structuring and executing departmental programs in light of different theories and models (of time management)?
6. What time management theories or models are followed in creating the time tables and apportioning time for studio painting practice?
7. Have you observed any deficiencies in the timetable?

8. Is the amount of time allocated for studio painting practice on the time table sufficient enough for all academic levels?

9. Should time management theory be taught alongside painting and other fine art courses in the department?

10. Is there enough studio space for painting at the department of art?

11. Should the department be given more space for studio painting practice?

12. How many students of studio painting are there in the department?

13. How many tutors of studio painting are there in the department?

14. What is the actual teacher student ratio for painting lessons in the department?

15. How can the time management strategies being used in the department be appropriately implemented?

16. What are some of the flows in time management strategies applied for studio painting practice in the department of Art and Design?

17. What are the flows in the time management strategies for studio painting practice in the department of Art and Design?

### **III. Closing**

Well, it has been a pleasure finding out more about you. Let me briefly summarize the information that I have recorded during our interview.

A. (Summarize) you are very involved in \_\_\_\_\_ you plan to pursue a career in \_\_\_\_\_. Your hobbies and interests are \_\_\_\_\_.

B I appreciate the time you took for this interview. Is there anything else you think would be helpful for me to know that we may not have discussed in the context of this interview and might be helpful to further this research?

C. I should have all the information I need. Would it be alright to call you any time if I have any more questions? Thanks again. I look forward to advancing your views in my research.

**Appendix V: Work Plans**

DATE	TOPIC	OBJECTIVES	SUBJECT MATTER	MATERIALS	RESOURCES
WEEK 18 <sup>th</sup> – 25 <sup>th</sup>	FLEXIBLE I INTERLACE S (BASKETRY )	Here mostly I will aim at using the elements lines, texture in order to bring out the principle of emphasize in some specified parts of the painting and through the use of the rule of the thirds I would be to achieve the principle of balance that will stand out in the painting, then this reeds will be used to create movement in the painting	I will use the elderly and the reeds in the foreground as my center of interest as they are in working on the crafting process of interlacing the reeds in the basketry production.  The reeds will tend to be over exaggerated and long enough to cross over each other	Palette knives Acrylic paints Brushes Canvas	<a href="https://artfulhaven.com">https://artfulhaven.com</a>  <a href="https://www.habriuganda.com">https://www.habriuganda.com</a>

	MURAL	<p>Here my main objectives is to achieve combination of all my four paintings form their topics listed above through the following principles and elements of paintings such as perspective emphasis. Movement, variety and elements like color line shape texture value and tone</p>	<p>On my background is where am going to blende different color paints on both my fore ground and middle ground is where I will place in the different characters from the four topics that's to say secrets in jewelry, melodies of the local instruments, dressing styles and fashion and flexible interlaces respectively</p>	<p>Palette knives Acrylic paints Brushes Canvas</p>	<p><a href="https://www.kidopontionalpark.com">https://www.kidopontionalpark.com</a> pin interest <a href="https://artfulhaven.com">https://artfulhaven.com</a></p>
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DATE	TOPIC	OBJECTIVES	SUBJECT MATTER	MATERIALS	RESOURCES
WEEK 3	SKETCHING				
WEEK 4 12/02/24 16/02/24	UN MASKING THE INNER WORLD	<p>symbolise masks or imojis as a way of representing societal expectations.</p> <p>Create contrast by highlighting the differences between the masks or imojis and time emotions.</p> <p>Use dark color tones for hidden findings and brighter colors for authenticity.</p> <p>Create a tactile surface to represent layers of society expectations and behaviour.</p>	<p>In foreground, I will place figure wearing masks or emotions dominating with dark and muted colours to create a heavy atmosphere.</p> <p>Portray partially remarked masks or imojis in the middle ground to reveal different emotions and paint vibrant colours to signify emergence or authenticity.</p> <p>In the background, I will depict individuals unmasked using lighter tones to convey a sense to liberation and springs.</p>	<p>Acrylic paint</p> <p>Charcoal</p> <p>Stickers</p> <p>Canvas</p> <p>Brush</p> <p>Rubber</p> <p>Clothes</p>	Principals and elements of design (By Umar Hamad)
WEEK 5 19/02/24- 24/02/24	NAVIGATING THE MINDS TERRAIN	<p>Emphasize the differences between the class serenity by contrast.</p> <p>I will showcase moment in the composition by using dynamic lines to represent anxiety and calmness.</p> <p>Composition wise, I will arrange elements to guide</p>	<p>In the foreground, I will draw radiating lines and elements outwards depicting anxiety in a chaotic radial way.</p> <p>In the middle ground, I will use radical patterns to transition between emotional states creating a dynamic visual flow.</p> <p>Unite the radical patterns to symbolize a harmonious mental state.</p>	<p>Acrylic paint</p> <p>Rubber</p> <p>Brush</p>	<p>Compostion by (ian Roberts)</p> <p>YOUTUBE <a href="https://study.com/academy/lesson">https://study.com/academy/lesson</a>.</p>

		the viewer through the emotional journey. I will use a spectrum or colours to represent the diverse , range of mental states.		Canvas	
WEEK 6 26/02/24- 10/03/24	CONNECTING MINDS AND HEARTS	Create a balanced composition to represent emotional harmony. Use symbols like bridges to convey the connection individuals. I will also use colour contrasts to represent isolation and connection. Arrange elements to guide the viewers age and convey emotions effectively.	Draw isolated figures in the foreground in a symmetrical ways. In the middle grand, I will draw radical patterns or figures to depict conversations and connection spreading out wards. I will showcase the a symmetrical connections in the background to emphasize emotional unity.	Acrylic paint  Charcoal  Rubber  Canvas  Stickers	Mental health Uganda .org  Frontiersin.org

<p>WEEK 7 4<sup>TH</sup> 7<sup>TH</sup> MARCH</p>	<p>INNER STRENGTH  EMPATHIES THE DIFFERENCE BETWEEN THE INSIDE DEPRESSION AND STRENGTH RESILIENCE</p>	<p>Utilize shapes to symbolise the emotional inside and strength</p> <p>Arrange elements to tell Visual story of resilience use some texture to convey the emotional depth of the story plan</p>	<p>I will use the symmetrical balance to position elements to carry out weight of depression on one side</p> <p>In the middle grounds I will create a visual narrative to symbolize the transformation journey</p> <p>So, case devise lines of strength and open the background</p>	<p>Patched cloths</p> <p>Papers</p> <p>Paints</p> <p>Compass</p> <p>Rubber</p>
				<p>Composition by Ian Roberts principles and element of design applied to architecture umer Hammeed</p>

