

**PUBLIC ART IN BUILT ENVIRONMENT: PAINTINGS IN URBAN
SPACE OF JINJA CITY IN CONTEXT**

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DECLARATION

This thesis is my original work and has never been presented for a degree in any other University.

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APPROVAL

We the undersigned supervisors do confirm here that this thesis has been done under our supervision and is ready for examination for the award of the Degree of Master of Art and Industrial Design of Kyambogo University.

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DEDICATION

I dedicate this study to my Husband ISANGA Godfrey (Mr.), Dad IZIMBA Moses (Mr.), Mum PERUTH Izimba (Mrs.) and my beloved children MUNUNUZI Andrew Keith, KIRABO Mary Matilda, MUBEEZI Darius, MUKISA Mark, plus the entire family members, who have given me love and support throughout my entire education.

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LIST OF ABBREVIATIONS/ACRONYMS

KCCA	Kampala City Council Authority
SDG	Sustainable Development Goals
KM	Kilometer
USA	United States of America
TICAH	Trust for Indigenous Culture and Health
HIV	Human Immunodeficiency Virus

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Appendix A; Interview Guide Questions

ABSTRACT

The role that public art can have in urban settings can be seen in Jinja City's Public art in built environment focusing on paintings in Urban Space. The study's purpose was to provide evidence of how Jinja City's social and economic development has been influenced by the presence of paintings in public areas. The study was conducted under three objectives; (1) to establish the nature of paintings in the public spaces for social- economic development of Jinja City. (2) To analyze the role of the selected paintings in public space for social-economic development of Jinja City. (3) To document the role of the selected paintings executed in the public space for social economic development of Jinja City. The study was descriptive in nature and mainly depended on purposive sampling. 37 respondents were purposefully chosen, including both artists and non-artists who were knowledgeable about the paintings. The study largely employed the qualitative research through qualitative data collection. The methods used in data collection include; direct visual observation, interview, photography, library research and documentation. Literary sources, such as books, newspapers, magazines, catalogues, and other printed materials, were used for the collection of secondary data. Findings point out that although paintings in the Urban Space of Jinja City are realistic, abstract and semi abstract, the message carried on to the intended audience was not clearly translated. The research's conclusions will assist academic researchers, working artists, cultural heritages, and other stakeholders in understanding the importance of assisting community members in fulfilling the Sustainable Development Goals (SDGs), which aim to balance the social, economic, and ecological aspects of sustainable development.

CHAPTER ONE: INTRODUCTION

1.0 Overview

This chapter consists of background to the study, statement of the problem, purpose of the study, objectives, research questions, significance of the study, scope of the study and definition of operating terms. However, this research was in an attempt to establish the significance of public art in built environment mainly focusing on paintings in the urban space of Jinja City, where little has been done on documentation of the selected paintings in the City's public space. It investigated the nature of the selected paintings in the public space, analyzed the role played by the specific paintings to the development of Jinja City and later documented the significance of the selected paintings executed in the public space for the social-economic development of Jinja city. The public spaces containing the selected paintings include: Java house, Jinja, Kakindu stadium perimeter wall on Gabula Street, Chel and Vade cottages, Jinja, Source of the Nile Hotel, Jinja, Jinja sailing club restaurant and Cuupa arts gallery, among others.

1.1 Background to the study

Public art in a broad perspective refers to art works in any media created for and cited either temporary or permanently in public places. These public places are generally associated with external spaces. Art work can be situated outside in private spaces, such as shopping mall and private housing development or inside in public spaces (Umbanhowar, 2004).

The available literature reveals that Public art is an oxymoron basing on the standards of modernist art and aesthetic theory. A product of an individual and autonomous act of expression which results into a family of conditions focusing on origin of the object, history, location and social purpose (Hein, 1996).

In another version, public art refers to not only aesthetic but to any art situated in public space and contextualized by social, cultural and political affairs that regard to the strategic location of the piece of art (Sandle, 2000).

Visual art form is specifically created to be enjoyed by the general public giving a clear mirror and the best definition for public art. Art that inspires future generations and a valuable asset to many communities. Art for general public consumption and for a specific site (Dsouza, 2023).

In another dimension, public art could refer to any art in any media whose form, function and meaning are created for the general public through public process. Public art is visually and physically accessible to the public (Jagannath, 2015).

Furthermore, Public art could also be defined as any work of art that is purchased with public funds, or which comes into the public domain by donation, or by public display irrespective of where it is situated in the community, or who sees it. This is art that can be comfortably viewed by everyone (Becker, 2004).

Similarly, and for this study, Public Art denotes any work of art which is designed for and sited in a space accessible to the general public, from a public square to a wall inside a building open to the public (Miles, 1997). Public art stimulates excitement and increases foot traffic, which benefits neighboring businesses. Art in the public realm of any area has a key part in the stimulation of lasting economic growth, building and sustaining cultural identity, and fostering a sense of belonging. Similar to how public art conveys a community's ideals, it also raises awareness among locals and outsiders. In many respects, it is a metaphor for life. People might identify with the location they are from, where they reside, or where they are traveling when they see themselves mirrored in public settings.

Public art encourages interaction, participation, and a sense of community by bringing people together (Miles, 1997).

According to the researcher, Public art is art in any medium that is site specifically situated for the general public to benefit. The researcher created objectives to help in the documentation of the selected paintings in the various public areas to make this research easier to grasp. The objectives of the study were meant to establish the nature of paintings in the public space, analyze their role to the public space of the city and later document them to ease the interpretation of the intended messages in the different selected paintings in the city's public space. Furthermore, the researcher emphasized the role of the painting towards their social and economic importance to the city.

Jinja City is located in south-eastern Uganda, around 54 miles (87 kilometers) east of Kampala. The village is situated close to the Nile River's source on the beaches of Lake Victoria. The White Nile's flow is controlled by the neighboring Owen Falls Dam, which also produces electricity. The main metropolis in the Jinja district, Jinja is regarded as the seat of the Busoga monarchy. Jinja is the second largest City in Uganda. Known as the adventure capital of Uganda, Jinja has a lot to offer its visitors in the way of adventure sports and activities. The town itself has a vivacious, multi-cultural feel to it, and tourists flock from all over the world to see where the Nile starts its long 6,500km journey north. Many go on to take up the challenge of the river's mighty grade five rapids which are now one of Uganda's main tourist attractions.

The research covered a period of 10 years ranging from 2010 to 2020. During this time period, the researcher looked at paintings found in the public built environment of Jinja City. In reference to the above, paintings in public built environment, the problem was found to be difficulty in interpretation of the intended message portrayed in the paintings which

was caused by the complicated painting styles that cannot be easily understood by the public and yet there was less done on documentation to help the public understand the different painting styles with their intended messages with ease.

Public art in the United States of America has taken a dynamic state and ever shifting its root in Europe and the actions of the federal government. In the last a half century, public art has taken on a life of its own across many forms, sites and target audiences in terms of values (Deng, 2012).

Cities gain value through public art, cultural, social, and economic value. Public art is a distinguishing part of our public history and our evolving culture. It reflects and reveals our society, adds meaning to our cities and uniqueness to our communities. Public art humanizes the built environment and invigorates public spaces. It provides an intersection between past, present and future, between disciplines, and between ideas. Public art is freely accessible. The basic goal of public art in public spaces is to benefit society as a whole. However, the adage "a picture is worth a thousand words," coined by advertising executive Fred Barnard in 1927 (Barnard, 1927). Actually, means that seeing something rather than hearing about it is better for learning. In most situations, only a small percentage of the people for whom it is intended understand art in public spaces if it is not interpreted (EU, 2014).

Public art in America has changed greatly since the 1930s, artworks that were produced way back on the cave walls in France and Indonesia were meant to carry a message to anyone who saw them (Kate, 2020).

A flood control channel called the "Great wall" in the Tujunga wash depicts California's multi-cultural history from prehistoric times through the 1950s. Kate (2020) denotes that the reflection was placed purposefully to serve as the start of an ongoing, multigenerational discussion between the city's citizens and the artists.

In Chicago, it is possible to walk through Pilsen without coming across massive murals on the sides of the wall that will always communicate something to the public. Several art pieces like the Nine-Dragon wall, which was modeled after a similar piece of public art in Beijing China, the South side neighbour is flourishing with notable outdoor paintings and array of murals covering the metro railway embarkment. Paintings in the public space ought to carry the necessary message to the public next to it (Long, 2022).

Contextual conditions have greatly contributed to public art's recent development in the United Kingdom. Innovative public art practices in the UK have opened up new vistas and had a significant impact on the redesign of metropolitan areas. This has also developed a response to concrete non-cultural conditions. Public art is strictly geared towards developing the cultural discourse on the urban environment (Akkar, 1998).

In West Africa, works of art paintings, photographs, metal work, sculptures and more have become more accessible, and are displayed in different ways, through a number of mediums to reach the intended consumer or buyer, the most popular ways being through art galleries and museums. Contemporary art galleries are home to many art styles, serving as a sales intermediary between the artist and prospective buyers (Blogger, 2013). Often, the aesthetic and architecture of these galleries contribute to the culture and tourism of their communities. Art shows at these galleries also bring people together to view the works of specific artists, or explore special themes. Art museums often serve a more public purpose, showing many themed artworks that speak to geo-politics, national history, and social constructs, along with the display of a variety of stunning artworks as regular programming. These museums usually inspire social awareness and reflection. More opportunities to display art have emerged, reaching more eyes and communities as communities become more open to new ways of doing things and the world gets more interconnected (Agwuele, 2019).

Painting in Nigeria has continuously played different important roles as far as engaging artists to the communities where they belong. Artists represent society through their paintings in the public space, answer people's needs in the society and their art has occasionally been used for championing protests and also in spiritual and cultural aspirations (Agwuele, 2019).

Nigerian artists operate as professionals to fill societal demands. Art and craft were extremely important in traditional societies in all parts of life. It served as inspiration for people to be more creative in their daily lives. The practice of art and design generally provided opportunities for artists to practice the exploration of media and materials (Ogunduyile et al., 2008).

Through street painting, artists in South Africa raise societal consciousness. Paintings are intended to highlight social issues that will catch people's attention and inspire them to consider constructive changes. It is beneficial to occasionally have artists do this kind of art outside of their studios. The color my HIV was painted by BAZ-ART on Friday, December 1st, 2018 in observance of World Aids Day. BAZ-ART was invited to create a live mural at the Dobsonville stadium in Soweto. Nelson Mandela was depicted in a mural that was painted by skilled South African street artists. BAZ-main ART's goal and reason for existing is to use art, color, and public murals to spark discussion and raise awareness about important but frequently taboo subjects, such HIV and South Africa's stigmatization of certain groups. The national mindset and behavior toward taking preventative actions to combat this pandemic must shift if we are to change the narrative surrounding HIV and Aids. The campaign "Color My HIV" promotes awareness of one's status and taking charge of one's own health as well as the health of others. It is said that our collective national consciousness must change in order for us to win the war against HIV. BAZ-ART is pleased

to be able to use art to voice provoke conversation and action on real concerns facing the nation (Desmond, 2019).

The nature of public art in Cape Town fosters community by appealing to both reason and emotion, creates a feeling of place, and establishes connections between people and with one another and with the natural world. With emphasis on how public art fosters imaginations, sparks peacemaking, forges relationships, and unites people by assisting in the removal of both physical and mental boundaries (Avlonitis, 2018).

Afewerk Tekle, Skunder Boghossian, and Wosene Worke Kosrof, three prominent Ethiopian artists who create paintings in the public realm that serve as visual records and convey the fascinating cultural, artistic, and social history of their nation, are featured in African modern and contemporary art masterpieces. Afewerk Tekle's "Defender of His Country" became one of his most well-known works of art when it was placed on the Ethiopian national stamp in 1987 and adopted as the country's symbol (Haylu, 2023).

Inkman and Nilko in Tunisia painted in the public space in representation of a major trend that focuses on democratizing access to art and geared towards infusing a new social and economic dynamic. Paintings in the public in Tunisia goes from graffiti to gestural or chromatic figuration. Here the artists' use of resistant materials like marine varnish, and restoration has taken its course of the city's specifications. A lot is done towards bringing art to the people through street art rather than confining it to the places reserved for it. Street art is offered to people free of charge since it is practiced in the urban spaces (Cheikh, 2019).

The use of art in public spaces has grown more prominent in many African countries. Besides regular historical statues and monuments, governments have increasingly embraced the placement of various forms of art in parks, on streets, at traffic stops and roundabouts, and these are often commissioned specially for the state to beautify the outdoors, promote

culture, and create societal awareness. Cities like Nairobi, Johannesburg, Cape Town, Kigali and Lagos have embraced public art installations, thus beautifying their cities, improving community spirit and boosting tourism. A great example of this is the Lagos at 50 Celebrations in 2017, during which art installations, sculptures, and graffiti paintings were commissioned around strategic local government areas in the state. Artists can lead, follow, uplift, provoke or promote thought-provoking skills on society with their artistic works as repeatedly expressed, artists are the most important members of the society for they help it to envision it's though, develop and widen innovative perspectives. Leonardo da Vinci referred to art as the "queen of all sciences" for disseminating knowledge to future generations. To preserve cultural values, beliefs, conventions, and identities for the various communities that make up the world, art represents these elements. Additionally, it aids in the understanding and communication of both personal and communal histories (McFadden, 2016)

A group of fearless women in Kenya found ways of fighting Gender based violence through expressing themselves by painting graffiti that communicates to the public on issues pertaining to Gender based violence. In order to confront the issue of gender-based violence, Bradbury views public art as an essential venue. She states “our messaging through graffiti is bold and clear. When people are passing by, they are able to see it and even guide them” (Okwach, 2022).

Street art is as prevalent as it is colorful, upbeat, difficult, and beautiful. Graffiti has been a visual force in metropolitan centers all over the world for decades, giving a voice to locals from all walks of life. People who have a spray can, a blank wall, and the desire to breach some regulations are given a voice by this. Street art hasn't always been welcomed or valued because it has historically been a sign of rebellion or opposition. However, in certain locations, like Nairobi, that attitude is shifting (Amato, 2017).

In the performance of Amnesia in Nairobi, Okwach (2022) states that “*when we think about public art, what comes to mind is liberating the world of art by taking art out of the traditional cube, the galleries and putting it in the public sphere*”. According to him, putting art in the public sphere where it can be viewed by almost all members in the community means a lot. “*When you put art in the public place, you provide an opportunity for people to talk beyond ordinary conversation*”.

In another dimension, Murals provide a platform for making forceful statements in Rwanda. Because of this, both seasoned and up-and-coming artists have left their imprint on Kigali City through street art and public murals. Any piece of art that is painted or directly applied to a wall, ceiling, or other larger permanent surfaces, whether flat, concave, or convex, is referred to as a mural. By bringing people together, street art enhances and improves communities. African culture is an inspiration for murals. During Covid-19, murals were painted in Café de Rwampara in Gikondo, and the message is one of hope and resiliency while urging people to take the necessary actions, such as wearing masks properly, staying safe, and most importantly, staying strong. Street artists have a much broader canvas to work with and a much wider audience to reach because their work is typically painted on walls and other structures.

Since the emotions it creates in the viewer can encourage favorable adoration and voluntarily leaning toward works of art, art is the best approach to showcase a people's culture. Without the objects that ancient societies left behind, such societies cannot be understood. A lot may be learned about a person or a society via art. Richly ornamented spaces with sculptures or paintings can arouse curiosity among individuals on a worldwide scale and promote a sense of well-being, release, and relaxation. It is logical to suppose that people can be made pleased by public art, especially if the artists successfully convey society

values and objectives. This suggests that art has the power to change someone's perspective and attitude (Haylu, 2023)

An initiative to establish a path for animal sculptures along the Mulago-Kira-Kamwokya section was spotted by the Kampala City Council Authority (KCCA). This came when it was determined that there had been a serious lack of participation and communication between the administration in Kampala and the public artists. The development of public art interventions and community participation by cultural organizations in the city faced significant challenges. The effort was consequently focused on establishing partnerships with the Kampala Capital City Authority and streamlining ties between artists, urbanites, and public art (KCCA) (Muwanguzi, 2020).

Murals are a common kind of public art that are used to convey a particular message to the general audience. Due to the way they use well-known images to explore complex social, cultural, and political themes, they are perhaps the most successful visual means of communication for any group. Murals have been used in communities all over the continent to start conversations about important issues impacting the locals. Community artists from South Africa and Ghana are renowned for embracing mural painting in specific locations around their cities as a way to bring attention to problems that concern them. In a recent public art endeavor at Ngedeya Community of the Arts in Masaka, Uganda, this response to social and cultural challenges through mural painting is on display. The ambitious Make Masaka Public art projects imitative is in charge of creating a number of murals in various spots throughout the vast Arts Village, which is 130 kilometers from Kampala, the capital of Uganda. The project is a depiction of Masaka and how its socioeconomic landscape can serve as an example for other towns throughout the nation. It also demonstrates how artists can use their work to reach a wide audience. Artists open up mutual links with the public by taking part in this endeavor (Muwanguzi, 2020).

The researcher found it easy to study paintings in public spaces that are easily accessible to everyone and therefore documented their significance to the people in the community for the social and economic development of the city. The researcher investigated and analyzed the role of paintings in the public space after finding out that the city had so many attractions making it to be the adventure capital of Uganda with a lot of adventure activities.

The study focused on paintings of the new millennium in the following public built environment of Jinja City; Java house, Jinja, Kakindu stadium perimeter wall on Gabula Street, Chel and Wade cottages, Jinja, source of the Nile Hotel, Jinja, Jinja sailing club restaurant and Cuupa arts gallery, among others.

The public Urban spaces above are adorned with magnificent paintings that are meant to draw tourists and the entire Jinja population. The purpose of public art is to increase meaning in civic areas, contribute individuality to the community, reflect and disclose society, and play a distinctive part in the history and culture of a nation. It should be able to transcend language, class, and cultural barriers in order to affect society by transforming perceptions, teaching ideals, and translating experiences across time and place. People in Jinja community find it difficult to interpret the intended message in these public paintings due to the difficult techniques used. This research aimed at establishing the nature of paintings in the public space for social-economic development of Jinja City, analyze the role of the selected paintings in the public space for social economic development of Jinja and in a bid to find out what could be done to help the people in Jinja City community understand the intended message in selected public paintings with ease, the researcher came up with documentations of the role of the selected paintings executed in the public space for social-economic development of Jinja City.

In conclusion, the role of paintings in urban spaces remain to be appreciated. At the same time, the information on how public art can be of benefit and use to the development of the urban environment is also limited in the context of Jinja City.

1.2 Statement of the problem

Whereas globally paintings in the public space contribute to the aesthetic, cultural and economic vitality of the communities where they are located, in Jinja City the role of paintings in the public space to the community has not been felt. The majority of residents in the City cannot interpret the message conveyed in the selected paintings in the public space, which could have resulted from the complicated painting styles, hidden themes and lack of proper documentation to back up the paintings in the public space. If the situation is not curbed, there will be less enhancement in the City's aesthetic, cultural, social and economic development. As such, the study focused on documentation of the role of the selected paintings in the public space for the social- economic development of Jinja City.

1.3 Purpose of the study

The purpose of the study was to document the role of paintings in the public spaces for social-economic development of Jinja City.

1.4 Objectives of the study

The objectives of the study were to:

1. Establish the nature of paintings in the public space for social-economic development of Jinja City.
2. Analyze the role of the selected paintings in the public space for social-economic development of Jinja City.
3. Document the role of the selected paintings executed in the public space for social-economic development of Jinja City.

1.5 Research questions

- 1 What is the nature of paintings in the public space of Jinja City?
- 2 What is the role of the selected paintings in the public space for social-economic development of Jinja City?
- 3 In what ways can the role of the selected paintings in the public space be disseminated for social-economic development of Jinja City?

1.6 Significance of the study

The study focused on documenting the role of the selected paintings in the public space for social-economic development of Jinja City. The documentation therefore will help the following categories of people:

The research increased on the research skills of the researcher; it helped the researcher get familiar to different public places in Jinja City and also artists who paint in the public space of Jinja.

The documentation made on different paintings will help academic scholars, practicing artists, cultural heritages, and also inform stakeholders that there is need to help people in the community benefit so as to fulfil the Sustainable Development Goals (SDGs) that aim at balancing social, economic and ecological dimensions of sustainable development.

The research will help in promoting the sustainable development goals (SDGs), Uganda's Vision 40, and African Union agenda 2060 since the study aims at instilling cultural, social and economic values in communities. The public is expected refer paintings in the public space to be able to communicate across barriers of language.

Jinja being the adventure capital of Uganda, tourists will be enticed by the documentation and could carry home copies for remembrance of the paintings in the public space of Jinja and this will boost the tourism sector of Jinja City.

The artists owning the works will benefit through exposure to the entire world as powerful artists who paint beautiful pieces to communicate different messages to the public.

The entire community of Jinja City would benefit by gaining the intended values communicated in the paintings. Since public art aims at instilling cultural, social and economic values in our communities. People would be reminded of the distinctive function of art in public settings, such as how it reflects and reveals our society, enriches the civic spaces' significance, and gives our communities a distinctive identity. The public is expected to use paintings in the public space to be able to communicate across barriers of language, reveal the relevance of the selected paintings.

1.7 Scope of the study

The study was carried out in Jinja City mainly investigating on the role played by paintings in the public space towards the social-economic development of the city. It established the paintings in the public space of Jinja City both indoors and outdoors of the public places in the city, analyzed and documented the role of paintings in the public space towards the social-economic development of Jinja City.

1.7.1 Geographical scope

The study was carried out in the new Jinja City. Jinja City is divided into three constituencies namely: Jinja North made up of Budondo, Bugembe and Mafubira. Jinja South West made up of Mpumudde, Maggwa, Nalufenya and Kimaka. Jinja South East made up of Central, Masese and Walukuba.

Jinja lies in south eastern Uganda, approximately 54miles (87km), East of Uganda by road. The village is situated close to the Nile River's source on the beaches of Lake Victoria. The White Nile's flow is controlled by the neighboring Owen Falls Dam, which also produces electricity. The main metropolis in the Jinja district, Jinja is regarded as the seat of the Busoga

monarchy. The second-largest town in Uganda is Jinja. In terms of adventure sports and activities, Jinja, also known as the adventure capital of Uganda, has a lot to offer tourists. The town itself exudes a vibrant, multicultural vibe, and travelers from all over the world swarm here to see where the Nile begins its arduous 6,500-kilometer journey north. Many go on to face the formidable grade five rapids of the river, which are now one of Uganda's top tourist destinations.

Due to its advantageous location near the river and Uganda's capital city Kampala, which is only 80 kilometers distant, Jinja had an economic boom in the beginning of the 20th century. With the construction of the Owen Falls Dam in 1954, which gave it access to inexpensive, widely used energy, it solidified its dominant position in Uganda's industrial sector. In a short period of time, the neighborhood had grown to include several Europeans and Asians who were eager to live in this thriving industrial center.

Njeru (1.9 miles or 3.5 kilometers), Buwenda (2.8 miles or 5.2 kilometers), Kimaka (2.8 miles or 5.2 kilometers), Mpumudde (2.6 miles or 4.8 kilometers), Masese (2.3 miles or 4.3 kilometers), Walukuba (2.4 miles or 4.4 kilometers), Bugungu, and Bugembe are some of the nearby towns and villages (4km). It is within this geography that most paintings are displayed in the public space both indoors and outdoors of the public spaces. The places visited include: Java House, Jinja Kakindu Stadium Perimeter wall on Gabula Street, Chel and Vade Cottages Jinja, Source of the Nile Hotel, Jinja Sailing Club Restaurant and Cuupa Arts Gallery.

Map showing the geographical area where the study was carried out

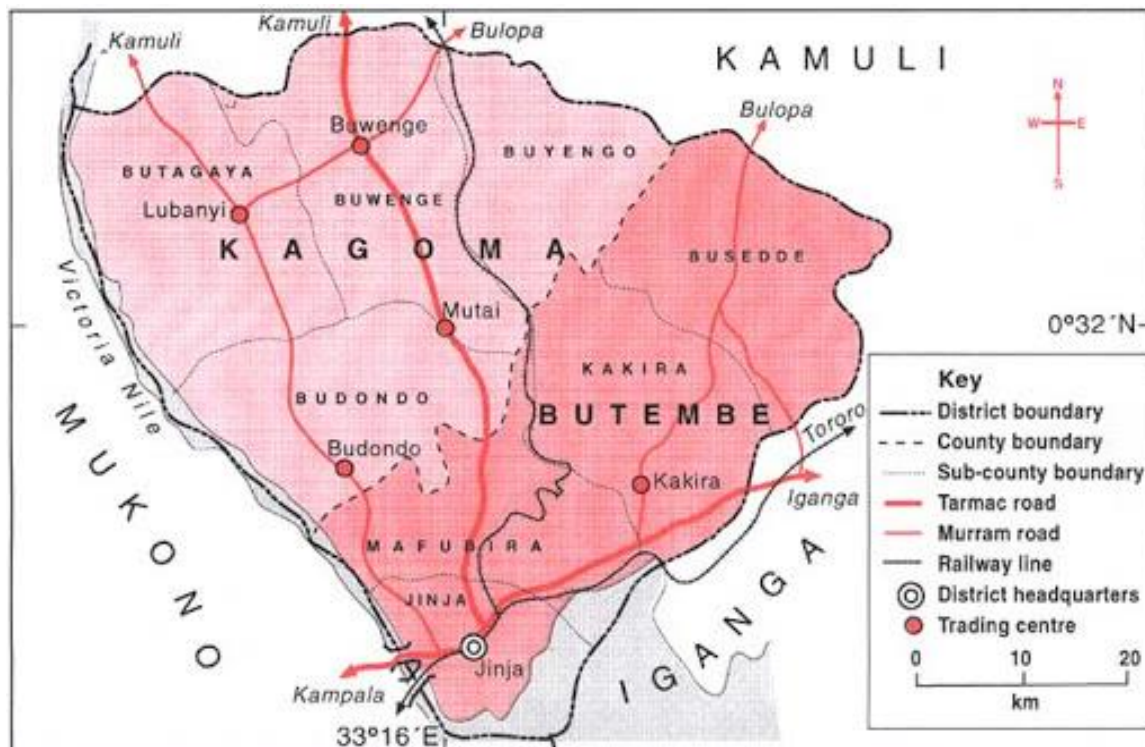


Figure 1: Map of Jinja City showing boundaries and composition

Source; www.nzdl.org

1.7.2 Content scope

The research was limited to public art in built environment both indoors and outdoors mainly focusing on paintings in the urban space of Jinja City. Content scope of the study mainly focused on the set objectives. Jinja City is referred to as the tourism hub of Busoga region attracting a number of tourists to this cause. The city is endowed with marvelous paintings in its public space that are intended to attract tourists and the entire Jinja community. These paintings in the public space, according to the researcher, were not communicating the intended message well to the public due to complicated painting styles and limited documentation to back up the paintings. The researcher therefore established the nature of paintings in the public space of Jinja City, analyzed the paintings and later progressed with documentation on the role of the paintings in the public space to reach the intended cause.

1.7.3 Time scope

The study is focused on selected public painting produced 2008 to 2020. This period of 12 years, many public places like hotels and galleries came up with interesting paintings that are worth to be communicating to the community. And therefore, the researcher deemed it fit to document the role of paintings that were produced during the selected time era in the public space towards the social-economic development of the city.

1.8 Limitations

The researcher encountered several challenges throughout the study and these were presented basing on objectives as below.

Access to some paintings in the public space was difficult. Managers of public places where the paintings are displayed had a negative attitude towards the idea of taking photos of the paintings. It was difficult to establish the owners of some paintings since some artists did not sign against their paintings and therefore the researcher had to use formal analysis to analyze the nature of the different paintings in the public space.

The artists who owned some of the works in the public space were very far away and some not easily identified since they had sold off the pieces. This made the whole process of analyzing very difficult.

The outbreak of Corona virus pandemic in the country froze almost all activities in the country making the whole research process very expensive in terms of movement which was restricted and therefore leading to the delay in completion of the study.

Documentation of the paintings was based on formal analysis and the researcher found it difficult due to the complicated painting styles of some of the paintings. The researcher was not able to exhaust all the paintings in the public space due to limited time and access to the different in-built pieces after the outbreak of Corona Virus.

1.9 Definition of operational terms, key words and phrases used in the Study.

- Built environment:** Refers to anything made by humans that can facilitate the day to day life of the people who stay around.
- Civic Space:** Lydia & James (2021) define Civic Space literally as a space, physical or digital, where people come together to exercise their human rights and core freedom.
- Connoisseur:** Refers to a person with extensive knowledge of the five arts, who is also a keen appreciator or a knowledgeable judge of taste.
- Graffiti:** The term "graffiti," which has a wide range of interpretations and definitions, refers to writing or artwork that has been scrawled, scratched, or sprayed indecently on a wall or other surface in a public setting. These works can range from straightforward written words to intricate wall paintings.
- Painting:** Is the action or skill of using paint, either in a picture or as decoration.
- Public art:** Refers to any work of art that has been planned and created with the goal of being staged in a physical space and easily accessible to everyone.
- Public space:** Is a place that is generally accessible and open to everybody.
- Social Construct:** According to Bainbridge (2020), a social construct is anything that results from human interaction rather than existing in an objective reality.

Sustainable Development Goals (SDGs): In a broader sense, this refers to the 17 bold goals for a planet that is greener, healthier, more peaceful, and equally distributed that were endorsed by the United Nations General Assembly in (2015).

Urban space: Refers to the area around the City just next to the City square that includes infrastructure and the natural environment around it.

CHAPTER TWO: LITERATURE REVIEW

2.0 Overview

In this chapter the researcher establishes and analyses the literature related to the topic being investigated. Examined the value of paintings to communities, the paintings that already exist, and how they reflect our society by giving our public areas more significance and by giving our neighborhoods a sense of individuality. McNiff and Whitehead (2009) proposed that the researcher should engage critically in the relationship between what is known and the idea under investigation.

2.1 Theoretical framework

This research is backed by Habermas' philosophy on public sphere published in 1960. He says man has a reason that allows him to uncover truths giving him access to self-judgment. The global sphere is viewed as the area of social life where the general populace can be located (Habermas, 1991. Pp 398-404). According to Habermas, a number of factors are essential for the public realm. Every conversation in which people gather to form a public constitutes the public sphere, which is primarily accessible to all citizens. To create a public realm, citizens play a role in addressing issues of common interest. Citizens freely gather and band together to voice their opinions. According to Habermas, the phrases "public sphere" and "public opinion" were first coined in the 18th century.

In *The Structural Transformation of the Public Sphere*, Habermas (1962) argues that the word "public sphere" in Germany refers to a concept of space, the social places, and arenas where meanings are articulated. Habermas asserts in this essay that the 18th century saw the emergence of a new civic society as a result of certain historical circumstances. This was motivated by the need to establish business forums where information and issues of common interest could be freely communicated and addressed together with rising literacy rates.

According to Fraser (1988) in Habermas's concept of the public sphere as an irreplaceable resource. The public sphere as defined by Habermas offers a means of avoiding some of the misunderstandings that afflicted progressive social movements and the political ideologies connected to them. Modern societies refer to the public realm as a theater where political engagement is enacted through verbal communication. It is a formalized setting for discursive exchanges because it is where citizens meet to discuss matters of public concern.

Fraser therefore comes to the conclusion that a concept similar to Habermas' notion of the public sphere is essential to critical social theory and to democratic political practice for the reasons stated above. If the public sphere is accepted as a generic concept and is necessary to critical theory, she claims, then she will argue that the particular way Habermas has developed this ideal is not entirely satisfying.

The public sphere, according to Castells (2006) is where ideas and projects that come from society are communicated to those who make decisions in the institutions of society. According to Manuel, the global civil society is an organized manifestation of societal ideals and interests. Demonstrates how the public sphere has changed from being national to being global and how it is increasingly built around international communication networks. By elaborating on shared cultural meaning, the core of communication, the global public sphere prepares the way for traditional forms of diplomacy that go beyond the formal talks of power relations.

According to Habermas (1996), it is a network for exchanging information and opinions and a crucial part of socio-political organization since it serves as a forum for citizens to express their free-floating opinions. Without a strong civil society that can organize and direct citizen disputes over divergent viewpoints and competing interests, the state becomes distant from its citizens. The government's interactions with the populace are confined to election seasons,

heavily influenced by political advertising and special interest organizations, and defined by a limited range of political options.

Even Habermas (1976) admitted that his theory of democracy was an idealistic condition that was never able to withstand capitalism's infiltration of the state. However, he also suggested that the parameters of the political equation continue to be an important intellectual framework for describing the connections between the competing interests of social actors, the social creation of cultural meaning, and the institutions of the state.

According to Manuel (1986, 1993), the idea that the public sphere is a neutral setting for the creation of meaning is incompatible with all available historical data. He points out that we can still underline the crucial function of the cultural setting in which societal representation and opinions are established, deformed, and then reformed in order to offer the conceptual building blocks for politics and policymaking (Giddens, 1979).

He emphasizes the analysis by pointing out that social political forms and processes are constructed on cultural elements, which political institutions had earlier developed unilaterally.

Additionally, artists promote various socially relevant ideas and initiatives in the public realm (Manuel 2008). In the public sphere, artists have a motivation that enables them to unearth facts and gives them access to self-judgment (Habermas 1960). The public realm is seen by artists as a segment of social life where the general public can be found (Habermas 1991, 298).

The theory guides the researcher by providing clear instructions on how artists can effectively convey ideas and opinions to the public by banding together as citizens to express their own opinions. We can underline the crucial function of the cultural sphere in the formation of representations and opinions for society through artworks displayed in public areas.

Additionally, artists emphasize the research of various forms in paintings shown in public spaces for simple spectator interpretation (Manuel 1986, 1993).

Due to particular historical conditions, painters were motivated by the necessity to establish commercial forums where news and issues of common interest could be freely disseminated and discussed together with the rise in literacy rates. (1962 Habermas).

The notion of the public sphere is understood as a neutral place for the construction of meaning that runs against to all historical facts, making this theory pertinent to the study. Emphasis is placed on the crucial function of culture in the formation, deformation, and reformation of social representations and opinions. Because it is the space and an avenue for articulating their independent opinions, artists use the public space as a network for exchanging information and points of view.

2.2 Painting and Public space.

In the act of bringing art to the people, Halliday (2016) discusses street art as a tool for teaching, raising awareness, enhancing knowledge, and changing public attitudes that can promote positive behaviors that can lead to harmonious coexistence, reciprocal respect, and shared ambitions. In conclusion, he claims that integrating art into communities exposes groups in society to contemporary art components they might not otherwise experience and fosters community discussion about the role that the arts can play in fostering constructive social change.



Figure 2: Words matter
 Artist: Wosene Worker Kosrof
 Media: Oil on canvas
 Source: www.tadias.com

According to Kosrof (2020), Wosene's work, titled words matter, is a continuation of his long-running investigation into how languages, identifiers, aesthetic beauty, and material interact using the language symbols of Amharic, one of the few prehistoric writing systems in Africa. "His work is packed with visual complexity that demonstrates an awareness of a large array of both formal and inherited traditions," he continues. Wosene explains, "I view my work as visual poetry and am interested in the poetic or artistic worth of the "Fidel" or language symbols themselves. The lettering in my painting tells a visual story rather than a literal one. The "Fidel" in Amharic have incredibly lovely rhythmic and dancing styles. To appreciate the elegance of written language and consider how we communicate, I "choreograph" them on canvas, cut them into pieces, and then flip, repeat, and rearrange various portions of them. I use color, line, and composition to convey my ideas rather than sounds, formal language, or exact storytelling.

According to the Green paper by the Americans for the Arts (2021) Public Art Network Council, Cities gain value through public art by its cultural, social, and economic benefits. A distinctive facet of our civic history and our developing culture is public art. It reflects and discloses our civilization, gives our cities purpose, and gives our neighborhoods individuality.

Public art revitalizes public places and gives the built environment a human touch. It offers a meeting point for the past, present, and future as well as for disciplines and ideas. Access to public art is unrestricted.

According to Knight & House (2014), the location and era of public art are reflected in it. It serves as a location indicator in all human settlements, stimulates the imagination, and incites individuals to pay attention to and perceive their surroundings more keenly. Public art inspires discussion and learning about art and society, our intertwined lives, and society as a whole. People can experience art outside of museums or other cultural institutions and in the course of daily life thanks to public art, which is particularly accessible. Everyone in the community can directly and regularly interact with art thanks to public art. Both throughout the choosing process and after installation, it promotes social engagement. A piece of art can inspire introspection and self-awareness in the viewer.

Public art can be a crucial component when a town wants to advance economically and remain relevant to its current and future residents, as has been seen throughout history. Data overwhelmingly suggests that cities with a vibrant and busy cultural scene are more appealing to visitors and businesses. In creating a distinctive and culturally vibrant community, public art can play a significant role. As demonstrated throughout history, public art may play a significant role in a community's efforts to grow economically while remaining relevant to its present and future citizens. According to the vast majority of data, cities with a thriving and active cultural scene are more desirable to tourists and enterprises. Public art may play a vital part in developing a distinctive and culturally active community.

Duque (2014) stipulates that the basic goal of public art in public spaces is to benefit society as a whole. However, the adage "a picture is worth a thousand words," coined by advertising executive Fred R. Barnard in 1911, actually means that seeing something rather

than hearing about it is better for learning. If not interpreted, public art is typically only comprehended by a small portion of its intended audience.



Figure 3: The Evolving Faces of Nursing

Artist: Meg Saligman

Media: Mixed media

Source: muralarts.org

Figure three shows a painting in the public space in America that was commissioned to celebrate nurses and commemorate their contributions. The mural was designed by Meg Seligman, a nationally renowned muralist, who was commissioned by Mural Arts Philadelphia in the struggle to earn Philadelphia international recognition as a ‘city of murals. Tourists are therefore attracted to visit the city of murals. This inventive masterpiece alters the way we view both the nursing profession and public art. The community can read and comprehend the mural's intended message thanks to all the supporting material, which is displayed in the public space.



Figure 4: How to Turn Anything into Something Else

Artist: Miss Rockaway Armada

Media: Mixed media

Source: muralarts.org

The origin of contemporary graffiti, according to the New York Magazine story (2007) was also the city of brotherly love. The first instances were published in the 1960s. Graffiti has spread across numerous American cities by the 1980s. Politicians responded by taking punitive action against both the graffiti and the writers as a result. At that point, Philadelphia's mural arts organization steps in with its countless murals and other public artworks. Murals range in size, style, and message, starting with the vibrant dream world of 'How to Turn Anything into Something Else' figure 4. These murals honor the strength of community and Philadelphia's neighborhoods. With the intention of training youngsters between the ages of 10 and 15 during the summer to establish the concept, artistic flow, and imagery for the mural, the mural pictured above was created by the Miss Rockaway Armada artist team. This was to help them access their vast imaginations. Artists described their intentions as *"At the onset we wanted to establish with the students that their imagination are real and possible..."*



Figure 5: Kwame Nkurumah
 Artist: Mohammed Awudu
 Media: Oil-based paint
 Source: www.pinterest.com



Figure 6: Everyday life
 Artist: Moh Awudu
 Media: Oil-based paint
 Source: atlanticoonline.com

In Ghana Awudu represents his inner spirits from where he grew up in Nima, Accra and it portrays everyday life (Awudu, 2019). He tries to show African women so that they become more influential in the society. He is also inspired to do positive things to inspire the

next generations. He says *“if we want to change society, we have to accept responsibility in our small corners.”*

Moh Awudu thought of Accra using graffiti as a means for promoting culture and history. He uses graffiti to place colours in locations that previously were gray. His art gained notoriety around the world by portraying, though a painting, one of the worst natural disasters of Ghana. It was in 2015 when a flood of fire killed dozens of people in Accra. The painting attracted attention due to its realism, sensitivity and colorfulness.



Figure 7: Dream Cona

Artist: Margaretta

Media: Oil paint

Source: [m.facebook.com.margarettajuakali](https://m.facebook.com/margarettajuakali)

According to Margaretta (2017), as Uhuru Gardens creates additional public places for artistic expression to be displayed. The educational and eye-catching calendars that TICAH (Trust for indigenous Culture and Health executive)'s director, Mary Ann Burris, and her team have created every year since 2010, are the organization's best-known products. Numerous Kenyan artists who contributed to the calendar's aesthetic were brought together by TICAH, and mosaicist Eric Manya has curated their work with Kenyan material culture. The TICAH project, Dream Cona, had a "Soft opening" with a group of Kenyan artists creating a mixture of vibrant visuals, symbols, and spray painted graffiti art. The Brook House School kids helped the artists. The majority of the wall painting was made by a group of local artists, including

BSQ members Bebetu, Thufu, and Ken Otieno as well as Patrick Mukabi, Mary Ogembo, Nadia Wumunyu, Charles Ngatia, and Billy Mutua.



Figure 8: Preventing the spread of Corona Virus

Artist: Mathare Roots Youth organization

Media: Oil-based paint

Source: theconversation.com

Mathare Roots Youth Initiative is a youth organization in Nairobi Kenya and with the Harambe Spirit of Kenya Graffiti artists, painted a mural in Nairobi, Kenya, as part of a culture of people coming together in times of need (Mathare Roots Youth Initiative, 2020). This artwork helped to stop the spread of the corona virus. The major goal of the action was to inform the public about the steps that need be done to stop the Corona Virus from spreading.



Figure 9: Using art to show the importance of clean water.

Artist: Viva Con Agua

Media: Oil-based paint

Source: monitor.co.ug

Figure 9 is a painting from Kamwokya, depicts a girl bringing water in The Daily Monitor, (2020). Through their organization Viva Con Agua, a collection of young artists, including rappers, dancers, visual artists, and photographers, raise awareness of the need for clean water through their artistic endeavors and other innovative means. "Nature says we should share her gifts," reads the painting, which shows a young woman holding a jerrican while standing close to a crested crane. Viva Con Agua is using a painting known as "the walls of water" to raise awareness of the value of clean water. However, the water activism goes beyond simple wall painting. Photographer and one of the group's leaders, Papa Shaban, observes that Public art frequently relates to the location in which it is located and is site- or audience-specific. It might be vast or small scale, permanent or temporary, internal or external. Public art is always positioned to honor a specific location, historical legacy, or to draw attention to unique qualities that are related to a particular spot. The painting is of great importance to the community where it is located. Some are used for identity for example in

Uganda or another country. Paintings in the public space require interpretation before they can be understood by the majority of the people in the society.

Collin (2019) established the Weaver Bird Community for the Arts, where he collaborates with artists from all across East Africa to create the first of its type in a formerly extremely impoverished area just outside of Masaka town. Collin is a brilliant and multifaceted artist who excels at both performing and producing a wide range of art, including mixed media pieces. Collin wanted to increase public understanding of contemporary social issues like prejudice, environmental change, and racial segregation. He has social awareness and cares about healing.

The independent, (2020) clearly reveals Samson Xension Ssenkaaba opening a new art space in Kampala City. Xension paints Bantufitti in his art space in Kamwokya next to Afriart Galley which makes him a monopoly, trading and showing cutting edge contemporary artist in the city. He says his painting in the public space was to be dedicated to the young generations that have an experimental angle in their work. Xension was to organize workshops and talks at the space that will focus on showing, educating and initiating the general public into the problematic world of contemporary art.

2.3 The Role of art in public space

According to Hall and Robertson (2001) if public art contributions are made in the right way, they could have a significant positive impact on the city's "economic, social, environmental, and psychological" aspects. However, the authors go on to say that not much real thought has been given to these wishes. In terms of meeting community needs, combating social marginalization, and creating a sense of civic identity. By serving as a reminder of cultural expectations, public art goes beyond the artist's initial intentions. It is crucial to note that different audiences or city users have varied demands and viewpoints regarding how public

art should be included into the urban space when examining the function of public art in a city. Each city must create unique forms of site-specific public art because audience segmentation is location-specific. Jinja being a tourism center therefore for Busoga region, it requires public art that specifically communicates cultural norms. Therefore, the effectiveness of that public art in fostering a sense of place, community, civic identity, meeting community needs, combating social exclusion, fostering social change, and, most importantly, implementing educational values, has not been evaluated. The investigation revealed that the appraisal of public art's contributions to municipal or urban quality of life is based on a shaky foundation. It's common for people to "take public art for granted," and there hasn't been much adequate research done on how it affects a variety of urban problems.

According to Hall & Paul (1996) essentialism holds that public art is a necessary part of a city's cultural stock that improves City-Centre environments and the externally projected images of cities while being viewed as a solution to a variety of social issues. It is important to establish new approaches and indicators to assess the impact of public art in terms of quality of life, skill advancement, the creation of a creative environment, and social inclusion notwithstanding the controversy that surrounds discussions about its place in urban spaces. To make it easier to assess the influence of public art on the intended audience, it must be simplified in urban settings.

According to Jordan (2019) the art of painting is a fundamental science on which all other forms of visual art and design are built. It serves as a platform for exploring, expressing, and improving all facets of visual design. Drawing, color theory, composition, and technology are all integrated. A painter masters the use of shapes, lines, texture, silhouette and compositional modes like rhythm, symmetry, offset, balance/imbalance to express the otherwise inexpressible. It uses the most basic tools of visual design to create allegory, illusion, metaphors, connections in the deep psyche of the viewer, that either work to please us or to stir

us in some way. To her for those reasons, painting is the highest and purest form of visual art. And to that matter therefore, paintings must be honoured being the highest and purest form of visual art. Without painting, visual art would be no more. Artists in Jinja City have used this chance to explore different materials to produce both realistic and abstract painting styles for the public to enjoy.

Alheit (2016) asserts that public art enhances the quality of public spaces in South Africa by enhancing the allure of locations for employment, habitation, or travel. This can assist build neighborhood identities, raise civic engagement in public life, and boost property values and urban management. If public art is site-specific, all of the afore mentioned endeavors can be successful.

According to Purtee (2017) the process is initiated by the first thumbnail sketches in a sketchbook. This is the point where thinking becomes reality. You consider the optimal format for the composition, how reality is abstracted into streamlined shapes and value masses, and additions and subtractions. A commitment to surface starts after the design feels excellent. Here is when I depart from the standard painting methodology. I often choose to produce a complex drawing using a straightforward HB drawing pencil instead of simply drawing a simpler outline on the pastel surface. The pastel surface's gritty texture creates a lovely tactile connection. Varying the pressure represents lost and found edges. Surface textures' gestural rhythms are subtly communicated. This drawing phase is not a competition. I am methodical. I start painting after it seems right and I have a solid understanding of the subject matter. Before painting, blowing against the drawing will remove any loose graphite fragments. To strengthen the drawing, a thin layer of workable fixative may also be added. This makes it possible for the drawing to remain visible in the finished painting, which is something I frequently enjoy doing. Graphite pencils can be replaced with pastel pencils, giving drawings the appearance of color and making it simple to combine drawing and pastel over-layering. Even if the intricate design

will eventually be covered with a pastel or underpainting, it has a significant meaning for my personality. It enables me to assimilate the scene and calm the hand that is itching to dive into the color magic. It isn't a waste of time in my opinion. In actuality, it is crucial to my procedure. It's known as "The Sensitivity Stage." Serendipity and Solution develop at this point. That is why abstract art, despite the fact that some people find it difficult to grasp, should be given the chance to exist in the public domain in order to anchor people's enjoyment.

Adkins et al. (2022) denotes that western art since its classical origins and for about two thousand years beginning with painted frescoes, painting was a historical document of Christian religion, allegories to Greek and Roman mythology, and a document of the royal families and dynasties. Eventually it separated from these tasks and began to exist in its own right. Now painting explores and defies mental, psychological, social and technical boundaries. Since the intention to create a fine art painting is often motivated by a pure exploratory spirit, painting influences many subsequent creative commercial genres that then create a dynamic culture around us. Trust (1995) explains the sole reason as to why painting should remain a historical document for grandchildren and even great grandchildren to look at. An advanced documentation of paintings in the public space, acts in reference to that.

According to Jenkins (2022), the importance of any form of art is that it provides a way to satisfy the basic human need for self-expression. Sculpting, dancing, writing stories, painting, drawing, throwing or building something with clay, designing clothing or furniture or a home or an entire city, singing, composing a symphony, acting- they are some of the means one can use to connect one's own thoughts to another person's mind. And therefore, the incorporation of paintings in the public space with documentations could provide a way to satisfy the basic human needs through simplification of the content in the painting.

Urban street art, according to Tunnacliffe (2016), is a potent instrument for reflecting the urban experience, inspiring urbanites to interact with their surroundings, and re-socializing public areas. Urban street art encounters in the ordinary give up new perspectives and ways of experiencing the environment, allowing for a creative feedback loop between the artist, the individual viewer, and society. Therefore, urban street art serves to remind people of their culture's natural and social interconnections. The mainstream urban experience is disrupted by environmentally conscious urban street art, giving the observer a different perspective on the world at play in the context of daily life. As a result, it is argued that the spectator transforms from a passive to an active participant in the modern structure of urban cities at the nexus of urban street art and everyday life. Environmentally responsible urban street art inspires a reconnection between urbanites and the environment by fostering new understandings and boosting consciousness, serving as a catalyst for significant societal change. In a bid to communicate social change to the society, street art should be well coordinated with simple clarity of its significance so as to support it performs its intended role. Street art is normally site specific with the intention of benefiting the community around.

Markham (2021), says art is the only thing which let you follow your instincts, no boundaries, no rules, and no limits. One can express his feelings the way he wants to express. It is something that gives you a superiority complex. And if we are talking about public painting, then artists should convey their sentiments in a way that the community can easily understand and not for their own personal gain. Like they say, a picture speaks a thousand words.

According to Kalfas et al. (2023), Sustainable development plays an important role in deciding the social features of urban environments. Urban settlements and buildings originate in social interactions. Public art as a tool of development strategy has a significant role to play in advancing different aspects of urban planning and design. Usually, many tourists visit a

community to attend art events. These tourists spend money on local goods and services, and this, in turn, has an indirect multiplier effect on the local community's economy. This therefore in turn as regards to Jinja City, paintings in the public space, play a vital role in attracting tourists to the City through adding colour and vibe to the public space. Public art can thus become a part of wider promotional mechanisms of town activity that have become necessary as a result of cities' global competition for investment. Murals and public works of art are the eye of the city and are an epic stone through which the history and culture of the city are recorded. Moreover, their very existence can enhance and delineate a city's position and rank. Public art is part of the procedure by which an urban area obtains a sense of meaning through its reputation and the characteristics of its heritage, which are preserved. It also contributes to creating a community and a sense of identity and specific purpose to their specific locations.

Public art is regarded to improve the public environment of our cities, according to Thejas (2015). Public art is essential in public spaces because it provides creativity and gives the area a purpose. Public areas with a diversity of public art contribute to their vibrancy and inclusiveness, which can encourage interaction between the public and public art. These types of works of art can influence the built environment, not only in terms of the beautification of the city or the design of the public spaces, but also in terms of the collective psyche of the populace. They are freely accessible for everyone to interact with, either intellectually or physically. In order to gather the public's perceptions and understanding of public art as relevant to their public spaces, qualitative research, specifically semi-structured interviews with stakeholders and questionnaire surveys, is used to evaluate how people interact and engage with these distinctive artworks. Multiplicity, which also adds to having special creative moments of oeuvre where people connect with a variety of materials to create a positive emotive effect, is what gives public places their vibrancy when various entities come together

to create a pleasant ambiance. People's perceptions and feelings of these attributions may have an impact.

Jagannath (2015) discovered that a good public place requires a variety of amenities, and that is how the space is constructed affects how users interact with it. It demonstrates that there are numerous ways in which individuals interact with public art in public settings, and that this interaction often depends on the type of art being viewed. For example, an interactive sculpture generates different types of engagement than a static statue or a piece of street art since it alters the public's perceptions and feelings. This study's main objective was to examine how individuals engage with various types of public art.

Anna (2007), Quotes that localization, in the process of improving the attractiveness of public areas and individualizing townscape, shape and function as well as transfer of the contents of artworks play a significant role. It could be a vital component of a visual information system, a factor in integrating the neighborhood, and a strategy for developing the public domain's identity. The analysis that is being given is mostly focused on potential locations for artwork in the most valuable public spaces.

Desmond (2019) states that it might be argued that the artwork has an instructional function even though the meaning of any art piece is not directly absorbed but rather reflected by people's particular responses, experiences, and knowledge. Public art instructs us in two ways: first, through the stories and knowledge it conveys, and second, through the authorship and location, which reveals to us who has the authority to erect art in public areas.

According to Pretorius (2017) Public art performs several functions which are discussed below: In the first place, it serves as a memorial and forges a timely public identity or cultural cohesiveness. It serves as a form of time capsule that can be examined in the future to learn more about the ideas of the time. The second piece of public art serves as a landmark.

Thirdly, it helps with urban recognition engineering. The social and/or political aspects of public art make up its fourth purpose. Its societal purpose would be to uplift society, serve as a way to preserve memory, and establish a certain interpretation of history that would aid in the socioeconomic advancement of a location. Additionally, it modifies the viewer's conception of history by delivering a social message (typically through text) and altering their perception of certain aspects of the world. According to Nilson & Thorell (2018) during a nation's transitional years, public art can serve as "a focus for symbolic transactions." Reynolds continues, saying that it "can launch the political dialogue required to address the country's past" (1996:160)

The history and culture of our nation are distinguished by the presence of art in public areas. It reflects and discloses our civilization, gives our public places greater purpose, and gives our neighborhoods more individuality. Public art is important because it adds value to our communities' cultures, societies, and economies. It communicates across linguistic, social, and cultural divides. It causes an emotional response that words alone frequently cannot. When a generation isn't actively assisting in forming it, it represents the collective psychology of that generation. By transforming attitudes, imparting ideals, and interpreting events across space and time, art has an impact on society. According to research, art has an impact on one's core self. Literature, music, sculpture, and other forms of art are frequently seen as the archive of a society's collective memory. Public art is intended to reflect and disclose our civilization and give meaning to our cities because it is a part of our public history, growing culture, and collective memory. However, painters in Jinja City paint abstract and exaggerated themes mainly targeting tourists leaving out the local people that they are supposed to instill cultural values in. The indigenous people of Jinja municipality do not understand the message intended by the artists due to the techniques used that seem difficult to them.

Grodach (2009) argues that community art spaces' potential for community development can be increased by paying more attention to their role as public spaces, which is linked to their ability to realize the outcome of community art spaces' fostering social interaction and engagement and generating economic revitalization.

The significance of the artwork in the public area to the neighborhood has a big impact on how social interaction and economic regeneration are enhanced.

2.4 Paintings in the public space



Figure 10: Treat art work and open outdoor spaces as you would any other amenity.

Artist: Multifamily developers

Media: Mixed media

Source: www.multifamilyexecutive.co...

Gagiuc (2021) writes about the painting in figure 10 by multifamily developers, describing it as a painting in the public space that was intended to communicate to the public the common areas that create a sense of community, and that this is taken into account when programming amenities and designing spaces tailored to each development's residents. Public space and public art that benefit the entire community are advantageous to include. The painting in its position was in a bid to strengthen the connection between people and the places they share to help transform spaces into places that serve as an extension of the neighbourhood. Paintings in the public space should be accustomed to inspiring people into the community's unique aspects when planning a public space, it is important to reflect on

and complement a community's unique aspects. Art that pays homage to the neighbouring or the history of the community can be very meaningful.



Figure 11: Kiss my...

Artist: Ginny Sikes

Media: Acrylics on board
www.artworkarchive.com

Carey (2017) through both individual and group art projects, worked as an art educator for many years, assisting people and communities in finding their voices and expressing their issues. He communicates his feelings, objectives, and ideas through his own work, which is feminism-based, in the social, political, and personal spheres, as well as in an effort to share his unique perspective. Through his brilliant ideas, society and even views may alter slightly or significantly.

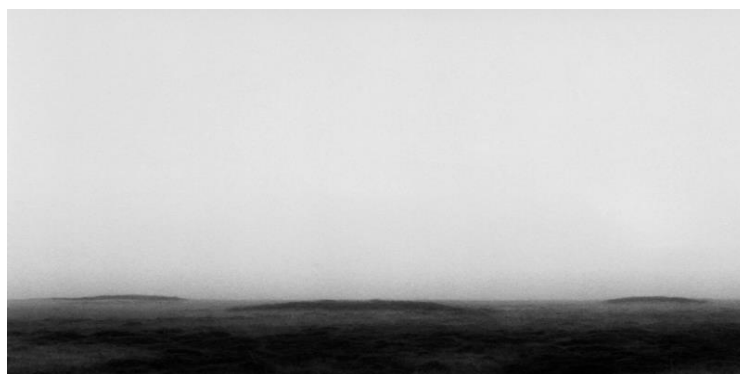


Figure 12: Lasting visible traces in the landscape

Artist: Maarten Westmaas

Media: Oil on board
Source: www.artworkarchive.com

Maarten in Figure 12 says he aims to raise awareness of the enduring, obvious imprints left in the landscape as an artist. He merely desired that the world recognizes the beauty of the surroundings.



Figure 13: Industrial & Urbex

Artist: Aleta Michaletos

Media: Oil on board

Source: www.artworkarchive.com

Michaletos takes his responsibility as an artist very seriously and makes an effort to be a highly intellectual, politically and socially conscious person. He is capable of transforming a few simple materials into items that have spiritual, artistic, and perhaps even material value through his paintings, which express his feelings.



Figure 14: Parrsboro Weir

Artist: Poppy Balser

Media: Mixed media

Source: www.artworkarchive.com

In his book, Mittler (2006) says he has always lived close enough to the water to stroll there. I believe that part of my job as an artist is to represent this region's natural beauty. As frequently as I can, I paint outside so that I may have the clearest possible vision of my surroundings. That makes it easier for me to fully express the highest level of truth. I try to depict the bits of our landscape that I love and find stunning in my paintings. I'm protecting ideas that might vanish suddenly by doing this. Consider all the Northwest landscape paintings that serve as historical records of the region's surroundings before to the widespread wildfires that have ravaged that region of the continent.



Figure 15: Arabic Calligraphy

Artist: Sefwan Miled

Media: Oil on wall

Source: thearabweekly.com

According to Malluh (2020), Safwan spreads the culture and art of Arabic Calligraphy through painting large murals in Arabic Calligraphy to excite the public space and not to be limited to his local space. The artist struggles to preserve Kairoun's cultural identity through his mural paintings on drawings and Arabic Calligraphy.



Figure 16: Three African women dancing

Artist: Ben Enwonwu

Media: Gouache

Source: www.artnet.com



Figure 17: Three women, African

Artist: Ben Enwonwu

Media: Gouache

Source: www.pinterest.com

Enwonwu (2016) is one of the best artists in Nigeria painting interesting themes in the public space that call upon public appreciation. Through the analysis of his work, in his paintings of the three African women dancing, Ben explores different African dancing styles to the public space that steer up public opinion engaging art to its economic vitality.



Figure 18: Sea view
Artist: Moh Awudu
Media: Oil-based paint
Source: theculturetrip.com

According to Adu-Ampong (2016), the painting in figure 18 above presents important scenes that inspire economic growth through the boost of the tourism sector. Artists in Accra City have struggled to make the City brighten up through their use of Graffiti art on the walls of Accra communicating important facts of their culture and to also add color to Ghana streets. Images predicting the daily way of life have continuously emerged on the streets of Ghana and have remained a driving factor behind their artistic production.



Figure 19: Strong African Woman

Artist: Akufo-Addo

Media: Mixed media

Source: www.theghanareport.com

Adjei (2020), says street art in Ghana clearly provides a good example of how significant paintings in the public space can be to the people in the community. Artist in Accra work hard to bring about social awareness to the people through the use of pallet, brush and paint in the public space.



Figure 20: Bankslave

Artist: Gamsio

Media: Mixed media

Source: www.bankslave.art

Gamsio (2014) in his painting of the Bank Slave recognized the role art can potentially play in the public space as regards to social awareness. Whereas most Kenyans have found it difficult to find space where they can exhibit their works, available galleries being too small and prices of renting exhibition space being more than what artists can afford. Most artists have resorted to finding their way of art in the public space there by creating large murals in the public spaces all over the town.



Figure 21: The mother of creation

Artist: Naney Chelwek

Media: Oil-based paint

Source: www.wescover.com

Chelwek, (2013), a female artist, is well-known for creating graffiti on walls all over the world. She continues as the other artists continue to adorn the Mabati wall. She excels at decorating walls with graffiti art to promote social interaction, solidarity, and awareness in the neighborhood where she lives. Chelwek continues to paint the Vagaya murals on the Uganda museum's walls as a result, giving the room color and a reason for it to be a public place.

The role of paintings in the Urban space globally does not differ from the role paintings offer to the Urban space in Uganda. Painting has continuously played different important roles as far as engaging artists to the communities where they belong. By representing society through paintings in the public space, artists answer people's needs in society which champions protests and also spiritual and cultural aspirations (Agwuele, 2019)

CHAPTER THREE: METHODOLOGY

3.0 Overview

This chapter outlines the overall methods used to conduct the study. The researcher discusses the techniques that were employed in the examination of the contribution of paintings in public spaces to social and economic growth, with a primary focus on particular artworks in Jinja City. It includes the research design, data gathering methods, population sample, sample size and sampling technique. Research methodology is a philosophy of how an investigation should be conducted, according to Schwandt (2007:195). It entails analyzing the presumptions, guiding concepts, and methods used in a certain line of investigation. According to Schwandt (2007), Creswell (2007), Teddlie (2007), and Tashakkori (2007), methodologies explain and define the types of problems that are worthwhile investigating, what constitutes a researchable problem, testable hypotheses, how to frame a problem so that it can be investigated using specific designs and procedures, and how to choose and develop appropriate means of collecting data.

3.1 Research design

The research approach was largely qualitative and descriptive. A qualitative method is defined as "a systematic subjective approach used to characterize life experiences and situations in order to give them significance" (Kumar, 2011). According to Parahoo (1997) qualitative research emphasizes the individual's uniqueness while focusing on people's experiences. Qualitative research is described as "a style of social inquiry that focuses on the way people perceive and make sense of their experience and the world in which they live" (Holloway and Wheeler, 2002). Researchers study people's behavior, opinions, experiences, and feelings using a qualitative approach, with special emphasis on their comprehension.

The researcher carried out a qualitative descriptive research design which mainly depended on purposive sampling. The descriptive approach was used to describe the message represented in the chosen public paintings. The message carried in the selected public paintings was documented using the descriptive approach. The researcher also analyzed the role of these selected paintings by documenting opinions of the different people in the selected area. To collect the data, both primary and secondary sources were used. This was accomplished using field notes, observations, and interview guide questions. Multiple sources, including newspapers, the internet, research papers, books, and journals, were used to gather secondary data.

3.2 Sample

The researcher selected a sample of 37 respondents to participate in the study. This comprised of seven artists who own different works in the public space. This was done to inquire on their intentions regarding the pieces of work. 20 people were chosen from the community to help the researcher in the interpretation of the paintings in the public space and these were to represent the entire community. 10 more artists who did not own the works were chosen to help in analysis. The respondents were chosen from near art galleries in Jinja, customers who visit the restaurants where the paintings are displayed. These the researcher trusted would reveal information on how they perceive the paintings.

3.2.1 Population of the study

The researcher looked at the people in the communities where the public art is situated, the artists in the community and from these samples were taken in order to establish the level at which art in the public space could be interpreted by the onlookers and connoisseurs. 10 people were chosen from the community, 7 artists who were not the painters of the selected paintings in the public space, the researcher was one of the artists who produced works in the public space.

3.2.2 Sample size

An important consideration in this research was choosing an acceptable sample size. Focusing in particular on the topic in relation to the function that public art serves in Ugandan society. Based on the resources that might be used for the investigation, the study sample was selected. The community that the paintings were designed for was the main subject of attention.

3.2.3 Sampling technique

The researcher utilized a technique called purposive sampling. Purposive sampling was used to pick respondents because it was effective in achieving a target sample fast and when sampling for proximity was the main consideration. The logic and strength of purposive sampling, according to Patton (2002) is in choosing information-rich situations for in-depth analysis.

3.3 Instruments

The research methods used were both descriptive and analytical. The research tools employed were direct visual observation, interviews, documentation, focus group discussion, library research and photography. Through these tools, the researcher was able to obtain in depth information regarding the paintings. Interviews were conducted and the researcher was able to obtain the necessary information concerning the paintings. The study scope was on paintings in built environment focusing on both outdoor and indoor spaces/sites.

3.3.1 Direct visual observation

The researcher observed directly, visited the various art galleries in Jinja, public spaces like hotels and restaurants where art is displayed. This was done in order to get a wider view of exposure to varieties of displayed public art. The data collected through direct observation and photography and this was recorded and used for reference purposes.

3.3.2 Oral interviews

The researcher conducted one on one oral interview with the respondents selected from the population. Enough data was therefore collected through simple questions that were responded to through the interview guide. The researcher was able to take short notes so as to back up the oral interview in time. The researcher was able to conduct a thorough examination of the many chosen paintings in the public area thanks to collected notes on people's differing perspectives.

3.3.3 Documentation

In order to give voice and meaning to the chosen paintings in the Jinja public space, the researcher used document analysis, in which documents were interpreted by the researcher (2009). Claims that document analysis uses the same kind of theme-based coding used to evaluate focus group or interview transcripts.

The researcher also searched books from the library to help her compare notes with the collected data. Books, newspapers, journals, magazines, catalogues and any other printed material were used. Here the researcher visited the library of Kyambogo University, and also used online books to gather the necessary data.

3.3.4 Library Research

The researcher used library and archival survey which made it possible search, gather and compare data. These included Books, data recorded on the internet, Journals, newspapers, magazines and any other media which helped to answer research questions one and two of the study. The researcher visited Kyambogo University library among others in search for data.

3.3.5 Photography

The researcher used a camera to take photographs in the public space directly with permission of the residents. The photography collections were made with the intention of recording art historical events.

In an effort to spur a change from the traditional usage of a photo library as a simple repository of photographic reproductions to a wider study of the epistemological potential of documentary picture archives, the Kunsthistorisches institute in Florenz created the Photothek from 1928 to 1935.

3.4 Procedure

The researcher requested an introduction letter from the department head of art and industrial design. Oral interviews were carried out where by the researcher asked a few questions to the participants so as to guide her in data analysis. Discussions concerning the different works in the public space were carried out all guiding the researcher in data analysis. After collecting all necessary information from respondents, the researcher started the process of analysis followed by a ready report. This aided the researcher in developing a thorough comprehension and articulation of the many aims and meanings of the chosen paintings in the public setting.

3.5 Data analysis

The researcher carefully looked at the photos of the painting that were taken and together with the oral interviews carried out with the artists, was able to make a critical detailed analysis of each of the selected paintings in the public space. The researcher listened to the different voices of the respondents that were interpreted thereafter. While analyzing data, the researcher focused on the main objective of the study. To document the paintings executed in

the public spaces of Jinja City. Which ultimately led the researcher to conduct an in-depth investigation of the chosen paintings.

3.6 Validity and Reliability

An important consideration when choosing a survey instrument is validity and reliability. To confirm the study's validity and reliability, the instruments underwent pilot testing. The researcher was able to use the best research instruments to increase the validity and reliability of the data thanks to the findings that were based on the research questions.

3.7 Ethical Considerations

The researcher used a letter from the head of department of Art and Industrial Design of Kyambogo University to get authority from the different organizations. The researcher continued by outlining the study's objectives to the respondents in order to obtain precise information while gathering data.

All the information got from the different organizations was confidential and the researcher quoted all works that belonged to the different artists. All results were confidentially analyzed. In the documentation of data, the researcher did not mention the names of the institutions and respondents so as to keep responses confidential.

CHAPTER FOUR

PRESENTATION, INTERPRETATION AND ANALYSIS OF DATA

4.0 Overview

The data collected from the library/internet, field surveys were based on the three objectives of the research. And these were to establish the nature of paintings in the public space for social-economic development of Jinja City, analyze the role of the selected paintings in the public space for social-economic development of Jinja City, document the role of the selected paintings executed in the public space for social-economic development of Jinja City. As a result, this chapter presents the analysis and discussion of field research findings.

4.1 Research question one: What is the nature of paintings in the public space of Jinja City?

The researcher used objective one to clarify research question one.

Table 1: Objective one; **to establish the nature of paintings in the public space for social-economic development of Jinja City.**

NO.	Name of artist	Nature of painting	Style	Public space
1.	Cuupa Erickson	Fresco	Realistic	Cuupa Arts Gallery
2.	Cuupa Erickson	Graffiti	Abstract	Cuupa Arts Gallery
3.	Jinja Federators	Graffiti	Abstract	Kakindu Stadium
4.	Jinja Federators	Graffiti	Abstract	Kakindu Stadium
5.	Unknown	Gond	Semi Abstract	Java House, Jinja
6.	Unknown	Gond	Semi Abstract	Java House, Jinja
7.	Unknown	Fresco and Impasto	Realistic	Chel and Vade Cottages, Jinja.
8.	Unknown	Gouache	Realistic	Source of The Nile Hotel.
9.	Unknown	Gouache	Realistic	Source of The Nile Hotel.
10.	Unknown	Digital	Realistic	Jinja Sailing Club restaurant

Table 1 answers research question one of the study. Showing the nature of the selected paintings in the public space of Jinja City. Some of the paintings are on walls outdoors while others are indoors of the public places.

The nature of paintings in the public space of Jinja City was found to be Fresco and Impasto, Graffiti, Gouache and Gond in nature with painting styles that are realistic, abstract and semi abstract. The particular style and nature of the painting greatly depended on the location of the paintings in the public space.

4.2 Research question two: **What is the role of the selected paintings in the public space for social-economic development of Jinja City?**

Table 2: Objective two; **To analyze the role of the selected paintings in the public space for social-economic development of Jinja City.**

Role	Analysis
Promoting social change	-Painting activities are built upon social issues and political activism. -Artists engage in existing social struggles in the community to develop collaboration and dialogue with residents.
Developing civic identity	- Public places are given color and personality by the paintings. -Improving the aesthetics of public spaces -Add meaning to the city by attracting tourists. -Artists are using paintings to express their individuality.
Addressing community needs	- The paintings enhance a community's aesthetic, cultural, and economic vitality.
Developing a sense of place	-The paintings support the development of personal identity. -They establish knowledge and appreciation for resources of the surroundings where they belong.
Implementing educational value	-The nature of paintings in the public space is not facilitating construction of personal narratives and diverse interdisciplinary interpretations.
Tackling social exclusion	- By enhancing the performance of the four core metrics of health, crime, employment, and education, the paintings are officially acknowledged to have a beneficial impact on social inclusion.

Table 2 answers research question two on the analysis of the significance of the selected public paintings in the public space of Jinja City.

As regards to promoting social change, painting activities are built upon social issues and political activism. Artists highly engage in existing social struggles in the community to develop collaboration and dialogue with residents. Public spaces are given colour and personality by the paintings as a way of developing civic identity through improving the aesthetics of public spaces, adding meaning to the city by attracting tourists.

Paintings in the public space of Jinja City enhance the community's aesthetics, cultural and economic vitality as a way of addressing community needs. With the analysis done, paintings support the development of personal identity, they establish knowledge and appreciation for resources of the surroundings where they belong. As a way of implementing educational value, paintings in the public space play a role in the development of wisdom and this encourages thought and enables educational opportunities for community.

The analysis which was based on the seven areas addressed by public art paintings in the public space of Jinja City would be of great significance to the communities where they are located, the onlookers and the visitors to the city only if they were well documented. This would enable even the connoisseurs and tourists to appreciate the values in the work if there was proper documentation about the work.

Table 2 therefore clearly satisfies objective two of the study which seeks to analyze the role of the selected paintings in the public space for social-economic development of Jinja City.

4.3 Research question three: In what ways can the role of the selected paintings in the public space be disseminated for social-economic development of Jinja City?

Research question three is clearly verified by objective three which seeks to document the role of the selected paintings executed in the public space for social-economic development of Jinja City.



Figure 22: Painting Jinja Bright (a)

Artist: Jinja Federators

Media: Oil paint on wall

Source: <https://sites.google.com/site/actotogetheruganda/blog/paintingjinjaBright>

Jinja federators from six networks, including Walukuba, Masese, Mpumudde, Kimaka, Bugembe, and Ripon (2013), painted their city during the Paint Jinja Bright event while sporting matching federation T-shirts and paintbrushes. Numerous structures along the Jinja main street and the Kakindu wall on Gabula Street were painted. On the Kakindu Stadium wall, people amused themselves by drawing things they loved about Jinja, including the Nile, fish, and the Bujagali Falls. Others wrote affirming things about their hometown to show their affection for it. The National Slum Dwellers Federation shone in their city on May 17 and 18, 2013, matching, dancing, singing, and raising play cards high with the words "My Jinja," "Your

Jinja," and "Our Jinja." Jinja Twaake! When the City Bright event was being painted. Many Jinja citizens were pleased with the event and their sense of pride in their community. Depending on the creator and audience, each art form has a particular importance. Paintings in particular have been used to communicate stories, express emotions, and elicit different responses from viewers.



Figure 23: Painting Jinja Bright (b)

Artist: Jinja Federators

Media: Mixed media on wall

Source: Kakindu Stadium

The painting on the Kakindu Perimeter wall by the Jinja federators in the act of painting Jinja bright narrates the whole story of what took place that day as the Federators beautified their city in the act of paint Jinja bright event. The painting in figure 15 above is a fresco painting in contrasting colours that made the entire painting so attractive to the viewers. The artist used line to play about with different shapes in the painting.

The lines used were both implied and actual lines with very dark against bright colour. Scribbles inform of writings were physically seen throughout the painting showing kind of rhythm throughout the painting.

On a close look at the painting, one may wonder what could have been in the mind of the artist while painting this piece of work since it is abstract in nature giving rise to many questions to the viewers. Symbolism is the order of the day throughout the painting. The people of Jinja city community find difficulties in interpreting this symbolic language on the wall of Kakindu Stadium.

Generally, as we look at the aims of the Jinja Federators in their act of Painting Jinja Bright, we feel the main aim of the painting could have been solely to beautify the wall with bright colours that entice viewers to keep looking at the stadium wall as they pass by.

The composition's usage of black may be interpreted as representing the tragedy or pessimism that occurs at Kakindu Stadium. The use of the white colour could signify brilliance, cleanliness and perfection of Jinja City.

The researcher would consider the work fit for its position and to a greater extent fulfill the sole aim of the Jinja Federators in their act of painting the city bright.



*Figure 24: Painting Jinja Bright (c)
Artist: Jinja Federators*

Media: Mixed media on wall

Source: Kakindu Stadium



Figure 25: Painting Jinja Bright (d)

Artist: Jinja Federators

Media: Mixed media on wall

Source: Kakindu Stadium

The painting in figure 25 is a graffiti and a section of the Kakindu Stadium painting that was painted by the Jinja Federators in the act of painting Jinja Bright. The colours used in the painting were green, red with white tints and black shades throughout the painting.

Continuity is physically seen in the painting whereby it is difficult to find out where the painting starts. The shape of a shield is seen somewhere in the emblem of Busoga Kingdom. The graffiti being very busy is a clear representation of a busy city that is full of social, economic, religious and political activities.

The different symbols used in the composition could each signify something within the city as per the act of the Jinja Federation themselves for example the shield could signify Jinja being the capital City of Busoga Kingdom, other symbols could also have been used to symbolize the aesthetics of the city. The painting could be worthy its position in the city public

space is at all it was acquitted with a write up to clearly explain its main aims in the public space.



Figure 26: Painting Jinja Bright (e)

Artist: Jinja Federators

Media: Mixed media on wall

Source: Kakindu Stadium

Jinja Federation still in the act of painting Jinja Bright, went ahead to fix the above painting on the perimeter wall of Kakindu Stadium. The painting is highly characterized with actual lines throughout as though they were just constructed. The artist could have used a spray paint while covering the positive spaces of the painting. The researcher physically sees deconstructed figures in the graffiti piece with designs accompanied to them. Only one colour is seen in the painting which is red and this is flowing together with white which is a tint and black shade that is used to outline the deconstructed figures in the graffiti painting.

The red colour in the graffiti could signify love, passion and the desire to make the Jinja City environment admirable to the viewers and to even attract more tourists to the place.

On the other hand, the red colour in the painting could sense danger of the stadium perimeter wall that appeared too old and yet it is positioned with in the center of the city.

The graffiti being in a continuous form with rhythmic flow of the images clearly shows the desire to make the city always shine bright at all times.

The researcher would consider the aesthetics in the graffiti painting fit for its position and the artist's aim of making the city bright accomplished.



Figure 27: Painting Jinja Bright (f)

Artist: Jinja Federators

Media: Mixed media on wall

Source: Kakindu Stadium

The Kakindu stadium is a sports ground that hosts sports competitions and practices as well as other functions as per its programming. Figure 27 is a painting on the perimeter wall of Kakindu stadium in Jinja. The painting is believed to have had intentions of representing the activities that take place in the field. In this painting, the intriguing piece of art was painted on the wall using oil-based paint by the artist. The colours commonly used in the painting were white, black, red violet, violet and cream. The artist used lines and a combination of geometric and circular shapes. Some scribbles in the graffiti appear like writings that can be seen throughout the painting. On the other hand, the artist made good use of the available space where we can see the painting from bottom to top of the perimeter wall. As a result, the artist keeps the balance needed to appreciate the painting. On a closer look at the painting, it contains round images whose source of inspiration was the eye. Eyes and arrows are physically seen in the painting, a destructed face of a human being. The graffiti itself being a busy piece with several images, is an accurate representation of a busy field that

is full of activities. The painting has a subtle texture. All of the painted objects in this two-dimensional painting appear to be flat.

This work of art makes great use of symbolism. Numerous painters have interpreted the painting's symbolic symbols incorrectly, and the majority of the community's illiterate residents have no idea what the images mean. The Kakindu stadium's activities have generally been seen in the picture as a portrayal of them. The destructed human faces could probably symbolize the injuries normally obtained by the different participants in the different activities that take place at the stadium. The use of black and white, reddish violet and violet itself in the painting could probably signify the public by making the work attractive. The eyes that are seen throughout the painting represent the several eyes of people who gather around to watch over the different activities that take place within the Kakindu stadium. From this analysis, it is evident that the mural represents the cruel moments faced by people who occasionally gather around the Kakindu stadium in Jinja to watch over the different activities in the stadium. The quality of the work is assessed by looking at how creatively and intuitively the artist is able to convey their message.



Figure 28: Untitled (a)
 Artist: Cuupa Erickson
 Media: Oil paint on wall
 Source: Cuupa Arts Gallery

Cuupa Erickson is a professionally trained local artist in Jinja. He specializes in realistic portraits, cement sculptures and African themed paintings. Cuupa has a deep and passionate appreciation for the natural beauty and human spirit that exuberates a sensible joy throughout his artworks. As a young child, Cuupa exhibited extraordinary artistic talents but never had the resources and family support to receive art training. His dream of becoming an artist began a few years ago when Robert, his manager at a local restaurant, discovered his top grades in art. To prove Cuupa's skills, Robert supported Cuupa financially and asked him to make a portrait. Robert's portrait was so impressive that others began to ask Cuupa for their own and that is how his art began. With the money he earned from freelance portraits, Cuupa was able to apply to an art school in Kampala so as to improve his career. At first, he worked in his living room, gradually turned it into his showroom and later set up a gallery in the late 2014. Cuupa's long

term vision is to host an art workshop so that he can train the youths in Jinja with his specialized art skills and continue to promote art and creativity with in the community.

Figure 28 is a painting by Cuupa Erickson a professionally trained local artist in Jinja. The painting involves a nature theme probably talking of wildlife. The painting is on a concrete cemented wall. It is made by composition of different elements that include wild animals in plurals of each type, a river, trees, and hills among others. It is in a landscape format with a bright colour paddle and high contrast in the painting. The artist used mainly a blend of secondary colours throughout the painting. Different textures, such as those on the trees, the hills, and the stones in the water, are depicted in the picture. The artist used bright and dark hues. The artist tried to balance the painting where we can visibly see both sides of the painting carrying equal weight. Shapes were used in the painting; lines were used to create space and volume. The texture helps to embellish the painting's inherent elements. There is enough light in the work that makes the painting attractive to the eyes of the viewer. A light colour value was used. There is feeling of perfect beauty of nature that God granted us. The painting creates a feeling of the first days of the creation story, where God created the universe, placed animals in it. This is physically seen where animals are in pairs, probably male and female of the different animals included in the painting. The bright colour originating from the background probably symbolizes the start of a new day (a morning). I believe the artist wanted to create the most remembered paint of natural beauty at its peak. To us may be the artist wanted to attract tourists to the region and reveal to the society the beauty of the river Nile mainly since it is found in Jinja, and appreciating the beauty of the water bodies in the region. When we gaze at it, we feel balanced and as though everything is in its proper place. Our eyes focus to the background where the bright light is coming from clearly bringing out the beauty of the painting. This mural painted on wild life is one of the most interesting of all times to the people of Jinja community.



Figure 29: Untitled (b)
 Artist: Cuupa Erickson
 Media: Oil paint on wall
 Source: Cuupa Arts Gallery

Figure 29 is a graffiti and abstract in nature. Cuupa explores with different painting styles at his gallery in Jinja in a bid to communicate his interests to the public.

Cuupa Arts Gallery is an endowed with different style paintings all over its wall that attract tourists and community members to the gallery. The painting is in oil on the outside wall of the Cuupa Arts Gallery in Jinja giving room to the public to appreciate.

Different lines were used throughout the painting to create the different forms.

On a critical look, the painting could be communicating a special message from the bible. Visible designs of the cross that depict Jesus' crucifixion appear throughout the painting. Therefore, through this painting, the artist was trying to tell the people of Jinja City to receive comfort for the Lord has pardoned their sins Isaiah 40:1-2.



Figure 30: Untitled (c)
 Artist: Cuupa Erickson
 Media: Acrylics
 Source: Cuupa Arts Gallery

Figure 30 is a half-length portrait of a woman painted by Cuupa Erickson. This painting was painted in acrylics on a wall next to the front door of the Cuupa Arts Gallery. The painting is fresco in nature. Oil paints were used in the blend of natural colours to come up with a successful painting.

The portrait was painted against a colourful background that seriously compete with the figure in the portrait. This makes the figure disappear in the background. The face in the portrait is typical of an African woman.

The artist tried to balance the painting, different shapes were explored throughout the painting and lines used to create space. The painting gives the viewers a perfect feel and look of African

beauty. When we examine the artwork thoroughly, we notice that it contains a unique combination of secondary and tertiary colors, varied textures, and a mix of both light and dark colors.



Figure 31: Untitled (d)
Artist: Unknown
Media: Mixed media
Source: Chel and Vade Cottages

The painting in figure 31 is a mix of painting and relief sculpture found at the entrance of Chel and Vade cottages in Jinja City. The painting is physically seen in the public space of the cottages where at least all customers to the cottages can easily view it.

It is a village setting with huts, a tree, and a woman with a baby on her back pounding groundnuts in a mortar with a pestle and cooking food on firewood at the same time. It is a typical setting of a village homestead and the woman in the setting kneels while pounding to show the behaviours of an African woman.

Colour harmony was emphasized in the piece of work with natural colours to bring out realism in the painting. The lines used in the painting were implied in nature, rough texture extensively used throughout the piece. The painting reminds viewers of the African culture.

The painting is suitable and perfectly placed in the position where it is so as to keep preaching the Africanness of the society where it is situated. To keep reminding the viewers of our African culture that is nowadays overwhelming by the western civilization.



Figure 32: Untitled (e)
Artist: Unknown
Media: Oil on canvas
Source: Java House, Jinja



Figure 33: Untitled (f)
Artist: Unknown
Media: Oil on canvas
Source: Java House, Jinja

Figure 32 and 33 are semi abstract paintings at the entrance of Java house Jinja, a restaurant mainly dealing with Chinese food. In the painting, different figures are seen active in business. Oil paints were used on canvas and then framed with glass. The colours used were attractive and could keep the eyes of the viewer critically on them wanting to identify the different activities in the setting. The figures are clearly seen with bright colours and can be easily interpreted. Both paintings depict a busy town place and mainly the market. Different figures both male and female are seen busy at work in the city.

The paintings show how economical and active work in the city is to the residents. Being a restaurant that mainly prepared and targets Chinese and since these are business oriented, the paintings are therefore fit for the intended audience in their different positions.



Figure 34: Untitled (g)

Artist: Unknown

Media: Oil on canvas

Source: Jinja Sailing Club Restaurant

Figure 34 is a painting that contains a wild life setting of Zebras playing in water. It is a perfect realistic painting found on the inside walls of the Sailing Club restaurant in Jinja. Zebras splash off water to bring out the beauty of wild life. The Zebras are African equines with distinctive black and white stripped coat. Being social animals, known for spending time in herds grazing together, could communicate the social impact of the painting to the visitors to the restaurant and also attract tourists to the same cause. The painting is therefore deemed fit for its position since even the restaurant is at the lake shores. The painting therefore clearly defines wild life beauty at its peak to the tourists.



Figure 35: Untitled (h)
Artist: Unknown
Media: Oil on canvas
Source: Source of the Nile Hotel, Jinja

Figure 35 is a painting of chips and boats on a lake in late evening time. It is situated on the wall at the entrance of the Source of the Nile Hotel in Jinja. The artist used hot and bright colours against very dark colours to show the beauty of sunset creating a reflection on the water and an evening feel at the lake.

A pallet knife was used to explore textures in the painting so as to bring out the intended beauty of the painting. It is fit for the intended place it being a hotel in Jinja and with so many water bodies around. This clearly shows the economic role of the water bodies around Jinja City where activities like fishing and water transport are done.



Figure 36: Untitled (i)
 Artist: Angelo Wakise
 Media: Oil on canvas
 Source: Source of the Nile Hotel, Jinja

Figure 36 is a painting by Angelo Wakise a professional painter with over fifteen years' experience. The painting is of a cultural group situated at his gallery in Jinja.

In a critical look at the painting, we see strong men and women holding sticks, wrapping themselves with cloth and necklace around their necks. The hot colours painted define evening hours. The dress code and pose of the people in the painting clearly define the Masai tribe. Although tending cattle is the Masai's primary occupation, they are also renowned for being ferocious hunters and warriors.

Therefore, the long sticks held mainly help them in cattle, dancing as they keep jumping on their sticks high, and they are also part of their dress code.

Being a united kind of tribe, could make the painting of that nature fit for the public space it is positioned in since it is communicating unity to the community of Jinja city.

CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 Overview

In this chapter, the researcher presents the discussion, conclusion and recommendation drawn from the findings on the study. This research was on the analysis of the role of paintings in the public space for social-economic development of the city. In the study, two forms of data were used and that was primary data and secondary. Primary data was collected through field notes, observations of the selected paintings in the public space of Jinja City.

The secondary data was through the establishment and analysis of the role of the selected painting in the space towards the social and economic development of Jinja City. The instrument used were: field trips, personal interviews, personal experience, photography, Library research, dissertations, journals, and magazines.

To properly conclude with the findings of the study, the researcher was guided by the following objectives.

1. To establish the nature of paintings in the public space of Jinja City.
2. To analyze the role of the selected paintings in the public space for social-economic development of Jinja City.
3. To document the role of the selected paintings executed in the public space for social-economic development of Jinja City.

5.1 Discussion

All the paintings discussed in this research are paintings in the public space of Jinja City and the discussion was based on the objectives of the study. Results were attained from the analysis of the role of the selected paintings in the public space for social-economic development of Jinja City.

5.1.1 Results on the objective one;

To establish the nature of paintings on the public space of Jinja City.

Referring to objective one, the nature of painting in the public space of Jinja City was established.

Public spaces in Jinja were visited by the researcher and among these were: Java house, Jinja, Kakindu Stadium perimeter wall on Gabula Street, Chel and Vade Cottages, Jinja, Source of the Nile Hotel, Jinja Sailing Club restaurant and Cuupa Arts Gallery.

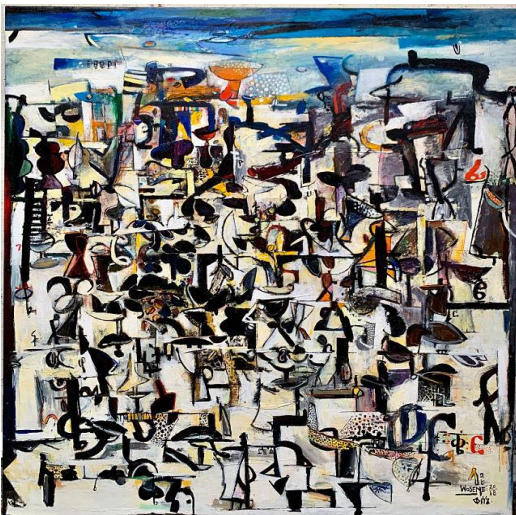


Figure 37. Words matter

Artist: Wosene Worker Kosrof

Media: Oil on canvas

Source: www.tadias.com



Figure 38. Painting Jinja Bright (e)

Artist: Jinja Federators

Media: Mixed media on wall

Source: Kakindu Stadium

Figure 37 is wosen Kosrof's work entitled words matter. It is an example of an investigation of the relationship between language, identity, aesthetic beauty, and material utilizing Amharic language symbols, one of Africa's few remaining old writing systems. His artwork is richly complicated visually and displays an awareness of a wide range of formal and hereditary traditions. Kosrof continues by explaining that he uses color, line, and composition in his paintings rather than noises to communicate.

Figure 38 was a painting by the Jinja federator in the act of painting Jinja bright that was highly characterized by al through the work. The painting was full of deconstructed figures in the piece with designs accompanied to them. The colors in the graffiti could signify love, passion and the desire to make the Jinja city environment admirable to the viewers and to even attract more tourists to the place. The researcher considered the aesthetics in the graffiti painting fit for the position where it was found.

The researcher went ahead to compare both paintings and found out that these were both for aesthetic purposes and their sole aim was attraction. This making both paintings fulfill the social economic purpose to the public spaces where they were located.



Figure 39. Everyday life

Artist: Moh Awudu

Media: Oil based paint

Source: atlanticoonline.com

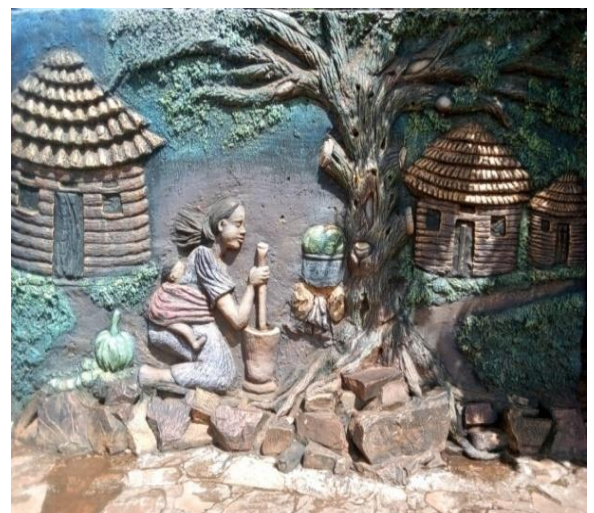


Figure 40. Untitled (d)

Artist: Unknown

Media: Mixed media

Source: Chel and Vade Cottages

Figure 39 is Moh Awudu painting in Ghana that represents his inner spirits from where he grew up in Nina, Accra and it portrays everyday life. Awudu tried to show African woman in a bid to make her become influential in the society. Moh Awudu used graffiti as a medium for promoting culture and history. The painting due to its realism, sensitivity and colorfulness, attention. Since it was painted in 2015 when a flood of fire killed dozens of people in Accra region where it was painted.

Figure 40 is a painting on a relief that was found at the entrance Chel and vade cottages which is a public place in Jinja city it was a village setting with huts, a tree, and a woman with a baby at her back pounding ground nuts in a mortar with a pestle and cooking food on fire wood. The painting typically reflects an African woman in the village setting kneels while pounding to show the behaviors of an African woman. Both paintings in comparison therefore influence social development in different communities where they are located.



Figure 41. Dream Cona

Artist: Margaretta

Media: Oil paint

Source: m.facebook.com.margarettajuakali



Figure 42. Untitled (a)

Artist: Cuupa Erickson

Media: Oil paint on wall

Source: Cuupa Arts Gallery

In figure 41 Margareta opens up Uhuru Gardens in new public spaces for creative express in Kenya. TICAH (trust for indigenous culture and health) which Mary Ann Burris, its executive director, and their staff have created annually since 2010 and are best recognized for their informative and attractive calendars. The Dream Cona Project by TICAH received a soft opening with a team of Kenyan artist's constructing a combination of vibrant symbols, graphics, and spray-painted graffiti art.

Figure 42 is painting by trained local artist in Jinja called Cuupa Erickson. It involves a nature theme talks of wildlife. The painting on a concrete cemented wall with a composition of different elements that include wild animals, a river, trees among others. The artist mainly

wanted to attract tourist to the city and to reveal to the society the beauty of the river Nile mainly since its source is in Jinja.

The researcher therefore concludes that both paintings of the TICAH and the wildlife by Cuupa Erickson were time capsules to improve on the social and economic development of Nairobi and Jinja Cities.

5.1.2 Result on objective two;

To analyze the role of the selected paintings in the public's space for social economic development of jinja city.

Paintings in the public spaces of Jinja city contribute different roles in both socially and economically to the City. These include; promoting social change, paintings in the public spaces in Jinja city are geared towards addressing pressing social issues and changing the way people perceive the world. Through story exchanges, paintings in the public spaces change people's attitudes life experiences. Paintings also engage in existing social struggle in the community there by helping to develop dialogue with residents.

Most paintings in the public space of Jinja help people in the community build identities around civic engagement there by building human social and community capital. Paintings are developing color and character to the public space of Jinja and enhancing the City's public facilities. A good example being the paintings that are displayed throughout the public spaces of the source of the Nile Hotel in Jinja.

Most of the work examined by the researcher was after adding meaning to the city and geared towards attracting tourists to the city and with Jinja being tourist's hub of Uganda.

While conducting this study, the researcher found out that through the paintings in the public space that were analyzed, artist can create opportunities for political expression. The

community comes together to solve issues, form bonds, and engage in activities that aid in the restoration of social capital.

During the study along Gabula Street on the perimeter wall of Kakindu stadium, there is clear evidence that artists processed their experiences by painting their minds out to the community. These paintings therefore helped people to express and understand the world around them.

The examined the nature of paintings in the public space of Jinja city as regards implementation of educational value and found out that the nature of paintings in the public space is not facilitating construction of personal narratives and diverse interdisciplinary interpretations. This is because most of the paintings in the public space are abstract in nature.

Furthermore, as regards tackling social exclusion, the paintings are officially recognized to improve the four major indices of health, crime, employment, and education while also making a positive contribution to social inclusion.

5.1.3 Results on objective three: To document the role of the selected paintings executed in the public space for social –economic development of Jinja City.



Figure 43. Painting Jinja Bright (c)

Artist: Jinja Federators

Media: Mixed media on wall

Source: Kakindu Stadium



Figure 44. Painting Jinja Bright (d)

Artist: Jinja Federators

Media: Mixed media on wall

Source: Kakindu Stadium

Figure 43 and 44 are part of the series of paintings painted on the Kakindu Stadium wall by the Jinja Federators in the act of Painting Jinja Bright. These bear features in the composition each signifying something within the city. These clearly signify a busy City full of social and economic activities

The different symbols used in the composition could each signify something within the city as per the act of the Jinja Federation themselves for example the shield could signify Jinja being the capital of Busoga Kingdom, other symbols could also have been used to symbolize the aesthetics of the city.

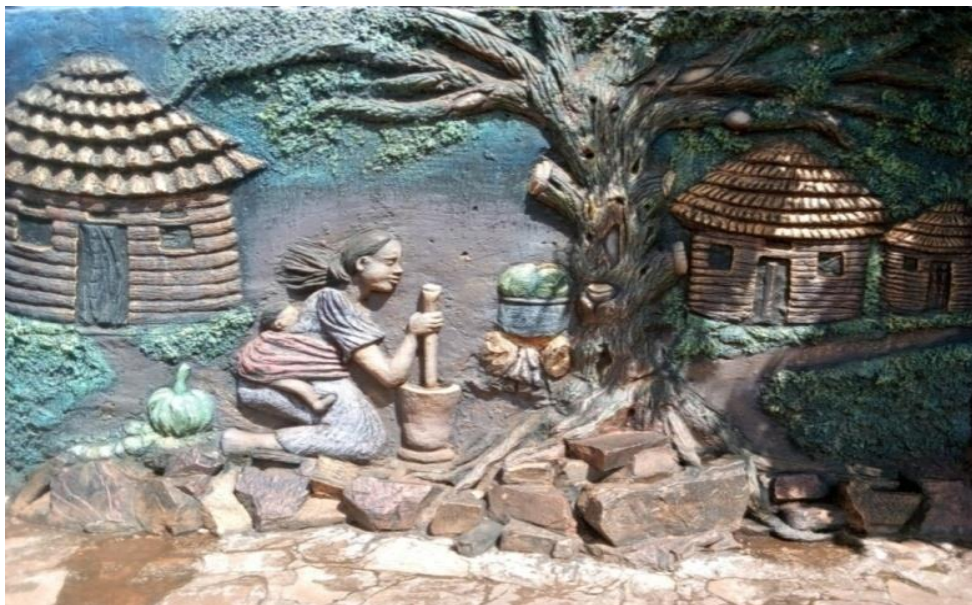


Figure45: Untitled (d)
Artist: Unknown
Media: Mixed media
Source: Chel and Vade Cottages

Figure 45 is a village setting with huts, a tree, and a woman with a baby at her back pounding ground nuts in a mortar with a pestle and cooking food on firewood at the same time. It is a typical setting of a village homestead and the woman in the setting kneels while pounding to show the behaviours of an African woman.



Figure46: Untitled (g)
Artist: Unknown
Media: Oil on canvas
Source: Jinja Sailing Club Restaurant

Figure 46 is a perfect realistic painting found on the inside walls of the Sailing Club restaurant in Jinja. Zebras splash off water to bring out the beauty of wild life.

The Zebras which are African equines with distinctive black and white stripped coat. Being social animals, known for spending time in herds grazing together, could communicate the social impact of the painting to the visitors to the restaurant and also attract tourists to the same cause.



Figure47: Untitled (c)
 Artist: Cuupa Erickson
 Media: Mixed media
 Source: Cuupa Arts Gallery

Figure 47 is a portrait that was painted against a colourful background that seriously compete with the figure in the portrait. This makes the figure disappear in the background. The face in the portrait is typical of an African woman.

When we critically look at the painting, we see a different mixture of secondary and tertiary colours, different textures were used throughout the painting together with a blend of both light and dark colours. The artist tried to balance the painting, different shapes were explored throughout the painting and lines used to create space. The painting gives the viewers a perfect feel and look of African beauty.

5.2 Conclusions

The conclusion below is based on the objectives of the study.

5.2.1 Conclusion based on objective one;

To establish the nature of paintings in the public space for social-economic development of Jinja city.

A number of paintings are seen covering up the streets of Jinja and even in open public places that contribute to the social and economic development of Jinja city. Looking at the nature of their paintings styles, there is a chance for the paintings to contribute to their intended obligation if documented. This is because they are mostly abstract in nature and very different for the intended public to understand.

This research therefore made an attempt to identify the intended meaning of the abstract art works and those that are realistic, try to explain their hidden intention basing mainly on the elements and principles of art and design, and content/subject matter.

5.2.2 Conclusion based on objective two;

To analyze the role of the selected paintings in the public space for social – economic development of Jinja city.

In this study, six different public places were visited. These were Cuupa Arts gallery, Kakindu stadium, java house Jinja, Chel and Vade Cottages, Jinja, source of the Nile Hotel, Jinja sailing club restaurant.

According to the analysis done by the researcher, paintings try to play their role in the social and economic development of Jinja city. The researcher found that there was lack of interpretation so as to boost the role of the paintings in the public spaces where they belong.

Authorities of Jinja City gave chance to different talented artists to exhibit works in different public spaces that provide colour and character to the public spaces and also add meaning to the city by attracting tourists. The researcher found out that this has helped artists express their individuality in one way or the other.

However, the research finished by provided a well-detailed analysis of the chosen paintings in the public areas of the city in order for these paintings to appropriately contribute to the aesthetic, cultural, and economic vitality of the community.

The paintings that Jinja Federators painted on the perimeter wall of Kakindu Stadium during the paint of the city bright event, which saw the National Slum Dwellers Federation sparkling and playing cards in their city that read “My Jinja, our Jinja..... Jinja Twaake!!! Left many city residents with knowledge and appreciation for resources of the surrounding where they belong. The paintings brought people together in that they are accessible to everyone which inspires engagement and a sense of belonging to the community.

The paintings at Java House Jinja in attractive colours depicting a busy town place and mainly the market have shown clients to the restaurant how economical and active work should be to the city residents.

Interestingly, most of the paintings in the public space of Jinja City do not leave out cultural content. It is culture that reminds us of our past, shapes our appearance today and what we are likely to become. On a critical survey, the artists told the researcher that most of the tourists are attracted by cultural art and that is the same reason why Angelo Wasike painted the Masai group.

The researcher therefore found out that culture has played a great role in the social and economic development of the city.

5.2.3 Conclusion based on objective three;

To document the role of the selected paintings executed in the public space for social economic development of Jinja City.

Paintings in the public space of Jinja city that were selected by the researcher were documented to ease understanding of their messages. Among these were; paintings on the outside walls of Cuupa Arts Gallery, paintings on the perimeter wall of Kakindu stadium,

paintings in java house, Jinja, paintings at the entrance of Chel and Vade Cottages, Jinja, paintings in the corridors of the source of the Nile hotel paintings in the jinja sailing club restaurant. It was not easy documenting these pieces of work because even identifying the artist who produced the work was difficult. The researcher therefore based on the elements and principles of art and design in the documentation of the paintings through the Art Historical methodology to help the community interpret their messages with ease.

5.3 Recommendations.

The study found that there are a lot of paintings in public spaces that might help the city's social and economic growth, but the main issue is that there isn't any official documentation for the public to refer to. The researcher went to numerous public locations and discovered that although most of the paintings lacked documentation, the community members found it difficult to understand the painting styles.

Additionally, it's important to encourage artists to sign any publically displayed pieces so that they can be easily recognized. The researcher hopes to continue with the study concentrating on the paintings that were not looked at due to time effect.

5.4 Areas of further research

Students offering art are urged to carry out more research into various other types of art, including sculpture and multimedia crafts as well as documenting paintings that were left out by the researcher. The researcher advises art historians and other scholars to continue documenting the contribution of paintings on social and economic growth in public areas.

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APPENDICES

Appendix A; Interview Guide Questions

1. What is your name?
2. Where and when were you born?
3. Where did you go to school?
4. What did you qualify in?
5. What kind of painter are you?
6. Why are you interested in that kind of painting?
7. Have you been inspired by the community to paint in that style?
8. Why are you interested in painting?
9. Which gallery do you base in?
10. For what purpose do you paint in public space?
11. Has your work been documented?
12. Do you link your paintings to SDGs vision 2040 and UN Agenda 2060?
13. Do you link your paintings towards achieving the social-economic development of Jinja City?