

**DEVELOPING POTS FROM INDIGENOUS ACHOLI RITUAL POTTERY  
FOR USE IN CONTEMPORARY SPACE**

**BY**

**ADONG SANDAY RHODEST**

**REG No: 16/U/13528/GMID/PE**

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**DECLARATION**

I Adong Sanday Rhodest declare that this research report is my original work and has neither been produced nor submitted by any person to any institution of higher learning for any academic award.

Signed..........

Adong Sanday Rhodest

16/U/13528/GMID/PE

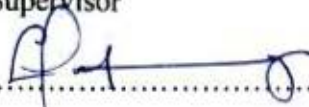
Date.....22/11/2018.....

### APPROVAL

This research report by ADONG Sanday Rhodest, Reg no. (16/U/13528/GMID/PE) has been submitted for examination with our approval as supervisors

Dr. MUTUNGI Emmanuel

Principle Supervisor

Signed..........

Date: .....22/11/2018.....

Dr. SENOGA Maureen

Second Supervisor

Signed..........

Date: .....22/11/2018.....

### **DEDICATION**

I dedicate this research to my lovely husband OKUMU Richard for supporting and bearing with me to accomplish my studies.

I cannot forget my children, WIWOR Proscovia and LOKIR Victor Mukica, who have been my constant source of inspiration. They gave me the drive and discipline to handle my studies with enthusiasm and determination.

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## **LIST OF ACRONYMS**

CDO	Community Development Officer
IDPs	Internally Displaced Peoples Camps
LC.1	Local Council One
MDG	Millennium Development Goals
MFPEd	Ministry of Finance, Planning and Economic Development



## ABSTRACT

Acholi indigenous pots, like any other indigenous pots elsewhere in the world, were and are still important to the community. The pots served several functional uses that supported daily chores (domestic use) such as; storage of water, grains, brewing, cooking, serving food and ritualistic ceremonies such as initiation rite, birth rite, naming, marriage, death, appeasement of the spirit(s) among others. Though the Acholi community still takes pride in their traditional cultural values and practices, confinement of the Acholi people in Internally Displaced peoples (IDPs) camps for over 25 years which was further worsened by factors associated with the modern ways of living; Western cultural ideologies such as religion, education and technology led to the decline of indigenous pottery use. Yet the community has neither fully adopted the contemporary cultures nor discarded the traditional practices. The study set out to design and produces pots inspired by indigenous Acholi ritual pots for contemporary space. Specifically, the study analyzed the factors that influenced the production of pots among the Acholi community, designed pots from selected Acholi ritual pottery for specific contemporary spaces and produced pottery ware inspired by Acholi ritual pots for use in contemporary spaces. The significance of the study was to link the Acholi culture to contemporary life by adding to the existing body of literature, helping the community to improve their livelihoods through production, use and sale of pottery items and providing the policy makers with another avenue of empowering the communities and ensuring sustainable development. Using qualitative study approach and ethnographic research design, ten respondents were purposively selected and data was collected using in-depth interviews, participant observation, photography and focus group discussion. The collected data were analyzed thematically, and emerging patterns were isolated and subjected to studio practice. Three types of pots were identified and used as inspirations to design and produce four projects for use in the Hotel reception. The study findings indicated that production was influenced by the needs of the community, and designs were created from what the community believed in and practice and those pots can be redesigned to fit contemporary spaces. The study recommends that, policy makers should support the production indigenous material such as pottery as an alternative source of income, modern developers and urban planners should integrate indigenous products such as pottery in development, awareness creation among the communities to embrace production of indigenous material culture and mass production investment by government to enable communities produce in large scale.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the study

Pottery is a worldwide practice and tradition of many communities. Pottery plays a central role in materializing ideology and social meaning through creation and transformation of material object (Al-Dhamari 2014). Broadly, pottery includes the art or craft of making clayware and firing, it is clay that is modeled, dried and fired, usually with a glaze or finishing, into a vessel or decorative object. Literally, pottery is the “mother” of ceramics and ceramics could be referred to as the “daughter” of pottery or advanced pottery. Mahran, (n.d) observed that pottery making is as old as man’s existence on earth which began way back when man attempted the idea of forming human settlement. He associated pottery with clay, which he explained as a natural raw material close to man’s own organic formation. He further said that pots are objects such as bowls, plates that are made out of clay usually by hand and then baked at high temperature so that they become hard.

Several factors contribute to the production and use of pottery in different societies worldwide. For example, Rathke (n.d) observed that China has a long and leading role in the evolution of ceramics and its cultural impact on the world. China has been at the forerun in the ceramics world for thousands of years. Rathke (n.d) pointed that the first glaze originated from China when ash fell onto pots accidentally during firing. With this, the Chinese potters began experimenting with basically two simple recipes comprising of feldspar and calcined limestone to glaze their pots. The glazing practice was further developed to include decorations derived from religious beliefs and the surroundings. Mostly used images included those images depicting warriors, animals and concubines. On the other hand, other factors that influence production of pots included personal relationship whereby pots are produced to represent different personalities in one’s life. In this regard, Stumpf (2010) produced a set of pottery that captured different characteristics of several people in his life such as his mother, father, brother, in-laws and friends.



Furthermore, Lawton (1965) observed that although pottery was an important component of people's lives and history which led to its production, pottery was regarded as a hereditary craft in the past, today pottery is for all those who are interested and is for both domestic use and trade. Roberts (2013) further elaborated the domestic functions and traditional values of pots to the different communities in Africa such as cooking, storage, ritual performance among others. Jose (2013) explains that Inca state extensively used pottery for ceremonial affairs as a way of establishing social relations with local ethnic groups found in the entire Empire.

Designing pottery items was and is still based on the need of particular community. Gosselain (1992) studied the Bafia of Cameroon and reveals that traditional potters linked style and technology in production to the needs of the community and this helped the community to survive. However, the coming of imported items such as plastics, aluminums or glass containers have made pottery production to be relegated with a few women still practicing it. The women produce items which are collected by tourist and town dwellers and sometimes used for ornamental purposes (Gosselain, 1992). One therefore wonders why the tourist and town dwellers buy pottery while the rural poor where it is produced are using plastics and other imported alternatives.

The issue of production was analyzed by Halluska (1999) by studying methods of producing pots in Ghana. Halluska studied both hand building and contemporary methods so as to establish if production of pottery is informed by culture or the utilitarian aspect of the product. He found out that both traditional and contemporary methods were being used among the communities of Vuma. The patterns were following the needs and interest of the community and the designs were aiming at improving the quality of the products. Halluska confirmed his argument by sighting the two contemporary ceramic studios in Vuma, one established by a prominent British potter named Michael Cardew in 1940s and the other called Kunnev Clay Productions Ltd by Mr. Daniel Banahene in 1993. Similarly, Acheampong (2015) observed that pottery industry in Ashanti region which has served many decades as a source of employment to the indigenous people and the tourist sector may soon get lost because the community is losing interest in it. Despite the fact that women were still practicing pottery and clay was still available, the youth

were found not to be interested in the trade and the industries in most towns have collapsed hence affecting indigenous pottery industry.

In the Eastern African Region, pottery was and is important to several communities. Nangendo (1996) observed that several communities such as the Bukusu society in Western Kenya attach both historical and cultural significances to their pottery which reflect many aspects of their culture today and in the past. Nangendo quoted Tsing & Yanagisako (1983) and Hodder (1986), that both significances were usually inscribed in the manufacturing techniques as well as in the forms, sizes and functions of the pottery vessels. In addition, pots were used by Bukusa society to perform their daily vital utilitarian functions such as carrying and storing liquids and solids. However, despite the fact that pottery carries historical and cultural significances, some cultural practices are so negative and this has made a number of people drop the use of indigenous pots.

In Uganda, pottery making is practiced in all regions. Trowell (1953) writes about pottery in almost all tribes of Uganda emphasizing so much the shapes and purposes of the pots among the different tribes in Uganda. Trowell observed that pottery was produced by both men and women in different communities in Uganda. Although Trowell (1953) explained how pottery production is carried out by most ethnic groups in Uganda, little has been done by potters today in linking traditional pottery to contemporary spaces. Although Giblin and Kigongo (2012) recorded the history of the royal Ganda potters in central Uganda and how pottery was not only technical and functional but also social and symbolically constructed reflecting the moral values of society, potters continue to be sidelined. For example, Giblin and Kigongo, (2012) argued that modern industries at Busega and Kajansi are dominated by potters from the descendants of the Colobus Monkey and Leopard clans who were masters of pottery. This means that the industries recognize the importance of indigenous potters.

Among the Acholi community, an ethnic group found in the Northern part of Uganda mainly in the districts of Gulu, Kitgum, Agago, Nwoya, Amuru, Lamwo, Pader and Omoro pottery products are similar in shapes, forms and sizes and served different purposes just like pottery elsewhere. Pottery was so much valued by the Acholi people for both domestic and ritualistic ceremonies. Pots were used to support daily chores such



as; storage of water, grains, brewing, cooking, serving food and ritualistic ceremonies such as initiation rite, birth rite, naming, marriage, death, appeasement of the spirit(s) among others. The insurgency that lasted for over 25 years (MFPED, 2003; Davenport 2011) disrupted the Acholi cultural set up and the Acholi culture to the level that people adopted different life styles while they were in the Peoples Displaced Camps (IDPs). (Appendix VII). In fact in his justification, Davenport (2011:7), argued that, “not only did the conflict cause the displacement of thousands; it caused the breakdown of family life, social roles and the Acholi culture”

As a result of the war, family life was disrupted and communities were confined in IDP camps. They went through many challenges that affected them physically mentally and psychologically and they turned to God to seek for spiritual guidance to manage the situations. Consequently, many Non-Governmental Organizations (NGOs) distributed kitchen utensils such as saucepans, Jerry can, cups, plates, bowls because communities had lost most of their properties and cultural practices (pottery inclusive). More so, in the camps, pottery making was no longer carried out because movements were limited and the security beyond the camp settlements were life threatening hence people could not go out to collect clay. When the government of Uganda finally closed the camps after the insurgency, people returned to their original homes to continue with their lives. They could not easily adjust to the old lifestyle. Many could not afford the basic requirements but also found it difficult to adjust to pottery use. In addition, the modern living style which is further supported by Western religious practices and beliefs associate the use of traditional items such as ritual and initiation pots with evil worshiping. Kwesiga (2013) observed that local low-tech pottery has been displaced by competing modern technologies and hence influenced the current production of pottery items. More so Mutungi (2015) pointed that production of ethnic material culture such as pottery is influenced by western ideologies. Most families today use fridges, others store their drinking water in Jerry cans and serve food using imported bowls which to them seem more descent and trendy than the use of indigenous pots, yet most of them do not have the capacity to buy modern quality items for use in the kitchen. As a result, some families continue using old plastic and ceramic wares which could be dangerous to their lives yet, they could use indigenous pottery which they have a lot of experience with and more safe

to use. Such use of old plastic and ceramics wares make pottery production less important in the community. Potters who still practice pottery today do it to sell to those who cannot afford imported items or to sell them to town dwellers or tourists who collect them as works of art.

Whereas the Sustainable Development Goals (SDGs) and especially SDG 12 aims at ensuring sustainable consumption and production patterns (UN, 2015), one wonders why the Acholi indigenous pottery cannot be used to support sustainability in production and consumption. Since most members of the community prefer modern life style, ritual pots could be easily integrated in the contemporary spaces as long as they are designed to fit that particular space. Basing on the fact that indigenous pottery can co-exist with contemporary pottery (Halluska, 1999), designs can be improved to better the values of pots (Gosselain 1992, Giblin & Kigongo 2012) and there should be no reason for the communities to neglect the production and use of indigenous pottery.

## **1.2 Statement of the Problem**

Acholi indigenous pots, like any other indigenous pots elsewhere in the world, were and are still important to the community. The pots served several functional uses that supported daily chores and ritualistic ceremonies such as storage of water, grains, brewing, cooking, serving food and ritualistic ceremonies such as initiation rite, birth rite, naming, marriage, death, appeasement of the spirit(s) among others. Though the Acholi community still takes pride in their traditional cultural values and practices, factors associated with the modern ways of living and influenced by Western ideologies such as religion, education and technology continue to sideline the importance and use of indigenous ritual pots. More so, the Western ideologies have influenced community perception of various designs of several items used by the communities. As a result, the productions of indigenous ritual pots have declined. Communities feel indigenous ritual pottery is absolute and cannot be a sustainable source of livelihood yet; the community have neither fully adopted the contemporary cultures nor discarded the traditional practices. Consequently, communities continue to produce the pots silently and no study has endeavored to establish why communities were silently producing and using the pots.



More so, nobody has taken interest to redesign the Acholi ritual pots to fit in the modern living spaces which communities want to belong to.

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

The purpose of the study is to analyze the factors that influence production of pots, design and produce pots inspired by indigenous Acholi ritual pots for use in contemporary space.

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

The study was guided by the following objectives:

1. To analyze the factors that influence the production of pots among the Acholi community
2. To design pots from selected Acholi ritual pottery for specific contemporary spaces
3. To produce pottery ware inspired by Acholi ritual pots for use in contemporary spaces.

### **1.5 Research questions**

The research was guided by the following research questions:

1. What factors influence the production of pots among the Acholi community?
2. What designs can be derived from selected Acholi ritual pots for use in contemporary spaces?
3. How can pots for contemporary spaces be produced using the inspiration from the indigenous Acholi ritual pots?

### **1.6 Significance of the study**

The significance of this study is to link the Acholi culture to contemporary life through the production of functional pots derived from the Acholi ritual pots.

The study will help researchers who intend to use the study about Acholi ritual pots as historical reference and to provide literature for scholars interested in indigenous material

culture. Furthermore, the study demonstrates how indigenous material culture can be used in modern spaces for modern living.

The communities will also enjoy the comfort of the modern spaces given that there is connection between tradition and modern setting. This will not only promote the Acholi culture to people who do not know Acholi but also create pride among the Acholi people. When they get involved in this similar pottery production, they will also be able to raise household income to support their families and improve on their lives

The study is significant to the policy makers because it provides information that indigenous material culture can be used in contemporary spaces therefore it can be a source of livelihood that not only support the families but also promote tourism and revenue. This will promote the twelfth 12<sup>th</sup> (SDG) 2015-2030 which aims at ensuring sustainable consumption and production patterns essential for growth and development of the community.

#### **1.7 The scope of the study.**

Although the researcher generally studied the indigenous Acholi pots, the study concentrated on the Acholi ritual pots where the researcher analyzed the factors that influence the production of pots among the Acholi community and derived designs from the selected pots using their shapes, forms and design patterns so as to produce pottery ware for contemporary spaces. The materials used in the production included ball clay, kaolin, ceramic oxides, sawdust and grog and the hand forming method was employed. The study limited itself to Otuduwiye ward, Atanga Town Council, in Pader district. Acholi Sub-region because pottery production was done excessively in this area compared to other areas in Acholi sub-region.

#### **1.8 Limitation of the study**

The researcher faced financial problems in terms of transport, accommodation and other field expenses while carrying out the study and the researcher had to borrow money in order to effectively facilitate her study.

The first visit was a bit challenging, there were two community programs going on, the market day which was on a Friday and a celebration of a re-elected woman member of



parliament on Saturday where most of the respondents were involved. It hindered the plan of meeting the Community Development Officer, however, the researcher managed to interact with some counselors who turned out to be relatively resourceful to the study.

### **1.9 Operational Definition of Terms**

<b>Ceramic</b>	Is an inorganic non-metallic solid made up of solid compound either metal or non-metal that have been shaped and then hardened by heating to high temperatures. Major ceramic materials include earthenware, stoneware and porcelain.
<b>Contemporary space</b>	Is space design to accommodate the shifting preferences, taste, and need of the people who live there, that evolution inherently created.
<b>Curators:</b>	Are people who collect art works and are involved with the interpretation of art heritage material
<b>Indigenous:</b>	Belonging to and reflecting the nature of the society and Environment of the people who own it.
<b>Lounge:</b>	Is a public room, sitting room or living room in a hotel in which one can sit, lie, stand and relax
<b>Porcelain:</b>	Is a hard, fine-grained, sonorous nonporous, and usually translucent and white ceramics ware. It's a white vitrified translucent ceramic usually termed as China.
<b>Pottery</b>	Pottery is the craft or profession of making pottery.
<b>Ritual pots:</b>	Are pots designed for customary, traditional cultural practices or ceremonies usually by specific groups of people who share a common believes and norms.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Introduction

The chapter analyzes the existing literature on pottery production and use in both indigenous and contemporary spaces by other researchers. The literature highlights the factors that influence the production of pottery among the communities, the inspiration for designing pottery and the methods and procedures of producing pottery.

#### 2.2 Factors influencing production of pottery among the communities.

In different parts of the world, several communities produce pottery items to support their daily activities. Communities produce pots with a purpose and in most cases to support their enterprises or identity. Several communities that had a tradition of making pottery have changed their production ways to fit in the contemporary demands. For example, China being a birthplace of porcelain, glazes and high-fired ceramic as well as many other forms, styles and technique, has been quickly changing since the country opened up its doors to foreign travelers in 1976, Rathke (n.d). Potters throughout the world have greatly benefited by interacting with Chinese ceramicists. As a result, Chinese pottery is also starting to be influenced by outside cultures. Rathke (n.d) observed how culture exchange between China and other places are resulting into new ideas by Chinese potters. This influence has resulted into several forms of improvements to the ceramic production.

This influence was further discussed by Al-Dhamari (2014) when he investigated the impact of market status, government initiatives, economic, social ritual and ecological factors which he summed as socio-economic and social cultural trends of pottery production and performance of potters. According to Al-Dhamari (2014:61) “most investigations conducted by technological trend of ethno-archaeology and ethnography often combine social, political and economic contents within one technology”. The government initiative in pottery production in Malaysia has been lacking not only in the ceramic industry but also other handcraft industries yet the government institutions such

as Ministry of National and Rural Development was clearly started in order to achieve the development of industry. Al-Dhamari further noted that the ritual performance factor has greatly influenced pottery production in Malaysia. Malaysian ceremonies are very vital in different sides of life cycle especially in ritual events and this has not only affected people's religious way of making pottery but also other important activities that take place during the religious rituals while producing great ceramic vessel. Al-Dhamari argue that various factors such as access to clay resources, technology and organization of section and correlation between those who control the resources and those who transform the raw materials into complete vessels have got a great influence on production of pottery ware.

On the other hand, Neupert (2000) argues that accessibility to clay source is a contributing factor to production of pottery. He examined the social political constraints on traditional pottery production in Paradijon, South Luzon in Philippines and confirmed that accessibility greatly affected material pattern on pottery. Potters go through several challenges in accessing clay for production that sometimes forced them into negotiations that were complex and often required the intervention of land elite on behalf of potters. This is because, factionalism divided the potting community as it became involved in elite composition and dictated that the two potting factions acquire clays from sources controlled by elite alliance partners making it difficult for potters to produce pottery. Variety of utilitarian vessel in different shapes, forms and design patterns such as cooking pot, water stage jar and flower pots for a specific purpose. Paradijon produce pots because they have an order from the shop owner they produce for or because they plan to attend a weekly or special market where they sell the pot in order to settle an outstanding debt. These reasons have a lot of influence on what to produce, how to produce and when they should produce the pots. Production of pottery-ware centers around the household, where men, women and children participate in various stages of pottery manufacture although it's the women who are mostly considered potters.

Furthermore, Langenkamp (2000) identified environmental perception and organizational set up of potters' crafts in Africa social-cultural environment and the perception, social economic and spatial environment of crafts influencing the production of pots although



he argued that economic factor which requires aesthetic values such as beauty, elegance and ingenuity that capture the trend of time especially for European markets production of pottery is largely influencing production of pots. Langenkamp (2000:52) stated that, “pottery is a specialized craft not only in Kenya but among the Twa of Rwanda basically commercialized just like pottery elsewhere in the world” He explained why in many African cultures, clay pots symbolize wealth and fertility and how pots were often presented as gifts to welcome and honor guests in order to show respect or appreciate their visits, even today, the pots sold at the market are still supplied according to links of kinship with reduced payment.

Similarly, linking production to kinship is further explained by Ceri (2005) among the Luo community of Nyanza in Western Kenya when he noted that production was so much influenced by social-cultural behavior of the people since the Luo community is structured around kinship and lineage bond. For example, the new wives married into the family were subjected to the authority of their mother-in-law or senior wives in instances of polygamy to the extent that whatever new ceramic skills she came with to her new home was rejected and she was subjected to re-learning process that replicated the local tradition of the Luo potters.

Herbich & Diether (1987) describe this strict process of social assimilation as “micro-styles”. Ceri (2005) further elaborated how this production sequence or operating chain is deeply embedded within social economic cultural and political context. He argued that archaeological records showed that micro-style did not tally with ethno-linguistic boundaries or even with intra-community clan boundaries but rather a dynamic representation of internal community discourse and significance of their symbolic differences in production rather than the context of consumption. Decoration does appear to play some function communicative of individual or group identity, it is almost entirely confined to the context of production: it involves relations among potters in networking of daily personal interaction (Ceri 2005)

Katie (2014) supported the argument of networking when he pointed out the similarities in the designs of pots in the Snake valley zone and Emery production zone because of regional interaction and exchange of both material and ideas. Sihapoompichit (2012) also

believe that clay as the main material for pottery production influence the production level of pottery in a given place.

Among the Acholi tribe, production was basically influenced by the need for those functional pottery ware for their daily domestic purposes. There are many types of pots with various characteristics that are closely related to their functionality i.e., *Aagulu kongo* (beer pots for brewing and serving beer) usually big in size and wide in shape. *Abino* (special pot for sweet beer called *kwete*, storing simsim pest *odii* and honey) has a smooth beautiful design on the outside with a long neck and a cover to prevent insects from dropping in the pot. *Agulu pii* (water pot for fetching and storing water), *Agulu dek* (cooking pots) usually with a textured surface rough enough for one to carry without slipping off the hands, *Atabo lobo* (serving bowls and at time ritual performance) when used for serving, it kept food warm for a long time. *Agulu dak /la-lwop* (storage pots) for storing cereal grains, flour, and smoked meat usually bush meat since the Acholi people were known to have great hunting skills. *Kirubi /Agulu jok* (ritual and initiation pots) usually with more than one opening and at time holes created on the pots. These pots were for celebrating the birth of twins, triplets, naming, puberty, marriage, chronic illnesses, death and evoking the spirits and also *Latek*. (Smoking pipes).

### **2.3 Designing pots for specific contemporary spaces**

Stumpf (2010) designed pottery portraying eight different categories of people in his life. He picked interest in ritualistic pottery and sacred objects concerning the contemporary American culture describing the idea of functional objects in everyday life, how they become sacred and the role they play in the lives of the people and culture. He emphasized the need to link personal relationship to functionality of pottery in a daily life. His major reason for producing the functional pottery ware was to represent the important people in his life and express the role of pottery in his culture. Stumpf chose to work with eight specific relationships relating aesthetic values of pottery with the personality of the people. He designed and produced pottery for; relationship between him and his closest friend from his home town, conversations and moments shared with his mother in the kitchen while cooking and baking, his relationship with his father, brother and brother-in-law, a relationship with himself and his personal faith, his brother



and sister-in-law, him and his girlfriend and finally his life as a graduate school student at Kent State University. Eight different sets of ceramics wares represented the characters of people that were important in his life. Describing two basic ways how pots can be decorated, Curtis (1963) talked about decorative patterns created on the pot or glazed and applying slip over the surface of the pot. On the clay body, techniques such as impressing, applies ornament, cutting and carving were used. He referred to the oldest pots discovered by archeologist showing impressed designs which were believed to be the result of the forming process rather than conscious attempt at decoration. Such pots were said to have been formed inside a woven basket which would account for the patterns on the outside. The technique was said to be the simplest of all the decorative techniques. To him, applied ornament was basically a trademark for potters who used such decorating method and incising which involved engraving in clay required a tool with a cutting edge so as to make pattern lines.

The Chinese were believed to be so good in using bamboo graving tools in decorating their pots. Similarly, excising was another technique used but in a reverse of incising. In excising, a design is outlined and the surrounding clay cut away until the design stands above the rest of the surface. Curtis further discussed various ways of using slip decoration which he referred to as a process of applying liquid clay to the pot.in order to create beautiful design. Slip may be mixed with oxides and applied in specific areas using decorative tools such as brushes, sponge, rollers or by spraying, trailing with a bulb, pouring or dipping. To achieve different effects when applying glaze, he noted that techniques like dipping, pouring and spraying may be used.

Wodzinska (2009) produced a manual book of Ancient Egyptian pottery where she made drawings of different kinds of pots, presented technically and scaled in various sizes. The bodies of pots were studied and different geometric shapes like sphere, ellipsoid, ovaloid, cylinder, and hyperboloid were derived with bases and rims that varied depending on the pots. Wodzinska sighted Rice (1987) who grouped pots into restricted and unrestricted vessels with detailed description of shapes, thickness, materials, the forming techniques, surface decorations, reference and the time they were made. The detailed scaled drawing



was used by the researcher in the studio practice drawing. Wodzinska categorized Egyptian clay into two basing on the raw resources i.e. Nile Alluvium and Marl which she emphasized have different physical properties just like the different clay sites in Uganda. The study shows that Marl pots do not have any organic materials in them, the clay was very hard after firing and it fired at 800 & 1000 degree centigrade. Just like pots elsewhere, the surface treatment of the pots were smoothed prior to firing and sometimes coated with slip burnished or polished. The decorations were painted or incised before or after firing. Wodzinska argued that, some pots were excavated and comprehensively analyzed. By doing so, it would help researchers with a basis for further study. In some situation, magnifying hand lens were used in the process of analysis. This gave a better viewing and understanding of the indigenous pots and the design patterns of the Naqada III, Archaic period, Old Kingdom, Intermediate period and Middle Kingdom as presented towards the last pages of the module.

The issue of decoration is further supported by Hopper (2014) who believe that the value of civilizations especially in the West and East have made the use of Ceramics decoration tools very simple unlike the traditional decorating tools. He observed that a decorative surface of course, is the first thing noticed about a piece of pottery, and as made by hands, the right tools make all the difference. Different techniques of decorating pots were used on biscuit-fired clay using ceramics pencils, crayons, under glaze pens, trailers among others. The tools were to enhance the surface design patterns hence making them easier and simple for contemporary production. Using these decorating tools, the same can be applied on indigenous pottery so as to enhance the pots. In detail, he explained the tools and how they were used to attain effects on the pot. Similarly, Iddrisu & Adu-Gyamfi (2017) studied eight decorative techniques such as incision, impression, staining, blasting, smoking, perforation, macramé and modeling when he tried to identify some concepts of indigenous pottery within the three Northern region of Ghana. Furthermore, Ceri (2005) elaborated how technology and style has been looked at as a move to see beyond formal or decorative style so as to adopt a more inclusive approach that recognizes the style input of technology as a process of production.

#### **2.4 Producing pottery ware for contemporary spaces.**

Pearce and Rofe (2010) collected contemporary Austrian pots at the gallery for historical and educative context such as story telling about Australian pottery that inspired their creation and how they were made. Like pottery elsewhere, they entirely used local raw materials and decorated them with simple motifs targeting the tourist trade. They used curators to collect auctioned pots from potters who were either Austrians or non-Australians but worked in Austria for some time and understood the elements of Austrian pots. Upholding the tradition of a society and linking them to contemporary space is every dream of a contemporary artist today.

Describing the African Art collection in Birmingham museum, Roberts (2013) said that, indigenous pots are very important items in the lives of the communities and can hardly be separated from their daily activities. He discussed the value of indigenous African pottery in education and historical references in a contemporary space of Birmingham Museum. The pots were so important such that the Birmingham Museum of Art collected a full section dedicated to African Art. He observed that the collection was from several African countries such as, Bukina Faso, Zulu, Mali, Democratic Republic of Congo, Cameroon, Nigeria, and Chad among others. Emily Hanna, a curator took her first trip to Bukina Faso in 1989 and was quoted to have said, “African ceramics are central to daily life together with their production and function which tie contemporary African life to the ancient past” (Roberts, 2013:45).

Roberts (2013) argue that each culture group had a distinctive style of pottery and some groups produce ceramics that were renowned and acquired by other groups. Patterns and designs were coded and that symbolized many things from fertility to the medicinal contents of the vessels. Roberts explained how prominent ceramics were in traditional daily life something which has changed a lot today. There are rituals that carried different stories of engagement with clay and aesthetic use of materials. He recognized the traditional values of pots for purposes of storing, serving beer, cooking, ritual healings, initiatory and funerary rites, burials, heirlooms among others and confirmed that those are the kinds of pots in their collection at the Birmingham Museum.



As a way of developing ideas, Sihapoompichit (2012) carried out a project with the intention of researching for more ways of remaking traditions in the realm of 21<sup>st</sup> century. His major question was on finding a new approach in making traditional pottery more relevant in the contemporary craft scene and today's society. In order to have a better understanding of things around him, he started by awakening his "seeing" in both making and thinking referring to his previous practices of pottery which he thought was okay only to realize that his mind was actually fixed to a thinking he had mastered. This kind of self-awareness helped to free one's mind and break what he described as "rigid thinking and making in pottery" in order to find what was beyond pottery. Using throwing method as a way of producing pots for contemporary use, Sihapoomichit produced ceramic shapes out of scrap piece collected from thin sheet of leftover clay on the potter's wheel after cutting using a wire. The swirl trace movement left on the potter's wheel is created by the cutting wire hence the title, "The Flood". The idea of flood which he chose as study title was a communication channel relating his practice and interest in contemporary social issues such as consumerism and environmental problem.

Asmah, Frimpong and Asinyo (2013) described how urbanization such as establishment of metal and plastic factory and importation of household items has affected the value of indigenous pottery use in the urban area of Ghana. For easy marketing, improvements have been made on indigenous pottery by exploring the use of mixed media of non-conventional materials like leather, wood, metal oxides, beads, onto biscuit fired wares and finished with a technique of Macramé. This technique enhanced the texture and aesthetic qualities of the product produced hence promoting the role of indigenous Ghanaian pottery as utilitarian vessels. Much as Macramé technique may be working out in Ghana, the researcher feel that enhancing beauty on indigenous pots may not necessarily have to be other non-conventional material imposed on pottery other than clay. These materials will instead promote the surface designed on the pots rather than the pots since they will be covered and hidden from the viewers. While Asinyo (2013) argued that there is need to change the concept of indigenous pottery activities as a way of life through mix-media, he on the other side presented the negative perception of traditional and religious leaders towards the use of mixed media like cowry shells, raffia among others on indigenous pottery. He said they have often believed to have religious

connotations attached to the materials. He further sighted Ian (1984) who argued that, those compositions of decorations are believed to evoke some powers for the functioning of the ware. This view will then prove the writers of this literature wrong with the view that adding value does not necessarily have to be imposing foreign materials on the pots.

In another development, Oyo (2011) developed and produced tiles with decorative motifs for the floor and wall derived from the Ganda material Culture. His study was basically to integrate promote Uganda culture.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This chapter explains the research design employed, it describes the study area, study population, data collection method, data analysis validity and reliability, research procedure and ethical consideration.

#### **3.2 Research Design**

The researcher chose qualitative research approach in a natural setting so as to narrate the subjective experience she got while in the field. She used ethnographic research design so that she could explore the cultural group and be able to describe and interpret people's ways of life from their point of view. The researcher spent some time to understand the factors leading to production of pots and how the pots were produced. The factors influencing the production of pots were analyzed; designs of specific pots with several opening were used in the study in order to produce functional pottery ware for contemporary space.

#### **3.3 The Study Area**

The study was carried out in Otuduwiye ward, Atanga Town Council, in Pader district, Acholi Sub-region (Appendix VIII). Otuduwiye ward is 59 kilometers from Gulu town, along Gulu- Kitgum road. The families in Otuduwiye are engaged in agricultural production where they used pottery ware as one of the production items. The families were traditionally united by cultural practices such as dances, ritual ceremonies and communal farming although this is slowly fading out. Atanga town council was selected as a study area because pottery production was done excessively in this area compared to other areas. It was an area not only known for pottery production in Acholi sub-region but also for production of ritual pots. Potters in this area have been in production for ages although currently they only produce pottery basically used by households and sold on market days that take place twice in a month.



### **3.4 Study Population**

The study population was families that were engaged in production and use of pots ware in *Atanga* town council. The target population was the producers of pottery items, those with knowledge about production and uses of pots and users of pottery wares. The included five (5) producers, two (2) elderly persons, one (1) LC.1 leader, a Community Development Officer (CDO) and one Hotel owner. These were selected because the researcher considered them knowledgeable about the subject matter.

### **3.5 Sampling Procedure and Sample size**

Purposive sampling technique was chosen basing on the knowledge that the potters and users of pots have on the information being sought in ritual pottery production. The required data were specific and could only be provided through experiences. The selected participants were therefore the most senior in the area and more especially in the discipline. The participants of the study were selected to represent different aspects of the study. The five producers were selected to provide information pertaining to material, design and production. The two elders, who were believed to be knowledgeable provided the historical perspective, the Local Council One (LC.1) and Community Development Officer (CDO) provided the political perspective since they too link government programs to the community while, the hotel owner provided the needs of the contemporary space. In total, 10 respondents were considered to provide sufficient data for the study. The five producers were given abbreviation P1, P2, P3, P4, P5, referring to the different categories of production.

### **3.6 Data collection Methods**

Data for this study was collected using different methods which included in-depth interviews, participant's observation and Focus Group Discussion (FGDs). The in-depth interview was used to get detailed information. Participant observation was basically of daily lifestyle of potters and finally, FGD was considered to be relevant because the information required the involvement of different respondents sharing ideas as a team and participation of the researcher.



### **3.6.1 In-depth interview**

In-depth interviews were employed with the intention of obtaining straight forward information from respondents. An interview guide was prepared to this effect and the potters and the key informers were interviewed because they were believed to have in-depth knowledge on Acholi ritual pots, meanings, functions and the community perception of ritual pots. The hotel worker was asked questions concerning the available pots in the hotel space and the perception of producing pottery ware derived from Acholi ritual pots for contemporary space.

### **3.6.2 Participant Observation**

Participant observation included direct visual observation of the five producer's daily activities. These included material preparation, production, decoration, firing among others. Check list was used to guide the researcher on specific areas that were important for the research. Information was recorded through note taking, voice recording and video clips. The researcher spent time with the community as they produce pots and market them to different clients. She also observed them as they sell the pots in the market.

### **3.6.3 Photography**

Different photographs of producing pots were taken to help provide visual evidence of what was recorded. This gave a better understanding of the potter's production process right from sourcing the raw materials needed, preparation process, forming and decorating, firing and marketing the pottery ware, and the current commonly produced pots in the community.

### **3.6.4 Focus Group Discussions (FGDs)**

The Focus Group Discussion was held with producers of pots, the local leader, and elders. Interview guide was prepared, the FGD was done once and it consisted of the five potters, two key informers and the LC.1 leader.

In addition, immediate family members also participated. The composition of the FGD comprised of five women and three men. Pottery production was a unifying characteristic in selecting the membership of the FGD. The group discussed issues concerning the Acholi ritual pots, the available types, their uses, the importance of the

ritual ceremonies, community perception towards such pots and the ceremonies, the buyers of the ritual pots and the marketing process among others.

### **3.7 Data analysis.**

The collected data from in-depth interview, participant observation, photography and Focus Group Discussion were transcribed and thematically analyzed. Emerging patterns were isolated and subjected to studio practice. Using different media, several sketches and designs were developed into designs for production of pottery suitable for contemporary spaces inspired by the Acholi ritual pots. Out of the sketches, four projects were produced to serve the hotel reception area.

### **3.8 Reliability and Validity of Research Instruments.**

Data quality control was ensured to avoid compromise. The reliability and validity required that the data collected be justified and true with a possibility of generalization (Odiya 2009). The data collected should be the same consistently under similar condition hence accuracy. Therefore, the instruments of the study were first tried out in *Limu*, a town suburb of Gulu town where pottery production was done at house hold level to raise house-hold income. The tools generated the same information. More so, the tools were validated by asking two authorities in the research discipline if the content of the tools were valid.

### **3.9 Ethical consideration**

The researcher obtained introductory letter from Kyambogo University that introduced her to the research area. In Atanga Town Council, Otuduwiye ward, the researcher introduced herself to the Local Council one (L.C 1) of the village for proper guidance. After interacting with the producers, and opinion leaders, the researcher went to Boma Hotel where she also introduced herself and discussed with the Marketing Manager and later on talked to the General Manager of Boma Hotel. The researcher briefed the LC 1 and registered access to the potters and other interested groups in the community. All respondents were asked for their consent before taking pictures or recording them. The respondents were assured that the data were for academic purpose and even those whose photographs were taken were assured that their identity would be concealed. All

respondent participated voluntarily after the researcher had explained the purpose and objectives of the study.



## CHAPTER FOUR

### PRESENTATION OF FINDINGS AND DISCUSSION

#### 4.1 Introduction

This chapter presents and interprets the findings in relation to the purpose and objectives of the study. The chapter presents the factors that led to the production of pots. It gives a detail account of the studio experimentation process. Having visited the study area and carried out the in-depth interviews, participant observation, FGDs and photography, the collected data was analyzed using visual approaches, several sketches, and computer drawings were done to understand how pottery for contemporary spaces could be generated from indigenous Acholi ritual pots. The process ended with the production of four major pottery projects for using in the hotel reception. These were; wine bottle holder pot, bookshelf, key holder pot and functional wall hanging pots.

#### 4.2 Factors influencing the production of pots among communities

According to the research done by US.EPA (2015), ceramic production was influenced by market demand especially specific commercial or industrial appliances such as sanitary ware and ceramic floor and wall tiles that stood the test of time. Consumers expect better quality and price of products. Similarly, the two elders interviewed in Otudowiye ward, Atanga town Council, argued that initially, pots were used for domestic purposes such as serving, storage, brewing and ritual purposes among others however, they also admitted that a lot had changed with time; pottery production today targeted the market needs of the community where production was done at household level to raise income to support the families. Whenever there was a need, such pots were provided because they were readily available within the communities. The elders also pointed that in the past, people in the Acholi communities received pots as special gifts and others received them in exchange of other items for example food (barter trade). They emphasized the importance of twin celebration and other godly celebrations where pots with multiple opening were used by members of the community. These were special pots that remained indoors and never allowed to be brought outside unless there was a twin or other godly ritual performance. These ritual ceremonies were done at birth, during the naming, in times of illness, death and thanksgiving to the gods for blessing the family.

The celebrations were done right after birth, whenever they saw that the twins were falling sick and to give thanks to the gods. Since various factors influenced production of pots in Acholi community, the ritual pots being important material cultural items among the Acholi was therefore a great source of inspiration for the study so as to produce pottery ware for contemporary space. Figure 4.1 shows some of the pots used by the Acholi people for various purposes including the ritual pots, while Figure 4.2 is a demonstration of how the ritual pot is used during the twin celebration.



*Figure 4.1(a-e): Different Acholi traditional pots, agulu dek(a), atabo lobo(b), agulu jok (c,d&e) (cooking pot, serving bowls, and the ritual pots). Photo (a-d) was taken from Atanga and photo (e) was taken from the Uganda Museum. (2017)*





Figure 4.2: Twin celebration using a pot with two opening, photo by Joanita Akello (2017)

Mrs. Otoo, a retired nurse and a key informer, further explained the ceremonies of twins and other godly birth using *Kirubi* (multi mouth pot). The twin celebration was called *polo lafuta* while the general celebrations for the rest of the godly births were referred to as *kwero jok*. The twin celebration was carried out at birth; they spent four days in the house if they were girls and three if they were boys before they were brought out for The naming ceremony. Whenever there was illness, it was believed that the spirit (*jok*) was to be consulted. Under any normal circumstance, it was believed that during birth, a baby was expected to come out with the head first.

However, there were situations when babies came out with their hands or legs and such births were believed to be godly usually referred to as; “godly birth”. Babies that came out with their hands were named *Alyec* if they were girls and *Olyec* if they were boys while those that came with the legs were named *Adoch* if they were girls and *Odoch* if they were boys. Children with abnormalities like those with extra finger digits, cleft-lip /cleft pallet among others were named *Ajok* or *Ojok* if they were girls or boys. She emphasized that, the pots were never allowed to be brought outside the house when there was no ceremony as that would bring bad luck to the children. Other restrictions were also imposed on the water that was used for bathing the twins. The water was not poured anyhow and in most cases their mothers were required to bath with it.



The factors that influenced the production of pots elsewhere in the world are not different from those in Acholi because the factors concentrated on the community need.

According to the producer P1, production of pottery was influenced by so many other factors including religious beliefs, availability of materials, cultural, socio-economic, among others. Being in production for over 30 years making several kinds of pots, respondent P1 said that;

*"I used to make pots for various purposes including cooking, serving food, brewing, storage and ritual purposes; however, since I got 'saved' about 15 years ago, I have never made ritual pots because I know they will be used for ritual purposes. As a Christian I'm aware that that is not a good practice before God. However, I have continued to produce other pots other than the ritual pots and as a single parent; I have managed to support my family's basic needs."*

Meanwhile, being a subsistent farmer, P2 was involved in pottery production as well as farming to support her family. During farming seasons, she engaged in farming activities and concentrated on pottery production mostly when garden work reduced and as well during dry season. She majorly produced two type of pot, *Abino* and *Atabo lobo* (the wine pots and bowls) she basically produced for sale on market days which were on the first Friday and second last Friday of the month. P2 referred to the money she got from the sale of her pottery as "quick money". That was because whenever she needed the money urgently for any pressing need like school fees, she was sure of getting it on market days. The researcher observed the sourcing of materials, tools used and the production of *Abino* pot up to the fired stage. The figures (Figure 4.3, a-c and Figure 4.4) show two types of pots produced by P2. Figure 4.5 shows some of the materials used in the clay and decoration process while figure 4.6 shows tools used during the production of pots.

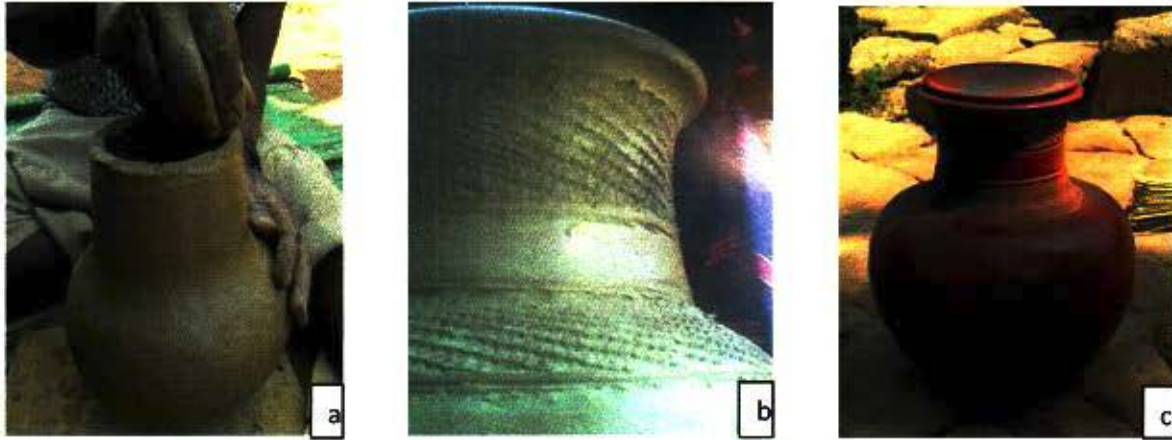


Figure 4.3. (a-c): The design process of Abino pot showing the molding process, decoration and a finished fired piece, Abino is used for serving wine, storing honey, simsim and groundnut pest. Photo by researcher (2018)



Figure 4.4: Atabo lobo produced by P2 for serving food. Photo by researcher (2018)

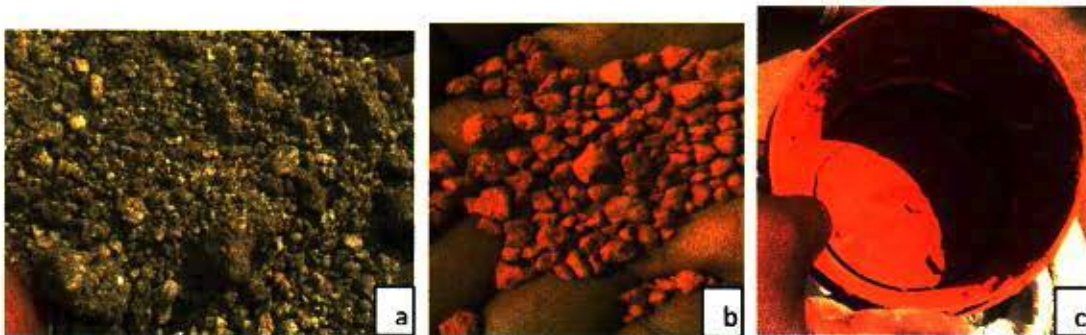


Figure 4.5 (a-c): The first figure (a) is grog usually mixed in ball clay, to give the clay body strength, reduce air pockets and cracks, while (b) and (c) are unprocessed and processed type of clay body used in decoration.



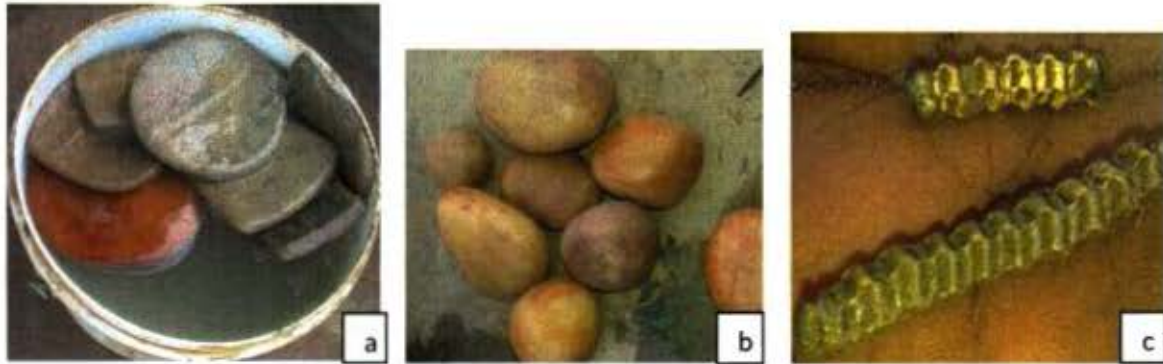


Figure 4.6 (a-c): Forming and decorating tools. Image a, are tools shaped from calabash and used for forming, image b are smooth lake stones and image c is a woven decorating tools.

Considering the need of specific kinds of pots, P3 revealed that she produced pots to whoever gave her orders for the kind of pots he or she wanted. While she also produced for sale on market days, people approached her for their specific designs depending on the functions they intend to carry out. She said her customers came all the way from Gulu, Kitgum and Pader town to make specific orders. Many of them explained to her what they wanted and using her creativity, she produced for them. She produced items which were not originally produced by the traditional potters. Items such as iron box, wine pots, bowels, charcoal stoves, caps all made out of clay and decorated using *Pala*, a red type of clay material obtained from specific sites of the water streams.

P4 and P5 were a married couple known for pottery production at household level for sale. The couple explained that pottery production was in both their families. Pottery production was hereditary practice that they adopted from their parents while growing up. It was a practice that they continued with even when they started their family. They worked as a family and shared responsibilities with their children. The process of collecting clay materials, preparation, forming, decorating, firing and selling was all done collectively.





*Figure 4.7 (a-e) Different pottery items ordered and produced by P3, charcoal stove, iron box, wine pot, serving bowl, and cups are some of the pottery ware.*

They believed that their children will carry on with pottery production when they settle in the own homes. The factors that influenced production by this family were cultural and economic since pottery was the main source of income.

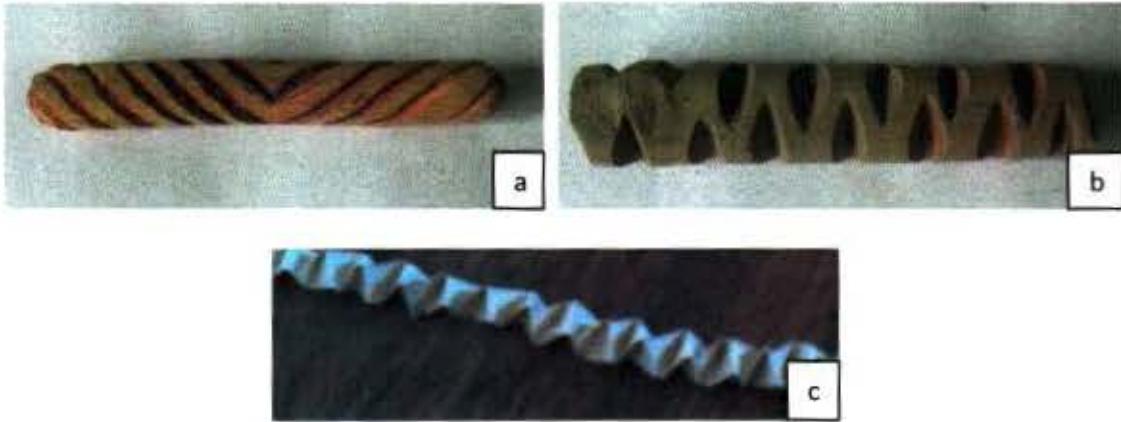
#### **4.3 Designing pots for contemporary spaces derived from the selected Acholi ritual pots.**

Having understood the factors that influence the production of pots among the communities in Acholi, the researcher took interest in understanding the design of the pots. The shapes of the pots determined the function for which it was designed. For example, the two opening were used for celebrating twins signifying the number of children going to be celebrated. The potters used simple tools shaped from palm leaves, sticks, stones among others. Very simple zigzag designs, geometrical shapes were used on the pots. In some cases, the ritual pots were less decorative, the design patterns on ritual pots are not so much pronounced and in most cases similar to the usual pots in the community as seen in Figure. 4.1 (c-e). The researcher used the checklist to seek the opinion of the people on the ideal way of designing pots for contemporary spaces. She

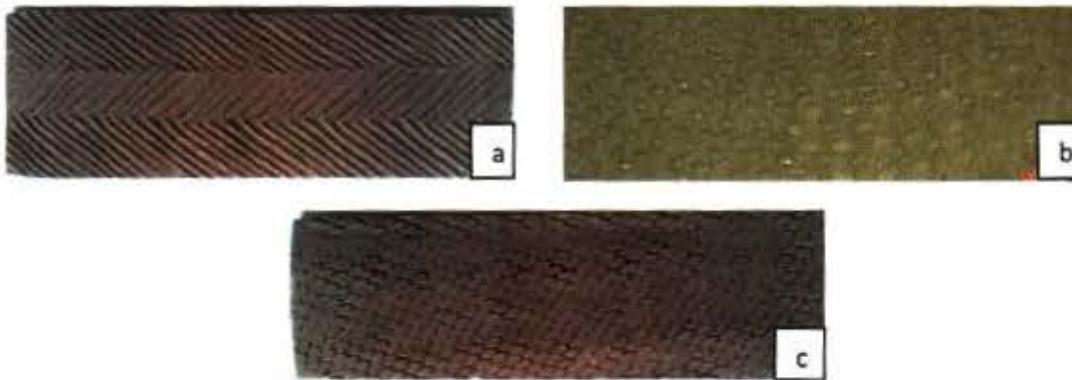
referred to the selected three ritual pots as sources of inspiration and this caused some excitements among the despondence. They were all in agreement with the idea of designing for contemporary spaces and at the same time eager to see the outcome of the research studio work. P1 supported the idea of designing for contemporary space rather than promoting the initial use of the ritual pots which to her were evil. Given that P3 was already into production of pots according to the demand and needs of her customers, she too agreed with the idea of designing pots for use in contemporary spaces.

The researcher selected the two, three and four mouthed pots (*kirubi la doge aryo*, *Kirubi la doge adek* and *Kirubi la doge Angwen*) as inspirations. The pots were selected because they had become very scarce since the practice of ritual ceremonies were slowly being sidelined and almost getting lost and yet we can study and link the Acholi culture to contemporary life through the production of functional pots. Pearce & Rofe (2012) displayed diverse collection of very colorful decorated pottery works glazed, slip-casted pieces which were hand painted by Australian potters and ceramic artists in the Museum. Handmade ceramic designs in other parts of the world had patterns that were unique and they evoke the community feelings and create ownership, the researcher chose to use the indigenous design patterns on traditional African pots including Acholi pots. Studies were observed and using similar design tools, small pieces of wood and woven palm leaf were made and patterns of designs registered on clay slabs (Figure 4.8 and Figure 4.9).

The researcher studied the tools, materials and production process of pots in Atanga. After the study, the researcher designed some decorating tools and produced samples of the design patterns on slab. She chose the local design tools for continuity of the traditional decorating tools. Using adobe illustrator, a computer program, the researcher manipulated the design tools to a more complex design. Patterns were derived following the design patterns from the tools



*Figure 4.8(a-c): Decorating tools produced by the researcher. (a& b) were shaped from a wet piece of wood and, (c) was a woven palm leaf. Photo by researcher (2018)*



*Figure 4.9(a-c): Sample Design patterns on slab registered using the design tools in Figure 4.6*

Tyas (2014) advances this technique by showing how the designer practitioners (artist) who were sometimes designers and producers or artist and designers used digital methods to reproduce manufactured wares. Using this advancement, the researcher explored the shapes and design patterns on the traditional pots and produced drawings and later improved them using a computer program - adobe illustrator. These drawings were further simplified so as they could be used on the pots as seen in figure 4.10.





*Figure 4.10(a-i): The researcher explored the shapes of the ritual pots through drawing, scanning, redrawing using adobe illustrator computer program and suggested colors.*

#### **4.3.1 Development of sketches from Kirubi la doge aryo (two mouthed pot) for the front office key holder- Hotel reception.**

The researcher studied the existing pots, understood their shapes, forms, design patterns and materials used in production in order to come up with possible functional pottery ware for use in contemporary spaces. Drawings for the structural designs were derived

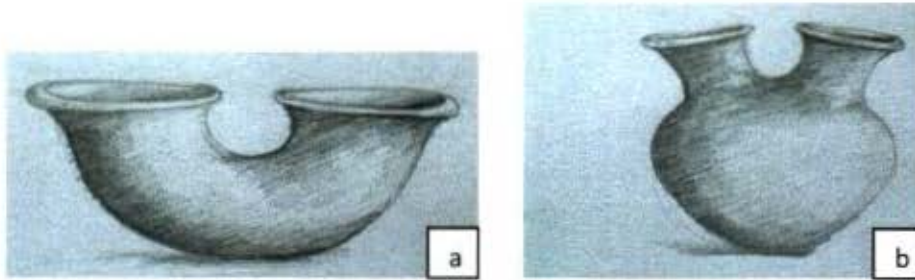
from the multi mouth pots. Using the ritual pots as inspirational items, the characteristics of three pots were used to produce four projects; The key holder pot was inspired by the two mouth pot literally turned upside down hence maintaining the two opening character on the project one. The wine holder pot was inspired by the three mouth ritual pot, similarly turned upside down like in the first project and making it functional to serve the purpose. The bookshelf pot for the reception area was inspired by both three and four mouth pots. Accommodative shape was created to suit the purpose of the pot.

Lastly, the functional wall hanging pot which was inspired by the several opening of the ritual pots in abstract form. The design of project four was exaggerated to give it unique and beautiful appearance. Projects one, three and four had smaller pieces that accompanied the big pieces. The process started with observational drawings of the selected pots, generating drawing ideas which led to the concept development of the idea and how the sets of pots would be. Later computer drawings were done giving dimensions, in scale of 1:5 and the pots viewed from different sides and lastly the cross section drawings of the pots.

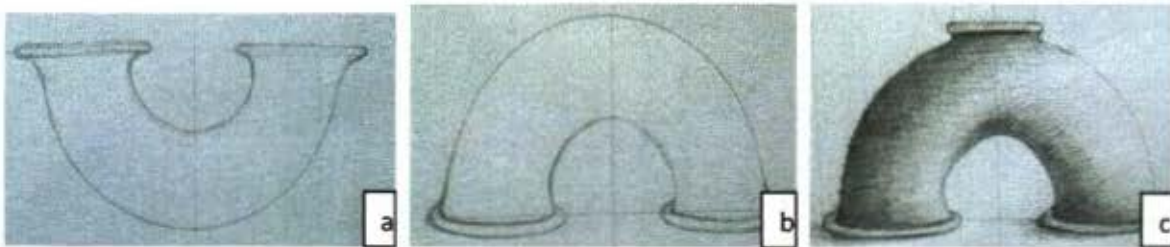
***Project one: The key holder pot***



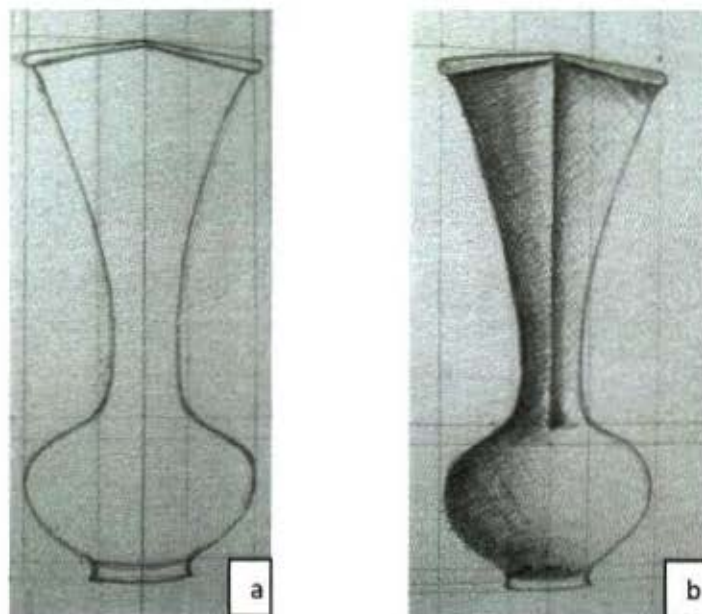
*Figure 4.11: Kirubi la doge aryó used as inspiration for the first project. Source: Atanga Photo researcher (2017)*



*Figure 4.12(a&b): Observational drawing of Kirubi la doge aryo. These are the two opening pots used by Acholi people for ritual ceremonies; they are usually in two shapes as seen in figure 4.2 and 4.12. Soft pencil on paper-Researcher's drawing.*

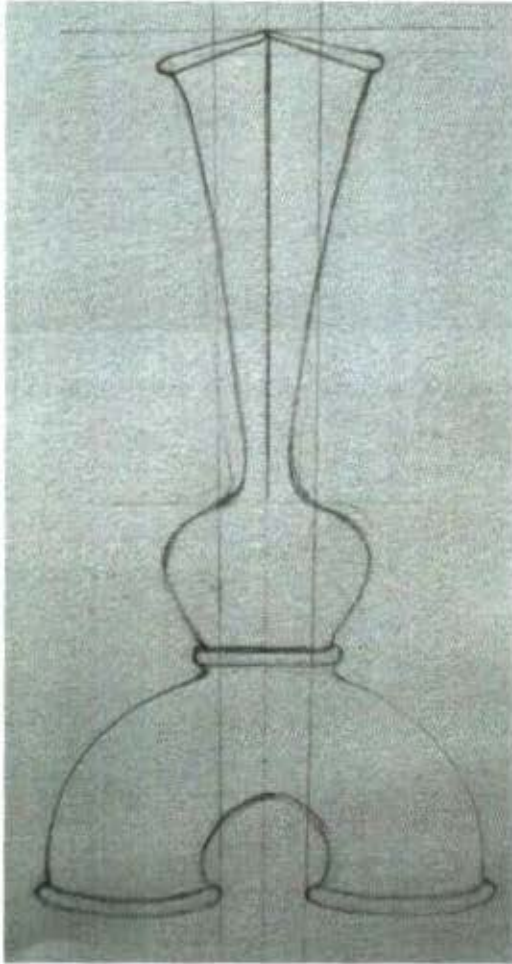


*Figure 4.13(a-c): Generating drawing ideas from the two opening pot, researcher's drawing.*



*Figure 4.14(a & b): Developing a drawing that fits on figure 4.13. Researcher's drawing.*



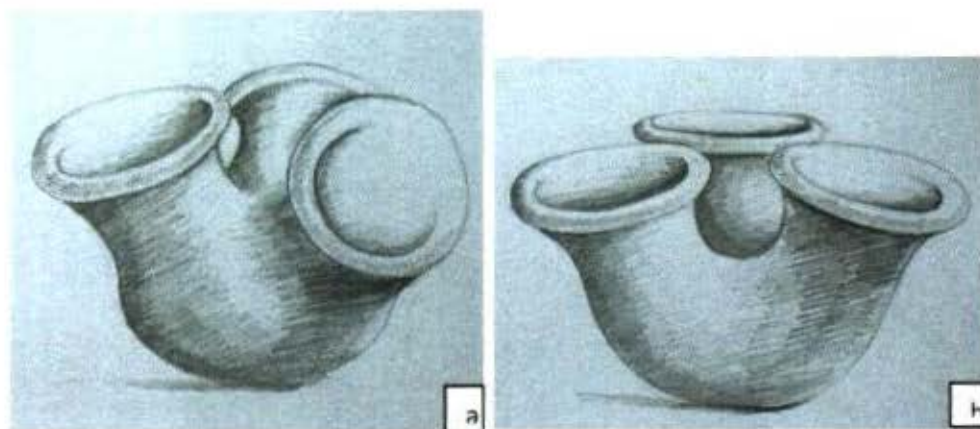


*Figure 4.15: Conceptual drawings of how the key pot will be in set, researcher's drawing.*

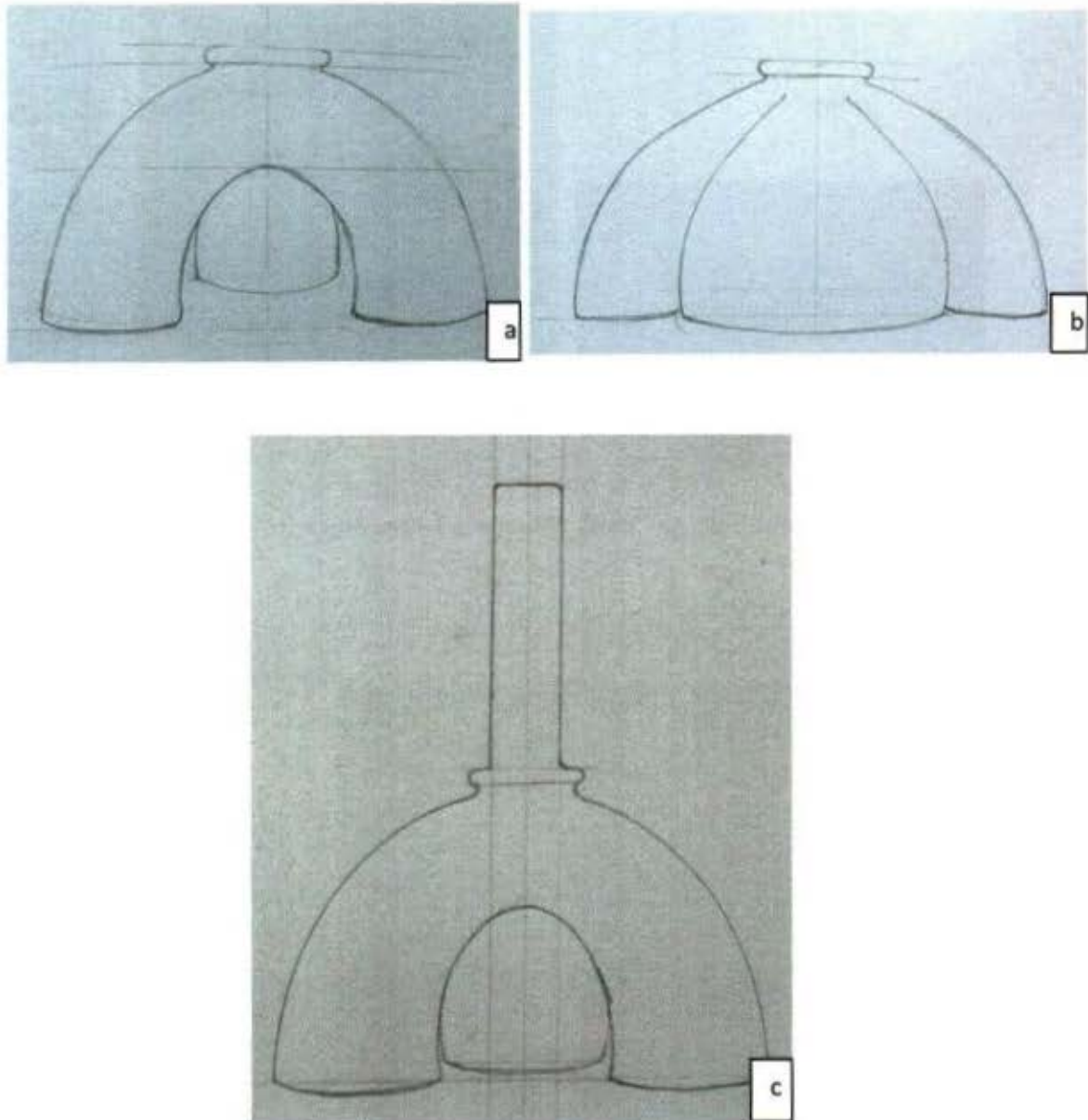
*Project two: The wine bottle holder pot*



*Figure 4.16: Kirubi la doge adek Source: Atanga Photo researcher (2017)*



*Figure 4.17 (a&b): Observational drawing of Kirubi la doge adek- Researcher's drawing.*



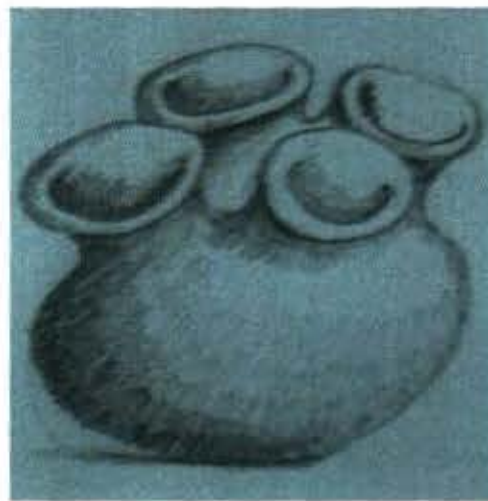
*Figure 4.18(a-c): Generating drawing ideas from Kirubi la doge adek turned upside down- Researchers drawing*



*Project three: The bookshelf pot*



*Figure 4.19: Kirubi la doge angwen, viewed from the side and top. Source: Uganda Museum (2017)*



*Figure4.20: Observational drawing of Kirubi la doge angwen. Researcher's drawing*

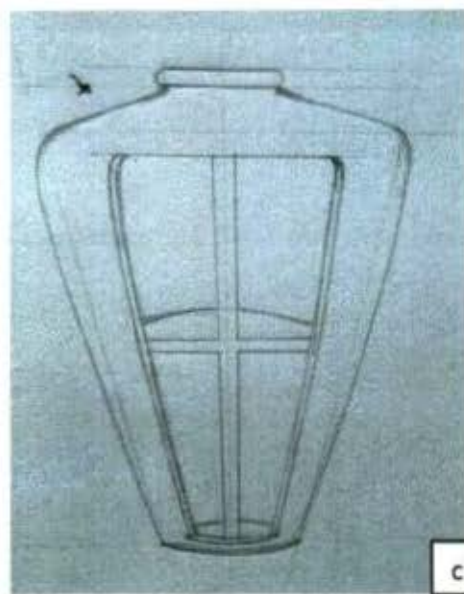
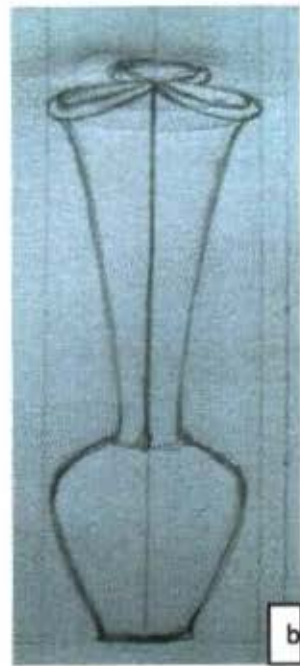
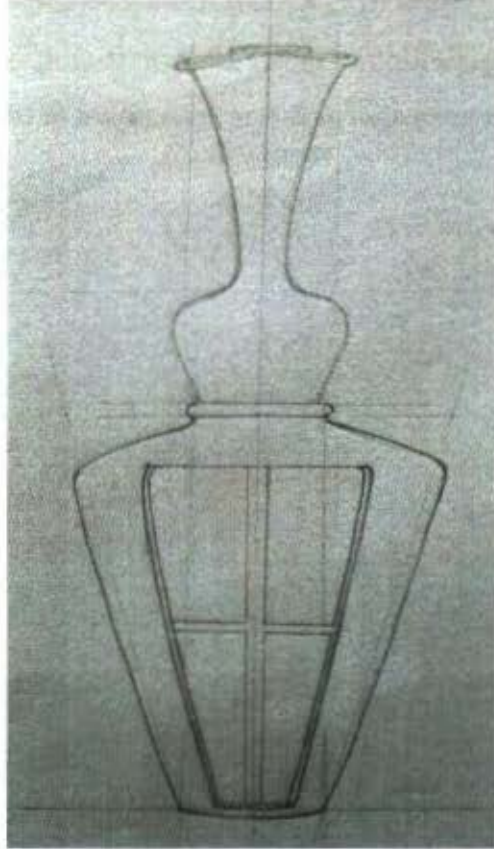


Figure 4.21 (a-c): Generating drawing ideas from the three and four (opening for (text not la doge adek ki angwen) Researcher's drawing.



*Figure 4.22: Conceptual drawings of how the newspaper display shelf will look. Researcher's drawing.*



#### 4.3.2 Cross sections and computer aided drawings in scale

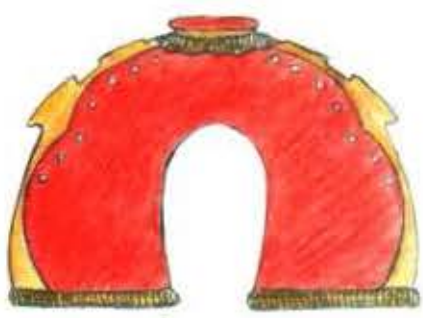
After hands sketching the project 1-4, drawing were scanned, sections of these measurements were estimated in millimeters and drawings were further enhanced using a computer in a scale of 1:5.

##### *Project one: The key holder pot*

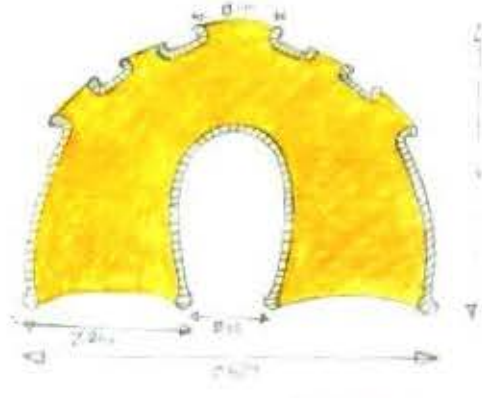


Figure 4.23: Drawing of the top pot, showing cross sections in half, quarter and the top view- Researcher's drawing.

Sections of the lower key pot



A complete shape of the lower pot is shown in the drawing.



Half a section of the lower pot is shown in the drawing with all the dimensions.



Half a section of the lower pot is shown in the drawing.



Top view of the complete set of the key pot.

Figure 4.24: Drawing of the lower pot, showing different sections, and the top view- Researcher's drawing of the complete set of the front office key holder.

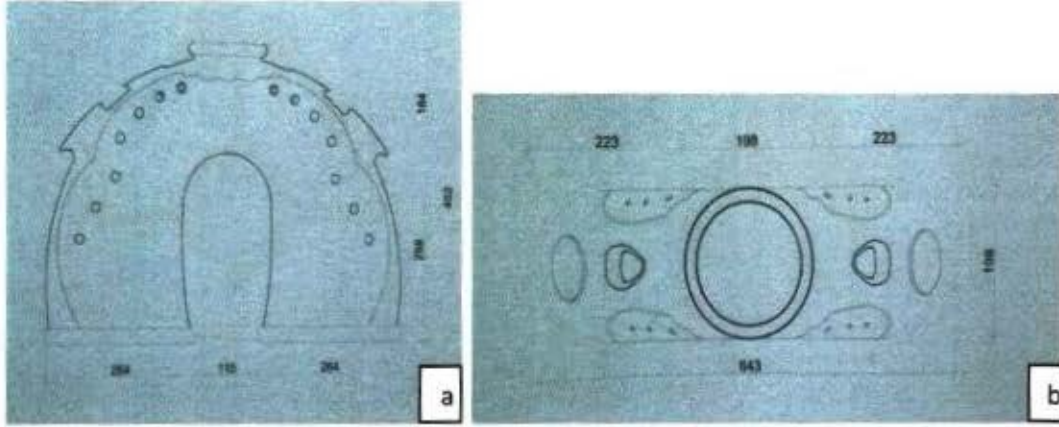


Figure 4.25(a&b): Dimensional drawing of the bottom key pot showing side and top view, researcher's drawing.

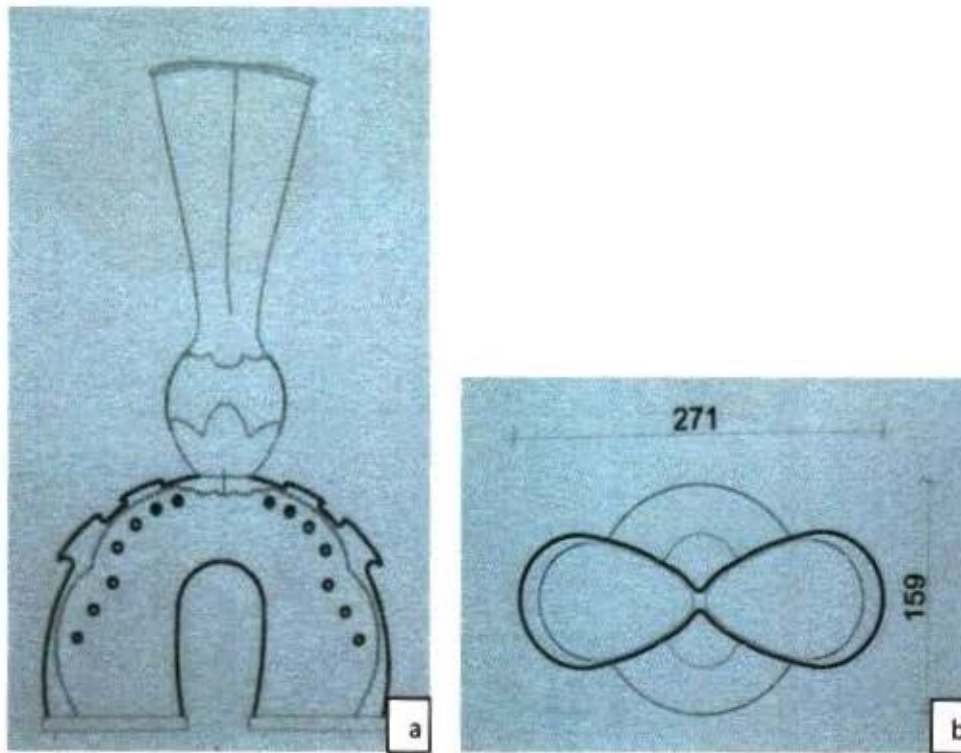


Figure 4.26(a&b): Dimensional drawing of the complete set of front office key pot viewed from the side and top. Researcher's drawing.



Project three: The wine holder pot

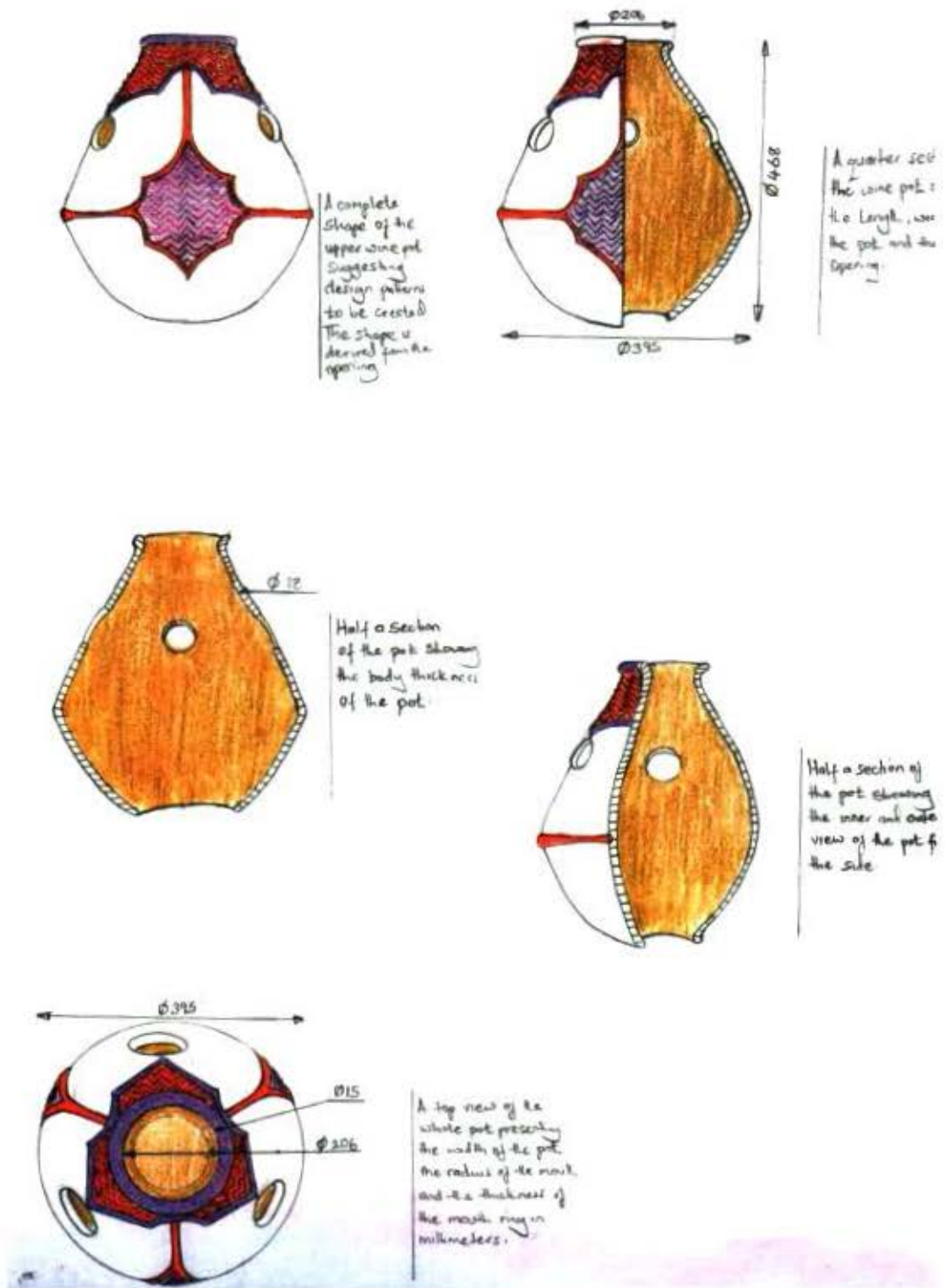


Figure 4.27: Drawing of the top wine pot showing quarter section, half section, and the top view- Researcher's drawing

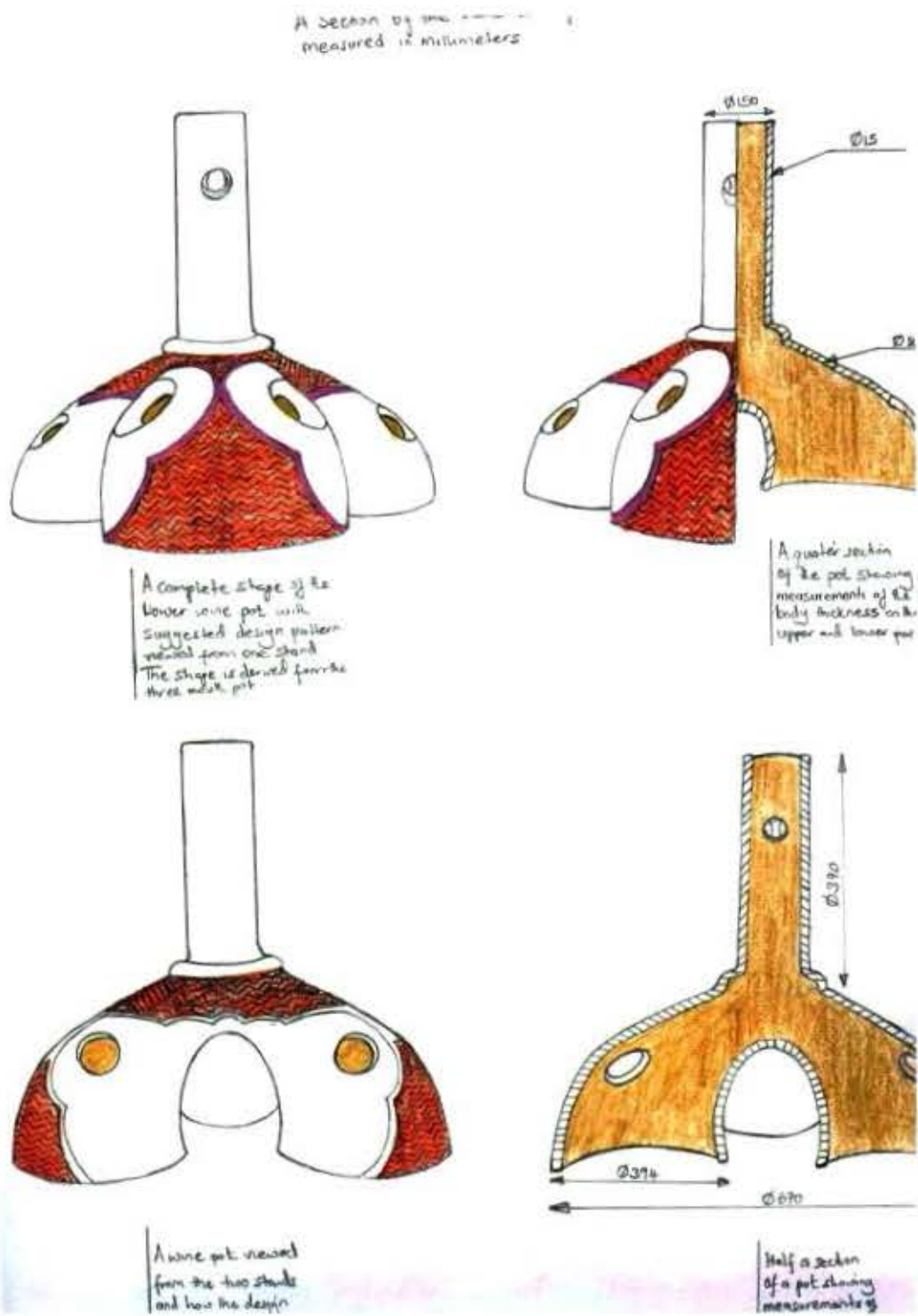


Figure 4.28: Drawing of the bottom wine pot showing views of different sections and the body thickness - Researcher's drawing.

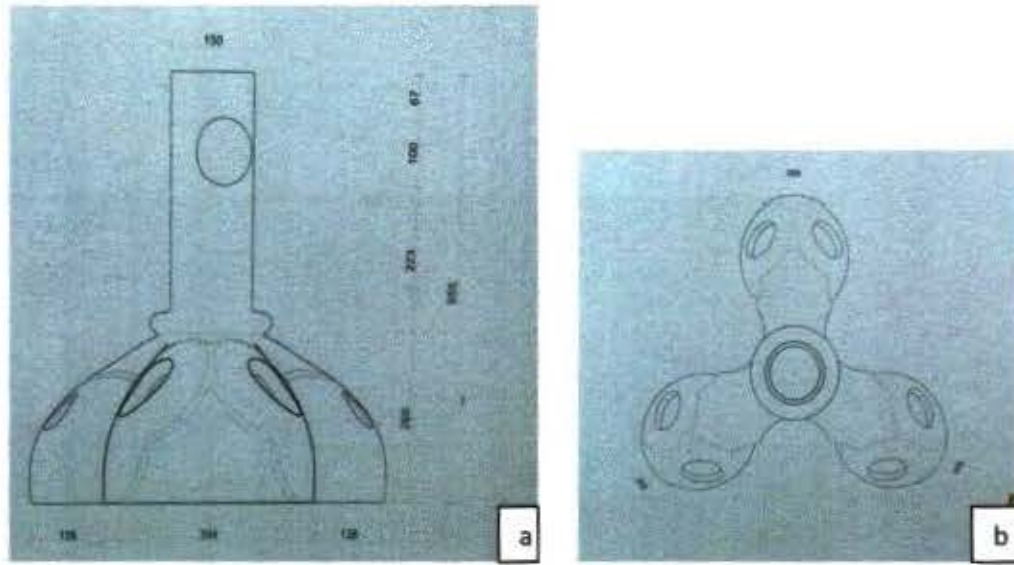


Figure 4.29(a&b): Dimensional drawings of the bottom wine pot showing side and top view, researcher's drawing.

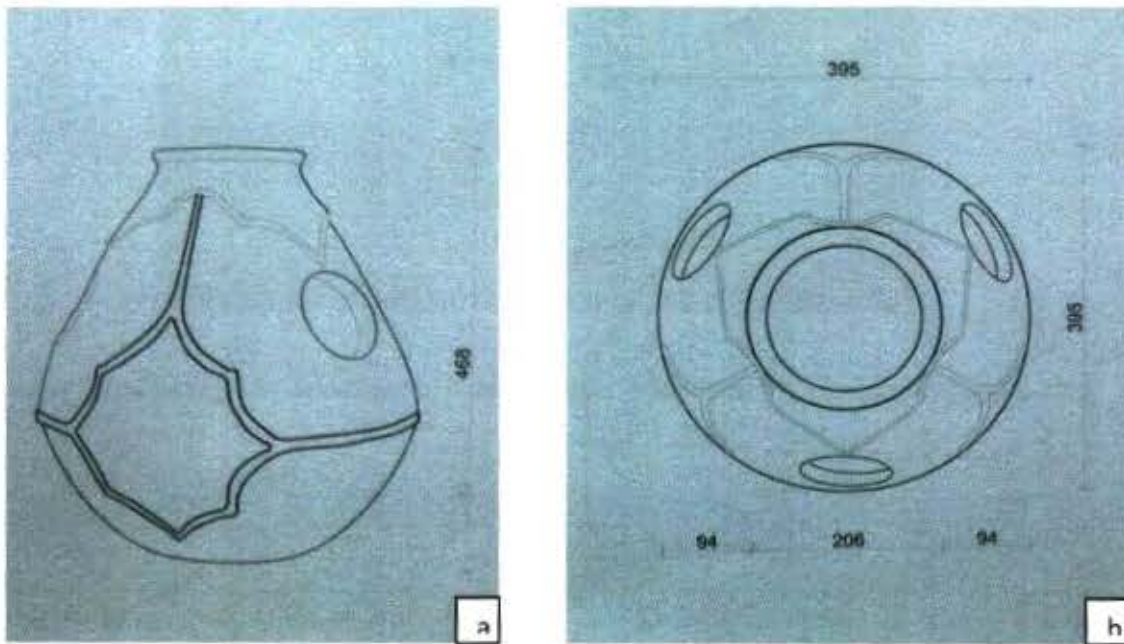
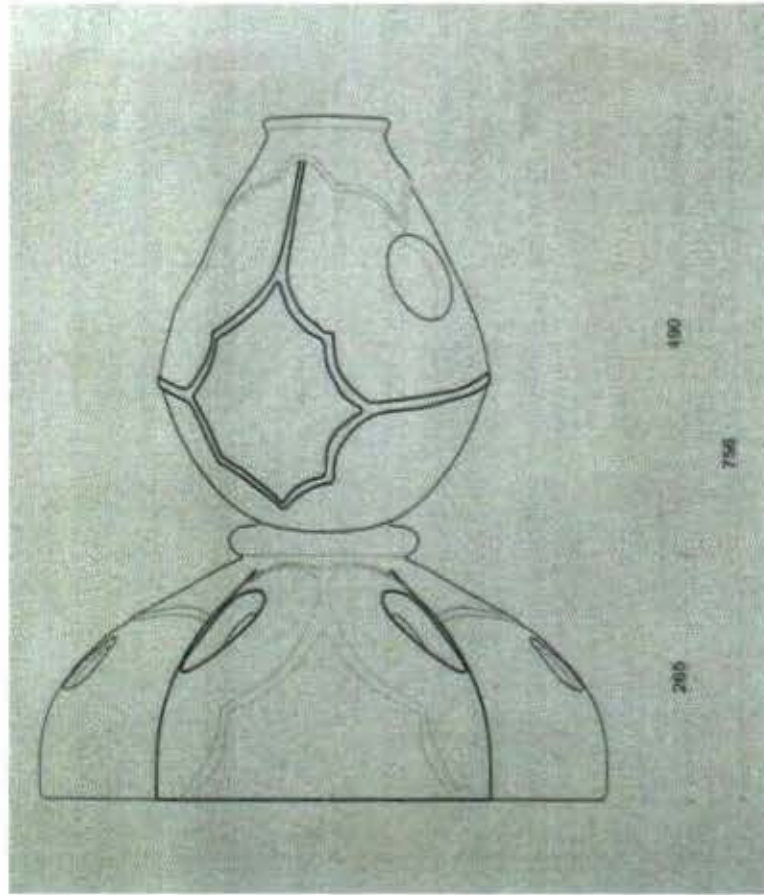


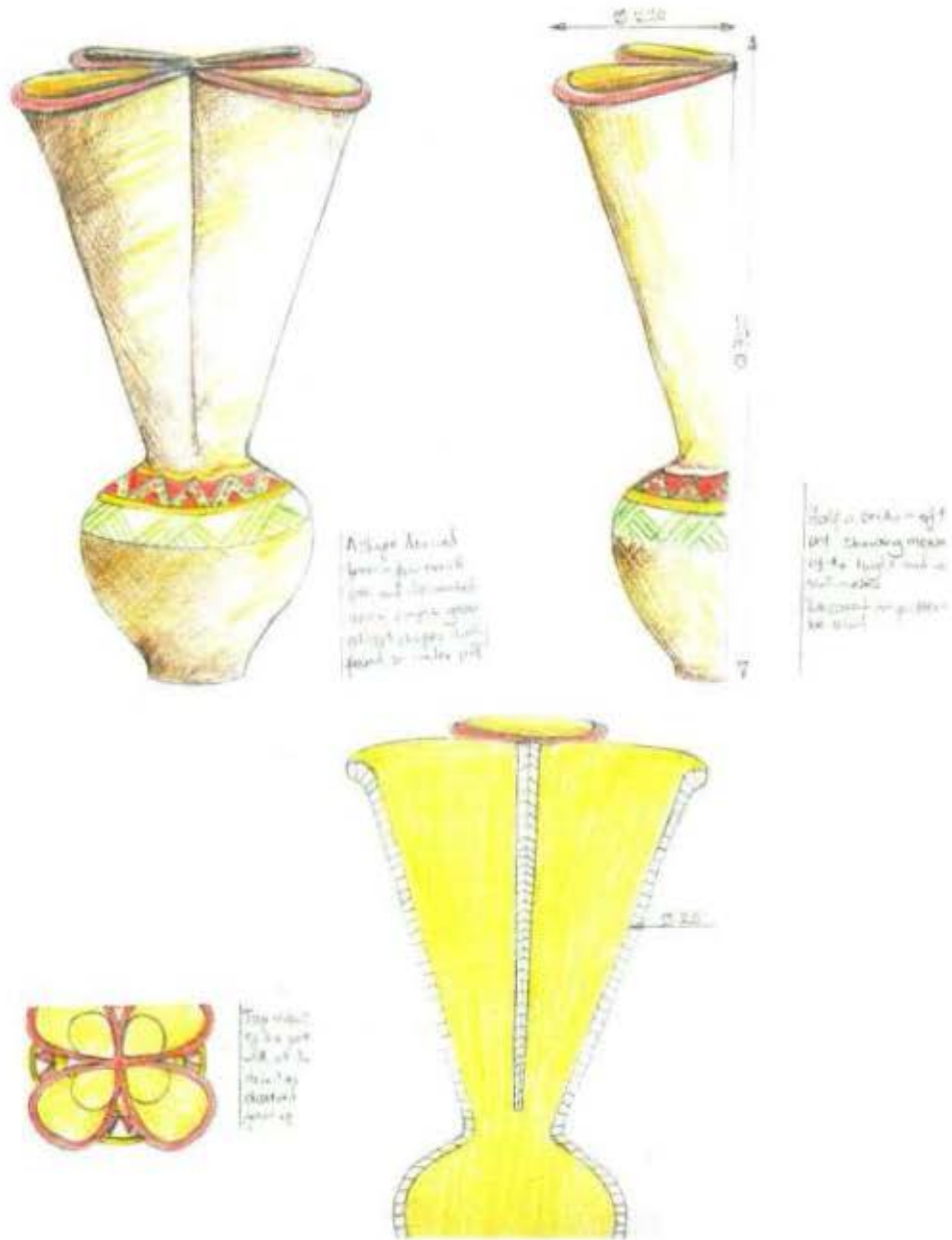
Figure 4.30: Dimensional drawing of the top wine pot showing the side view and the top view -Researcher's drawing.





*Figure 4.31: Conceptual drawings of how the wine pot would be- Researcher's drawing*

**Project three: The bookshelf pot**



*Figure 4.32: Cross section drawing of the top pot showing half and top view giving its length, width and thickness - Researcher's drawing.*

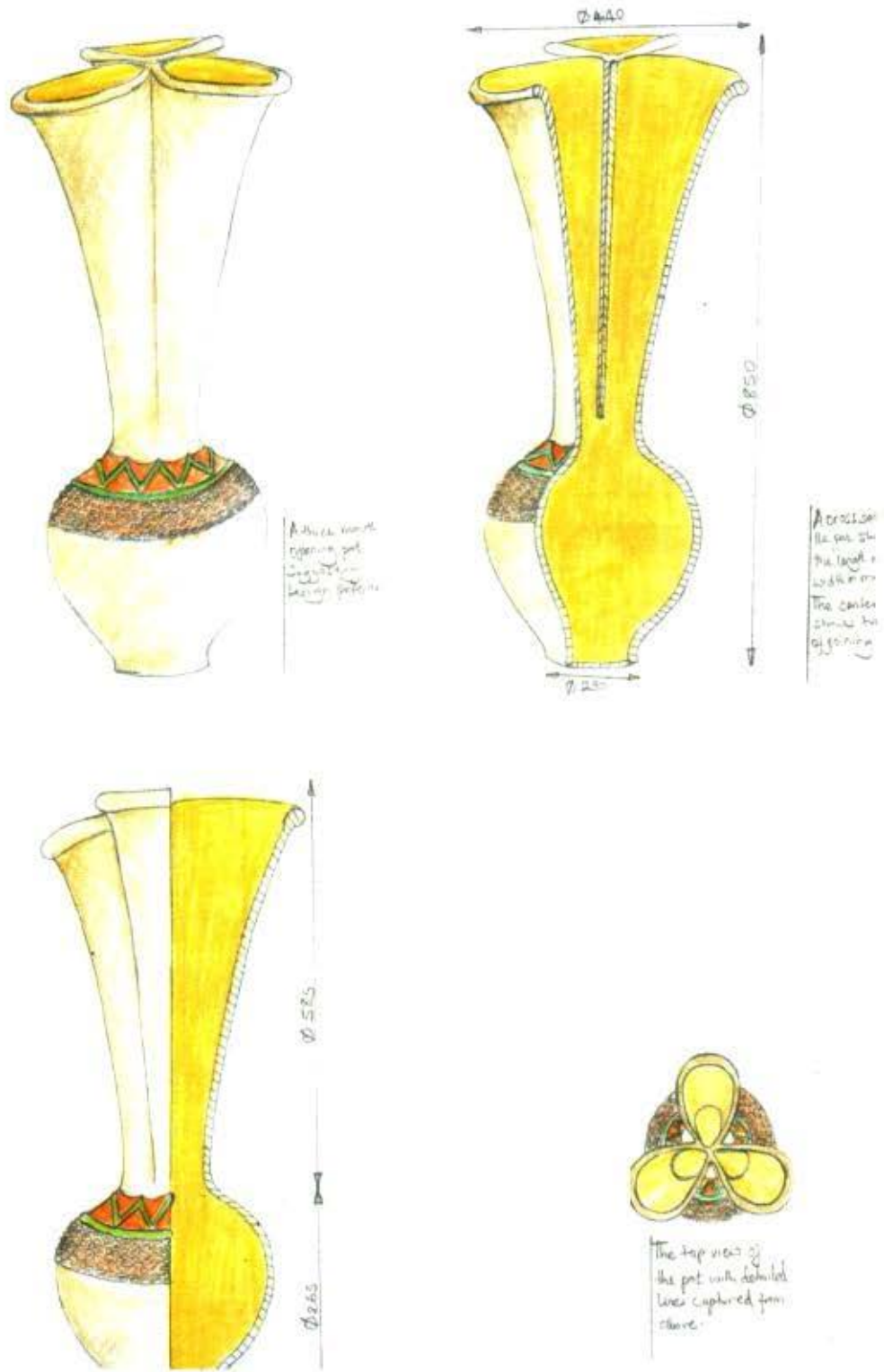


Figure 4.33: More drawings of three mouthed top pot in millimeters - Researcher's drawing.



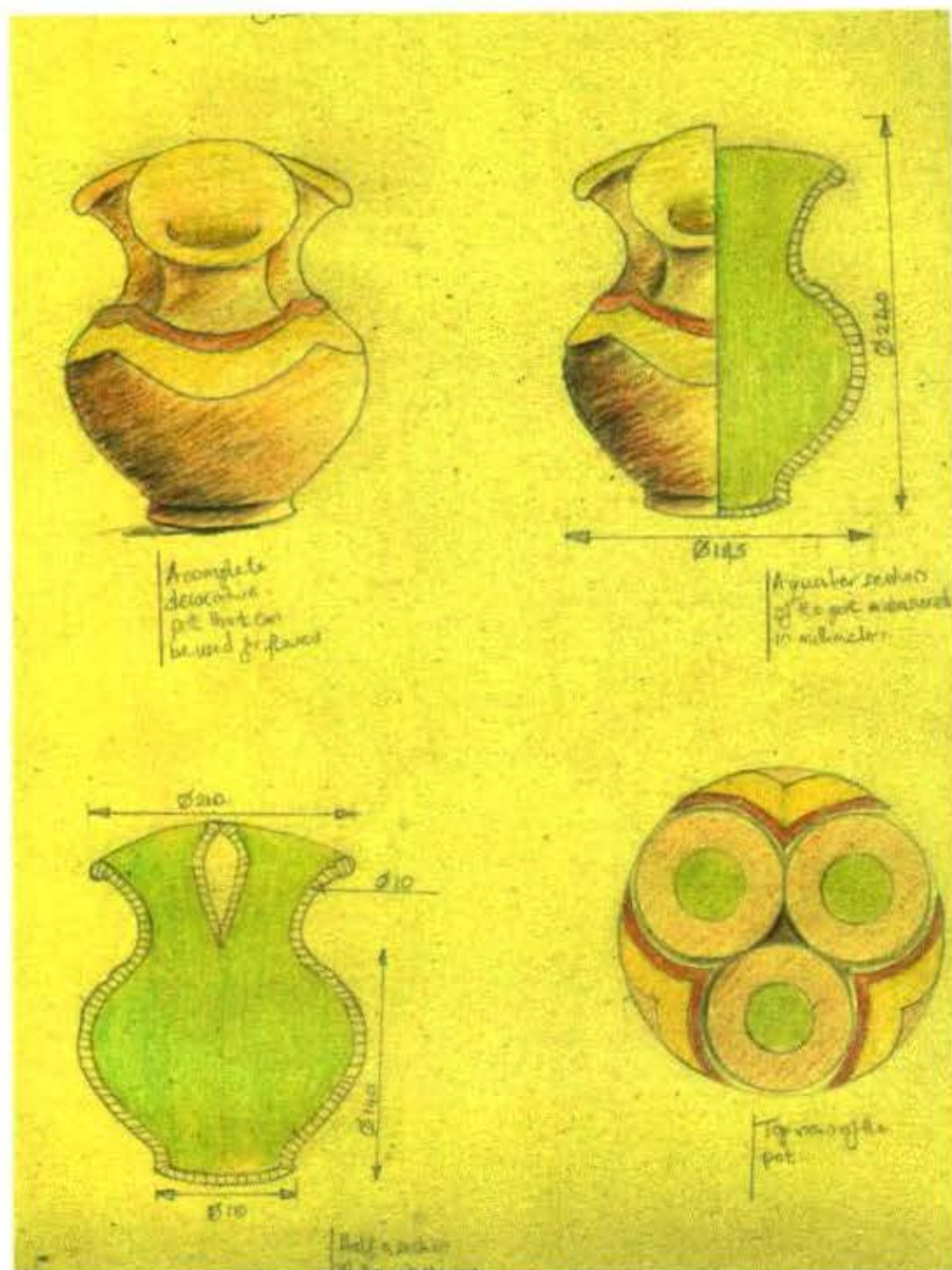


Figure 4.34: Drawing top pot, newspaper shelf showing different sections in quarter, half and top view. Researcher's drawing.



Designing a table pot.  
 Cross sections of the pot  
 Measured in millimeters.  
 Showing the width, height  
 & thickness

Figure 4.35: Figure 4.29: Cross section drawing of a table pot derived from the three mouthed pot. Researcher's drawing.

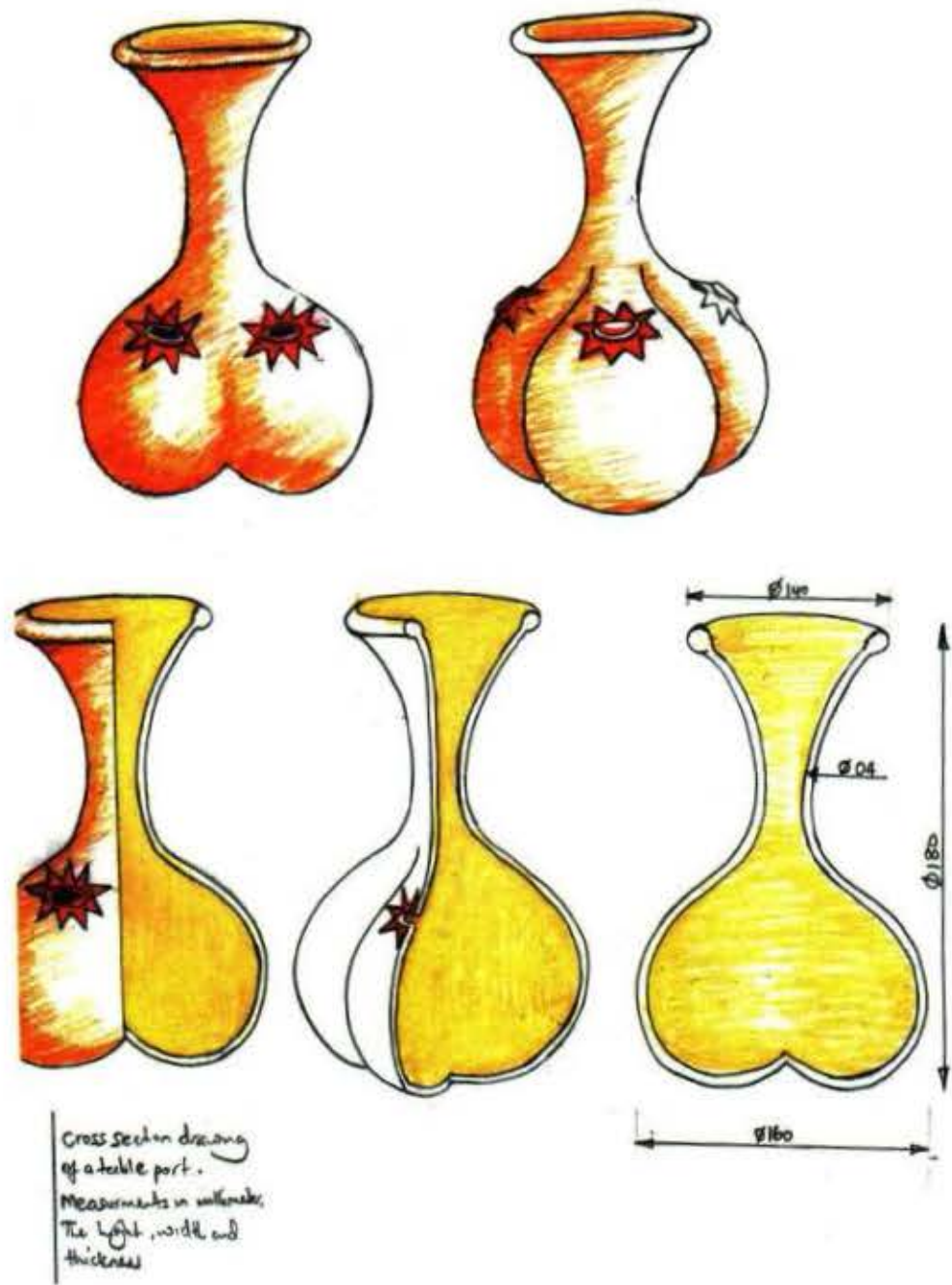


Figure 4.36: Cross section drawing of a table pot derived from the three mouthed pot. Researcher's drawing.



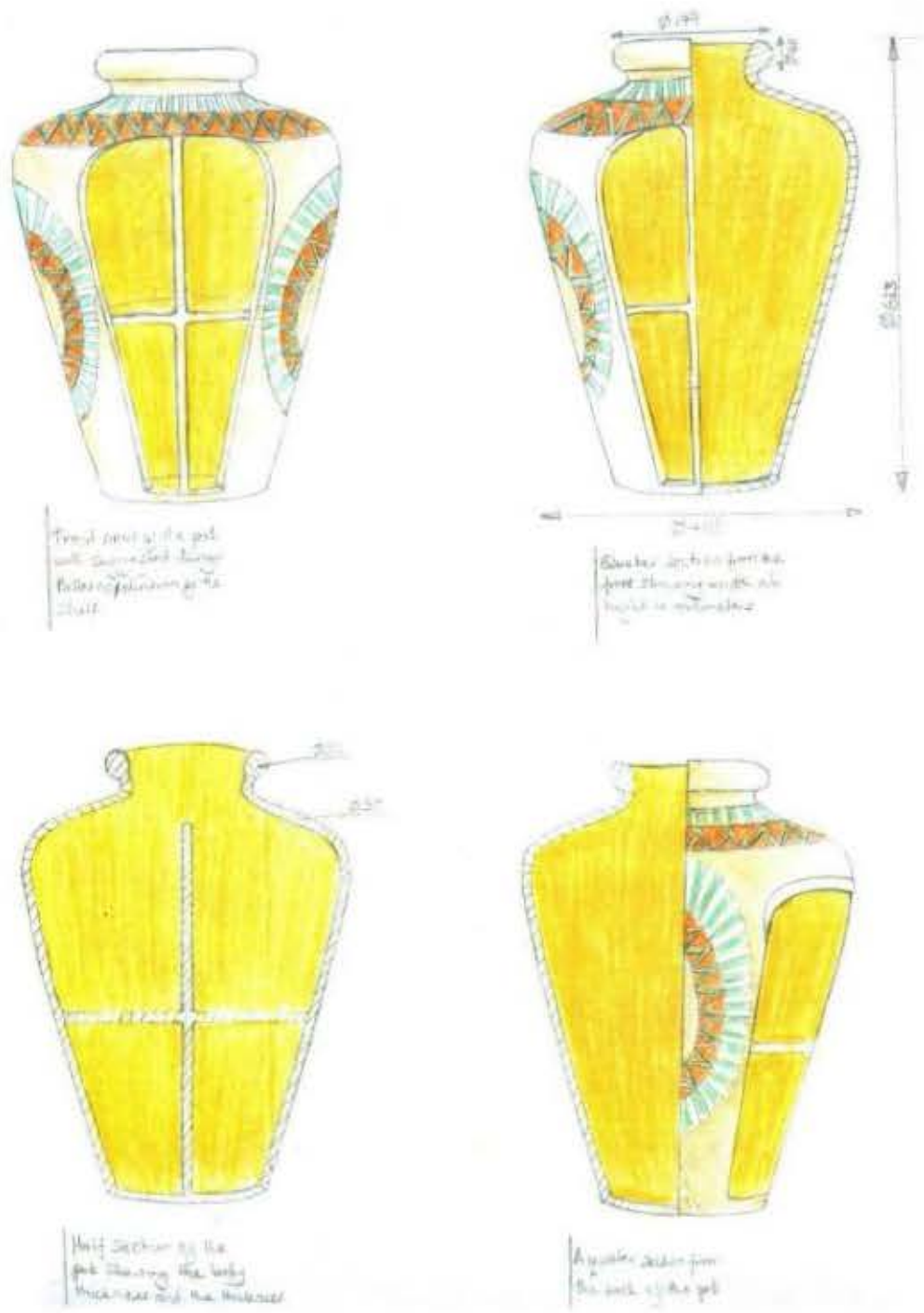


Figure 4.37: Cross section drawings of the bottom pot, newspaper display shelf.

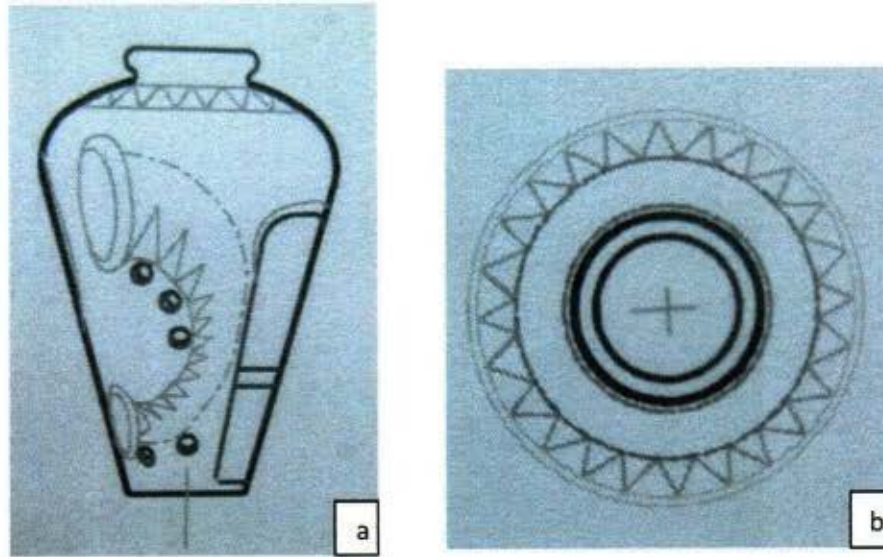


Figure 4.38 (a&b): Dimensional drawing of the bottom pots showing side and top view.

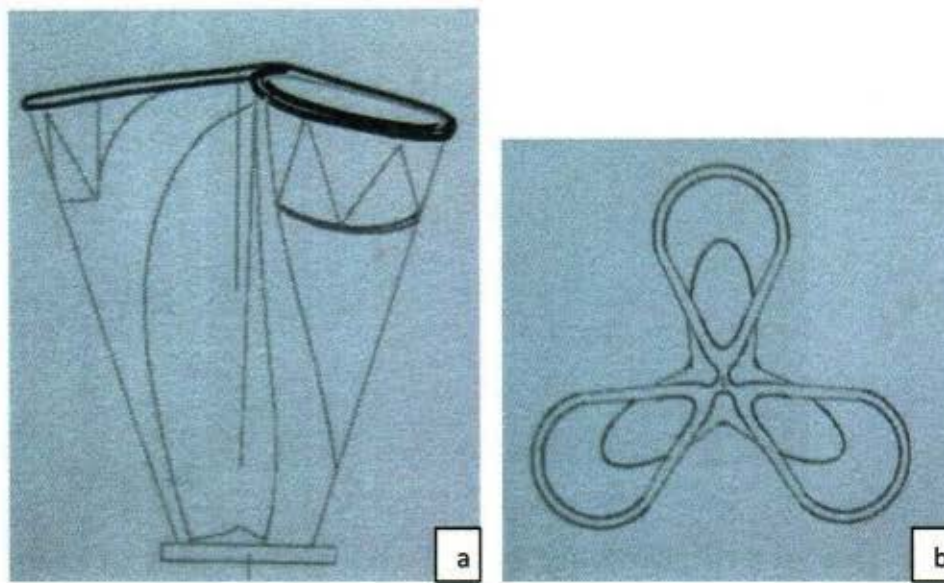
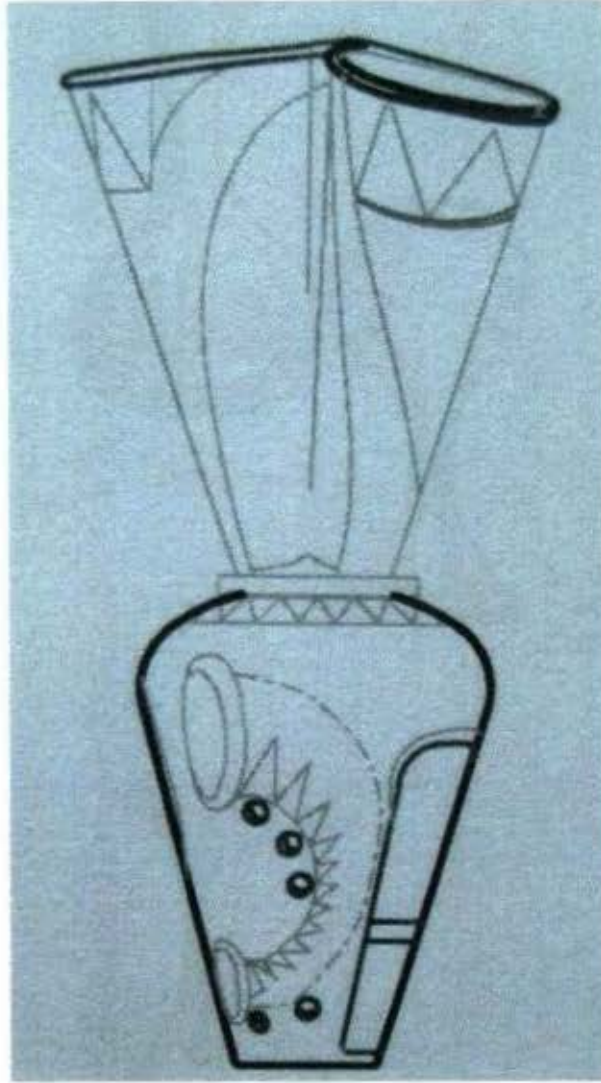


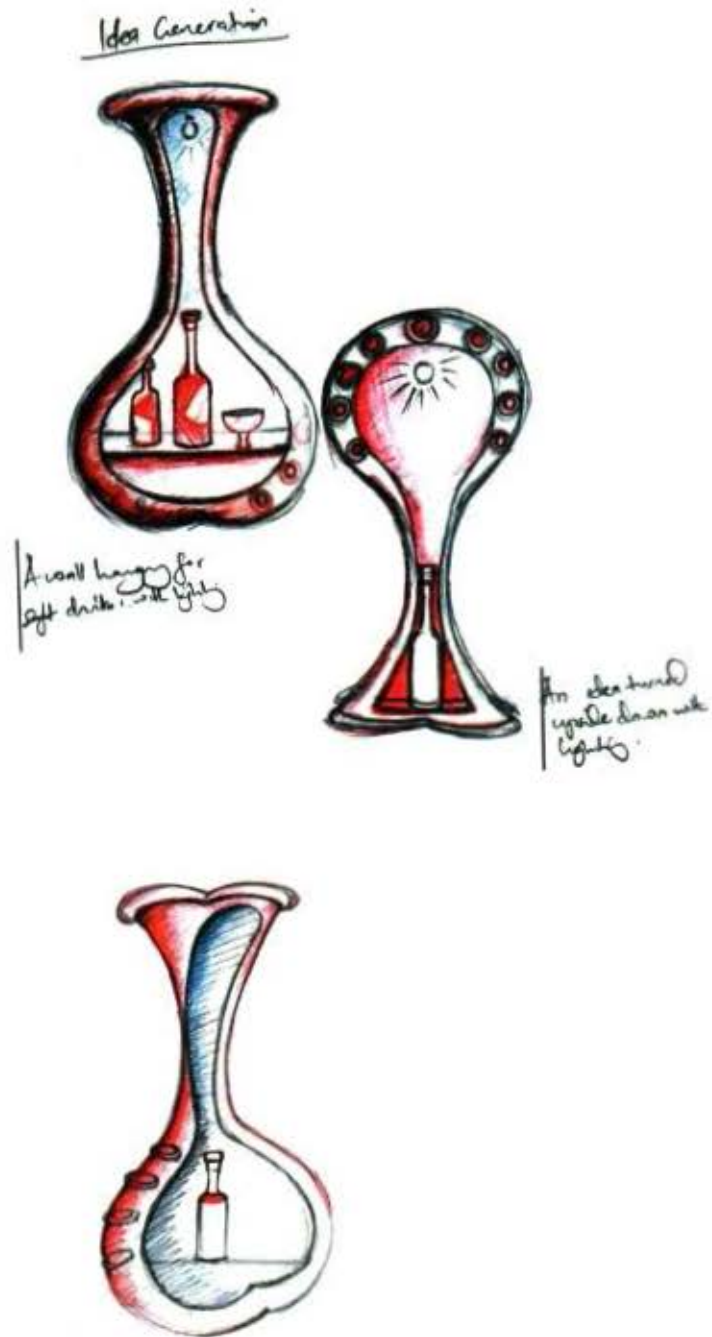
Figure 4.39 (a&b): Dimensional drawing of the top pots showing side and top view.  
Researcher's drawing



*Figure 4.40: A set of the newspaper display shelf pot. Researcher's drawing*



**Project four: Functional wall hanging pot**



*Figure 4.41: Generating drawing ideas from the two, three and four mouthed pots (Kirubi la doge aryo, adek ki angwen) Researcher's drawing.*



A wall pot measured in millimeters showing the height, width and thickness, in half and quarter sections as seen below.

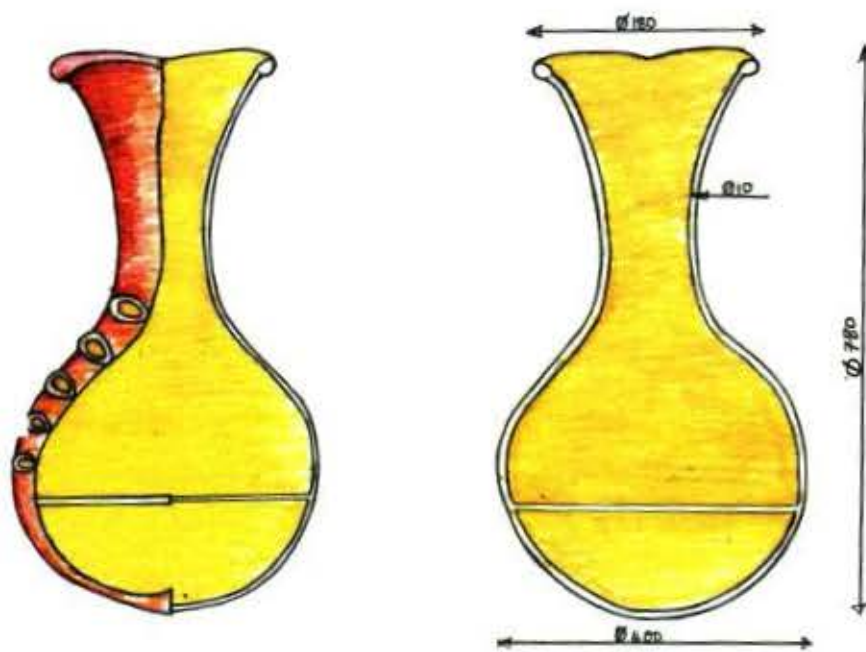


Figure 4.42: Cross section drawing of wall hanging pot showing half showing the length, width and thickness. Researcher's drawing

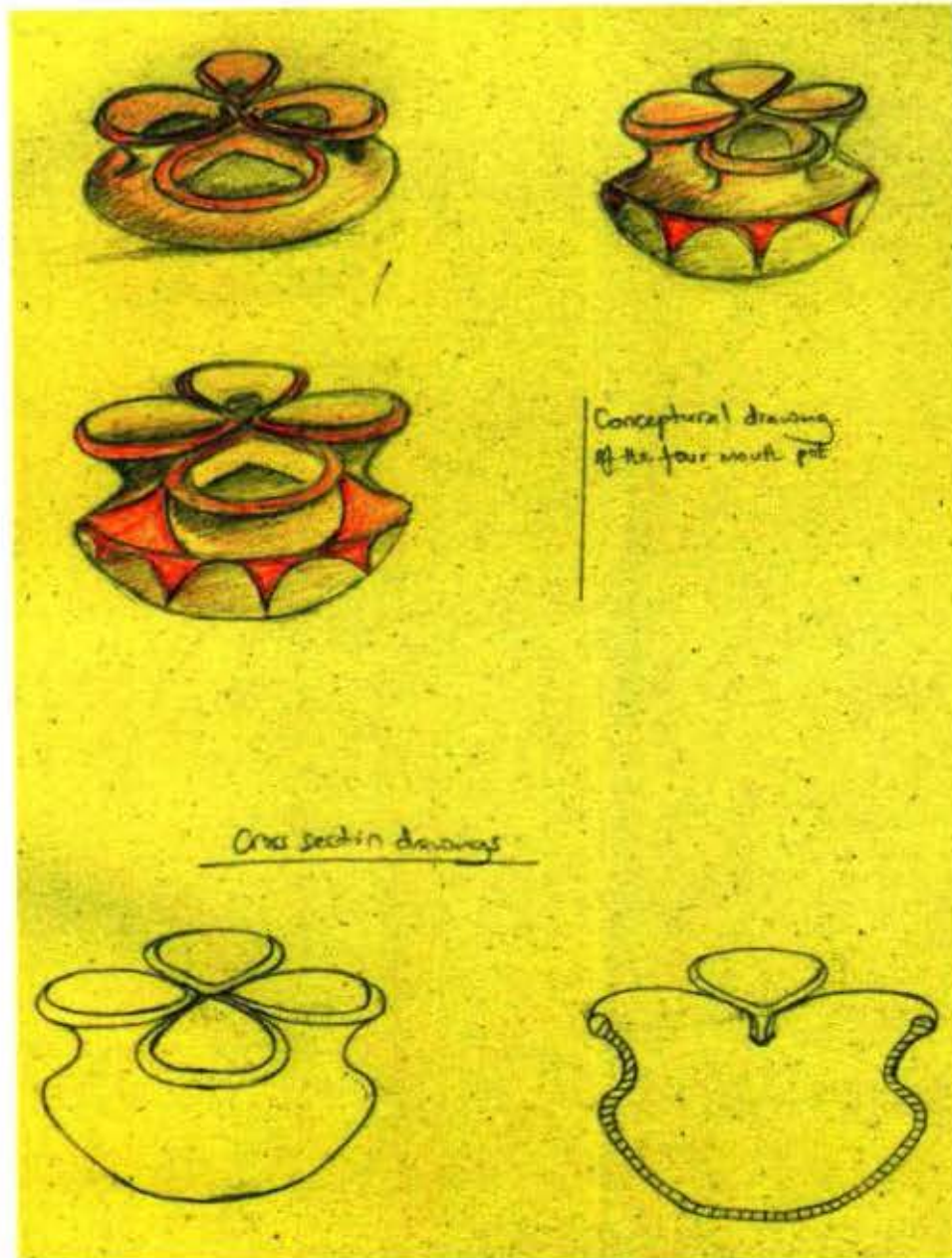


Figure 4.43: Idea generation from the four mouthed pot. Researcher's drawing.



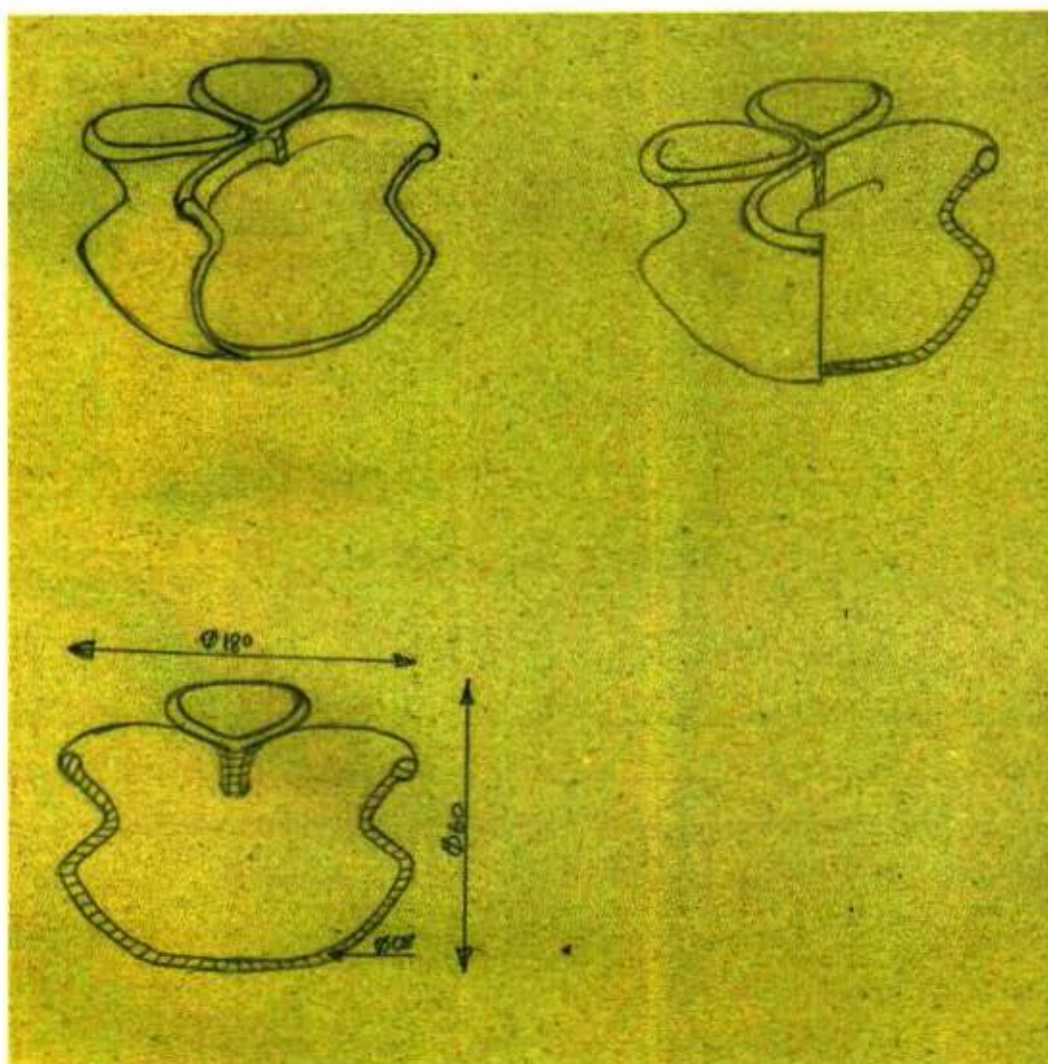


Figure 4.44: Cross section drawing of a table pot. Researcher's drawing.

#### **4.4. Production of pots**

In the production of pottery ware, different methods and techniques ranging from hand forming to bigger machines and equipment were employed. According to Tyas (2014), the designer practitioners advocated for digital production technologies and used a studio to produce work using technologies to make simple and familiar objects that were impossible to create by conventional means. The generated forms with simultaneous complexity and visual simplicity were achieved using the technology. Whereas Tyas (2014) advocates for use of technology for mass production, pottery wares produced by the researcher presents the hand craft detailed patterns and size for uniqueness and variety in order to break monotony. In relation to Tyas's argument, the researcher produced four (4) sets of pottery ware for Boma Hotel space in Gulu.

The key holder pot

The wine bottle holder pot

The bookshelf pot

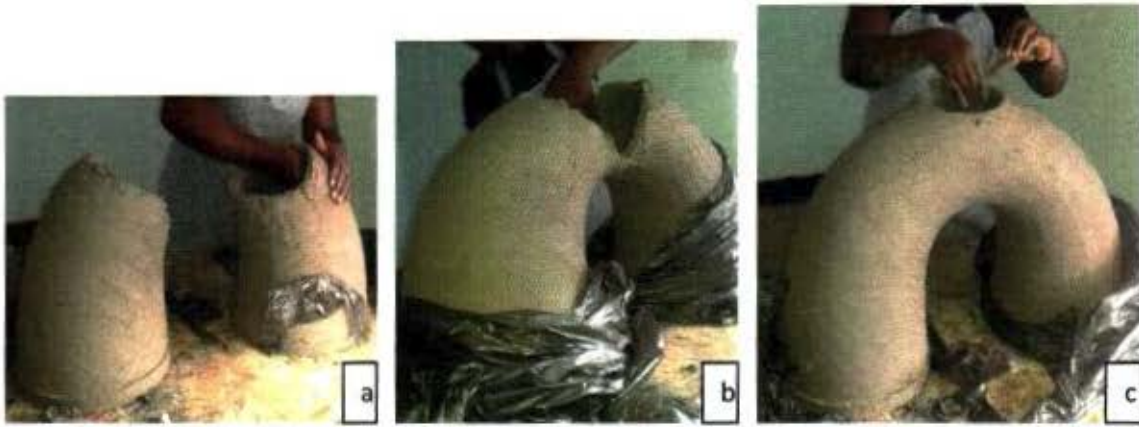
Functional wall hanging pot

The researcher did not only use the designs on the ritual pots but also designs on traditional pots elsewhere. The material used in production included those that were not necessarily used by traditional potters. Mixtures of different clay bodies and oxides were prepared; ball clay, kaolin, grog, so-dust, black and red ceramic oxides were used for decoration. Clay preparation was done following the basic standards of clay preparation and sets of pots produced for the hotel reception, bar and lounge. The researcher prepared clay using the wet clay preparation process which involved sourcing, soaking, sorting, plunging, sieving, drying, pug milling, wedging and kneading. The forming technique was limited to hand forming where small and big pieces were produced.

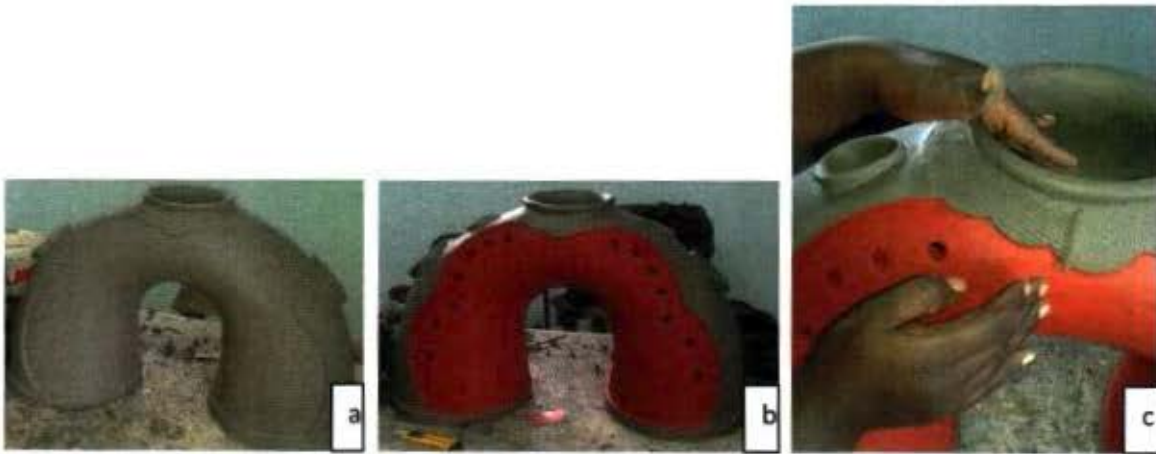
##### **4.4.1 Project one: The key holder pot**

Project one was designed specifically for hanging keys at the front office or reception in the hotel. It was an inspiration from the two mouthed ritual pots. After forming the lower

pot, the researcher went ahead to form the top pots and symmetric lines were drawn and shaped. At this point, small holes were created using a metal, and red ceramic oxide was applied in the selected areas. When they became leather-hard, simple design patterns were registered using the design developed so as to keep the traditional feel and identity on the pots.

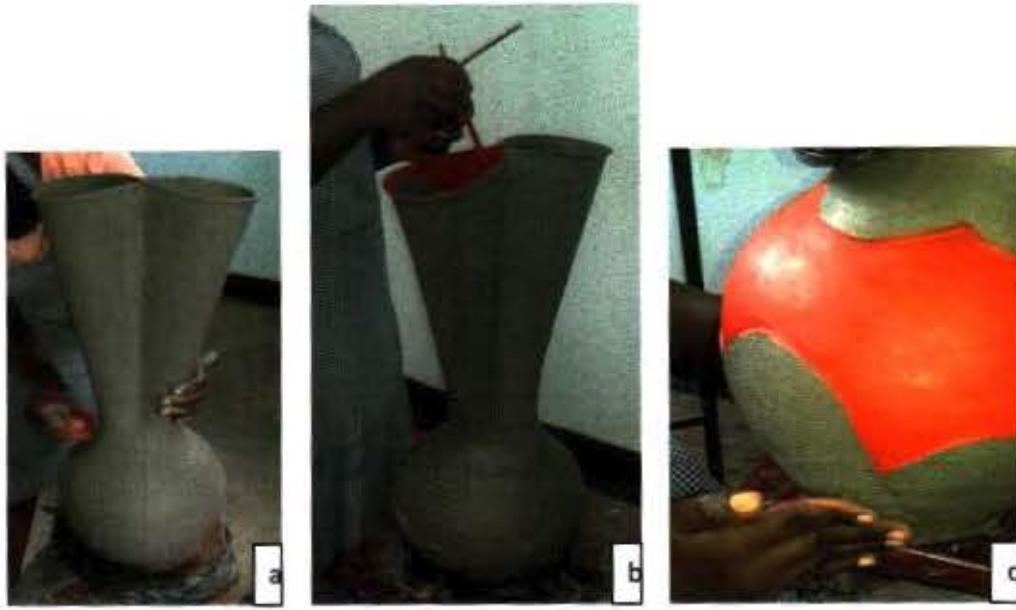


*Figure 4.45(a-c): The forming process of lower pot (Project 1). Photo by researcher.*



*Figure 4.46(a-c): Decorating the pot using red oxide and other design tools. Photo by researcher.*

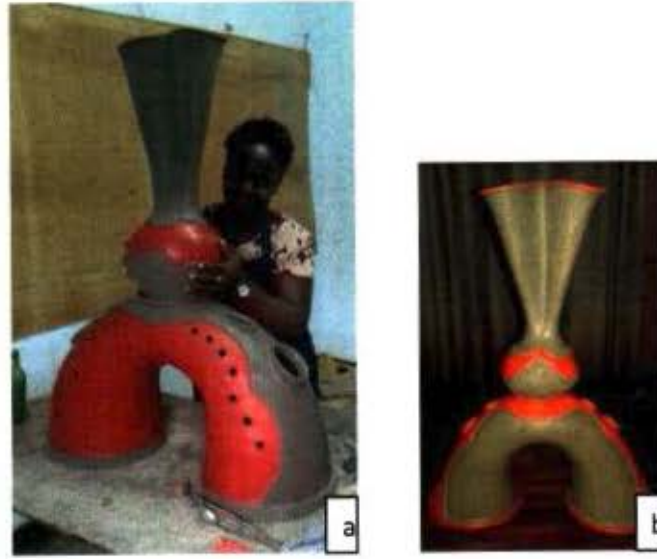




*Figure 4.47 (a-c): Forming and decorating the top pot. Photo by researcher.*



*Figure 4.48 (a&b): Separate pieces of project 1 still in green ware stage. Photo by researcher.*



*Figure 4.49(a&b): A complete set of (project 1) in green ware stage on the left and a Marquette on the right. Photo by researcher*



*Figure 4.50(a-c): A fired set of project 1 viewed from the side and front, and a marquette on right end. Photo by researcher*

#### 4.4.2 Project two: The wine holder pot

Project two was designed for displaying the wine bottles. The idea was generated from the three mouthed pot and the beauty with project two is that, it wasn't only inspired by the three mouthed pot literally turned upside-down. It also gives the impression of African cooking stove built on three supports. The idea gives a strong link of Acholi tradition to contemporary spaces. The project was created in such a way that the upper pot sit on the lower piece an idea that did not come easily. To serve the purpose, the researcher created holes that could be used to place the bottles. A cylindrical shape was created at the center point of the lower pot to allow the bottles placed on the upper pot find a resting point.



*Figure 4.51(a-d): The forming process of (Project 2) making coils and building of the form. Photo by researcher*



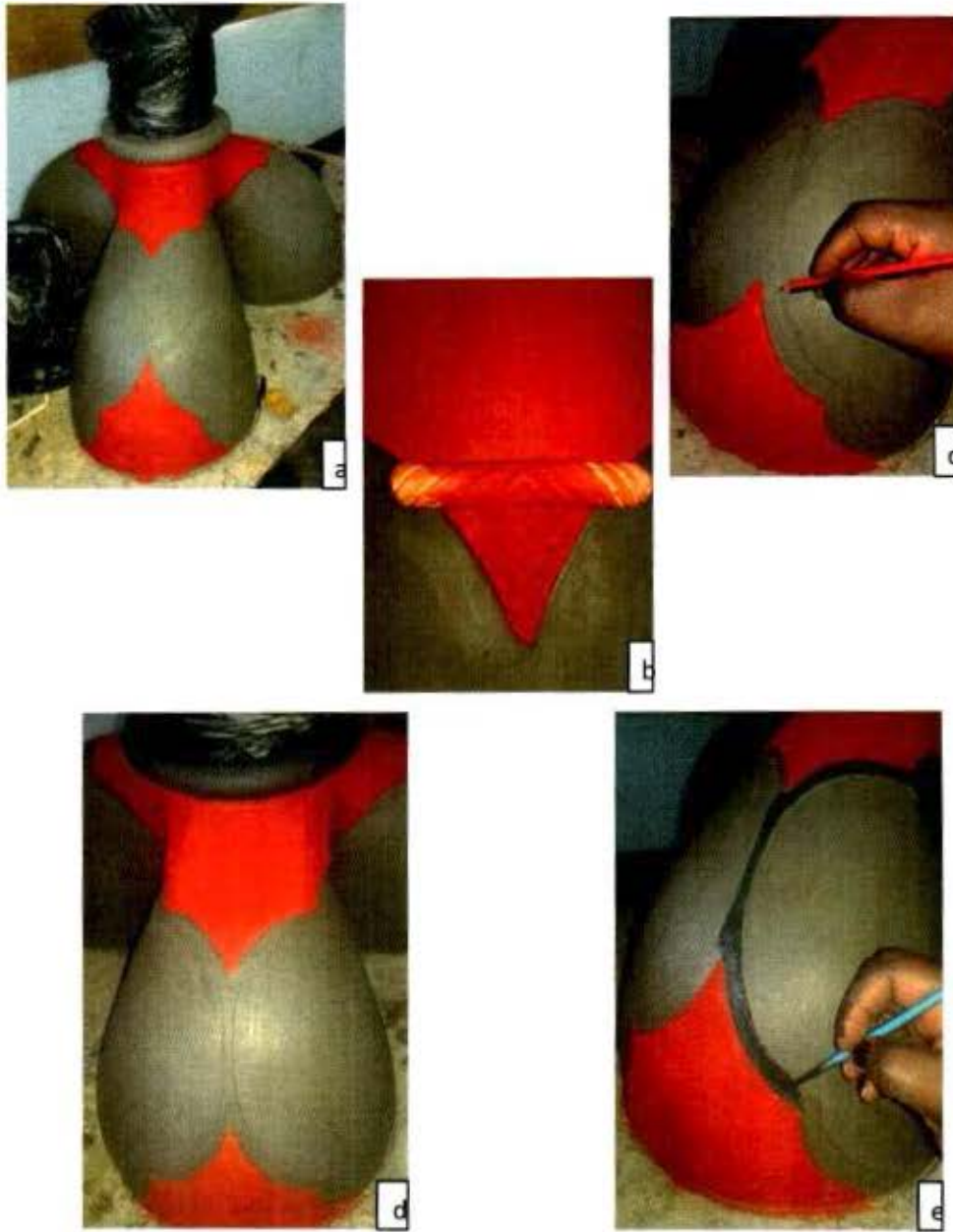
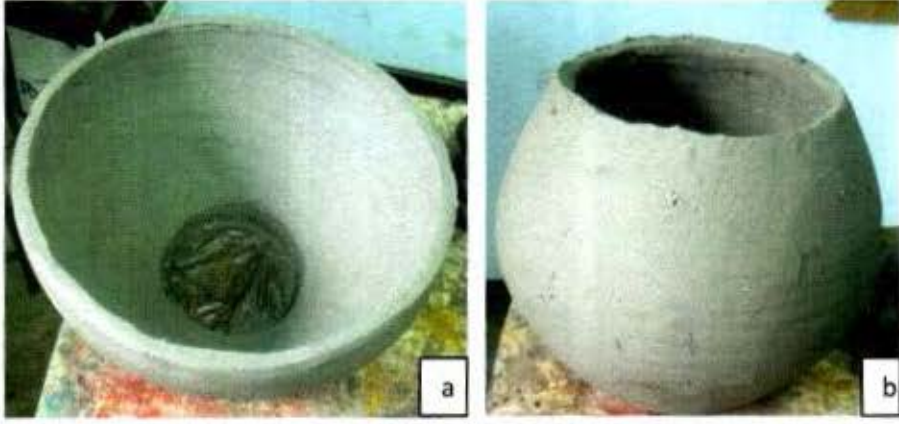


Figure 4.52(a-e) Design patterns created using design tools ceramic red and black oxides. Photo by researcher.

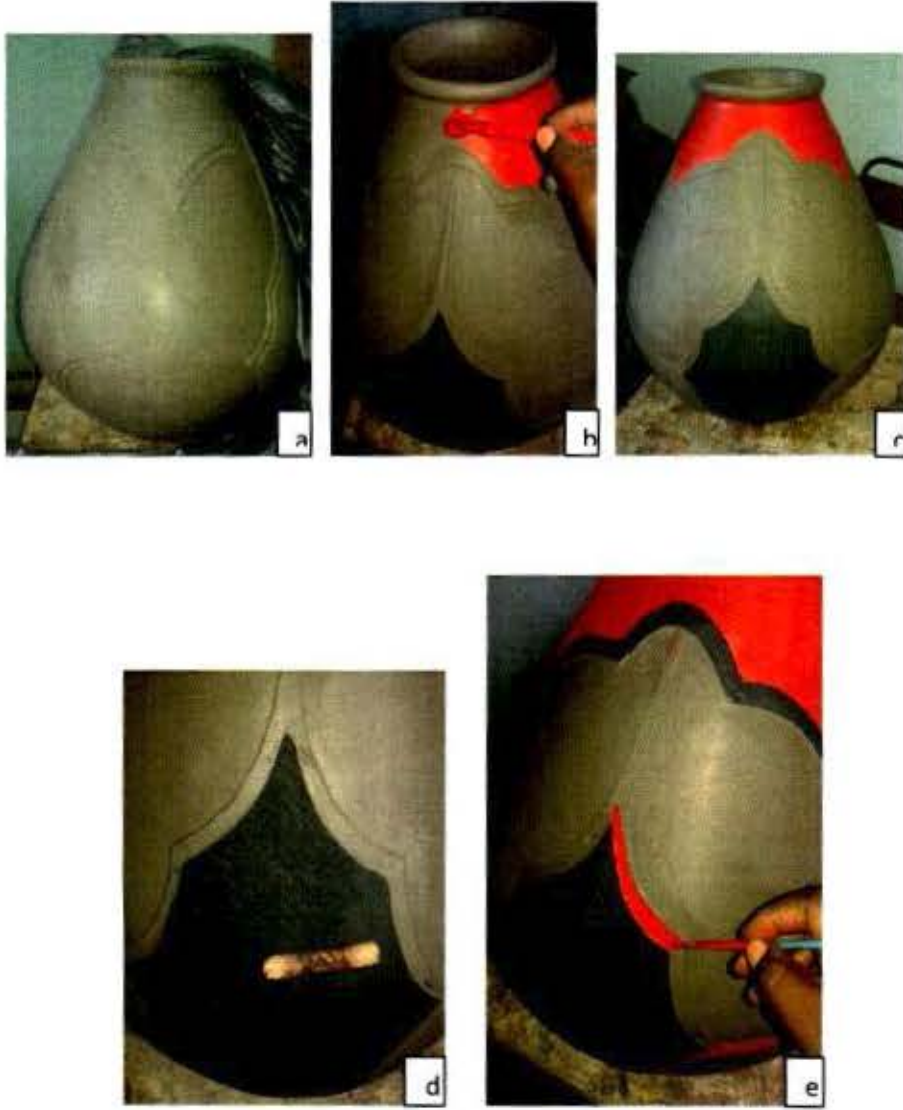


*Figure 4.53(a-c): Creating holes and finishing on the pot. Photo by researcher.*



*Figure 4.54 (a-c): Forming the top wine pot. Photo by researcher*





*Figure 4.55 (a-e): Creating design patterns on the top wine pot using a design tool and ceramic oxides. Photo by researcher*



*Figure 4.56(a-c) Creating holes and finishing on the pot. Photo by researcher.*



*Figure 4.57: A fired set of project two. Photo by researcher.*



#### 4.4.3 Project three: The bookshelf pot

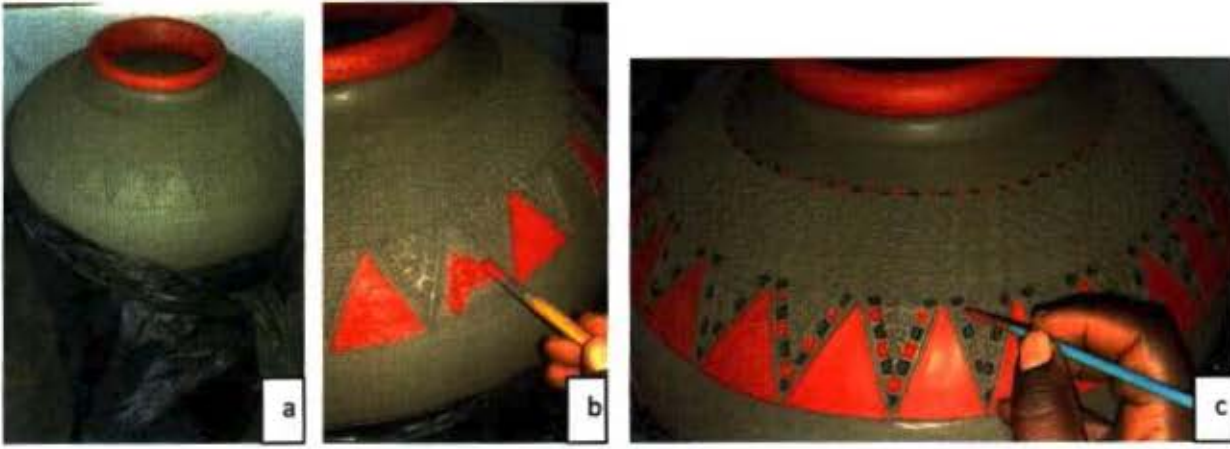
Project three was inspired by three and four mouthed pots. The researcher explored the two pots, derived shapes and produced a newspaper display shelf for the hotel. The lower pot was built in phases because the piece was quite big, about 90C long. Sections were created and partitioned using slabs until the form was complete. When it was leather hard, a section of the piece was cut off to create the opening space for putting the newspapers. The decorations used where a combination of computer decoration and the decorating tools. Two pieces were designed for the top pot suitable for project 3.



*Figure 4.58 (a-c): Forming the lower newspaper display shelf. Photo by researcher*



*Figure 4.59 (a-d): Partitioning the newspaper display shelf. Photo by researcher*

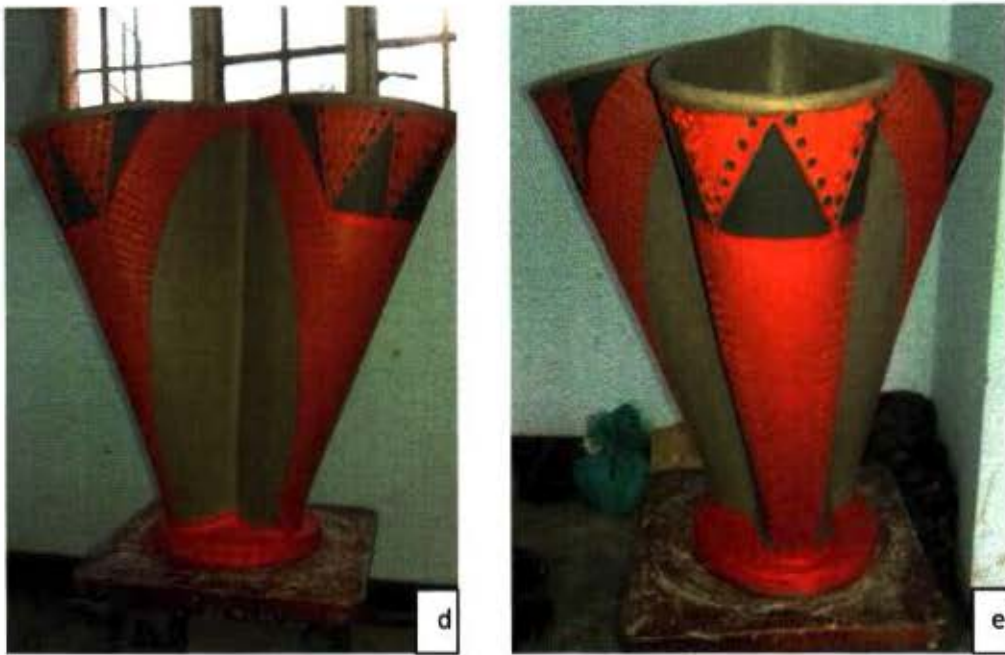
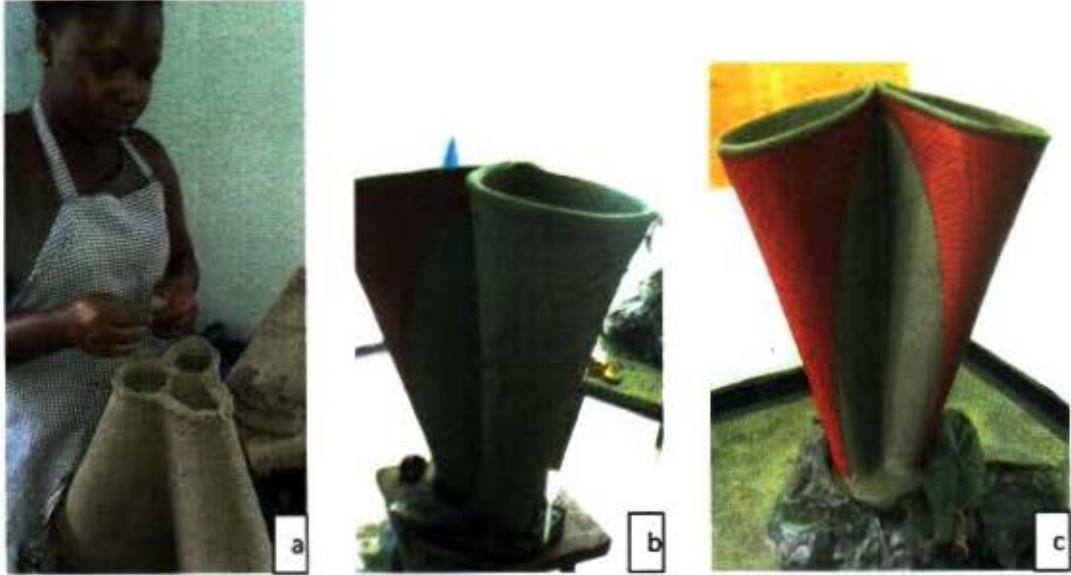


*Figure 4.60 (a-f): Creating design patterns using a design tool and application of ceramic oxides using soft brushes. Photo by Researcher.*

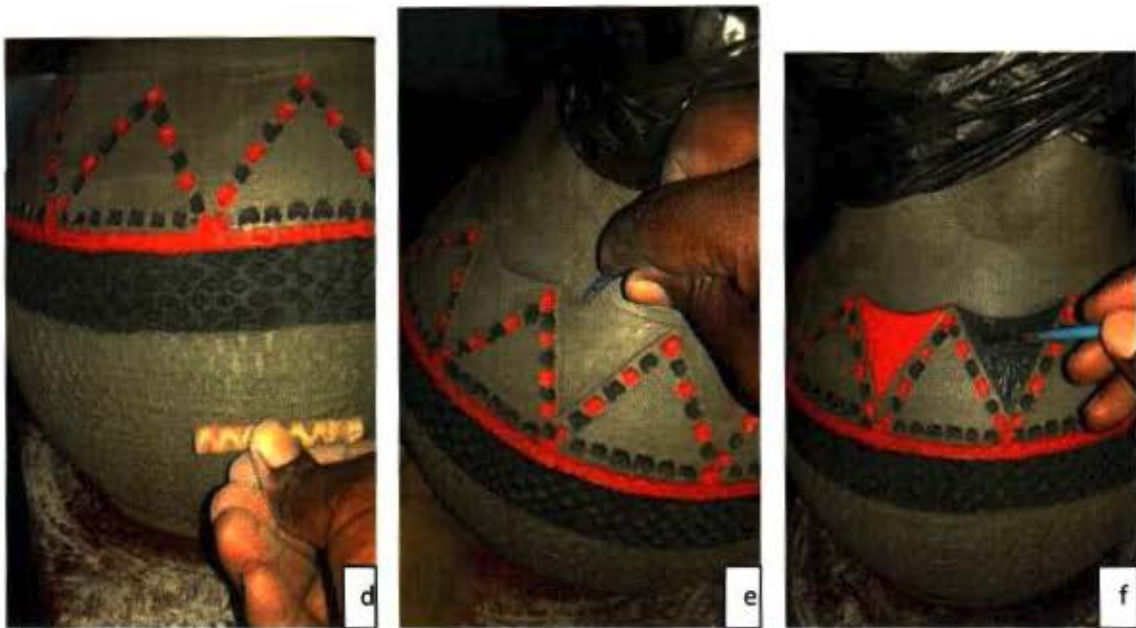




*Figure 4.61(a-c): Complete piece viewed from different side, front and back. Photo by researcher.*

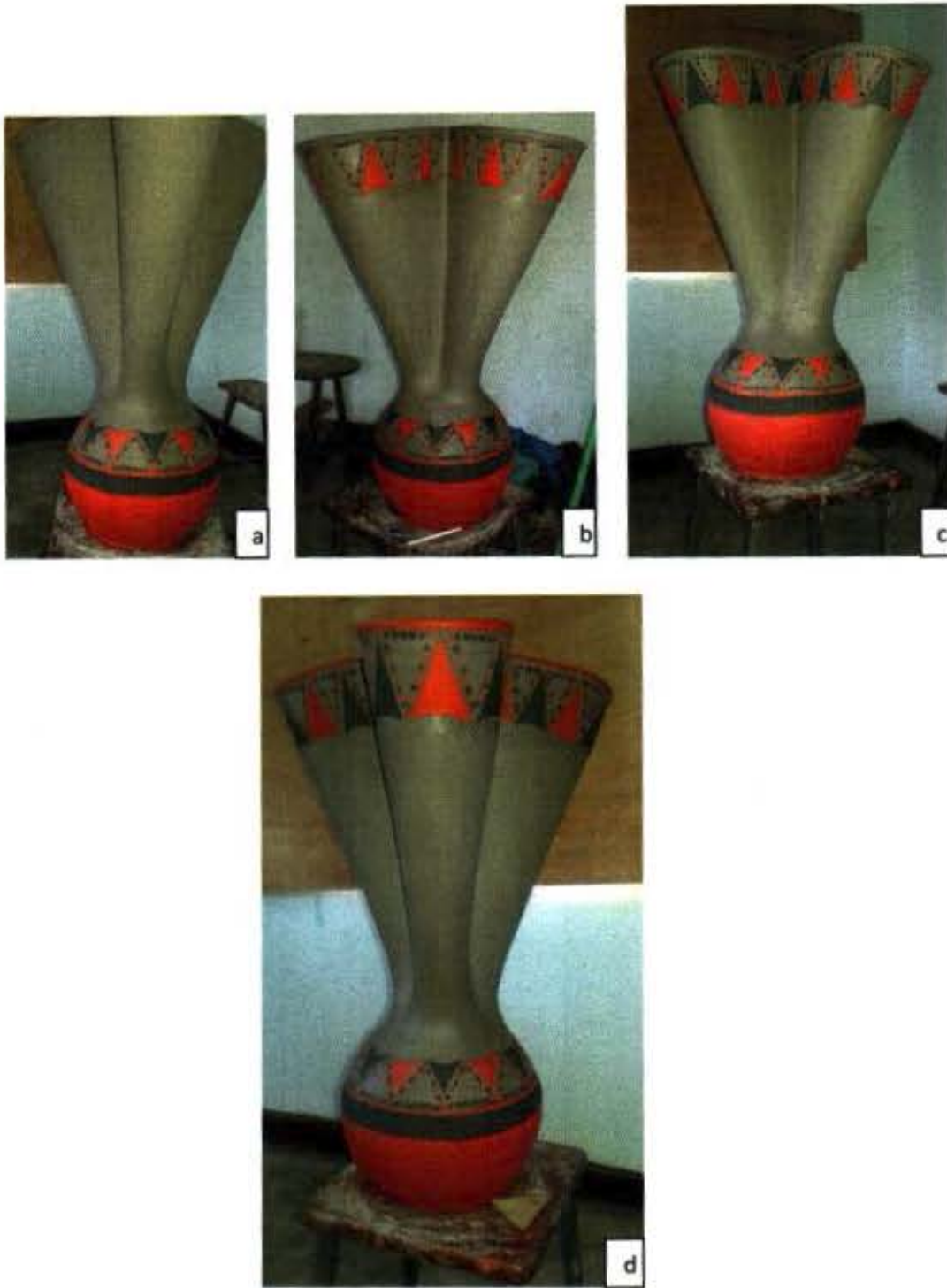


*Figure 4.62(a-e): Designing the top pot that fits on the pot in figure 4.51. Photo by researcher.*

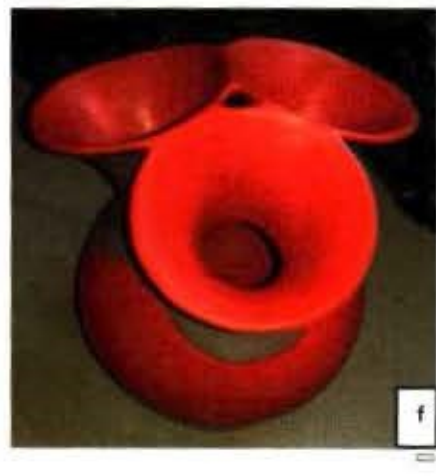
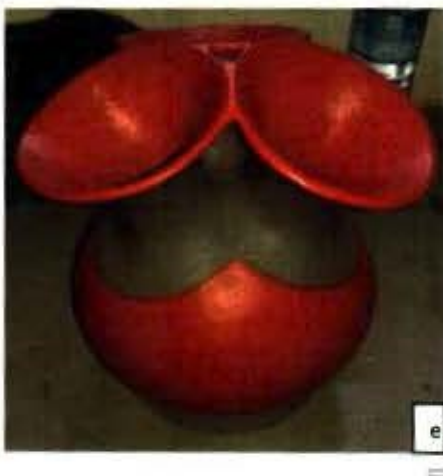


*Figure 4.63 (a-f): Forming and decorating the pot, a top piece for newspaper display shelf. Photo by researcher.*





*Figure 4.64(a-d): The final design patterns applied on the mouth ring of the pot. Photo by researcher.*



*Figure 4.65 (a-f): A small table vessel that accompanies the book shelf in the waiting area. Photo by researcher.*



*Figure 4.66 (a-e): A small table vessel that is placed in a set. Photo by researcher*





Figure 4.67(a-e): A fired set of project 3, a-c are major project, d and e are small table wares. Photo by Researcher.

#### 4.4.4 Project four: Functional wall hanging pot

Project four was inspired by all the three mouthed pots (two, three and four). The researcher looked at the several opening and derived abstract pieces for functional wall hanging and small pieces for similar functions and decorative purpose. Pots with exaggerated opening were designed, formed and decorated. This project were made in smaller sizes compared to the first three projects and they varied in shapes and form

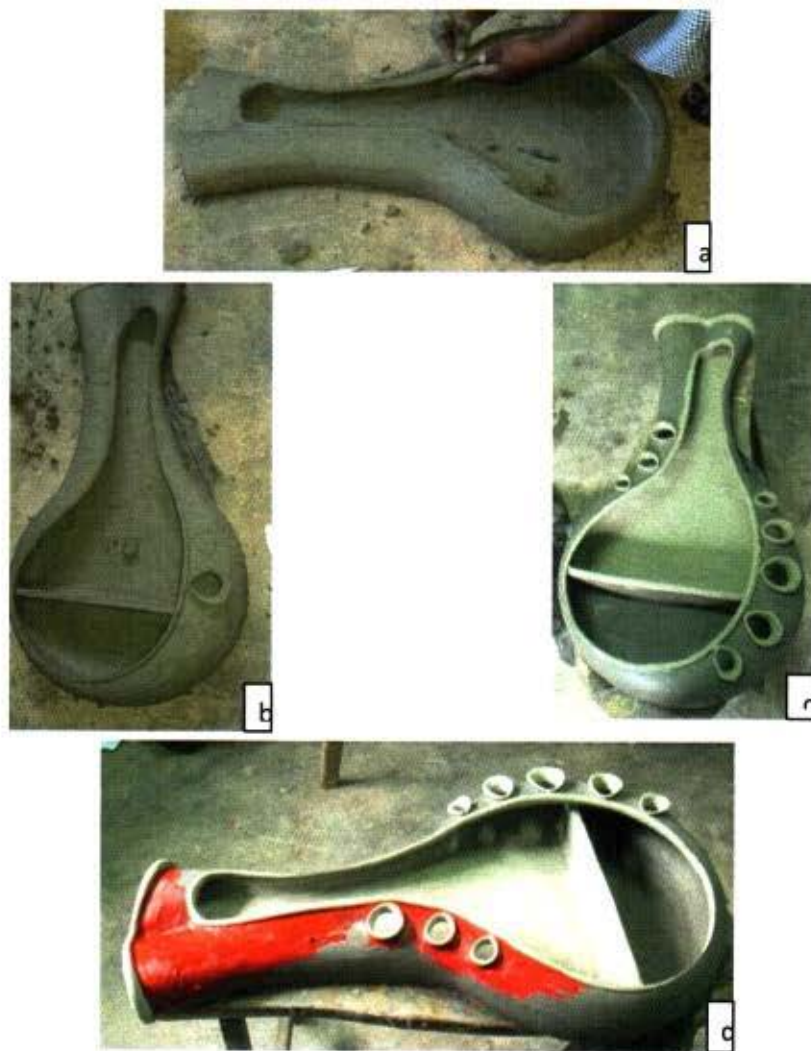


Figure 4.68 (a-d): Forming and designing a wall pot for soft drink. Photo by researcher



Figure 4.69: A finished green ware wall piece. Photo by researcher

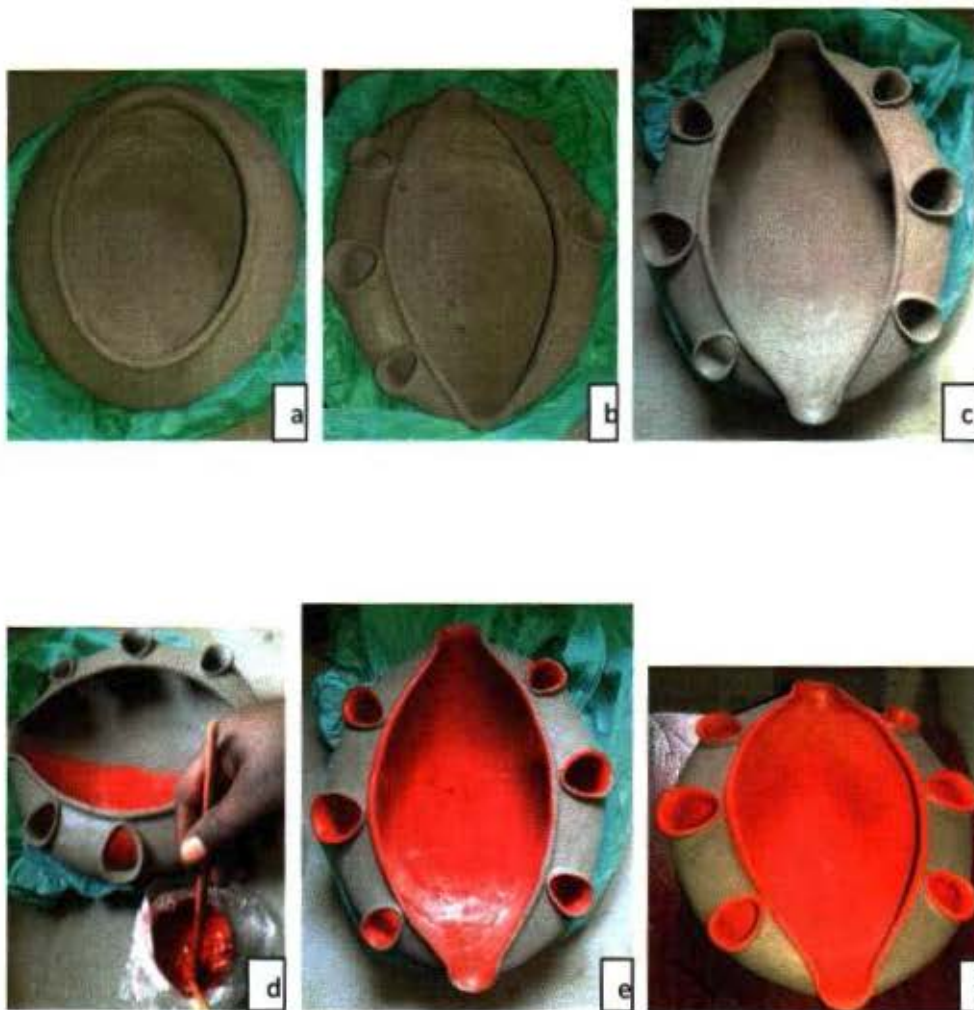


Figure 4.70(a-f): Forming and decorating a wall decorative piece. Photo by researcher



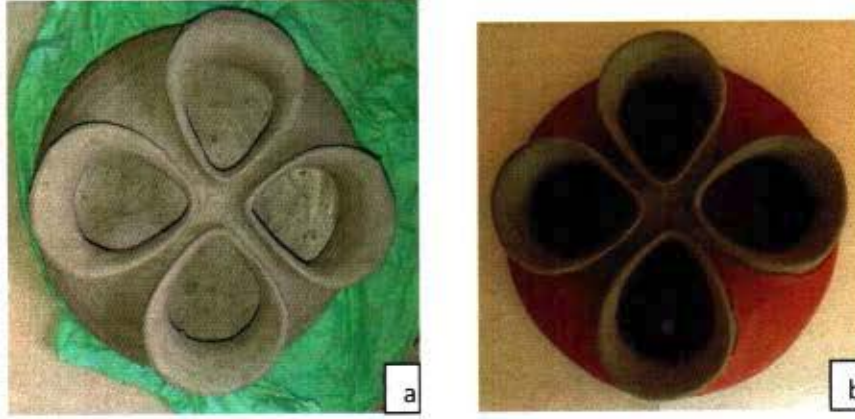
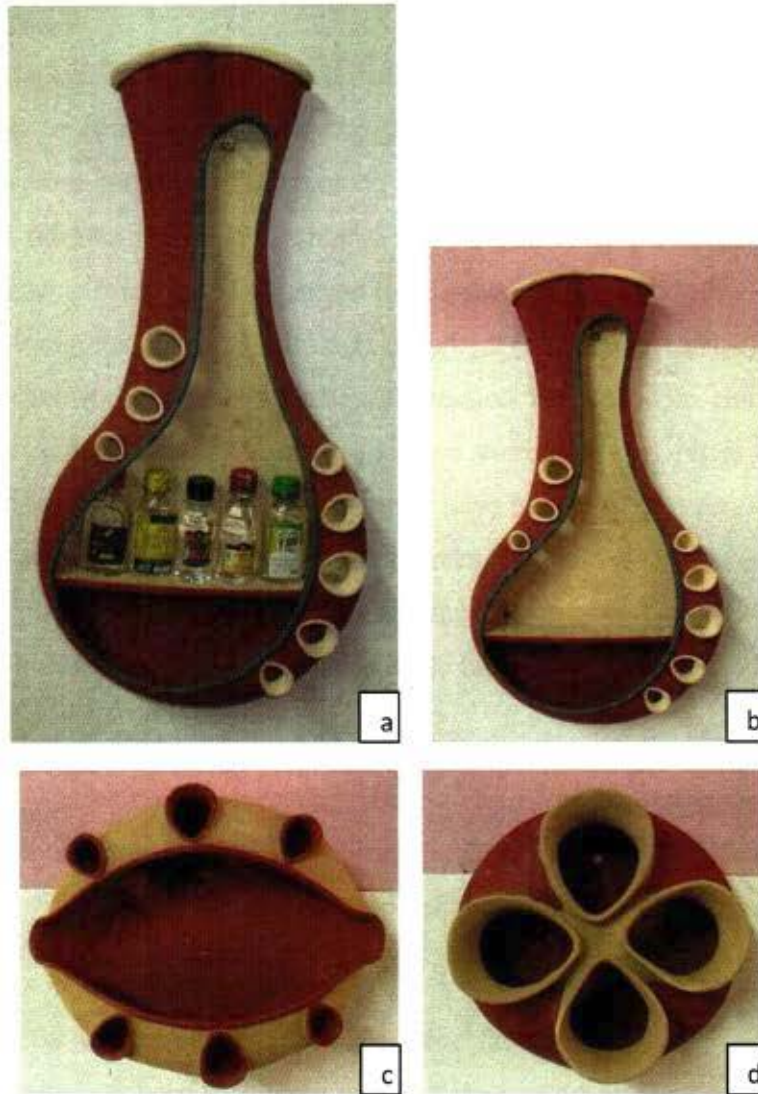


Figure 4.71 (a&b): A small decorative piece for the wall. Photo by researcher



2: A fired sets of project 4 and the wall decorations. Photo by researcher

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Overview

The summary, conclusion and recommendations in this chapter are given basing on the purpose of the study which was to design and produce pots derived from indigenous Acholi ritual pots for contemporary space, guided by the three objectives that analyzed the factors influencing the production of pots among communities, designing pots from selected Acholi ritual pottery for specific contemporary spaces and, producing pottery ware from Acholi ritual pots for use in contemporary spaces

#### 5.2 Summary

The study established the factors which include the functionality of pots, religious, social economic and political factors. Roberts (2013) argue that daily domestic functions of pots in most communities in Africa include cooking, storage, serving among others. With the arrival of religion in the 19<sup>th</sup> century, many households embraced Christianity and their attitudes have since been influenced by it hence all pots produced have to be not in conflict with religious practice. Giblin & Kigongo (2012) and Ceri, (2005) argue that some social- political factors of pottery production are linked to ritual practices and kinship such as in Buganda kingdom and Luo community of Nyanza. In places for example Kajjansi and Busega, many industries have been set up to produce pottery ware such as roofing tiles, building blocks, facing bricks, wall and floor tiles among others for economic purposes although in the rural communities, pottery production is still being done at household levels so as to raise household incomes to support the families.

The study further designed pots based on the two, three and four mouthed ritual pots for contemporary spaces. The researcher began with the conceptual drawings, idea generation, computer aided drawings, dimensional drawings which included sections of the pots and different views such as top, side and front view showing the design appearance from such views.

Producing for the contemporary space, all these factors were put in consideration and four projects were produced to suit the needs of the contemporary space. Project 1 was a

front office key holder, project 2 was a wine bottle holder pot, project 3 was a newspaper display shelf with some small table flower pots and project 4 was a wall hanging for spirits or soft drinks and wall decorative pieces.

### **5.3 Conclusion**

Acholi traditional pots are very rich artifacts with symbolic meanings. Their production was influenced by the needs of the community. The community used pots for different purposes such as domestic and ritual purposes. Currently, production is influenced by other needs such as financial needs especially when families produce pots with the intention of raising household income to support their families, need to beautify spaces (decoration) while others produce pots because it is a cultural practice that they have to carry on (hereditary). Even the current designs of the pots are created from what the community believes in and practices. The study observed that indigenous Acholi ritual pots can be used as inspiration to design pots that can fit in the contemporary spaces.

### **5.4 Recommendations**

Policy makers should support production of indigenous material such as pottery as an alternative source of income.

Modern developers and urban planners should integrate indigenous products such as pottery in their developments.

Awareness creation should be promoted among the communities to embrace production of indigenous material culture such as pottery and development enterprises.

Government should invest in mass production equipment to enable communities produce in large scale.

#### **5.4.1 Areas for further research**

More studies should be carried on how to integrate other traditional artifacts such as serving and basketry into contemporary space.

Further research should be carried out on pottery production for worshipping places who are critical of traditional practices.



Scientific study should be carried out to find the appropriateness of clay deposits in the study area.

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## APPENDICES

### ***Appendix I: Gaining Access Note***

Good morning/ afternoon

My name is Adong Sanday Rhodest, a Master student from Kyambogo University. I request that you allow me share with you a few things in regard to my research. I would like us to talk about Acholi traditional pots particularly the ritual pots and how possible they can be used to derive other pottery ware for selected contemporary spaces. I want to assure you that this information is for academic purposes and will also help in formulating policies that will improve household income and wellbeing. The information we share will remain confidential and specifically used for the above purposes mentioned. Please allow me share with you.

Thank you very much.

### **Background Information**

1. May I write your name for my personal remembrance?
2. Village ..... Parish.....
3. Sub-County.....
4. Gender of informant  
Male  
Female
5. How old are you?
6. Which faith do you subscribe to?



**Appendix II: Guide for Focus Group Discussions (FGD) for Producers of pottery ware.**

Two FGDs comprising of men and women will be formed and interviewed separately.

Topics will be introduced and the groups will be allowed to discuss.

The FGDs will handle issues concerning the following:

1. Acholi Traditional pots
2. Different types of ritual pots
3. Different uses/ functions of the ritual pots
4. Importance of the ritual ceremonies to the traditional community
5. Perception of the community about ritual pots and ritual ceremonies today.
6. Materials and tools used in the production of pottery
7. Saucing and production process
8. Marketing process of ritual pots
9. Buyers of the product
9. Other new pottery ware in place that were not produced before.
10. Production of pottery ware for contemporary spaces inspired by Acholi Ritual pots
11. Government support to pottery production in the community
12. Involvement of the young generation in pottery production.

**Appendix III: Observation guide for Producers**

A number of activities and items will be observed in the field of pottery production.

1. Different pots produced
2. Materials and tools used in production process
3. Production process of pottery ware.
4. Design patterns and glazes used on the pottery ware.
5. Firing place (kiln)
6. Firing process of pottery ware
7. Involvement of the family in the production process

**Appendix IV: In-depth interview for key informers**

These are people who are not directly involved in production but knowledgeable in pottery production. They will include three elders and the Community Development Officer (CDO) of the Sub-County. The conversation will be aimed at answering the following;

1. Knowledge about pottery production
2. Knowledge about Acholi Ritual pots
3. Purposes and perception of the ritual pots
4. Meaning of design patterns on pottery surfaces
5. Perception of using the ritual pots to create pottery ware for contemporary space.
6. Proposing pottery shapes for specific purposes.
7. Contribution of pottery production to household income.
8. Government contribution to pottery use and production.

**Appendix V: In-depth interview for pottery users**

These are pottery users like hotels, recreation centers, hc ceremonies etc.

1. Available pots
2. The function of the pots
3. The purchased price of the pots
4. Where the pots were purchased from
5. Why they preferred the pots in their premises.
6. Perception about the new pottery ware for contemporary space derive ritual pots
7. Proposed shapes and function of the pottery ware in a contemporary space

**Appendix VI: Observation guide for pottery users**

1. Available pots in the premises
2. The design of the pots available in the premises
3. Materials of the pottery ware in place

**Appendix VII: Internally Displaced Peoples ( IDPs) Camp**





**Appendix VIII: Map of Uganda showing the eight districts of Acholi sub-region**

