

**PROMOTING INDIGENOUS KNOWLEDGE IN MULTIMEDIA CRAFT
PRODUCTION AMONG REFUGEES IN UGANDA
(A CASE OF BIDIBIDI REFUGEE SETTLEMENT IN WEST-NILE)**

**MUNDURU JANET
16/U/14020/GMVP/PE**

**A THESIS SUBMITTED TO KYAMBOGO UNIVERSITY DIRECTORATE OF
RESEARCH AND GRADUATE TRAINING IN PARTIAL FULFILMENT FOR THE
REQUIREMENT FOR THE AWARD OF THE DEGREE OF MASTER IN
VOCATIONAL PEDAGOGY OF KYAMBOGO UNIVERSITY**

FEBURARY, 2022

DECLARATION

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

Signature:.....

Name: Munduru Janet

(Reg. No: 16/u/14020/GMVP/PE)

Date:.....

APPROVAL

We as University supervisors confirm the work done by the candidate under our supervision.

Signature.....

Dr. SENOGA Muwanga Maureen

(Principal Supervisor)

Date.....

Signature.....

Mr. WATHUM Edwin

(Second Supervisor)

Date.....

DEDICATION

This research thesis is dedicated to Almighty God, my late parents Mr Mundua Fredrick and Elinora Oleru for seeing value in girl child education from hard to reach the region. In this region, girls are seen as the source of wealth. Thanks for seeing value in girl child education and availing such a wonderful opportunity to me. I cannot forget to dedicate this work to my beloved mother in law Mrs Mariageana Andresiru who loved education and supported me, the children in all aspects that I finish my studies. Dear, you were a gift among all women who would support their daughter in - laws education. May all your souls rest in eternal peace and pray for us.

To my husband Mr Acidri Ignatious Omelea, my sister-in-law Dr Rev. Sr. Ritha Binduru and beloved blood Sister Draleru Jesca for supporting and taking care of the children. It is only GOD who can reward you. Thanks for your effort and support.

Lastly to my beloved children Brian, Jonathan, Michael, Blessed-John, Princess Immaculate, Drileba Fotinato and the only professor below five years Allen Saviour. Children it is because of your future that you had to stay without me. Thank you for your patience dear children may Almighty God upholds you higher than me.

ACKNOWLEDGEMENTS

My appreciation goes to the almighty God and NORHEAD together with Kyambogo University for giving me this full sponsorship opportunity for studying Masters in Vocational Pedagogy “as an Orphan as I am” and from a hard to reach the region of the country where girl child education is ignored.

To my dear motherly principal supervisor Dr Senoga Muwanga Maureen, The coordinator Mr Wathum Edwin who doubles as my second supervisor; for guiding me wholeheartedly in this research. Dear supervisors, without your guidance I would not make it. Thanks for your guidance you are chosen few among all. Mr Ediedu Moses my mentor for coordinating and guiding me. May the almighty God continue to bless and reward all of you for such a heart! It is not easy to sacrifice your effort and time to help, coordinate with learners from hard to reach regions where network and communication is a challenge.

Additionally, to all my lecturers and mentors: Dr Justine Nabaggala, Dr Elizabeth Opit, Prof. John Baptist Matovu, Prof. Habib Kato, Prof. Christopher Mugimu, Dr Elizabeth Kyazike, Mr Joseph Kikomeko, Dr . Joan Kekimuri, Ms Lucy Ajambo, Mrs Dinavence Arinaitwe, Mr Tusiime Edwin Wycliff, Ms Atukwase Aureli, Mr Ali Katende Kyakulumbye to mention but a few for the knowledge, skill, investment and mentorship gave to me in this program. I am proud of you my dear lecturers and mentors. Furthermore, to all NGOs that supports staff development, WVI. UNICEF Manager West Nile Mr. Adriko Phillipam and beloved supervisor Brenda Madara who was the Facilitator (UNICEF) child protection Yumbe Branch; it was through your support that I had to finish my studies at Kyambogo University. May God bless you with such spirit! Not forgetting my colleagues/staff and the entire child protection team WVI Yumbe Branch.

Lastly, I acknowledge all friends and colleagues of Cohort 7 most especially Diana Namutebi for supporting me materially, financially and spiritually. May the almighty God bless you and reward you abundantly for a giving heart.

TABLE OF CONTENTS

DECLARATION	ii
APPROVAL	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF TABLES	x
LIST OF FIGURES	xi
LIST OF ACRONYMS	xii
LIST OF APPENDICES	xiii
ABSTRACT	xiv
CHAPTER ONE: INTRODUCTION	1
1.0 Overview of the study	1
1.1 Background to the study	1
1.1.1 Personal Background	4
1.2 Motivation statement	5
1.3 Situation analysis at High City in Swinga Bidibidi	6
1.3.1 Future Workshop	6
1.3.1.3 Utopian phase.....	10
1.3.1.4 Reality phase.....	11
1.3.1.5 Implementation of the Action Research plan.....	12
1.3.1.6 Follow up on the implementation of the action work plan	12
1.4 Statement of the Problem.....	13
1.5 Purpose of the study.....	13
1.6 Objectives of the study.....	14
1.7 Research Questions.....	14
1.8 Significance	14
1.9 Justification for the study	15
1.10 Scope.....	16
1.10.1 Geographical scope	16
1.10.2 Content scope.....	16

1.10.3 Time scope	17
1.11 Limitations	17
1.12 Definition of key terms	17
CHAPTER TWO: LITERATURE REVIEW	19
2.0 Introduction.....	19
2.1 Theoretical framework used in promotion of IKMC production in Bidibidi.....	19
2.2 Impact of IKMC production in Bidibidi Refugee Settlement.	20
2.2.1 Significance of IKMC as part of VET and Vocational Pedagogy	20
2.2.2 Economic impact of IKMC.....	21
2.2.3 Social impact of IKMC.....	21
2.2.4 Cultural impacts of IKMC	22
2.2.5 IKMC and curriculum Development	23
2.2.6 Origin of IKMC	23
2.2.7 Type of crafts produced in IKMC in Bidibidi.....	24
2.2.8 Materials and tools used in IKMC within Bidibidi Refugee Settlement.....	24
2.3 Establishing IKMC in Bidibidi Refugee Settlement.....	25
2.3.1 Techniques used in IKMC production in Bidibidi.....	25
2.3.2 Process of IKMC production.	25
2.3.3 Transmission of IKMC production in Bidibidi.....	25
2.4 Implementing IKMC production in Bidibidi	26
2.4.1 Materials and tools in IKMC production in Bidibidi.....	27
2.4.2 Documentation of IKMC production in Bidibidi.....	27
2.4.3 Networking and sensitization on IKMC production in Bidibidi.....	28
2.4.4 Storage and preservation of IKMC production in Bidibidi.....	28
2.5 Summary	29
CHAPTER: THREE METHODOLOGY.....	30
3.0 Introduction.....	30
3.1 Research design and approach	30
3.1.1 Participatory action research.....	30
3.1.2 Qualitative Research	30
3.2 Area of study.....	31
3.3 Study population;	31
3.4 Sample size	32
3.4.1 Sample technique	33
3.5 Methods of Data Collection	33

3.5.1 Future workshop	33
3.5.2 Focus group discussion	34
3.5.3 Documentary review	34
3.5.4 Observation	34
3.5.5 Photography	35
3.5. 6 Reflection.....	35
3.6 Data analysis	35
3.7 Coding.....	35
3.8 Validity, Reliability and Quality control.....	36
3.8.1 Validity	36
3.8.2 Reliability.....	36
3.8.3 Quality control	36
3.9 Ethical consideration.....	37
CHAPTER FOUR: ACTION IMPLEMENTATION AND EVALUATION OF FINDINGS.....	38
4.0 Introduction.....	38
4.1 Impact of IKMC in Bidibidi Refugee Settlement	38
4.1.1 IKMC products produced in Bidibidi Refugee Settlement	38
4.1.2 Improves on Standard of living.....	39
4.1.3 Leads to Social Cohesion.....	39
4.1.4 Create Self-employment	40
4.1.5 Skill and knowledge acquisition	40
4.1.6 Reduces learners Psychological trauma	40
4.2 Establishing IKMC in Bidibidi Refugee Settlement.....	41
4.3 Implementing IKMC production in Bidibidi Refugee Settlement.....	45
4.4 Evaluation of IKMC Production in Bidibidi Refugee Settlement	52
CHAPTER FIVE: DISCUSSION, CONCLUSION AND RECOMMENDATIONS	54
5.0 Introduction.....	54
5.1 Discussion	54
5.1.1 Impact of IKMC in Bidibidi.....	54
5.1.2 Establishing Indigenous Knowledge in Multimedia Craftss.....	56
5.1.3 Implementing IKMC production in Bidibidi.	58
5.1.4 Evaluating indigenous knowledge in Multimedia Crafts production in Bidibidi Refugee Settlement.	61
5.2 Conclusion	64
5.5 Recommendations to Partners and donors	65

5.6 Areas for further research	66
REFERENCES	68

LIST OF TABLES

Table 1: Categories of the various identified issues.	9
Table 2: Category of participants needed for the study	32
Table 3: Items produced in the settlement, producers and function	39

LIST OF FIGURES

Figure 1: Pairwise Matrix to identify the most pressing challenge	10
Figure 2: <i>Privatization of the solutions during the future workshop</i>	11
Figure 3: <i>Action research cycle</i>	13
Figure 4: Indigenous Multimedia Crafts displayed in Bidibidi Refugee Settlement...	26
Figure 5: Participants interacting during the dialogue meeting	42
Figure 6: learners interacting during IKMC production at the CFS	44
Figure 7: Learners during their project meeting discussion.....	45
Figure 8: Learners making sketches of what they are going to make.....	46
Figure 9: Learners preparing clay as a material for Molding	47
Figure 10: Learners developing their craft piece.....	48
Figure 11: Learners left their clay pieces for dry.....	49
Figure 12: Display of the learners' products	51

LIST OF ACRONYMS

AEP; Accelerated Education Program
ALP; Accelerated Learning Program
BIA; Best Interest Assessment.
BID; Best Interest Determination
BTVET; Business Technical Vocational Education and Training.
CAPE; Creative Art and Physical Education.
CFS; Child-Friendly Space
CMC; Centre Management Committee
CPC; Child Protection Committee
CR; Child at Risk.
CRS; Catholic Relief Services
DIT; Directorate of Industrial Design.
DRC; Danish Refugee Council.
ECD; Elderly Childhood Development Center
FGD; Focus Group Discussion
FW; Future Workshop
IKMC; Integrated Knowledge in Multimedia Crafts.
IKS; Indigenous Knowledge System.
IRC; Internationally Rescue Committee MVP; Masters in Vocational Pedagogy.
n.d; no date
NCDC; National Curriculum Development Center
PLE; Primary Leaving Examination
PTC; Primary Teachers College.
RWF; Refugee welfare
SC; Separated Children
UAC; Un Accompanied Children
UBTEB; Uganda Business Technical Examinations Board.
UNEB; Uganda National Examinations Board
UNHCR; United Nations High Commissioner for Refugees.
UNICEF; United Nations International Children's Emergency Fund.
2D; 2- Dimensional Art
3D; 3-Dimensional Art

LIST OF APPENDICES

- Appendix 1: The map of Uganda showing the district of Research study
- Appendix 2:1 Introductory letter to the workplace.
- Appendix 2:2 Letter inviting people for the workshop
- Appendix 2:3 Letter inviting Stakeholders for situational analysis
- Appendix 3: Action implementation work plan
- Appendix 4: Work Process Analysis.
- Appendix 5: Budget for IKMC as a research activity
- Appendix 6: Meeting Minutes
- Appendix 7.1. Minutes for the last meeting on Project Evaluation as on 1/8/2019 in High
- Appendix 7: Attendance
- Appendix 7:1 Attendance for a situational analysis session
- Appendix 7.2: Attendance for the feedback session
- Appendix 7: 3. Attendance for Project Evaluation Session
- Appendix 8: Guiding Questions during Stakeholder's situational analysis workshop at
- Appendix 9: Minutes during the situational analysis session
- Appendix 10: Action research with a focus on priorities and suggested solutions
- Appendix 11: Documentary Review
- Appendix 12: Observation Check List
- Appendix 13: Table 1; Showing summary of grouped issues in crafts within a term.
- Appendix: 14 Consent Form
- Appendix: 15 Meeting during the Implementation of IKMC

ABSTRACT

This qualitative study on Promoting Indigenous Knowledge in Multimedia craft production among Refugees in Uganda with a case study of Bidibidi Refugee Settlement in Yumbe district was guided by four research objectivities: To establish the impact of Indigenous Knowledge in Multimedia production, Promote Indigenous Knowledge in Multimedia Production, Implement the Promotion of Indigenous Knowledge in multimedia crafts Production and to Evaluate the Promotion of Indigenous Knowledge in Multimedia Production in Bidibidi Refugee Settlement. The study was based on social learning theory where learning is a social process that involves observation, modelling and imitation socially from one another. The research adopted a Participatory Action Research (PAR) design using situation analysis and future workshop approaches. Sixty-two (62) participants were purposively and randomly selected using Krejcie and Morgan (1970) method for determining the sample size. Data was collected using focus group discussion, Future Workshop, observation and a checklist with the consent of taking photographs in every activity. The interventions comprised of community dialogue, sensitization, training, monitoring, follow up, meetings, conducting workshops and display. The findings of the study showed that learners were not introduced to indigenous knowledge in multimedia craft production (IKMC); instead, learners were practising other arts. The teachers and caregivers never gave time for art as it is not examined by Uganda National Examination Board (UNEB) at the primary level though in the curriculum and syllabus of the Accelerated Learning Program (ALP) it is included under Creative Art and Physical Education (CAPE). Lastly, many of the teachers and caregivers had little skill in art and craft. The evaluation revealed that learners, caregivers and stakeholders got interested in craft making within the settlement. They acquired knowledge and skills for making various types of indigenous crafts. The study recommends that there should be constant training, workshops, monitoring, follow up, supervision and assessment of all teachers and caregivers in the child-friendly spaces (CFS) on production, implementation, storage, management and handling of indigenous multimedia art and craft products for its continuity and economic value to the beneficiaries. Additionally, dialogue meetings with the host community should be organized for smooth operation, accessibility of locally available raw materials and peaceful co-existence within the settlement.

CHAPTER ONE: INTRODUCTION

1.0 Overview of the study

The study focuses on the promotion of Indigenous knowledge in Multimedia Crafts production among Refugees in Uganda, case of Bidibidi Refugee Settlement in West Nile. In this chapter, emphasis was placed on promoting Indigenous Knowledge in Multimedia Crafts production among Refugees within Bidibidi Settlement. The background to the study, motivation statement, situation analysis, work process and Future Workshop, statement of the problem, purpose, objectives, research questions, scope, justification and significance of the study including the definition of key terms are presented.

1.1 Background to the study

Globally, Indigenous Knowledge in Multimedia Crafts (IKMC) production is practised in various countries depending on the society at hand (Ahuja, 2010). The report indicates that Over 370 million people practice IKMC production from 5,000 different groups in over 90 countries worldwide (UNESCO, 2018). Where Austria, Canada, the USA and many other countries produce and promote IKMC production in their history (Alberta, 2006; Terri, 2018). They produce IKMC for income generation, domestic use, generosity, recreation, entertainment, cultural heritage and ritual performance (Alberta, 2006; Terri, 2018; Tharakan, 2017). In today's world, IKMC aids hands-on skills, prepare people for the world of work and create self-employment as a foundation for all crafts (David-Chavez, 2014). The craft technologies products produced include pottery, basketry, modelling, wood carving, drawing, designing, tattooing, masking among others (Terri, 2018). Similarly, the researcher noted that Refugees in Bidibidi settlement practice wood carving, pottery, modelling and weaving as some of the IKMC. Additionally, the researcher observed the significant value of IKMC in Bidibidi Refugee Settlement as for income generation, way of spending leisure and for domestic use.

Africa practices a lot of IKMC production based on the ethnicity of the people in both Refugee Settlement areas and host communities (Alberta, 2019). All African Refugee Settlements have unique IKMC depending on their environment, location, process, materials, techniques, design, purpose and meaning (David- Chavez, 2014). In West Africa especially Nigeria, Bukin- Faso, Mauritania, Cameroon and Chad as

Refugee Settlement countries, IKMC is produced for survival, income generation and to supplement what is given to them (MCDowall, 2013). South Africa, Central Africa, Malawi, Ghana, Egypt, Nigeria, Sudan and Congo promote IKMC for earning income, survival, symbol, entertainment, recognition, cultural practice, the sign of power and inheritance (Apollo, 2015). In East Africa, IKMC production exists and differs from tribe to tribe, ethnicity, location and region (Ngulube, 2002). The researcher was informed of more than five ethnic groups in East Africa with different ethnicity as Bantu, Luo, Nilotics, Nilo-Hamites and Hamites. Each ethnic group has unique IKMC production with unique skills in making, processing materials, technology and preservation that they practice at their tribal level (David- Chavez, 2014). The researcher observed that many of the IKMC products are used for survival, income generation, entertainment, cultural inheritance, symbol and generational continuity. The items produced include wood carving/ sculpture, pottery, woven mats, tie and dye, basketry, Shoemaking, bead bags and backcloth.

Uganda hosts the largest number of Refugees in Africa that are over 1.3 million from neighbouring countries including South Sudan, the Democratic Republic of Congo and Somalia (Inter-Agency Regional Analysts, 2017). The Refugees are settled in Bidibidi, Imvepi, Palorinya, Ayiolo, Kamuwege among others all over the country. These refugees practice IKMC within their settlements for survival and to supplement on food ratio (David-Chavez, 2014). The constitution of Uganda encourages crafts as a skill, for employment, to earn income, education and for cultural continuity (MGLSD 2019; Uganda Vision, 2040). The researcher observed that much of the IKMC production in Uganda was seen in central Uganda among the Baganda. They make backcloths for bearing the dead, signs of power, baskets for introduction ceremony "Kuwanjula", and domestic use, mats as carpets among other crafts.

Although IKMC is practised in all the regions within the country including Refugee Settlement sites, for this study, the researcher identified West Nile in Uganda as the leading Refugee host community. West Nile has more than nine Refugee Settlement sites including Bidibidi which is located in Yumbe district with various IKMC. Bidibidi hosts over 220,000 refugees on 250km² of land that was originally vacant and unproductive (Inter-Agency Regional Analysts, 2017). The researcher found that Kakwa, Nuer, Denga, Aringa, Lugbara, Alur, Baganda among others were

producing a lot of IKMC products among elderly people. These crafts include cylindrical smooth pottery of the Alur, Woven baskets, mat making, leatherwork, tattooing, beading, bead bags, designing, tie and dye, spears, bows and iron smiting. The crafts were for income generation, survival, school fees, buying scholastic materials, performing rituals, cultural recognition and identity. Each tribe had its pedagogy, material, technique and skill of Multimedia Craftss production within the Settlement, especially among the elderly.

The researcher ascertained that IKMC was ignored in Bidibidi Refugee settlement CFS for learners even though materials were supplied by World Vision, UNICEF and other partners under the vote of material development. These organizations and Agencies conduct workshops, training, sensitization, seminars and provide Accelerated Education Program (AEP) in the classroom for learners. The researcher observed that these were aimed at promoting learning including crafts for learners and teachers. The study found out that teachers did not engage students in learning Arts and Crafts. In the ALP classroom, qualified diploma teacher's acted as instructors while in CFS teachers and caregivers were responsible for imparting the skill to learners. The ALP was taught in three levels: level one must have between primary one-three dropout, level two primary four to five drop out, and level three primary six and seven drops out. The ALP curriculum emphasizes creative art and Physical Education (CAPE) to learners (NCDC, 2018). The curriculum objectives spell out the need for skill acquisition for learners through CAPE as they finish three levels (NCDC, 2017). The observations indicated that learners were taught theoretical subjects that are examinable by Uganda National Examinations Board (UNEB) more than CAPE subjects that include IKMC.

The above information gathered from the refugee settlement work processes necessitated the researcher to conduct action research in collaboration with stakeholders such as World Vision, Fin Church Aid, child protection committees, elderly people, UNHCR and UNICEF including other education partners' to reflect on IKMC production, with the question "How do we promote Arts and Crafts in the settlement?" The indigenous products were observed to have the potential for enabling refugees to earn a living and supplement their demands as learners. These prompted the researcher to conduct a future workshop so that action could be taken on the identified issues in Bidibidi Refugee Settlement. The identified issue

implementation was carried out collaboratively with World Vision (WVI) in High City Child-Friendly Space (CFS) Swinga in Bidibidi Refugee Settlement. This was because WVI leads as the implementing partner for child protection in Bidibidi. WVI handles Child protection, education, food, livelihood and health among others (World Vision, 2017). On the side of education, WVI implements art and craft as a co-curricular activity under material development and as a subject using ALP curriculum within the CFS.

The art and craft have made refugees identify their indigenous crafts like pottery, weaving, bead bag making, wood carving, and painting among others to be transmitted to the learners. The products of the crafts are sold to earn income for their living and provide self-employment for the children, change their feelings, trauma, stigma, psychological, psychosocial, emotional and behavioural attitudes to normalcy. David-Chavez (2014) said that crafts production is a silent communicator, healer and reviver to the life situation in individual's life and retains individual's culture from generation to generation. Therefore, the study sought to promote IKMC production among Refugees in Bidibidi Refugee Settlement, West Nile region of Uganda.

1.1.1 Personal Background

A Master's degree student in Vocational Pedagogy (MVP) with Kyambogo University the researcher holds a bachelor in Education secondary from Uganda Christian University; a diploma in education secondary from Kyambogo University; and a certificate in gender, guidance and counselling particularly in HIV/ AIDS from the Institute of Advanced Leadership. The researcher is a professional teacher of art and craft with twelve years of experience in the classroom. She worked in the humanitarian industry for more than ten years as a program administrator with Albertine community Action for HIV/AIDS and Poverty Eradication (ACAAPEA) in Arua district, under child protection with refugees in Adjumani, Yumbe district (Bidibidi) and Fin Church Aid in Bidibidi under education. The researcher's major role was to implement Arts and Crafts besides child protection in the five UNICEF centres within Bidibidi. As a teacher under child protection, the duties and responsibilities carried out were; case management, monitoring, follow up, home to home visits, assessment, organizing meetings, attending dialogues, teaching and supervising the eleven villages within Swinga in Bidibidi Refugee Settlement.

1.2 Motivation statement

The researcher, having interacted with refugees of different age groups for more than three years was inspired by the kind of indigenous Multimedia Art and Crafts that they produce. These art and craft were practised by children's relatives, parents, guardians, neighbours, friends and elderly people within the settlement. The knowledge and skills in art and craft that the researcher had as a professional stimulated need for an implementation of shared learning for improving the quality of products. The researcher observed these art and craft while working in the humanitarian industry within Bidibidi Refugee Settlement in Yumbe district. The researcher would help Unaccompanied (UAC), Separated (SC) and Children at risk (CR). This was particularly in the case of management, monitoring, follow up, assessment of children, home to a home visit and material development within the CFS.

Secondly, the researcher was motivated with Accelerated Learning Program (ALP) where art and craft were in the syllabus and curriculum (NCDC, 2018). The researcher observed that art and craft were introduced in CFS and ALP classrooms for leisure (besides other indoor games), as a co-curricular activity. Children would come to the caregivers, ask for paper and pencil, and then draw what they want without instruction. After drawing, they would be told to go home or play until it is time to leave. While in the ALP classroom, Art and craft were not taught as timetabled, so learners would sometimes be given paper and pencil to draw. The art and craft teaching would happen once a month if the teacher felt like it. Yet in the ALP classroom, the teachers were availed with curriculum and syllabus that had all the art and craft content. According to the teachers, art and craft were not officially examined by UNEB as other subjects under the ALP curriculum in Bidibidi Refugee Settlement.

Thirdly the researcher realized that caregivers, teachers, partners, donors in the humanitarian industry do not understand the value of art and craft and how to go about it in the CFS. Many of them have no knowledge and skill in art and craft as they are social workers by qualification and profession. Additionally, the researcher observed that many social workers take a lot of false pictures to be sent to their donors for more funding in material development under Arts and Crafts without actual implementation.

Lastly, the researcher observed that within Bidibidi Refugee Settlement many tribes had unique indigenous Multimedia Craftss. These tribes had varied materials, techniques, skills and processes of producing IKMC that they practised silently. Not much attention was drawn to what, why and how the IKMC was produced as much was practised at the home-based level by adults, mothers, and elderly people. The crafts made were sold and money was spent on drinking, and smoking (in the case of men). Women use the crafts in harvesting, cooking and income generation for buying soap and salt. They practice IKMC as an activity for survival in the settlement. Therefore, the above encouraged the researcher to share the idea with children, World Vision facilitator, teachers, caregiver, Refugee Welfare representatives (RWF), elders and education program coordinator on how we could promote indigenous art and craft within the CFS.

1.3 Situation analysis at High City in Swinga Bidibidi

Based on the observed state at hand, the researcher used a situation analysis to get a long-lasting solution to analyse and design tools for study work. This was purposely to guide stakeholders to identify an area of concern within art and crafts that needed attention. During the situation analysis, a focus group discussion (FGD) was formed. The researcher used a work process analysis tool to get the tasks and competencies of promoting art and craft within CFS in Bidibidi Refugee Settlement. The work process analysis (WPA) was done collectively with stakeholders of High City CFS. These spelt out the tasks, competencies required and challenges in art and craft (See Appendix 4). The WPA tool showed a gap in art and craft right away from the time of registration, admission, teaching and learning, assessment and evaluation, up to the time of giving out report cards. The tool showed art and craft being ignored by the teachers and caregivers who have no skill, competence and interest in teaching and promotion. Therefore, teachers and caregivers arbitrarily award marks to learners and record them on report cards without assessing skill and ability.

1.3.1 Future Workshop

A future workshop (FW) is a process of planning and prioritizing something for a better upcoming (Apel, 2004). The future workshop has four stages as preparation, critique, implementation and follow-up (Mullet, 1987). The researcher conducted FW with all stakeholders of High City Swinga Bidibidi Refugee Settlement. Using the four FW stages, the researcher together with stakeholders

collectively identified the value, gaps and strategies for promoting the crafts to be produced in the CFS.

1.3.1.1 Preparation Phase

In consideration of FW, the researcher prepared the required tools and materials. They included flip charts, pens, paper, marker pens, manila cards, masking tape, pencil, sticker and timetable in the venue room. The participants were invited through email, by their leaders, through phone calls and others with a formal letter. The agenda was drafted, ground rules and workshop procedures were clearly stated. Lastly the meaning, value of the future workshop, general introduction and future workshop method were presented.

1.3.1.2 Critique phase

In this phase, discussions were held with stakeholders such as UNHCR, UNICEF representatives, teachers, caregivers, parents, Child Protection Committee (CPC), Centre management committee, (CMC), Refugee Welfare (RWF), education partner's elders and children. The initial take-off of FW was on 18/12/2018 at 10; 00 am in High City CFS Swinga in Bidibidi Refugee Settlement. The researcher posed a leading question that prompted various answers "Why is our traditional craft not taught to learners during art and craft sessions in the CFS?" The various answers led to a critique and were grouped into short term, medium and long term as seen in table 2 below. The related statements were grouped and formulated into one statement. The issues identified collectively included; insufficient indigenous craft skill in the CFS, Low Attitude/perception towards art and crafts, insufficient funds, Cultural diversity within the settlement, insufficient teaching and learning materials, insufficient personnel for teaching local/traditional craft, language challenge. During the workshop, photos were taken (figure 1).



Figure 1: Stakeholders in a discussion during the future workshop at High City Swinga in Bidibidi

Source: Primary data

Figure above showed staff members relating points generated during the workshop, recording on a flip chart and giving them numbers for better categorization with participants. Subsequently, the researcher grouped items collectively with participants into three as short term, medium and long term. This was purposely for taking action and getting the most pressing issue from short term challenges as shown in table 1.

Table 1: Categories of the various identified issues.

SHORT TERM	MEDIUM TERM	LONG TERM
<i>limited art and craft teaching</i>	<i>Low attitude towards art and craft</i>	<i>Insufficient funds</i>
<i>insufficient indigenous skills in CFS</i>	<i>Neglect of art and craft</i>	<i>Insufficient personnel</i>
<i>Cultural diversity within the settlement,</i>	<i>No time for practical work in art and craft</i>	<i>Language barrier</i>
<i>insufficient teaching and learning materials</i>	<i>No exams</i>	<i>No assessment of art and craft formally</i>
<i>insufficient personnel for teaching local and traditional craft</i>	<i>Considered as a co-curricular activity</i>	
<i>Communication challenge</i>		

Source; primary data

The identified issues under short term were 1. insufficient indigenous craft skills, 2. Cultural diversity within the settlement, 3. Insufficient teaching and learning materials, 4. Insufficient personnel for teaching local and traditional craft, 5. Communication challenge, 6. Limited art and craft teaching. The short term challenges were selected because they were manageable and achievable. These were categorized and ranked using a pairwise matrix system. A pairwise matrix is where two things or challenges are picked and compared against the other (Walter, 1989). This was done in consideration to affordability, availability, accessibility, achievability by show of hands where two points were compared against each other. The pairwise matrix was done on a flip chart and later plotted in a short copy or graph (figure 2)

	1	2	3	4	5	6	Total Tally	Ranking
1		1	1	1	1	1	5	1
2			2	4	5	6	1	6
3				3	3	6	2	5
4					5	6	2	5
5						6	2	5
6								

Figure 1: Pairwise Matrix to identify the most pressing challenge

Source; Primary source

Key

1. Insufficient indigenous craft skills

2. Cultural diversity within the settlement

3. Insufficient teaching and learning materials

4. Insufficient personnel for teaching local and traditional craft

5. Communication challenge

6. Limited art and craft teaching

The issues were given numbers and matched against each other subsequently. The Issues that appeared more than the rest (highest rank) became the problem. Therefore, the issue that had the highest rank was insufficient indigenous craft skills.

1.3.1.3 Utopian phase

In this phase, participants had an imaginative introduction where issues identified were put in an idea store regardless of their possibility. The stakeholders imagined that every issue identified and critiqued had an ideal situation as; immediate training of indigenous craft within the CFS, motivating the learners with awards, the exhibition of finished crafts, sensitization and awareness of indigenous craft, partnership with other partners like the education department, embracing all the cultural crafts within the settlement, allocating specific time for indigenous crafts, inviting skilled local personnel/ to implement the crafts within the CFS, do constant monitoring of the Multimedia Crafts, avail more materials lastly attach value to the

crafts, follow the curriculum and syllabus, make use of the available materials and resources, always consult, employ skilled and qualified teachers of Arts and Crafts, avoid laziness, have a positive attitude towards every subject, assess learners in every subject, demonstrate and work together with learners to perfect their knowledge, be conscious with your learners.

1.3.1.4 Reality phase

In this stage prioritization of the solutions was done collectively with stakeholders and these were; sensitizing the community on the value of indigenous craft skills, allocating specific time for indigenous crafts, teaching and learning of indigenous craft and integrating it with Multimedia Craftss within the CFS, exhibition/ display of final products. Therefore, the study was done in consideration of implementing and evaluating the priority areas within the Bidibidi Refugee Settlement. The photo below shows many identified issues that were presented and how privatization was done by the researcher collectively with participants.

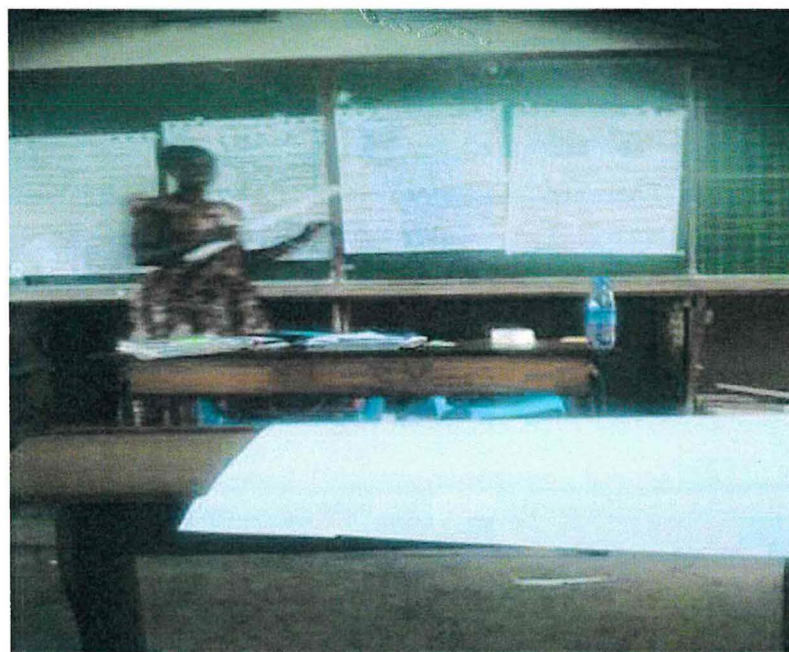


Figure 2: Privatization of the solutions during the future workshop

Source: primary data

1.3.1.5 Implementation of the Action Research plan

In this phase, the researcher and participants worked collaboratively, an action plan was developed. Every participant had a role to play (Appendix 3) and this was confirmation that tasks make people feel that they are part of the team (Walter, 1989). Therefore, the researcher made follow up for the implementation, monitoring and assisted with the skills where necessary being a skilful person in Indigenous Multimedia Art and Crafts. They produced pottery, bead bags, cloth, woven baskets among others.

1.3.1.6 Follow up on the implementation of the action work plan

The action work plan is a target set and designed to do any activity within a timeline to achieve the required goals and mission (Fraenkel et.al..., 2003). The plan included tasks, responsible persons, resources, duration, indicators and date. For this study, the action work plan started from 18/12/2018 up to 30/10/2019 with an evaluation meeting of the project. To simplify the implementation action work plan, the researcher adopted the action research cycle model (Fraenkel et.al..., 2003). The action research model was used to understand the process and four stages of action research: Reflection, planning, acting and observation (figure 4). The researcher observed and reflected upon the situation in Bidibidi Refugee Settlement of art and craft in the CFS. This was done during monitoring, follow up and home visits of children. The researcher observed a lot of crafts produced at the homestead level that never existed in the CFS. The researcher reflected on the situation again and got a plan through a future workshop using a work process analysis tool to act. The action guided the researcher to get a solution and a way of implementing the IKMC production within the settlement.

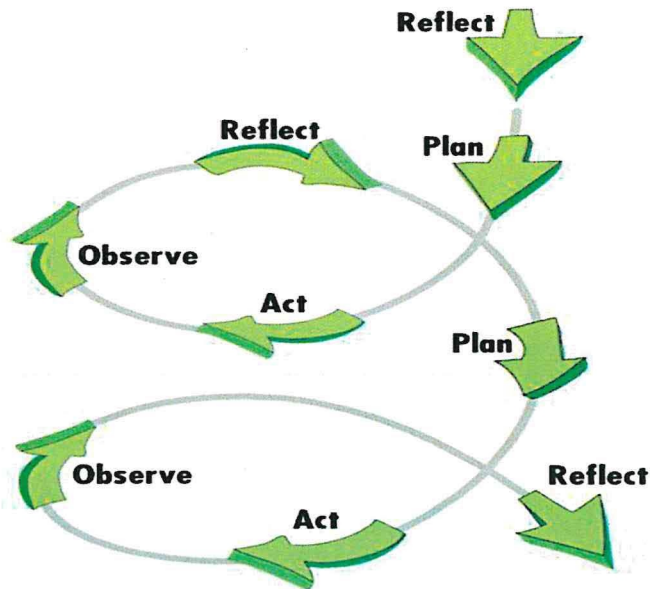


Figure 3: Action research cycle

Source; Secondary data; Adapted from Khemmis, (2014)

1.4 Statement of the Problem

Teaching learners within a Refugee Settlement requires commitment, sacrifice and skills together with creativity for refugees to learn in hard conditions. In Bidibidi Refugee Settlement, teachers, caregivers, and learners lack the skills in IKMC production. Partners, agencies and the government do not know what is going on within the settlement; neither do they attach value to IKMC. Instead, partners and donors supply the learners with materials like plastic gum, rubber, crayons pencils and books, without expertise on their use. The knowledge and skills of IKMC that exist among the elderly people within the settlement are not transmitted to the learners in the CFS and classroom. Teachers, caregivers, partners and donors ignore that knowledge and skills that should be transmitted to the next generation. The IKMC products like pots, woven baskets and wood carvings would help learners earn income become creative and innovative (Lucas 2012). This study, therefore, makes an active intervention on how Indigenous Knowledge in Multimedia could be promoted among the learners in Bidibidi Refugee Settlement for their social, cultural and economic wellbeing.

1.5 Purpose of the study.

The purpose of the study was to promote Indigenous Knowledge in Multimedia Crafts production among Refugees in Bidibidi Refugee Settlement.

1.6 Objectives of the study

The study was carried out to achieve the following objectives;

- i. To ascertain the impact of Indigenous Knowledge in Multimedia Crafts production within Bidibidi Refugee Settlement.
- ii. To establish Indigenous Knowledge in Multimedia Crafts production within Bidibidi Refugee Settlement.
- iii. To implement Indigenous Knowledge in Multimedia production in Bidibidi Refugee Settlement.
- iv. To evaluate indigenous knowledge in Multimedia Crafts production in Bidibidi Refugee Settlement.

1.7 Research Questions

- i. What is the impact of Indigenous Knowledge in Multimedia Crafts production within the Bidibidi Refugee Settlement?
- ii. How do we establish Indigenous Knowledge in Multimedia Crafts production within Bidibidi Refugee Settlement?
- iii. Which methods could be used to implement Indigenous Knowledge in Multimedia Crafts production within Bidibidi Refugee Settlement?
- iv. How do we evaluate indigenous knowledge in Multimedia Crafts production in Bidibidi Refugee Settlement?

1.8 Significance

The study is significant as follows;

The learners, teachers and caregivers in Singa Bidibidi benefited from the promotion of IKMC production in a way that improved their skills in art and craft and they learnt how to produce crafts materials for survival on their own.

The action research made partners, donors and stakeholders see the gap in funding, supplying and implementing Arts and Crafts activities within the CFS. This approach was an eye-opener that led to supplying beneficial items and materials that could benefit the learners in their study, not necessary child art items. Additionally, donors

and partners were able to dialogue with the community on how to access local materials at affordable rates.

The researcher benefited from the interaction with participants, became a better researcher and more knowledgeable about indigenous knowledge embedded within different craft making techniques.

The study also serves as a point of reference for other researchers and scholars in higher institutions of learning and vocational training colleges to carry out further study in a related area.

1.9 Justification for the study

According to Elliot (2011), action research is mainly for knowledge development that was being used for future reference. This is of great advantage to the teacher, learners, stalk holders and all those who are involved in the whole process. Meanwhile, learners in the current generation need to be involved in the learning process; they are not inquisitive and not willing or ready to learn on their own and from others. This implies that teachers, caregivers together with stakeholders and partners should come closer and guide learners on what to do to learn in all aspects. Yet teachers have not been interested as learners in teaching indigenous Multimedia Crafts knowledge to the learners. This was due to limited skills, coupled negative attitude that led to neglect of the subject on the basis that it is not formally examinable, and tedious to teach. There was also a negative assumption that the subject is for talented people, those who did not go to school, elders and skilled individuals. The various types of art and crafts being produced are likely to overshadow indigenous crafts. It was on this basis that the researcher during monitoring and follow-up of children in the settlement saw, admired, approached this indigenous elderly skilled people and later engaged the stakeholders together with other partners in promoting Indigenous Multimedia Craftss within Bidibidi Refugee Settlement and laid implementation strategies such as sensitization, workshop, training and creating awareness on the value importance of IKMC in the settlement.

1.10 Scope

1.10.1 Geographical scope

The study was carried out in High City CFS Swinga in Bidibidi Refugee Settlement. Bidibidi is found in Yumbe in the North-Eastern part of the district. The study area Swinga Bidibidi is 20km from Yumbe town, along Yumbe- Moyo high way in the Romogi sub-county. Yumbe district where Bidibidi is found is around 60 kilometres from Arua city and over 560 km from Kampala capital City Uganda in the West Nile region, bordering South Sudan. Bidibidi Refugee Settlement is one of the biggest settlements in Africa. It hosts Refugees from neighbouring countries such as South Sudan, the Democratic Republic of Congo and Somalia. Bidibidi Refugee Settlement has five Zones; from Zone one to zone five. The settlement has seven secondary schools, 26 primary schools and very many CFS. The study was carried out in Zone two Swinga because the zone is densely populated, near the town and has more NGOs compared to other Zones. Swinga consists of various tribes like Kakwa, Acholi, Nuer, Pojulu, Madi, Baganda, Alur, Aringa, Lugbara and Madi who practice a lot of crafts. High City Swinga CFS in Bidibidi was preferred because it is in the centre of the Zone. This makes learners from various centres meet easily.

1.10.2 Content scope

The study sought to discover the value of promoting Indigenous Knowledge in Multimediaproduction, establish Indigenous Knowledge in Multimediaproduction, implement the promotion of Indigenous Knowledge in Multimediaproduction and evaluate the promotion of indigenous knowledge in Multimedia Crafts production in Bidibidi Refugee Settlement. This was done through conducting Future Work, organizing pieces of training, sensitizing the stakeholders on the value of IKMC and display of products. There was a lot of silent indigenous craft-making carried out at the homestead level by elderly people; with economic, social and personal benefits. The researcher observed that in the CFS no production, skill and interest of such crafts were seen among the learners although resources, tools and materials are available. Therefore, the researcher together with the stakeholders, identified the various crafts, implemented their production and evaluated the promotion of IKMC production in the CFS.

1.10.3 Time scope

The study on the promotion of Indigenous Knowledge in Multimediaproduction was five years from 2016 up to 2021. This is because the researcher keenly observed Refugee life in Bidibidi since 2016. The researcher established that most refugees in Bidibidi were from South Sudan and has stayed in Uganda for more than five years. The action for implementation, however, was undertaken in phases for a period of one year from October 2018 to October 2019. The entire process was informed by the action research cycle.

1.11 Limitations

The limited time of six months for carrying out the study was not sufficient enough to recycle the study on the promotion of IKMC production in Bidibidi.

The researcher had financial challenges in conducting and implementing the study, Buying stationery and computer for producing a soft copy of the work. The researcher entirely depended on her salary while implementing the study. It was expensive for the researcher to move from Bidibidi to Arua via Yumbe then Kampala to meet the supervisor, from Arua to Yumbe and then to the field in Bidibidi for field supervision, monitoring and supervision.

Communication, language barrier and transport were some of the things that limited the study on the promotion of IKMC production in Bidibidi Refugee Settlement. Many of the learners knew Arabic and their local Language with English as a medium of communication.

The unreliable weather pattern in the West Nile region was a limiting factor. The researcher realized that during some months it would rain so heavily that the road to Bidibidi settlement would become impassable.

1.12 Definition of key terms

Caregivers; These are people nominated by the community with skills and dropped out from secondary who can handle learners in class and CFS then will later be trained in primary teachers college (PTC).

Crafts; is an art activity involving skill in making things by hand to produce a product

Indigenous knowledge; Refers to the unique skill and knowledge confined to a particular culture, group or society of people who originate and live together.

Indigenous; is an in-skill within a culture or society that people live and stay with.

Learners; are the participants who were used for practical implementation on the IKMC.

Multimedia Craftss; is an innovative discipline that seeks to unify a large range of art forms using various materials in the process of production within the settlement.

Multimedia production; involves the developing of an art piece with the use of more than one item to produce a work of art.

Multimedia; This is the use of a variety of artistic or communicative materials to do a work of art or it is doing artwork in more than one material production within the CFS and ALP classroom.

Production; is an act of making or manufacturing indigenous craft from components or available raw materials.

Refugees; are people who have left their country of origin due to insecurity and are seeking refuge. Additionally, these are persons who have been forced to leave their country of origin to escape war, persecution or natural disaster and settle in another country.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

The literature is reviewed in consideration of the theory of study and concepts from various scholars concerning the objectives. The researcher adopted Albert Bandura's theory of social learning and Paul Freire theory of pedagogy of the oppressed in line with the research objectives:

- i. To identify the impact of indigenous knowledge in Multimedia Craftss production in Bidibidi Refugee Settlement.
- ii. To establish indigenous knowledge in Multimedia Craftss production in Bidibidi Refugee Settlement.
- iii. To implement indigenous knowledge in Multimedia Craftss production in Bidibidi Refugee Settlement.
- iv. To evaluate the promotion of indigenous knowledge in Multimedia Crafts production in Bidibidi Refugee Settlement.

2.1 Theoretical framework used in promotion of IKMC production in Bidibidi.

The study was based on Albert Bandura's theory of social learning which states that learning is a "social process" where people learn from one another via observation, imitation and modelling (Bandura, 1977). Social learning is a bridge between learning and doing (Driscoll, 1994) that involves attention, memory and motivation (Bandura, 1997). Learning is an interaction with others in a social context (Muro, 2008) that brings a change in humans as they interact with the environment (MCLeod, 2019).

The researcher defines social learning as a process where people come together, share their minds, reason, discuss and agree on ideas for practical implementation. The idea of people coming together and sharing their minds is a prominent aspect of the integration of IKMC production in Bidibidi. The study is informed by the pedagogy of the oppressed that uses the banking method (Freire, 1996). In Bidibidi, refugees are marginalized, traumatized, stigmatized; and their craft is not valued but they continue to practice it silently for survival and earning income.

The elderly make their crafts, stay together, and learn through imitation, doing and modelling in a social context. The women between 25-35 years in Bidibidi practice Multimedia Craftss in women centres but not IKMC. Therefore, social learning theory informs the study with four objectives; establishing the impact of IKMC production,

promoting IKMC production, implementing IKMC production and evaluating IKMC production in Bidibidi. The social learning theory brings out how crafts were handled in consideration of the objectivities (Bandura, 1997). The researcher views Banduras theory of social learning as most reliable and appropriate for the study on the integration of IKMC production in Bidibidi Refugee Settlement. The impact, establishment, transmission and promotion of IKMC from elders to learners in Bidibidi including management and storage was done through demonstration, sensitization, imitation, awareness, dialogue, modelling and constant practice.

2.2 Impact of IKMC production in Bidibidi Refugee Settlement.

The above-mentioned objective presents; the significance of IKMC as part of VET and Vocational Pedagogy; economic, social and cultural impact of IKMC.

2.2.1 Significance of IKMC as part of VET and Vocational Pedagogy

IKMC production has skills and methods that are significant to VET and Vocational Pedagogy to prepare learners in the world of work (UNESCO, 2003). The skills expose learners to the use of various materials and resources that develop their creativity and innovation. These skills and methods are noticed in textile crafts, sculpture, interior/exterior design, ceramics, pottery, weaving, leather making among others (Nakate 2001). In Africa, the skills are transmitted orally through imitation, modelling and observation in a social aspect to the learners through apprenticeship (UNESCO, 2001). In Uganda, the skills in IKMC as part of VET are taught to learners in schools and higher institutions of learning to develop their creativity, innovation among others (NCDC, 2018). This is also applicable in Bidibidi Refugee Settlement where learners are introduced to art and craft in the CFS as a co-curricular activity to reduce their psychological trauma and through the ALP curriculum.

Vocational Pedagogy in IKMC production is the skill of training and learning vocational education that teacher's impress to equip their learners so that they are knowledgeable and skilful in the globalized generation (Lucas, 2012). It is the occupational training that helps policy developers to have an impact on the quality of teaching and learning in VET (Cedefod, 2012). The training needs people's views to be consulted, understood and respected (Freire, 1996). Once people's views are taken note of, then the technical implementers are trained to transform and adjust approaches to prepare learners in the current world of work (Kelly, 2014). Globally

vocational pedagogical skills in IKMC vary from tribe to tribe, society to society (Thaman 2000). This is accompanied by their cultural, economic and political aspirations (Taylor, 1995). In Africa, IKMC was transmitted orally through folk songs, at the fireplace (Middleton, 1993). But due to the western education system through VET, IKMC was introduced in the classroom (Lucas 2012). Meanwhile in Uganda IKMC is carried out in formal, non-formal and informal settings. But in Bidibidi Refugee Settlement, the researcher observed that the VET teachers who are officially trained to impart the skills for learners in the Child-Friendly Space (CFS) are not seen.

2.2.2 Economic impact of IKMC

Globally IKMC brings income that improves people's welfare and the nation at large through craft products and taxes (Thaman, 2000). These IKMC products are displayed in museums, galleries, national exhibitions to attract tourists who bring income to the country (Janke, 1997). The earned income increases government revenue to support people and leads to infrastructural development (Alberta, 2006). While in Africa many of the crafts are produced for domestic use, performing rituals, cultural recognition, entertainment and to sustain the family (Amaechi E, 2016; Apollo 2015). This varies from country to country and society to society (David-Chavez, 2014). In East Africa, many tribes practice IKMC for performing rituals, cultural recognition, entertainment and as a sign of power. Additionally in Uganda, many of the crafts are practised for survival, cultural and domestic purposes (Apollo 2015). The researcher observed that elders in Bidibidi Refugee Settlement are particularly engaged in IKMC production to supplement their income, for leisure and domestic use. Additionally, IKMC builds self-esteem, confidence, pride, creativity and innovation in an individual and creates self-employment. This makes them acquire basic needs to improve on their family life and acquire other necessities, for sale and as a craft in Schools for learners.

2.2.3 Social impact of IKMC

IKMC avails a significant impact on the lives of people as it enhances the social cohesion within communities, promotes health wellbeing across other sectors (Alberta, 2019). In South Western Australia IKMC develops talent, aesthetic pleasure, decoration, family connection, tradition and spirituality (Bennell et.al..., 2014). This reflects on a multi-layered connection to the past, present and future (Alberta 2006).

The social cohesion imparted through sharing ideas, and acquiring social skills brings healing in an individual's mental, physical and traumatized life (Nakata, 2002). In Africa, social cohesion brings unity, togetherness, love, improves individual skills and cultural recognition (Broadhend & Hoard, 2011). Many African countries particularly west and central Africa have a lot of IKMC in their country that supports social cohesion and for a ritual purpose that differs from community to community (Thomas 2008). Meanwhile, in East Africa, many of the IKMC exist among the ethnic groups, tribes following their origin and migration. This makes people stay according to that lineage and work together (Lucas, 2012). The researcher observed that in Bidibidi Refugee Settlement IKMC is a fundamental part of life that demonstrates, strengthens and maintains generational skills that untie various groups of people together. IKMC is practiced by the elderly people brings them together for example the women who do weaving, pottery work and sell their products together.

2.2.4 Cultural impacts of IKMC

Culturally IKMC acts as a source of technology base that tends to be sustainable and focuses on addressing needs in an appropriate cultural context (Ahuja, 2010). IKMC is a resource base in the field that enhances capacity building and potential for successful and sustainable appropriate technology development (Jurun, 2016). In Africa, indigenous knowledge and technology are used to produce crafts (Tabuti, 2003). The crafts are used for performing rituals, celebrating ceremonies and for spiritual worship (Lucas 2012). IKMC rejuvenates, protects and keeps the initial knowledge "acts as a store of knowledge" in crafts production (Nakata, 2002). African countries, due to the Eurocentric and Western culture, have ignored and forgotten about indigenous knowledge as a result of globalization (Thomas, 2008). But in rural areas and communities, it remains highly practiced to understand realities and resolve problems of survival (Kaddu & Haumba, 2015)

Meanwhile, in East Africa, indigenous knowledge has suffered a lot due to western culture and colonial invasion (Miller, 2006). Societies and tribes in East Africa value colonial technological invasion more than their IKMC (Tabuti, 2006). The use of modern technology in their day to day living appears better for them than IKMC skills. But in Uganda, indigenous knowledge together with the craft are considered in the constitution and managed under the ministry of Gender, labour, and social development (MGLSD, 2006). While in Bidibidi Refugee Settlement IKMC is

produced as a handcraft, for religious purposes and astrology, it is transmitted formally, informally and non-formally to the learners.

2.2.5 IKMC and curriculum Development

IKMC leads to curriculum development, provides knowledge and enhance skills that add value to the economic, political and cultural boundary of society (Pottier, 2002). Reports indicate that IKMC is purposely reorganized as the first factory of knowledge that curriculum developers would adopt (World Bank, 2000). Globally it is recognized as a tool for planning at a price and advises the need to fuse Indigenous Knowledge in the regular school curriculum (Eyzaguire, 2001). In Africa, IKMC links disparate discipline with its intrinsic multidisciplinary and interdisciplinary approach (Dei 2000). The potential to deal with IKMC links curriculum developers to adopt the environment and promote the natural resources in the study (UNESCO, 2003). In Uganda, Indigenous Knowledge has influenced the curriculum right away from the roots as it is being practiced highly in the rural community (Haumba, 2015). Therefore Indigenous designs and processes are inherent in any traditional community function in Uganda (Muntungi, 2018). They bring out societies identity, solidarity and how traditions do things that cannot be left out in developing the curriculum in Uganda. In Bidibidi IKMC encourages sustainability, development, research, educational curriculum and program developers who are the stakeholders to elevate the ideas, products and skills to learners. The researcher observed that educational partners and curriculum developers made various partners integrate art and crafts under CAPE while developing the ALP curriculum.

2.2.6 Origin of IKMC

IKMC is a unique idea to a culture or society which is passed from generation to generation (Nakashima, 2002). It has no specific origin but is decontextualized and embedded in the society depending on norms and customs (Eyzaguire, 2001; Pottier, 2002). The unique idea builds a complete person from the head, heart and hand depending on ethnicity (Alberta, 2019). In Australia, IKMC is a local skill that originates within the community, environment and builds their creativity and innovation (Kearney, 2018). In Africa, IKMC has no specific origin but a unique cultural practice that is confined to a particular group of people (Fernandez, 1994). The unique skill involves decision making which is generated and transmitted by communities to cope with their social-economic environment (Ellen, 1996). In

Bidibidi Refugee Settlement, there are over 220,000 people in 250km² of land that practice art depending on their norms and cultures. The IKMC, which has no definite origin, is practiced locally within the settlement depending on the ethnicity and clan.

2.2.7 Type of crafts produced in IKMC in Bidibidi

IKMC has products that are useful in society like mats, clothing and textile for income generation (Osorio, 2014). In Boston, they produce fishnet sculptures for fishing among others (Echelmann, 2013). Calabash and basketry were common among the Arabs, Chinese and Asian traders for business (Tiongson, 1994). In West Africa, woven baskets, calabash, basketry were commonly produced for domestic purposes (Canoy et.al..., 2019). Many of the IKMC products improved the lives of people as they would be sold to get money. In Uganda, mostly from the central region, they produce crafts like backcloths for burying people "embugo", baskets "ebibo" for introduction ceremonies and decoration. Junker (2000) said that many of these products show a relationship and connection between people and their natural environment. In Bidibidi Refugee Settlement, the produced include cylindrical pots among the Alur, woven baskets, knives out of metal among others. Additionally, they practice pottery, wood carving, weaving winnowers and basketry commonly known as "Cobi, ovua, gufa", for harvesting crops and other domestic use.

2.2.8 Materials and tools used in IKMC within Bidibidi Refugee Settlement

IKMC materials are cheap and locally available within the environment (Bruchac, 2014). These materials include coconut, bamboo stalks, stone, paper, seeds, clay, buttons, broken bottles, small cubes of glass, wood, beads, sticks, knives, which are materials and tools used in IKMC production (MCDowall, 2013). Among the Bakat, stone marbles, starch, glue, calabash gourds, canvas, bamboo strips are commonly used (Canoy et.al..., 2019). In Cebu wool, cotton and silk are the materials considered relevant for IKMC production (Osorio, 2014). From Uganda bamboo stalks, black cloth, sorghum stalks, clay among others are natural materials for IKMC production. The researcher observed clay, sorghum stalks, wood, beads, stone, animal skin, sticks, pangs, knives, hoes, axe and others as the most common materials and tools used in IKMC production in Bidibidi Refugee Settlement.

2.3 Establishing IKMC in Bidibidi Refugee Settlement

The establishment of IKMC production included Techniques, processes and Transmission of IKMC within Bidibidi Refugee Settlement.

2.3.1 Techniques used in IKMC production in Bidibidi.

IKMC has different production techniques depending on society's heterogeneity and traditional context (Nakata, 2001). Every community has a unique technique of producing crafts (Thaman, 2000). Integrating uniformity in IKMC production, however, would be of great advantage (Kaewdanga, 2000). Eyzaguirre (2001) lamented that uniformity in IKMC production is impossible as the crafts produced are based on ethnicity, origin, society norms, customs and environment. While (Openjuru, 2017) mentioned "Wattle Daub" in house building and hexagonal honeycomb as one of the techniques in IKMC production. In Ireland machine weaving, textile, embroidery and "Coracles" for making boats are also techniques in IKMC (Dabbour, 2012). From Africa Carving, peppier mache, weaving, pottery, printing, tie and dye, basketry, netting, tattooing, beading, sculpting and balling are techniques (Canoy et.al..., 2019). In Bidibidi sculpture, tattooing, weaving, basketry, netting and pottery are the techniques used in IKMC production.

2.3.2 Process of IKMC production.

IKMC is produced as a handcraft (Jurun, 2016). The process of IKMC production is embedded in community practices, institutions and rituals (Ellens, 1996). These processes are determined by the skills, rituals, customs, materials, concepts and principles of every community (Kearney, 2018). In Australia, these processes include incurving, weaving and embroidery (Bennell et.al..., 2014). While in Africa balling, wood carving, firing, weaving, soaking and kneading are the process used in IKMC production depending on the society and environment (Dei, 2000). In Uganda, the process includes sorting, balling, kneading, embroidery, wood carving among others (Sillitoe, 1998). In Bidibidi Refugee Settlement, no definite process was identified for IKMC production. The researcher noted that production depended on individual needs, skill, and tribe including resource availability in the community.

2.3.3 Transmission of IKMC production in Bidibidi

IKMC was transmitted orally at fireplaces, cultural gatherings and after work (Janke,

1999; Sillitoe, 1998). The transmission was done in an organized way, collectively; with ownership, skill and interests, which were transferred through apprenticeship from old to young in society (Casey, 2001; Davis, 1997; Davis, M, 1998). Canoy et, al... (2019) said that transmission was during the ritual performance; and Janke (1998) added that not only during the cultural performance but also during leisure. In Africa, IKMC was transmitted orally at fireplaces, during cultural, ritual performance, hunting and fishing sites (Gladson, 2019). Many West African countries like Nigeria transmit IKMC in form of drama, wear them as masks and use them for idea worshipping. In Uganda, particularly Bidibidi, IKMC is transmitted orally from the elderly to the young. The girls learn IKMC skills from their grandmothers, caregivers, neighbours and friends who are females while boys learn from male elders.

2.4 Implementing IKMC production in Bidibidi

Universally IKMC implementation and recognition is a tool for planning at a price (Eyzaguire, 2001). In Bidibidi the implementation was done as practical work in action research. These included documentation of the activities, material collection, storage, capacity building and display. They were mostly seen in youth and women centres within Bidibidi refugee settlement as below:



Figure 4: Indigenous Multimedia Crafts displayed in Bidibidi Refugee Settlement

Source Primary data

Ngulube (2003), mentioned things needed in implementing IKMC production as; defining the goals and objectives of the study, setting the area of operation, formulating the questions for use during the study. Additionally, identify the people, develop a relationship with key players in the study like the administrators, traditional leaders, opinion leaders and others (Ngulube, 2002). Furthermore, IKMC implementation requires formulating a plan of action, mobilizing necessary resources, personnel and equipment in a place like recorders and materials tools (Mugabe, n.d). But in Bidibidi Refugee Settlement sensitization, creating awareness on the value of indigenous crafts, dialogue, meetings, training, workshop, collecting local materials, adopting CAPE concerning the ALP curriculum, using Saturdays for practical implementation, planning available resources, exhibition, documentation, dissemination, storage and preservation were used in the implementation of IKMC as explained in subsequent sections.

2.4.1 Materials and tools in IKMC production in Bidibidi.

According to Ngulube (2003) materials used in the implementation of IKMC production are got by establishing the site and making feasibility studies, getting tools and equipment, collecting the material. For instance, among the Native Americans, materials such as soil, leaves, reed, paper among others were used in IKMC production (Dongoske, 2000). In Africa clay soil, wood, palm leaves, tree barks, paper and others were materials used in IKMC production (Gladson, 2019; Apollo, 2015). Meanwhile, in East Africa, Uganda inclusive tree barks, palm leaves, clay soil, wood are commonly used materials in IKMC production (Agrawal, 1996). In Bidibidi Refugee Settlement, the IKMC materials and tools were clay, tree trunks, coconut leaves, palm leaves for making a mat, tree stems, leaves, seeds, knives, panga, and chisels. The researcher observed that most of the materials and tools were provided by partners, UNHCR and UNICEF.

2.4.2 Documentation of IKMC production in Bidibidi.

According to (Bruchac, 2014) IKMC production has no proper record and documentation as it is transferred orally from master to apprentice, neighbour to neighbour, parent to child. Nakata (2002), added that IKMC is ignored in preference to western knowledge. But (Puffer, 1995) disagrees with that statement and says IKMC documentation can be found among anthropologists' records and others in

archives. Thomas (2008), said in Africa no clear documentation is done on IKMC particularly but they keep their crafts from community to community. While in East Africa much of the IKMC is being produced in all tribes but little is done on documentation (Apollo, 2015). Tabuti (2003) said that in Uganda, there is inadequate documentation of indigenous knowledge. While in Bidibidi Refugee Settlement IKMC has no proper documentation in form of books or catalogues of finished products. Although a few crafts products are seen in women centres and youth centres, not much is documented about them.

2.4.3 Networking and sensitization on IKMC production in Bidibidi.

The views people provide are adopted and accepted to express their rights, avoid marginalization and exploitation of their skills in IKMC production (IFLA, 2003). Many countries undermine the knowledge, crafts and products of indigenous people in preference to western crafts (Gladson, 2019). The preference that countries make affects the networking of IKMC production globally (Eyzaguire, 2001). In Africa Indigenous, people deserve relevant internal human rights and ways of overcoming their obstacles, stigma and marginalization on their crafts worldwide (Gladson, 2020). Networking and sensitization are important tools in implementing IKMC production to achieve SDG 2030 goal 16 which states that "promote peaceful and inclusive societies for sustainable development, providing access to justice for all and building effective, accountable and inclusive institutions at all levels" (Grid, 2015). In Bidibidi networking and sensitization of IKMC production was done with Stakeholders in a meeting, workshop, display, community dialogues and inter-agency meetings.

2.4.4 Storage and preservation of IKMC production in Bidibidi.

IKMC is a Meta-knowledge and origin of other coming bits of knowledge (Grenier, 1997) the knowledge is stored in silence and sacredness (Sillitoe, 1998 & Davis, 1998). Many western countries store their crafts electronically and scientifically which makes them fragmented and isolated from their originality (Nakata, 2002). The storage and preservation were in form of images or photos which is abuse to crafts instead of preserving samples for future reference (Agrawal, 1996). On the other hand, Casey, (2001) and Davis, (1997) emphasized the importance of the products of IKMC being stored in organized ownership within a given society with the same skill, rights and interests. In Africa, the IKMC products are stored and preserved with ownership, sacredness and in silence for protection and identity (Hunter, 2002). In

Bidibidi Refugee Settlement IKMC products were stored in women centres, youth centres and CFS.

2.5 Summary

In this chapter, the researcher described the theories that inform the study. Outstanding among them was the theory of social learning by Albert Banduru which was applicable in promoting IKMC production in Bidibidi Refugee settlement. The implementation borrowed Paul Frères theory of pedagogy of the oppressed, which states that there is need to move out to people get their problems, strategies and handle solutions with them collectively. The theory of social learning emphasized that learning is through imitation, modelling and observation socially to produce more items creatively and innovatively. The literature was reviewed in consideration of the objectivities as; identifying the impact of IKMC, establishing IKMC, implementing and evaluating IKMC production within Bidibidi Refugee Settlement. The next chapter talks about how the study was carried out.

CHAPTER: THREE METHODOLOGY

3.0 Introduction

This chapter on promoting IKMC among refugees in Bidibidi presents the research design, area of the study, sample population, sample size, sampling techniques, data collection methods and tools, quality control methods, data analysis techniques, ethical considerations, validity, reliability and limitations of the study.

3.1 Research design and approach

The study design was descriptive using participatory action research that is guided by the future workshop. Descriptive research design is a systematic way of requesting individuals to volunteer information about their attitudes, behaviours, opinions and beliefs (Swayze, 2005). Research design contains the overall plan for connecting conceptual research problems to be valid and achievable or it reflects the purpose of inquiry (Creswell, 2007). The research design helped the researcher to get written information quickly from the participants for easy analysis to back up the collected data (Creswell, 2014). In addition, the design aided the researcher in the arrangement of conditions for the collection and analysis of data in a manner that aims at the logical basis for the decisions and relevance of the research purpose (Ahuja, 2010).

3.1.1 Participatory action research

The research type was participatory action research (PAR) as it emphasizes participation and action by stakeholders where the results are specific and manageable (Louise, 1993). PAR is a research approach that recognizes the needs of participants and makes use of them in all the phases (MacDonald, 2012). This was preferred because it would adopt and engage all stakeholders in capacity building and empower them in the study like dialogues, workshops, training and participation in promoting IKMC in Bidibidi Refugee Settlement.

3.1.2 Qualitative Research

The approach to promoting Indigenous Knowledge in Multimedia Craftss production was qualitative. This was because the qualitative approach allowed the collection of in-depth primary data from respondents and developed a deeper understanding of the study (Creswell, 2014). The qualitative approach provided an accurate and valid representation of variables that were relevant to research questions on promoting indigenous Knowledge in Multimedia Craftss production. The approach also gave

precise and understandable expressions to support findings in a narrative form not limited to work process analysis, Future Workshop, focus group discussion and observation.

3.2 Area of study

The study was conducted among the refugees in Bidibidi zone two in Yumbe district on indigenous Knowledge in Multimedia Craftss production. This was particularly at High City CFS in Swinga. Bidibidi Refugee Settlement has five Zones ranging from one to five in the Yumbe district. The researcher picked Zone two because it is densely populated, with many tribes like Kakwa, Nuer, Pojulu, Acholi, Alur, Aringa, Baganda and Lugabara who speak different languages; and with many partners, resources, indigenous materials. The different tribes produce crafts like baskets called "Ogeya, Kobi, Gufa", pots, mingling sticks, hoe handles, traditional chairs among others. The researcher chose refugees because of their indigenous crafts practiced by elderly people.

3 .3 Study population

The study population was 75, with 10 elders from both the host community and refugees. These included Center management committee representatives, (CMCs), Refugee welfare representative (RWF), Child Protection Chairman (CPC) and Local Council one chairperson (LC1). The selected elders were people interested, knowledgeable and influential in the settlement. 10 Non-Governmental Organizations (NGOs) like Fin Church Aid, Windle Trust, Save the Children, Plan International, International Rescue Committee (IRC) and Red Cross. The mentioned partners assist with education in the CFS and some of the things include learning materials, resources, providing general protection, security, tracing, livelihood guidance and counselling. There were 15 teachers and caregivers who were key implementers of the art and craft skill, 25 learners who were trained with the skill in IKMC production for survival, income generation. 15 staff including 2 agencies (UNICEF and UNHCR) who are implementers of child protection and material or crafts development in the CFS; who are the donors and one representative from the Office of the Prime Minister (OPM) on behalf of the government.

3.4 Sample size

Sampling is the process of selecting units from people and organizations of concern to get the right full resources, data and information for the study (Tharakan, 2017). The researcher sampled 62 participants out of 75. These were 10 elders, 10 partners, 24 learners, 14 teachers, 11 staff, 2 agencies (UNHCR, UNICEF) and one OPM representative on promoting IKMC production in Bidibidi Participants were chosen depending on their ability, skill and interest by their receptive supervisors and managers. The 72 participants were manageable and had the interest to promote IKMC in the settlement. Consequently, the sample size was determined by (Krejcie & Morgan, 1970) table as it has different population ranges that can be used easily. Table 2 shows the various types of participants needed for this study and their categories.

Table 2: Category of participants needed for the study

Item	Population	Sample Size	Technique	Justification
Elders	10	10	Random	To give participants equal opportunity
Partner's	10	10	Census	To get responsible participants who are knowledgeable
Learners	25	24	Random	To give participants equal opportunity
Teachers	15	14	Purposive	To get knowledgeable teachers who could act as the key implementers for the study.
World Vision representatives	15	14	Purposive	To get sufficient and knowledgeable staff that would aid the study they are key informer's
Total	75	72		This was a manageable population for the Study

Source; Primary data.

3.4.1 Sample technique

The researcher used purposive, random, and census sampling techniques to get participants for the study. The researcher adopted Krejcie and Morgan's technique that says "the growing need for a representative statistical sample in research has created the call for a real process of defining sample size" (Krejcie & Morgan, 1970). The researcher studied the table with the sample size and the range then made the decision. This was because the table has different population ranges that can be used easily. The sampling technique was used to get participants from whom data can be generated for the study (Creswell, 2007); particularly in IKMC production.

Purposive sampling is a rich intended sampling technique where the key informers give a glow about particular individuals for the study (Patton, 2015). The study adopted the purposive technique based on Krejcie and Morgan (1970) table because it gives the most useful, productive participants to deal with who can avail enough sufficient data. Random sampling is where all members have an equal opportunity of being chosen (Mugenda, 1999). The study on IKMC production in Bidibidi gave equal opportunity to interested learners who were given folded papers with numbers and others who had no numbers. The ones who chose papers with numbers became participants and those who picked without numbers were dropped out. The Census method was used because it allows few responsible members who are manageable for study (Cresswell, 2014).

3.5 Methods of Data Collection

The study involved 72 participants and the researcher conducted situational analysis, facilitated Future workshop, work process analysis, focus group discussion, documentary review, observation photography and reflection as methods for collecting. The methods are explained in subsequent sections.

3.5.1 Future workshop

The Future Workshop (FW) is a methodology used to critically identify issues and come up with their way forward. FW was used to identify and get views of participants as per the situation analysis in chapter one. This approach helps in developing work-based learning (Senerude, 2012). The researcher conducted FW that was work-based and came up with the study topic as promotion of IKMC production in Art and Crafts.

3.5.2 Focus group discussion

Focus group discussion (FGD) was used for the study that involved a small set of individuals who are purposively arranged and organized to discuss key issues (Kane, 1995). The researcher formed small groups of 10 participants purposively in line with study objectives to discover the impact, establish, implement and evaluate the relevancy of IKMC production in Bidibidi Refugee Settlement. These were guided by the future work approach of action research. Group members were randomly selected using the counting of numbers from one to five. Those with the same number formed their group. The researcher formed groups to increase higher-order thinking and reasoning that could generate in-depth data (Berkes, 2012; Billet et al., 2012). During the FGD action points were generated and an implementation work plan was developed on how participants would own the study to ensure possible ideas are achieved. The achieved ideas were instrumental in collecting primary data and gave room for generating information that was used to discover the impact, establish, implement and evaluate IKMC production in Bidibidi.

3.5.3 Documentary review

Documentary review is a method used to get information by studying written documents or visual information from texts to aid and establish theoretical roots, ideas for methodology and later build knowledge (Mertens, 2005). The researcher used a documentary checklist found in the Appendix with many items such as school timetable, journals, books, documents, syllabus, and curriculum. The researcher obtained some of the documents from the CFS head caregiver, education project, online and from other partners. The documents generated information, views and ideas about what other scholars have mentioned about IKMC production, refugee crafts, ALP and social learning theory. The information was used conclusively to discover the impact, establish, implement and evaluate the study.

3.5.4 Observation

Observation is a method of obtaining information about people, events and places using the ears and eyes in a participatory way (Miller, 2006; McMillian, 1996). The researcher used observation to monitor participants and the subject on indigenous craft. This was used during case management, monitoring, follow up, assessment and making home visits to the UAC, SC and CR category of children. The researcher

adopted the observation method to pave the way, discuss the impact, establish, implement and evaluate IKMC production in Bidibidi Refugee Settlement.

3.5.5 Photography

Photos are ways of producing images by radiant action on a sensitive surface (Donadson, 2001). The researcher used photographs from situation analysis, future workshops and identification implementation up to the evaluation of IKMC production. Photographs were taken with consent from participants using a smartphone and transferred to the computer. This was done to store and act as a visual information diary for keeping multifaceted data in the study on IKMC production. Conclusively photographs gave evidence that was used for interpreting qualitative data in the study (Smith, 2001; Buchanan, 2001).

3.5. 6 Reflection

Reflection makes team players reflect on the action points (Schon, 1983). The researcher used the critical reflection method for the study. The critical reflection was done in isolation and within small groups; through dialogue, which is important in action research (Pisupati, 1990). This method was used to present and bring innovations that would be applicable in the study on IKMC production within Bidibidi Refugee Settlement.

3.6 Data analysis

Data analysis is the way of generating evidence for the study (Green, et. al..., 2007). The researcher used data analysis to obtain data that was transcribed and common points coded. The researcher combined common points and generated themes for practical analysis and transcription. Themes are concepts, attributes, descriptors and elements used to arrange similar ideas (Vaismoradi, 2016). Lastly transcribed data from focus group discussion, future workshop and implementation stage were used to get other themes for report writing.

3.7 Coding

The data from the future work, situation analysis, observation and documents were collected, organized and transcribed into segments. This data was coded, described and patterns were developed. Photographs were interpreted manually, transcribed and written down as word processing information. The researcher typed them together

with the ones from completed documents and generated field notes for qualitative analysis.

3.8 Validity, Reliability and Quality control

3.8.1 Validity

The researcher ensured that the data produced are accurate and appropriate to the study conducted. Where the instruments produced the same result when used by different researchers the researcher integrated part of the data. Therefore, the study was compared with the work of other researchers who carried out research in similar fields and sought views of expert researchers to see whether the research was manageable and would be of significant importance to the promotion of IKMC production. Data were accepted and organized in recognition of the various methods used and then unnecessary data was disregarded. Validity shows coherence and cohesion of data (Rowley, 2002). Therefore, the researcher collaborated with the supervisors and used the future workshop to encourage the participation of stakeholders in the action research process.

3.8.2 Reliability

Reliability is the consistency of a research procedure or instrument to generate meaningful data. Therefore, the research reliability was determined by comparison to other data whose reliability was verified by other scholars (Ary, 1990). Secondly, the reliability of data was increased by the review of the experienced people who triangulated, transcribed and enhanced through the use of different data collection methods such as interviews, focus groups, documentary analysis and FW.

3.8.3 Quality control

In the study, all the records were recorded, minted and filed in a file with photos stored in the phone during the data collection process and the rest was done in implementation up to the evaluation stage to capture every necessary information. The researcher used various responses and grouped them into meaningful and manageable data. The collected information was put into categories to be analyzed with much care to maintain the meaning of the data provided by the participants through transcribing and coding.

3.9 Ethical consideration

An Introductory letter was given by Kyambogo University (Appendix 2) to the respective place of work to seek permission to carry out collaborative action research. The letter was written to the Education project officer for attending meetings and future work. Permission was requested verbally from the head of CFS through the project education officer and facilitator to carry out action research. Consent forms were written for stakeholders and Assent was sought verbally on behalf of the children from their parents, guardians during a meeting. Additionally, confidentiality and anonymity of the research participants, data and the site were maintained and reproduced with the participants' consent. Conclusively all scholars, books, documents, journals were acknowledged through citation and referencing at the end of the report to avoid plagiarism.

CHAPTER FOUR: ACTION IMPLEMENTATION AND EVALUATION OF FINDINGS

4.0 Introduction

The purpose of this chapter was to summarize findings transcribed from observations, interviews and focus group discussions that were employed during the study on promoting IKMC production in Bidibidi Refugee Settlement Uganda, Case of Bidibidi Refugee Settlement in West Nile region. The issues presented were in line with four objectives; Identifying the impact of IKMC, establishing IKMC, implementing and evaluating IKMC in Bidibidi Refugee Settlement. The key participants during data collection were learners, teachers, partners, staff representatives, agencies and OPM. The data collected was interpreted and described based on the researcher's reflection, learners', teachers', co-partners', partners' responses and observations made during the duration of the research project.

4.1 Impact of IKMC in Bidibidi Refugee Settlement

Under the above objective, the researcher presents findings on Crafts the Refugees sell and earn income, improve on their standard of living, part of social cohesion, create self-employment, acquire skill and reduce psychological trauma.

4.1.1 IKMC products produced in Bidibidi Refugee Settlement

The researcher found out that hoe handles, pots, bead bags and other crafts were produced in the settlement. These were produced to supplement the participants' income, for domestic use and way of spending leisure. One of the stakeholders said in Bidibidi Refugee Settlement, IKMC is being practiced by elderly people at the homestead level. The Stakeholder identified IKMC products and their impacts as follows;

We produce hoe handles, mortar and the handle, mingling sticks, woven basket "(gufa, ogaya)" for drinking alcohol and spending leisure. The women make pots for cooking sources and keeping drinking water, mats for sitting and sleeping on, baskets, winnower's (kobi,) for harvesting, sorting, storing food. They sell some of the products to buy soap and salt.

Table 3: Items produced in the settlement, producers and function

S/No.	Item	Category of people	Function
1	Pottery	Females Learners	For keeping drinking water
2	Mat	Females	For sleeping
3	Baskets	Females	For harvesting and storing food
4	Winnowers	Females	For domestic use
5	Mingling Stick	Males	Sold for drinking alcohol
6	Mortar and handles	Males	Sold for drinking alcohol
7	Hoe Handles	Males	For drinking alcohol and spending leisure

Source; Primary data.

4.1.2 Improves on Standard of living

The researcher realized that silent IKMC was practiced in Bidibidi Refugee Settlement by women and men not learners within CFS. This IKMC improved their standard of living. Teachers, stakeholders together with the head caregiver introduced IKMC in the CFS to help the learners acquire the skills and make IKMC products. The learners acquired IKMC skills and made the products that they sold to improve their living standards. This was done by inviting skilled specialized elders within the settlement to transmit the IKMC to learners. Learners were inspired to do art and craft as they were taught by their relatives in the local language. The education project officer was inspired by what learners made and thought about IKMC sustainability and continuity in the CFS. He said teachers and caregivers need more training to handle IKMC in the CFS. Additionally, there was a need for community engagement and dialogue for maximum production and identification of skilled community people who can willingly transmit the skill to the learners. This would make the learners produce more products to improve their living standards as some of the learners are coming from child-headed families. Lastly need for a professional teacher.

4.1.3 Leads to Social Cohesion

The researcher found out that IKMC production leads to social cohesion among the learners in Bidibidi Refugee Settlement. This was because the learners and skilled elders produced their products together as a way of social cohesion depending on their

ethnicity, clan and origin. They would work together and sell the products collectively. This was done as a way of spending leisure for males and as an economic activity for women. Secondly, they would go and collect local materials and resources together for the production of IKMC. Some of the materials used included clay, wood, palm leaves among others in Bidibidi Refugee Settlement.

4.1.4 Create Self-employment

Furthermore, the researcher found out that IKMC production creates self-employment for people and learners within Bidibidi Refugee Settlement. They produce the IKMC products as part of their activity to earn income. The earned income supplements on donation instead of depending on free items from UNHCR. The researcher observed this activity while on her field visits, home to home visit, monitoring, follow up, and conducting best interest assessment (BIA) during food distribution and when conducting Best interest determination of the Child (BID). The researcher showed a lot of IKMC products that were being sold in the market and along the roadside. One of the caregivers testified "my neighbour makes a lot of crafts like "Kobi, ogaya, ovu" as an activity, job and sells them in the market than during food distribution where she gets a lot of money. One day she asked me why can't you people teach such things to some of these big girls in the CFS so that they can earn money to buy their things. I sell these things to buy soap, salt and sometimes meat instead of eating cowpeas, sorghum and maize always from UNHCR".

4.1.5 Skill and knowledge acquisition

The researcher found out that IKMC leads to skill and knowledge acquisition within Bidibidi Refugee Settlement. Much as Indigenous knowledge is unique and originates from varied communities, the skill is transmitted to learners within Bidibidi Refugee Settlement. Furthermore, the researcher found out that there are many tribes in the settlement who have unique and different craft skills in production. For example, the Alur make pots with cylindrical necks, Pojulu and Nuer do embroidery. The IKMC is practiced in women centres. They are taught how to make mats, bags, baskets, weaving and others. This improves their skill and knowledge in craft making.

4.1.6 Reduces learner's Psychological trauma

In Bidibidi Refugee Settlement IKMC reduces learners Psychological trauma. Art and craft are regarded as co-curricular activities in the CFS and as a subject in the ALP

classroom. Learners are given various materials and tools to do any work of art to ease their psychological feelings. On (12th/April/2019) a Caregiver said, "We give these learners art and craft material that can keep them busy and reduce their psychological trauma". This opened the eyes of the stakeholders to promote IKMC as one of the things that would relieve the learner's emotional, social, physical and psychological distress.

4.2 Establishing IKMC in Bidibidi Refugee Settlement

Regarding the above theme, the researcher presents and interprets data considered relevant as a strategy in establishing the promotion of Indigenous Knowledge in Multimedia Craftss production in Bidibidi Refugee Settlement. The researcher employed a focus group discussion and observation checklist that sought to find out the learners, teachers, partners and donors experience regarding the theme at hand. IKMC was established during workshops in Bidibidi Refugee Settlement. The researcher found out that teacher, caregivers and partners would conduct a workshop for learners as one of the strategies to establish IKMC in the settlement. During the workshop, they said many of them had little experience regarding the establishment of IKMC production in Bidibidi Refugee Settlement. It was observed that many teachers were ignorant of IKMC production. The teachers would not differentiate between 2 D and 3D Arts. Teachers would not mention the purpose and the technology used in making IKMC products for learners. They had little technique in handling and managing IKMC production in Bidibidi Refugee Settlement.

The researcher found out that IKMC was established during dialogue meetings with stakeholders in Bidibidi Refugee Settlement. During the meeting, elders presented unique skills and technology in teaching weaving, pottery and wood carving among others for learners in the CFS. They said these skills would make learners, teacher's caregivers and concerned partners identify and differentiate the necessary types of materials to be used in IKMC production in the CFS. They would not make learners produce anything of their interest like gum snakes, masks, Child art, scribbling among others for playing. These were noted when a teacher during the dialogue meeting said "I do not differentiate between indigenous art, Multimedia Crafts and art and art and craft". Many of the elders showered up with the various unique skills that they were

ready to transmit to learners in the CFS. The dialogue became the road map for the existence, continuity and sustainability of IKMC in the Settlement.



Figure 5: Participants interacting during the dialogue meeting

Source; Primary data

Additionally, IKMC was established formally in the classroom using ALP lessons. IKMC had a well-developed Curriculum and Syllabus in the CFS that was used to teach learners at three levels. Where level one were school dropouts from primary one to three, level two were from primary four to five and level three(candidates) were from primary six and seven. The IKMC was taught under Creative Art and Physical Education (CAPE) following a well-streamed timetable. The researcher found out that IKMC had two periods per week at every level for teaching the learners although in level three it was not examined by UNEB or DIT in Bidibidi Refugee settlement. Since IKMC was not examinable, the caregivers and teachers decided to use some of the periods for art and craft to teach other examinable subjects like English, Social Studies, Mathematics and Science.

IKMC was established as a talent. This was witnessed when learners were given prizes during "Bidibidi got talent" (An annual exhibition organized for talented learners and given awards). During the exhibition, among the many things displayed, IKMC was one of the areas that earned a lot of prizes for learners. These would be

carried out in levels or stages; starting from zone level, inter-zone level and final level. The exhibition would attract learners, stakeholders, UNHCR, UNICEF representatives, other agents, the entire community, all good wishes and the entire public. Radio announcements were made and the examiner called to identify the best-talented learner per display. Teachers, caregivers, learners and stakeholders per CFS were happy about the exhibition. They said this would help their learners to work hard and develop their unique talents in them. Many people including partners and stakeholders proposed the continuity of such annual exhibitions within Bidibidi Refugee Settlement for the wellness of learners.

Furthermore, IKMC was established in form of co-curricular activity in the CFS. Learners would do it to reduce their psychological and emotional trauma. The researcher observed that learners were stressed and traumatized. Many of them felt isolated, not loved and others would cry without any reason. The teachers and caregivers would identify such learners and talk to them or engage them in an activity. Many of the learners would be engaged in IKMC production as one of the physical activities. The IKMC kept learners busy and made them forget their past. A caregiver said IKMC is a good co-curricular activity that keeps learners busy and refreshes their minds. Such manifestations would be seen when learners work together in a group under the teacher's guidance. They talk, laugh and produce crafts items. Many elders from the community are invited to teach learners orally as part of the co-curricular and in their language as it is a unique skill adopted from older people. The invited elders are skilled learner's parents, guardians, and relatives who would associate freely.



Figure 6: learners interacting during IKMC production at the CFS

Source; Primary Data

Materials tools and resources in establishing IKMC production as a project. IKMC was established in form of a project. Learners together with caregivers and teachers would collect materials and tools for establishing IKMC within the CFS. Some materials, however, were given by partners and donors under material development. The caregiver in charge of stores confirmed that and mentioned some of the materials given in the CFS as printing paste, cloth, stencil, crayons, pencils, boards, dyes, and paints among others. The donated materials were used together with the ones from the local environment to produce art and craft projects with learners. The learners started with pots, flower vessels and cups made out of clay; besides other crafts like bead bag making, embroidery and wood carving. The researcher observed that learners would have project meeting discussions to assess and evaluate their projects.

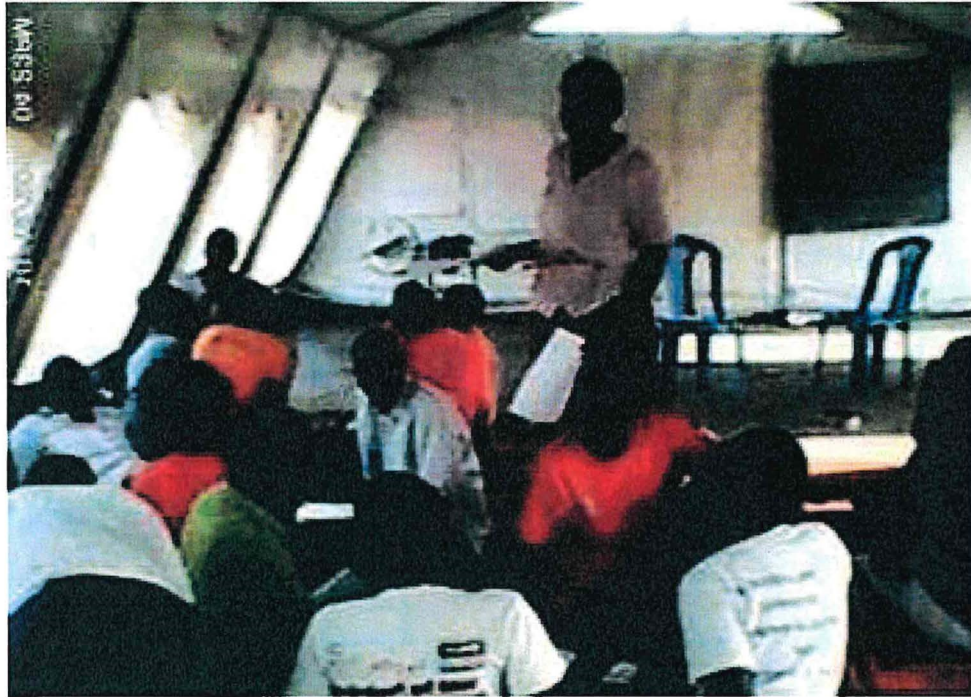


Figure 7: Learners during their project meeting discussion

Source: Primary data

4.3 Implementing IKMC production in Bidibidi Refugee Settlement.

Concerning the above activities, the researcher presents and interprets data considered relevant to the implementation of IKMC in the settlement. IKMC in the settlement was implemented in various ways: formal, non-formal and informal. The implementation was done in stages from developing the idea, collecting the materials, preparing the materials, having sketches for formal implementation, making the crafts, decoration, drying and displaying. During the implementation of IKMC in Bidibidi Refugee Settlement, learners were told to come up with an idea of anything that they would make in the CFS as a craft. Learners thought of various things and developed their sketches on paper. Many learners within the CFS made pots, flower vases, cups among others; which were integrated with other art and craft making.



Figure 8: Learners making sketches of what they are going to make

Source; Primary Data

Preparing materials

The learners together with the teachers and caregivers, skilled community members and researchers started preparing materials like clay and others. Learners were taught how to prepare the clay and other materials as mentioned. Learners collected clay from the nearby valley, sorted or sieved it to remove impurities such as stones, grass in the clay, pounded, wedged the clay to make it elastic, put in polythene paper and buried it for four days. During these four days, learners sketched what they were going to make and prepared other materials too. After four days, learners removed their clay from the polythene sheet and started moulding what they wanted to make from their sketches, with the instruction and guidance of the skilled personnel (elder) from the community and the researcher.

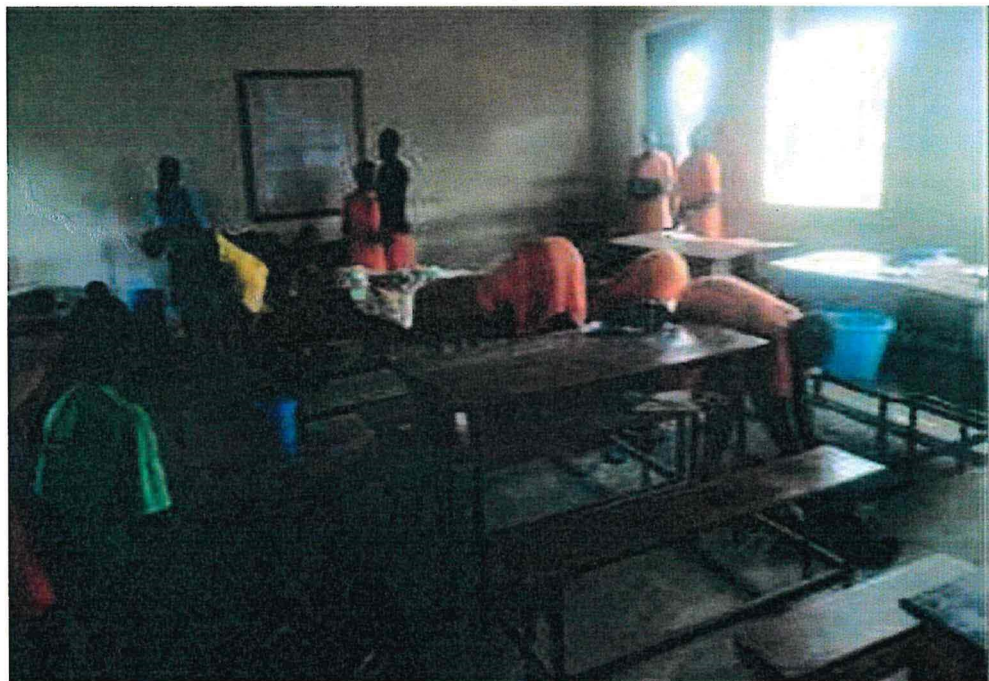


Figure 9: Learners preparing clay as a material for Molding

Source; Primary data

Making of indigenous Multimedia Crafts Products.

The learners were guided by the teachers and researcher on how to make the various pieces. The learners started working on the piece they want to produce collectively with the skilled community members. The learners who chose pottery used various techniques of making pots like pinch, coil and slab methods. They continued adding and subtracting the clay until the desired shape was attained. This was not done in a day it took several days while the skilled community members and teachers continued to guide the learners until the final stage of the product.

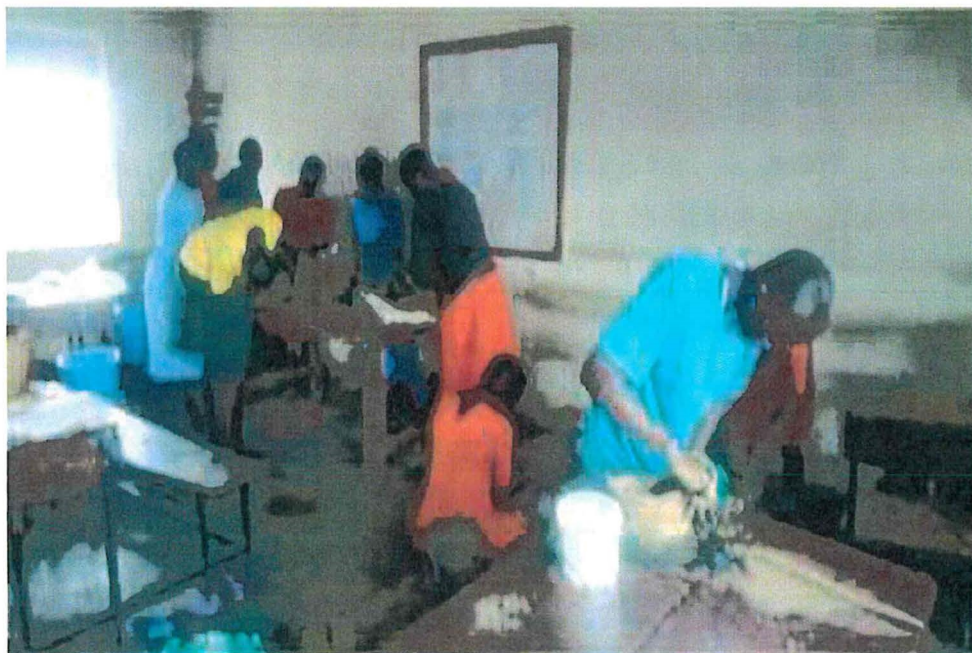


Figure 10Figure: Learners developing their craft piece

Source; Primary Data

Decoration and finishing

Learners moulded clay to form various products and decorated them under the instruction and direction of the teachers, skilled community members and researchers. The various things made were designed using several tools like pen lids, sticks, pencils and "adult" particularly for smoothening the neck of the pot.

Drying

After decoration, learners left their products in a room for drying. These products were slightly covered with polythene paper until they dried. Learners continued to monitor their project work until drying was done. They did this with close supervision of the caregivers, elders and researchers. After drying the learners had to fire the clay pieces using the pit method.



Figure 11: Learners left their clay pieces for dry

Source; Primary Data

Display

This was the final stage of the implementation project after firing and cleaning the pottery pieces. The display was done at the base camp during the commissioning of staff houses. Learners displayed their finished products in different rooms.



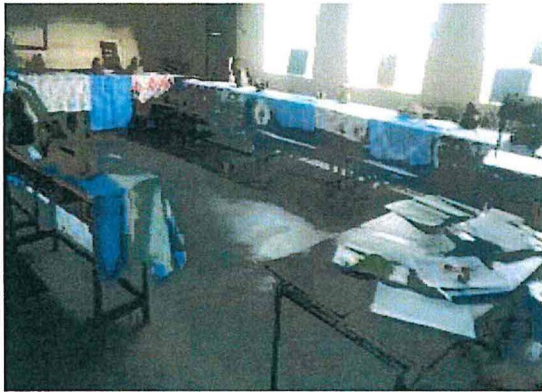


Figure 12: Display of the learners' products

Source; Primary Data

4.4 Evaluation of IKMC Production in Bidibidi Refugee Settlement

The researcher presents and interprets data that was considered relevant to evaluating IKMC. During the evaluation of IKMC in Bidibidi Refugee Settlement, the researcher used monitoring, observation, focus group discussion and reflection that were recorded as the progress of the interventions agreed upon with key participants. The researcher found out that there was a timetable and work plan designed for the implementation of art and craft. The study revealed that teachers and caregivers did not follow the work plan and timetable designed for conducting art activities with learners. That was evidenced when the head caregiver said teachers tell learners to do anything they want during the art and craft period. Observations showed that during art and crafts many learners just stay and play football and nobody pays attention to them. Therefore during evaluation with stakeholders, it was found out that there is a need to monitor, follow up the learners, use work plan and timetable designed for art and craft. When teachers and caregivers carry out such activities, learners were able to acquire skills in art and craft and ultimately earn their living.

The researcher found out that many skilled people from the community showed up willingly to implement IKMC in the CFS together with the teachers and caregivers, which was a great achievement for the learners. During the evaluation meeting, stakeholders were so impressed with the attitude of skilled elders and the host community who transmitted art and craft willingly to the learners. Consequently, the stakeholders made strategies for continuity and sustainability of IKMC in Bidibidi Refugee Settlement. Among other strategies, the stakeholders proposed that: IKMC should be taught to all learners, a market for the products be established, lobby partners to avail more materials and resources, and conduct dialogue meetings with the host community.

Furthermore, the researcher realized that IKMC was introduced to the learners in various local languages like Kuku, Kakuwa, Arabic, Pojulu and Aringa, which helped the learners to understand IKMC faster. The IKMC was taught to learners in groups (according to blocks) for easy supervision, and monitoring concerning their languages. The learners would work from home and school depending on their preferences like pottery, wood carving and basketry among others that they integrated with other crafts like bead bags. During the evaluation meeting, stakeholders agreed

that local language should be used to impart IKMC to learners to help them gain knowledge and skills faster. Secondly, supervision, monitoring and follow up of the learners would become a collective responsibility while promoting IKMC production.

The work process Analysis (WPA) tool was used for promoting IKMC in Bidibidi Refugee Settlement. The WPA tool was used to get the tasks and competencies needed in Arts and Crafts in High City Swinga Bidibidi CFS by identifying the key area of concern for the study. This was done collectively with stakeholders, partners, learners, teachers, caregivers, UNHCR and UNICEF representatives during situation analysis. They discussed tasks, competencies and challenges affecting the promotion of IKMC production in the CFS. They noted that from the time of registration, admission, teaching and learning, monitoring, evaluation, assessment and promotion indigenous knowledge in Multimedia Art and Crafts was not there for learners. Despite the fact, ALP has art and craft under CAPE, material development in the CFS and indigenous material getting wasted in the settlement. These would make learners acquire desirable skills for production and survival. During the evaluation meeting, WPA tool was seen as the best way to identify an area of concern that would help learners improve their lives.

CHAPTER FIVE: DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

The study discusses findings presented in chapter four of this report. The discussion of results is based on the study objectives, the interpretation and description of the processes from the researcher's experience, observation and reflection upon the situation. Additionally, the perceptions and views from participants are also presented. These were taken note of from the situation analysis, future work, implementation and evaluation of the whole process. In this discussion, the researcher incorporated related views, theories and concepts from various scholars that were thought necessary to back up the analysis of results.

5.1 Discussion

The study was based on objectives stated in chapter one and each was discussed independently.

5.1.1 Impact of IKMC in Bidibidi

In a focus group discussion, the researcher observed that learners produced IKMC products from pottery, mat making, weaving, basketry and wood carving. The IKMC products are crucial in society as they help participants to generate income, improve on living standards, for domestic use and a way of spending leisure (Puffer, 1995). These products also maintain unique cultural craft and act as a prime guard for the craft of the world (IWGIA, 2020). The IKMC activities can be easily understood by learners and they are inexpensive as most of the materials are available within the local environment and at minimum cost (Nakata, 2002). As well the theory spells out that IKMC is one of the ways that makes learners social (Bandura, 1997). Therefore IKMC Production should not be left out; instead, it should continue for learners in CFS to increase their social cohesion, earn a living as they do things together and reduce their psychological and emotional trauma.

IKMC advances learners' hands-on skills as it is a developing talent. In Uganda, there is a need to emphasize hands-on skills than theoretical aspects. Learners need to be trained practically to acquire the skills if the country is to achieve the vision 2040 of "skilling Uganda" (Uganda Vision, 2040). IKMC is a tool for planning at a cost (Eyzaguirre, 2001) that Uganda would adopt in achieving part of the

vision 2040. In Uganda, IKMC is handled under the Ministry of Gender, Labor and Social Development (MGLSD, 2014; MGLSD, 2019). That means IKMC in Uganda is recognized, valued as a tool that would aid vision 2040, develop learners' talent and skills. Yet IKMC in Bidibidi Refugee Settlement was known as a talent by the teachers, despite it being a skills development area of study.

IKMC production was the first factory of knowledge where everybody acquires wealth and resources (World Bank, 2000). The researcher observed that through IKMC production in Bidibidi Refugee Settlement learners create self-employment. Learners make, sell their products and earn income to buy their necessities instead of waiting for donations from UNHCR and other partners. A learner said,

"I can now design, make and sell some of my products to buy things I want". Another learner said "last week I sold my products worth 180,000 and top it with 40000 thousand shillings to buy a bicycle which I now use to come to school".

IKMC improves the social, psychological, emotional and economic life of an individual (Pottier, 2002). The role played by IKMC is vital in the development processes of an individual and nation at large (Dei, 2002). Through IKMC people acquire social skills and promote their cultural crafts, sharing issues, working as a team, forgetting their problems (Puffer, 1995). In Bidibidi Refugee Settlement, IKMC made learners work socially and produce their crafts together while reflecting on the past. But before IKMC introduction, learners in Bidibidi Refugee Settlement would fight among themselves according to their origin, race and tribe. One of the caregivers commented that IKMC has made the children work together, feel free to stay with one another as they spend most of their time concentrating on their crafts. Such activities reduced learners' psychological stress and trauma including idealness "as an idle mind is the devils' workshop".

IKMC changes people's attitude as it would be used as a communication media in crafts; being a meta-knowledge where other bits of knowledge originate according to (Nakata, 2002). Therefore, IKMC prepares learners who would be responsible, self-independent and self-driven in continuing with the skills to sustain themselves in future (Dei,2002). IKMC has materials and resources that are available and are cheap to acquire by learners for example clay. According to many scholars, IKMC is neglected and not valued despite it being the birth of knowledge in society (Nakata

2001). UNESCO (2018) said people should have full rights and freedom to exercise their indigenous knowledge. IKMC appeared difficult, meaningless and learners in Bidibidi had a negative attitude towards it. Teachers and caregivers would discourage them from practicing it. Little did they know that it was a meta-knowledge that would be of great help to them in future. As Tharakan (2017) argues, IKMC maintains craft and knowledge continuity as it capitalizes on the success of skill transmission from an elderly person to the young. The researcher observed that IKMC production builds on cooperative, social and collective skill acquisition through apprenticeship. The skill is transmitted by the elderly person to the young one orally at fireplaces, ceremonies and after work in their native language (Puffer, 1995). This implies that collective skill transmission from the elders to the learners would be beneficial for IKMC production within Bidibidi Refugee Settlement. Therefore teachers who engage learners in IKMC production within the CFS should follow and monitor them to see that they have acquired the skills from elders properly for IKMC continuity and use as it is integrated with other Arts and Crafts in the CFS. Practicing crafts persons in the camp can also be partners and or resource persons in engaging young learners in the class environment.

5.1.2 Establishing Indigenous Knowledge in Multimedia Craftss.

Establishing IKMC requires knowledge, skill in production and promotion (Ahuja, 2011). The establishment would be formal, non-formal or informal (Eyzacquire 2001). Apollo (2015) said that IKMC was orally established in Africa at fireplaces and after work. The researcher observed that many of the teachers and caregivers within Bidibidi Refugee Settlement had insufficient skills in managing IKMC for learners.

One of the caregivers said;

"We are not talented in art and do not know how to use some of these materials and resources even how to make pots, wood carvings among others".

The head caregiver testified of having one teacher who looked interested in IKMC with some little talent but was not trained under VET. IKMC is a developing talent (Thaman, 2000); and a meta-knowledge meaning knowledge from knowledge (Nakashima, 2002). The study showed that learners' consistency and desire for work makes them talented. These were evidenced by the statement from a learner;

"I did not know that I can produce such a work I only joined because my friend was making things and I will see, observe, admire and feel am interested in what he is making".

In my opinion, learners once taught and guided become talented after acquiring the skill and practice of doing something, which broadens their knowledge and skill in production.

IKMC was formally established in the CFS as a co-curricular activity and as a subject under Accelerated Learning Program (ALP). The program had a well-designed curriculum and syllabus in three levels (NCDC, 2017). The IKMC was taught under creative art and physical Education (CAPE). Nakata (2002) said IKMC does not need any specific level of education in transmission and production. Thaman (2000) added that even illiterates can promote and produce IKMC. Janke (1997) said the knowledge and skills of IKMC were orally transmitted through observation, imitation and modelling. In this respect therefore stakeholders together with the researcher considered promoting IKMC production for the learners in the CFS at a high city in Swinga Bidibidi as it does not require any level of education. One of the teachers said; "art and crafts are not formally examined by UNEB in any of level three within Bidibidi Refugee Settlement, It is just taught so that learners can acquire a skill under CAPE which is just taught for formality not for the children to pass".

This has made learners, teachers and caregivers focus more on teaching examinable subjects like Mathematics, English, Science and Social Studies. Teachers in the CFS ignore IKMC which would make learners acquire hands-on skills for their future.

After workshops, sensitization and some lessons both on the ALP curriculum and as a co-curricular activity learner's mindset had to change and many enrolled for IKMC production within the CFS. Although it was optional for the learners, they started making a variety of things even the young children below 10 years. The learners who stayed near skilled elderly people made better crafts and produced more items compared to those who keep their things within the CFS. These learners look for materials faster and even improvise and come with the locally available materials without the knowledge of the teacher to produce work at the CFS. Learners when guided well and given the freedom to work will do their best so long as you continue to monitor and support them (Duch, 2001). Indigenous knowledge can be a basis for

contributing to a universal knowledge system (Dei, 2014). The learners in Bidibidi CFS improvised materials like paper, clay, sorghum sticks, stones, seeds, beads, wood and some tools too among others to participate in IKMC production instead of waiting for donors to bring materials for them in the CFS.

Johnson and Johnson in Tharakan (2017) said that learners who are not followed up and monitored well may not make use of the acquired skills and may fail to produce quality work. Therefore, in Bidibidi Refugee Settlement researcher observed that elders were interested in transmitting the skill to the learners at no cost. Learners were at more advantage to acquire the skills in IKMC although they were few teachers and caregivers who had the craft skill. These went co-currently with the integration of other crafts like bead bag making, soap making among others, with the help of skilled elders.

5.1.3 Implementing IKMC production in Bidibidi.

The researcher used focus group discussion that was necessary for planning how to promote Indigenous Knowledge in Multimediaproduction, and in consideration to action implementation work plan for integrating IKMC production within Bidibidi Refugee Settlement. The work plan had clear strategies where stakeholders collectively agreed on various responsibilities. McNiff (2010) pointed out that doing something physically or practically is not important to you alone but also to others who are involved in the study. In this case, stakeholders were involved in the study to work collectively as beneficiaries of the study at Bidibidi Refugee Settlement. The stakeholders worked as a team to ensure the effectiveness of IKMC production in Bidibidi Refugee Settlement. The teachers and learners got interested in IKMC production. The researcher observed that effective collaboration and teamwork leads to success in achieving a goal.

Production of IKMC products. Many times, production fails due to insufficient practical skill, inability and capacity to handle an idea appropriately (Duch, 2001). People may embrace an idea but with poor skill and ability (Nakata, 2001). The researcher being a professional art and craft skilled person, embraced the production of IKMC using action research with future work. In this regard, the researcher conducted a workshop on 24th June 2019 at High city CFS Swinga in Bidibidi. The researcher trained teachers, caregivers and learners on IKMC production skills.

Teachers, caregivers and learners within the CFS adopted the skill and started making IKMC products like pots. This made learners produce various craft items using the available materials within their environment. The researcher integrated the activity plan with IKMC production so that it could help the teachers to introduce IKMC within the CFS effectively both as co-curricular activity and as a lesson to be taught in the classroom under ALP curriculum. The teachers were told how to handle learners in art and craft during the training including IKMC. Furthermore, the teachers were encouraged to incorporate the skilled elders within the community to practically demonstrate some of the skills in their local language to the learners. Teachers involved the community as a way of learning and to enable participants to acquire some of the materials like clay, wood, palm leaves and others freely.

The stakeholders suggested that they should start with moulding in clay to produce pots, flower vessels and others, next would be wood carving particularly making of hoe handles. They should be done co currently with beads and integrating with other types of arts like collage, tie and dye, printing, bead bag making, then weaving and basketry will be done later. A member said;

"This material is affordable and can be got locally within our environment that makes learners acquire the skill of making things at ease and can continue to practice them anywhere even at their homes and after repatriation".

Initially, IKMC started reluctantly and slowly because it appeared unique for them in CFS and learners perceived this craft as for elderly people at home. Secondly, the craft appeared dirty for the learners more so mixing, sorting and preparing the clay. The IKMC enhance the capacity of an individual to replicate to unlearn even 'learn to learn' which is a task in IKMC production (Zenuik, 2001). The unique cultural practice depends or ranges from society to society or community to community in their production, style, method regardless of age, sex and race (Berkes, 2012). Although craft is a unique knowledge, learners do not want to learn (Nakata, 2001). Scholars presented the various ways of transmission that many learners think that it was for those who do not like formal education (Nakashima, 2002). On 25/8/2019 a learner while making a craft piece commented that "I thought making things with clay was for my grandmother and old people at home".

Art before the introduction of IKMC in Bidibidi; Teachers and caregivers within the CFS would give materials, tools and any other requirement the learner asked for without imparting any skill in them. Once learners finished making their items, they showed to the teacher, and then marks would be given to them. Teachers would tell learners to go home or go and play. Usually, teachers were timetabled anyhow regardless of the skill so long as you were a teacher or caregiver in the CFS.

IKMC management in Bidibidi; People usually lose their path and take advantage of any art they feel is easy for them due to lack of skill. This is a common character of lazy and naughty learners who engage in personal work instead of doing what they are supposed to do (Ngulube, 2002). In Bidibidi learners collectively with teachers go and bring local materials from their primary sources like clay, wood, palm leaves and others to be stored for efficient work. The learners at the CFS are then guided by teachers and elders on how to make and store the items. When the learners have been guided on what to do, they continue to work on their own socially under the observation of skilled personnel who would continuously correct and observe what they are doing. This was done in stages like preparation of the material, sketching, working, decoration, finishing, firing for pottery, cleaning and storing. After finishing the first one successfully, learners got encouraged to do more and manage it on their own. This made learners gain experience, confidence in what they are doing and be creative to even manage others. Learners acquired local skills easily and managed them well as this skill was being transmitted and managed by their people and in their language (Janke, 1998). Therefore, in Bidibidi CFS, learners were encouraged to do a lot of practice on what they had learnt so that they could handle the local skill in IKMC well and gain confidence in storing, managing and producing more crafts.

Integration of IKMC with other types of Art and Crafts.

The practical work done in IKMC by learners involved the idea from other previous Arts and Crafts lessons. Regardless of the material they were using like plastic gums, rubber, paints, beads for making pots, snakes, bead bags and others, the learners continued to integrate this discipline into their IKMC work. The integration gave learners more ideas and exposure to discover other materials and move away from the plastic gums, rubber to make real and profitable items that could support them economically (Blumenfeld et.al..., 1991). Observations, practicals, actions promote

and develop learners' minds, creativity and innovation. Competences can easily be got and developed when learners use various materials, skills for doing work (Dowling, 1995). Lessons conducted on the theory of social learning involve interaction, sharing and production of various items that are always related but using various materials that can enhance learners' skills, competencies and develop their creativity. A member suggested that as learners integrate IKMC with other Arts and Crafts, they should be monitored and followed up with every work they are doing. Another member seconded the idea for the learners to perform and work better socially through imitation, and modelling; an important belief of social learning as suggested by (Banduru, 1977).

Exhibition of students finished pieces.

The finished products were exhibited in the refugee base camp in Bidibidi Zone One during the commissioning of the complete WVI houses. This exhibition included a variety of Arts and Crafts produced within the CFS by the learners. These were both IKMCs and other art crafts. During the display, many people were impressed with the IKMC items produced. They wondered when and how the learners made this complete IKMC up to this extent in the settlement. Some of the IKMC were sold off immediately by the learners and others were kept in the store for reference.

5.1.4 Evaluating indigenous knowledge in Multimedia Crafts production in Bidibidi Refugee Settlement.

In consideration of the above sub-theme, the researcher presents, discusses and interprets data that was considered relevant to promoting IKMC in Bidibidi Refugee Settlement among them included sustainability and continuity of IKMC, curriculum, timetable, skilled people involvement in transmission, use of local language and identifying issues with WPA.

During evaluation, stakeholders, partners, skilled elders, learners and interested people attended the meeting. The issue of IKMC continuity and sustainability was one of the major points raised and discussed during the meeting. These points emerged out of the situation analysis and made many stakeholders believe that IKMC was a restoration move for their learners to know their cultural crafts and uphold them. According to (Freire, 2003) it is necessary to reach out to people, get their problems and develop strategies to overcome them collectively using the banking method.

During the meeting, the stakeholders advocated for partners to aid IKMC and supply more resources, conduct dialogue meetings, and organize workshops and training for teachers and caregivers on IKMC. Additionally, they proposed to invite skilled people to transmit the skills to learners within the CFS.

ALP curriculum and syllabus were used in the CFS for all levels. NCDC (2017) showed that ALP catered for all dropouts from primary in three levels so that they would join the secondary or tertiary institution. The art and craft would be taught under Creative Art and Physical Education following a well-streamlined timetable (NCDC, 2018). Stakeholders appreciated the fact that IKMC was on the ALP curriculum and partners supported it. They said it should be a collective responsibility of parents, guardians, caregivers and teachers to ensure that learners make use of the knowledge and skills availed to their learners. In this way, the learners would keep their craft as refugees and at the point of repatriation, their children are knowledgeable. Although there are no proper structures for learning, the children should be equipped with the knowledge and skills needed to continue working from any place. This is in line with Subramanian (2010) who said that effective teachers create an accommodative learning environment for the learners by guiding them on what to do; thereby helping learners and teachers to work in harmony and socially without indiscipline.

The researcher also observed that IKMC develops learners' creativity, confidence and makes them reflective. Burbank (2003) argued that when learners are introduced to practicals they become reflective, creative and skilful. Dahlgren (1998) added that learners also make their projects and earn income, and as such, learners' mindset of responsibility, self-motivation and innovation develops (Dongoske, 2000). Furthermore, Benjamin (2001) articulates the above to increase learners IQ where they would not depend on knowledge alone but become critical thinkers. In the meeting, the researcher noted that once learners have acquired the skill, they produce a lot of work on their own, even from home and bring the final product to the CFS, even when there was no art room and permanent structures in the CFS. The researcher observed that many of the structures within the CFS were temporary. According to stakeholders, it would be necessary to have a structure where learners would work collectively and store their finished products.

The study reviewed the whole process of promoting IKMC production within CFS with key stakeholders in a meeting. The review was done collectively in a reflective, thoughtful and skilful way. The process was democratic just like all the stages of the project and objectives were considered. The learners evaluated themselves and their peers, teachers evaluated the students and comments from the audience during display were noted. The results from the evaluation were in agreement with (Barron, 2008) who observed that students who creatively struggle in traditional instructional settings and local knowledge have often been found to excel once the opportunity to do more is availed and benefit a lot in life as they can be self-independent. The points that were agreed upon made stakeholders to know that their learners would do better as independent individuals. Dei (2000) said that IKMC is globally valued and learners with such skills survive in any place.

During the evaluation meeting, many IKMC areas were checked to balance the whole process. The positives and negatives were identified then gaps were noted in promoting IKMC. The process helped participants to discover that some interventions on the implementation plan were not fully integrated by the teachers. Among them were; teachers' attitude towards art and crafts as they thought it was a talent for learners, timetable management and shortage of skilled personnel in managing IKMC independently. The researcher together with stakeholders agreed on strategies to address the gaps such as; teaching IKMC, workshops, follow up, monitoring, getting trained art and craft personnel. Thaman (2000) advocates for various methods that would aid learners and change their attitude to acquire the necessary skills like working in groups, mentorship and demonstration among others. Arinaitwe (2011) spells out some of the approaches in VET that would be relevant in promoting IKMC such as apprenticeship and demonstration. Adopting some of these methods would improve teachers, caregivers and learners in Bidibidi Refugee Settlement ability to acquire skills in making crafts and become interested in IKMC.

The most remarkable progress, the researcher noted during the evaluation stage of this study, was growth in partaking of concepts and data about one's knowledge and skill with colleagues, as part of social, practical, imitative and collaborative learning (Banduru,1977). Kyriacou (1997) said once learners learn collaboratively with their peers, work on projects and form groups makes teaching effective. The collaborative learning with stakeholders made learners: teachers and caregivers in the CFS become

one body with the community as witnessed during WPA. Collaborative learning integrated the community as part of the study by use of skilled elders, conducting dialogues, involving children from the host community and having workshops and training as a group. The integration motivated people to socialize and collaborate well in transmitting IKMC skills to the learners, teachers and caregivers using their language. The researcher observed that many of the learners would come and stand by the window side to see what their colleagues were doing and to emulate them.

5.2 Conclusion

Promotion of IKMC production is necessary for learners and the entire community as it can make them socialize, cooperate and be creative to practice and make use of the skills, knowledge they have acquired to benefit themselves and the community. First, the finished products would be sold to earn income, ensure cultural continuity, and for refreshing their minds as one of the co-curricular activities in the CFS. Secondly, the products could be bought by community members for domestic purposes. IKMC should therefore continue to be practiced alongside other Arts and Crafts. By continuously promoting this area of study, learners and teachers acquire skills in art and craft co-currently.

Implementing the promotion of IKMC alone was not sufficient. There was a need to promote the knowledge and skill with other Arts and Crafts as before so that learners may know the various types, techniques, processes in Arts and Crafts. This is to help learners develop more creativity and innovation in various areas of art and design like metalwork, monumental construction, shoemaking, leathercraft among others.

Diversifying would increase the participants' chances to earn a living, sustain their survival in the settlement, use the items for decoration, harvesting and other domestic purposes.

The action research project was conducted appropriately were the teachers, caregivers and learners practiced IKMC production alongside other art and craft skills. They produced a variety of items like clay pots (as the clay source was near the settlement (Manibe) and in block fifteen too), sculpture pieces, mats, bead bags among others. Many of the items were made from locally available materials. Learners were instructed by elders who were parents, guardians and grandparents to the learners

collectively with the teachers, caregiver and researcher. This approach should be practiced alongside other Arts and Crafts as mentioned in the meeting.

Learners need the teachers and caregivers and skilled personnel's help before, during and after the production. Indigenous knowledge in Multimedia Crafts production is indeed necessary and learners need constant practice and consultation from the skilled person and teachers including caregivers. Furthermore, the production of IKMC items went on co-currently with other forms of art that included 2D 3D art like drawing, lettering, designing, weaving netting and bead bag making. Learners made several IKMC products and the researcher noted they were interested in them. They could start their projects and accomplish, sell them to earn income. Many learners, especially boys, testified that they sold sculpture pieces to get money and used other items to decorate their rooms. Although IKMC production was introduced to learners, it made them reflect on their cultures like tattooing of the face, bead decoration for the hips, hands and necklaces.

The challenges of promoting IKMC production among the refugees were discovered and among them included lack of cooperation with the host community, insufficient local materials as the refugees live in a designed area and the host community do not want them to encroach their territory freely, untimely supply of materials, lack of ready market for selling the produced items, language barrier, no store for storing the ready products, poor management, storage and handling of the finished products, stigma, discrimination, negative perception on crafts as an activity for elders and grandparents.

5.5 Recommendations to Partners and donors

If Indigenous Knowledge in Multimedia production is to be maintained in the settlement, then all teachers and caregivers need extra workshop and training on the implementation, promotion, storage, management and handling of the crafts. The workshop should focus on areas like the benefits of IKMC production; the role of teachers, caregivers, learners and partners together with the donors; characteristics of IKMC production and other art and craft.

Secondly, teachers should stick to the syllabus and curriculum as spelt out on time table under CAPE (NCDC. 2018) and use Saturdays for practical implementation for better production of IKMC products.

The teachers and caregivers need to integrate, identify and assess more of the skilled community members to impart the various indigenous knowledge and skills to the learners as the researcher observed that the elders are capable and interested in delivering the skills at no cost. Additionally, many of the learners showed interest in promoting indigenous skills within the settlement for their benefit and future knowledge retention.

There should be a dialogue meeting between stakeholders, partners, refugees and the host community (nationals) to identify and allow access to local materials from the community. Learners should explore such materials for learning purposes.

Stakeholders should encourage, support teachers, caregivers and learners within the CFS with skills, materials and resources in the production of IKMC items for their benefit, to earn income, for survival, continuity and sustainability of crafts. As Bell (2014) noted, the use of action research has proved to be an attractive option for teacher's development because it can occur over a while within a learning environment and can be guided by teachers themselves. This product can be done alongside other forms of Arts and Crafts. This makes learners own their learning process, be responsible, creative, active, social and collaborate among themselves.

There is a need to increase the vote for material development for the effective production of Arts and Crafts. This vote could be used to build the capacity and facilitate teachers, caregivers, conduct workshops, training, do follow up, supervision and monitoring of learners in their various homes to acquire unique materials and resources for integration of IKMC.

To other researchers, the study would positively be an asset not only to the extension fraternity but to all who are thirsty for information and knowledge on the integration of IKMC in Refugee Settlement areas.

5.6 Areas for further research

As a person who has worked and stayed with refugees and a teacher of Arts and Crafts by profession, the researcher thinks that there is a need for more research in the area of promoting Arts and Crafts production in the settlement.

While for IKMC production, more research is needed to improve on the remaining gaps of sustainability, continuity in supervision, monitoring and implementation,

marketing and follow up of indigenous Multimedia Art and Craftss within Bidibidi Refugee Settlement.

REFERENCES

- Agrawal, A. (1996). A sequel to the Debate. *Indigenous Knowledge and Development Monitor*, 413-439.
- Ahuja, C. (2010). *Traditional Knowledge In Policy and Practice: Approaches to Development and Human Well-Being*. New York: United Nations University Press.
- Alberta, R. (2006). *Indigenous Tourism Alberta Strategy 2019-2024. Strengthening Alberta's Indigenous Tourism*. Canada: Alberta Education.
- Alberta, R. (2019). Indigenous Tourism. *Alberta Strategy 2019-2024. Strengthening Alberta's Indigenous Tourism*, 598-603.
- Amaechi, E. (2016). *Strategies of Effective Teaching and Learning Practical Skills in Technical and Vocational Training Programmes in Nigeria*. Nigeria: Int J Sci Res Eng Technol.
- Apel, K. (2004). *Performance-Based Assessment: Some New Thoughts On Old Ideas*. New York: Cambridge University Press.
- Apollo, N. (2015). *Indigenous Knowledge System and Intellectual Property Rights in the Twenty-First Century*. African Books. South Africa: African Books Collect.
- Arinaitwe, D (2011). *Vocational Pedagogy Approaches for the Improvement of Teaching and Learning in Formal Vocational Education in Uganda*. Oslo: Akershus University College.
- Ary, F.(1990). *Approaches: International Student Edition*. London: Thousand Oaks, California.

- Bandura, A. (1997). *Self-Efficacy: The Exercise of Control*. New York: W. H. Freeman.
- Bandura, A. (1977). *Self-Efficacy: Toward a Unifying Theory of Behavioral Change*. W. H. New York: Freeman Psychological Review.
- Barron, B. (2008). *Teaching for Meaningful Learning: A Review of Research on Inquiry-Based and Cooperative Learning*. Lucas: Lucas Educational Foundation.
- Bell, L. M. (2014). *Student Voice, Teacher Action Research and Classroom Improvement*. Sense Publishers.
- Benjamin, J. (2001). *A Taxonomy For Learning, Teaching, and Assessing: a Revision of Bloom's Taxonomy of Educational Objectives*. Carolina: Longman.
- Bennell B, W Webb, V Gillies, Guilfoyle, Taylor & Francis (2014). Integrating Natural Resource Management and Indigenous Cultural Heritage; a Model and Case Study from South-Western Australia. *David Guilfoyle International Journal Of Heritage Studies.*, 147-175.
- Berkes, F. (2012). *Sacred Ecology*. New York: Routledge Press.
- Billet, S., Griffith A., Bound D., Barker M & Hermon-Tinning B (2012). *Learning Through Work: Work Place Participatory Practices*. London: Routledge.
- Blumenfeld, P. C., Soloway, E., Marx, R. W., Krajcik, J. S., Guzdial, M., & Palincsar, A. (1991). Motivating project-based learning: Sustaining the doing, supporting the learning. *Educational Psychologist*, 369-398.
- Bruchac, C. (2014). *Indigenous Knowledge and Traditional Knowledge*. in Smith, C. (Ed.) *Encyclopedia of Global Archaeology*. New York: Springer.
- Brunetti, L. (2019). School-to-Work Transition and Vocational Education. *International Journal of Manpower*.38.41

Buchanan. (2001). Human Dignity and Human Rights: *Thoughts on the Principles of Human-Centered Design*, 35-39.

Burbank, M. (2003). Modelling Action Research: Reflections from a Self-Study. *Professional Educator*, 31-42.

Canoy, J.D.E., Inocian, R.B., Cuestas, N.J.P., Carin, J.K.L. (2019) "Unveiling the indigenous art and craft of bakat and its economic significations", *Journal of Cultural Heritage Management and Sustainable Development*, Vol. 9 No. 4, pp. 445-467

Casey, D. (2001). *Indigenous Ownership of Digital Material: is Organized Crime Getting Out Of Hand*. Australia: ALIA.

Cedefod. (2012). *Curriculum Reform In Europe: the Impact of Learning Outcomes*. Luxembourg, Europe: Luxembourg Publications,

Cresswell, W.J. (2014). *Research Design: Qualitative, Quantitative and Mixed Method Approach 4th Edition*. Oaks: Sage.

Creswell, W.J. (2007). *Qualitative Inquiry and Research Design: Choosing among Five*. Oaks: Sage.

Dabbour, L. (2012). *"Geometric Proportions: the Underlying Structure of Design Process for Islamic Geometric Patterns"*. Frontiers of Architectural Research.

Dahlgren, M. (1998). PBL from the Teachers' Perspective. *Higher Education*, 437-447.

Davis, M. (1998). *"Biological Diversity and Indigenous Knowledge"*. Canberra: Information and Research Services Department of the Parliamentary Library.

David-Chavez Dominique M and Michael C Gavin (2014) A global assessment of Indigenous community engagement in climate research, environmental research letters, IOP publishers Ltd Vol 13 (12) 2014

Davis, M. (1997). *"Indigenous Peoples and Intellectual Property Rights"*. Canberra: Information and Research Services Department of the Parliamentary Library.

Dei, G. (2014). *African Indigenous Knowledge and the Discipline*. Rotterdam, Netherlands: Sense Publishers.

Dewey, J. (1997). *Democracy and Education: An Introduction to the Philosophy of Education*. New York: Free Press.

Donadson, S. (2001). *Teaching and Learning Materials, Analysis and Development in Basic Education*. Lusaka: UNESCO.

Dongoske, N. (2000). *Working Together: Native Americans and Archaeologists*. Washington: Society for American Archaeology.

Dowling, W. (1995). *What is Constructivism: Integrating Constructivist Principles?* ATI: ATI Workshop.

Driscoll, M. (1994). *Psychology of Learning for Instruction: Needham Heights*. Gould Street: a Division of Paramount Publishing.

Duch, B. J. (2001). *The Power of Problem-Based Learning: a Practical "How to" for Teaching Undergraduate Courses in any Discipline*. LLC: Stylus Publishing.

Echelman, J. (2013). *Fishnet Sculpture Boston, MA*. Boston, MA.: Studio

Echelman, Ellen, R. A. (1996). *Concepts of Indigenous Environmental Knowledge in Scientific and Developmental Studies Literature: " a Critical Assessment*. Canterbury UK: Environmental Linkages NetWork.

Eyzaguire, P. (2001). Global Recognition of Indigenous Knowledge; is this The Last Phase of Globalization. *Indigenous Knowledge and Development Monitor*, 11-12.

Fernandez, M. (1994). Gender and Indigenous Knowledge. *Indigenous Knowledge & Development Monitor*, 6-7.

Fraenkel Jack R, Noeman E. Wallen, Helen H. Hyun (2003). How to Design and Evaluate Research in Education. *Journal of Optometric Association*, 704-708.

Freir, P. (1996). *Pedagogy of the Oppressed*. New York: Seabury Press.

Gladson. (2020). *African Indigenous Knowledge and the Sciences*. Wilhelm Finkand Mentis: Brill, Ferdinand Schöningh.

Gladson. (2019). *The Indigenous World 2020*. Denmark: IWGIA.

Green Wood, Ken, Mini Chello, Victor, Sullivan Gerald, Axford & Rita. (2007). *Research Methods for Nurses: Methods and Interpretation*. Philadelphia: F.A Davis Company.

Grenier, L. (1997). *Working with Indigenous Knowledge a Guide for Researcher*. Canada: International Development Research Centre.

Grid, B. (2015). *The Global Goals for Sustainable Development*. The United Kingdom.: Legal Stuff.

Hunter, J. (2002). "Rights Markup Extensions for the Protection of Indigenous Knowledge". *A Paper Presented at the 11th International conference*. 748-752. Honolulu Hawaii: CDROM.

IFLA. (2003)> *The Indigenous World 2020*. Trying: Svanemerket. Inter-Agency Regional Analysts. N. (2017). *Bridging the Gap: Long-Term Implications for South Sudanese Refugees In West Nile. Uganda*. Kampala:

https://www.actionagainsthunger.org.uk/sites/default/files/publications/bridging_the_gap_-_final.

IWGIA. (2020). *The Indigenous World 2020*. Tryksag: Svanemerket.

Janke, T. (1997). *Our Culture, Our Future: Proposals for the Recognition and Protection of Indigenous Cultural and Intellectual Property*. Canberra: Australian Institute of Aboriginal And Torres Strait: Islander Studies.

Janke, T. (1998). *Our Culture, Our Future Report On Australian Indigenous Culture*. Australia: Intellectual Property Rights.

Janke, T. (1999). *Our Culture: Our Future*. Sydney: Michael Frankel & Company.

Junker, L. (2000). *Raiding, Trading, and Feasting the Political Economy of Philippine Chieftoms*. Manila.: Ateneo: Manila University Press.

Jurun, S. (2016). Strategies of Indigenous Management in Libraries. *Qualitative Method in Libraries (QQML)*, 427-439.

Kaewdanga, G. (2000). Indigenous Knowledge for a Learning Society. *International Conference on Education 6th UNESCO-APEID*. 43-50. New York: Pergamon Press.

Kane, N. (1995). Enhancing Lives through the Development of a Community–Based Participatory Action Research Program. *Journal of Clinical Nursing*, 109-117.

Kaddu, H (2015). Documenting and Disseminating Agricultural Indigenous Knowledge for Kampala; East African School of Library and Information Science Makerere University.

- Kearney, J. J. (2018). *Rights to Culture: Indigenous Cultural and Intellectual Property (ICIP)*. Australia: Islander Studies.
- Kelly, D. (2014). *A Handbook For Translator Trainers*. Milton Park, Abingdon-On-Thames, Oxfordshire, England, UK: Routledge.
- Krejcie & Morgan, D. (1970). Determining Sample Size for Research Activities. *Educational And Psychological Measurement*, 607-610.
- Kyriacou, C. (1997). *Effective Teaching in Schools: Theory and Practice*. United Kingdom: Akershus University College.
- Louise, G. D. (1993). *Working with Indigenous Knowledge*. Canada: International Development Research Centre Ottawa.
- Lucas, B., Spencer, E., and Claxton, G (2012) *How to teach vocational education: a theory of vocational pedagogy*. London: City & Guilds.
- Martin, J. (2002). *Organisational Culture: Mapping the Terrain*. Thousand Oaks, CA: Sage.
London: Sage.
- Ministry of Gender, Labour and Social Development (2006) National Planning Authority (NPA 2008): Uganda Vision 2035
- MGLSD (2019). Uganda National Culture Policy. Kampala; Ministry of Gender Labour and Social Development.
- MGLSD (2014). Report on the Mapping of Culture and Creative Art. Kampala; Ministry of Gender Labor and Social development.
- Mcdowall, C. (2013). *The Art of Basket Weaving - Brings Forth Bountiful Benefits*. Retrieved on 29, 2018, from <http://the Art ww.thecultureconcept.com/the-art-of-basket-weaving-brings-forth-bountiful-benefits>.

McLeod, S. (2019). *Bandura-Social Learning Theory*. New York: Freeman.

McMillian, L. (1996). *Educational Research: Fundamental of the Customer (Second Edition)*.
New York: Helper Collins.

McNiff, J. (2010) *All You ever need to Know about Action Research*. Thousands of Oaks: Sage Publications.

MacDonald, C. (2012). *Understanding Participatory Action Research: Qualitative Research Methodology Option*. Canada: Dalhousie University.

Mertens, J. (2005). *The Theory and Practice of Education Administration*. London: Macmillan.

Michael, D. (2014). A Global Assessment of Indigenous Community Engagement in Climate Research. *Environmental Research Letters*, 12-13.

Middleton, J. (1993). *Skills for Productivity; Vocational Education and Training in Developing Countries*. Oxford: Oxford University Press.

Miller, G. (2006). *All You Need to Know about Action Research*. Oaks: Sage.

Mugabe, J. (N.D). *Intellectual Property Protection and Traditional Knowledge an Exploration in International Policy Discourser*. Nairobi: Ex African Center For Technology Studies.

Mugenda, J. (1999). *Participatory Action Research*. New York: State University of New York Press.

Mullet, J. (1987). *A Short Guide to Action Research (4th Ed.)*. New Jessy: Pearson Education.

Muro, M. (2008). A Critical Review of the Theory and Application of Social Learning in

Participatory Natural Resource Management Processes. *Journal of Environmental Planning and Management*, 325-344.

Muntungi, E (2018) Indigenous Knowledge and Transformative Development. Kampala, Kyambogo University.

Nakashima, M. (2002). *Indigenous Knowledge, People and Sustainable Practice*. Paris France: John Wiley & Sons Ltd.

Nakata, M. (2001). *Indigenous Peoples, Racism and the United Nations*. Sydney: Common Grounds.

Nakata, M. (2002). *Indigenous Knowledge and the Cultural Interface*. South Australia: IFLA.

NCDC. (2017). *Accelerated Education Programming (Aep) in Uganda: Exploring Transition, Accelerated Education Programme*. Kampala: NCDC.

NCDC. (2018). *Annual Report for the Financial Year 2018/2019 Presented to the Minister for Education and Sports*. Kampala: NCDC Kyambogo.

Ngulub, S. (2002). Managing And Preserving Indigenous Knowledge in the Knowledge Management Era. *Challenges and Opportunities for Information- Information Development*, 95-101.

Ngulube S. (2003). Using Secondary Indigenous Knowledge Management Model and Other Tools to Communicate and Manage Tacit Indigenous Knowledge Innovation. *Information Development*, 57-98.

Openjuru, R. (2017). *Indigenous Knowledge. in: Etmanski C. (Eds) Food Leadership.* International Rotterdam: Sense Publishers.

Osorio, J. J. (2014). *The History of Dalaguete.* Cebu: Cebu Provincial Government.

Patton, M. (2015). *Qualitative Research and Evaluation Methods.* United Kingdom: Sage.

Pisupati, S. M. (1990). *Traditional Knowledge in Policy and Practice: Approaches to Development and Human Well-Being.* New York: United Nations University Press.

Pottier, P. S. (2002). *Participating in Development.* Routledge: Willy.

Puffer, P. (1995), The value of Indigenous Knowledge in developing Programs Concerning Somalia Pastoralists and their Camels CIKARD Associate Iowa State University, Somalia.

Rowley, J. (2002). *Using Case Studies in Research, Management Research News.* South Africa: MCB up Ltd Emerald Publishing.

Schon. (1983). *The Reflective Practitioner _ How Professionals Think in Action.* United States of America: Perseus Books Group United.

Senerude, A. (2012). *Work-Based Learning.* New York: Winston.

Sillitoe, A. (1998). The Development of Indigenous Knowledge: A New Applied Anthropology. *Current Anthropology.* Chicago: The University of Chicago.

Smith, M. (2001). Youth and Skills, Putting Education to Work. Education for all (EFA). *Global Monitoring Report. UNESCO, 27-29.*

Subramaanian, S. M. (2010). *Traditional Knowledge In Policy And Practice: Approaches To Development And Human Well-Being.* New York: United Nations University Press.,

Swayze, N. (2005). *Bridging the Gap: Integrating Indigenous Knowledge and Science in a Non- Formal Environmental Learning Program*. Manitoba: University of Manitoba.

Tabuti, J.R.S. (2003). *Locally Used Plants in Bulamogi County, Uganda: Diversity and Modes of Utilisation*. The Agricultural University of Norway, As, Norway.

Tabuti J.R.S.(2006). *Traditional knowledge in Bulamogi County - Uganda: Importance to sustainable livelihoods*. In: Millar,

Terri, J. A. (2018). *Indigenous Knowledge: Issues for Protection and Management*. AP. Australia: Commonwealth Of Australia.

Thaman. H. K. (2000). *Interfacing Global and Indigenous Knowledge for Improved Learning*. Paper Presented On 6th UNESCO-APEID International Conference on Education, Bangkok Thailand: UNESCO-APEID.

Thaman, K. (2000). Towards a New Pedagogy: *Pacific Cultures in Higher Education*. in R. Teasdale & Z. Ma Rhea, (Eds). *Local Knowledge and Wisdom in Higher Education*: (43-50). New York: Pergamon Press.

Tharakan, J. (2017). *Indigenous Knowledge Systems for Appropriate Technology Development*. *Indigenous People*. Purushothaman Venkatesan: Intech.

The Republic of Uganda (1995): 1995 Constitution of Uganda

Thomas, E. (2008). *Quantitative ethnobotanical research on knowledge and use of plants for livelihood among Quechua, Yuracarl and Trinitario Communities in the Andes and Amazon regions of Bolivia*. Faculty of Bioscience Engineering. Ghent University, Belgium

Tiongson, N. (1994). "Basketry". *CCP Encyclopedia of Philippine Visual Art Volume IV: Philippine Visual Art*. Philippine.: Special Publications Office, Manila.

Uganda Vision, (2040). *A Transformed Ugandan Society from a Peasant to Modern and*

Prosperous Country within 30 Years Kampala Uganda. UBS.

Taylor, S . Zidny, R., Sjöström, J. & Eilks, I. A (1995). Multi-Perspective Reflection on How Indigenous Knowledge and Related Ideas Can Improve Science Education for Sustainability. *Sci & Educ* **29**, 145–185

UNESCO. (2001). *Revised Recommendation Concerning Technical Vocational Education and Training*. Paris: UNESCO.

UNESCO. (2018). "*Creative Cities Network: the Case Of Baguio City*". Baguio: UNESCO.

UNESCO-UNEVOC. (2007). *Technical Vocational Education and Training For the Twenty-First Century*. Paris: UNESCO.

Vaismoradi, J. T. (2016). *The Bobo Fish Trap of Bantayan Island, Rural Fishing Collection*.

Cebu.: Cebu Normal University Museum.

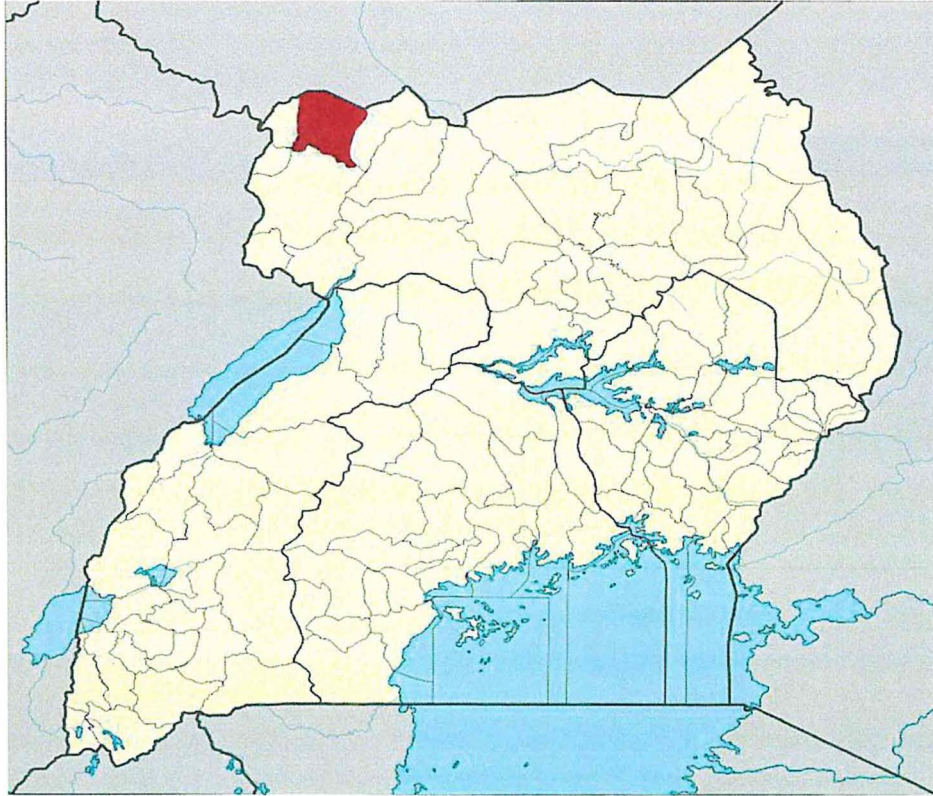
Walter, R. (1989). *Research in Education*. London: New York.

World Vision. (2017). *Core Values, Mission and Vision*. Kampala:
<https://www.wvi.org/about-us/Our-Vision-and-values>.

Zenuik, A. (2001). Project-based Learning: Building Communities of Reflective Practitioners. *Management Learning*, 61-67.

APPENDICES

Appendix 1: The map of Uganda showing the district of Research study



Source; Secondary Data

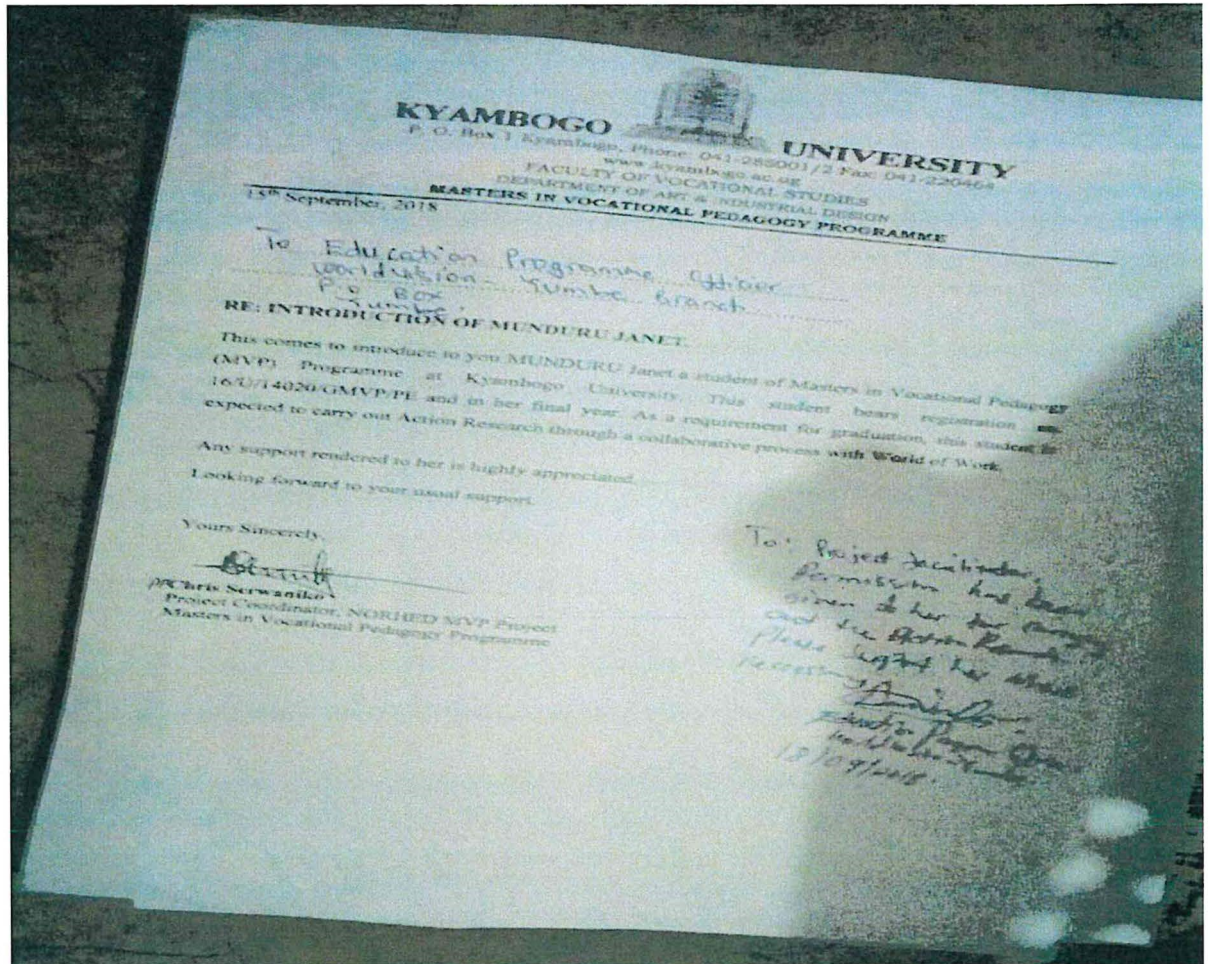
Key



Yumbe District

Appendix 2: Letters

Appendix 2:1 Introductory letter to the work place.



Source: Primary data

Appendix 2:2 Letter inviting people for the work shop

Munduru Janet

14/U/14020/GNVP/PE

Kyambogo University

20/3/2019

Through,

Education Project Officer,

World vision Yumbe -Branch,

P.O box,

Yumbe (Uganda).

Dear Sir,

Ref; Invitation for a workshop.

I am **Munduru Janet** a master's student with Kyambogo University with Reg. No:

16/U/14020/GMVP/PE and a case worker under child protection working in Swinga Bidibidi

. I would kindly wish to invite Members (education partners, UNHCR, UNICEF, AAR Japan, teachers, caregivers, few learners, CPCs, CMCS, skilled elders and others) for work shop at High City CFS in Swinga Bidibidi refugee settlement. Thanks

Yours faithfully,

Munduru Janet



Researcher

Accepted
10/4/2019

Appendix 3: Action implementation work plan

Activity	Responsible person	Resources	Duration	Indicators	Remarks
Sensitization and awareness of the community on indigenous craft skills	stake holders including the elders	Flip chart, Books, pens	25/3/2019	<ul style="list-style-type: none"> • Attendance sheet • Photographs 	Done
Introducing indigenous craft skills with in the CFS.	Teachers, children, elders other partners like FIN church	Chalk, tools, materials, time table	26-30/7/2019	Photographs Attendance sheet	Done
Monitoring and follow up of the art and craft (CAPE) being taught	World Vision staffs and facilitator,	Art books, monitoring sheet,	26-5/8/2019	Monitoring sheet Photograph	Done
Embracing all the cultural crafts within the settlement.	(Co- coordinator) other partners and funders	Art and craft tools and materials	25-5/8/2019	Photo graph	Done
Allocating specific time for indigenous crafts	Teachers,	Time table for teaching in the school	20/3/2019	Time table	Done

Inviting indigenous skilled crafts people (personnel) to come and train the learners with the specific indigenous skills.	(Co-coordinator)	Art room, papers, art materials	26-30/2019	Photograph Attendance sheet	Done
Display	Teachers and learners	Display place, marker pens, manilas	30/9/2019	Photograph	Done
Completion of research work	Researcher	Report, pens, paper, book	10/10/2019	Report writing	Done
Finalizing and submission of dissertation	Researcher	A dissertation book, paper, pens	20/10/2019	A dissertation book	Done
Defending the dissertation	Researcher	A complete dissertation book	30/10/2019	A dissertation book	Done

Source; Primary data

	Demonstration with teaching aids.	
Monitoring	<p>Getting the monitoring tools like BIA, BID, Referral forms and others</p> <p>Identifying the children's category like UAC, SR,CR</p> <p>Visiting the children in their homes</p> <p>Talking to the children, caregivers ,neighbors, friends and the community</p> <p>Make assessment of the child</p>	<p>Reading and writing</p> <p>Socialization and interview</p> <p>Walking ability</p> <p>Guidance and counseling</p> <p>Identification and assessment ability</p> <p>Record keeping Communication</p> <p>Multiculturalism</p>
Assessment and Evaluation	<p>Set exams</p> <p>Give the exams Supervise the exams Collect the scripts</p> <p>Mark the examination scripts</p> <p>Award marks on the scripts Enter marks in the report card Grade the learners</p>	<p>Setting test items, give, supervise and collecting the scripts</p> <p>Marking, awarding and entering marks in the report booklet</p> <p>Grading the learners Good</p>
Promotion	<p>Compiling the results</p> <p>Giving the report cards</p>	<p>Giving out report card</p>

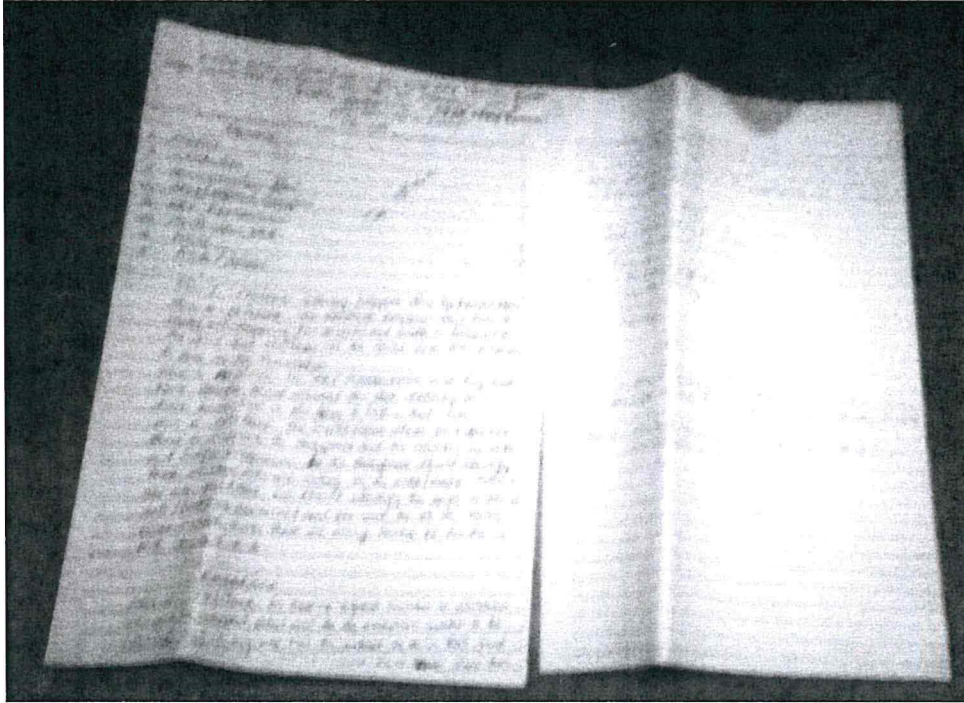
APPENDIX 5: Budget for IKMC Project Activities

S/No	Item	No of times	Cost (shs)	Total Cost
1	Transport	8	150,000=	1,200,000=
2	Accommodation	8	20,000=	160,000=
3	Refreshment during the	4	100,000=	400,000=
4	Photos and video coverage	4	30,000=	120,000=
5	Stationary		200,000=	200,000=
6	Printing, photocopying and binding		400,000=	400,000=
7	Computer	1	1.300,000=	1.300,000=
8	Miscellaneous		378000	378,000=
Total				

Appendix 6: Meeting Minutes

**Appendix 6.1 .Minutes for the last meeting on Project Evaluation as on 1/8/2019
in High**

City Bidibidi; Time; 10;00am



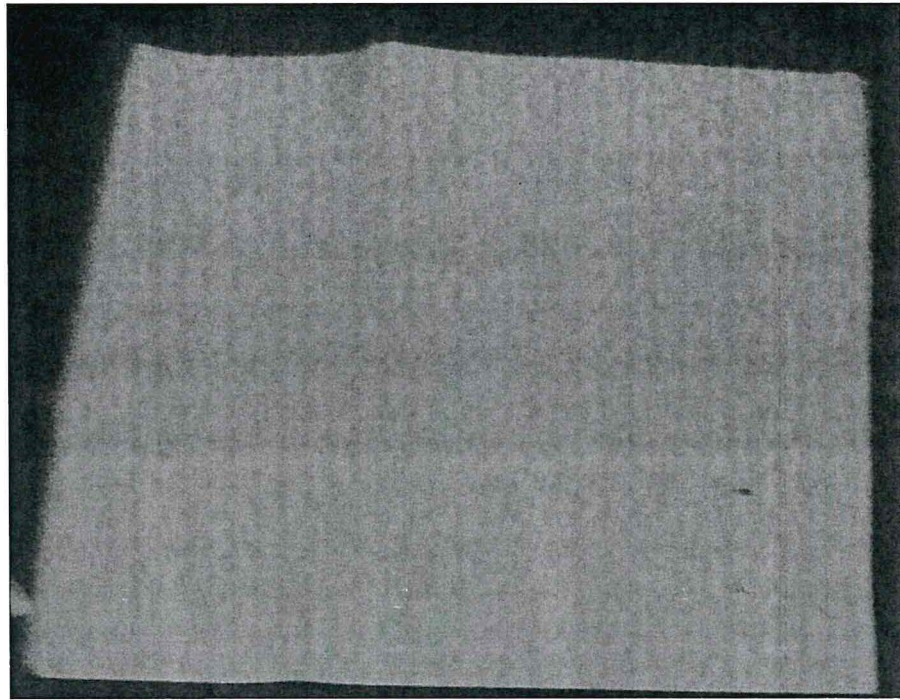
Appendix 7: Attendance

Appendix 7:1 Attendance for situational analysis session

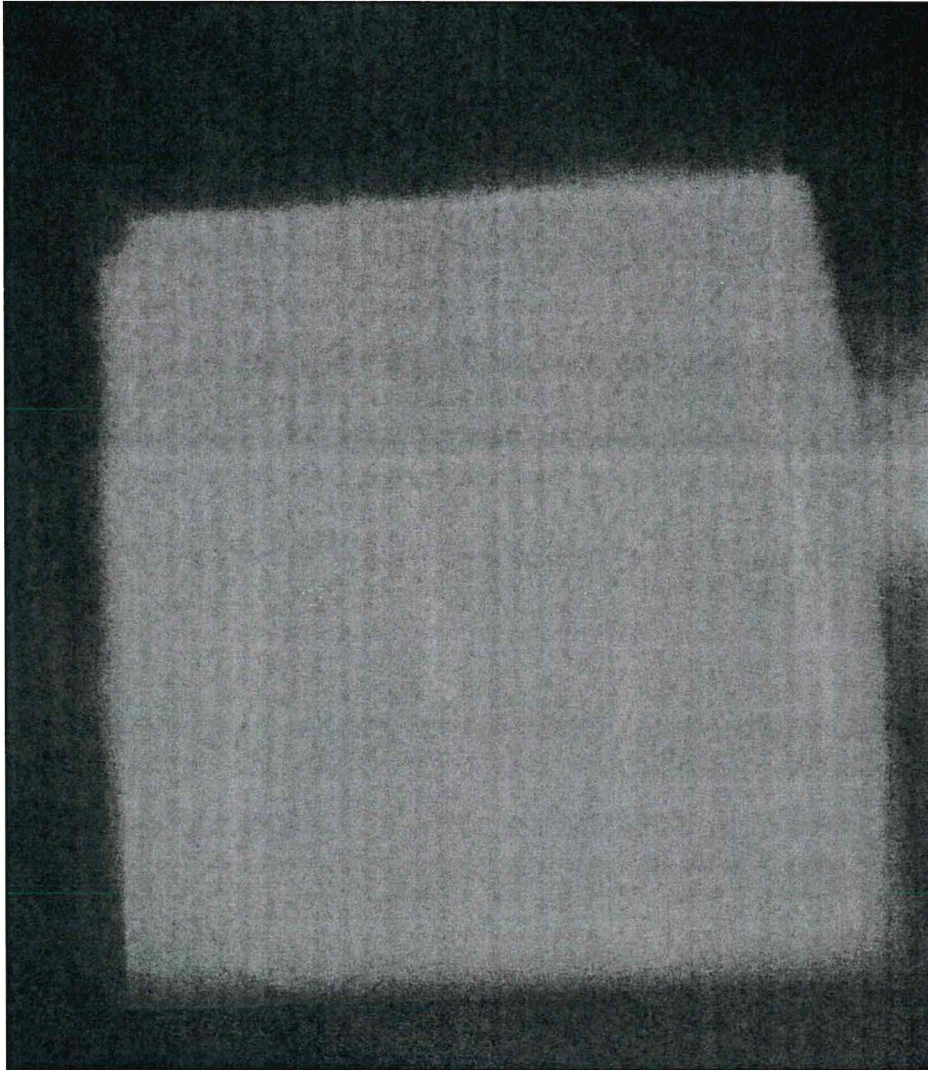
Attendance Sheet for 10 min Production
At High City CFS in Swaga Bidedi.

Name		Signature
<u>GROUP A</u>		
01	PAPABU JOLLY	
02	AYIMAN RASHID	
03	BRICHIRU ZATUAN	
04	MATUBU JUSTINE	
05	FATIA AMNES	
06	KHIGIRU JENIFER	
07	AMANDU ALLAN	
<u>GROUP B</u>		
01	Agnes Tabu Moses	
02	Delian Joseph	
03	Mawa Stephen Moses	
04	ALUMA ZUBER BERN	
05	MUGUNYA WINDREN	
06	AIDBAT VASCO	
07	LICHOGA SWADIKI	
08	ATIKU WILLIAM	
09	JORINDU LAWRENCE	

Appendix 7.2: Attendance for feedback session



Appendix 7: 3. Attendance for Project Evaluation Session



Appendix 8: Guiding Questions during Stakeholder’s situational analysis work shop at High City Swinga in Bidibidi Refugee Settlement

Dear Sir/Madam

I appreciate your development to the skills enhanced in Arts and Crafts with in the CFS both in the ALP classroom and as a co-curricular activity. I am Munduru Janet a Masters Student form Kyambogo University with Reg; 16/U/14020/GMVP/PE and working as a case worker with World Vision mostly implementing crafts and doing case management. I am requesting you in groups to discuss and participate to the following guiding questions for situational analysis in the workshop. The aim of this work shop on situational analysis is to identify an area of operation in crafts its challenges and solutions, the impact of craft, how we can implement the craft. Therefore, dear participants share with me on the following;

Section A. Learners

1. What type of crafts do you have in the CFS?
2. What are the various materials you use for doing Arts and Crafts in the CFS?
3. Where do you get the materials for doing Arts and Crafts?
4. What are the challenges you face while doing art and craft?
5. What are the possible solutions you suggest for addressing the above challenges?
6. What is your expectation after this project?

Section B Partners, donors

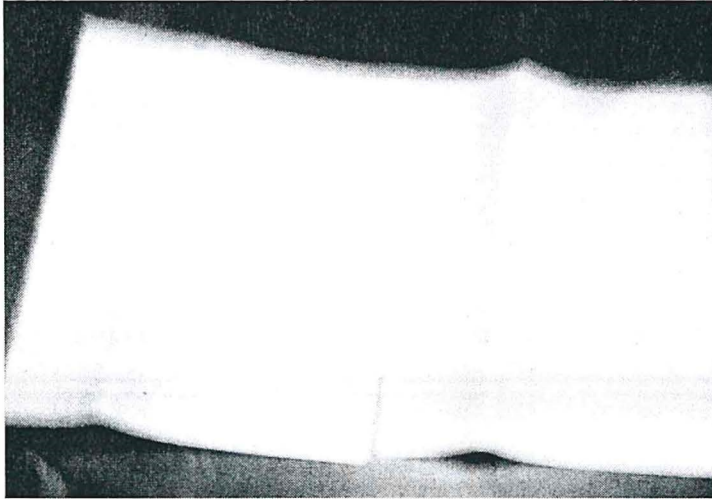
1. What type of Arts and Crafts do you give for the learners in the CFS?
2. What are the various materials you provide to learners for doing Arts and Crafts in the CFS?
3. Where do you get the materials that you provide for learners for doing Arts and Crafts in the CFS?
4. What gaps have you observed in the CFS concerning Arts and Crafts teaching and learning?
5. How to you address the above-mentioned gaps?
6. What are your expectations after this project?

Section C Elders, community members, CPC chair persons and others.

1. What type of crafts do you have in the community?
2. What are the various materials you use for doing Arts and Crafts in the community?
3. Where do you get materials for working on your Arts and Crafts?
4. What gaps have you observed in the CFS concerning Arts and Crafts teaching and learning
5. How to you think we would narrow this gap collectively with you and the partners.
6. What are your expectations after this project?

END

Appendix 9: Minutes during the situational analysis session



Appendix 10: Action research with focus on priorities and suggested solutions

Challenge	Solution	Person(s) in charge
Insufficient indigenous craft production in the CFS	Introducing indigenous craft skills with in the CFS. Monitoring and follow up of the art and craft (CAPE) being taught Embracing all the cultural crafts within the settlement. Allocating specific time for indigenous crafts Inviting indigenous skilled crafts people	Teachers, world vision (Co-coordinator), stake holders
Low Attitude/perception of people on indigenous craft production	Sensitization and awareness of the community on Indigenous craft skills. Exhibition/display of finished crafts, Motivating the learners with awards /Attaching value to indigenous craft.	Staffs and facilitator, teachers and children, other partners like FIN church Aid
Insufficient funds	Partnership with other partners like education department (Fin church Aid)	Coordinator, other partners
Cultural diversity among the stalk holders	Sensitization and awareness of the various cultures in the settlement including their crafts Availing various materials according to some common visual cultural practices in the settlement. Exhibition /display of finished crafts	Community, Stake holders
Insufficient teaching and learning materials.	Availing enough and variety of Multimedia art and craft items/ materials	UNICEF, UNHCR and other partners.
Insufficient IKS personnel with good skills in the settlement	Do monitoring of skilled personnel with various Multimedia art and craft skills within the settlement. inviting indigenous skilled crafts people (personnel) willingly to deliver/ train	Community, stake holders,

Source; Primary data.

Appendix 11; Documentary Review

Item	Number.	Comment.
school time table	1	Seen
Curriculum	1	Given by head caregiver
Documents and minutes	1	Availed
Journals	Many	Read
Books	Many	Read
Syllabus	1	Seen

Appendix 12; Observation Check List

Items.	No.	Adequacy.
Displays		
student's attendance		
staff list		
Infrastructure		
Materials		
Skills		
Craft categories		

Appendix 13: Table

Showing summary of grouped issues in crafts within a term.

Short term	Medium term	Long term
<ul style="list-style-type: none"> •Inadequate teaching and learning materials/ craft items/ teaching aids •Lack of crafts types and people’s attitude or perception •Lack of crafts techniques and personnel with Multimedia Crafts knowledge •Lack of crafts sources and funds including time for its Production. •Lack of crafts indigenous knowledge in their production •Sufficient cultural diversity among the stalk holders 	<ul style="list-style-type: none"> •Unclear modes of delivering crafts •Insufficient funds in crafts production •Insufficient cultural diversity within the settlement. 	<ul style="list-style-type: none"> •High cost of materials •Lack of market •High cost of production •High cost of transport •Insecurity •Lack of motivation towards crafts production •Laziness in crafts production on assumption that it is only for the elderly people

Appendix: 14 CONSENT FORM

I understand the overview presented to me on the study titled “**Integrating Indigenous Knowledge in Multimedia Arts and Crafts production among Refugees in Uganda**” which will be conducted by MUNDURU JANET. I hereby consent to be a research participant in the study. It is my understanding that:

1. This study focuses on finding my views on the given topic by using focus group discussion, future workshop and document analysis.
2. My identity will remain confidential and name not to be used in the study or in reporting of its findings at any point in time.
3. I will provide the researcher with any necessary information and document for the study
4. I will allow the researcher to audio-record and take photos during the study
5. My view will be held in strict confidence and will not be communicated or used
6. The purpose of the study is **NOT** to judge me on the issue of the type of responses, participants and documents.
7. I hold the right to decline to answer any question
8. I hold the right to withdraw from the study at any point in time without any penalty
9. I will get to know the research findings
10. I express my willingness to participate in the study by appending my signature

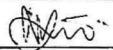
Name Hakimu Taban

Designation CPC

Name of the institution/ organisation

Swing Block 4

City, Country SOUTH Sudan

Signature 

Appendix 15: Meeting during the Implementation of IKMC production in the CFS

Source; primary data

