

**CREATING PAINTINGS INSPIRED BY THE TRADITIONAL ITESO
AKOGO MUSIC INSTRUMENT FOR CONTEMPORARY SPACES**

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**A THESIS SUBMITTED TO THE DIRECTORATE OF RESEARCH AND GRADUATE
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DECLARATION

I, **ORHON Solomon**, hereby declare that this is my original work and it has never been submitted to any institution of higher learning for any academic award.

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APPROVAL

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DEDICATION

I dedicate this thesis to the people of Kumel Village for the contributions and information rendered to me in the process of carrying out this research.

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First, I would like to thank almighty God for the divine protection, wisdom and ability that rendered unto me in the accomplishment of this study

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LIST OF ABBREVIATIONS/ACRONYMS

ICU: Iteso Cultural Union

NDP: National Development Plan

UNESCO: United Nations Education, Science and Cultural Organization

UNDP: United Nations Development Programs

UDTA: Uganda Development Theatre Association

UNCP: Uganda National Culture Policy

UNHCR: United Nations High Commission for Refugees

UBOS: Uganda Bureau of Statistics

ARC: Action for the Rights of Children

SDGs: Sustainable Development Goals

R1 & R2, R3, R4, R5, R6, R7, R8, R9, R10 and R11: Pseudo names given to the respective 11 respondents considered to provide sufficient data for the study in in-depth interviews.

ABSTRACT

“Creating Paintings Inspired by the Traditional Iteso Akogo Music Instrument for Contemporary spaces” is a study that produced paintings for contemporary spaces inspired by traditional Iteso *Akogo* Music Instruments. The objectives of the study were; (1) To establish the cultural significance of *Akogo* Music Instruments in the Iteso (Kumel village) community in Mukura Sub-county, Ngora District, Eastern Uganda. (2) To identify ways in which traditional *Akogo* Music Instruments can inspire decoration of contemporary spaces (3) To produce paintings for decorating contemporary spaces inspired by traditional *Akogo* Music Instruments. The study was carried out in Kumel Village, Mukura Sub county in Ngora District, Eastern Uganda, where seven respondents and a performance group were purposively selected. The research design was ethnography with research methods including in-depth interviews, direct observation, focus group discussion (FGDs), recording and photography. The data collected was subjected to studio experimentation to come up with the paintings. The findings indicate that; (1) the number of Iteso who are conversant with the use and application of *Akogo* music instrument continues to reduce because of many factors such as modernization, technological advancement and their related ideologies. (2) not so many Iteso did understand painting as a practice until when they encountered the Nyero rock paintings in Kumi district during the migration and movement of communities and, (3) *Akogo* music instruments are one of Teso’s cultural heritage and when used as inspiration for paintings for contemporary spaces can promote and preserve Iteso material culture as well as create alternative sources of income. To change the perceptions on traditional *Akogo* music instruments, preserve and promote their importance, the researcher developed four projects through painting for decorating the hotel reception and conference room of Seven Eleven Hotel Ltd in Mukura. The projects were based on; “A Collaboration Tool”, “A Participation Tool”, “Mobilization Tool” and “Leadership & Communication”.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This study aimed at promoting the traditional *Akogo* music instruments of the Iteso among the contemporary spaces. Iteso of Kumel village in Mukura Sub-county, Ngora district, Eastern Uganda, commonly use the *Akogo* instruments. In this study, the *Akogo* instruments were used as a source of inspiration for creating paintings for decorating contemporary spaces such as public offices, hotels and private homes. In this chapter, Background to the study, Statement of the problem, Purpose of the study, Objectives of the study, Studio guiding questions, Significance of the study, Scope, Definitions of operational terms are covered.

1.1 Background of the study

According to Gao, Wu, Lee, & Lin (2019, p. 34), “painting is a form of visual art, which is a mode of creative expression consisting of representational, imaginative, or abstract designs produced by the application of colour to two-dimensional artworks”. Similarly, Elkins (2019, p. 2), observes that “painting is both a sum of ideas and a blurry memory of pushing paint, breathing fumes, dripping oils and wiping brushes, smearing and diluting and mixing”. Perry (2014) as quoted by Kamugisha (2018, p. 1) points out that paintings can be naturalistic and representational such as Still-life or Landscape painting, photographic, abstract, narrative, symbolic such as symbolist art, emotive such as in Expressionism, or political in nature such as activism. Painting is a practice that happened and continues to happen in different sections of the community in the entire world. Several literatures reveal that painting is as old as the human history and paintings as a form of art were one way of recording human evolution. Sigaki et al. (2018, p.1) argue that, “Art is the ultimate expression of human creativity that is deeply influenced by the philosophy and culture of the corresponding historical epoch”. Consequently, the *Akogo* instrument is a traditional art material that forms the evolution of the Iteso history.

The Iteso people are part of the greater history of movement of people. According to Lemu (2017, p. 9), all people in the world, including Iteso, are descendants of Noah, the only righteous man and his family who God saved in the famous Noah’s Ark after all people that had been living

in the world were destroyed by God in a flood because of their sins. Noah had three sons; namely; Shem, Ham and Japheth (Genesis 9:18-19 NIV, 1973). Broadly, since Noah had three sons, with Ham being the one that gave birth to Cush who later went and settled in the land which later was called Ethiopia, it confirms the narrative that the Iteso migrated from Abyssinia which is currently located in Ethiopia.

Lemu (2017) also observed that in 1300 A.D, some of Cush's descendants who later came to be known as *Itunga* and were both crop farmers and pastoralists due to various push and pull factors such as conflicts, search for water, fertile land and pasture for themselves and their animals, left Abyssinia and moved southwards entering and first settling in a place now called Turkana, north of Kenya.

This argument is in line with the movement of the Hamites. This could be true given that the Hamites came from Ethiopia and later came to be known as *Itunga*, moving southwards through Turkana, northern Kenya then Moroto, north-eastern Uganda and finally into Angisain Magoro a place which later came to be called Teso. The sons and descendants of Ham are the people referred to as Hamites. Cush and his descendants moved and settled along the (River) Nile basin and so came to be referred to as 'Nilo Hamites.' Thus, Iteso are referred to as part of the 'Nilo Hamites' ethnic group (Lemu 2017). They speak an Eastern (Plains) Nilotic language and they spring from a common origin with the Karamojong and Turkana (Darkwa,1984).

According to Baryamureeba (2017), In Uganda, the Iteso live mainly in Teso sub-region i.e. the districts of Amuria, Bukedea, Kaberamaido, Katakwi, Kalaki, Kumi, Ngora, Serere, and Soroti as well as in the districts of Pallisa, Bugiri, Tororo and Busia. Their population is about 2,360,000 million (UBOS, 2016, p. 20).

As earlier said, the *Akogo* is common in Teso and very important as a tool of entertainment and communication. In fact, *Akogo*, is the most important musical instrument in this region (Asiimwe & Ibanda, 2008, p. 17). *Akogo (Adongo)* a lamellophone, with 12 metal keys fixed on a rectangular *esiwata* wooden resonator box played by boys and adults for fun (Darkwa, 1984). The *Akogo* is also referred to as a Ugandan thumb piano (Pandey, 2005, p. 17), a traditional music instrument played by the Iteso of Eastern Uganda and Western Kenya. Like Darkwa (1984) observed, it consists of a wooden-board box with attached staggered metal or Bamboo tines / keys commonly played by holding the instrument in the hands and plucking the tines with the thumbs

to produce a unique harp or bell-like sound. When played it's both melodic and percussive therefore, classifying it as an idiophone and as part of the lamellaphone family; a group of instruments which are also percussion instruments.

While the population in Teso did not practice formal reading and writing, had no access to print or electronic media or did not engage in formal and structured school education, they had developed a different system of information storage and dissemination (orality). The unique aspect of this educational system was that the information was stored in songs, dances, stories, proverbs, rituals and to access this information, one had to delve into these activities which meant active participation in the music, dance, rituals, stories with musical instruments (Uganda Development Theatre Association [UDTA], 2007, p. 3-4) which included the *Akogo* / Thumb piano. Despite the fact that cultural aspects such as musical instruments play a key role in community development, they are being sidelined in the face of modernity which according to Nota (2017), continue to downplay the relevance of traditional Iteso music instruments. In fact, western ideologies have swayed community opinions of traditional music instruments with some members of the community made to think of them as symbols of derogatory clichés of African evil worship and backwardness (Mungazi, 1991). Mutungi (2018) therefore, posits that focusing on culture helps development to be relevant to the local context. For example, Bwindi National park, Rwenzori Mountain National park, and Kasubi Tombs are already enlisted as a world cultural heritage sites giving Uganda an avenue of not only raising foreign income and to marketing Uganda globally but also preserve these features for future references. The issue of preservation was analysed by Darkwa (1984) by studying traditional music and dance practices of the Iteso of Kenya. Darkwa found out that although the recent forces of acculturation have had some impact on the traditional music and dance practices in many parts of the country, much of these performing arts traditions which have continued to be closely identified with traditional institutions, ceremonies, rituals, etc. have survived the impact and still exist among the Iteso and their neighbours. Darkwa (1984, p.70).

In the face of modernity and Western led development, there is possibility of losing African heritage and traditional knowledge if it is not well preserved. Looking at the Iteso material culture, the researcher used this unique culture with focus on the musical instruments to produce paintings for contemporary spaces inspired by *Akogo* music instruments.

1.2 Statement of the problem

Iteso traditional music instruments like any other in the world were and are still important to the community. They served several purposes such as, education and sensitization of the community, ritual performance, and ceremonial procession, oral narratives such as songs, dance and oral poetry, entertainment as well as self-expression. These music instruments were a means to facilitate participation by members especially the youth in community development. The instruments were authentic, rhythmic, producing good sensational music, the accompanying dances were authentic bringing great joy to the instrumentalists, dancers, singers and the audience. Whereas the Iteso community still values these instruments as being of great value, Western influence that was introduced through colonialism and factors associated with it such as religion, technology and education continue to relegate the importance of traditional materials such as the *Akogo*. Consequently, the perceptions of the community towards traditional material culture such as *Akogo* has been affected and the Iteso prefer Western-made items in favor of the traditional ones leading to a decline in production of traditional music instruments and consequently the music. Many Iteso are also convinced that traditional music instruments cannot be a sustainable source of livelihood yet they have neither fully embraced the modern culture nor forsaken the indigenous music instruments. With the current development and modernization trends, the *Akogo* instrument and its processes of production as well as the entire music narrative can be repackaged in several ways for enhancing the beauty of contemporary spaces such as hotels, restaurants and conference centers.

1.3 Purpose of the study

The purpose of the current study therefore was to produce paintings inspired by the traditional *Akogo* music instrument of the Iteso (Kumel Village) community for use in contemporary spaces such as hotels, restaurants and conference centers.

1.4 Objectives of the study

The objectives of the study were;

- (i) To analyze the cultural significance of *Akogo* music instrument in the Iteso (Kumel village) community in Mukura Sub-county, Ngora District, Eastern Uganda.

- (ii) To identify ways in which traditional *Akogo* music instruments of the Iteso (Kumel Village) community can inspire paintings for contemporary spaces.
- (iii) To produce paintings for contemporary space inspired by the traditional *Akogo* music instrument.

1.5 Studio guiding questions

- (i) Of what cultural significance is *Akogo* musical instrument to the Iteso (Kumel Village) community in Mukura Sub-county, Ngora District, Eastern Uganda?
- (ii) How can traditional *Akogo* music instruments of the Iteso (Kumel Village) be used in paintings for contemporary spaces?
- (iii) How can paintings inspired by the traditional *Akogo* music instruments for contemporary spaces be produced?

1.6 Significance of the Study

No known comprehensive research has been conducted so far to address the use of traditional *Akogo* music instrument of the Iteso (Kumel Village) community in Ngora District, Eastern Uganda as a source of inspiration in the production of paintings for contemporary space, so this study is significant in the following ways;

The study will be an inspiration and a source of information for future scholars and painting instructors on traditional *Akogo* music instruments of the Iteso community, history and Iteso material culture and how it can be related to contemporary life.

The study will also be an eye opener to the residents of Kumel Village as well as stakeholders such as the government and neighbouring societies of how rich Teso culture is through appreciation of the paintings inspired by her traditional *Akogo* music instruments. This visual representation elaborates the significance of Teso culture as a potential sustainable source of livelihood as it can attract visitors to the country as tourists which provides income to the government through revenue collections as well as providing employment to the Iteso community.

In addition, through providing information to policy makers on how traditional material culture can be used in contemporary spaces as a source of livelihood, this study will help in promoting the

national development goals and SDGs especially goal 12 that supports the growth and development of communities.

1.7 Scope of the Study

This section covered the geographical scope, content scope and time scope as discussed below.

1.7.1 Content scope

Whereas the study took a general look at traditional Iteso music instruments, the researcher concentrated on the traditional *Akogo* music instrument where the researcher established the cultural significance of *Akogo* music instrument in the Iteso and identified ways in which traditional *Akogo* music instruments of the Iteso can inspire paintings for contemporary spaces such as hotels, restaurants and conference centers. The material used in the study was limited to oil paint and acrylic paint.

1.7.2 Geographical scope

The study was conducted in Kumel Village, Mukura Sub-county, Ngora District, Eastern Uganda around 254 Km from Kampala Capital City, along Kumi – Soroti high way. Kumel, a densely populated village is located on a relatively flat agricultural area near Lake Kyoga and approximately 14 Km from Ngora Town. The study limited itself to Kumel Village, because *Akogo* was more commonly played in the area compared to other areas in Teso Sub-region.

1.7.3 Time scope

Since the research was an ethnographic study, the researcher spent one year studying the making, use and practice of *Akogo* music in the local community of Kumel Village. Throughout, the researcher interacted with artisans, members of a performance group, a hotel manager, elders and visual artists who assisted him obtain the necessary information on *Akogo* music instrument s as well as data on decorating contemporary spaces.

1.8 Limitations of the study

With no external sponsor, the researcher was faced with financial constraints, which prompted him to take on a small loan from a staff fund, which made it possible to finance this study.

Weather challenges were experienced as much of the field research was done during a rainy season in Teso sub-region. Many interviews were missed, however the researcher managed to liaise with the concerned respondents (in the form of postponement) in order to meet on other convenient days.

Access limitation due to the nation-wide lockdown that was imposed towards the final stage of the research made it hard to reach some correspondents following the widespread fear of contracting the coronavirus from visitors of which categorically; the researcher fell under. This prolonged the field time. The researcher therefore had to patiently wait for the partial relaxation of the lockdown and also put to use the standard operating procedures put in place by the Ugandan Ministry of Health which among others included washing hands in order to eliminate the fear by the respondents of contracting Coronavirus from the researcher during the interview.

1.9 Definition of Operational Terms

Akogo:	A traditional music instrument played by the Iteso of Eastern Uganda and Western Kenya. It consists of a wooden box with attached staggered metal or Bamboo tines commonly played by holding the instrument in the hands and plucking the tines with the thumbs to produce a unique harp- or bell-like sound.
Akogo Festival	A platform that seeks to establish itself as the prime event in the Teso Sub-region in history of <i>Akogo</i> music dance in Uganda. The events feature live Teso cultural music heritage where thousands of Iteso & beyond borders come together.
Akogoi:	A plural for <i>Akogo</i> .
Akoukout:	A medium sized <i>Akogo</i> .
Akoukouto	The plural of Akoukout.
An idiophone	Any music instrument that creates sound primarily by the instrument as a whole, vibrating without the use of strings or membranes.

Ateso	The language of the Iteso.
Contemporary space:	A space designed to accommodate the shifting preferences, taste, and need of the people who live there, that evolution inherently creates.
Kumel Zebra Group	A local <i>Akogo</i> Music performance group from Kokodu-Kumel Villages comprising of men, women and youths.
Lamellaphones	Instruments, which have little tines, or "lamellae", which are played by plucking.
Lounge:	A public room, sitting room or living room in a hotel in which one can sit, lie, stand and relax.
Painting:	A mode of creative expression that can be done in numerous forms. The forms include drawing gesture (as in gestural painting), composition (as in narrative art), or abstraction (as in abstract art), among other aesthetic modes which may serve to manifest the expressive and conceptual intention of the practitioner.
Teso	The traditional homeland of the Iteso.
The Iteso, or people of Teso)	An ethnic group in eastern Uganda and western Kenya.
Tines:	Parallel spikes forming parts of a tool and in this case, the " <i>Akogo</i> ".

To identify the gaps, it was necessary to review the relevant literature.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

Seemingly, there were gaps that needed to be looked at regarding the topic of study. This chapter attempts to fill that void.

It is evident that literature on Iteso traditional music instruments especially the *Akogo* is limited. Therefore, this chapter aims to review a number of literature sources based on the objectives of the study which sought to: analyze the cultural significance of *Akogo* music instrument in the Iteso (Kumel Village) community in Mukura Sub-county, Ngora District, Eastern Uganda, identify ways in which traditional *Akogo* music instruments of the Iteso (Kumel Village) community can inspire paintings for contemporary spaces and produce paintings for contemporary space inspired by the traditional *Akogo* music instrument.

2.1 Theoretical framework

The study was based on preserving the traditional Akogo music instrument of the Iteso community through the production of Paintings for contemporary spaces as a means of preservation. Culture theory by Serrat (2008) stated that since people (not economies) are the main object and ultimate purpose of endeavors to progress, a society's culture is not just an instrument of development cooperation. The culture theory is supported by Diller, (2004) as cited by Vinolen (2010) who argued that culture becomes a way in which people have learnt to respond to life's problems. Therefore, from Diller's argument, it is important for the culture and its traditional items to be preserved by visual artists through different means such as Painting. With this, the community will be able to appreciate the traditional Akogo, a material culture for its potential for posterity and as a source of livelihood. This could rekindle the need to produce and use material culture as well as produce paintings inspired by the same so that it could be used in contemporary spaces. All in all, Serrat (2008) expressed how culture encompasses most aspects of life which is also linked to preservation of traditional Iteso Akogo music instrument for future reference through painting. The Culture Theory was therefore selected because the Akogo Instrument could only be explained by the Iteso people who knew the Akogo well and especially the Kumel Village community where the Akogo is made.

2.2 The cultural significance of music instrument to communities.

According to Kvitte (2008, p. 47), The term 'Music instrument' is a self-explanatory term for an observer in his own society; it is less easy to apply on a worldwide scale because the notion of music itself in such a wide context escapes definition. It is against this background that wa Mukuma (1988, p. 84) asserts that every instrument is identified with its musical zone, in which it fulfills a specific cultural function and it is an integral part of the essence of musical style pertaining to a given geographic space and people.

According to Ravasio (2016, p. 2), Instruments are valuable objects. Chukwu (2011) then posits that, traditional music instruments are information sources that help to express feelings of a people and the needed explanations on how these inform, can be effectively disseminated by the culture owner. According to Allan and Theodore (2020), the word music instrument denotes any device used for producing a music sound arguing that the principal types of such instruments, classified by the method of producing sound, are percussion, stringed, keyboard, wind and electronic. Similarly, Hornbostel (1933 p. 129) contends that, for purposes of research everything must count as a music instrument with which sound can be produced intentionally. Johnson (1995) therefore observes that whereas the study of music instruments is consolidated under the discipline of organology, these objects of material culture are also studied within areas such as musicology, ethnomusicology, anthropology, archaeology, area studies, art history, iconology, and museology which justifies the *Akogo* as a material culture of the Iteso studied in this thesis.

Aluede (2006) on theories of the evolution of music in the world, explains that exactly how music began is a mystery but an idea of its origin can be reconstructed from the music of the primitive tribes of Africa. In this direction, Mitchell (1960, p.3) says that "the study of primitive tribes of today likewise provides some information about music's past." African music is very dynamic and functional and so is not and should not be seen as primitive and static as to provide strong basis of world music's reconstruction. A look at world history of music portrays individual stories of music's origin and in light of this, Lichtenwanger, & Polin (1954) posits that it is doubtful that we shall ever know when or under what circumstances the first musical utterance was made, yet every culture developed some form of music tradition and many of them possessed legends that pertain to the origin of music. To contextualize "culture" as referred to by Lichtenwanger, & Polin (1954), UNCP (2019, p. 2) defines it as "the sum total of the ways of living of a society

transmitted from one generation to another, including how it preserves, identifies, organizes, sustains and expresses itself.”

In line with origin of music, Sachs (1940) posits that music histories written before the nineteenth century usually start with an account of the mythological invention of the earliest instruments. Sachs (2012), points out that no earlier instrument was “invented,” if we conceive of invention as the ultimate bringing into being of an idea long contemplated and experimented with. Sachs (ibid) continues to explain that the supposition of such a process commits the current fallacy of superimposing modern reasoning upon early man yet he actually was quite unaware, as he stamped on the ground or slapped his body, and that in his actions were the seeds of the earliest instruments. Sachs (ibid) therefore posits that the question of which instruments probably came into being first cannot be answered in the development of musical instruments? However, Lomax (1959) points out that world over traditional music instruments have existed and Every music instrument or voice has its own characteristic sound. Once you become familiar with these, you will start to hear music "in color."

Senan, Rosziati, & Nazri (2009) observes that in Malaysia, the traditional Malay music instruments are believed to have originated from different countries and cultures. For instance, the kompang was brought to the Malay Region by the traders from the Middle East in thirteenth century. Besides Arab countries, some of the instruments were also invented from other country such as angklung which is believed was brought by migration from Indonesia. The traditional music instruments play an important role in traditional Malay culture. The instruments were mainly used to accompany traditional dance such as kuda kepang and mak yong, wedding ceremony, traditional theater such as wayang kulit (shadow puppet) and religious function such as Maulud Nabi and berzanji. Similarly, the *Akogo* accompanies singing, storytelling, and *Akogo* dance (Asiimwe and Ibanda, 2008) which is a courtship dance of the Iteso hence encouraging marriage-a cultural pillar of the Iteso.

Thieme (1970), on oral traditions of Yoruba musicians identifies two types of music instruments; the conical drum with two membranes called *Bata*, that is used for Sango religious performances and the pressure drum, of which three principal varieties exist among the Yoruba; the *Dundun*, *Gangan*, and *Kaso*. The *Gangan* and *Dundun* are stick beaten double membrane pressure drums while the *Kaso* is also a pressure drum but a hand beaten, single membrane with a

leather strip. Thiemes (1970, p. 360) observes that among the several traditional beliefs concerning these instruments, the Yoruba hold a widely held belief that the *Dundun* drum originated in Ife, a belief generally connected with the Yoruba myth of origin, that says that the world was created, and all things Yoruba originated at Ife, and later a certain person, named *Ayan*, became the *Dundun* drummer for the Odudua, the first king of Ife. The pressure drum like the *Akogo* of the Iteso is therefore a traditional music instrument of great cultural significance to the Yoruba also linking their history to the Ife origin myth.

Among traditional East African communities such as the kingdom of Buganda, music making is closely related with and recognized as a social activity that fosters and reinforces communal unity. Besides songs and dances, music instruments certainly play a vital role in many events as well (Teffera, 2006, p. 1). On the significance of music instruments, Teffera (ibid) remarks that East Africa is known for the use of its abundant types of music instruments that are played on different occasions. Teffera (ibid) also points out that traditional music instruments among other things served as court music instruments predominantly for the entertainment of the royal regalia.

And apart from their symbolic significance, musicians like *Akogo* instrumentalists also seized the occasion to perfect their artistic skills not only by practicing with the instruments, but also by presenting court music on continually. This consequently made music making their paramount profession. This study therefore, supports the need to acknowledge and recognise the various traditional music instruments of the Iteso community specifically the *Akogo* as inspiration, with a view to utilizing it for the purpose of producing paintings for contemporary spaces.

In a study "*the music of sub Saharan Africa*", Turino (1992, p. 189) observes that in the Buganda Kingdom, the Kabaka's court was a major center for musical activity where by the Kabaka supported a number of different ensembles. One important court ensemble consisted of at least five side-blown trumpets made of bottle shaped gourds. The different gourd-trumpets each produced different pitches necessary to complete a melody and were thus played strictly in interlocking fashion. This relates to the *Akogo* of the Iteso which comes in different types and sizes, differently pitched though played simultaneously but creating a harmonious rhythm. All in all, these went hand in hand with dancing, singing, as well as active participation of both the female and male members of the community in the same.

Like Teffera (ibid) observes about aerophones in the music traditions of East African communities, similarly, among the Iteso communities, traditional music instruments did and still perform instrumental music combined with traditional songs along with accompanying dance where both the female and male members of the community time and again participate industriously. The traditional music instruments of the Iteso which include the *Akogo* are engaged either as solo or as a set on several incidents. Accordingly, these happenings denote a functionality that is related to everyday life of the community.

In a study on the traditional music and dance practices of the Iteso of Kenya, Darkwa (1984) points out that there are a series of songs by the Iteso that include; songs of love, war, marriage, boast, worship, funerals and advisory songs which music is used to vitalize activity via plays as well as work. In fact, men and women get to sing accompanying songs when carrying out domestic day to day work and when guiding the the systematic flow in work circumstances.

Darkwa (1984, p.73) also remarks that; the Iteso have a variety of music instruments attributed to them, each of unique characteristic nature and are closely integrated with social life, ceremonies, rituals, among others for example *Atenusu*, *Adedeu (Adeudeu)*, *Akidongo*, *Esiriri*, *Ageregere*, *Nakeludeda*, *Amaukuku*, *Aluti*, *Arupepe*, *Esosi*, *Auleru*, *Esimana (Isimana)*, *Amoti* and *Ketwo (Akirama Komoti)*, *Akibanyabanya Akanini* and the *Akongo (Akogo/Adongo)*.

The traditional *Akogo* music instrument of the Iteso community which makes the basis for this study categories into three types; *ikengere*, *akoukout* and *emen*. The *Akogo* is fitted with 13 metallic tines; 7 on one side and 6 on the other with each being of a varying size ranging from the shortest to the longest. Both the *akoukout* and *emen* have similar attributes but the major difference being that whereas the *akoukout* is holed three times, the *emen* has five; the extra two being on the side to help in holding up the instrument when performing while standing. The one on top and the other on the back exit the resonator sound (Out Put) while the one on the bottom is controlled by either the index, middle or ring finger and so useful when a performance has reached its climax.

Asiimwe and Ibanda, (2008, p. 14), identifies *Akogo* as the most important musical instrument in Teso region. They go on to affiliate the instrument to a dance also called *Akogo*, as it derives its name from the thumb piano, *Akogo*. The dance *Akogo* is a social dance and is performed by the young and old alike. Usually the dancers and singers / music players are separated. *Akogo* players

are also the singers and among them is a lead singer. Asiimwe and Ibanda (ibid), describes *Akogo* dance as an energetic dance with the song setting the pace of movement. The male dancers engage in a lot of aerial and off-balance movements with hyper extended-knees while the dancers emphasize the waist and upper body movements, dancing close to each other but with very little or no contact at all. They observe that the dancers occasionally answer to the lead singers' "eeh! Chant with "ebaa!". Asiimwe and Ibanda (ibid) also asserts that today the dance is accompanied by an ensemble of thumb pianos, adungus, tube fiddles, drums, xylophones and almost any other musical instruments that can fit within the basic *Akogo* rhythm.

2.3 Paintings inspired by musical instruments: contextualizing *Akogo* music instrument.

The subject of creating artworks specifically meant for contemporary spaces has become a subject of many researchers and artists today. Adong (2018, p. 15) on developing pots from indigenous Acholi ritual pottery for use in contemporary space", a thesis for master of art and industrial design of Kyambogo university posits that upholding the tradition of a society and linking them to contemporary space is a dream of every contemporary artist today. As one of the researchers in the study of Acholi ritual pots, she created functional ceramic designs products to link Acholi culture to contemporary living. In so doing, she analysed the factors that influence production of pots, designed and produced pots inspired by indigenous Acholi ritual pots for use in contemporary space. She designed pots based on two, three and four mouthed ritual pots of the Acholi people. She was interested in sections of the pots with different views such as top, side and front view showing the design appearance from such views. The researcher presented these starting with conceptual drawings, ideas generation, computer aided drawings then dimensional drawings. She emphasized the need to link production to the needs of the Acholi community which is why in the study, she designed and produced; a front office key holder, a wine bottle holder pot, a newspaper display shelf with some small table flower pots and a wall hanging for spirits or soft drinks and wall decorative pieces, all four projects to suit the needs of the designated contemporary space. This inspired the researcher to deliberately use the various attributes and types of *Akogo* creating designs for paintings to suitably decorate the reception and conference rooms of Seven Eleven Hotel Ltd, a contemporary space in Mukura sub county, Ngora District.

Kennedy (2007) in a study on painting music observes that in about a century music has been pivotal in the elocutionary growth of the visual art and propelling artists into creating original art

forms. Kennedy (ibid) argues that artists have always used music as a symbol or allegory for artistic statement. Through attending to music, artists mimic it through the work they do and as a result have uncovered unorthodox ways to make art. On the other hand, Egan (1961, p.184) posits that to represent musical productions, some kind of audience ought to be presented or hinted upon as evidenced in art throughout the ages. Egan (ibid) adds that the performer and audience share one context and that both are represented in equal actuality, and once the quality has been weighed, then it may be analyzed for the information it contains.

Kennedy (ibid) in exploring the impact music had on visual arts starting with the 20th century through the art of Wassily Kandinsky, a Russian painter at an exhibition, observes that while certain works characterize a specific style or composer of music, some simply convey attributes of dance and music.

CCRT (2020) remarks that in India, through the sixteenth to the eighteenth century, various schools pertaining to painting prospered in Punjab hills, Himachal Pradesh and Rajasthan regions, with paintings being created out of rocks and natural minerals based soft colours on paper. Accordingly, CCRT (ibid, p. 30) observes that the paintings which made up for diverse concepts were also pivotal in encapsulating written narratives and manuscripts.

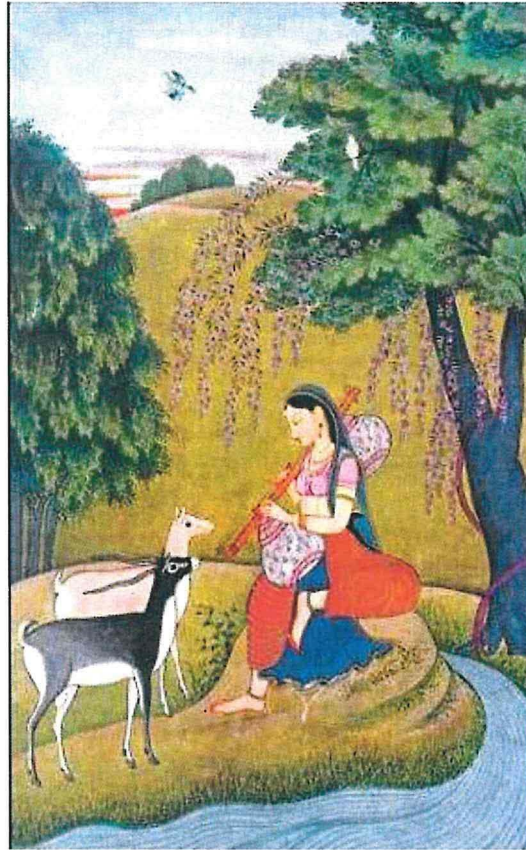


Figure 2.1: Lady Playing on the Veena,
unknown artist,
Source: CCRT, 2020

This painting in *Figure 2.1* shows a lady playing on the veena which is very similar in structure to the Jantar and Rudra Veena of today. Attention is drawn to the two gourds serving like resonators at both extremes of the danda, also known as the fingerboard. A resonator is an implement that gives away resonance which naturally oscillates at certain frequencies, with greater amplitude than in the matter of others. On *Akogo* of the Iteso Community, the tines are varied in size and placement in order to produce different notes along the resonator. Staggered metal or bamboo tine (locally known as “*asirim*”) are then attached, with a resonator, which enable plucking with the thumbs to produce the unique harp- or bell- like sound.

The works of Marc Chagall achieve an organic synthesis of art, literature, architecture, theater, circus and music. The holistic picture he creates of the world involves the participation of different kinds of art, speaking through the language of colors, sounds, voices, rhythms, acrobatics and dance (Safiullina, & Batyrshina, 2014, p. 68).

In line with this study, Safiullina and Batyrshina (2014) observes that on the painter's canvases, fantastic images of stringed instruments frequently appear - violins, cellos, mandolins and harps (depicted with various degrees of realism) - as well as musicians playing instruments with a precisely selected colour palette that conveys the character and emotional state of the "sounding" fragment. Safiullina and Batyrshina (2014) also observes that an entire thematic gallery is formed by the portraits of violinists depicted in the process of performing, including *Sitting Violinist*, *Violinist*, *Street Violinist* and other works. Among the Jewish, In the soul of a klezmer ensemble, the violinist is always the most delicate and poetic exponent of the eternal melancholy and hope of the people. In deriving compositions for his paintings, Safiullina and Batyrshina (2014) underscores the significance of the violinist in Chagall's paintings observing that he frequently depicts the Violinist alone, or surrounded by animals, or by listeners some distance away from him.

As explained by Safiullina and Batyrshina (2014), Chagall is seen to have two major attributes to his paintings as he dresses the Violinist in traditional clothes to partly symbolize the painter's native, small-town upbringing which is why the painter used the expressive image of a green-skinned violinist for the panel decorating a Jewish theatre, and elsewhere and secondly the painter violinist personifies the eternal, the timeless. It is evident that in Chagall's art, ceremonial portraits of violinists are not seen as almost all are "inscribed" into the surrounding atmosphere, closely connected with the surrounding world and yet, at the same time, rent from it. This offers the paintings a feel of harmony with in the Artwork.

2.4 Paintings for contemporary space inspired by traditional music instruments.

Music instruments have for long inspired artworks which have been produced in various methods and fields of Art including drawing, sculpture, ceramics, building architecture, multimedia crafts and painting. Kennedy (2007) argues that by listening to music and emulating it in their work, artists have discovered unconventional techniques in their art-making approach. Barrett and Stulik (1995, p. 40) posits that as there are schools of artistic thought, there are schools

of painting technique and also observe that each school of painting technique has a specific procedural approach to painting construction. This argument by Barrett and Stulik (1995) is substantiated by Kirby and Roy (1995, p. 166), who while analyzing Paul Delaroche's "*The Execution of Lady Jane Grey (1833)*", a painting under academic painting; observes that the production process of a painting in the early nineteenth-century France followed a clearly defined sequence of steps starting with the making of a drawing on paper, then the composition would be outlined on the prepared canvas with the modeling indicated, often with a reddish-brown "sauce." Local color, light, and shade were then laid in with the sketch elaborated using a full range of tones laid out individually on the palette and finally, the painting would refine this process further. Therefore, the highly finished Academic picture was the result of a well-established procedure; the artist would make preliminary studies, a sketch of the intended composition, and detailed drawings before transferring the design to canvas and beginning to paint (Kirby & Roy, 1995, p. 167). While purposing to produce paintings inspired by traditional *Akogo* music instruments for contemporary spaces, the researcher was guided by the same steps as in academic painting starting with preliminary studies, an *esquisse* (a sketch of the intended composition), and detailed drawings before transferring the design to canvas and beginning to paint as discussed by (Kirby & Roy, 1995, p. 167).

Ludwig (2008) describes his visit of the Museum Boijmans-Van Beuningen in Rotterdam in Spring 2008 as one where anyone could marvel at an exhibition displaying musical instruments, music stands, musical scores and other objects connected with playing music. The author argues that it would lead one to believe that the show was one of works of still life painting, in particular the genre of still life with musical instruments that many painters cultivated with virtuosity in the 17th century, especially Evaristo Baschenis in Bergamo. Ludwig (2008) posits that Until the 19th century, this genre concentrated on the illusionist reproduction of the bodies of instruments such as violins, lutes, or flutes, whereby the music instruments or musical scores were also allegories for the sense of hearing and that the theme of the five senses was part of the standard iconographic repertoire of still life painting. The music instrument still life was revolutionized around 1910 in the painting of Cubism, especially by Georges Braque. He observes that the traditional illusory space was transformed into a flat mode of depiction in which "the materiality of the objects seemed transposed into a unified colored substance.

Barret and Stulik (1995), observes that the basic goal of all representational artists to present an illusion of volume is accomplished in painting through the juxtaposition of dark and light values, and of highlights and shadows. Barret and Stulik (1995) believes that this illusion is accomplished traditionally through one of four techniques that he termed as either; *Basic technique*, a direct approach where dark and light values are placed by single, individual brush marks onto the surface of the painting with no blending of the pigments themselves. This went on to guide the researcher with steps to take in producing a painting work of art in the corresponding technique.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Overview

This chapter describes the overall strategy as to how the study was carried out. The researcher presents selected methods which were used in the study for creating paintings from traditional Iteso *Akogo* music instruments for contemporary space. It contains the research design, area of study, study population, population sample, sampling techniques, data collection instruments, validation of questionnaire, administration of the instrument as well as method of data analysis.

3.1 Research Design

Yin (1994) as quoted by Mayanja (2015, p.47) suggests that a research design is an action plan for getting from here to there. He further defines it as a blueprint of the research, which deals with four problems: (1) what question to study, (2) what data is relevant, (3) what data to collect, and (4) how to analyze the results. Therefore, this research design helped in the prevention of collecting data that was not relevant to the questions and pave way for further proper processes of analyzing and interpreting tabulated findings. The research design used was ethnography which according to Jerolmack and Khan (2018) ethnography is a method of social science inquiry in which the researcher embeds himself in the ongoing interactions of particular social setting in order to understand and explain members' lived experience. This design provided a systematic description that was genuine and accurate, thereby enabled the researcher to understand the real picture of promoting traditional Iteso material culture. The cultural significance of traditional *Akogo* music instrument to the residents of Kumel village was established. attributes of traditional *Akogo* music instruments that inspired the creation of paintings to decorate contemporary spaces.

3.2 Study Area

The study was conducted in Kumel Village, Mukura Sub-county in Ngora District, Eastern Uganda. The community comprises of the selected area of Kumel Village with in Mukura sub county where *Akogo* music has thrived and is regularly a practice. The area was designated for the research study because it is enriched with historical aspects on material culture of traditional *Akogo*

music, the area is at a stone's throw distance from the researcher's home and above all; the study will revamp the practice of *Akogo* music. To find evidence on the current situation about decoration of contemporary spaces and if artists in Uganda and the rest of the world have worked on the same, part of the study was carried out at Seven Eleven Hotel Ltd, Mukura and Ngora Town.

3.3 Study Population

The study population was the residents of Kumel Village Iteso (Kumel Village) community who make, use and practice *Akogo* music as part of their livelihood. The target population was the craftsmen who make the traditional *Akogo* music instruments, and those with knowledge of *Akogo* music instruments as well as those familiar with the art of decorating contemporary spaces.

3.4 Sampling Procedure and Sample size

A purposive sampling strategy was used when selecting the respondents for the study. According to Bryman (2008) as quoted by Mayanja (2015, p.48), "Purposive sampling is a method that entails selecting respondents in a strategic way, so that those sampled are relevant to the research questions that are being posed"

Patton (1990) affirms Bryman's definition of purposive sampling when he maintains that, "The logic and power of purposive sampling lies in selecting information-rich cases for study in depth.

The select samples included (2) artisans (5) members from a performance group, (1) hotel manager, (1) an elder, (2) visual artists with one into cultural oriented art. In total, 11 respondents were considered to provide sufficient data for the study in in-depth interviews. The respondents were given pseudo names and referred to as; **R1, R2, R3, R4, R5, R6, R7, R8, R9, R10 and R11**

3.5 Data Collection Methods

The researcher used the following methods to collect data with corresponding tools for each.

- In-depth Interview
- Focus Group Discussion(FGDs)
- Photography and Videography

3.5.1 In-depth Interview

Kakooza (2002, p. 20) defines interview as “a conversation in which a researcher tries to get information from the interviewee and records it by him or herself”. In this study, the researcher made appointments with the artisans, hotel manager and visual artists to be interviewed, made preparations and utilized an interview guide on the cultural significance of traditional *Akogo* music instruments among the Iteso (Kumel Village) community. The elder was asked two questions on the relevance of promoting traditional *Akogo* musical instruments of the Iteso community. The data from respondents was recorded and utilized during studio practice

3.5.2 Focus Group Discussion

A focus group discussion was conducted with 10 respondents; all members of Kumel Zebra Group (a performing group), i.e. 2 artisans, 5 performers and 3 opinion leaders found on ground in the study area at Kumel Village. A check list was prepared and the focus group discussion was held once.

3.6 Photography and Videography

Photographs were taken at Kumel where Kumel Zebra Group showcased the application of traditional *Akogo* music instrument upon the request of the researcher. The researcher captured a solo performance, group performances together with the various types and categories of Iteso *Akogo* music instruments that make up a complete set (7-member set) for compositions as sources of inspiration for production of paintings for contemporary spaces. Taking photographs and videos for both the interviews and performances was done with consent and permission of the participants.

3.7 Data analysis

The data collected from in-depth interviews, focus discussion group, photography and videography was brought to studio where it was analyzed. A series of sketches and drawings were developed on paper surfaces into preliminary and working studies. The sketches mainly focused on traditional *Akogo* music instruments of the Iteso community, in Mukura Sub-county, Ngora District, Eastern Uganda as a source of inspiration. Four projects of paintings for contemporary spaces were developed from the data collected. These were organized and categorized as;

“collaboration”, “a participation tool”, “a mobilization tool” and “leadership & communication tool”.

3.8 Reliability and Validity of Research instruments

Data quality control was ensured to avoid compromise. The reliability and validity required that the data collected be justified and true with a possibility of generalization. Odiya (2009) as quoted by Adong (2018, p.21) observes that the data collected should be the same consistently under similar condition hence accuracy. Therefore, the instruments of the study were first tried out in Kumel, a Village with in Mukura Sub county where *Akogo* music instruments are frequently played. The tools generated the same information. The tools were validated by asking two authorities in the research discipline if the content of the tools were valid.

3.9 Ethical consideration

The researcher obtained an introductory letter from Kyambogo University to the study area. The research study observed ethical issues as the researcher respected the various levels of authority from the district to local council of Kumel village for successful access into the field. The researcher met the leadership of the performance group that participated in the study before engaging the rest of the members of kumel zebra group. After interacting with the artisans, performance group and opinion leaders, the researcher went to Seven Eleven Hotel Ltd, Mukura, Ngora District where he introduced himself at the reception and later discussed with the Manager of the Hotel about the study. Throughout the research, the researcher was required to understand, observe and respect ethical issues related to soliciting informed consents, anonymity and confidentiality among others as considerations that protect human rights of the research participants and ensure they suffer no harm from the outcomes of the study whatsoever. All the respondents participated voluntarily after the researcher endeavoured to explain the purpose and objectives of the study.

CHAPTER FOUR

PRESENTATION OF FINDINGS AND DISCUSSION

4.0 Overview

This chapter presents and discusses the findings of the study in relation to the purpose of the study and the research objectives. It was heavily informed by the methods selected in chapter three. The chapter presents the cultural significance of traditional musical instruments to communities and offers a detailed account of the studio experimentation. After carrying out in-depth interviews, focus group discussions, photography and videography, the findings from the field were analysed through studio experimentations in sketch and painting as required in studio production. The process ended with the production of four major painting projects; “collaboration”, “a community participation tool”, “a community mobilization tool” and “a traditional communication tool” for displaying at Seven Eleven Hotel Ltd, Mukura, Ngora District; a contemporary space.

4.1 Cultural significance of traditional *Akogo* music instrument to the Iteso (Kumel) community

According to TARA (2013), the Iteso people of Uganda and Kenya live primarily in Iteso Districts of Uganda and across the Kenya-Uganda border in the Bukedi District of Uganda and the Busia District of Kenya. The Iteso speak an Eastern Nilotic language – *Ateso*, which belongs to the Iteso family of Eastern Nilotic speakers. In every place or gathering that you attend, you are most likely to meet a Teso there. However Buckley-Zistel (2008 p. 54) observes that, since the people of Teso have never played a major role in national politics, even though they benefited from some governments more than from others, their existence has lately been largely ignored by historians and anthropologists, leading to a gap in the literature. Nonetheless, the trend of Iteso never having played significant national political as observed by (Buckley-Zistel, 2008) seems to be changing as more and more Iteso are directly getting involved in the politics of Uganda as evidenced in the recent ministerial appointments to cabinet by the President of the Republic of Uganda with an Iteso^t as the current Vice President of Uganda. (New vision 9th June 2021).

Like any other community elsewhere, in Uganda, the residents of Kumel village have associated with traditional music instruments. Traditional music instruments such as *Enchembe*

(Thumb piano) among the Batwa of the great lakes region (Kamugisha, 2018, p. 29), *Engoma* (Drum) of the Ganda people (Mayanja, 2015, p. 53) and the *Mbira* of Zimbabwe (Turino, 2011) among others play key roles in the communities they exist respectively. Literature also reveals that several artists have used traditional knowledge as an inspiration to produce paintings. Akello (2019) used the blacksmith practice of the Ethur (Labwor) community in Abim District, North Eastern Uganda to produce paintings. Akello (2019 p.40), identified four activities [Working the bellows (Lor buk), forging process (Teth), the smelted products (Tetho) and the Thur Family]. Similarly, Mayanja (2018, p. 53) also studied Ganda musical instruments in the design process basing on the intended proverbs. Therefore, to preserve traditional *Akogo* music instruments of the Iteso community through paintings for contemporary space, the researcher considered the *Akogo* as a source of inspiration for painting. The study then first sought to establish the cultural significance of traditional *Akogo* music instruments to the community.

To establish if the residents of Kumel village was knowledgeable about traditional *Akogo* music instruments, one of the respondents R1 in *Figure 4.1* acknowledged that;

many people in the Kumel are aware of the instrument and they still use it in various places and occasions for example we play it in churches accompanying songs of praise and worship, we also play it at funeral vigils as we entertain mourners who have come for the overnight, child naming, and other rites of passage however, the interest of the public in the *Akogo* is quickly dwindling because of radios. The fate of the *Akogo* music has been left in the hands of the radio Deejays who recorded and play it despite having no knowledge whatsoever of how to physically play the actual instrument or even compose a song. What is even worse is that ceremonies and events that previously featured the playing of *Akogo* music instrument with in Teso are now scarce. The situation is so bad to the extent that even when it comes to ceremonies such as weddings, introductions and rituals today, *Akogo* music is just played as a record and not live, with neither the actual instruments nor us the players. Also folks tend to have the excuse of not being able to afford live *Akogo* music players however this is not true as I think it is only an excuse. The few times we get to perform live is when an elder who is *ebibis* (wealthy) and probably grew up in Teso around the time when the instrument was popular, requests for performances to be included in the day's program out of compulsion of it being affiliated to Teso culture. Unknown to many,

we the performers are actually affordable, all it takes is negotiation for example if the host at an occasion can provide utilities such as soap, salt among others, we as Kumel Zebra Group can deliver a live performance which would promote and preserve the traditional *Akogo* music instrument as well as market our group further. Recorded on 21st June 2020 at R1's home in Kumel.



Figure 4.1: R1 narrating to the researcher at his home in Kumel.

Source: Researcher 21st June 2020.

One of the respondents R2, who is also an opinion leader remarked that;

Akogo musical instrument has always been used in day to day life, in gatherings such as family get together, clan meetings and facilitating introduction rituals, *etale* ritual for young wives, and funeral rituals for the dead. He however observed that many young people today have been influenced by modernity and hence their understanding of the *Akogo* is so limited. According to the respondent; technological advancement has affected traditional music of the Iteso in so many ways especially since mass media such as radio and television is overwhelmed by modern music such as hip hop, Jazz and soul, overshadowing Traditional Iteso music. This music is produced and recorded in modern music studios where modern instruments like guitars, saxophones and pianos are used, ignoring the traditional Iteso music instrument. Unfortunately, because of this influence, youngsters have developed a liking for modern music and negative mindset towards Traditional Music. Because of that mindset, the Iteso today have gone for modern instruments, leading to a decline in production and use of the traditional music instrument and consequently the music. Many people are convinced that traditional music instruments

like *Akogo* can't be a sustainable source of livelihood yet the Iteso have neither fully embraced the modern culture nor forsaken the indigenous musical instruments. More so, among the residents of Kumel village there were few people who were involved in the making and playing of traditional Iteso *Akogo* music instruments. The young people who should have inherited the practice were no longer fully aware of it because traditional Iteso *Akogo* music instruments are being despised and ignored by the people due to modernity hence minimal transmitting of *Akogo* Music and its skills to the young ones. R2, personal communication, June 21st 2020

One respondent R9, claimed that;

the Iteso never had *Akogo* music instruments amidst them not until the early 20th century and no *Akogo* music but instead had *ajose*, *etida*, *akeebe*, *edonga*, *adungu*, *arigirigi*. If this trend continues in the next 18 to 20 years, Traditional *Akogo* Music of the Iteso community will have died out, this is because the people currently practicing *Akogo* music among the residents of Kumel village are of advanced age. Although the making and playing of Traditional *Akogo* Music instruments is dying out, there is need to document, promote and preserve the instrument so that the next generation may know of how their fore fathers once lived. R9, personal communication, June 22nd 2020

According to R1, R2, R6, R7 and R9, to make a complete set of players in an *Akogo* music performance, it requires seven (7) instrumentalist/players with; *isolo*(1), *ikengere*(metallic)(1), *akoukout* (medium) (2), *emen* (1), *akae* (shakers) (1 pair) and *alamaru* (flute) (1) as shown in *Figure 4.2 (a-f)*. However, because of the musical attraction and fun in playing the instrument, other players often join in with their own instruments and it is okay for they will always fit in and flow. In the same way, Turino (1998, p.4) in his study of the Mbira of Zimbabwe observes that, Mbira players who are musical specialists invited to perform at the *bira* ceremony supply the musical foundation, but as the evening progresses, the family and community members join in by clapping different patterns and dancing in the center of the room as men and women may also contribute to the performance by singing melodies that weave in and out of the mbira's bass part or by performing in a high-pitched yodeling style. Like in the Mbira of Zimbabwe, the *Akogo* performance may also be accompanied by dance which is usually in pairs of a boy and girl. This

dance; *Akogo* dance is also referred to as a courtship dance and commonly performed at introduction ceremonies, weddings and other social gatherings.



Figure 4.2 (a-f): Iteso *Akogo* musical instruments that make up a full set.

Source: Researcher 2020

On their role in the commerce of Teso sub region in Eastern Uganda, Ngora district in particular, R9 pointed out that the major problem still remained that the music created from *Akogo* was compared to music created using modern instruments. Even in the first instance, then the music was more or less evenly captivating. As a result of this, the production of *Akogo* music remained poorly understood with minimal participation in the production of the traditional Iteso *Akogo* music Instrument. It is on this note that Mutungi et al. (2015, p. 373) observe that in most

cases people respond to new experiences which remind them of the past, a past they knew, believed and have experienced and wish to be associated with and it is important to understand the context in which people use material culture. They further argue that communities such as Iteso (Kumel) should be enabled to develop their material culture alongside the imported technology and products.

To support this, R2 posits that;

not long ago *Akogo* music instruments were so important at events such as feasts, introduction and marriage, at rituals such as funeral rites & installing of an heir and music competitions organized at village and sub-county level across Teso. Iteso used *Akogo* as their favourite music instrument. In fact, a man who desired to go on a very long journey would do so in the company of an *Akogo*, this made the walk effortless and tireless for example Iteso would trek from mukura to Kumi in a short time. This was because the music from the instruments gave them pace and entertainment along the way and without it one could easily feel lazy and tired. Men especially the young men who had come of age would use the instrument in courtship, they played and composed melodic songs to appeal to their potential lovers, enticing them to submit to the young men's charm. R2, personal communication, June 21st 2020.

R1 remarked, saying that to him he used his *Akogo* as a ring tone, playing it whenever he wanted his presence felt wherever he visited.

R9, an opinion leader was critical to site that;

Akogo music instruments have always brought members of Mukura community together through the creation of groups such as Kumel Zebra Group which brings together members from Kokodu-Kumel-Ajeluk-Akisim-Mukura-Orisai-Atutur, basically all corners of the sub-county, men-children-youth and women with a common goal of using *Akogo* music to improve their livelihood as shown in *Figure 4.3*. In the group, they practice playing the instruments, dancing and composing beats and songs for which they usually get rewarded with contracts by Ngora District leaders, politicians, the wealthy and live performances at events, ceremonies and social gatherings. R9, personal communication, June 22nd 2020

The use of the *Akogo* helps keep the youth in check as they are tasked with responsibilities there in, Mutungi et al. 2015, p. 373 argue that most households perceive indigenous materials as a means to assign responsibilities, determine maturity and instill respect in a way a home or community is run. This is also supported by Murdock (1965), who argues that a culture consists of habits (as in values) that are shared by members of a society as it is the product of learning, not of heredity. In fact, Miller (1987) as quoted by Mutungi et al. 2015, p. 373 observed that humility of objects gives communities such as Iteso (Kumel) values and they become central in constituting a social order in almost a similar way as education or religion.

The *Akogo* music instrument eases and enhances mobilization and communication among the Iteso (Kumel) community. According to Okeke (2019, p. 31), In pre-colonial Africa, music preceded or accompanied the arrival of leaders to certain assemblies of the people. Such occasions included crucial political gatherings, particularly when one community was about to engage another in competitive exchanges. In the same way, Ngora District officials usually use the Kumel Zebra Group in mobilizing the community whenever there is a campaign especially on health and Education of the locals. This makes the *Akogo* music instrument a very good tool for mobilization and communication with in Mukura Sub-county and Teso as a region.

R1 together with the rest of the artisans said that unlike the many modern musical instruments, the traditional *Akogo* music instruments are so durable (can last more than 20 years) with minimal repairs that usually involve replacing of the tines on the *Akogo* which due to over plucking and rust tend to break. The *Akogo* artisans further argued that the number of artisans and thus the production and trade in *Akogo* music instruments should be doubled. They support that Traditional *Akogo* music instruments in general promoted unity, eased communication and mobilization of the community towards improving the general standard of living of the residents of Kumel village in Mukura sub-county, Ngora District, Eastern Uganda.



Figure 4.3: Kumel Zebra Group perform at Kumel Primary School.

Source: Emmanuel Edulu (2020)

R2, another elder agreed with R1 that the locals who are of middle age and above best understand traditional *Akogo* music instruments and the activities involved as they have in the past and occasionally do participate in playing *Akogo* as it used to be common especially in the evening at the fireplace, drinking joints (which usually revolved among homesteads as host), but that, the young ones may not understand the same because they have been overtaken by a lot of factors. R2 as well contends that technological advancement is a hindrance to the promotion of traditional *Akogo* music instruments of the Iteso community but because necessity is the mother of invention, Sagindykova (2016, p. 1), the interest of this research is how preservation of the *Akogo* may be enhanced among the Iteso who deal with diverse constraints or restrictions such as the rise of modern musical instruments.

Whereas in the past the *Akogo* was of great cultural significance as teenagers and young adults had a lot of interest in the traditional *Akogo* music instrument and invested a lot of time into it, the youths of today's generation (1990s onwards) are heavily yoked on by modernity and all it has to offer, of which music instruments such as Saxophones, guitar and piano are included. This has affected the production and use of Traditional *Akogo* Music Instruments among the residents of Kumel village because everyone wants to listen to music played on radio and produced using Modern music instruments. One of the respondents, R9, an elder and former Minister of information in the ICU (Iteso Cultural Union) asserts that;

...Traditional *Akogo* Music Instruments were so famous and frequently used and played in the 1960s-70s & 80s because the instrument was used as a tool to modilise, entertain, communicate and educate both the masses and homesteads within and without teso sub-region. This period saw the creation and composition of some of the most educative, impactful and forever memorable set pieces of *Akogo* music. musicians all over Teso were composing and producing educational songs such as the famous *Aisumunet*-a promise and *Emali*-treasure songs by *Epolon-Mzee Atude*. R9, personal communication, August 18th 2019.

While *Akogo* is a means of entertainment, the locals produced and performed to songs that were of significance to the needs of the society such as instilling and protecting cultural morals like the value of marriage, educating especially the young about agriculture, unity, respect of elders and one another and the fear of *Eleemu* among others; *Eleemu* is God the creator among the Iteso, according to Source Opak (2019. p. 5).

R2 also contended that competition from modern music instruments as well as recorded *Akogo* music that is played over radios such as voice of teso offers alternatively cheap and effortless entertainment than live musical performances using traditional *Akogo* music instruments of the Iteso community hence limiting the physical playing of *Akogo* music instruments.

R10 an Artist-respondent was confident that traditional music instruments were affected by colonialism, which relegated all local material culture, classifying and referring to all as symbols of derogatory clichés of African evil worship and backwardness. He supposes that this well-orchestrated brain wash by first the missionaries then later the colonialists has played a big role in making Iteso forget about their traditional music instruments in favour of modern instruments which are widely of western origin. Similarly, according to R11, another Visual artist, there is need for traditional music instruments to be preserved through all means possible. These represent the culture of a given society and are part of their cultural heritage which to the Art world is a very rich source of inspiration for all sorts of Art work. Despite the need to aggressively preserve traditional music instruments, it is now easier for any artist who intends to derive inspiration to access them online as some have been uploaded through various channels. This further threatens the physical existence of traditional music instruments such as *Akogo*.

4.1.2 Ways in which traditional *Akogo* music instrument inspires paintings for contemporary spaces.

Traditional Artifacts and literature have got the potential to inspire contemporary practices for example Mayanja (2015), in an exploration into the possibilities of using soot as a medium for drawing used a variety of objects selected from the Ganda music instruments to be studied in the design process, such as *Ensaasi* (Shakers), *Endege* (Rattles) and *Engoma* (Drums). In the same way, in order to preserve traditional *Akogo* music instruments of the Iteso community through paintings for contemporary space, the researcher considered the *Akogo* as a source of inspiration for painting.

While living among the residents of Kumel village, the researcher employed a checklist to search for ideas of the respondents pertaining the creation of paintings for a contemporary space. Seven respondents were interviewed, both individual and group basis within the community. R9, a seventy-year-old man said that “it is a very good thing to do since many young people today have no idea of traditional music instruments and how useful they have been to the community especially in the 20th century during and post-colonialism times, in fact these instruments should have been drawn long ago”. R3, a fifteen-year-old youth liked the idea of painting *Akogo* stressing that “it would make him feel proud of his knowledge of the instrument since he learnt how to play it from his late grandfather”. R5, a performer in kumel zebra group said that “painting *Akogo* would complement the group’s efforts in preserving the instrument for its use in the community”

R4, an artisan in an interview said that; “I can’t wait to see the paintings you are going to produce and how they will preserve *Akogo* for us with all its detail of wood, tines (*asuwa*), flute (*alamaru*) and shakers(*akae*)” 21st June 2020 at Kumel Primary School.

Just like Fresco (2015, p.13) asserts that Art adds value to the lodging experience, R8, the Hotel manager was optimistic that,

...the paintings when exhibited at the Hotel reception would help Seven Eleven Hotel distinguish its brand from others in a competitive way. The artworks will help build long-term relationships with some clients which will in return help improve the profitability of the Hotel. 6th July 2020 at Seven Eleven Hotel Ltd, Mukura.

According to the interviews, and observations made, the *Akogo* has many attributes that could inspire studio experimentation and production in terms of visual representations through sketch and painting but mainly four which were; collaboration, a community participation tool, a community mobilization tool and a traditional communication tool.

4.2 Project I: Collaboration

According to Chrislip and Larson (1994, p.5), the term collaboration is a mutually beneficial relationship between two or more parties to achieve common goals by sharing responsibility, authority and accountability for achieving results. This idea of “Collaboration” in the thesis was inspired by the way *Akogo* instrumentalists performed with each plucking a different type of *Akogo* with differing melodic-sound output that is sometimes accompanied with a song, clapping and dance. The *Akogo* despite being an instrument of many unified components that produced melodic sound, when it was played in combination with other multiple sized ones, they all contributed to a sweet stronger rhythmic sound. Collaboration is more than simply sharing knowledge and information (communication) and more than a relationship that helps each party achieve its own goal (cooperation and coordination) (Chrislip and Larson, *ibid*). The purpose of collaboration is to create a shared vision and joint strategies to address concerns that go beyond the purview of any particular part (Chrislip & Larson, *ibid*). Just like Chrislip and Larson (*ibid*) note that the purpose of collaboration is to find common ground for solving the problem of many parties. In an *Akogo* group performance, different performers with different types of *Akogo* instruments, and unique abilities collaborate with a sole purpose of producing the best concerted sound. Collaboration occurs when a group of autonomous stakeholders of a problem engage in an interactive process, using shared rules, norms, and structures, to act or decide on issues related to that domain (Wood and Gray, 1991, p. 146). Like Glenn (2005, p. 74) notes that Diverse parties collaborate to reach goals that cannot be achieved or at least, cannot be achieved efficiently when they act alone, when playing *Akogo*, diverse types of *Akogo* instruments collaborated to produce a sweet strong rhythm that could not have been achieved or, at least, cannot be achieved efficiently in a solo performance.

Collaboration being a strategy used in the social change process to improve and empower the community Glenn (*ibid*), The residents of Kumel village would benefit from the same strategy by promoting the collaboration and partnerships between members of the community as well as cooperating with various organisations. In the process, an organization may play different roles,

such as convener, funder, and partner (Himmelman, 1999). Similarly, producing artwork on collaboration inspired by *Akogo* music instrument for contemporary spaces, contributes to elaborating the cultural significance of the instrument to the Iteso community, protects, promotes and preserves it.

In order to accent the concept of collaboration exhibited in the *Akogo*, the painting comprised of four *Akogo* instruments in a pyramid arrangement to show growth from the largest ones at the base known as *emen*, followed by two *akoukout* leaning against each other on top. This arrangement represents the reliance of Iteso community on each other for empowerment and support as a result of collaboration. According to R9, *Akogo* music instruments have always brought members of Mukura community together through the creation of groups such as kumel zebra group; a group that brings together members from Kokodu-Kumel-Ajeluk-Akisim-Mukura-Orisai-Atatur, basically all corners of the sub-county, men-children-youth and women with a common goal of using *Akogo* music to improve their livelihood. Kretzmann and McKnight (1993) dispensed various cases in point of communities which voluntarily got together in order to ameliorate their communities using the skills, capacities and assets possessed by respective members in the course of edifying the community. A group like kumel zebra group together with District leadership can use the assets, skills and capacities of the residents of Kumel village in the (leadership, mobilisation, communication, community development, sustainability, understanding community, and research and evaluation) within wider contextual factors such as resources, history of working together and connectedness (Glenn, 2005. p. 75). Putting the instrument in context of collaboration, R1 in an interview indicates that the *Akogo* is fitted with 13 metallic tines; 7 on one side and 6 on the other with each being of a varying size ranging from the shortest to the longest. Both the *akoukout* and *emen* have similar attributes but the major difference being that whereas the *akoukout* is holed three times, the *emen* has five; the extra two being on the side to help in holding up the instrument when performing while standing as demonstrated by R1 in *Figure 4.2 (f)*. The one on top and the other on the back exit the resonator sound (Out-Put) while the one on the bottom is controlled by either the index, middle or ring finger and so useful when a performance has reached its climax. In fact, R2 had emphasized that “it (the one on the bottom) is so technical that in a competition, using it is one of the skills critiqued by adjudicators to determine if one is better at the instrument”.

4.2.1 Studio Experimentation

Having collected views from the respondents, their views were transcribed for the purpose of creating paintings for contemporary space. This section presents the process under which the production of paintings for contemporary space promoting traditional *Akogo* music instruments of the Iteso community was organized under the theme; “Collaboration”. It started with the analysis of the source of inspiration followed by developing sketches, transferring sketches to canvas and then application of paint to complete one final outcome under the theme to decorate the reception of Seven Eleven Hotel Ltd, Mukura.

4.2.2 Source of Inspiration for Collaboration

Whereas according to R1 and R2 traditional *Akogo* music instruments must include; 1 *alamaru*-flute, 1 *akae*-pair of shakers, 1 *ikengere* (2), *akoukout*-medium (2) and *emen* (1), the researcher concentrated on *Akogo* (thumb piano). *Akogo* is the major instrument of concern among all and the very basis for the name *Akogo*, after which the music and dance also derive a name. *Figure 4.4 (a-d)*: shows some of the *Akogo* (thumb piano) instruments used by the residents of Kumel village during *Akogo* performances while *Figure 4.5*: shows the instruments in use.



Figure 4.4 (a-e): Akogo that inspired studies on collaboration.

Source: Researcher (2019-2020)



Figure 4.5: Specialist Akogo musicians of Kumel Zebra Group perform a set piece.

Source: Researcher 2020.

4.2.3 Developing Sketches from sources of inspiration

4.2.4 Sketches for Project I: Collaboration



Figure 4.9.1: A line sketch for project I; set up one from image b Figure 4.4

Size: 29.7cm x 42cm. Source: Researcher 2020

When *Akogo* is played, it is played in multiples, combining up to at least five uniquely different *Akogo* as mentioned by R1, which allows for stronger and richer rhythm in the sound, a rhythmic sound environment. This is further supported by Mayanja (2015, p.102). who posits that, “when one, the sound is lighter (not felt) and when they are many, it’s loud enough”. *Figure 4.9.1* shows a sketch of three *Akogo* arranged in such a way that two (*akoukout*) of them are placed on top of the bigger one (*emen*). The researcher brought them together as a representation to suggest collaboration of the Iteso community, working together towards easily achieving a common goal. Just like Mayanja (ibid, p.103) observes, collaboration is a backbone of the Iteso hence a sense of community. According to McMillan (1986), Sense of community is a feeling that members have of belonging, a feeling that members matter to one another and to the group, and a shared faith that members’ needs will be met through their commitment to be together. To be more elaborate, the researcher drew the *Akogo* illustrating all the different parts of the instrument assembled, significant of collaboration of members in a community. *Figure 4.9.2* on the other hand is a colour impression, a development from the line drawing shown in *Figure 4.9.1*. The researcher employed dilute acrylic paint on bond paper with a paint brush, capturing a realistic view of the set up; browns for wood and grays for the metallic tines and a blend of colour for the background.

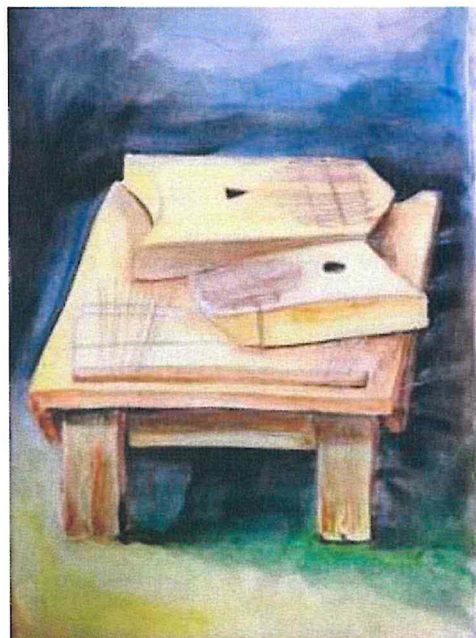


Figure 4.9.2: A Colour impression of piled up Akogo for collaboration set up one

Size: 29.7cm x 42cm. Source: Researcher 2020

Figure 4.9.3 like *Figure 4.9.1* shows a sketch of three *Akogo*(s) piled with the two on top of the bigger one (*emen*) placed while leaning against one another as a symbol of interdependence for strength like Bill Withers (1972) in his song “Lean on me” says; Lean on me when you’re not strong. The researcher also brought them together as a representation to suggest togetherness and in a pyramid arrangement to show distribution of roles with regard to skills, capacities and assets possessed by respective members in the course of edifying the community. A drawing of one of the players was juxtaposed into the back as if acknowledging and cheering on those *Akogo* in the foreground as was the role of instrumentalists; Cheering on the dancers in an *Akogo* performance. “People who acknowledge that others’ needs, values and opinions matter to them are often the most influential group members...” Hcf (2017, p. 2). In the same way the cheer givers such as *Akogo* players are usually the most importance in the process of community building. In *Figure 4.9.4* colour is added to the sketch completing the artwork with an impression of values from the components. The researcher employed dilute acrylic paint on bond paper with a paint brush, capturing a realistic view of the setup. The final outcome for the two respective setups is as shown in *Figure 4.9.5*.

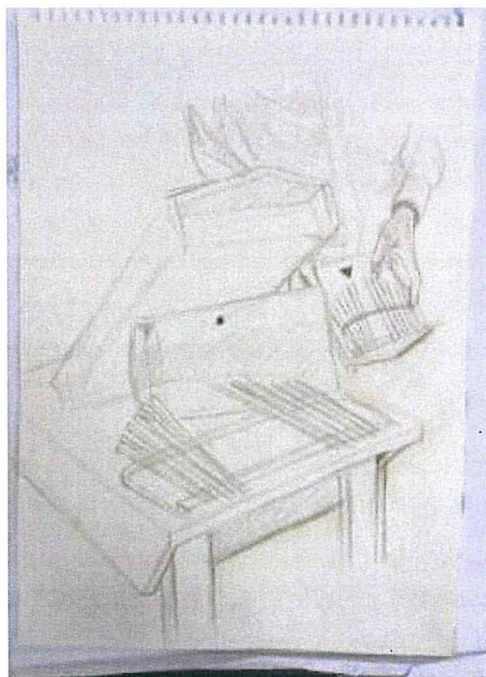


Figure 4.9.3: Line work sketch of Akogo setup two
Size: 29.7cm x 42cm. Source: Researcher 2020



Figure 4.9.4: Colour impression of Akogo setup two sketch.
Size: 29.7cm x 42cm. Source: Researcher 2020

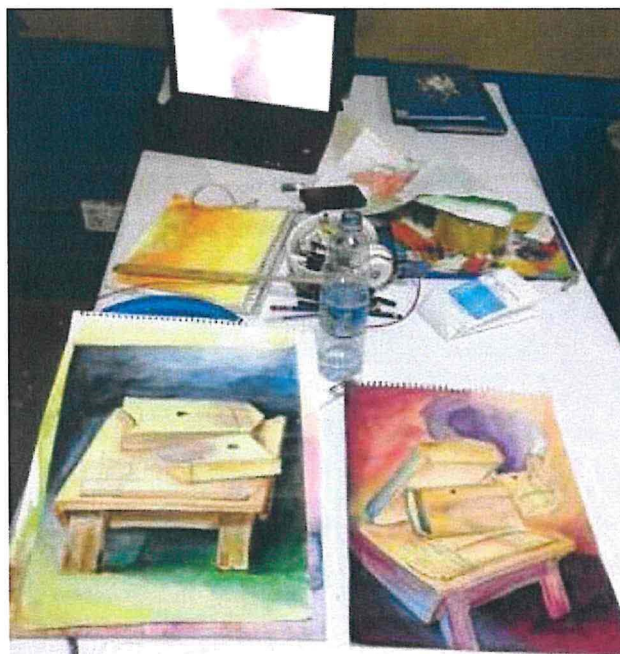


Figure 4.9.5: Final outcome of the two setups of Akogo.
Size: 29.7cmx42cm each. Source: Researcher 2020

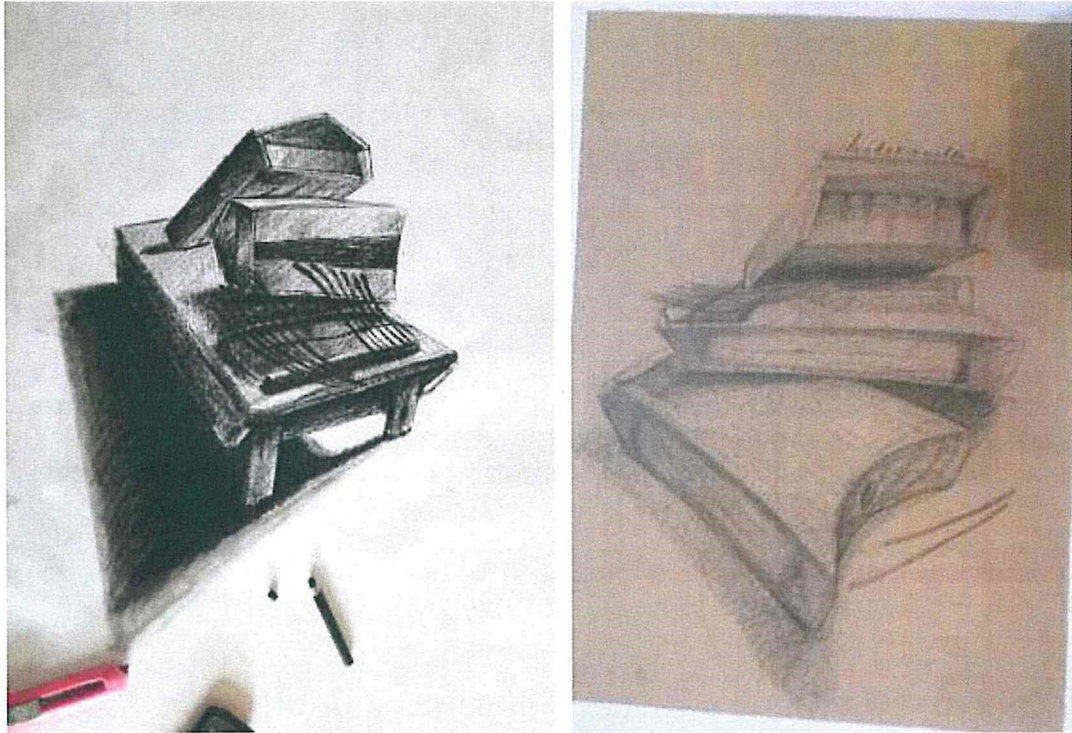


Figure 4.9.6: Ordinary-charcoal drawings of Akogo setup two.

Size: 42cm x 59.4cm. *Source: Researcher 2020*

While attempting to explore with locally available media, the researcher in *Figure 4.9.6*, redrew setup two on white bond paper using ordinary charcoal, completing the drawing by hatching all through. The drawing highlights the tines on the *emen*, the sharp shadows; both imposed and cast as well as the grains on the planes of the *Akogo*.



Figure 4.9.7: Ordinary-charcoal drawing of final impression of project one
Size: 59.4cm x 84.1cm. Source: Researcher 2020

In *Figure 4.9.7*, the various drawing made before were studied further in ordinary charcoal and purposively re-arranged to create an impression of a pile of *Akogoi*. The two *akoukouto* leaning against each other represent interdependence and the two increasingly bigger *Akogoi* downwards represent Community development and sustainability while combining them into one pile demonstrates collaboration. The kind of working together valued by the Iteso community as in; collaboration. This drawing informed the transfer onto canvas for the final painting.

4.2.5 Transferring Sketches to canvas

4.2.6 Final Piece for Collaboration



Figure 4.10: The researcher transferring the sketch from Figure 4.9.7 to canvas.

Size: 100cmx100cm. *Source: Researcher 2020*

The researcher experimented with coloured pencil to transfer the sketch to canvas. The researcher preferred coloured pencil as it does not smudge as much as graphite and oil paint easily conceals it with opacity when applied over. The artist went with the sketch in *Figure 4.9.7* as it demonstrates collaboration of the residents of Kumel village by having various sketches studied and purposively re-arranged and brought together into a pile of *Akogoi*. The researcher used hatch

technique to create line work and apply minimal tones to the drawing to suggest depth that would later guide the painting session.

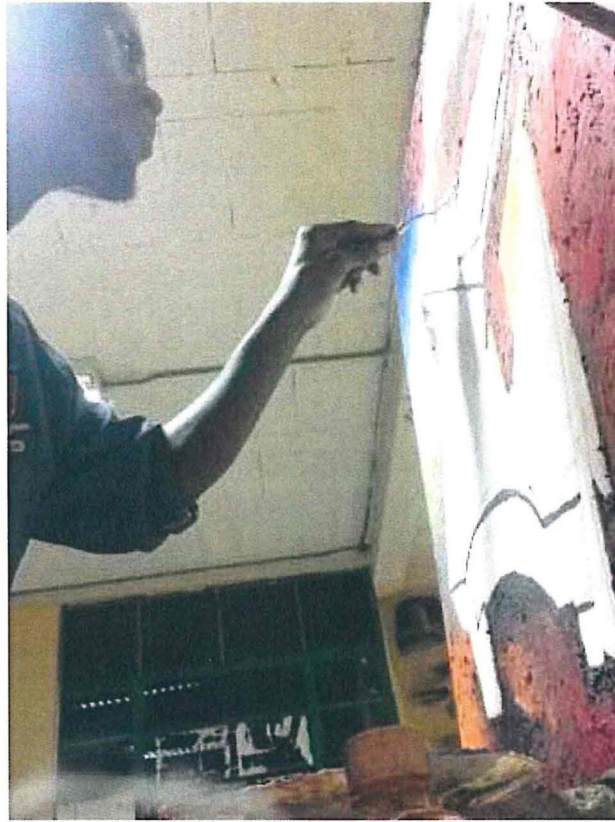


Figure 4.11: Applying paint.

Size: 100cmx100cm. Source: Researcher 2020

Figure 4.20 shows the researcher applying a mixture of oil paint in blue and reds to the back ground of the composition to achieve depth and strike a resemblance with those in *Figure 4.9.5*, although done with acrylic paint. The artist was using a palette knife to execute the painting with an impasto touch.



Figure 4.12: Painting in progress

Source: Researcher 2020

Figure 4.21 presents a stage in colour application where the researcher begins to build the planes of the *Akogoi*, covering them with thick layers of oil paints in varying shades of browns. The painter continues to enrich the reds and blues in the background with spills of darker shades of the same. The colours that informed the palette were adopted from the dress code of the performers in *Figure 4.6(a-b)*: and interestingly the same colours appear on the Flag of Iteso Cultural Union (ICU). The men wore blue shorts spotted with yellowish floral prints, white vest and off-white & blue striped twisted-rafia skirts while the Iteso women usually wear reddish *Kikoyi*

and Merinda skirts which has become part of their dressing especially in community occasions like *Akogo* dance festivals.



Figure 4.13: The researcher in studio completing the execution process with finishing touches.

Size: 100cmx100cm. Source: Researcher 2020

Figure 4.22 shows the researcher in studio completing the painting with a finer brush. The researcher after fully building up the *Akogo* components in the painting, strives to include fine detail such as the wood grain textural patterns on the *Akogo* with the fine brush. They also brighten up the painting by rendering light to tips, edges, parts with direct contact to light from the source. This created sharper contrast of the *Akogo* from the mostly-shaded background. The researcher also used mostly red which is symbolic of how Iteso Kumel) community is rooted into their culture as in; *Akogo*, that needs to be protected, preserved and promoted by all means.



Figure 4.14: Collaboration

Size: 100cm x 100cm, Oil on canvas

Source: Researcher 2021

In *Figure 4.23*, the researcher presents the project *Collaboration* which analyses the *Akogo* as a symbol of working together among the Iteso community. As popularly known, the Iteso have always been a united people living together in clusters of family and clan-mates. This living together harnesses collaboration as a community for (leadership, mobilisation, community development, communication, sustainability, understanding community, and research and evaluation) within wider contextual factors such as resources, history of working together and connectedness (Glenn, 2005, p. 75).

4.3 Project II: A Community Participation tool

Community participation can be freely spelt out as the connivance among members of a given community to overcome their own obstacles. Community participation persuades members to work together hence, people develop an awareness of “community” and acknowledge the good in being involved. For instance, in being involved in *Akogo* dance, one is able to identify a partner.

In the context of development, community participation refers to an active process whereby beneficiaries influence the direction and execution of development projects rather than merely receive a share of project benefits.", Bamberger (1986, P.vii).

People cannot be forced to ‘participate’ in projects which affect their lives but should be given the opportunity where possible. This is held to be a basic human right and a fundamental principle of democracy. To promote the *Akogo* among the residents of Kumel village, it is important to encourage voluntary participation in the playing, music and dance.

Community mobilisation emphasises the involvement of the people themselves in determining and achieving their own objectives. Similarly, Bamberger (1986) observes that community participation should be seen as an evolutionary process in which activities at the project level can create the conditions for an increased popular participation in development programs at the local, regional, or national levels. However, Jones et al (2001) are cautious of this process and argue that participation is temporal and spatial meaning that it is affected by time and space where the participatory activities take place which determines inclusion and exclusion of certain sub-groups of the population or community from the process such as the women and children. Contrary to Jones et al (2001), R1 appreciates *Akogo* for it involves all interested members of the community, an idea which is also supported by Asiiimwe and Ibanda (2008). Furthermore, Chambers (1994) supports this argument by arguing that participatory approaches are more valid, less costly, more timely and useful. Community participation can also take place during any of the following activities: Needs assessment, Planning, Mobilising, Training, Implementation or Monitoring and evaluation.

Therefore, the idea of Community Participation in this research was inspired by the *Akogo* dance which was mentioned and later performed by the group comprised of Craftsmen and performers. In this dance, sophisticated instruments were used for playing tunes which the song is

danced to. The crew was composed of an instrumentalist and dancers (adult boy and girl who are in the stage of courtship). This shows the significance of the *Akogo* as Participation tool among the Iteso community. According to Omuya (2019), the music is called *Akogo* because during the old times, elders would set a date for boys and girls from different villages to meet each other, with an objective of those who are looking for relationship partners to take choices. This promoted the strategy of community participation where individuals were encouraged to voluntarily take part in activities that directly affected their lives in ways such as Marriage.

The researcher recorded the famous dance which is The Courtship dance (traditionally known as *Akogo*). The recording was therefore analysed in studio experiments through sketching. Three of the performers were isolated and selected from the rest, rearranged to create a formation within the dance. They were each objectively drawn taking into account; posture, gesture, form, dress code and how the likely final outcome would be arranged before the sketch is transferred to canvas. During arrangement, an instrumentalist was fitted at the back with one of his two *Akogo* at the foreground while the adult boy and girl dance to his tunes in the middle ground.

4.3.1 Studio Experimentation

Having collected views from the respondents, their views were transcribed for the purpose of creating paintings for contemporary space. This section presents the process under which the production of paintings for contemporary space promoting Traditional *Akogo* Musical instruments of the Iteso (Kumel Village) community was organized under the theme; “A Community Participation Tool”. It Started with the analysis of the source of inspiration followed by developing sketches, transferring sketches to canvas and then application of paint.

4.3.2 Source of Inspiration for “A Community Participation tool”

The researcher was inspired by the *Akogo* dance performance where different photographs were taken of the performers for record and analysis purpose. The photographs provided a detailed visual account of dances; details which could have easily been missed by direct observation. In this dance, *Akogo* instruments were used for playing tunes accompanied by a song which was danced to. The crew was composed of an instrumentalist and dancers (adult boy and girl who are in the stage of courtship) as seen in *Figure 4.6(a-e)*. An analysis of the photographs helped the researcher to assess the postures and gestures in the performance, guiding the studio sketching. To show the significance of the *Akogo* as Participation tool among the residents of Kumel village, the researcher purposively isolated three key performers from the rest as seen in *Figure 4.6(a-e)*; objectively drawing each and taking into account; posture, gesture, form, dresscode and possible arrangement of elements to represent a formation in the dance.

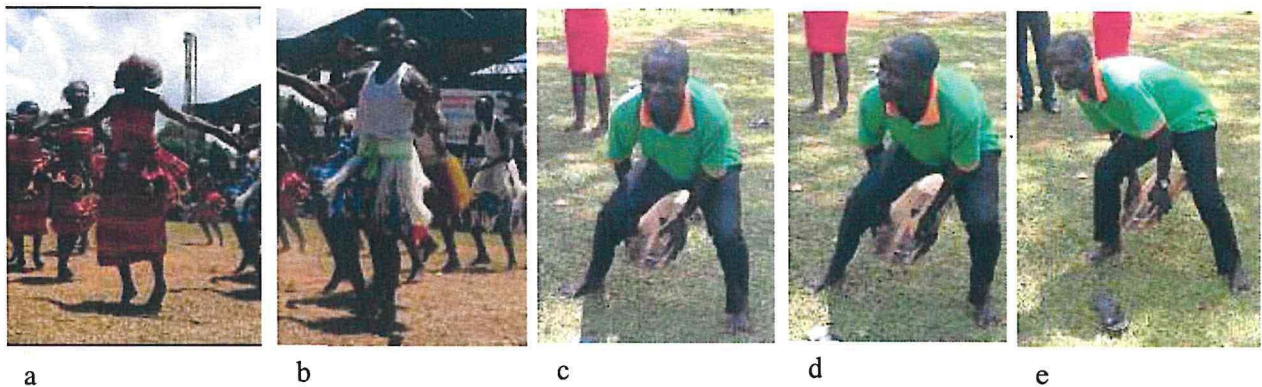


Figure 4.15(a-e): Akogo dance (courtship dance) performed by Kumel Zebra Group.

Source: Researcher 2020

Akogo dance was demonstrated by group, demonstrating the moves in the dance. The researcher observed the starting of the performance which was by young girl who comes on stages ululates and is later approached by various men. She makes a pick and the two move back to the entrance. The instrumentalist then plucks his *Akogo* and initiates the singing which welcomes everyone to the stage for *Akogo* dance. In the Iteso Community, once the music starts, everyone joins in which is why the *Akogo* is a very good participation tool. In *Figure 4.6 (a & b)*, the researcher realized that both the young men and young women in the dance, wore a mirinda skirt

and sisal skirts respectively, which while dancing they form pleasant drapes and waves making it artistic. The dance has a lot of tip toeing as if swaying towards the partner.

During the dance, the instrumentalist is in an exhibition of his own. It is a show of skill and technique for the Instrumentalist as seen in *Figure 4.6 (c-e)*.

4.3.3 Developing Sketches from sources of inspiration

4.3.4 Sketches for Project II: “A Community Participation Tool”.

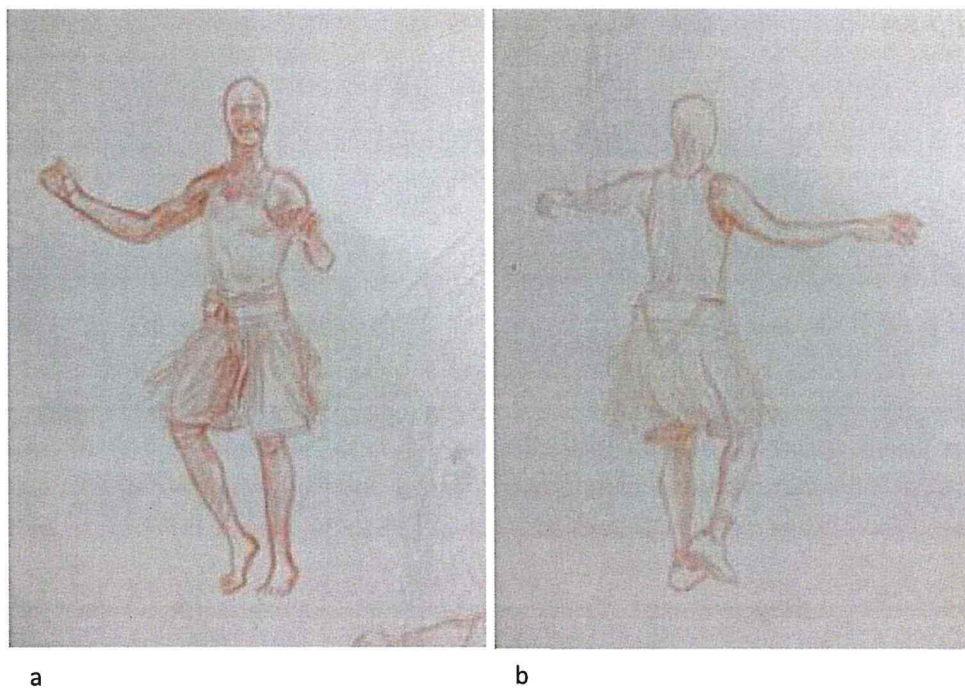


Figure 4.16(a-b): Observational drawings of a young man pulling an Akogo dance move.

Size: 59.4cm x 84.1cm. Source: Researcher 2020

Figure 4.10(a-b) presents sketches of a young etesot man demonstrating *Akogo* dance. Iteso are known to enjoy *Akogo* dance, a courtship dance. In the old times, elders would set a date for boys and girls from different villages to meet each other, with an objective of those who are looking for relationship partners to take choice. The young man would pull sophisticated moves to impress his potential suiter.

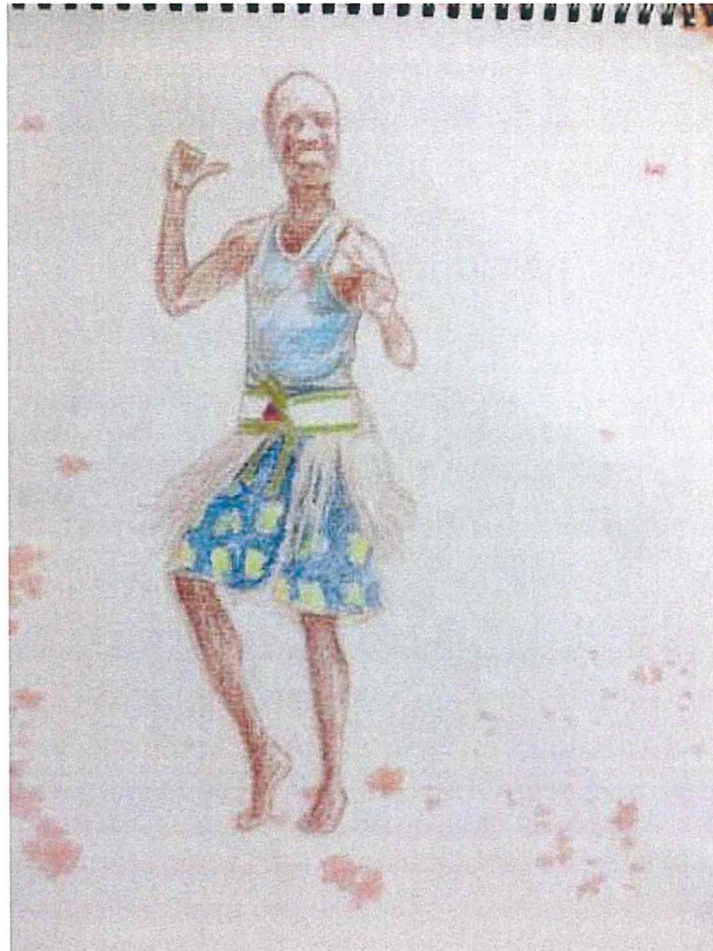


Figure 4.17: A detailed study of a dancer, as if holding a shield and spear to protect his fiancée.

Size: Size: 29.7cm x 42cm. Source: Researcher 2020

Figure 4.17 presents a detailed study of a young man mimicking a fighter in his dance. When a man in the Iteso community marries, he takes on the role of protector and defender of his family and wife. The researcher captured the young man dancing as if holding a spear and shield to convince the partner of his capability and worth. The dancer is dressed in an armless vest and pair of shorts to show his muscle and body build up with a sisal wrapper around his waist to complement his dance moves as they swing from side to side like waves.

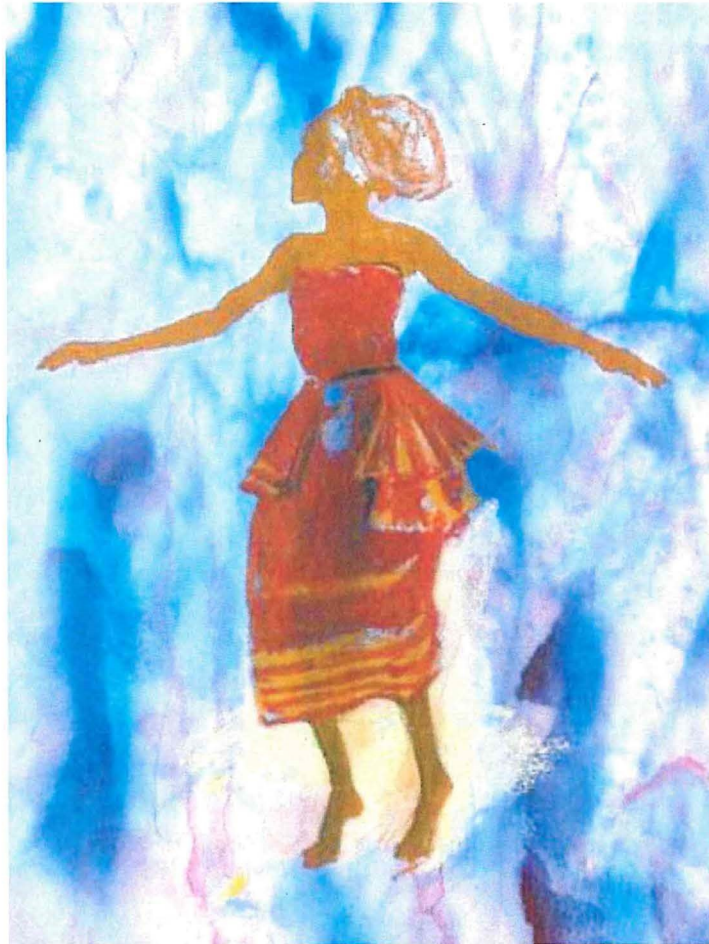


Figure 4.18: An Atesot young woman dancing, spreading arms out drawn from Figure 4.6
Size: 59.4cm x 84.1cm. Source: Researcher 2020

In *Figure 4.18*, the researcher studied the choreography of an atesot young woman dancing in a complete outfit and dance stanza. The drawing represents a stage when she expresses her acceptance of the proposal from her suitor. She spreads her arms and welcomes her potential mate in dance.

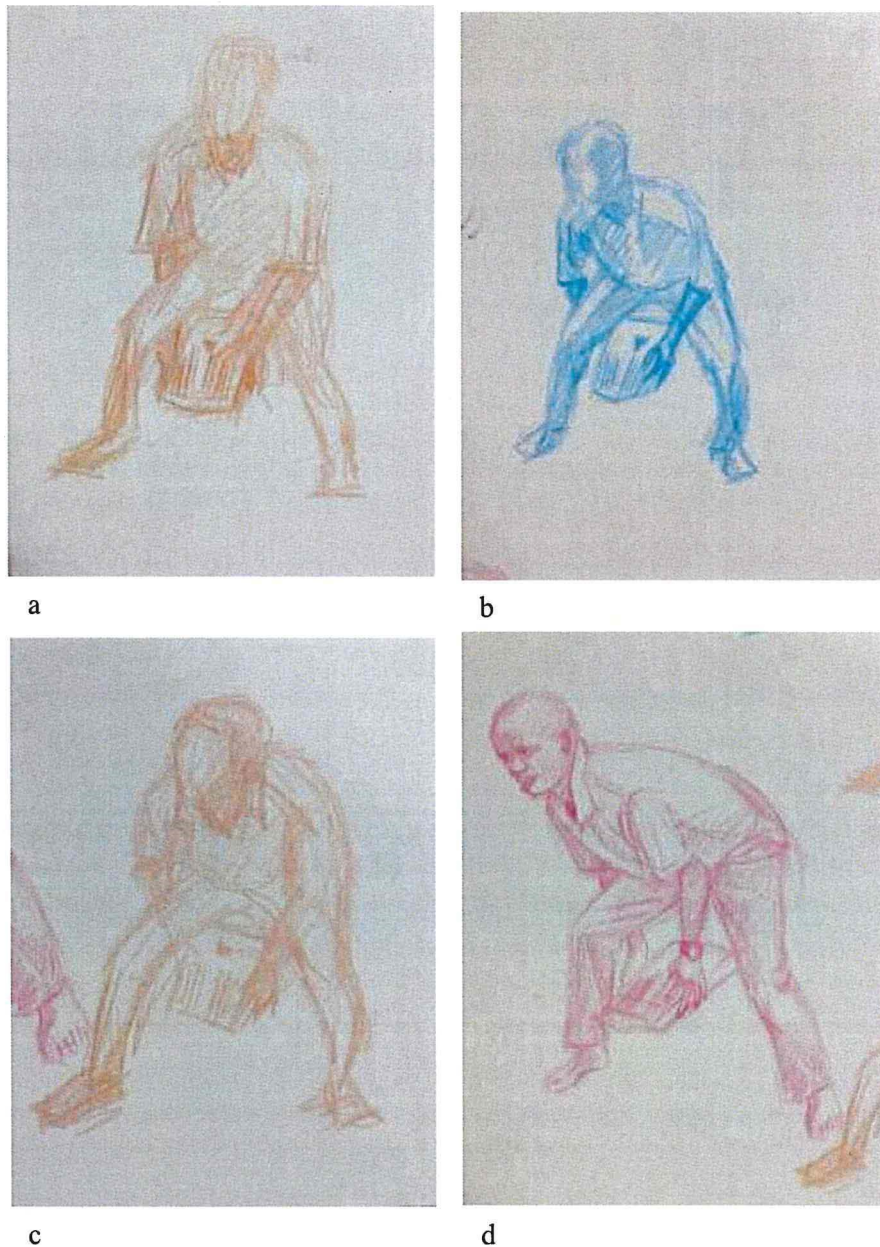


Figure 4.19(a-d): An instrumentalist exhibits his Akogo playing skills in the Akogo dance
Size: 29.7cm x 42cm. Source: Researcher 2020

Figure 4.19 (a-d) shows sketches from an exercise on generating ideas from images in Figure 4.6(c-e): using coloured-pencils. The researcher focuses on how the *Akogo* instrumentalist would be featured in the eventual painting for “*Akogo a Participation Tool*” project.

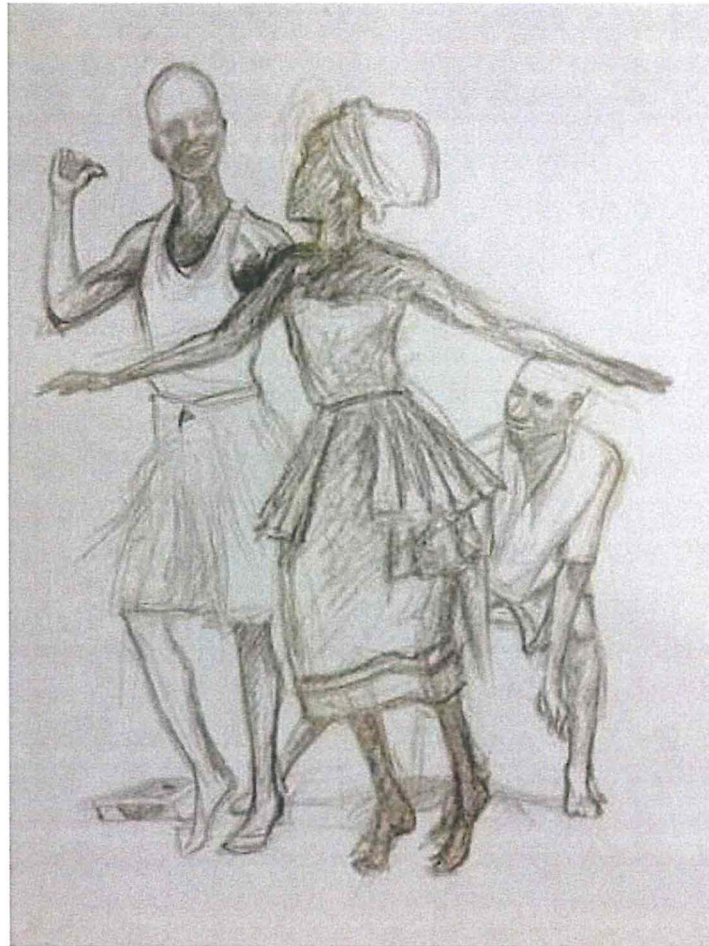


Figure 4.20: Composition idea for Akogo Dance with all participating entities represented.

Size: 29.7cm x 42cm. Source: Researcher 2020

Figure 4.20 presents a sketch of combined ideas of a young man, young woman and *Akogo* instrumentalist in a participatory performance, *Akogo* dance. Young men and women from different villages are encouraged to meet up in a bid to find relationship partners to take choice. From the previous sketches, the researcher went ahead to arrange and create a formation where the instrumentalist was fitted at the back with one of his two *Akogoi* to the left while the young man and woman appear dancing to his tunes in the middle & foreground, respectively. The researcher would later transfer the outcome to canvas as a sketch in preparation for the completion of a painting artwork dubbed “*Akogo A participation Tool*”.

4.3.5 Final Piece for “A Community Participation Tool”

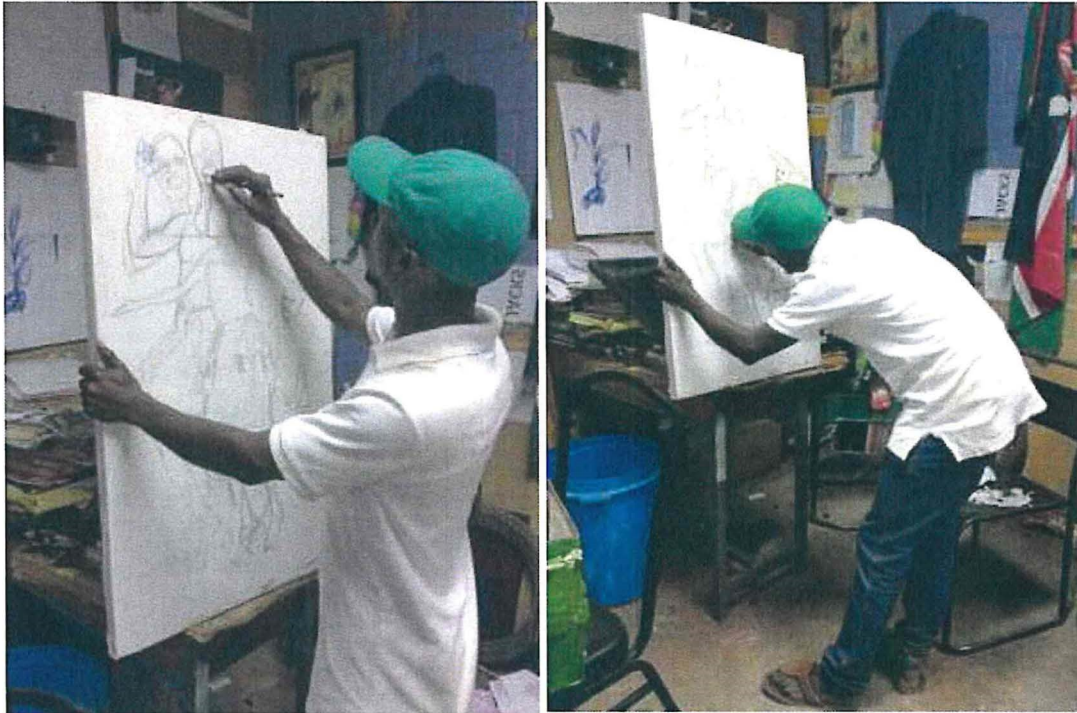


Figure 4.21: Transferring the Sketch to canvas
Size: 100cm x 60cm. Source: Researcher 2020

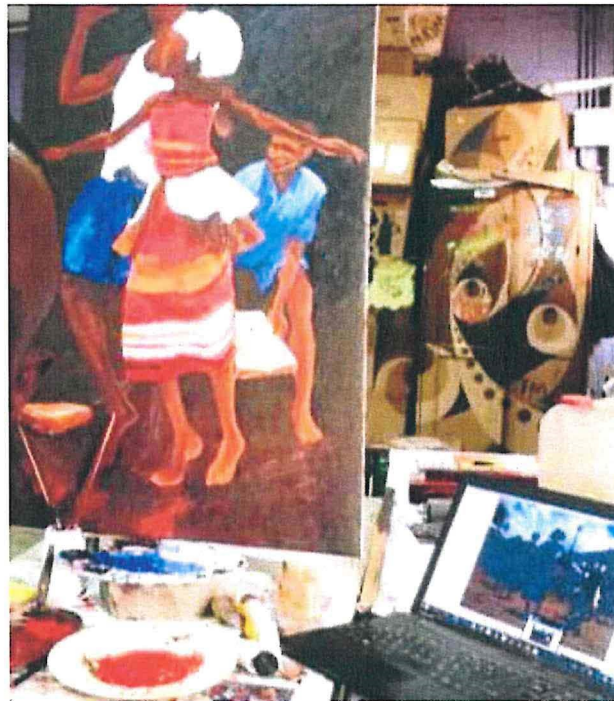
In *Figure 4.21*, the researcher lays out the sketch from *Figure 4.20* to canvas with a black coloured pencil. The coloured pencil offers clarity to lines of strength and weakness as well as it being soluble and does not affect the Oil paint’s ability to conceal. The arrangement of the participant characters was in a way that the instrumentalist is superimposed to the background playing an *Akogo* with both hands, the two dancers juxtaposed in the Middle ground and unlike in *Figure 4.20*, the second *Akogo* is brought forth to foreground but on the left.



a



b



c

Figure 4.22(a-c): participants in Akogo dance

Size: 100cm x 60cm. Source: Researcher 2021

Figure 4.22 presents the steps undertaken in application of Oil paint to the sketch. The researcher began by painting the background as seen in image (a), casting dark browns to it

creating an illusion of darkness in the night. This was because ordinarily, *Akogo* dance is hosted in the evening hours which tend to come to conclusion late in the night. The researcher then embarks on marring the skins of the participants with dark to light shades of browns revealing the forms of the body (head, neck & limbs) as seen in image (b). From the same image, we see the dressing of the participants taking course starting with the instrumentalist at the back clad in a set of blue (shirt and short) costume as informed by images in *Figure 4.7(a-d)*. The *Akogo* in his hands is also painted before the dancers coming forth are dressed in their respective costumes as guided by images(a) & (b) from *Figure 4.6*

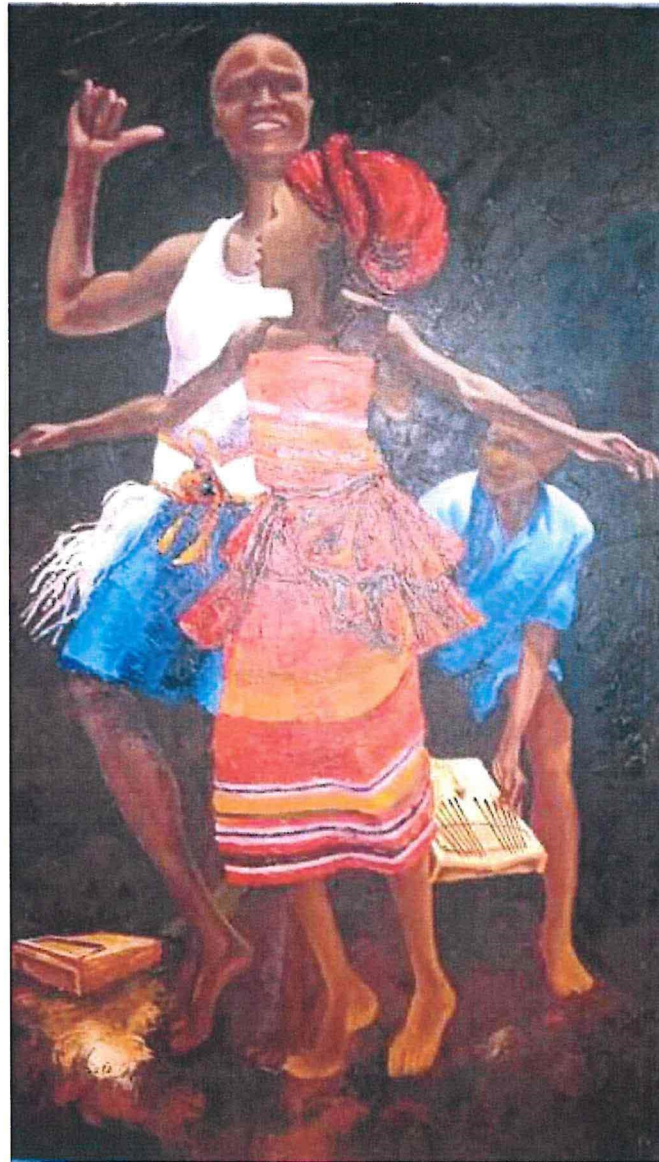


Figure 4.23: Akogo a Community Participation Tool

Size: 100cm x 60cm, Oil on Canvas.

Source: Researcher 2021

In *Figure 4.23*, the researcher presents the final stage of colour application in which the patterns on the fabrics are detailed as well as the twisted- raffia and merinda shirt wrappers on the man and woman respectively. The artist applied a range of reds on the woman's outfits and blue on the men, highlighting her as the men recede into the background. The oil paints had to be

allowed time to fairly dry off before the finishing touches were added to ensure strong contrast with successive applications. Brighter tints of brown were spread over the face of the *Akogo* in hand to drive the viewers' focus towards it. The same is done on the edges of the participants creating a glow effect which is emitted by those participating in the *Akogo* dance as a sign of life.

4.4 Project III: A Community Mobilization Tool

United Nations High Commission for Refugees (UNHCR). p. 3 in a Resource Pack to Facilitators defines Community mobilization as a process whereby local groups are assisted in clarifying and expressing their needs and objectives and in taking collective action to attempt to meet them. It emphasizes the involvement of the people themselves in determining and meeting their own needs. According to CDC (2003), Community mobilization engages all sectors of the population in a community-wide effort to address a health, social, or environmental issue. It brings together policy makers and opinion leaders, local, state, and federal governments, professional groups, religious groups, businesses, and individual community members. Dr. Charles Mwansambo the secretary for health in the Ministry of Health, Malawi in the article “Mobilising Communities for Action on Health and Social Change (2016, p. 5) observes that Community mobilisation is a proven development strategy that has helped communities around the world bring people together to identify and address health-care issues. In the same way, *Akogo* that was presented in the interviews as a good community mobilization tool which was used in the past and can today be used as part of a development strategy that could help bring the residents of Kumel village together to identify and address problems and improve their livelihood.

The project “A Community Mobilisation Tool” was inspired by photos from a recording of a solo performance by a member of Kumel Zebra Group, mobilizing people to come and listen to a communication at Kumel Primary School. The photos captured an *Akogo* player performing as a huge crowd kept gathering to listen to his music and message-embodied. It became clear that the Traditional *Akogo* has an undeniable ability to pool crowds within the Iteso community.

During the show, once the MC announced that it was an *Akogo* performance next, everyone even passersby stormed the venue to watch and listen to the performer. It showed how interesting the *Akogo* music and performance by & for the Iteso community is & has always been. According to Mr. Oluka, whenever the instrument is played every one around struggles to have a glimpse of

the performance voluntarily. Interview 21st June 2020 by researcher. *Akogo* being an instrument of interest to the community, it was a great mobilizer and today there is more need to tap into this potential to boost the ability of community leaders to put across developmental messages to the residents of Kumel village.

According to United Nations Development Theatre Association (UNHCR), in seeking to devise lasting solutions to refugees' plight, it has been generally agreed that the approach of community mobilisation should be integrated into all phases of emergency relief.

According to the CDC (2003) in a publication on "A community-based effort to eliminate syphilis in the United States",

Community mobilization empowers individuals and groups to take some kind of action to facilitate change. Through the consultation and participation of the communities in the planning and operation of projects, these will reflect the needs and concerns of the community, will draw on and make good use of the resources of the community and enhance the sense of ownership. Moreover, this practice conveys the image of communities as active, resourceful and survivors in the face of adversity.

In the same way, in order to convey the image of the residents of Kumel village as active, resourceful and ensure full participation in planning and running of projects, the use of *Akogo* should be preserved as it is a good Iteso community mobilization tool and an incentive for Traditional communication.

R2, one of the players and a member of Kumel Zebra Group in an interview held on 21st June 2020, credits the *Akogo* as a powerful mobilization tool which motivated him to join the group. Before he joined the same about 20 years ago, as a younger man he used to hear them performing in the neighborhood at social gatherings like drinking joints. Like in most villages around Teso sub-region, drinking joints operated on a merry-go-round basis. Whenever the group was present, people would flock the joint, even those who didn't take part in the drinking so the host would book the group to perform at their joint and in return it attracted more customers as revelers. This confirms the argument that: Human beings are essentially social animals who experience the need and desire to belong to a larger supportive community, UNHCR, p.2. Ejakait Okiror was therefore convinced to join the group and through it they have been a tool to mobilise and call upon the

community to take part in Mukura County events such as tree planting drives, calls for immunization of babies and vaccination of birds and livestock. As a group they get paid and he has been able to support his family financially throughout the years.

4.4.1 Studio Experimentation

This section presents the process under which the production of paintings for contemporary space promoting Traditional *Akogo* Musical instruments of the Iteso (Kumel Village) community was organized under the theme; “A Community Mobilization Tool”. It Started with the analysis of the source of inspiration followed by developing sketches, transferring sketches to canvas and then application of paint.

4.4.2 Source of Inspiration for A Community Mobilization Tool

Armed with photographs from a recording of a solo performance by a group member, the researcher was fascinated by crowds that kept building up in the background, encircling the performer. An elder echoed the instruments ability to pool masses that; “in the olden days, all it took to gather members of the community was the use of a group of young men equipped with their instruments, they would move from one homestead to another to announce an event, occasion, ceremony or activity locals would gather” interview on 21st June 2020, hence a Good Community Mobilization Tool. In *Figure 4.7) a-d)*, the instrumentalist is seen playing the *Akogo* with a display of postures and expression of excitement as a huge mammoth crowd watches and listens all around him. This justifies Schutz and Kubovy (2006)’s observation as quoted by Nota, (2016, p. 11) that gestures not only communicate emotions but also enhance the conveyance of meaning as well as musicality and expressivity in several indigenous African musical performances. The *Akogo* being an exhibition of skill and technique, the instrumentalist in *Figure 4.7(a)* is seen performing a stunt where he is seated but still able to play the instrument. This upon inquiring, the researcher was old.that; ... it represents the ability of anyone to play the *Akogo* and still gather crowds to listen to the message even when stationary; especially the old, frail and differently abled/lame. R1 explained.



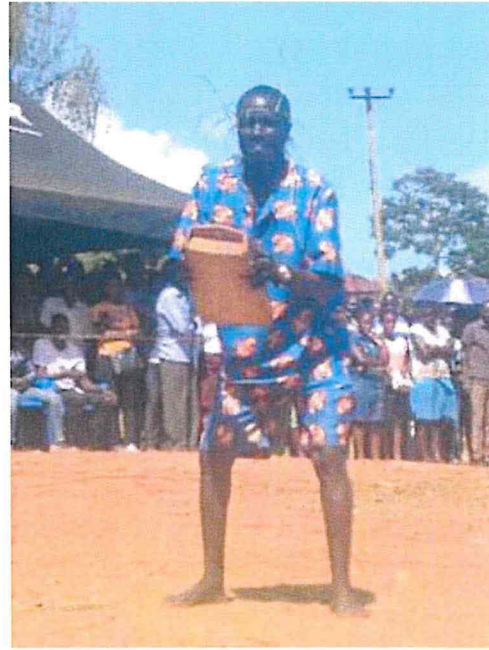
a



b



c



d

Figure 4.24(a-d): Akogo solo performance by Kumel Zebra Group at Kumel Primary School

Source: Researcher 2020.

Figure 4.24(b-d): showed the instrumentalist plucking the tines of the *Akogo* while on his feet with changing body postures as if dancing. This created artistic views with folds, plains and forms spread all over the picture with interesting picture balance (asymmetrical) especially in *Figure 4.24(d)*.

4.4.3 Developing Sketches from sources of inspiration

4.4.4 Sketches for Project III: “A Community Mobilization Tool”



Figure 4.25: A sketch of an Akogo playing stunt drawn from image (d) in Figure 4.24

Size: 59.4cm x 84.1cm, Graphite on Craft paper.

Source: Researcher 2020

Figure 4.25 presents a sketch of a deeply involved instrumentalist from the Iteso (Kumel) community playing the *Akogo*. The sketch is later completed as in; *Figure 4.26* where an *Akogo* player is shown performing before a crowd of people from the community gathered to listen to his musical communication. The sketch shows the potential of *Akogo* as an effect and reliable Mobilization tool among the Iteso (Kumel Village) community. The Iteso have always used the *Akogo* for many things but mainly to gather members and mobilize them for; village meetings, spiritual ceremonies, community court sessions among others. Today the *Akogo* can be employed in calling upon the Iteso community to take part in tree planting drives, immunization of babies, vaccination of birds and livestock, all for the betterment of the Iteso (Kumel Village) community.

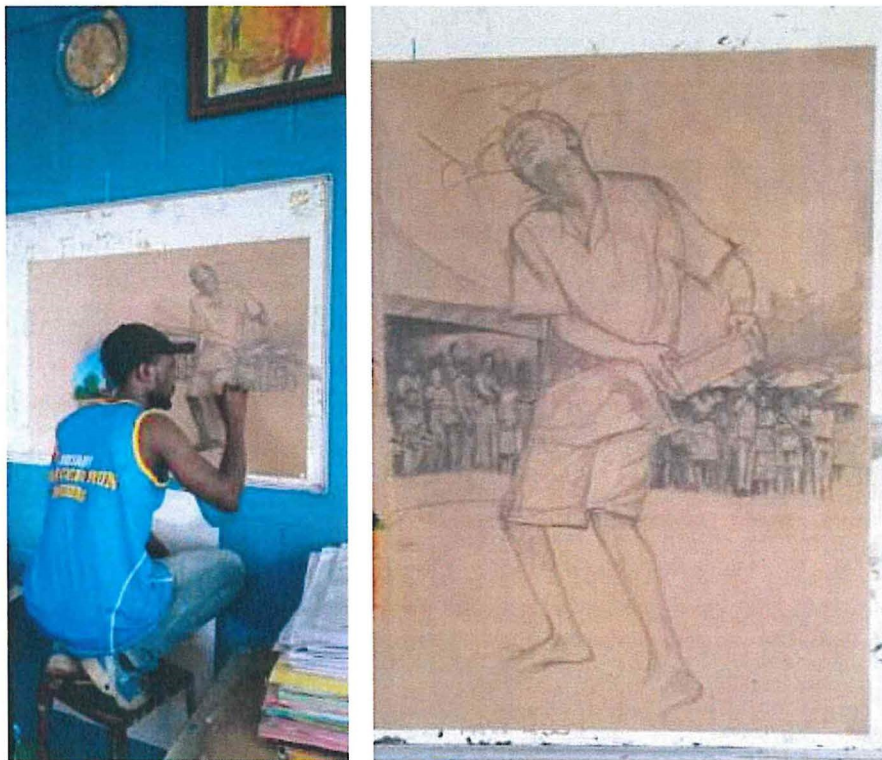
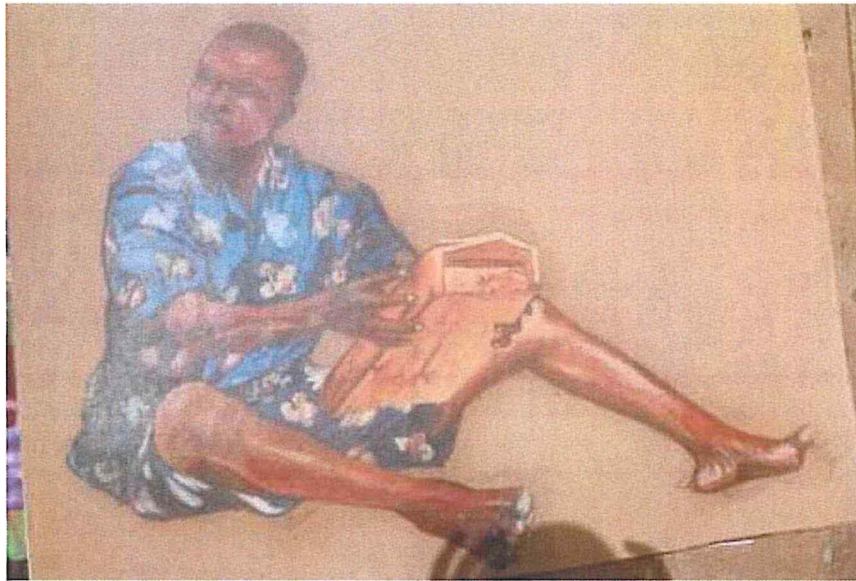


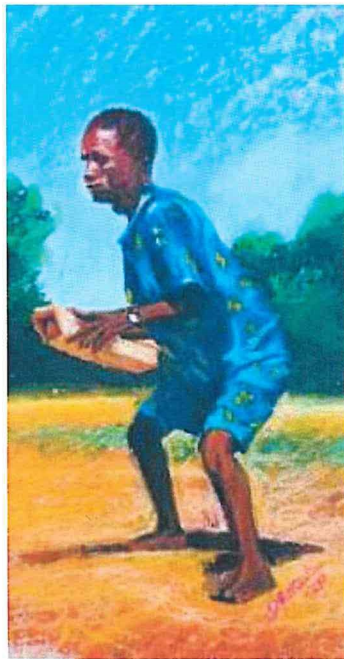
Figure 4.26: Incorporating the crowd (from Figure 4.24) gathered to listen to the musical message.

Size: 59.4cm x 84.1cm, Graphite on Craft paper.

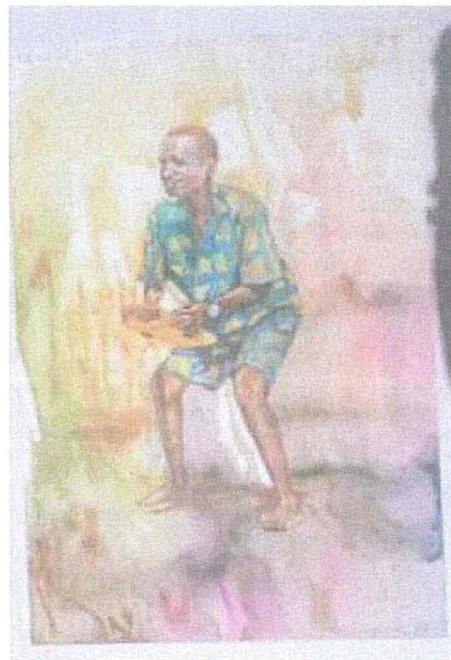
Source: Researcher 2020



a



b



c

Figure 4.27(a-c): A painterly process of exploring colour as seen in image (c) of Figure 4.24

Size: 29.7cm x 21cm, Oil pastel on Craft paper.

Source: Researcher 2021

Figure 4.27(a-c) the researcher explored colour in the sketch illustrating the value of the *Akogo* against that of the player as well as the immediate surrounding. This was instrumental in testing the colours for the completion of the final painting on canvas for the project; “A community Mobilisation Tool” as shown in Figure 4.31

4.4.5 Final Piece for “A Community Mobilisation Tool”

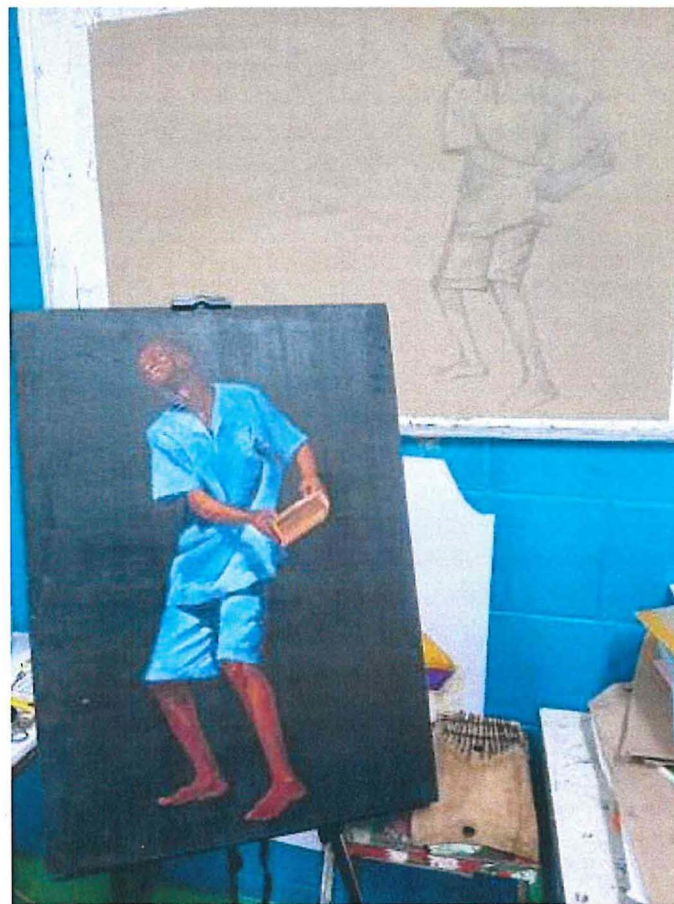


Figure 4.28: Painting on a darkened background.

Size: 70cm x 50cm, Oil on Canvas.

Source: Researcher 2021

In Figure 4.28, the researcher first laid a dark background with a 3 Inch sisal Bristol brush to suggest depth for the images yet to be added. The background was in order to set a foundation for the multi coloured images of the crowd taken from image (d) in Figure 4.24. The researcher then sketched the instrumentalist with a brown coloured pencil before applying oil paint with an

impasto touch of a palette knife. This gave the image a three dimensional feel temporarily as if floating in a darkened room. The image was semi complete with the human structures, dress code and the *Akogo* being played taking shape.



a



b

Figure 4.29 (a & b): Addition of details with red colour pencil

Size: 70cm x 50cm.

Source: Researcher 2021

With reference made to image (d) in *Figure 4.24*, the researcher noticed that the Artwork was incomplete for as long as the immediate surrounding was missing. This led to the addition of the horizon, vegetation, the venue arrangement at kumel primary school which had a visible tent and plastic chairs, the ever growing crowd as well as the open ground space littered with spots of grass and earth. The researcher did this in *Figure 4.29* by plotting out each of the identified missing components on the canvas using a coffee brown coloured pencil.

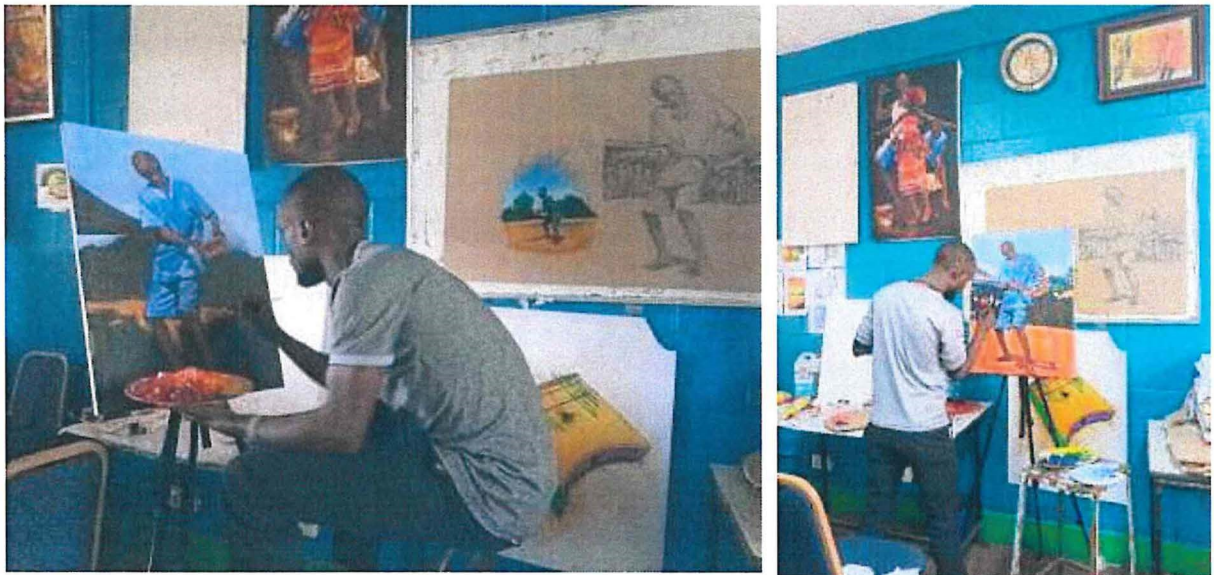


Figure 4.30: Painting in progress

Size: 70cm x 50cm. Source: Researcher 2021

Upon completion of the sketches, the researcher is seen in image (a) of *Figure 4.30* working the open blue sky and the open ground space with shades and tints of blues and browns respectively. *Akogo* dance was in the old days held in the summer when there was plenty of harvest in store (granaries), little garden work and that afternoon of *Akogo* festival was no different; characterized by direct scotching sunshine, which offered an open blue sky and rendered plenty of brightness in

the photograph. The researcher strived to apply the same values in order to achieve accuracy and striking resemblance to image (d) in *Figure 4.24*.

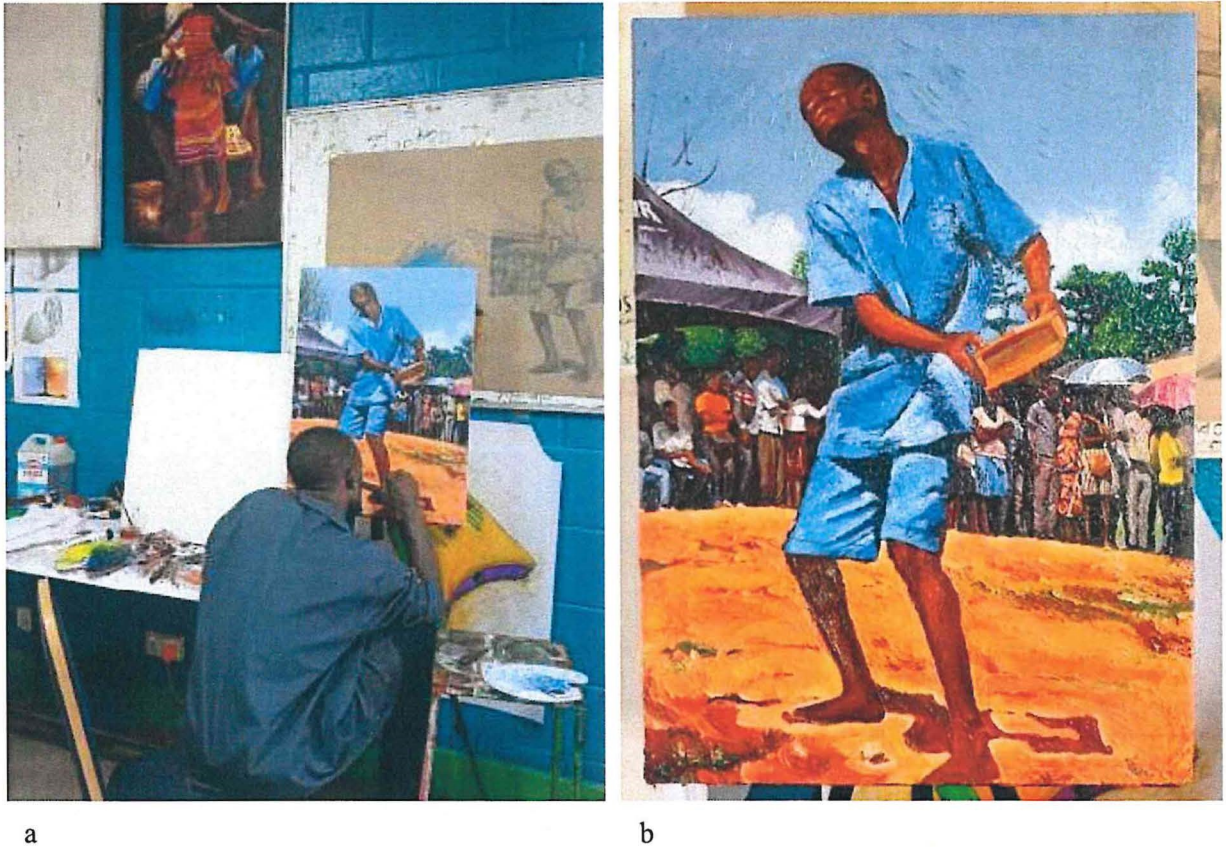


Figure 4.31(a & b): Painting climax and finishing touches

Size: 70cm x 50cm. Source: Researcher 2021

With all the components from the photograph (image (d) of *Figure 4.24*) catered for in the painting (image (a) of *Figure 4.31*), the researcher moved to refine and attend to detail such as the facial expressions of both the instrumentalist and the crowd, light and colour echoing, floral patterns, highlights on the *Akogo*, fingers, toes, the grass & stones on the field, ornamentation, individual attributes of members in the crowd (dress code, attentiveness, posture and complexion) and shadows among others.

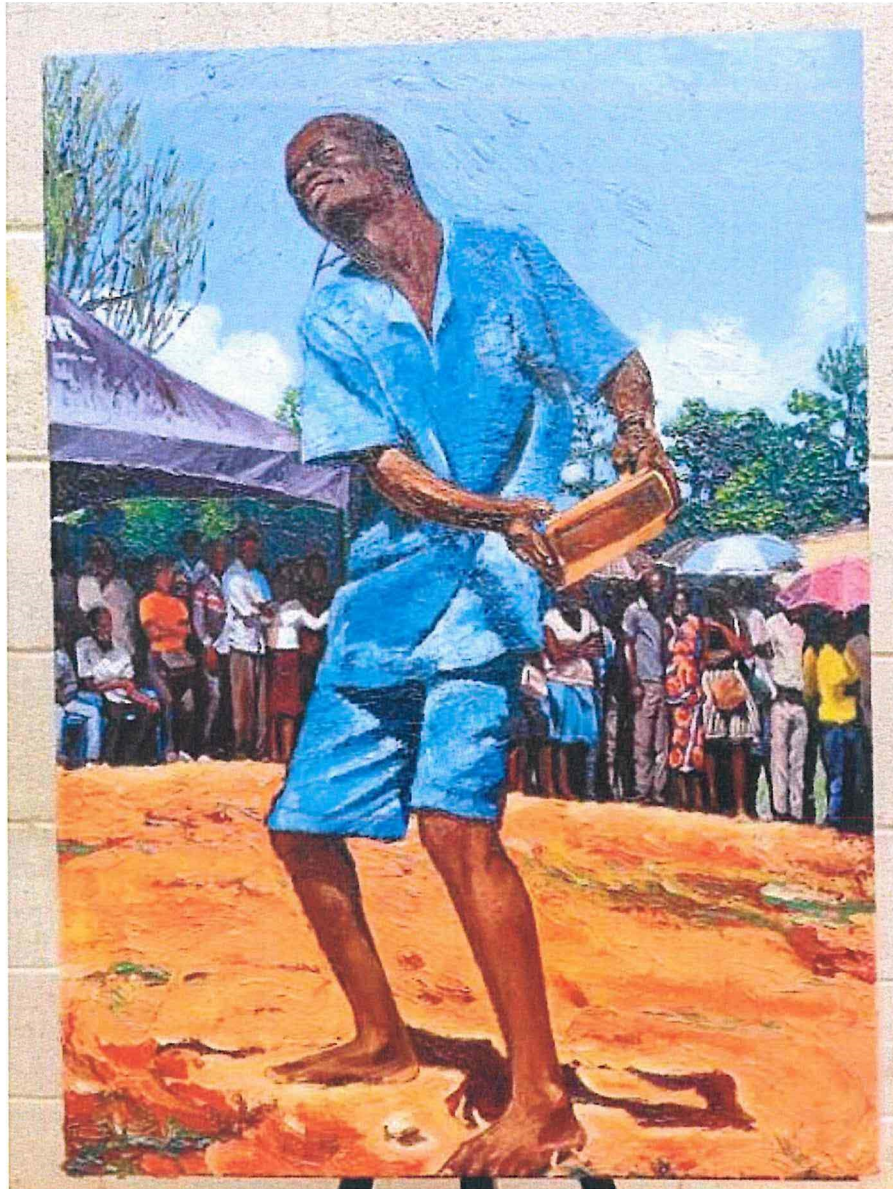


Figure 4.32: A Mobilization tool

Size: 70cm x 50cm, Oil on Canvas.

Source: Researcher 2021

In *Figure 4.32* the researcher presents *Akogo* as a good community mobilization tool. The researcher worked the whole canvas capturing everything but most especially part of the crowd that surrounds the deeply involved young *etesot* man, watching and listening to the song he sings

and the music he plays with his *Akogo*. This painting highlights the *Akogo* as a very good Community Mobilization Tool for the Iteso (Kumel) community that deserves to be protected, preserved and promoted.

4.5 Project IV: A Traditional Communication Tool

The researcher was inspired by the idea of *akogo* being a traditional communication tool as exhibited during the *Akogo* performance by the Kumel Zebra Group, an aspect that the Iteso community is very much known for and has carried on with precision for generations through clans. The word communication denotes a source and extension of imagination in forms that can be learned and shared. It is the production, perception and understanding of messages about what is happening or is about to happen or has already happened (Ayoo, 2007). On the other hand, the word “traditional” refers to “a system that is old, naïve, archaic, indigenous and unmodified” (Ushe, 2010). Traditional communication therefore refers to: The process of dissemination of information, ideas and attitudes by certain specialized institutions set up for that purpose. It focuses on the exchange of information or messages that have traditional undertones (Nwosu, 1990). Ushe (2013) p.94 further defines Traditional Communication as: A vital human activity which touches every sphere of livelihood for meaningful development and peaceful co-existence in African society. The use of *Akogo* eases communication as leaders mobilize members towards improving the general standards of living of the Iteso (Kumel) community in Mukura sub-county, Ngora District, Eastern Uganda.

According to Agbenu, 2007, Traditional communication involves the act of transmitting messages to channels which link people to their languages and symbolic codes through which information are impacted and shared from one person to another. In the same way, the Iteso (Kumel) community transmit messages through channels.

Ugboajah (1985) opines that communication recognized the existence of traditional structures and the channels of communications used are verbal and symbolic aspects of interpersonal and group communication such as town crier, talking drum, gong, *Akogo*, among others. The verbal channel of communication consists of spoken words and channels such as religious groups, tribal associations, market place, chiefs and so forth. While the non-verbal channels of communication

include idiophones gongs, bells, rattles or Arephone, fresh unfolding palm fronts, decorated raffia and cryptic writing (Ayoo, 2007).

In the Iteso (Kumel) community, the *Akogo* serves as potent channel of traditional communication. Today it is the most efficient traditional communication method used in villages to enhance grassroots mobilization for society's development. Ushe (2013) p.94 affirms that since no development could adequately take place without the rural dwellers being involved, it was obvious that a familiar communication channel known to them can affect this change. However, communities in the rural areas that constituted about 80% of African population have partially being shout out of this very vital process of human development. As such the Iteso (Kumel) community's major means of communication is usually the traditional *Akogo* which was the crux of this study. It was the interest of the researcher therefore, to ascertain the effectiveness of the *Akogo* of the Iteso (Kumel) community as a good traditional communication tool, it's developmental tendencies, and how it can be integrated into contemporary life through painting.

4.5.1 Studio Experimentation

4.5.2 Source of Inspiration for A Traditional Communication Tool

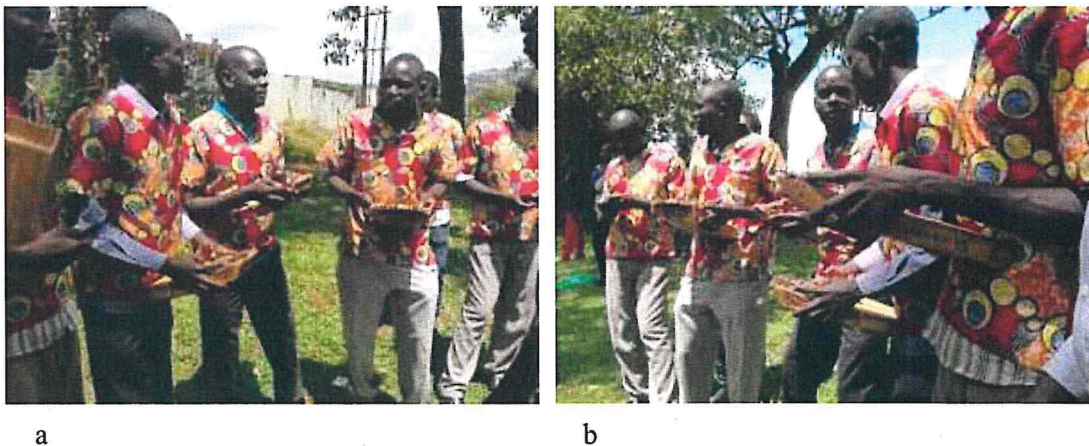


Figure 4.33(a & b): Instrumentalists playing while listening to the lyrics of the leader.

Source: Researcher 2020

In *Figure 4.33(a & b)*, *Akogo* instrumentalists playing as they rehearse for a performance. There was communication exhibited during the rehearsal. All through, it took the initiative of a

leader to guide the performance through playing and singing while carefully rhyming with words in a song. The use of the *Akogo* kept the members locked in as they all strive to flow along *Figure 4.8(a)* shows a young man singing as the rest play along. The Illustration was used to produce artwork for project four; Leadership and Communication which is a great value among the Iteso (Kumel) Community. In the same way, *Akogo* among the Iteso was looked at a sign of leadership and offered the community an opportunity to communicate. Leaders used *Akogo* for storytelling, educating the community, advocating for good morals and attitudes towards life. The absence of *Akogo* in the above activity made communication so mechanical, harder and boring which would jeopardize one's effectiveness in leadership.

4.5.3 Developing Sketches from sources of inspiration

4.5.4 Sketches for Project IV: A Traditional Communication Tool.

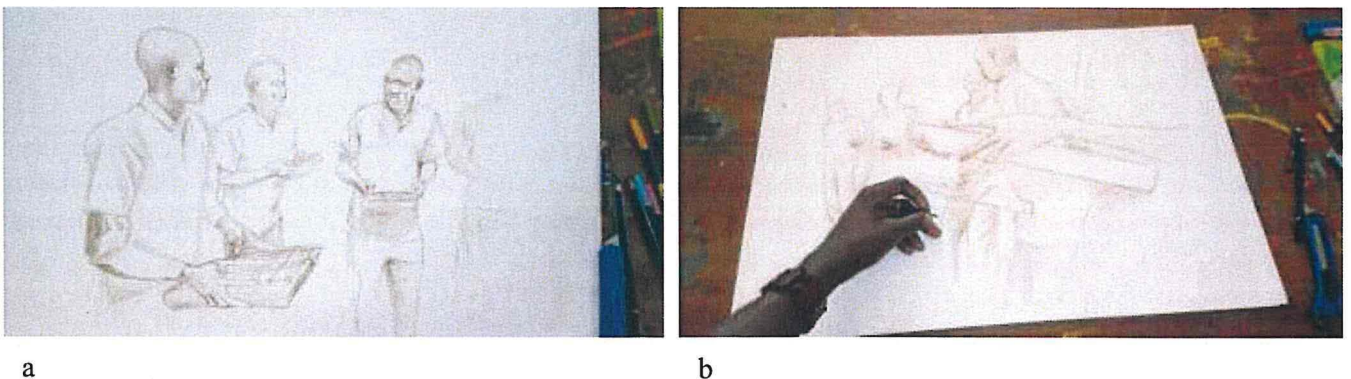


Figure 4.34(a & b): Iteso men playing Akogo in a group, based on (a & b) in Figure 4.24 respectively

Size: 42cm x 29.7cm, Colour pencil on Bond paper.

Source: Researcher 2020

Figure 4.34 (a & b) presents sketches of a group of *Akogo* players in a group, performing. The men are engaged in playing the *Akogo* where as one of them leads them in the same while singing as they sung along. This shows the *Akogo*'s role in traditional communication among the Iteso community. The sketch was to be transferred to canvas for the creation of a painting on; "A Traditional Communication Tool".

4.5.5 Final Piece for “A Traditional Communication Tool”



Figure 4.35: The researcher transferring the sketch to canvas with colour pencil

Size: 80cm x 170cm. Source: Researcher 2021

In *Figure 4.35* the researcher experiments with a blue colour and pencil to transfer the sketch to canvas. The sketches were made in the form of linework with a little bit of hatching to suggest forms and voids. The *Akogo* instrumentalists were drawn in a natural state as captured in image (a) of *Figure 4.33*, with the intension of projecting the *Akogo* as a good leadership and communication tool. The men are seen in a group performance, as if speaking to one another while engaging their *Akogoi* respectively. They actually played individual *Akogoi* led by the third from the left into producing a collective sound rhythm. The leader was also the lead as others followed in the singing. They also said that “any one could lead at any given time as it is never a permanent role. This helps build self-esteem of each members as they practice communicating with people who many times come in large number.



Figure 4.36: Applying paint

Size: 80cm x 170cm, Acrylic on canvas.

Source: Researcher 2021

The researcher started applying varying shades of blue acrylic paint to the canvas with focus on the left side of the background which would later dominate the painting. The researcher chose blue for a predominant as it is a colour of sadness. Taken from an English phrase; “to feel blue meaning being sad”, Using blue in the painting would help highlight the plight of the researcher that “the Iteso community culture of *Akogo* has drifted into oblivion and needs to be revived and revamped”. The researcher in *Figure 4.36* engulfs the instrumentalist with a deep blueish surrounding as if hollow space.



Figure 4.37: Painting in Progress

Size: 80cm x 170cm, Oil on canvas.

Source: Researcher 2021

In *Figure 4.37*, The two men on the right are made to look like they are moving into the deep blue left side and then to the front, into the light as a result of playing the *Akogo* out-of-oblivion/empty space, into the light. i.e. Right - Left - center. When the Iteso play *Akogo* they sing, dance and in so doing, also communicate guided by a lead singer as elaborated by Asiimwe and Ibanda (2008, p.14) in the book, "*Dances of Uganda*". The researcher introduced warmer colours starting with the two men on the left. In their hands they visibly held *Akogo* that were drawn in perspective, with the closest to the picture plane intentionally exaggerated in size to emphasize the *Akogo* playing.



Figure 4.38: A traditional communication tool

Size: 80cm x 170cm. Source: Researcher 2021

The researcher went on to paint the outfits of the instrumentalists focusing on the costume shirts they wore. In *Figure 4.38*, a range of colour was used; white, yellows, oranges, reds, purple among others, to highlight the level of awareness and consciousness brought about as a result of communicating using the *Akogo*. These colour choices that were partly informed by *Figure 4.36(a & b)* are also backed by a research by exclusive.multibriefs.com that attaches meanings to them such as; White for unaware, yellow for aware, orange for alert, red for alarm and black for engage. Unknown to the instrumentalists, the costumes they wore actually carry a lot of meaning in as far as this study is concerned.

Taking part in an *Akogo* performance helps one gain consciousness and awareness of their culture, as messages are purposively fashioned during the singing, intended for the community's and individuals' education & sometimes listening pleasure.

...Traditional communication is a vital human activity which touches every sphere of livelihood for meaningful development and peaceful co-existence in African society. It involves the acts of transmitting messages to channels which link people to their languages

and symbolic codes through which information are impacted and shared from one person to another (Agbenu, 2007).

Therefore, this project highlights the need to preserve, protect and promote *Akogo* as a great traditional communication tool among the residents of Kumel village.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Overview

The summary, conclusion and recommendations in this chapter are given basing on the three objectives that were; to establish the cultural significance of the *Akogo* music instrument in the Iteso (Kumel Village) community in Mukura Sub-county, Ngora District, Eastern Uganda, to identify ways in which the traditional *Akogo* music instrument of the Iteso (Kumel Village) community can inspire paintings for contemporary spaces and to produce paintings for contemporary space that preserve the traditional *Akogo* music instrument of the Iteso (Kumel Village) community in Ngora District Eastern Uganda. These were with a purpose of preserving the traditional *Akogo* music instrument of the Iteso (Kumel Village) community through production of paintings for contemporary spaces.

5.2 Summary

The study established the cultural significance of the traditional Iteso *Akogo* music instrument which include it being an information sources that helps to express feelings of the Iteso people, reinforces communal unity, used for producing *Akogo* music, it encourages marriage among young Iteso adults through *akogo* dance-a courtship dance, in addition the *Akogo* is an entertainment tool, a mobilization tool and a catalyst for communal participation. However, though the Iteso community today is aware of the *Akogo* and still merits the traditional instrument as being of great value, western influence brought forth through colonialism and factors associated with it such as religion, technological advancement and education have relegated its importance and the interest of the public in the same is quickly dwindling as a result.

The study further identified ways in which the traditional Iteso *Akogo* music instrument of the Iteso community can inspire artists to produce paintings for contemporary spaces, through studio exploration. Much as various inspirations have been adopted in the creation of paintings for contemporary spaces by artists both locally and internationally, little has been done with the traditional *Akogo* music instrument of the Iteso (Kumel Village) community. Artists such as Gloria Ssali in her work; “have attempted only the basic components but her work does not include

creating paintings inspired by the traditional *Akogo* music instrument for contemporary space. The study therefore acknowledged that; with the current development and modernization trends, the *Akogo* instrument and the entire music narrative can be repackaged in several ways for enhancing the beauty of contemporary spaces such as hotels, restaurants and conference centers. To do so the researcher identified four attributes of the *Akogo* that could inspire studio experimentation and production in terms of visual representations through sketch and painting as projects which were; collaboration, a community participation tool, a community mobilization tool and a traditional communication tool. The researcher began with preliminary studies in the form of sketches on paper in graphite, ink, charcoal, oil pastel and coloured pencil which included the traditional Iteso *Akogo* music instrument, performers, lead singers, instrumentalists and crowds as subject matter, respectively.

Producing for contemporary space was done, taking into consideration, the significance of artworks to the contemporary space. Oil paint, Oil pastel, Acrylic and Anthill-Paste concoction were used in painting while Canvas was the major support for the painting exploration. During the exploration, painterly technique using a brush and *impasto* using a palette knife were employed for their strength in visual communication. In the same way, the relationship between *Akogo* music instrument, composition, and painting was also explored through, materials, subject matter, the overall interaction of the elements within the work and the purpose which was to decorate contemporary space. So to speak, the researcher was successful in executing paintings inspired by the traditional *Akogo* music instrument of the Iteso for display at the reception of Seven Eleven Hotel, a contemporary space in Mukura County, Ngora District. All projects were two dimensional wall hanging-artworks where project I was a wall hanging titled “A Collaboration Tool” and was designed purposively for the registration section of the front desk department, project II which was titled “A Community Participation Tool” was designed to decorate the information section of the front desk, which is in charge of furnishing guests with information on the hotel, its facilities as well as data and about mukura town where Seven Eleven Hotel is located, project III which was titled “A Community Mobilization Tool” was designed for the front office cashier’s wall which section is in charge of keeping up to date the cash and credit transactions, guest bills as well as have them settled before the guest departs while project IV which was titled as “A Traditional Communication Tool” was designed for the business centre which also doubles as the Seven Eleven Hotel’s Manager’s office because when the hotel has a sizable number of none-English

speaking guests, then the bilingual secretary at this section of the front office desk may be required. This resonates with the fact that the hotel being a modern development in an Mukura, an *Ateso* speaking community who are also the some of the clients, it is important to engaged traditional communication mechanisms for which the traditional Iteso *Akogo* music instrument, accompanied by *Ateso*, and subsequently *Akogo* music are undoubtedly great tool to serve the purpose of linking local communities to contemporary living as demonstrated in the visual representation.

The artisans were amazed at the amount of detail achieved in emulating the *Akogo* music instrument, the wood grains, tines, binding wire and the performers as if three dimensional, especially in Project 1 and 3. They commended the painting skill exhibited and believe that with more production and display of these kind of Artworks that are inspired by the *Akogo*, their products will as well attain appreciation and market from the public which will increase their earnings compared to the current situation

Members of Kumel Zebra Group at Kumel village also loved the paintings and appreciated the way the *Akogo* was elaborately presented especially in the “A Collaboration Tool” project since to them the *Akogo* is a community unifier as R9 elaborated that through the creation of groups such as Kumel Zebra Group members from Kokodu-Kumel-Ajeluk-Akisim-Mukura-Orisai-Atatur, basically all corners of the sub-county, men-children-youth and women with a common goal of using *Akogo* music to improve their livelihood are brought together. On the other hand, R8, the Manager at Seven Eleven Hotel, Mukura was optimistic that the paintings when exhibited at the Hotels Front offices would help the Hotel distinguish its brand from others in a competitive way. This confirms Sheen (2004)’s assertion as quoted by Fresco (2015, P.13) that Art adds value to the lodging experience. The manager believes that the artworks will help build long-term relationships with some clients which will in return help improve the profitability of the Hotel.

5.3 Conclusions

The visual narrative conferred in this investigation exhibits the outcome of the exploration done in studio where various ways of producing paintings inspired by the *Akogo* for contemporary space were chronicled. A general scrutiny was made that Iteso community especially the residents of Kumel village continue to recognise and use traditional *Akogo* music instruments and with this,

the paintings will go an extra mile towards promoting, preserving and protecting them with in contemporary spaces and augmenting the Iteso culture.

5.4 Recommendation

Parents today need to introduce their children or even themselves these traditional Musical instrument. They should come to a point of consciousness that there is more to gain than to loose from culture. Parents can start by visiting events such as child naming, *Akogo* dance, introductions, Iteso heritage day and bring the young ones with them.

Young people should be encouraged to follow and develop their musical talents and not repeat the same mistakes of our fathers and clan leaders who regarded anyone that turned to music be it *Akogo* or *edonga* as a failure.

More Artist should be encouraged to produce artwork that connects Culture to contemporary life. This connection guarantees a fair market for the product, income for the parties involved, promotion, protection and preservation of our African culture as a whole.

The Iteso Cultural Union (ICU) has a big part to play towards advancing material culture of the Iteso. It is therefore prudent of them to device mechanisms in which studies like this can be supported and more is expounded.

Government of Uganda needs to appreciate the role cultures such as material and music cultures of its people can play in extending its mandate in delivering development, education, health, security among others with simplicity at its best. It should acquaint its self with fact that focusing on culture helps development to be relevant to the local context. This can be done in partnership with its departments including Ministry of gender labour and social development, Ministry of local governments, Ministry of Health and NGOs that can be brought to the grassroots.

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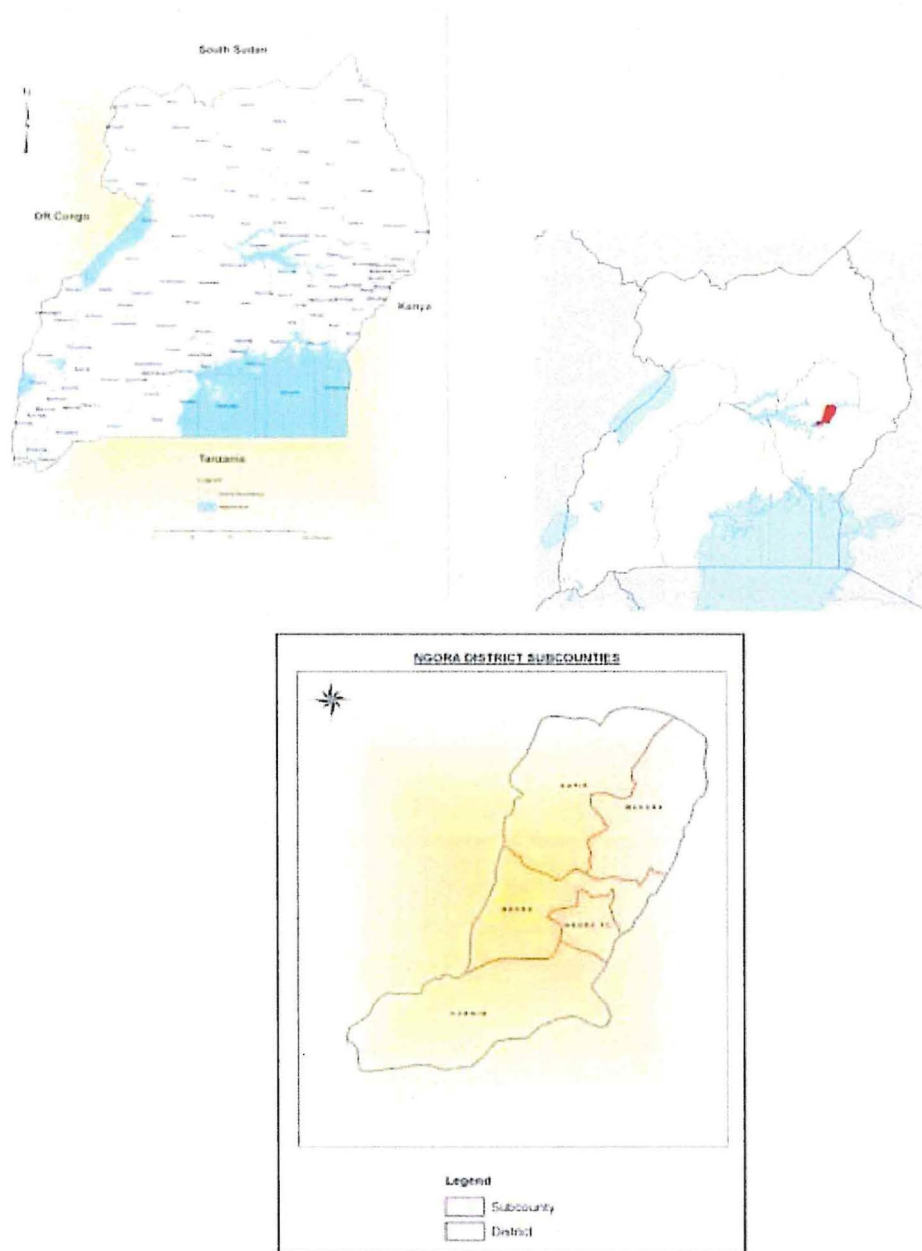
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APPENDICES

APPENDIX 1: MAP SHOWING LOCATION OF MUKURA SUBCOUNTY.



The location of Mukura Sub county in Ngora District in Teso Sub Region. Source: ngora.co.ug

APPENDIX 2: INTERVIEW GUIDE FOR THE CRAFTS MEN/ AKOGO MAKERS/

CARPENTER

Good morning/afternoon

My name is Orhon Solomon a researcher from Kyambogo University, pursuing a Master Degree in Art and Industrial Design, currently conducting a research study on Iteso Traditional Musical Instruments particularly the *Akogo* musical instrument and how possible it can be used to create paintings for a selected contemporary space. This is to verify that the data collected will be purely for academic purpose and will be treated with utmost confidentiality. I therefore kindly request you to answer the questions truthfully and to the best of your knowledge.

CULTURAL SIGNIFICANCE OF TRADITIONAL *AKOGO* MUSICAL INSTRUMENTS

1. Knowledge about painting
2. Do people know about *Akogo* musical instrument
3. Is *Akogo* musical instrument used/played extensively to date?
4. Reasons for the decline of the use of *Akogo* musical instrument
5. Uses of *Akogo* musical instrument among the Iteso people of Mukura, Ngora District in Eastern Uganda
6. The role of modernity of musical instruments among the Iteso People of Mukura, Ngora District in Eastern Uganda.
7. Promotion of *Akogo* musical instrument
8. How has it survived from generation to generation?
9. The value of *Akogo* musical instrument to contemporary life
10. The importance of using *Akogo* musical instrument as an inspiration in paintings for contemporary space
11. Continuation of the use of *Akogo* musical instrument

APPENDIX 3: INTERVIEW GUIDE FOR THE KEY INFORMANTS

These are people who are not directly involved in use of the instrument but knowledgeable about *Akogo* musical instrument

Good morning/afternoon

My name is Orhon Solomon a researcher from Kyambogo University, pursuing a Master Degree in Art and Industrial Design, currently conducting a research study on Iteso Traditional Musical Instruments particularly the *Akogo* musical instrument and how possible it can be used to create paintings for a selected contemporary space. This is to verify that the data collected will be purely for academic purpose and will be treated with utmost confidentiality. I therefore kindly request you to answer the questions truthfully and to the best of your knowledge.

CULTURAL SIGNIFICANCE OF TRADITIONAL *AKOGO* MUSICAL INSTRUMENTS

1. Knowledge about painting
2. Do people know about *Akogo* musical instrument
3. Is *Akogo* musical instrument used/played extensively to date?
4. Reasons for the decline of the use of *Akogo* musical instrument
5. Uses of *Akogo* musical instrument among the Iteso people of Mukura, Ngora District in Eastern Uganda
6. The role of modernity of musical instruments among the Iteso People of Mukura, Ngora District in Eastern Uganda.
7. Promotion of *Akogo* musical instrument
8. How has it survived from generation to generation?
9. The value of *Akogo* musical instrument to contemporary life
10. The importance of using *Akogo* musical instrument as an inspiration in paintings for contemporary space
11. Continuation of the use of *Akogo* musical instrument

**APPENDIX 4: GUIDE FOR FOCUS GROUP DISCUSSION (FGD) FOR AKOGO MAKERS
(ARTISANS)**

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

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

The FGDs will handle issues concerning the following;

1. Iteso Traditional Musical Instruments
2. Different types of *Akogo* Musical Instrument
3. Different uses/functions of *Akogo* musical instrument
4. Importance of *Akogo* music/dance to the traditional Iteso community
5. Perception of the community about *Akogo* Musical instrument and music/dance today
6. Materials and tools used in the production of *Akogo* musical instrument
7. Sourcing and production process
8. Marketing process of *Akogo* musical instrument
9. Buyers of the product
10. Other new musical instruments in place that were not produced before
11. Production of paintings for contemporary spaces inspired by *Akogo* musical instrument
12. Government support to craft making in the community
13. Involvement of the young generation in craft making

APPENDIX 5: INTERVIEW GUIDE FOR THE ELDERS

Good morning/afternoon

My name is Orhon Solomon a researcher from Kyambogo University, pursuing a Master Degree in Art and Industrial Design, currently conducting a research study on Iteso Traditional Musical Instruments particularly the *Akogo* musical instrument and how possible it can be used to create paintings for a selected contemporary space. This is to verify that the data collected will be purely for academic purpose and will be treated with utmost confidentiality. I therefore kindly request you to answer the questions truthfully and to the best of your knowledge.

CULTURAL SIGNIFICANCE OF TRADITIONAL *AKOGO* MUSICAL INSTRUMENTS

Knowledge about painting

1. Do people know about *Akogo* musical instrument
2. Is *Akogo* musical instrument used/played extensively to date?
3. Reasons for the decline of the use of *Akogo* musical instrument
4. Uses of *Akogo* musical instrument among the Iteso people of Mukura, Ngora District in Eastern Uganda
5. The role of modernity of musical instruments among the Iteso People of Mukura, Ngora District in Eastern Uganda.
6. Promotion of *Akogo* musical instrument
7. How has it survived from generation to generation?
8. The value of *Akogo* musical instrument to contemporary life
9. The importance of using *Akogo* musical instrument as an inspiration in paintings for contemporary space
10. Continuation of the use of *Akogo* musical instrument

**APPENDIX 6: QUESTIONNAIRES FOR VISUAL ARTISTS ON PAINTINGS FOR
CONTEMPORARYSPACE**

Good morning/afternoon

My name is Orhon Solomon a researcher from Kyambogo University, pursuing a Master Degree in Art and Industrial Design, currently conducting a research study on Iteso Traditional Musical Instruments particularly the *Akogo* musical instrument and how possible it can be used to create paintings for a selected contemporary space. This is to verify that the data collected will be purely for academic purpose and will be treated with utmost confidentiality. I therefore kindly request you to answer the questions truthfully and to the best of your knowledge.

CULTURAL SIGNIFICANCE OF TRADITIONAL *AKOGO* MUSICAL INSTRUMENTS

PERSONAL INFORMATION

1. Sex of visual artist

- i) Male
- ii) Female

2. Age of visual artist

- i) 18-25yrs
- ii) 26-35yrs
- iii) 36-45yrs
- iv) 46 & above

3. Level of Education

- i) Degree
- ii) Masters
- iii) Philosophy of Doctrines

4. Marital status

- i) Single
- ii) Married
- iii) Widow
- iv) Separated

5. Do you think it is important to preserve cultural heritage?
6. According to your own understanding, do you think we should integrate cultural heritage into the modern ways of living?
7. In your own opinion, as a visual artist, how best do you think we can preserve cultural heritage?
8. Are there any cultural heritage practices you are familiar with?
9. Does any of the cultural heritages inspire you in your paintings?
10. Do the young people admire painting inspired by traditional material culture?

**CHECKLIST FOR THE FOCUS GROUP DISCUSSION ON THE PROMOTION OF
AKOGO AS INSPIRATION FOR CONTEMPORARY SPACE**

ELDERS, LEADERS AND OPINION LEADERS

1. Discussions on the perception of *Akogo* musical instrument among the Iteso of mukura ngora district in Teso sub region
2. Dialogue on the production of *Akogo* musical instrument among the Iteso in Mukura, Ngora district Teso Sub region
3. Relevance of integrating cultural heritage into modern ways of living

APPENDIX 7: INDEPTH INTERVIEW FOR PAINTING CONSUMERS

These are painting consumers like resorts, hotels, recreation centers, hospitals, homes ceremonies etc.

1. Available paintings
2. The function of paintings
3. The purchased price of the paintings
4. Where the paintings were purchased from
5. Why they preferred the paintings in their premises
6. Perception about the new paintings for contemporary spaces inspired by *Akogo* musical instrument
7. Proposed composition, size, shape, media and function of the paintings in a contemporary space

APPENDIX 8: OBSERVATION GUIDE FOR PAINTING CONSUMERS

1. Available paintings in the premises
2. The design composition of the paintings available in the premises
3. Media, material and technique used in the paintings in place

APPENDIX 9: OBSERVATION GUIDE FOR *AKOGO* MAKERS (ARTISANS)

A number of activities and items will be observed in the field of craft making

1. Different instruments/crafts made
2. Materials and tools used in making process
3. Making process of *Akogo* musical instrument
4. Design patterns and finishing of the product
5. Involvement of the family in the making process