

**PROMOTING ITESO CULTURAL VALUES THROUGH CERAMICS INSPIRED BY
ERITEI (WINNOWING TRAY)**

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DECLARATION

I, Asekenye Rachel, hereby declare that this is my original work and that it has never been submitted for consideration by any University, College, or Institution of higher learning. However, all sources of information used are properly recognised.

Signed.....

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APPROVAL

This research titled “Promoting Iteso Cultural Values through Ceramics Inspired by Eritei (Winnowing Tray)” was carried out under the supervision of the herewith stated persons.

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DEDICATION

I dedicate this report to my lovely husband Mr. Ivan Nsereko for supporting and bearing with me to accomplish my studies. My parents, Mr. Robert Emitu and Mrs. Florence Emitu, Mr. Paddy Nsereko and Mrs. Goretti Nsereko for giving me all the support I needed, my dear aunt Christine Asio for the continuous prayers and encouragement and my brothers and sisters for the financial and emotional support. Also, Enabel for the scholarship to enable me study without worrying of tuition and not forgetting my precious children Godwin Miracle Ssebuliba and Tianah Hadassah Nakalembe who have been my source of inspiration and gave me the drive and discipline to handle my studies with determination.

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TABLE OF CONTENTS

DECLARATION	i
APPROVAL	ii
DEDICATION	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS.....	v
LIST OF TABLES	ix
LIST OF FIGURES	x
ABSTRACT	xiv
CHAPTER ONE: INTRODUCTION.....	1
1.0 Overview	1
1.1 Background to the study.....	1
1.2 Statement of Motivation.....	5
1.3 Statement of the Problem	7
1.4 Purpose of the study	8
1.5 Objectives of the study.....	8
1.6 Studio guiding questions.....	8
1.7 Scope of the study	9
1.7.1 Geographical Scope.....	9
1.7.2 Content Scope	10
1.8 Significance of the Study	11

1.9 Definition of key Terms	11
CHAPTER TWO	13
LITERATURE REVIEW	13
2.0 Overview	13
2.1 Study’s guiding theory	13
2.2 Cultural values of the Iteso.....	14
2.3 Design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray).....	16
2.4 Production of ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values	19
2.5 Summary	21
CHAPTER THREE	23
METHODOLOGY	23
3.0 Introduction	23
3.1 Research Design.....	23
3.2 Study population	24
3.3 Sampling procedure and sample size	24
3.4 Sample size.....	24
Table 3.1: Study sample and sampling Techniques	24
3.5 Methods of data collection	24
3.6 Studio exploration	25
3.6.1 Source of inspiration	26

3.6.2 Studio Experimentation.....	27
3.7 Data Analysis	27
3.8 Validity and Reliability of the study instruments	28
3.9 Ethical Considerations.....	29
CHAPTER FOUR.....	30
PRESENTATION AND DISCUSSION OF RESULTS	30
4.0 Introduction	30
4.1 Cultural values of the Iteso.....	30
4.2 Design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values	32
4.3 Studio experiment	45
4.3.1 Physical Properties of clay from Mukono.....	45
4.3.2 Non-plastic materials and findings.....	48
4.3.3 Wet method of clay preparation.....	49
4.4 Production of ceramic artifacts inspired by the Eritei to promote the Iteso cultural values.	50
CHAPTER FIVE	74
DISCUSSION, CONCLUSION AND RECOMMENDATIONS.....	74
5.0 Overview	74
5.1 Discussion	74
5.1 Cultural values of the Iteso.....	74

5.2 Design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values	75
5.3 Produce ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values	79
5.2 Conclusion.....	82
5.3 Recommendations	83
5.4 Areas for further Research	84
REFERENCES	85
APPENDICES	91
APPENDIX I: PARTICIPANTS INFORMED CONSENT LETTER.....	91
APPENDIX II: INTERVIEW GUIDE	92

LIST OF TABLES

Table 3.1: Population, sample and sampling Techniques.....	24
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LIST OF FIGURES

Figure 1. Map of Bukedea showing Kolir Sub County where Kanyipa village is located.	10
Figure 2: Drawing of Eritei.....	38
Figure 3: Objective studies of the Eritei	38
Figure 4: Idea generation of the wall hanging	39
Figure 5: Conceptual drawings of wall hanging.....	39
Figure 6: Dimensional drawing of the wall hanging.	39
Figure 7: Objective studies of the Eritei	41
Figure 8: Idea generation of water pot.....	41
Figure 9: Breakdown of the selected idea to understand the different parts.....	42
Figure 10: Complete shaded drawings of water pot.	42
Figure 11: Dimensional drawing of a pot	43
Figure 12: Objective studies of the Eritei	44
Figure 13: Idea generation of wall clocks.....	44
Figure 14: Dimensional drawing of the wall clocks	45
Figure 15: Wedging and kneading clay with Kaolin	46
Figure 16: Anthill soil.....	47
Figure 17: Preparing anthill soil	47
Figure 18: Wedging and kneading clay with sawdust	49
Figure 19: Tools that were used to produce Ceramic Artifacts	50
Figure 20: Preparing the slab	Figure 21: Drawing lines for the coils..... 51

Figure 22: Making coils to form the winnowing tray using clay.....	51
Figure 23: Finished wall hanging in its green ware	52
Figure 24: Finished wall hanging in its bisque ware	52
Figure 25: Metal colours used.....	53
Figure 26: Walling inspired by the Eritei sprayed with metal colours	53
Figure 27: Ceramic wall hanging inspired by a winnowing tray	54
Figure 28: Making slabs for the second wall hanging	54
Figure 29: Making slabs for the Eritei Figure 30: Making coil patterns inspired by Eritei..	55
Figure 31: Ceramic Eritei in its bisque ware	55
Figure 32: Image showing cracks Figure 33: Cracked part sealed with white cement.....	56
Figure 34: The front part of the winnowing tray sealed with white cement.....	56
Figure 35: Applying metal colours	57
Figure 36: Complete wall hanging sprayed with metal colours	57
Figure 37: Lighting system to be placed Figure 38: Fixing and testing the lighting system on the winnowing tray Source: Researcher, 2024	58
Figure 39: Complete wall hanging lighting system inspired by Eritei	58
Figure 40: Demonstrating the functionality of the wall hanging inspired by the Eritei working as a lighting system	59
Figure 41: Throwing the water pot using an electric wheel.....	59
Figure 42: Smoothing the surface of the water pot using a plastic cutout.....	60
Figure 43: Pattern making.....	60

Figure 44: Putting patterns to make design derived from the winnowing trayFigure 45: Making a finishing of patterns a Source: Researcher, 2024	61
Figure 46: Pots inspired by the winnowing tray in their green ware		61
Figure 47: Applying ceramic oxides (Kaolin mixed with slip)	Figure 48: A water pot decorated with ceramic oxides (Kaolin mixed with slip and anthill soil mixed with slip)	62
Figure 49: Making patterns on the water pot		62
Figure 50: A water pot showing the patterns of the winnowing tray		63
Figure 51: Water pot in its green ware decorated with ceramic oxides		63
Figure 52: Fired pots that were not successful		64
Figure 53: Repeated pots in their green ware		65
Figure 54: Applying oxides on the green ware pots		65
Figure 55: Pots operating with oxides		65
Figure 56: Fired Pots with well place taps		66
Figure 57: Rolling the slab to make the frame of the wall clock		66
Figure 58: Creating patterns inspired by the Eritei on the wall clock frame		67
Figure 59: Wall clock frame in its bisque ware		67
Figure 60: Glazed wall clock frame	Figure 61: Wall clock frame decorated with metal colours	68
Figure 62: Fixing the clock in the ceramic wall clock frame		68
Figure 63: Rolling the slab to make the frame of the wall clock		69
Figure 64: Creating patterns inspired by the Eritei on the wall clock frame		69

Figure 65: Wall clock frame in its bisque ware	70
Figure 66: Preparing to fix the clock onto the wall clock frame	70
Figure 67: A finished wall clock.....	71
Figure 68: Creating patterns inspired by the Eritei on the wall clock frame	71
Figure 69: Wall clock frame in its green ware.....	72
Figure 70: Wall clock frame in its green ware.....	72
Figure 71: Fixing the clock in the wall clock frame	73
Figure 72: A finished wall clock.....	73

ABSTRACT

Uganda has a rich cultural heritage, and many contemporary artists draw inspiration from traditional practices, rituals and objects. However, the unique design and cultural significance of the winnowing tray, which the researcher used has not been reflected into ceramics for interior and exterior cultural spaces. The researcher used the Eritei (winnowing tray) of the Iteso as a source of inspiration to produce ceramic artifacts for interior and exterior cultural and contemporary spaces to promote the Iteso cultural values. The objectives of the study were; to establish the cultural values of the Iteso associated with Eritei (Winnowing tray), to generate design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray), and to produce ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values. The study employed an exploratory research design and a qualitative approach. Eighteen respondents participated in the study. Data was collected from cultural spaces like the Uganda Museum, Nomo Gallery and Teso Cultural Research Centers; using interviews. Through studio experimentation, several trails on different designs of the Eritei (winnowing tray) of the Iteso were carried out to test their workability in clay. The researcher used hand building (pinch, slab, and coil), casting and wheel throwing methods to produce the ceramic artifacts. The study found that the discrepancies between traditional cultural values of the Iteso and modernity, coupled with misuse of social media, religion and economic aspects, have influenced people's attitudes especially among the youth in Kanyipa village, Bukedea district. The study's deduction was that produced ceramic artifacts such as wall hangings, water pots, and wall clocks inspired by the Eritei, can be used to promote Iteso cultural values in interior and exterior cultural and contemporary spaces. Drawing from the conversations with participants, studio explorations and available literature, the study recommends that the cultural values of the Iteso be preserved and passed on from generation to generation so that they do not deteriorate. Further studies could investigate research gaps; other than the winnowing tray, other Iteso art crafts that also portray the Iteso cultural values.

CHAPTER ONE: INTRODUCTION

1.0 Overview

A people's culture is what distinguishes them from other human communities in the human family. Culture, as it is often understood, involves a collection of qualities and characteristics that are unique to a people to the point that they distinguish themselves from other peoples or communities. These peculiar characteristics extend to the people's language, attire, music, work, arts, religion, dancing, and so on. It also includes a person's social standards, taboos, values, and ideals. Values are defined here as beliefs about what is right and bad and what is important in life. In this study, the researcher demonstrated how the beneficial aspects of Iteso culture should be practiced and passed down to future generations. This chapter provides context for the study, a statement of the problem, the purpose of the investigation, objectives, research questions, the significance of the study, the scope of the study, and operational word definitions.

1.1 Background to the study

Culture encompasses a broad spectrum of human phenomena, including material achievements and conventions, beliefs, sentiments, etiquette, morals, among others. According to Idang (2015), Edward B. Taylor is credited for coining and defining culture in his work *Primitive Culture* (1871), which was reissued in 1958. Taylor defined culture as the complex sum of knowledge, belief, art, morals, law, conventions, and any other talents and habits that man acquires as a member of society. As well, Abdumalikovna (2021) recognizes that culture is the patterned way of life shared by a certain group of people who claim to have a single origin or descent; which is passed down from generation to generation as a result of the socialization process (ibid). Culture is separated into two categories: material and non-material. Material culture refers to the visible physical artifacts that man is capable of generating for the purposes of human survival (Muhamad et al,

2023). Non-material culture encompasses people's rules and morals. Unlike material culture, non-material culture is abstract and has a tremendous impact on the lives of people in a given society (ibid). Culture is dynamic in the sense that it changes all the time. When one part of culture adjusts or changes in reaction to external changes, it has an impact on other aspects of culture, either directly or indirectly (Yu, & Pirnazarov, 2020). The cultural core values are upheld as validation of one's cultural identity.

According to Falade et al. (2009), value is a cohesive collection of attitudes, behavior, and action that a person, organization, or society accepts and/or evolves as a standard to manage its behavior and preferences in all settings. Cultural values are an essential component of every civilization (Verschuuren, 2010), and they form the basis for many practical decisions and techniques in human existence (Shackleton et al, 2010). The pillars of cultural values are oral history, ecology, geographical knowledge, and administration (Karadzandima, 2002). Future generations must inherit these cultural values. The transmission of cultural values to future generations helps to ensure the survival or preservation of specific plant and animal species that are culturally significant.

The future of organizations and countries around the world is linked to safeguarding, preserving, and sharing their cultural values and history. The values that an institution generates, as well as the conventions, tales, and cultural links that they share to create values, are the most fundamental factors that sustain it. Adam-Troian et al., (2021), observe that when forming cultural links, it is important to remember that the communication, interaction, and sharing process must be effective and accepted by everybody because the way we talk and interact with one another shapes culture, whether in social orders, organizations, or relationships (Hendrith, 2018); and the sharing process

that can be aided by culture sharing activities that are especially important for young learners (Hastings, 2018), particularly in this digital age.

Many traditional African cultural values are embodied in Nsamenang's developmental theory of African sociogenesis (Nsamenang & Akum, 2013). According to Nsamenang and Akum, sociogenesis is a series of socially anticipated behaviors. Procreation and parenthood are two of the most important; if a person is unable to bear offspring, he or she is not regarded as a person. The habit of carrying children everywhere, such as to the farm, funerals, and religious rituals, exemplifies the value of family closeness. Another aspect of family intimacy is the baby's nearly continual physical touch with his or her mother or other family caregivers. Furthermore, marriage is required for complete personhood. All of these values and behaviors reflect social interdependence.

Traditional values in Uganda are socially constructed claims or propositions held to be established, accepted, or self-evidently true (Onyango, 2012). These are Ugandan cultural ideals that individuals consider as common responses to the demands of daily social life and cultural influences. Indeed, several researchers have suggested that the application of these widely shared ideals, as well as adaptive reactions, is crucial for attaining viable and sustainable national and community development. Many of them think that this effort is vital for the long-term survival of Ugandan customs and cultures in general.

As mentioned by Mwakikagile (2009), there are common traditional values that are still practiced in daily life in contemporary Uganda like: a sense of community life; a sense of good human relations; a sense of the sacredness of life; a sense of hospitality; a sense of religion; a sense of time; a respect for authority and elders; hard work, justice, and fairness; language and proverbs

(Clarke, & Smart, 2014). These values are the foundation on which Ugandan societies build behavior. The values assist us in comprehending how people behave in traditional Ugandan society. Although Uganda has many cultures, as seen by the various ethnic groups, many traditional values are shared by all.

Several existing studies, including Mabovula (2011), Nicu et al. (2020), and Wahab et al. (2012), have confirmed the rapid erosion of cultural values and heritage, and one of the most important countermeasures is to continue to encourage younger generations to learn about their cultural values and heritage because culture is learnable (Spencer-Oatey and Franklin, 2012). Harvey (2019) went further to raise global awareness on the erosion of cultural values and heritage from the perspective of climate change by stating that the majority of the debate on contemporary issues such as climate change focuses on physical consequences, for example, increased cruelty and recurrence of tempests, the rising level of the sea, higher insurance rates, diminishing values of property, and decreasing farmable environment. However, the intangible, such as cultural repercussions of climate change, which include the loss of ways of life and traditional behaviors, are rarely emphasized. According to Harvey (2019), the loss of ways of life and customary practices can lead to decreased social cohesion and general mental health problems in society because a person's way of life (i.e., culture) is inextricably linked with that person's sense of belonging and identity in the community. Among the Iteso, such values are embedded in the different household items (pot, granary, winnowing tray) and how they are used in day to day family activities.

The Iteso people are an ethnic group primarily found in Uganda and Kenya (Kiprop, 2019). They have a rich cultural heritage that is characterized by various traditional practices and artifacts. As with any cultural group, their values can be diverse and complex, and it is essential to recognize

that individuals within the group may have different interpretations and adherence to these cultural values. Teso inhabitants continue to believe in the actions of their predecessors prior to the advent of pottery making. This is regarded as preservation and is considered to be industrial cultural heritage. This belief will be carried down from generation to generation through the preservation and growth of the Iteso culture through the manufacturing of ceramic products inspired by the Iteso Eritei (winnowing tray) using the coil technique.

According to Aduma (2021), the use of the Iteso winnowing tray as inspiration for contemporary ceramic artifacts has gained popularity due to its unique design and cultural significance. The Itesot winnowing tray is typically made from a specific type of grass or plant material, carefully woven together to form a shallow, circular tray-like structure. The design allows air to pass through the gaps, making it ideal for winnowing tasks. The Itesot winnowing tray serves as a symbol of cultural identity, heritage, and social cohesion for the Iteso people. Its continued use and preservation contribute to the richness and diversity of their cultural traditions.

1.2 Statement of Motivation

The researcher has grown up seeing some of the main important art crafts of the Itesots which include the winnowing tray, pots, mats, motor and pestle, brooms, guard and grinding stone. These are the artifacts that were always given to a girl as a send away present to start her home. These artifacts have a big role they play in a woman's marriage. The broom would help to clean or sweep, grinding stone for grinding food staff pestle and motor for pounding food stuffs like ground nuts, the pot for fetching water, mat for visitors to sit on and of all, the winnowing tray plays the mother role of preparing clean grains.

The researcher was motivated to study ceramics and found a winnowing tray to be a fascinating artifact that served as a source of inspiration and a personal cultural artifact. This is because in my culture the winnowing tray was traditionally given to girls as a send-away present when they got married and was considered an important artifact. The tray was used to separate grains from chaff, but it also had cultural significance as elders would use it to assess whether a woman was suitable for marriage. The winnowing tray was chosen for this study because of its structure that relates to Iteso cultural values of unity, cultural identity, community, among others, which reflect a rich cultural heritage.

Uganda has a rich cultural heritage, and many contemporary artists draw inspiration from traditional practices, rituals and objects, however, the unique design and cultural significance of the winnowing tray has not been reflected into ceramics in interior and exterior cultural and contemporary spaces. The researcher used the Eritei (winnowing tray) of the Iteso as a source of inspiration to produce ceramic artifacts to further promote and preserve the Iteso cultural values.

Values of the Winnowing tray

The Iteso people of Uganda have a rich cultural heritage, and their traditions and symbols often hold deep meanings. The circle of the winnowing tray holds symbolic significance, representing the woven values of the Iteso community in Uganda. The values are firmly ingrained in the core, extending their influence to those within the diaspora.

Unity and Community: The circle represents unity and community among the Iteso people. It signifies the importance of togetherness and collaboration within their society. It reflects the idea that individuals are interconnected and interdependent, emphasizing the strength that comes from working together as a community.

Continuity and Wholeness: The circle also symbolizes continuity and wholeness. It is a complete shape without any beginning or end, suggesting the cyclical nature of life and the interconnectedness of all things. It represents the ongoing cycle of birth, life, death, and rebirth, highlighting the eternal nature of existence.

Harmony and Balance: The circle of the winnowing tray symbolizes harmony and balance within the Iteso culture. It embodies the concept of equilibrium and the importance of maintaining a balanced and harmonious relationship with nature, fellow community members, and the spiritual realm. It serves as a reminder of the need for balance in all aspects of life.

Cultural Identity: The circle of the winnowing tray is a symbol that signifies the cultural identity of the Iteso people. It represents their unique traditions, values, and way of life. It is a visual representation of their distinct heritage and serves as a source of pride and belonging for the Iteso community.

It should be emphasized that interpretations of symbols can vary within different contexts and individual perspectives. The meanings associated with the circle of the winnowing tray may also have specific variations depending on local traditions and personal understandings.

1.3 Statement of the Problem

The Iteso people of Uganda have a rich and vibrant culture, but their cultural values are not widely known or appreciated. One way to promote these values is through ceramics inspired by the Eritei, [a traditional winnowing tray]. The winnowing tray is one of the most valued crafts in the Iteso culture besides the broom, mortar and pestle, grinding stone, calabash, pots and mats. The Eritei carries most of the Iteso cultural values and without the winnowing tray in a home; you cannot make a full woman. According to my culture, the Eritei (winnowing tray) was always given to a

girl getting married as a send away present so that she can start a home. In view of contributions of ceramic artifacts towards preservation of culture, the study advocated for preservation and promotion of the Iteso cultural values by producing ceramic artifacts using the hand technique, casting method and wheel technique inspired by the Eritei (winnowing tray) of the Iteso. The Eritei is a symbol of Iteso culture and identity, which can be used to create beautiful and meaningful ceramics pieces that tell the story of the Iteso people.

1.4 Purpose of the study

The purpose of the study was to promote Iteso cultural values through ceramics inspired by Eritei (Winnowing Tray).

1.5 Objectives of the study

The objectives of the study were:

- i. To establish the cultural values of Eritei (winnowing tray) of the Iteso.
- ii. To generate design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) for interior and exterior cultural spaces.
- iii. To produce ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values.

1.6 Studio guiding questions

- i. What are the cultural values of Eritei (winnowing tray) of the Iteso?
- ii. What ideas can be used to create ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values/for interior and exterior cultural and contemporary spaces?

- iii. How can Iteso cultural values be promoted through ceramic artifacts inspired by the Eritei (winnowing tray)?

1.7 Scope of the study

The scope of the study covered the geographical, content, and time scope as discussed in the subsequent subsections of this report.

1.7.1 Geographical Scope

The study was conducted in Kanyipa village, Kolir sub-county in Bukedea district of Eastern Uganda where most Iteso live. Kanyipa village is approximately 10kilometers off Mbale-Soroti road from Bukedea town. Bukedea is located in eastern Uganda, bordered by kumi District to the north, Bulambuli District to the east, Sironko District to the southeast, Mbale District to the south and Butebo District to the west as illustrated in the appendix. The Itesos of Kanyipa are a closed community of traditional farmers whose activities mainly centered on the production of groundnuts, millet, sweet potatoes, sorghum and cassava for self-sustainability. United by culture, the Iteso from Kanyipa village subscribe to the Iteso Cultural Union (ICU) under the leadership of Emorimori as their overall cultural head in the eastern region of Uganda.

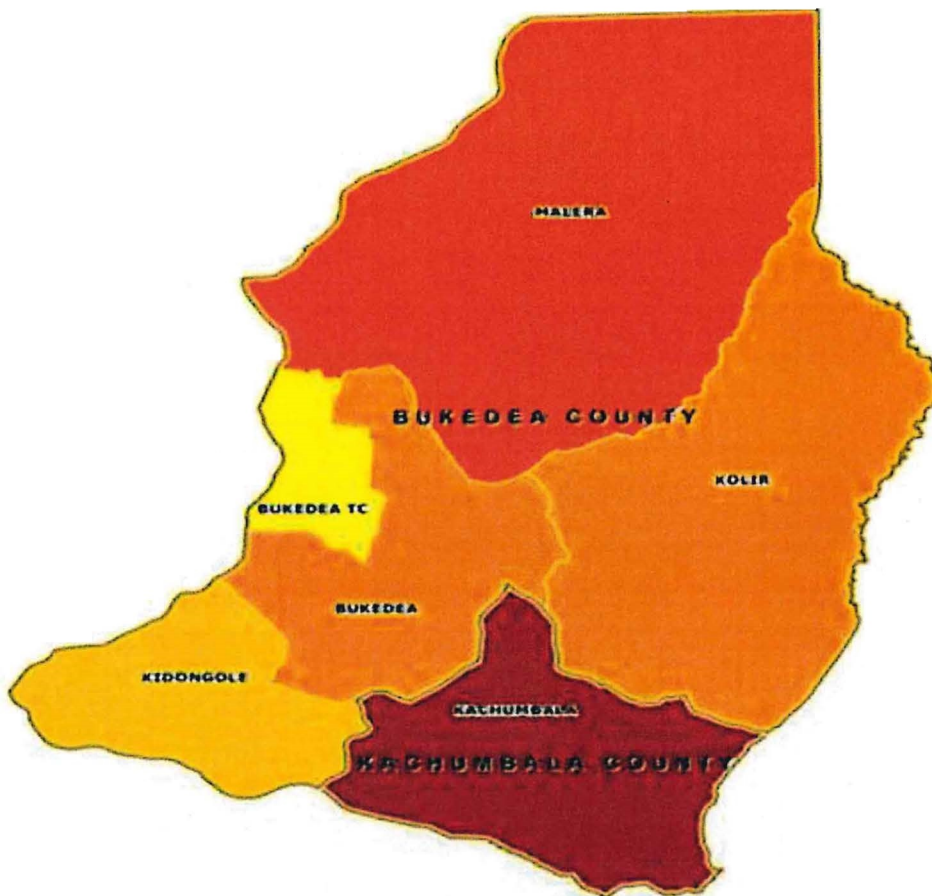


Figure 1. Map of Bukedea showing Kolir Sub County where Kanyipa village is located.

1.7.2 Content Scope

The content scope focused on the three objectives as guidelines to concentrate on the outcomes of this study on Iteso cultural values in Kanyipa community, Bukedea District. As such, more emphasis was laid on the cultural values of the Iteso in an attempt to evaluate the salient features attached to the values and norms of the community under investigation. Secondly, was the development of design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values. Lastly, the production of ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values was sought in order to implement the final project through studio practice. Guided by the set objectives, the relevant content for

implementing each activity was gathered from available literature and studio practice experience as described in the subsequent chapters of this report.

1.7.3 Time scope

The study duration, the literature and related material studied throughout a specific time period were two variables that were examined by the temporal scope. Between October 2022 and October 2023, a span of 1 year was used for data collection. The literature that was used covered a time period of 8 years from 2015 to 2023. The required data supporting the one year study (2022 to 2023) under which research was conducted was significantly provided throughout this era.

1.8 Significance of the Study

The findings of this study will be beneficial in a variety of ways, including the following:

The production of ceramic artifacts will be used for personal, communal consumption, to promote cultural identity for the Itesots.

Findings will benefit the government to implement the Sustainable Development Goal 11 whose target (11.4) is to strengthen efforts that protect and safeguard the world's cultural and natural heritage (UN, 2015).

Contribute to the body of existing knowledge for academic purposes as source of literature on the use of ceramic materials to create artifacts of historical heritage that are beneficial for traditional societies in an ever-changing cultural environment.

1.9 Definition of key Terms

Artifacts made of ceramic. Pottery produces art objects such as figurines, tiles, and tableware from clay and other raw materials.

Culture. Culture is the accumulation of knowledge, experience, ideas, values, attitudes, meanings, hierarchies, religion, perceptions of time, roles, spatial relations, universe concepts, and material things and belongings acquired by a group of people through generations via individual and group striving.

Winnowing trays. Winnowing trays are fan-shaped woven baskets that are huge, small, and relatively flat. They were used for sifting, winnowing, and parching.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This chapter reviewed literature from scholars on the ceramic artifacts for interior and exterior spaces. The information was arranged based on three objectives of the study that sought to; to establish the cultural values of the Iteso, to generate design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values and to produce ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values.

2.1 Study's guiding theory

This study was based on E. Franklin Frazier's 1960 Sustainability and Cultural Revitalization theory. Frazier was a pioneering African American sociologist known for his research on African-American culture and communities. His ideas have been influential in the study of cultural sustainability and the preservation of traditional values and practices within communities facing modern challenges. The Sustainability and Cultural Revitalization theory emphasizes the importance of preserving and revitalizing cultural heritage and practices in the context of sustainable development. This theory recognizes the interconnections between culture, environment, and society and advocates for the integration of cultural values, knowledge, and traditions into sustainable development initiatives. By applying the Sustainability and Cultural Revitalization theory in promoting Iteso cultural values through ceramics inspired by Eritei, the community can strengthen their cultural identity, foster pride in their heritage, and ensure the preservation of traditional knowledge and practices for future generations.

2.2 Cultural values of the Iteso

The Iteso have a rich cultural heritage that is characterized by various traditional practices and artifacts. Cultures can be diverse and complex, and it is essential to recognize that individuals within the group may have different interpretations and adherence to these cultural values. Otekat (2018) conducted research on the preservation of Iteso material culture in the Kapir subcounty of the Ngora district. The study was guided by the following objectives: to establish and document the products and local materials used in the making of Iteso material culture in Kapir sub county Ngora district, to discover and document the changes brought about by modernization on the Iteso material culture, and to suggest ways of translating the local material culture to Kapir sub county's posterity. To develop digital and text archives of the foregoing for effective posterity preservation.

The study findings revealed that the local material culture of Iteso was deteriorating dramatically as a result of the effects of the industrial revolution, which the posterity had absorbed. The study determined that Iteso material culture was deteriorating, necessitating effective documenting and preservation for posterity. It was thus suggested that material culture was an important part in any given community, and that future generations should understand the values of the Iteso material culture. To uphold the Iteso cultural values, the researcher used clay, (a resilient material compared to grass and straw), to create ceramic items inspired by the winnowing tray.

Ngugi (2017) asserted that in some parts of Africa, women are still using clay pots to prepare and store food. Due to their fragile nature, these pots tend to break a lot. So, in an attempt to ensure women, handle the pots with care, some communities consider it a taboo for a woman to break a cooking pot. They liken the pot with a woman's uterus, in which she carries her children for nine months. So, when a woman breaks a cooking pot, she is considered to have destroyed her entire

lineage. Among the Gikuyu people (Kenya's largest ethnic group), a special ritual must be performed to cleanse a woman who breaks her cooking pot.

Similarly, Wayessa (2015) observed that, in most parts of Sub-Saharan Africa, the traditional manner of pottery-making persists, with pottery production connected to a series of other daily activities. The Wallagga region of the southwestern Ethiopian highlands, in particular, sees traditional pottery widely practiced and exclusively in the domain of women. In this society, pottery-making and the use of pottery vessels are informed and constrained by deeply rooted metaphoric meanings connected to the technological practices. Pots are metaphorically associated with persons and the stages they pass through, youth, adulthood, old age, and death. More specifically, a wet pot metaphorically represents a baby, pots in use are associated with adults and damaged pots are linked to a deceased person.

The cultural values of the Iteso

A number of cultural values are upheld by the Iteso as outlined in this section.

Cattle Herding and Livestock: Cattle play a significant role in the Iteso culture, serving as a symbol of wealth, social status, and prosperity. Herding cattle is an essential part of their lifestyle, and they have traditional ceremonies and rituals related to cattle.

Respect for Elders: Like many African cultures, the Iteso place a strong emphasis on respecting and valuing their elders. Elders are considered a source of wisdom and guidance, and their advice is highly regarded.

Community and Family Bonds: The Iteso emphasize the importance of community and family ties. They often rely on extended family networks for support and protection.

Oral Tradition: The Iteso have a rich oral tradition, with storytelling, proverbs, and folklore playing a vital role in passing down history, values, and cultural knowledge from one generation to another.

Respect for Ancestry: Ancestry and lineage are highly valued in Iteso culture. They maintain a strong connection to their ancestors and often have rituals and ceremonies to honor them.

Spirituality and Beliefs: Traditional religious beliefs and practices are prevalent among the Iteso, with a strong belief in a higher power and spirits. Rituals and ceremonies are conducted to seek guidance and protection from these forces.

Hospitality: Iteso people are known for their hospitality and warmth towards guests. Welcoming visitors and providing them with food and shelter is considered a cultural obligation.

Music and Dance: Like many African cultures, music and dance are integral to Iteso traditions. They have various dances for different occasions, such as weddings, ceremonies, and celebrations.

Gender Roles: Iteso society traditionally follows distinct gender roles, with men often involved in cattle herding and women responsible for household duties and child-rearing. However, as with many cultures, gender roles are evolving over time.

Pride in Cultural Heritage: The Iteso take pride in their cultural identity and heritage, and efforts are made to preserve and promote their traditions and customs; as evidenced in this study.

2.3 Design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray)

Egyptian potters used a wide variety of ornamental techniques and patterns, many of which are period-specific. Decorated earthenware was regarded as sacred and symbolic luxury goods during the Naqada II period due to its distinct aesthetic pattern and short lifespan. It first arose in the Naqada II and then vanished in the Naqada III (c. 3600-3050 BC). Boats, flora, and animals were

popular motifs for pottery decorating and painting. Abstract motifs like wavy lines, dots, and mottles were also used. Vessel shapes ranged from ovoid to squat to double ovoid (Sekihiro 2003, Takamiya 2004). Sizes also differed between forms. The diversity of design motifs was similar in each shape. The varied shapes and surface decoration inform the design process of representations created through ceramics as an old creative practice.

The archaeological record of the Kongo region is distinguished in Central Africa by an abundance of ceramics with elaborate decorations influenced by woven themes. Textiles of high aesthetic quality were valued in Kongo society, especially during the kingdom's heyday (Cransh, Nikis, & Pierre de Maret, 2018). For example, the beauty and relevance of ancient Kongo textiles were highlighted in a recent Kongo art exhibit at the Metropolitan Museum of Art in New York (LaGamma, 2015c), as did their relationship with specific ceramic embellishments (Martin 2015).

Ceramicists in Uganda are motivated by nature as well as the social and political surroundings. They employ visuals to provide social and cultural commentary (Kakande, 2017). It is contemporary ceramics with a story, and each piece is unique. Musinguzi, (The East African, 2019), creates simple oval, cylindrical, and spherical shapes and decorates the surface with slip (or engobe) designs. When building ceramic artifacts, different hand building techniques are used. These include pinch pot technique, slab technique, and coil technique as the most commonly used technique. The researcher used the coil technique to produce wall hangings and clocks for interior and exterior cultural spaces; however, most artists in Uganda feel coils are time consuming and complex to create attractive designs. The researcher created what people want and identify with, such as simple forms employing various traditional and ornamental techniques, glazing, and firing ceramic forms at higher temperatures to endure wear and tear.

Exploration of Ideas

The winnowing tray is a traditional agricultural tool that has been used for centuries to separate grain from chaff. It consists of a flat, shallow container with slits or holes in the bottom, which allows the wind to blow away the lighter chaff while the heavier grains remain behind. As a ceramic artist, the researcher explored the winnowing tray concept in the work using various ideas. The Iteso people often decorate the winnowing trays with intricate carved patterns or designs. These carvings can be purely aesthetic, but they can also carry symbolic meanings and cultural significance, representing various aspects of Iteso life and beliefs.

Circular form of the winnowing tray represents the continuity of the cultural values of the Iteso that will not fade but passed on from generation to generation.

Interlocking design represents the interconnectedness to connect the women in the society. A signal of sending you to go and be a hard working woman and as a sign of responsibility in the context of sending a woman off for marriage is a mechanism of handing over the cultural heritage. The creeping grass (Star grass) philosophy "Emuria Koliai-Let the seed grow" is at the heart of the Iteso think tank, which espouses their desire to grow, conquer, and expand their influence and values, just as the star grass firmly hooks its tendrils to the ground while taking territory (Okiror, 2021). They utilize these chants to encourage one another as they advance to stay true to their identity and roots. As the most popular Teso song, it also reflects the importance of multiplication among the Iteso; Emaali denotes progeny as a source of riches. Everything is done to glorify their all-powerful God, father Elo'ima, also known as Ng'akuj. The crossing design in the middle of the "eritei" means that the Iteso are free to spread and intermarry in other cultures but still maintain their cultural values; promoted in this study through ceramics.

2.4 Production of ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values

According to Taufiq and Fauzi (2021), there is a matter that must be regarded in the ceramics sector regarding its use, both in terms of function and cultural preservation. Across Africa, there has been a rebirth of interest in ceramics in recent decades, with contemporary artists and craftspeople exploring ancient techniques and pushing the frontiers of creativity, resulting in a diversified and lively ceramics landscape (Dewar, 2008). In Uganda, ceramic production can be traced back thousands of years. Excavations at sites like Ntusi in central Uganda have revealed pottery fragments dating back to the Iron Age, showcasing the early use of ceramics in the region (Soper, 1971). In recent years, there has been a growing interest in contemporary ceramics in Uganda. Artists and potters are exploring traditional techniques while also incorporating modern influences and experimenting with new forms and glazes. This has led to the emergence of a vibrant contemporary ceramics scene in the country (Bayenda, 2017).

Ceramics is a unique medium of expression that has frequently included artistic ceramics, such as dinnerware, tiles, figurines, and other sculpture. Different ceramic techniques offer pottery producers and artists a diverse range of options for expressing their skills, aesthetic interests, and even political and social viewpoints, frequently through utility products (Abaka-Attah, Asante-Kyei, & Addae, 2019). Coming from ancient times (the oldest preserved ceramic works date back to 29,000-25,000 years B.C.), ceramic techniques evolved and developed through ages while preserving the essential operating models such as the use of hands, wheel, and clay. However, as Michel Barsoum (2019) notes, ceramics should not be limited to pottery, pottery processes, or sculpture, because there is a distinction between traditional and modern ceramics or technical ceramics.

Ceramics evolved and permeated several industries following the Industrial Revolution and technological achievements of the twentieth century, such as the automobile industry and electronics, where ceramics is used due to its insulating properties (American Ceramic Society, 2024). Traditional pottery techniques, on the other hand, remain dominant in artistic endeavors. They rely on easily flexible clay, or more precisely, porous microstructures made of silicate. A range of ceramic methods and processes are used to create ceramic dinnerware, pottery, containers, decorative objects, sculptures, and artistic installations (Browning & Rabbi Ben Ezra, 2016). Many African countries employ similar tactics, particularly in formal schooling contexts.

Ghanaian pottery methods, as well as their modern reintroduction, have been masculinized, particularly at tertiary institutions. According to (Abaka-Attah, Asante-Kyei, & Addae, 2019), female engagement in contemporary Ghanaian pottery/ceramic traditions is essentially non-existent. The study believed that women's participation could contribute to pottery practices, and thus advocated for the incorporation of feminine subjectivities and traditional spaces, as well as indigenous pottery trade strategies and other feminine idioms, into contemporary studio practices as a way to rescue stagnant practices and involve womanhood in the evolution of ceramic art at the tertiary level. 'Modelling' and 'throwing' were the two studio forming procedures utilised to manufacture tableware in the study. Materials used included Abonko and Mfensi clays, manganese, and glaze. Again, the study investigated the ways and basis for feminine participation, particularly in contemporary and academic pottery practices, as a manner of normalizing a maternity anomaly. It concluded, among other things, that ceramic activities in their modernist sense had been locked in sculpture representations and that they should only be liberated to their full implications as art through the employment of feminine idioms and subjectivities. It was

suggested that female students be given the opportunity to produce concepts that express their inner values and beliefs in their wares (Abaka-Attah, Asante-Kyei, & Addae, 2019).

Akinkugbe (2022) observes that Ladi Kwali was known for her expertise in traditional pottery-making techniques, particularly the coiling and firing of large pots. Her work was inspired by the traditional pottery-making techniques of the Gwari people of northern Nigeria, where she was born and raised. She often incorporated intricate designs and patterns into her work, and her pieces were highly valued for their beauty and skillful craftsmanship. While there is no specific evidence that Kwali was inspired by the winnowing tray in her work, it is possible that she drew inspiration from other traditional Nigerian cultural objects, such as the calabash, which is used for a variety of purposes, including winnowing grains.

According to Das and Sissokho (2022), Odundo has stated that she is inspired by the form and function of traditional African pottery, as well as other cultural objects such as baskets, gourds, and textiles. Her vessels often feature rounded, organic shapes that are reminiscent of traditional African pots, and she frequently incorporates surface textures and patterns that are reminiscent of woven fabrics similar to the woven tray and other organic materials. While Odundo's work may not be directly inspired by the winnowing tray, it reflects a broader trend of contemporary African ceramic artists who draw on traditional techniques and forms in their work. Her vessels have been exhibited in museums and galleries around the world, and she has won numerous awards for her contributions to the field of ceramics.

2.5 Summary

This chapter explored the literature concerning the ceramic artifacts inspired by a winnowing tray of the Iteso people for interior and exterior cultural spaces to preserve its cultural and artistic

significance. The chapter examined the existing cultural significance of the winnowing tray and designs inspired by the winnowing tray to inform the production of ceramic artifacts for interior and exterior spaces. The literature, however, highlights gaps such as absence of studio exploration to develop designs and patterns inspired by the Iteso winnowing tray. Since this is the central objective for the study, using a qualitative approach, new outcomes emerged from studio experimentation. This study, therefore, highly contributes to the preservation and continuity of the Itesot cultural heritage.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter presents the methods that were applied in the field and were based on the study objectives; to establish the cultural values of the Iteso, to generate design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values and to produce ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values. In this chapter, the research design, population, sample size and sampling technique, data collection methods, validity and reliability and ethical considerations were outlined.

3.1 Research Design

The researcher employed an exploratory study design and a qualitative approach. The technique was useful in explaining and describing issues based on the study findings and objectives. The benefit of employing this qualitative research approach is that it provides a full account of the participants' thoughts, opinions, and experiences, as well as interpretation of the findings (Denzin, 1989). Goundar (2012) supports the design, arguing that exploratory design is used to assess the feasibility of doing a specific research topic in an area where little is known. This study employed an exploratory research design to experiment with hand building, casting and throwing techniques to create wall hangings, wall clocks, pots, key holders and lighting systems inspired by the Eritei (winnowing tray) in order to promote Iteso cultural values. The narrations on studio experiments were presented thematically in chapter four and under the discussion section.

3.2 Study population

The study was conducted in cultural spaces like the Uganda Museum, Nomo Gallery and Teso Cultural Research Center. The target population was fifty-five (55) respondents and these included administrators, clients and employees. Out of these, eighteen (18) participated in the study.

3.3 Sampling procedure and sample size

Given the large population size of Uganda Museum, Nomo Gallery and Teso Cultural Research Center, there was need to purposively choose a specific number of administrators and employees as respondents. The clients were randomly selected.

3.4 Sample size

A sample size of 18 respondents were selected to participate in the study and these included 03 administrators, 09 clients and 06 employees from each cultural space. This is because they had the knowledge on the cultural identity of the Itesots. Table 3.1 gives the summary of the study sample and sampling techniques.

Table 3.1: Study sample and sampling Techniques

S/N	Category	Sample Used	Sample technique
1	Administrators	03	Purposively selected
2	Employees	06	Purposively selected
3	Clients	09	Randomly selected
		18	

3.5 Methods of data collection

Various methods were used to acquire data for this study, including interviews, photography, videography, studio experiments, and document review.

In-depth Interview

The researcher collected information from respondents via interviews. An interview is a conversation that takes place between an interviewer and an interviewee in order to obtain data from respondents. In-depth interviews are qualitative research methods that involve conducting intensive individual interviews with a small number of respondents to learn about their opinions on a certain topic, program, or situation (Deterding, & Waters, 2021).

Open questions were used to conduct interviews with respondents in this study. This method allowed the researcher to delve thoroughly into the respondents' sentiments and ideas about Iteso cultural items, notably the Iteso winnowing tray.

Photography and Videography

Photographs were taken by the aid of phone camera. These were studio practice activities including drawing from the sketches for the ceramic artifacts showing wall clocks and wall hangings as a method of collecting the pictorial information in visual art. This method is supported in studies that have components of anthropology and sociology as is the case with this research undertaking by Glawet, 2017; Ginsberg, 2024; Pereira et al, 2023; Perez, 2023; Calvo, 2023; De La Fuente, & Vera, 2023).

3.6 Studio exploration

Studio exploration refers to the process of investigating and experimenting with various artistic media, techniques and ideas in a studio setting. It is a journey of discovery where artists explore different creative possibilities, test boundaries and develop their unique voice. Studio exploration involves material experimentation, technique investigation, and conceptual development. Through

studio exploration, artists can develop their artistic style and voice, refine their technical skills, discover new sources of inspiration and create innovative and original artwork.

3.6.1 Source of inspiration

The source of inspiration was the Eritei (Iteso winnowing tray). The winnowing tray, a traditional tool used in farming, plays a symbolic role in the marriage customs of the Iteso. In Iteso customary marriages, the winnowing tray represents an essential aspect of the bride price negotiation. The bride price is a customary practice in many African societies, including the Iteso, where the groom's family presents gifts or payments to the bride's family as a way of acknowledging and appreciating the bride's value and her family's consent for the marriage.

In the Iteso culture, the winnowing tray symbolizes the following;

Symbol of Fertility and Productivity: The winnowing tray is associated with agriculture, a significant part of the Iteso community's livelihood. It represents fertility, productivity, and abundance, qualities that are desirable for a successful and prosperous marriage.

Gift Exchange: During the customary marriage negotiation, the groom's family presents various gifts, including livestock, money, and other valuable items, to the family of the bride. The winnowing tray is often among these gifts. By offering the winnowing tray, the groom's family symbolically acknowledges their willingness and ability to support the bride in her household duties, including farming and food processing.

Family Blessings: The presentation of the winnowing tray and other gifts is a way for the family of the groom to seek the blessings of the bride's family and the community elders. It demonstrates their respect for the bride's family and their commitment to building a harmonious relationship between the two families.

Cultural Identity: The winnowing tray holds cultural significance for the Iteso. By incorporating it into the marriage ceremony, the community emphasizes the importance of preserving their traditions and passing them on to the next generation.

It is important to note that customs and traditions can vary within cultural groups, and the specific significance and role of the winnowing tray in Iteso marriages might differ slightly from one family or community to another. Nevertheless, the winnowing tray remains an essential symbol of the cultural values and practices associated with marriage among the Iteso.

3.6.2 Studio Experimentation

Through studio experimentation, several trials on different designs of the Eritei (winnowing tray) of the Iteso were carried out to test for their workability. The researcher used hand building, casting and wheel methods to produce the ceramic artifacts. Hand building is a ceramics technique in which forms are created using clay and your hands rather than a throwing wheel or other mechanical equipment. Hand building was the only way ceramicists could construct utilitarian and artistic ceramic forms before the invention of the wheel. The researcher used three hand construction/building techniques: pinching, slab and coiling.

3.7 Data Analysis

Data analysis is a recurring process that alternates between evaluating data and reviewing every other part of the investigation (Kenneth, 2005). He goes on to state that it is also a technique of ensuring that the data is complete and relevant to the study's objective. The data acquired through interview guides was analyzed and compared in order to get appropriate study results. Participant narratives aided the researcher to organize themes for studio exploration. The themes corresponded

to research question 2: What ideas can be used to create ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values/for interior and exterior cultural spaces?

3.8 Validity and Reliability of the study instruments

Reliability refers to the constancy with which a tool measures something. If the same result can be obtained consistently by using the same tool and methods under the same conditions, the measurement is considered dependable (Middleton, 2019). The accuracy with which a tool measures what it is intended to measure is known as its validity. When research has a high level of validity, the findings correspond to true physical or social qualities, characteristics, and changes (Middleton, 2019). The reliability of an instrument suggests that its data scores are stable and consistent, whereas the validity of an individual's instrument scores implies that they make sense, are meaningful, and allow logical implications to be taken from the study sample to the population (Cresswell, 2005; Yasar & Cogenli, 2014).

Data quality management was carried out to ensure that the instruments to be used are critical in the process of conducting this research in order ensure that credible data and information is obtained using consistent means of soliciting evidence in this study. The validity of the study was got through sharing the instruments with respondents from Kanyipa village in Bukedea District, Iteso Cultural Union (ICU) and Soroti Museum in Soroti District. This was necessary to authenticate the instruments of accurate information required through tools. The feedback from the opinions of respondents and the suggestions from the supervisors to improve the instruments were integrated into the reviewed questions for use with respondents. In order to ensure reliability, different methods of collecting data like questionnaire method, interview guide, and observation were used.

3.9 Ethical Considerations

The researcher not only demonstrated expertise and diligence, but also honesty and integrity. This was done to recognize and protect the rights of the respondents. To render the study ethical, the respondents were given the rights to self-determination, anonymity, confidentiality and informed consent (Appendix...) to engage participants willingly and ethically in the research study. The researcher also ensured that all the necessary permits were obtained like the authorization letter from the University (Appendix...). The researcher ensured to acknowledge the authors whose works were used in the study to avoid issues of plagiarism.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF RESULTS

4.0 Introduction

In this chapter, studio findings are presented and interpreted in relation to set objectives of the study on Iteso cultural values from Kanyipa village, Bukedea district. Therefore, this chapter presents the cultural values of Iteso, development of design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values and production of ceramic artifacts inspired by the Eritei (winnowing tray) for display in interior and exterior cultural spaces as discussed in the subsequent sections.

4.1 Cultural values of the Iteso

From the commencement of the Iteso, cultural values reflect a strong sense of community, unity, and reverence for tradition. These cultural values emphasize cooperation, respect for elders, and the importance of collective decision making within extended families and clan-based societies.

When asked about the cultural values of the Iteso, different values were revealed by participants as stated;

Trustworthiness, Humility, Obedience, Honesty, Unity, respect for each other.

The Minister of Gender, Iteso Cultural Union mentioned;

With humility, when we look at cultural values of the Iteso, when growing up, the first thing we teach young children is how to humble themselves "Itidisiara". As a child, you have to know how to behave, for example when a person who is older than you comes, and you are seated in a chair, you get off the chair and leave it for the older person to sit. Children are raised to respect elders. As a child, you must know that this is mother, father, or elders of the clan. Any person in the community can teach a child in a collective approach of child upbringing. Because when you have done something, don't get a stone and throw them like

the way children these days behave. It is not allowed. That enabled us as a community to bring up a child.

Another cultural value revealed by participants was trustworthiness. During the interview, one participant pointed out:

We have to be trustworthy in all that we do at a tender age. Your father would give you responsibility. For example, to look after cattle. The elders would just go and check on the children taking care of the cattle. As Iteso, we know that trustworthiness is key. That is why when we are doing adulthood initiation, one of the rules we have been given is “do not steal, do not corrupt.” And when you break it, you would see the consequences. Most times when an Itesot is given a responsibility, they do it to the maximum. It is a few that do embezzlement.

Rites of passage, oral traditions, and a commitment of hospitality are key elements of their culture, reflecting the importance of passing down knowledge, history, and maintaining social bonds. While traditional gender roles have historically been defined, they are evolving, and the culture remains rich in music, dance, and vibrant adornments that enhance their identity and heritage. However, their cultural values are not widely known or appreciated. The local material culture of Iteso is deteriorating dramatically as a result of the effects of the industrial revolution, which the posterity had absorbed. A study by Otekat (2018) determined that Iteso material culture is deteriorating, necessitating effective documenting and preservation for posterity Otekat (2018).

Their submissions are related to respondents, who said that,

Iteso were hunters as well as farmers and pastoralists, they were united and respected each other. These days, the Iteso don't practice these cultural values. They don't wish each other well and when one of them is doing well, they are so jealous and start wishing them bad.

On the same note,

People of these days are not productive like the ones of the old days. Iteso used to buy other peoples' children with Adakai (Residues of Ajono) due to hunger because Iteso were very rich people. Iteso are still farmers, pastoralists and hunters but not as much as they used to be.

As well, a 45-year-old submitted that;

When there was a long drought, all members of the community would go to the swamp to pray for rain. They would cook food, pray and before they go back to their homes, very heavy rain would come. That has faded and some values have eroded because of Christianity.

Another participant mentioned;

Adulthood initiation has also eroded but it is a very long process.

Another 30-year-old said that;

Iteso used to drink alcohol together. They would always discuss on how to develop their community. They would use one pot and share one straw to use to drink "ajon" but these days, people do not trust each other. They would use calabash and winnowing tray for serving and eating food but all these values have eroded.

The findings indicate that Iteso culture places a significant emphasis on agriculture and the veneration of ancestral spirits, underscoring the vital role of farming and spirituality in their lives. The discrepancies between traditional cultural values of the Iteso and modernity, coupled with misuse of social media, religion and economic aspects, have influenced people's attitudes especially the youth in Kanyipa village, Bukedea district.

4.2 Design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values

In order to develop design ideas that are relevant for addressing the problem of fading cultural values of the Iteso, a number of ideas were gathered from respondents regarding the most appropriate ceramic artifacts for interior and exterior cultural spaces like the Teso Cultural Union; the following opinions were submitted and considered for integration in this study.

Ceramics Items to be designed having the Eritei

During the interview, the respondents were asked to mention some ceramic items that can be made using the Eritei (winnowing tray). One 35-year-old respondents said;

Dishes, saucepans, neckless, tiles, wall hangings, gifts that can be given in marriage e.g. pots.

Another 50-year-old submitted;

Tray, edita (basket), plates.

A 60-year-old added;

Plates, trays, basket, granaries

A 40-year-old said;

Pots, cooking stove

Cultural attachment to the Eritei

The respondents were asked to tell the values associated with the Eritei and the response are as stated;

One 35-year-old stated;

Sharing, because a winnower that has not been cemented with cow dung is used to put bread that the whole family will sit around and share. Unity, because when eating from one plate, it brings unity.

Another 50-year-old stated;

Unity with the clan one is married to, togetherness with husbands, flexibility like the winnowing tray and all doors should be open for all that come.

A 60-year-old stated;

No one is allowed to sit on the Eritei since it was regarded as the most important and value craft that makes one to be respected as a woman.

A 30-year-old stated;

A norm that you should not sit on the winnower because we believe that when a child sits on a winnower, he/she could leave fecal matter on it.

Justification for the use of Eritei

The respondents also gave justification for the use of Eritei to produce the ceramic artifacts for interior and exterior cultural spaces.

A 35-year-old happily responded that;

The use of Eritei originates from the clans of the Iteso. These clans include; Ikaribwok who are the fighters, their work is to defend the clan; Ikatekok who are peace builders; Ikomolo, these are people who seek gods (foreseers) but they also have a right to curse; Igoriai, these are the builders; Irarak, these are fruit gatherers and this is where the Eritei comes in because they use the Eritei to gather the fruits; Inomu, these are doctors. Even today if anyone gets a strain, they refer them to the Inomu clan people to treat them; Iworopom, these are also foretellers and they also have a right to curse. The Irarak clan used the winnower for carrying the fruits and sorting them since most of our families have granaries, and that is where we keep our crops like millet and sorghum. The Eritei is also used as a symbol to give authority to a woman to manage food security at home.

It is also used in cultural child initiation. That child is placed on a winnower without clothes and the child is brought out of the house.

It is one of the gifts given to a woman as a symbol that she has to go and feed the other home and take care of her husband. It is one of the tools a home requires because, a home without a winnower has no signs of food.

A 40-year-old submitted;

The Eritei is still being given to a girl to start a home and maintain cleanliness, used for serving food to eat and self-reliance.

A 50-year-old submitted;

The thought of using the Eritei is a good one because all the items that we have are the things we used long ago but we keep on developing and modifying them to fit the modernity of today.

Another 43 year old submitted;

The Eritei ceramic products will catch the market because $\frac{3}{4}$ of the tribes in Uganda use the winnowing tray.

A 60-year-old said;

Using the Eritei would be something nice because they have nice designs that have not been explored anywhere.

A 30-year-old said;

It is a very good idea to use the winnowing tray to design ceramic artifacts to promote the culture since it plays the mother roles.

Spaces where these ceramics items can be displayed

The respondents were asked to suggest the spaces these ceramics items can be displayed and their responses are as stated;

One 35-year-old suggested;

Museums, cultural institutions, hotels and recreation gardens.

A 50-year-old suggested;

Iteso Cultural Union office display for example the basket to put pens for the visitors' book, the artifacts can also be put in houses.

A 60-year-old suggested;

Museum, galleries, offices, homesteads.

Categories of people need the produced items

The respondents were also asked to give their views on the categories of people need the produced ceramic items. They suggested people like cross age which includes; youth, parents, grandparents, government officials for their offices and the general public for items like tiles.

View on the involvement of the young generation in promoting cultural values

The respondents were also asked to give their views on the involvement of the young generation in promoting cultural values. Their responses are as stated;

A 35-year-old said;

Every young person must know/must be taught cultural values because if you don't know your cultural values, it is like you don't know where you come from. Cultural values help us to shape the morals of the youth and adults, discipline to the community.

A 60-year-old said;

Young people can take over the positions of those growing old. If they could go back to the old days where the community could discipline the children. They can also participate in activities that promote and maintain cultural values.

A 50-year-old submitted;

Good idea, it will help them grow knowing where they belong and their identity and know their beliefs.

A 30-year-old said;

It teaches good manners, respecting elders, welcome visitors and teaches the children to use Eritei as they are growing up.

Involvement of the community in promoting cultural values

The respondents were also asked to give their views on the involvement of the communities in promoting cultural values. Their responses are as stated;

One 50-year-old stated;

The community should know the works done at home or in cultural institutions to avoid early marriages. It also teaches them to be united as a community.

One 40-year-old stated;

Involving the community will promote togetherness, development, defensive so that no one will tamper with our culture when together, and it will also expose our culture to other people.

A 35-year-old submitted;

A cultural value is a practice that is performed and accepted in a specific society or community. Therefore, the community must be involved because they are the ones who practice the values. Everybody must be involved in cultural value practice, though some values have been eroded by Christianity.

A 60-year-old said;

Community should participate in those activities that promote cultural values.

Conclusively, the researcher and the respondents agreed to design wall hanging (Eritei itself), wall clock, water pot, and lighting systems. These items were referred to as projects, that is project one; wall hanging (Eritei itself), project two; wall clock, project three; water pot, project four; tiles, project five; lighting system. The Eritei (winnowing tray) was used as a source of inspiration as suggested by the respondents for the purpose of producing ceramic artifacts to promote cultural values of the Iteso for interior and exterior cultural spaces. Majority of the ceramic artifacts were derived based on the different cultural values portrayed by the Eritei as presented in the following subsections of the study. The findings are in line with Akinkugbe (2022) who observed that Ladi Kwali was known for her expertise in traditional pottery-making techniques, particularly the coiling and firing of large pots. Her work was inspired by the traditional pottery-making techniques of the Gwari people of northern Nigeria, where she was born and raised. She often incorporated intricate designs and patterns into her work, and her pieces were highly valued for their beauty and skillful craftsmanship. While there is no specific evidence that Kwali was inspired by the winnowing tray in her work, it is possible that she drew inspiration from other traditional Nigerian cultural objects, such as the calabash, which is used for a variety of purposes, including winnowing grains.

4.2.1 Project one; Wall hanging (Eritei itself)

The body of the wall hanging is in the circular shape as the Eritei itself and was designed with its patterns. The designs of the Eritei (winnowing tray) represent all the cultural values of the Iteso for example the circular form of the winnowing tray holds symbolic significance, representing the woven values of the Iteso community in Uganda, interlocking pattern represents the cultural value of unity and togetherness among the Iteso, and the crossing design in the middle of the “eritei”

means that the Iteso are free to spread and intermarry in other cultures but still maintain their cultural values.

The first wall hanging will work as a decorative wall hanging during the day and at night, as a lighting system.

The wall hanging was drawn in different postures to give the viewer the impression that it has mass and can be carried. It was also drawn in different sections such as longitudinal sections, half sections and in aerial views.

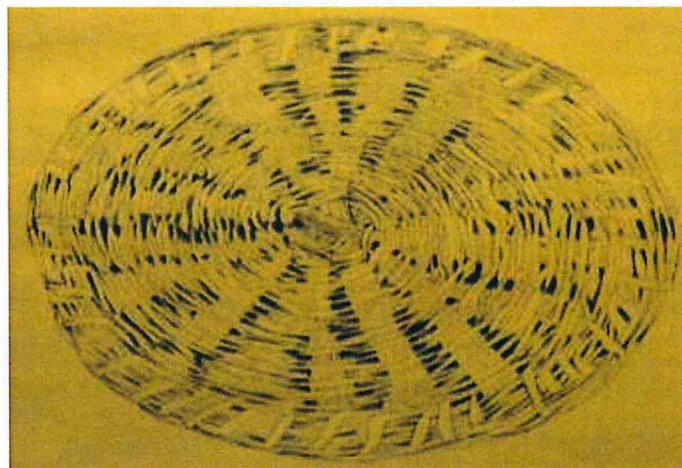


Figure 2: Drawing of Eritei

Source: Researcher, 2024

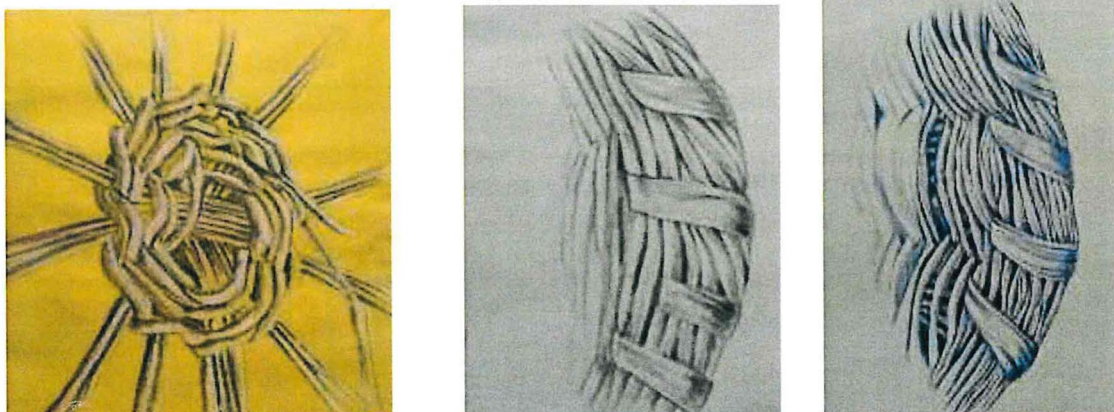


Figure 3: Objective studies of the Eritei

Source: Researcher, 2024



Figure 4: Idea generation of the wall hanging

Source: Researcher, 2024

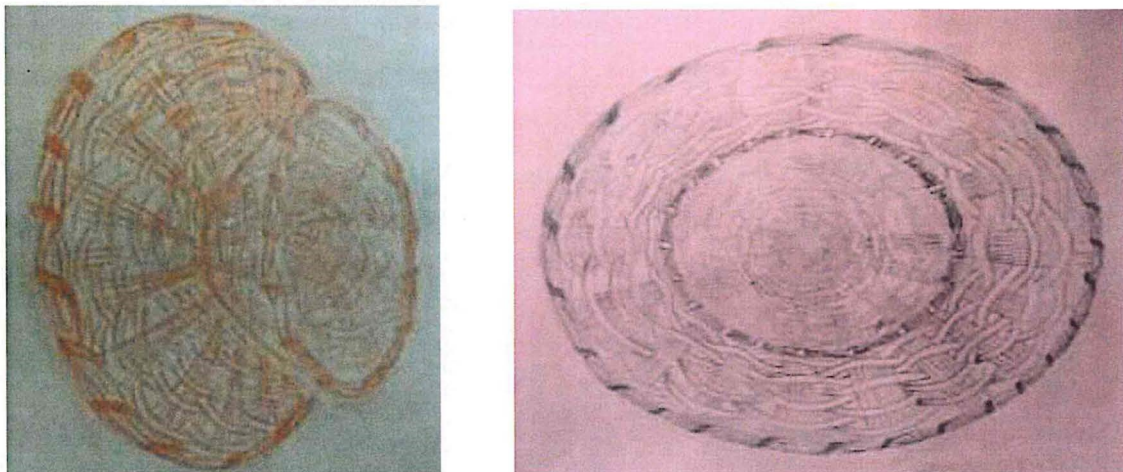


Figure 5: Conceptual drawings of wall hanging.

Source: Researcher, 2024.

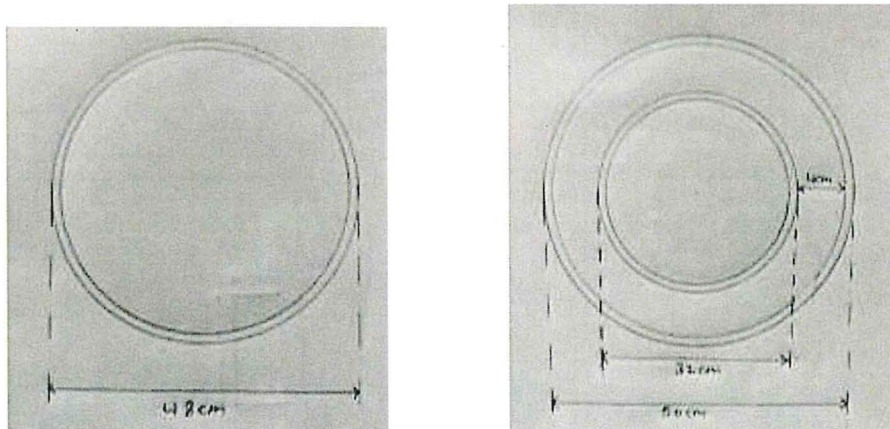


Figure 6: Dimensional drawing of the wall hanging.

Source: Researcher, 2024.

4.2.2 Project two; Water pot

The water pot was inspired by the Eritei (winnowing tray). The Eritei signifies unity and togetherness which are among the cultural values of the Iteso. The body of the pots was designed using patterns of Eritei depicting the cultural values of the Iteso.

The first pot was designed using the interlocking pattern which represents the cultural value of unity among the Iteso. It signifies the importance of togetherness and collaboration within their society. It reflects the idea that Itesots are interconnected and interdependent, emphasizing the strength that comes from working together as a community.

The body of the second pot was designed using the shape of the Eritei which depicts all the cultural values of the Iteso which include trustworthiness, humility, obedience, honesty, unity and respect. The circular form of the winnowing tray represents the continuity of the cultural values of the Iteso that will not fade but be passed on from generation to generation.

Instead of creating a plate to cover the pot, the researcher decided to create a fitting cover also designed with the interlocking patterns of the Eritei in order to create uniformity and flow of the designs all over the water pots. The researcher thought that it would be better to create a provision of a tap to be used to collect water for drinking from the pot rather than dipping a cup in the pot to draw water since it also makes it easy.

The water pot was drawn in different postures to give the viewer the impression that it has mass and can be carried. It was also drawn in different sections such as longitudinal sections, half sections and in aerial views.

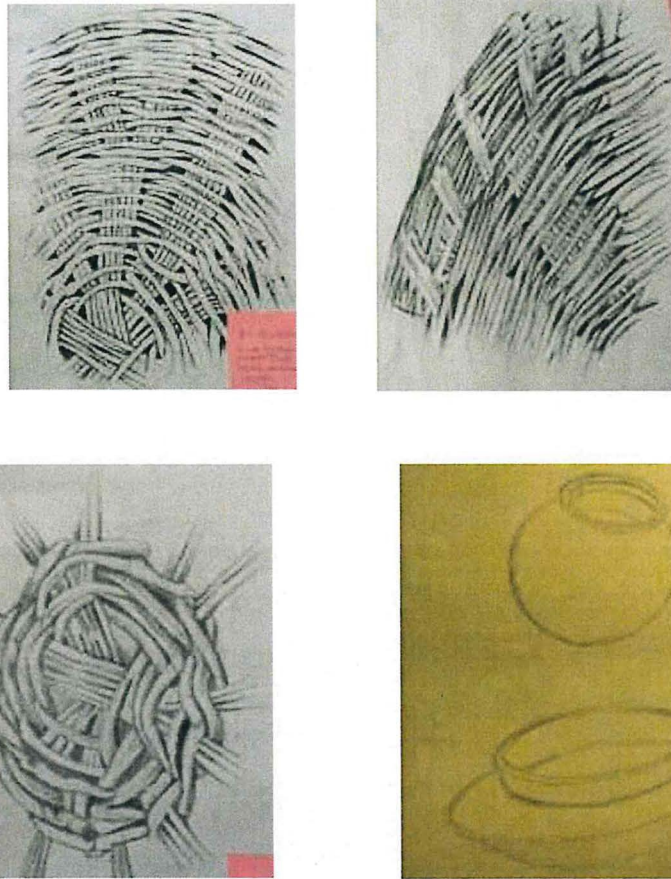


Figure 7: Objective studies of the Eritei

Source: Researcher, 2024

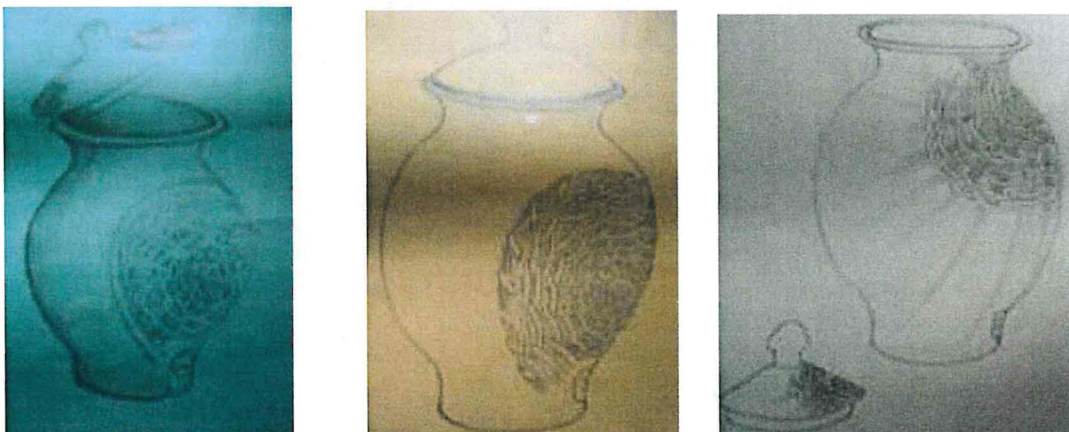


Figure 8: Idea generation of water pot

Source: Researcher, 2024

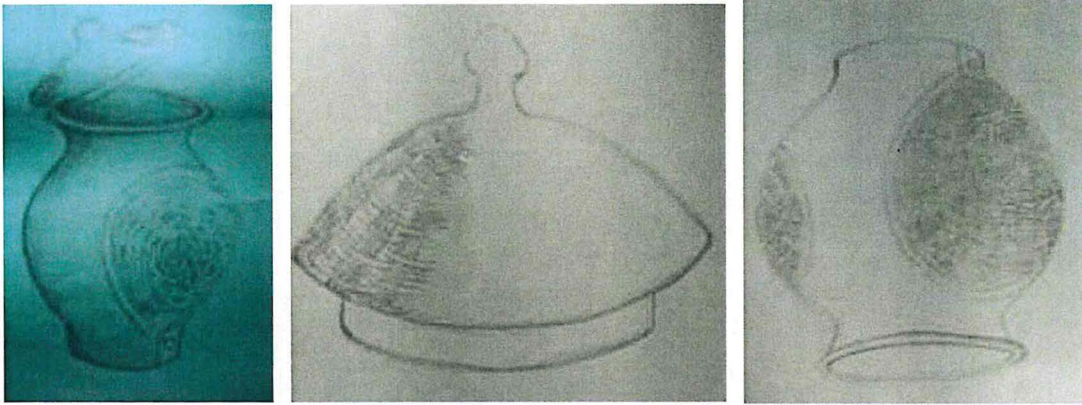


Figure 9: Breakdown of the selected idea to understand the different parts.

Source: Researcher, 2024.

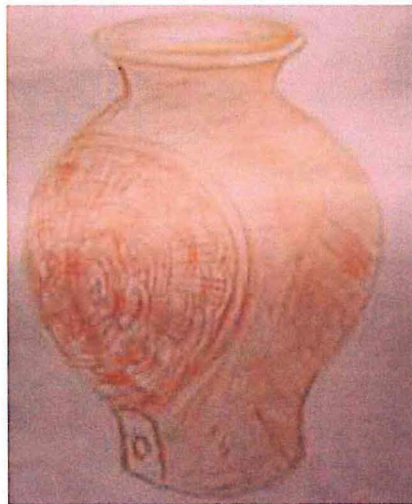
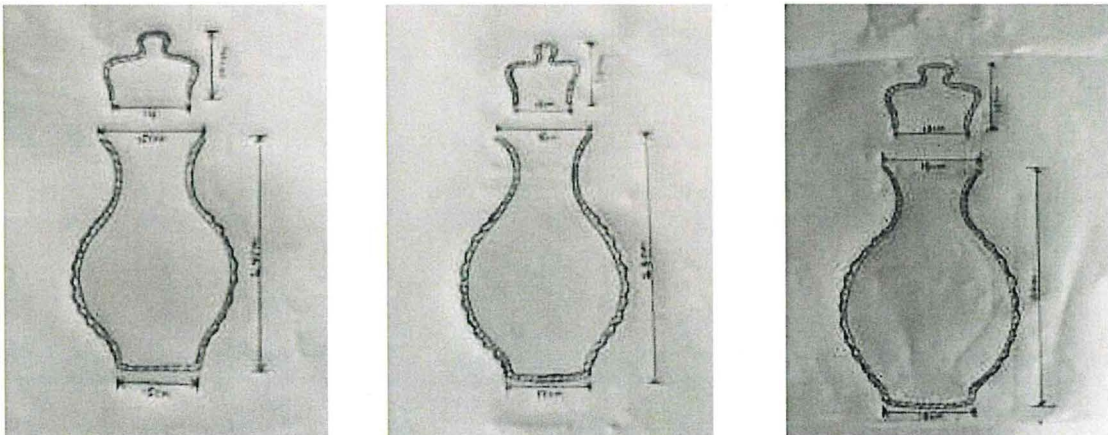


Figure 10: Complete shaded drawings of water pot.

Source: Researcher, 2024.



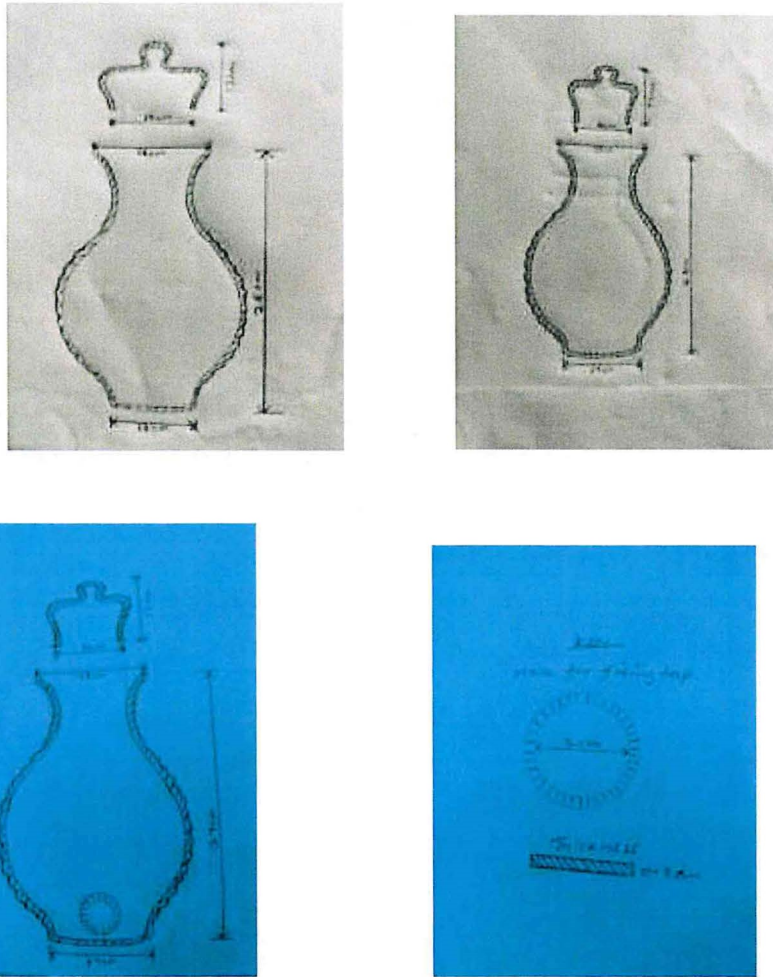


Figure 11: Dimensional drawing of a pot

Source: Researcher, 2024.

4.2.3 Project three; Wall clock

The wall clocks were inspired by the design at the edge of the Eritei. This pattern is made by winding the sisal around the last edge of the Eritei which represents the continuity of cultural heritage that is said not to come to an end but passed down through generations. In the Iteso region, the process of making Eritei involves utilizing locally available materials like banana fibers or sisal ropes. These natural fibers are strong and flexible just like the Iteso are strong and flexible, allowing them to be tightly wound around the edges of the tray to reinforce its structure and ensure durability during use. This traditional method of construction reflects the originality and

resourcefulness of the local community in utilizing natural materials for practical purposes like borrowing the patterns and design of the Eritei to produce ceramic artifacts to promote the Iteso cultural values. This reflects the value placed on communal collaboration and the importance of maintaining cultural practices within the Iteso community.

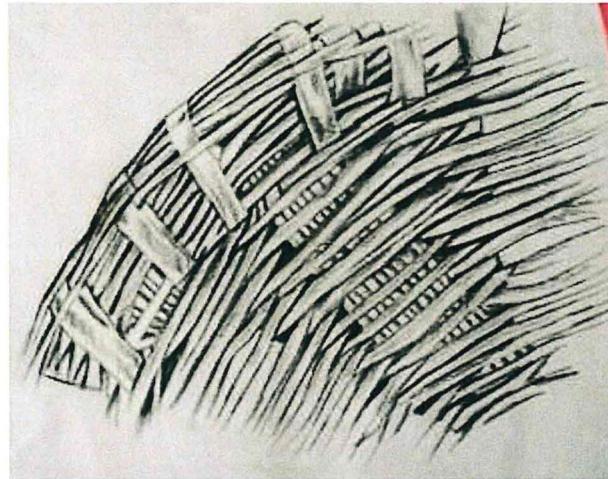


Figure 12: Objective studies of the Eritei

Source: Researcher, 2024.

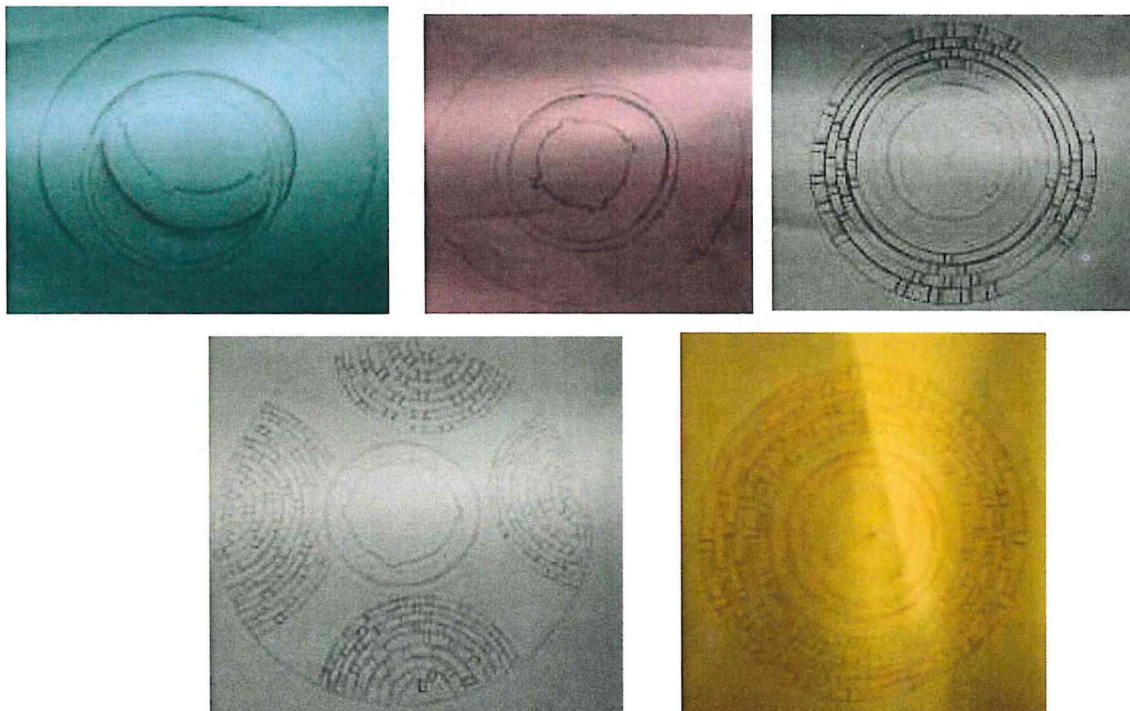


Figure 13: Idea generation of wall clocks

Source: Researcher, 2024

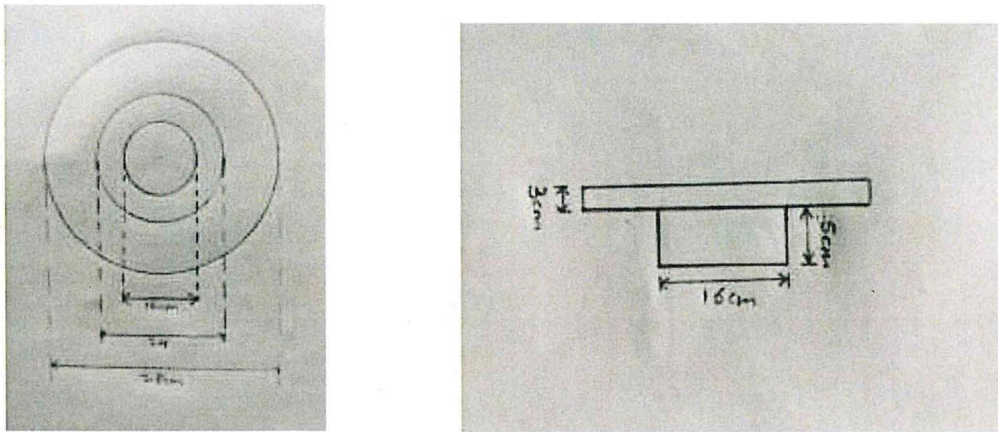


Figure 14: Dimensional drawing of the wall clocks

Source: Researcher, 2024.

4.3 Studio experiment

In this sector, studio experimentation was carried out on clay sample from Mukono and non-plastic materials, clay preparation using the wet method and production of ceramics and ceramics sculpture wares portraying the winnowing tray and cultural values of the Iteso. All the activities were carried out in studio 7 of Art and Design Department of Kyambogo University.

4.3.1 Physical Properties of clay from Mukono

Clay got from Mukono was collected and taken to the studio 7. It was prepared into a slab of 10cm by 5cm to be tested for shrinkage rate, physical appearance after firing and workability of the clay. The conclusive observation specified that the Mukono clay had a low shrinkage and had less sand content. Mukono clay is light grey in color when wet. When it was fired in an electric kiln at 1200C, it resulted into earthen ware clay that had lighter color implying that it had little iron.

In this study, the type of ceramics based on clays is earthen ware that was used in production of ceramic artifacts inspired by the winnowing tray to promote the cultural values of the Iteso in Kanyipa village.

Kaolin is primary clay usually white in color and has less plasticity. It was dissolved in the required amount of water, mixed thoroughly and sieved using an 80-mesh sieve to get fine particles. Since kaolin has less plasticity, five (5) tea spoonful of ball clay slip was mixed in a half mug of kaolin solution and mixed to enhance plasticity. It was used for decorating the surface of the leather pieces. Kaolin was also mixed with ball clay in the recommended amount to form a clay body for production. Kaolin improves on the quality of clay and helps to withstand high temperatures during firing. It also turns whitish after firing hence adding aesthetic value to the piece.



Figure 15: Wedging and kneading clay with Kaolin

Source: Researcher, 2024.

Anthill soil

Anthill soil is soil was got from the Anthill. It is red in color



Figure 16: Anthill soil

Source: Researcher, 2024

Experimenting Ball clay with Anthill soil

Ball clay (0.4 grams) hardened when it was mixed with 03 bottle tops of anthill soil.

It changed color from grey to grey-brown and developed cracks when forming a coil

But when one bottle top of anthill soil was added in 0.4grams of clay, the clay did not form cracks during the coiling process. Anthill soil is suitable for decoration purposes



Figure 17: Preparing anthill soil

Source: Researcher, 2024

4.3.2 Non-plastic materials and findings

The non- plastic materials such as sawdust, grog, kaolin, **ceramics oxides** and **stains** were used to carry out experiments to find out their workability with clay.

Sawdust; the material was collected from the Engineering department carpentry workshop and carried to studio 7 for preparation. The sawdust was sieved to get fine particles, mixed with clay in the required amounts. During the process of mixing it with clay, it absorbs moisture within clay particles faster and it calls for adding more water to mix it well. When the mixture of sawdust and clay is stored for some good time, it decomposes and changes color from dark grey to black with unusual smell. The plasticity of the clay body is reduced when forming the art piece. Therefore, this requires constructing the piece in intervals to allow the previously added clay on the piece to slightly harden before adding another piece of clay. The leather hard body of the art piece takes a long period of time to dry as compared to the clay body with grog. This is because the sawdust absorbs moisture within the clay particles and when fired, the sawdust burns out into carbon resulting into pores within the clay particles thus increasing porosity of the clay body. It even makes the pieces lighter since it burns out during firing. However, if the amount of sawdust mixed goes beyond the required amount, the clay body loses plasticity hence making the forming process difficult. This also leads to cracking of the pieces before or even after firing. Therefore, one should be conscious of the ratio of the mixture of sawdust with clay. The ratio depends on the size and purpose of artifacts.



Figure 18: Wedging and kneading clay with sawdust

Source: Researcher, 2024

4.3.3 Wet method of clay preparation

With the results analyzed from Mukono and Kyambogo valley clay, Mukono proved that it is fairly good for ceramics production. The researcher used wet method of clay preparation at studio 7 of Kyambogo University. Clay from dumping site was collected using a spade and transported to the soak pit using a wheel barrow. It was soaked for three weeks in order to soften the hard lumps of clay. Excess water was drained and clay was mixed to break it down using a dry wood. It turned into slurry after thorough mixing. It was then sieved with an 80-mesh sieve to remove hard lumps and foreign bodies resulting into slip. The slip was later poured into a drying pit with dry plaster of Paris mold that absorb water leaving only soft clay which turned into leather hard. Afterwards, it was pug milled to make it homogenous and to remove the air pockets within clay particles, wedged, kneaded and stored into plastic bag ready for use. At this phase, other materials can be mixed with clay. If clay is properly prepared, it is easy to work with hence yielding better results. In summary, clay preparation process involved sequential steps; soaking, sorting, mixing

with a log, sieving, drying, pug milling, wedging, kneading and storage. Nonetheless, the process of clay preparation took a lot time to get clay ready. As well, it was a tiresome task.

4.4 Production of ceramic artifacts inspired by the Eritei to promote the Iteso cultural values.

Among the methods that were used in the production of ceramic artifacts inspired by the Eritei to promote the Iteso cultural values included, hand building technique; coil method, slab and pinch method with a slight help of the throwing wheel.

The production and decorating techniques that were used in production of ceramics artifacts inspired by the Eritei to promote the Iteso cultural values included; incisions, high relief and low relief, painting using kaolin, ceramic oxides and stains as also observed in the findings of (Akinkugbe, 2022; Das and Sissokho, 2022; The East African, 2019).

4.4.1 Project one: Wall hangings



Figure 19: Tools that were used to produce Ceramic Artifacts

Source: Researcher, 2024

Wall hanging one



Figure 20: Preparing the slab

Source: Researcher, 2024



Figure 21: Drawing lines for the coils

Source: Researcher, 2024



Figure 22: Making coils to form the winnowing tray using clay

Source: Researcher, 2024

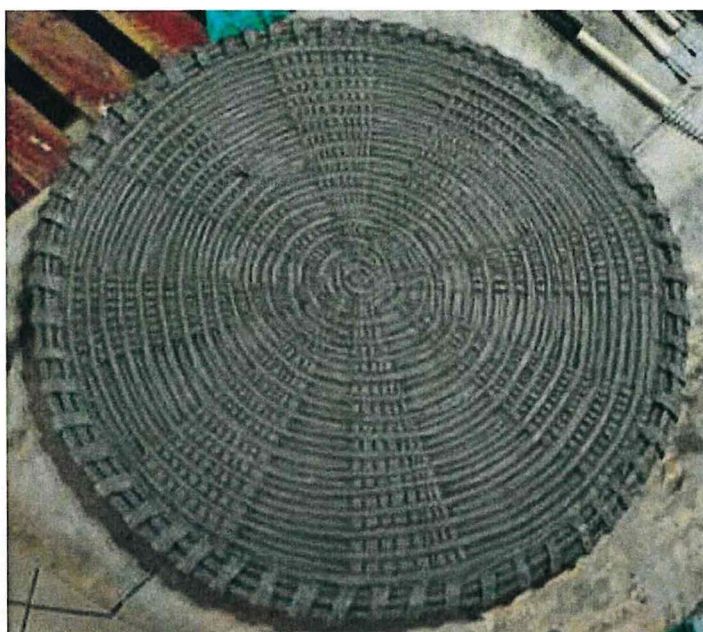


Figure 23: Finished wall hanging in its green ware

Source: Researcher, 2024



Figure 24: Finished wall hanging in its bisque ware

Source: Researcher, 2024

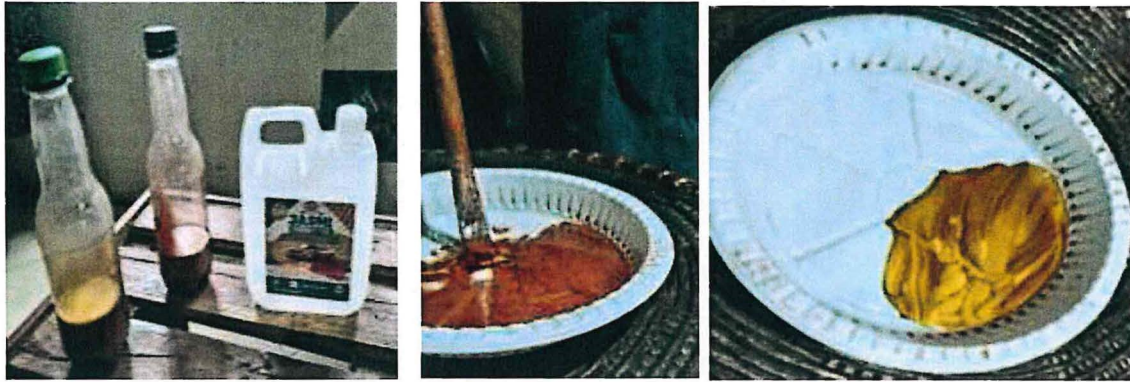


Figure 25: Metal colours used

Source: Researcher, 2024

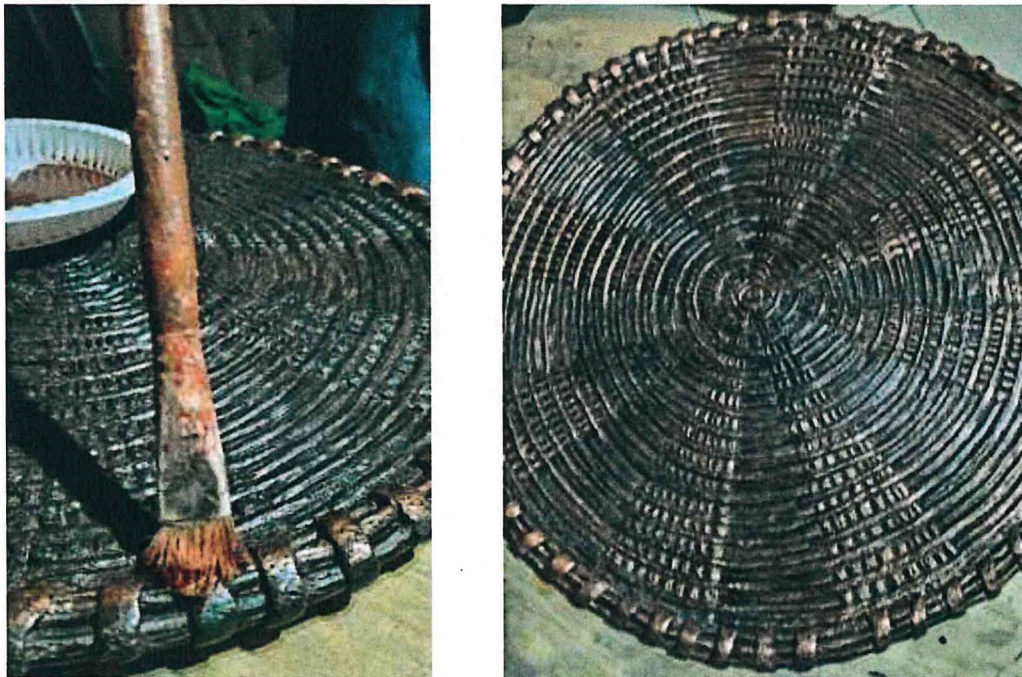


Figure 26: Walling inspired by the Eritei sprayed with metal colours

Source: Researcher, 2024



Figure 27: Ceramic wall hanging inspired by a winnowing tray

Source: Researcher, 2024

Wall hanging two



Figure 28: Making slabs for the second wall hanging

Source: Researcher, 2024



Figure 29: Making slabs for the Eritei



Figure 30: Making coil patterns inspired by Eritei

Source: Researcher, 2024

Source: Researcher, 2024



Figure 31: Ceramic Eritei in its bisque ware

Source: Researcher, 2024



Figure 32: Image showing cracks

Source: Researcher, 2024

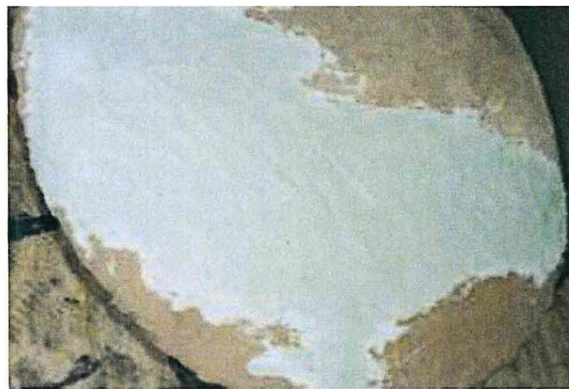


Figure 33: Cracked part sealed with white cement

Source: Researcher, 2024



Figure 34: The front part of the winnowing tray sealed with white cement

Source: Researcher, 2024

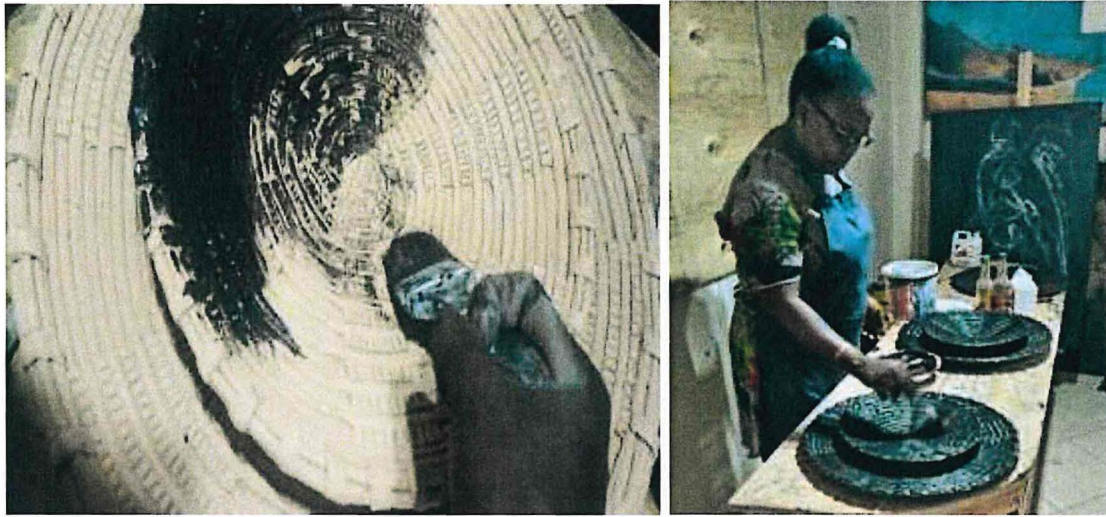


Figure 35: Applying metal colours

Source: Researcher, 2024

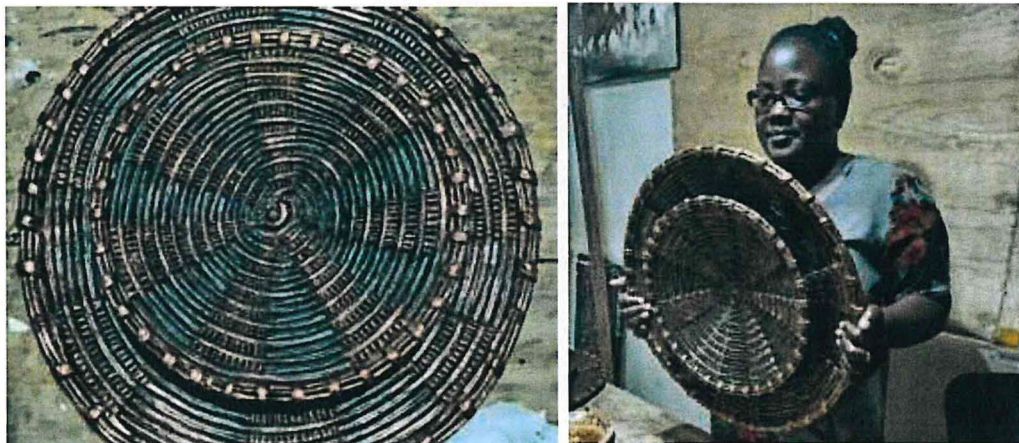


Figure 36: Complete wall hanging sprayed with metal colours

Source: Researcher, 2024



Figure 37: Lighting system to be placed on the winnowing tray

Source: Researcher, 2024



Figure 38: Fixing and testing the lighting system

Source: Researcher, 2024



Figure 39: Complete wall hanging lighting system inspired by Eritei

Source: Researcher, 2024



Figure 40: Demonstrating the functionality of the wall hanging inspired by the Eritei working as a lighting system

Source: Researcher, 2024

4.4.2 Project two: Water pot

Water pot one

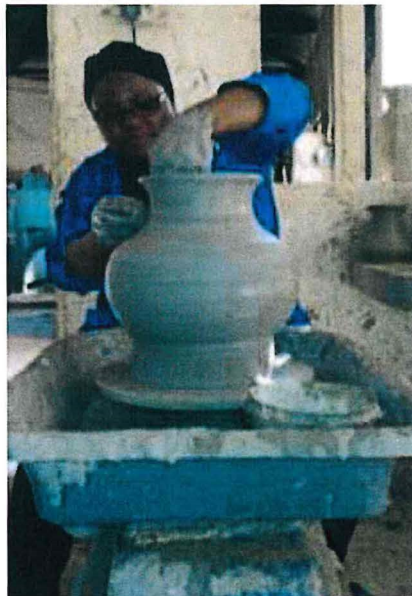


Figure 41: Throwing the water pot using an electric wheel

Source: Researcher, 2024

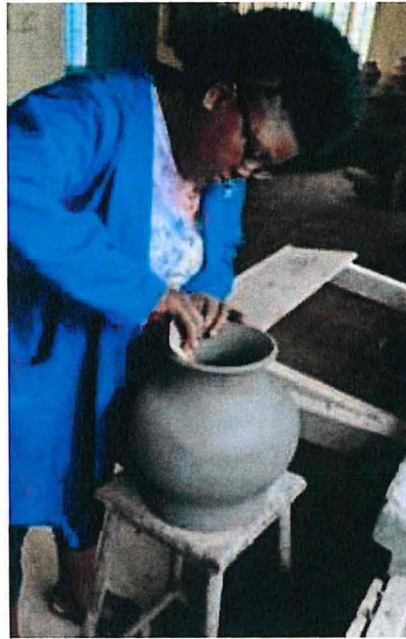


Figure 42: Smoothing the surface of the water pot using a plastic cutout

Source: Researcher, 2024



Figure 43: Pattern making

Source: Researcher, 2024

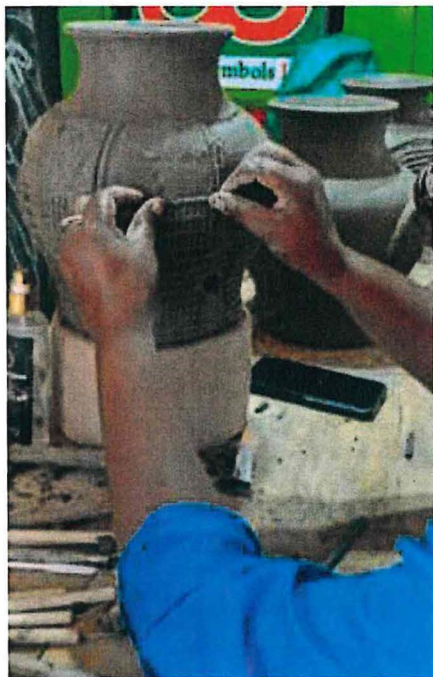


Figure 44: Putting patterns to make design derived from the winnowing tray

Source: Researcher, 2024



Figure 45: Making a finishing of patterns a

Source: Researcher, 2024



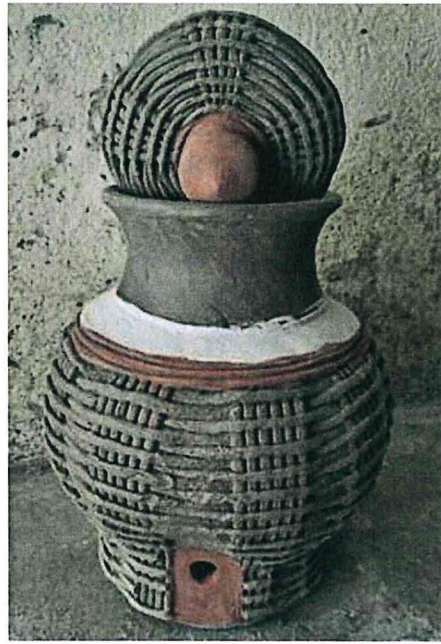
Figure 46: Pots inspired by the winnowing tray in their green ware

Source: Researcher, 2024



*Figure 47: Applying ceramic oxides
(Kaolin mixed with slip)*

Source: Researcher, 2024



*Figure 48: A water pot decorated with ceramic oxides
(Kaolin mixed with slip and anthill soil mixed with slip)*

Source: Researcher, 2024

Water pot two

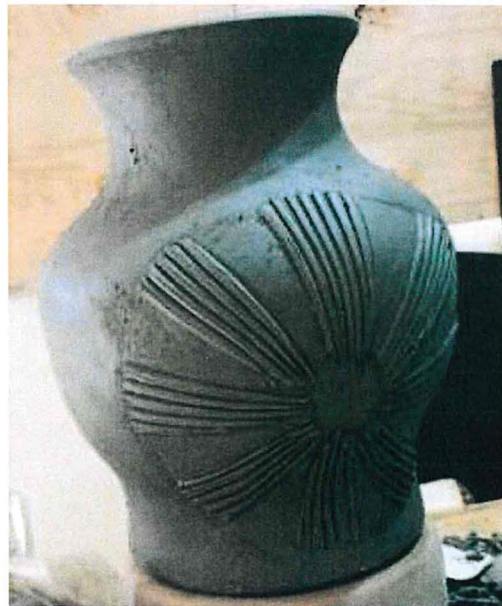
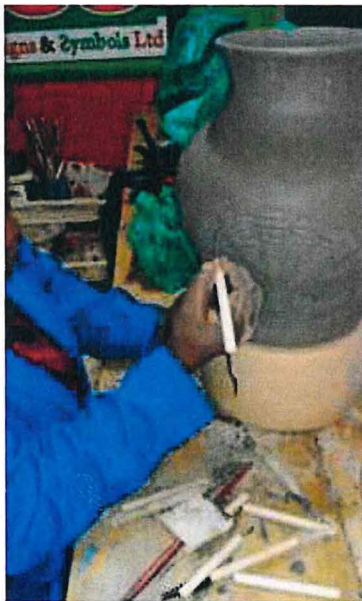


Figure 49: Making patterns on the water pot

Source: Researcher, 2024



Figure 50: A water pot showing the patterns of the winnowing tray

Source: Researcher, 2024

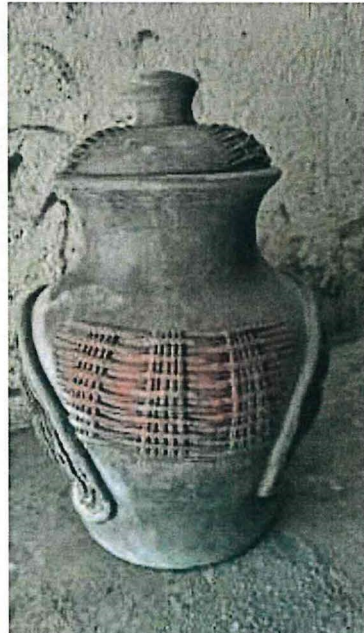


Figure 51: Water pot in its green ware decorated with ceramic oxides

Source: Researcher, 2024

Fired pots but did not come out successful

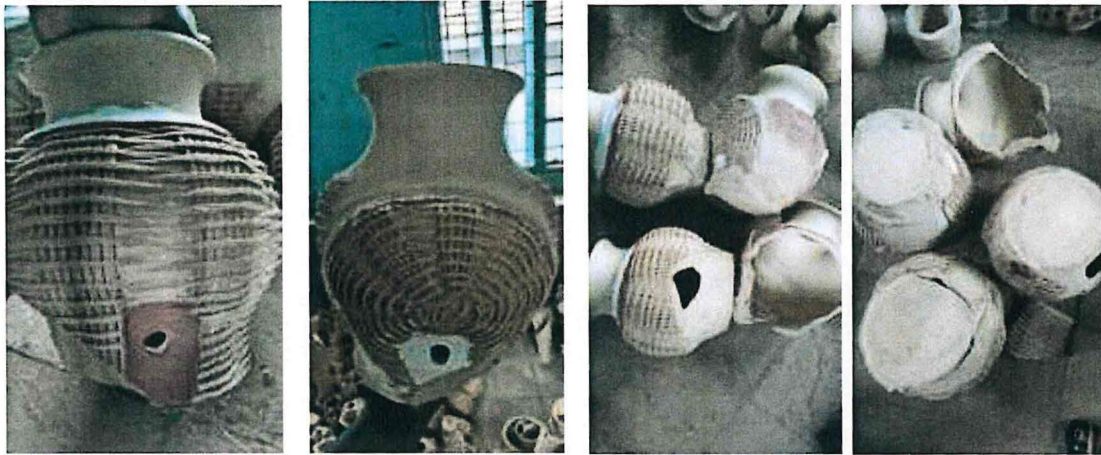


Figure 52: Fired pots that were not successful

Source: Researcher, 2024

Results from the firing process reveal both technical and cultural aspects pertaining to ceramics as a practice. Ceramic items should dry thoroughly; checked for any crack, and loaded carefully into the kiln before preheating is done. While the pots went through all the steps of formation, unfortunately, they did not make it out of the kiln because they were not given enough time to preheat. The pots having a big mass needed enough time for preheating so that all the remaining moisture is slowly removed to enable successful firing. The solution was to redo the pots using the same procedure and give them enough time to preheat during the firing process to avoid the same mistake.

Technically, clay behaviours in ceramics include breaking or cracking during firing due to several reasons like improper wedging, inadequate drying, little time of preheating and over firing. However, in the Iteso culture, there is a cultural belief that when a girl is ready for marriage and she is gifted with a pot and unfortunately breaks it, this is perceived as a misfortune of marital problems, bad luck, loss of fertility, and carelessness. The girl, however, can counter the perceived misfortune by replacing the broken pot with a new one symbolizing renewal and restoration of marriage, saying prayers to seek forgiveness and protection.



Figure 53: Repeated pots in their green ware

Source: Researcher, 2024

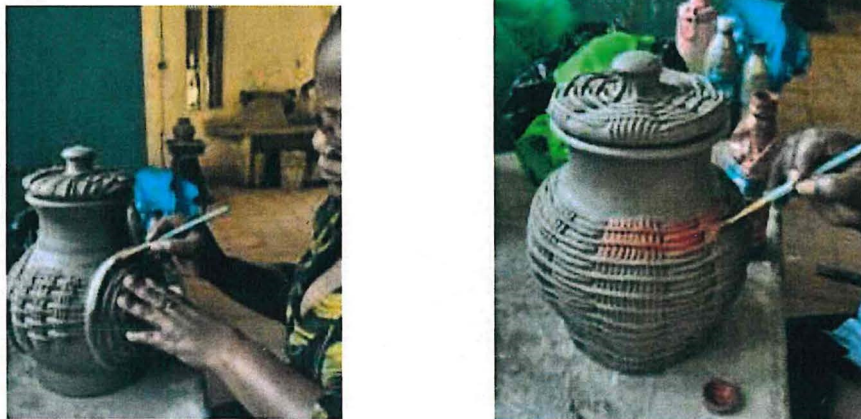


Figure 54: Applying oxides on the green ware pots

Source: Researcher, 2024



Figure 55: Pots operating with oxides

Source: Researcher, 2024



Figure 56: Fired Pots with well place taps

Source: Researcher, 2024

4.4.3 Project three: Wall clocks

Wall clock one

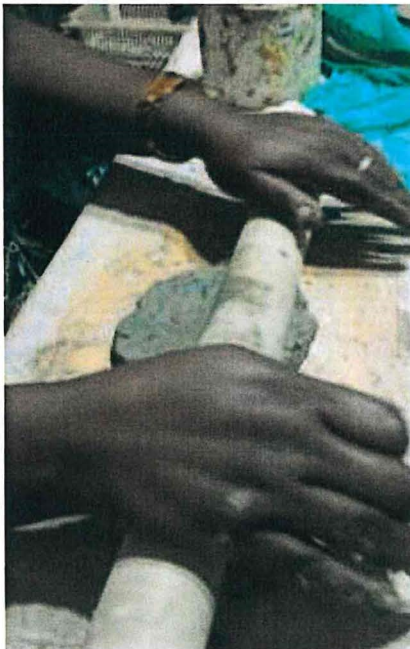


Figure 57: Rolling the slab to make the frame of the wall clock

Source: Researcher, 2024



Figure 58: Creating patterns inspired by the Eritei on the wall clock frame

Source: Researcher, 2024

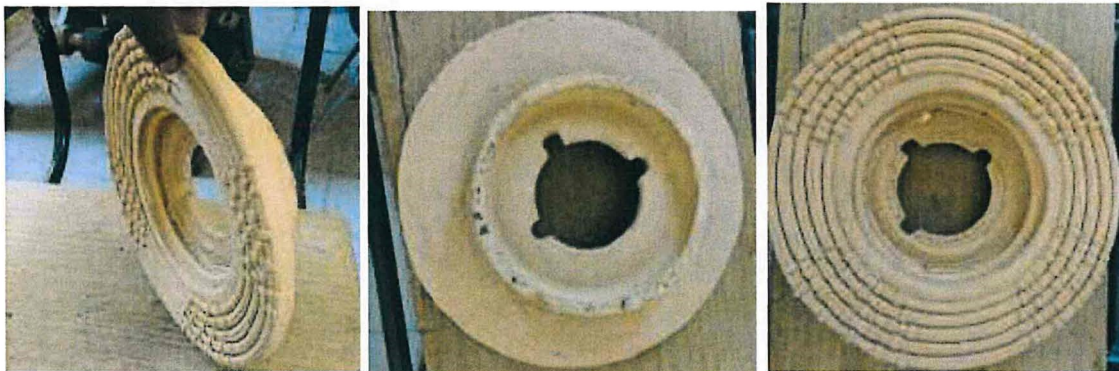


Figure 59: Wall clock frame in its bisque ware

Source: Researcher, 2024

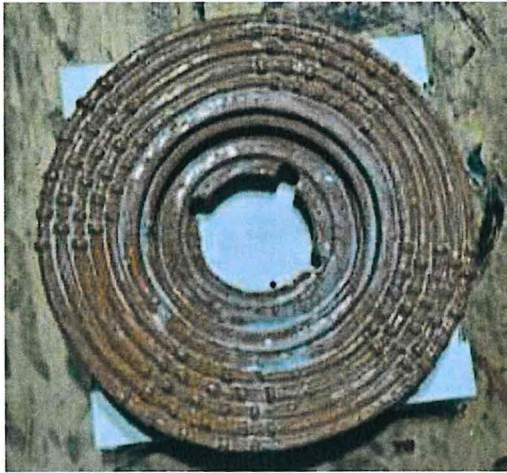


Figure 60: Glazed wall clock frame

Source: Researcher, 2024

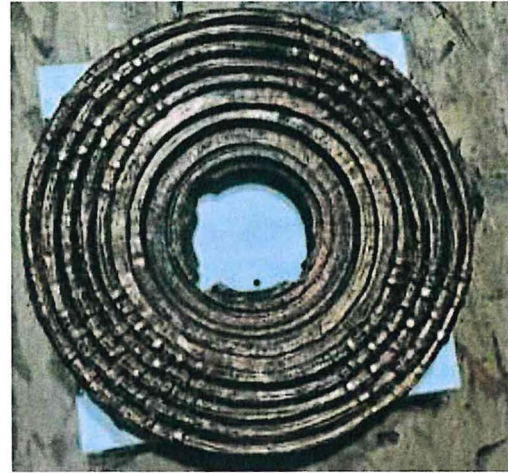


Figure 61: Wall clock frame decorated with metal colours

Source: Researcher, 2024

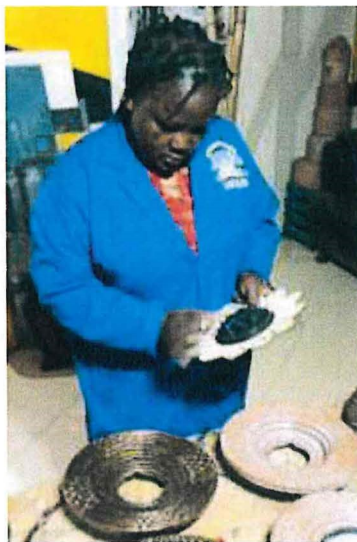


Figure 62: Fixing the clock in the ceramic wall clock frame

Source: Researcher, 2024

Wall clock two



Figure 63: Rolling the slab to make the frame of the wall clock

Source: Researcher, 2024



Figure 64: Creating patterns inspired by the Eritei on the wall clock frame

Source: Researcher, 2024

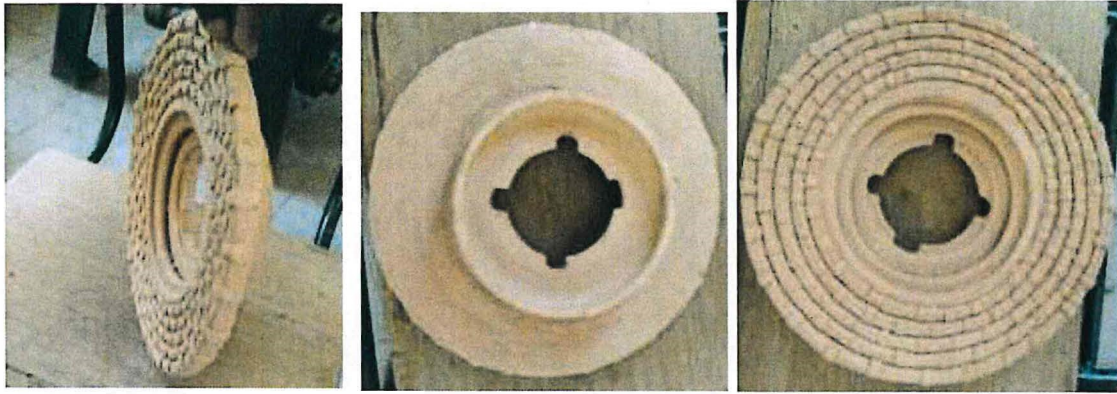


Figure 65: Wall clock frame in its bisque ware

Source: Researcher, 2024



Figure 66: Preparing to fix the clock onto the wall clock frame

Source: Researcher, 2024

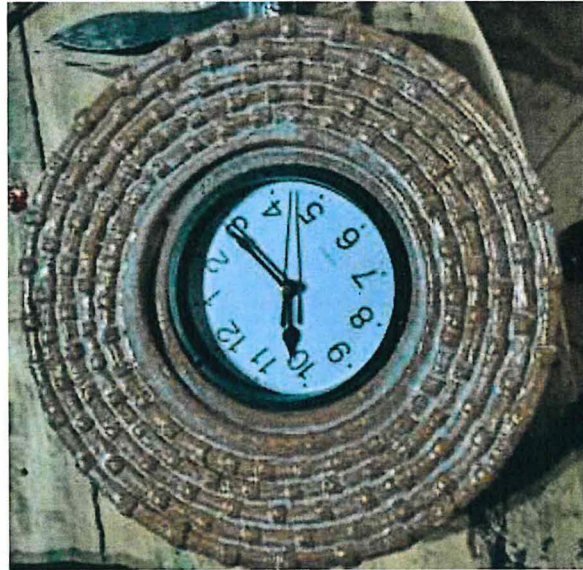


Figure 67: A finished wall clock

Source: Researcher, 2024

Wall clock three



Figure 68: Creating patterns inspired by the Eritei on the wall clock frame

Source: Researcher, 2024

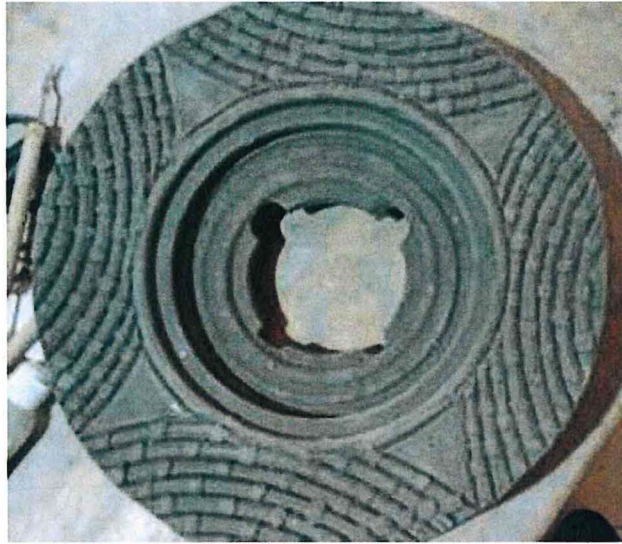


Figure 69: Wall clock frame in its green ware

Source: Researcher, 2024



Figure 70: Wall clock frame in its green ware

Source: Researcher, 2024



Figure 71: Fixing the clock in the wall clock frame

Source: Researcher, 2024



Figure 72: A finished wall clock

Source: Researcher, 2024

CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 Overview

This chapter discusses the findings, draws a conclusion and recommendations guided by the purpose and objectives of the study. The purpose of the study was to promote Iteso cultural values through ceramics inspired by Eritei (Winnowing Tray). The objectives of the study were to; to establish the cultural values of the Iteso, to generate design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values and to produce ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values.

5.1 Discussion

This discussion focuses on study objectives of the study in relation to studio exploration, observation and conversation with the participants.

5.1 Cultural values of the Iteso

The findings indicate that the Iteso culture highly values community, unity, respect for tradition, cooperation, respect for elders, and collective decision-making. The participants highlighted key values such as trustworthiness, humility, obedience, honesty, and unity. The culture emphasizes child upbringing through collective responsibility, respect for elders, and teaching children to humble themselves. Trustworthiness was instilled from a young age, and agriculture and ancestral spirits play a vital role in their lives. However, the findings also indicate that the Iteso cultural values are deteriorating because of industrialization and modernization. Traditional practices such as rites of passage, oral traditions, and hospitality are fading, and material culture was deteriorating. The community is no longer as united and productive as it once was, and values such as trustworthiness and respect for elders are eroding.

The participants expressed longing for the past when the community was more cohesive and productive. They mentioned the importance of preserving their cultural values and traditions for future generations. The findings suggest a need for cultural revitalization and preservation efforts to protect the rich heritage of the Iteso people.

The findings imply that the discrepancies between traditional cultural values of the Iteso and modernity, coupled with misuse of social media, religion and economic aspects, have influenced people's attitudes especially the youth in Kanyipa village, Bukedea district. The Iteso culture was facing erosion due to external factors, and there was a need for the community to come together to preserve their cultural identity. The findings agree with Otekat (2018) who conducted research on the preservation of Iteso material culture in the Kapir subcounty of the Ngora district. The study findings revealed that the local material culture of Iteso was deteriorating dramatically because of the effects of the industrial revolution, which the posterity had absorbed. The study determined that Iteso material culture was deteriorating, necessitating effective documenting and preservation for posterity. It was thus suggested that material culture was an important part in any given community, and that future generations should understand the values of the Iteso material culture.

5.2 Design ideas for creating ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values

Development of design ideas for creating ceramic artifacts inspired by the Eritei to promote the Iteso cultural values was generated to come up with ideas for developing sketches and drawings for creating ceramic artifacts for exterior and interior cultural spaces, several ideas were suggested and generated for creating mini sketches to depict different views of the symbol as demonstrated in the subsections of this report.

5.2.1 Project one: Wall hanging

The idea of designing the wall hangings was inspired by the body of the Eritei itself in the circular shape and was designed with its patterns. The designs of the Eritei (winnowing tray) represent all the cultural values of the Iteso for example the circular form of the winnowing tray holds symbolic significance, representing the woven values of the Iteso community in Uganda, interlocking pattern represents the cultural value of unity and togetherness among the Iteso, and the crossing design in the middle of the “eritei” means that the Iteso are free to spread and intermarry in other cultures but still maintain their cultural values. The wall hanging was drawn in different postures to give the viewer the impression that it has mass and can be carried. It was also drawn in different sections such as longitudinal sections, half sections and in aerial views.

5.2.2 Project two: Water pot

The idea of designing the water pots was inspired by the Eritei (winnowing tray). The Eritei signifies unity and togetherness which are among the cultural values of the Iteso. The body of the pots was designed using patterns of Eritei depicting the cultural values of the Iteso. The first pot was designed using the interlocking pattern which represents the cultural value of unity among the Iteso. It signifies the importance of togetherness and collaboration within their society. It reflects the idea that Itesots are interconnected and interdependent, emphasizing the strength that comes from working together as a community. The body of the second pot was designed using the shape of the Eritei which depicts all the cultural values of the Iteso which include trustworthiness, humility, obedience, honesty, unity and respect. The circular form of the winnowing tray represents the continuity of the cultural values of the Iteso that will not fade but be passed on from generation to generation. Instead of creating a plate to cover the pot, the researcher decided to create a fitting cover also designed with the interlocking patterns of the Eritei to create uniformity

and flow of the designs all over the water pots. The researcher thought that it would be better to create a provision of a tap to be used to collect water for drinking from the pot rather than dipping a cup in the pot to draw water since it also makes it easy. The water pot was drawn in different postures to give the viewer the impression that it has mass and can be carried. It was also drawn in different sections such as longitudinal sections, half sections and in aerial views.

5.2.3 Project three: Wall clock

The design of the wall clocks was inspired by the design at the edge of the Eritei. This pattern is made by winding the sisal around the last edge of the Eritei which represents the continuity of cultural heritage that is said not to come to an end but passed down through generations. In the Iteso region, the process of making Eritei involves utilizing locally available materials like banana fibers or sisal ropes. These natural fibers are strong and flexible just like the Iteso are strong and flexible, allowing them to be tightly wound around the edges of the tray to reinforce its structure and ensure durability during use. This traditional method of construction reflects the originality and resourcefulness of the local community in utilizing natural materials for practical purposes like borrowing the patterns and design of the Eritei to produce ceramic artifacts to promote the Iteso cultural values. This reflects the value placed on communal collaboration and the importance of maintaining cultural practices within the Iteso community.

To develop design ideas that are relevant for addressing the problem of fading cultural values of the Iteso, several ideas were gathered from respondents regarding the most appropriate ceramic artifacts for interior and exterior cultural spaces like the Teso Cultural Union.

The findings indicate that the Iteso cultural values can be promoted through designing ceramic artifacts inspired by the Eritei (winnowing tray). The respondents proposed various ceramic items

such as dishes, saucepans, necklaces, tiles, wall hangings, and gifts that can be designed using the Eritei. They also emphasized the cultural significance of the Eritei, which represents sharing, unity, flexibility, and respect. The respondents suggested displaying these ceramic items in museums, cultural institutions, hotels, recreation gardens, offices, and homesteads. They also identified various categories of people who would need these produced items, including the youth, parents, grandparents, government officials, and the general public. The findings also highlight the importance of involving the young generation in promoting cultural values. The respondents emphasized that cultural values help shape morals, discipline, and identity. They suggested that the community should be involved in promoting cultural values to promote togetherness, development, and defense of their culture.

The findings imply that designing ceramic artifacts inspired by the Eritei can help promote Iteso cultural values and preserve their cultural heritage. The involvement of the community and young generation is important in promoting and maintaining these cultural values. Based on these findings, potential design ideas for ceramic artifacts inspired by the Eritei could include decorative plates and trays with eritei-inspired designs, ceramic tiles with eritei patterns, winnowing tray-shaped vessels for serving food, Eritei-inspired necklaces and jewelry, wall hangings and murals depicting Eritei design and Ceramic pots and cooking stoves with Eritei designs. The respondents also gave justification for the use of Eritei to produce ceramic artifacts for interior and exterior cultural spaces that these design ideas can help promote Iteso cultural values and preserve their cultural heritage for future generations.

The findings corroborate with the study of Akinkugbe (2022) who observed that Ladi Kwali was known for her expertise in traditional pottery-making techniques, particularly the coiling and firing of large pots. Her work was inspired by the traditional pottery-making techniques of the Gwari

people of northern Nigeria, where she was born and raised. She often incorporated intricate designs and patterns into her work, and her pieces were highly valued for their beauty and skillful craftsmanship. While there is no specific evidence that Kwali was inspired by the winnowing tray in her work, it is possible that she drew inspiration from other traditional Nigerian cultural objects, such as the calabash, which is used for a variety of purposes, including winnowing grains.

5.3 Produce ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values

The production of ceramic artifacts inspired by the Eritei (winnowing tray) to promote the Iteso cultural values commenced with clay preparation. The steps which were undertaken in clay preparation included; soaking of clay in the soak pit so as to make it soft, hand sorting of the clay to remove the impurities or unwanted particles, mixing the soaked clay with a piece of wood so as to break the bigger particles into smaller particles, sieving clay using the eighty (80) mesh sieve to remove the hard lumps of clay and humus, pouring sieved clay into a dry pit containing plaster of Paris molds that helped to suck out water from the sieved clay. The clay solidified into leather hard where it was pug milled to remove air pockets within clay and make it homogeneous. Clay was then wedged and kneaded ready for use. Other materials such as kaolin, sawdust, oxides and stains were mixed in some of the clay.

5.3.1 Project one: Wall hanging

Wall hangings were produced using slab and coil technique with clay body as a major material. The elements and principles of art and design were considered in the production of wall hangings inspired by the Eritei (winnowing tray) to promote the Iteso cultural values. The ceramic artifacts are intended for both interior and exterior cultural spaces where they are hanged against walls. The icons are meant to be viewed by the Iteso so that it enters their minds and live with it. A wall

hanging is a tapestry, carpet or similar object hung against a wall as decoration (Wiley (2009)). The first wall hanging will work as a decorative wall hanging during the day and at night, as a lighting system. In the conclusive remark, these wall hangings are multipurpose in a way that they can also be used as center pieces. If these wall hangings are adapted in our day today usage, they would create employment opportunities among the ceramists since they are being used for decorations.

5.3.2 Project two: Water pot

After forming the water pot using wheel and coil techniques, it was decorated with patterns of abstract motifs derived from the Eritei using high relief and building coils on it. Kaolin and anthill soil were used for decoration. The patterns of the Eritei were repeatedly decorated over the pot surface to remind the Iteso of their cultural values while socializing and drinking from it. The pot can contain seven litres of water to cater for each Iteso family in case they converge to discuss issues concerning the cultural values of the Iteso. The Eritei patterns enhance beauty to the pot. The water pots were given away as gifts to girls getting married so as to remind them of their cultural values as a symbol of togetherness that whoever visited would drink from the same water pot.

In a nutshell, it can be concluded that the practice of giving girls pots when going for marriage, if properly maintained and continuously practiced it will create Iteso cultural heritage among the Iteso girls ready for marriage as a symbol that they are ready for marriage and are hardworking women. There is a cultural belief that when a girl is ready for marriage and she is gifted with a pot and unfortunately breaks it down it was perceived as a misfortune of marital problems, bad luck, loss of fertility, and carelessness to girl. However, she can counter the perceived misfortune by replacing the broken pot with a new one symbolizing renewal and restoration of marriage, saying prayers to seek forgiveness and protection.

Ngugi (2017) asserted that in some parts of Africa, women are still using clay pots to prepare and store food. Due to their fragile nature, these pots tend to break a lot. So, in an attempt to ensure women, handle the pots with care, some communities consider it a taboo for a woman to break a cooking pot. They liken the pot with a woman's uterus, in which she carries her children for nine months. So, when a woman breaks a cooking pot, she is considered to have destroyed her entire lineage. Among the Gikuyu people (Kenya's largest ethnic group), a special ritual must be performed to cleanse a woman who breaks her cooking pot.

Similarly, according to Wayessa (2015), in most parts of Sub-Saharan Africa, the traditional manner of pottery-making persists, with pottery production connected to a series of other daily activities. The Wallagga region of the southwestern Ethiopian highlands, in particular, sees traditional pottery widely practiced and exclusively in the domain of women. In this society, pottery-making and the use of pottery vessels are informed and constrained by deeply rooted metaphoric meanings connected to the technological practices.

Pots are metaphorically associated with persons and the stages they pass through, youth, adulthood, old age, and death. More specifically, a wet pot metaphorically represents a baby, pots in use are associated with adults and damaged pots are linked to a deceased person.

5.3.3 Project three: Wall clock

The wall clocks were produced using slab and coil technique with clay body as a major material. The elements and principles of art and design were considered in the production of wall clocks inspired by the Eritei (winnowing tray) to promote the Iteso cultural values. Three wall clocks were painted with metal colours and two wall clocks were glazed in order to compare the beauty. The clock designed in this study is meant to be displayed in interior and exterior cultural spaces

so that whenever the Iteso visit the cultural spaces, they will get a sense of attachment to remind them of their cultural values. To mention but a few, the adaptation of the wall clock among the Iteso culture will enable Iteso work knowing that time wasted is never gained, thus encouraging them to work hard and make best use of their time.

As the clock rotates clockwise and never stops, Among the Iteso as the saying goes “emuria koliai” which means that the Iteso should keep producing children so that the lineage does not stop and keep multiplying from generation to generation.

The production and decorating techniques that were used in production of ceramics artifacts inspired by the Eritei to promote the Iteso cultural values included; incisions, high relief and low relief, painting using kaolin, ceramic oxides and stains. Similarly, Akinkugbe (2022) observes that Ladi Kwali was known for her expertise in traditional pottery-making techniques, particularly the coiling and firing of large pots. She often incorporated intricate designs and patterns into her work, and her pieces were highly valued for their beauty and skillful craftsmanship. According to Das and Sissokho (2022), Odundo’s work was inspired by the form and function of traditional African pottery, as well as other cultural objects such as baskets, gourds, and textiles. Her vessels often feature rounded, organic shapes that are reminiscent of traditional African pots, and she frequently incorporates surface textures and patterns that are reminiscent of woven fabrics similar to the woven tray and other organic materials. Musinguzi, *The East African* (2019) creates simple oval, cylindrical, and spherical shapes and decorates the surface with slip (or engobe) designs.

5.2 Conclusion

In conclusion, this study aimed to explore the cultural values of the Iteso, and design ceramic artifacts inspired by the Eritei (winnowing tray) to promote these values. The findings indicate that

the Iteso culture highly values community, unity, respect for tradition, cooperation, respect for elders, and collective decision-making. However, these values are deteriorating due to industrialization and modernization. The study suggests that designing ceramic artifacts inspired by the Eritei can help promote Iteso cultural values and preserve their cultural heritage. The involvement of the community and young generation is crucial in promoting and maintaining these cultural values. The study produced ceramic artifacts such as wall hangings, water pots, and wall clocks inspired by the Eritei, which can be used to promote Iteso cultural values in interior and exterior cultural spaces. This study demonstrates the importance of preserving cultural heritage and promoting cultural values through design. The findings and recommendations of this study can be applied to other cultures and communities facing similar challenges in preserving their cultural heritage.

5.3 Recommendations

Drawing from the conversations with participants, studio explorations and available literature, the researcher recommends that;

The cultural values of the Iteso to be preserved and be passed on from generation to generation so that they do not deteriorate. Art crafts of the Iteso should be preserved so that they can be seen by the coming generations so that the cultural values do not erode.

The Iteso people should continue following the way their cultural marriages are carried out instead of adopting from other cultures so that the cultural values do not cease/are upheld. The study also suggests that ceramic artifacts inspired by the Eritei can be used as a tool for cultural revitalization and preservation.

5.4 Areas for further Research

The study explored the contribution of ceramic artifacts inspired by the Eritei to preserve the cultural values of the Iteso in Kanyipa village. Further studies should investigate the following research gaps;

Other than the winnowing tray, other researchers can research on other Iteso art crafts that also portray the Iteso cultural values.

Production of ceramic artifacts inspired by other Iteso art crafts for example the granary, the mortar and the pestle and the mat.

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APPENDICES

APPENDIX I: PARTICIPANTS INFORMED CONSENT LETTER

Dear participant,

I appreciate you for taking the time to meet with me today.

My name is Asekenye Rachel, and I am a Master of Art and Industrial Design student at Kyambogo University. I wish to speak with you about your experiences promoting Iteso cultural values through ceramics influenced by Eritei (Winnowing Tray), notably as one of the most prized crafts in Iteso tradition, alongside the broom, motor and pestle, pot, mat and grinding stone.

The interview should not last longer than one hour and thirty minutes. I shall record the discussions as I take notes during the session in order to capture every aspect of the deliberations. I encourage you to speak up louder during the discussion sessions so that we do not miss your comments, suggestions, or thoughts.

All responses will be kept private. This implies that your interview responses will be shared with the researcher only, and he will make certain that any information contained in the report does not identify you as the responder.

Do you have any questions about what I just said?

Are you available to take part in this interview?

.....

Interviewee

Witness

Date

APPENDIX II: INTERVIEW GUIDE

1. Briefly explain the history of the Iteso.
2. What are the cultural values of the Iteso
3. Justification for use of Eritei (winnowing tray)
4. What are the Values associated with Eritei (winnowing tray)
5. What are your thoughts about using this Eritei (winnowing tray) to design ceramics items to promote Iteso cultural values?
6. Suggest some of the ceramics items to be designed having the Eritei (winnowing tray) patterns.
7. Suggest the spaces these ceramics items can be displayed.
8. What categories of people need the produced items? Please explain why.
9. What is your view on the Involvement of the young generation in promoting cultural values
10. What do you think about the Involvement of the community in promoting cultural values

Thank you for your time and cooperation

APPENDIX III: INTRODUCTORY LETTERS

KYAMBOGO UNIVERSITY

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

SCHOOL OF ART AND INDUSTRIAL DESIGN
DEPARTMENT OF INDUSTRIAL AND COMMERCIAL ART

Masters in Art and Industrial Design

2nd / 10 / 2023

She is allowed to conduct her research

OSWANS MICHAEL c/

KANYIPA PARISH KOLIR S/C



Dear Sir/Madam,

TO WHOM IT MAY CONCERN

This letter introduces **ASEKENYE Rachel** a final year student of Masters in Art and Industrial Design (MAID) Programme at Kyambogo University. Registered under number **21/U/GMAID/14039/PE**.

In partial fulfillment for the award of a MAID Programme at Kyambogo University, She is expected to conduct a research study in a specialized area as approved by the school graduate board.

The purpose of this letter therefore, is to request you to allow her to conduct Research at/in **KANYIPA VILLAGE**..... and accord her the necessary support for the study.

Looking forward to your kind cooperation

Yours Sincerely,



Prof. Philip Kwesiga
Head of Department, Industrial and Commercial Art

KYAMBOGO UNIVERSITY

P. O. Box 1 Kyambogo, Phone: 041-265001/2 Fax: 041-220464
www.kyambogo.ac.ug

SCHOOL OF ART AND INDUSTRIAL DESIGN

DEPARTMENT OF INDUSTRIAL AND COMMERCIAL ART

Masters in Art and Industrial Design

26th / 09 / 2023

We have called her to conduct
her research accordingly

M. OKIROR STEPHEN
DEPUTY PRIME MINISTER (ICU)



Dear Sir/Madam,

TO WHOM IT MAY CONCERN

This letter introduces **ASEKENYE Rachel** a final year student of Masters in Art and Industrial Design (MAID) Programme at Kyambogo University. Registered under number **21/U/GMAID/14039/PE.**

In partial fulfillment for the award of a MAID Programme at Kyambogo University. She is expected to conduct a research study in a specialized area as approved by the school graduate board.

The purpose of this letter therefore, is to request you to allow her to conduct Research at in **ITESO CULTURAL UNION** and accord her the necessary support for the study.

Looking forward to your kind cooperation.

KYAMBOGO UNIVERSITY
Yours Sincerely,

15 SEP 2023
DEPARTMENT OF INDUSTRIAL AND COMMERCIAL ART

Prof. Philip M. Mwangi
Head of Department, Industrial and Commercial Art