

**EVALUATION OF TRENDS IN TRADITIONAL POTTERY: A CASE  
STUDY OF BANYANKOLE IN CENTRAL DIVISION NTUNGAMO  
DISTRICT SOUTH WESTERN UGANDA**

**BY**

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**A DISSERTATION SUBMITTED TO THE DIRECTORATE OF RESEARCH  
AND GRADUATE TRAINING IN PARTIAL FULFILMENT OF THE  
REQUIREMENTS FOR THE AWARD OF THE DEGREE  
OF MASTER OF ART AND INDUSTRIAL DESIGN  
OF KYAMBOGO UNIVERSITY.**

**JUNE, 2024**

**DECLARATION**

I, **Twinamatsiko Justus**, hereby declare that this is my original work and it has never been presented for any award in any institution or University.

Signature.....

Date.....

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## APPROVAL

We, the undersigned, certify that we have read and hereby recommend for acceptance by the Kyambogo University, a dissertation entitled an Evaluation of trends in Traditional pottery: A case study of Banyankole in central division Ntungamo district South Western Uganda. Partial fulfillment of the requirements for award of Master of Art and Industrial Design of Kyambogo University.

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Accepted

## **DEDICATION**

This report is entirely dedicated to my beloved father Mr. Mpongano Elijah and my beloved mother Mrs. Scovia Mpongano, all my brothers and sisters and my entire family.

In the same spirit, I would love to also dedicate this research to my supervisors Prof. Kwesiga Philip, Dr. Serungoji Partrick and the entire School of Art and Industrial Design.

## ACKNOWLEDGEMENT

This report and all information in it would not have been a reality if it was not for the many people that helped me to make it a success. I am very grateful to the almighty God for the gift of life and knowledge which has enabled me to excel throughout my academic life and keeping me in good health, may His name be praised.

I wish to most sincerely acknowledge the valuable support I received from all my family members especially my parents; dad and mum for their financial, material and spiritual support, may God bless you.

Special thanks go to Prof. Kwesiga Philip and Dr. Sserungogi Patrick my committed supervisors whose professional guidance, patience, and encouragement made it possible for the successful completion of this report.

Appreciations also go to Kyambogo University, particularly the department of Industrial and Commercial Art and its staff for the administrative, technical, financial and moral support rendered to me during the training period.

I also wish to acknowledge my colleagues Bwengye Anthony, Munywanisa Laban, Asasira Irad, Ahimbisibwe Collins and Ayaa Constance whom I studied with for their cooperation towards my success.

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## ABSTRACT

The purpose of the research was to critically review the extent and period in which traditional Ugandan pottery flourished, when it began to decline as a result of modern and postmodern influences. Review was made of its effects to traditional potters in Uganda. Pottery production was one of the earliest technologies adopted by farming communities whereby they used pots as storage facilities for their agricultural produce. This industry has continued to date and thus studies in pottery have been carried out to understand cultural groups, how they adapt and manipulate the environment to meet their needs. The study revolved around selected area of Banyankole in Central Division Ntungamo District South Western Uganda. The case study research design was adopted; data was collected through interviews, questionnaires, on site observation, museum artifacts and library research. Purposive Snow ball sampling was applied to have a profound understanding of renowned contemporary potters thus mentioning other potential potters. Critical theory guided the study. Attribute and thin section analysis as well as qualitative method of data analysis were used. Findings from the study indicate that pottery reached in Ntungamo district in the contemporary period and it was embraced to a small extent because it was passed from family to family at a less tremendous rate.

Pottery also declined in Ntungamo due to the integration of materials by modernists and postmodernists and technology advancement. In addition, local people have been affected in terms of earning, cultural and social practice and production has lowered the number of traditional pottery items in Ntungamo. This study, therefore addressed a critical review of the extent and period in which traditional Ugandan pottery flourished, when it began to decline as a result of modernity and post modernity influences, and to understand how they have impacted the historical, cultural, social and economic aspect of traditional potters in Ntungamo district.

## CHAPTER ONE: INTRODUCTION

### 1.0. Overview

This section consists of background to the study, statement of the research problem, purpose of the study, study objectives, research questions, and significance of the study, scope of the study, limitations and definition of terms.

### 1.1 . Background to the study

Pottery is made by forming a clay body into objects of the required shape and firing them to high temperatures in a kiln that removes all the water from the clay, which induces reactions that lead to permanent changes including increasing their strength and hardening and setting their shape according to Traditions Hand Crafted Gallery (2014). Pottery also known as ceramics in its totality refers to the type of indigenous wares which are produced within the locality of any country. Clay is the most important material needed for pottery production whether traditional or modern.

One of the most common habits of indigenous peoples around the world is pottery, an ancient global practice. According to George (2012, p. 16), pottery findings around the world have “clearly proved that pottery production begun since the prehistoric times”. In the Middle East, pottery-making started as early as 6,500B.C. It was determined from the different archeological findings that pottery initially entered the Aegean during the Stone Age. Pottery was a well-known industry among the populace in ancient Egypt, Mesopotamia, and Rome. According to Malama Fati (2013), a traditional pottery was a means of living in the past. Due of its continued presence in the populace’s material culture, it continues to attract some level of patronage even today. Despite the prevalence of contemporary plastic goods, only a small number of native pots are still made in some Africa communities. In truth, several communities that still use locally

created pots continue to enjoy some level of acceptance and popularity despite the difficulties brought on by the widespread production of plastic goods in this modern technical age. Pottery also known as ceramics as a product of clay is one of the oldest human inventions, which dates back in the Neolithic period dated to 29,000-25,000BC. Clay was shaped into pots, vases, jugs, and plates which were decorated in a variety of ways for practical uses; for cooking, serving (drinking and pouring), storing food and as a means of transporting liquids and were then shared among groups in one community or region. Numerous methodologies, including ethno archaeological research and attribute analysis, have been used in ceramic studies (Barkley, 2013).

The pot, specifically in Ntungamo, has served a variety of purposes in Ugandan homes for decades. Traditional methods of making pottery have persisted in Ankole (Western Uganda), certain other groups in Africa, and a number of less developed countries, while being highly mechanical elsewhere. Since the beginning of time, pottery has always held a special place in Ankole society, from unglazed terracotta pots to the glazed pottery found in modern households (Kayamba, 2012). A significant portion of this pottery was made by the informal economy, at the family level, using extremely basic technology. As a result, production costs are relatively low, quality is good, and pollution is unlikely (Kayamba, 2012). Several aspects of pottery production have particularly stayed at a very traditional prospecting for clay, forming and decorating methods, and the firing technology.

In fact, due of the various functions clay pots provide in the traditional society in Uganda such as serving as storage containers for agricultural produce, people still prefer some clay pots compared to plastic wares (Sharer and Ashmore, 2017). Pottery industry has persisted up to date. Because of this, pottery has been investigated to comprehend cultural groupings, how they alter and modify their surroundings to suit their requirements, and how they interact with others. Pots

are used for cooking, storage, and a variety of other tasks where plastic utensils are ineffective or useless. They can be used to store water and stay cool for a very long period. For example, in ceremonial rituals, some of these pots are devoted to the gods, and native healers utilize them for worshipping, dispensing medication, and participating in ritual rites, among other things.

The art of pottery making and the use of pottery in houses for purposes other than cooking were connected to paganism until the arrival of Christianity in Uganda during the modern era, which brought Western education that many Ugandans received during Uganda's time as British protectorate and after the country gained independence from the British in 1962 (Kwesiga, 2013); previously, western education was only available to the privileged class, which primarily consisted of chiefs' sons and daughters and this reduced the pottery production of Ugandans.

As stated by the Ntungamo potters, traditional pottery is no longer financially rewarding like cash crops. This is because modernity has eroded the status that traditional potters assumed in the traditional society. Today, enamel, aluminium, and plastic wares have taken over some roles of the traditional pottery. Potters are rapidly disappearing from society as people increasingly use technological tools. Their population is dwindling every year as contemporary items substitute for clay-based tools and things manufactured of rubber, steel, plastic and other materials take their place. Traditional pottery production is likewise falling. In fact, most people belonging to the potters' tribe have already given up their traditional occupation and adopted other work in the changing scenario. Clay is being used for other productions and potters have to travel along distance, clay has to be transported, the potters have to embark upon series of researches and modifications of the clay found around their environment which is non plastic to improve the quality of their clay. Today potters are using substances like saw dust from wood, cement and sand, which is being adopted into a contemporary studio setting. As a result of this, potters now produce pots on special request, though sometimes pots are made in large quantities to be carried

to the market for sale on the local market day. This is because many people who are not able to procure modern wares still patronize the traditional types. These ceramics forms (still being produced by the potters) remain very interesting and capable of inspiring contemporary studio forms and ideas. In the figures below pottery changes are showed from ancient to date. Figure 1 shows ancient pottery done by ancient man which had no design, figure 2 shows modern pottery after a long period of transformation where artists started putting decorations, figure 3 shows pottery produced in the postmodern era where designs covered the whole piece of pottery through painting and other techniques and later a lot of change has happened in pottery production in the contemporary era where different materials have been experience apart from clay as showed in figure 4. However, due to the arrival of contemporary goods, ceramic tradition made of local clay is deteriorating consequently.

### Trend

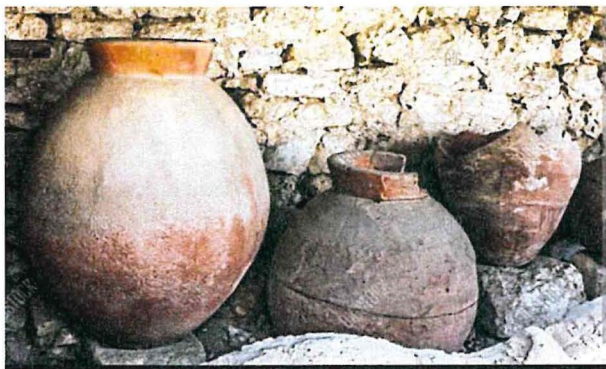


Figure 1. Ancient pottery (29,000-25,000 BC)

*Source: Pottery in the ancient world  
by Bob Brooke*



Figure 2. Modernism 1800-c to 1950-c

*Source: Japanese modern ceramics by Kazuo*



Figure 3. Postmodernism (1940-c-1970-c)

*Source: Traditional Mansfield ceramics  
by Ray Chen*



Figure 4. Contemporary (1960-today)

*Source: Contemporary African Pottery by Odundu*

Therefore, it is essential to critically document its development trends, extent and period when it started to decline as a result of modernity and its effects to the Ugandan traditional potters historically, culturally, socially and economically before it goes into total extinction in future.

## **1.2 . Statement of the problem**

Pottery as the craft or activity of making objects out of clay led to creation of many utilitarian items out of clay to aid human activities. Items such as pots, dishes, and other objects were made from clay and baked in an oven until they are hard.

Pottery to-date has been greatly affected by modernity and post modernity trends such as industrialization that refined ancient pottery art forms with new techniques from old tradition approaches to modern techniques, improved mechanical and technological advancements. Today the advent of new materials has led to a paradigm shift from clay materials to other contemporary materials such as plastics, fiberglass, and melamine among others in production of utensils. As a result of the new materials many traditional potters in Uganda have either scaled

down in production of ceramics products made out of clay or adopted the use of new materials in the production of utensils. This status quo has greatly affected many traditional potters to the extent of losing their jobs and a decline in the market demand for the clay products relegating clay product items for the well-off people.

The study therefore, proposes a critical review of the extent and period in which traditional Ugandan pottery flourished, when it began to decline as a result of modernity and post modernity influences, to understand how they have impacted the historical, cultural, social and economic aspect of traditional potters in Ntungamo district.

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

To provide a critical review of traditional pottery trends in Ntungamo district and also understand the impact of modernity and post modernity on traditional potters.

### **1.4 . Objectives**

#### **1.4.1. Specific objectives**

1. To establish the period and extent in which traditional Ugandan pottery flourished in Central Division Ntungamo district.
2. To analyze when pottery began to decline as a result of modern and postmodern influences in Central Division Ntungamo district.
3. To examine effects of pottery practice to traditional potters of Central Division Ntungamo district in Uganda.

### **1.5. Research questions**

The following inquiries are what the researcher is trying to get in order to generate pertinent data for the research project.

1. To what the extent and in which period did traditional Ugandan pottery flourish in Central Division Ntungamo district?
2. When did pottery begin to decline as a result of modern and postmodern influences in Central Division Ntungamo district?
3. What are the effects of pottery practice to traditional potters of Central Division Ntungamo district in Uganda?

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

Pottery and ceramics practitioners will understand the impact of modernity and post modernity on traditional pottery and its trends, its effects on historical, social, cultural and economic aspects. Scholars will not only become aware of periods for the decline in traditional pottery, but will gain insight into the reasons for the cause. Additionally, the research will give researchers information they might need to conduct additional research in the same area.

## **1.7. Scope of the study**

### **1.7.1. Geographical scope**

The Ntungamo Municipality Central Division, Ntungamo District would be the site of the research study. I chose this place because it targeted pottery makers and clay users.

### **1.7.2. Content scope**

The research study covered majorly traditional pottery makers because there was a big problem of declines in pottery production, the rate of practicing potters leaving the sector and study factors that influence one's decision of quitting the industry was increasingly high every time in central division, Ntungamo District.

### **1.7.3. Time scope**

For quite a long time probably over 10years traditional pottery in Ntungamo has not been documented but I will choose to carry out the research study basing on the previous years.

### **1.8. Limitations**

Any ground breaking research typically has some limitations. It was challenging to properly document Ntungamo pottery because there was so little available literature. One of these challenges was the requirement for specific forms by the researcher, which was affected by the arrival of contemporary containers. Pottery producers and other contacts who do not want to respond to the researcher in fear of giving cultural facts left the researcher with limited information.

Getting language translators because of people who do not want to speak English as most of the potters know the names and terms associated with pottery in their mother tongue, yet it is difficult to translate some of the terms into English. Also due to the influence of modern religion on traditional religion and rituals, it is difficult to get detailed information on pots associated with the potters who have embraced modern religion. Then there are people who run away from researchers in fear of giving out information and lastly limited time to write the research.

### **1.9. Definition of terms**

**Ceramics:** High-fired, frequently glazed pottery ware.

**Clay** is a ductile mineral substance comprised of tiny silica and alumina crystals that is used to make pre-fired ceramics.

**Contemporary cultures:** Presently existing cultures.

**Contemporary Ntungamo pottery:** Currently produced pottery in Ntungamo.

**Decoration:** Any deliberate, primarily non-functional embellishment of the vessel wall's surface that includes relief or intaglio motifs.

**Domestic needs:** (Applied in people's house) Local needs.

**Earthen ware:** Pots produced with low firing temperatures between 6000 and 8000 degrees Celsius.

**Firing:** "Baking" clay objects, like pots which will give them a certain level of permanency.

**Modeling:** The process of creating pots.

**Plastic clay:** Clay that is workable and more fire resistant due to impurities like shattered glass, quartz, and mica.

**Pottery:** Low fired earthenware.

**Practice:** This is an act where one deals in making, selling and utilizing pottery products.

**Traditional pottery:** Pottery associated with recent ancestors.

**Trend:** A general direction of change in a way of behaving or proceeding.

## **CHAPTER TWO: LITERATURE REVIEW**

### **2.0. Over view**

This chapter examines the theoretical framework and relevant literature. A move from general to specific was attempted in the literature review, applying worldwide perspectives on pottery to the situation in Uganda and, more specifically, to the Ntungamo community. The second section describes the hypothesis that will be utilized to guide the study and assess the findings.

### **2.1. Period and extent in which traditional pottery flourished**

According to Kangaroo, after body painting, pottery was the first form of practical art to appear during the upper Paleolithic (Daily, 1995). According to archeological evidence, Paleolithic pottery initially developed in East Asia (China, Japan, and the Amur River basin in Eastern Russia) thousands of years ago. Later, during the Neolithic era, pottery gradually migrated to the Middle East and the Mediterranean basin. Heck and Mary Frances (2013) argue that the first ceramic sculpture was the venus of Dolni vest nice. However, the earliest ceramic pots are the Xianrendong Cave Pottery (18,000 BCE), discovered in northern Jiangxi Province in southern China. These ceramics are believed to date to around 25,000BCE and were discovered at a Stone Age community in the Czech Republic. Another extremely old illustration is Croatia's, Frances (2021) argues that Chinese pottery was the first form, and it originally appeared in Jiangxi, south of the Yangzi River basin. The evolution of traditional pottery production into advanced ceramics with reference to the Indian ceramic industry.

According to archeologists from the university of Iowa (Heck and Mary, 2017), the fact that the pottery first appeared during the Woodland period, some 2,800 years ago, is noteworthy because it shows that people may have started to become more sedentary. The lightweight, portable skin bags or woven containers used by ancient people were constructed from the inner bark of trees or reeds.

According to Crabtree (2013), it makes little sense for nomadic hunters and gathers to carry bulky breakable pots. But as people moved into more long-lasting communities, they discovered numerous applications for pottery. Lienhard and John (2017) explain that the Gravettian culture venus of DolnVstonice figurine, found in the Czech Republic, dates back to 29,000-25,000 BC, and clay vessels found in Jiangxi, China, date back to 18,000 BC, making pottery one of the oldest human inventions. It predates the Neolithic era (Vestonice, 2010).

Barkely, (2013) in his submission looks at the materials of pottery; he says that clays were used to create the earliest types of pottery, which were initially burnt in open bonfires at low temperatures. They manually shaped and unadorned. He continues to look at firing pottery and to him earthenware is typically burned at temperature below 12000<sup>0</sup>C and can be burnt as low as 600<sup>0</sup>C. Unglazed biscuit earthenware is porous and hence has limited use as either tableware or a means of storing liquids. However, pottery has a long history that dates back to the Neolithic era. Cooper, (2010) also argues that a wide range of clays can be used to make pottery, some of which fire to a buff, brown, or black colour when fired, with iron in the constituent minerals producing a reddish- brown colour. Terracotta is the name given to reddish- coloured variants, particularly when they are used for sculpture or unglazed. According to Getty (2017), impermeable pottery was made possible by the invention of ceramic glaze, which increased the appeal and usefulness of clay vessels. Over time, other decorations have been added.

According to Horne (2010), in her observation on pottery development, she argues that pottery was created and developed in response to social, economic, and environmental factors. In addition, although the first ceramic pots must have given Stone Age hunters and gatherers a number of new chances for cooking and eating, they were made from clay, which came in three primary varieties: earthenware, stoneware, and porcelain, and were ornamented in different

ways. Hand-painted and glazed, impressing or stamping patterns onto the fired clay body results in slip, painting, engraving, and patterning.

Development of pottery in different countries

### *Neolithic Pottery in Asia*

Diamond (2012) and Jared (2015) observed pottery development in China and to them; Chinese pottery was still quite basic despite having been produced continuously since 18,000 BCE. However, Jared (2015) notes that during the period of Chinese Neolithic art, the development of the potter's wheel, better kilns, and related advancements in smelting and metallurgy all contributed to a rise in the variety and caliber of all ceramic ware.

In the introduction of potter's wheel, Simon (2017) urges that the potter's wheel's creator and date of invention are unknown. All I can say for sure is that it was used extensively by the start of the early Bronze Age, roughly 2400 BCE. On the same issue (Simon, 2017) argues that around 2450 BCE, Peruvian culture used some early versions of the potter's wheel, referred to as *tourneys* or *tournetts*. By the end of the third millennium BCE, it was being produced in central America, and by 2140 BCE, Costa Rica, 1890 BCE, Southern Mexico (Purron tradition), Guatemala, and northern Mexico (Chajil tradition), it had expanded to all these countries.

Roosevelt in his argument says that early Chinese Neolithic pots were produced by hand (by coiling), were red in color, and were burnt in bonfires and the "pottery" culture of the late Neolithic period is illustrated in the range of exquisite, burnished ceremonial vessels found in Chinese pottery (c. 4000-2000 BCE). They contained red earthenware bowls with black dots, spirals, and flowing lines, which were beautifully polished (Roosevelt, 2016).

Anna (2014) argues that Chinese ceramicists had reached a level of skill and refinement that was truly extraordinarily by 3000 BCE. There were gourd-shaped panels, saw-tooth patterns, radial spirals, and zoomorphic characters among the designs. The Longshon Culture, which predominated from 3000 to 2000 BCE, was distinguished by its lustrous, eggshell-thin black pottery and its mastery of componential building, which involved adding spouts, legs, and handles to the base form.

From China pottery spreads to other countries and different scholars like Bradley and Simon explain. According to (Bradley & Simon, 2018), East Asia saw the pottery – making art form spread from the mainland of China between 18,000 and 12,000 BCE. After that, it occurred in the Americas (by 5500 BCE), Japan (by 14,500 BCE), the Amur River Basin (by 14,000 BCE), Persia (by 8000 BCE), the Middle East (by 7000 BCE), the Amur River Basin (by 14000 BCE), Sub-Saharan Africa (by 9500 BCE), and the Indian sub-continent (by 9500 BCE) (by 5500 BCE). Naturally, whether it spontaneously arose or was “exported” by migrant workers from. Derevianko (2010) continues to say that from China, pottery travelled through the Amour River basin, into the Russian Amurskaya Oblast, and across the sea to Japan. At the Gasya and Khummi sites in the Russian Amur region, pottery-making has been dated and documented (14,000 to 13,200 BCE). Prior to the establishment of Neolithic Amur pottery, an interim phase (11,200-6000 BCE) of primitive Upper Paleolithic ceramics occurred. In any case, by 6000 BCE, pottery was being made all over the Russian Far East, especially by the Gromatukha and Nevopetrovsk cultures.

Rice (2018) in his book of pottery analysis says that the second-oldest type of ceramic after Chinese ceramic is the ancient Japanese ceramic ware, or “Jomonpottery”. The Neolithic era is known as the “Jomon” period of Japanese art, which is also known as “rope-patterned” in

reference to the patterns imprinted on the clay. The oldest Japanese pots, dating to approximately 14,540 BCE, were found at the Odai Yamamoto 1 site in the Aomori prefecture.

### *In the European Landscape*

Rice (2018) in his book of pottery analysis, continues to observe the spread of pottery is not known to have been produced in Europe before about 5,000 BCE, ceramic sculpture has been found in Eastern Europe (Czech Republic) since about 25,000 BCE (venus of Donevestonice), indicating that European hunter – gatherers were familiar with fired clay objects from at least the Gravettian period onward. However, in 2006 archeologists found Paleolithic pottery fragments in the Vela Spila cave on Korčula Island, off the coast of Croatia, dating from 15,500 to 13,000 BCE. In any case, the seventh millennium BCE saw the introduction of pottery to Europe from the Middle East. Influenced by techniques brought from modern- day Syria and Iraq, the Greek province of Thessalia is the first part of Europe known to have produced pottery, sometime around 6300 BCE.

The Western branch goes through the Czech Republic, Poland, Germany, and then France, Belgium, and the Netherlands; the Eastern branch extends into Bulgaria, and Ukraine. But as the Paleolithic gave way to the Mesolithic and then the then the Neolithic, it became clear that pottery had advanced. Bradley and Simon (2018) in their book of the oldest pottery explain more about pottery advancement in the Middle East. To them, significant improvements in pottery manufacture were observed when people started transition to the Neolithic's more settled agricultural way of life. Around 6000BCE, pit kilns first appeared in the middle East (YarimTepe,Iraq). Stone –lined kilns later appeared, allowing far greater temperatures to be reached, improving the dependability and durability of posts. Additionally, between 6000 and 4000 BCE, the potter's wheel was created in Mesopotamia (and other parts of the world), which stimulated the production of ceramic vessels of all shapes and sizes (Refer to Mesopotamian Art

ceramic pots from the Savannah River region in Georgia and South Carolina have been dated to about 2890 BCE.

### *On the African continent*

To the researcher, it is not clear when and where pottery originated in Africa and how it spread from one country to another but according to different scholars, they explain their arguments for the spread and development of pottery in Africa.

According to Wandibba et al. (2009), the exact location and date of the origin of the craft of potting in Africa are known. According to them, it's likely that people from different sections of the continent independently invented pottery. On the other hand, although the evidence is less convincing, it appears that during the Early Iron Age, a rather dramatic series of Bantu migrations helped spread the potter's craft throughout sub-Saharan Africa.

Khartoum Hospital and Shaheinab, the two type-sites for the Khartoum Mesolithic and Khartoum Neolithic, respectively, are said by Guitierrez (2015) to be two pottery sites that are significant in Central Sudan. The pottery fragments at the locations were discovered in burial trenches near to skeletal remains and belonged to funerary vessels. Wavy lines and dotted wavy lines were used to decorate the vessels. Odriozola (2020) argues that British archaeologists discovered pottery fragments from 5200 BCE at the Takarkori rock shelter in the Acacus Mountains of southern Libya, another African Neolithic pottery site. Several sites have produced pottery fragments going back to 3000 BCE in the semi-arid Sahel border region between the Sahara Desert and tropical Africa (encompassing portions of the Eritrea). Egyptian faience, a non-clay-based ceramic perfected by Egyptian ceramicists, although it originated at Ur in Mesopotamia, is undoubtedly the most well-known variety of African pottery. The oldest faience workshop, dated approximately 5500 BCE, was found at the revered Egyptian city of Abydos. It

included modern lined brick kilns. Crushing quartz/sand crystals with calcium, magnesium, potassium, sodium, and copper oxide produced Egyptian faience. The finished paste was shaped, and then it was burnt. The shapes would harden; take on vivid colors, and create a glassy polish while heating. Faience is an Egyptian term the meaning “shinning,” and it was thought that faience ceramics reflected the light of immortality (Haupt, 2016).

In Uganda according to the book of Net Journal of Social Sciences, In Uganda houses, and Ankole homes in particular, the pot has been a key tool for ages. It has been used for a variety of tasks like cooking, storing, dispensing medication, and performing religious rites among other. Kwesiga (2017) explains that ancient behaviors like the pottery art and the use of pottery in houses other than for cooking were shunned customs and connected with paganism once Christianity was introduced to Uganda in the second half of the 19<sup>th</sup> century, ushering in Western education. He continues to say that When Uganda gained independence from the British in 1962; many Ugandans received western education, which had previously been reserved for the privileged class, primarily chiefs’ sons and daughters. Because of this, the majority of the educated were impacted by western cultural norms. Trowell (2011) asserts the customary standards of order and beauty in many of the tangible assets of African life, notably crafts, were lowered as a result of interaction, despite the fact that this sort schooling claimed to have come from a higher civilization. According to Kayemba and Kwesiga (2017), the Banyankore, also known as the people of Ankole, are divided into two main ethnic groups: The Bairu (cultivators), who primarily inhabit the mountainous regions of the west and south and engage in farming as their primary economic activity. The second group is the Bahima, pastoralists who graze the renowned Ankole long-horned cattle in the eastern grassland plateaus of Ankole. There is still a difference between the two groups. While although though the Bairu and Bahima currently dominate in agriculture and pastoralist, respectively, their professions are no longer as exclusive

as they were in pre-colonial times. The Bairu have kept their pottery art, but the Bahima have lost their dominance in both (Mwambutsya, 2011). Beyond the primary agricultural and cattle-herding occupation Bairu mostly makes pottery. Furthermore, according to Trowell (2011), pottery is connected to agriculture vacross all of Africa. The agricultural stratum, the Bairu, is therefore responsible for it in the Inter-lacustrine area, even if the Bahima made fumigators (ebicunga) to fumigate milk posts and guardians (ebishabon'ebirere).

According to the related data above pottery is still a practice in Banyankole and all over the continent though it has reduced in practice, this has then attracted the researcher to carry research about it roots to the changes caused.

## **2.2. Pottery decline as a result of modern and post influences**

(Yudle, (2013) explained that contemporary pottery is hand-painted earthenware with modern and postmodern art decorations. It included figurines in various practical shapes that were typically painted in tones of brown, green, and blue. These ceramics, which come in vases and show piece sizes, include contemporary art motifs and shapes. Contemporary pottery pieces were created in 1975 and are still being produced today.

According to Baumstark's (2016), argues that following the design trends of the 20<sup>th</sup> century, modernist pots drew from high culture and developed their own aesthetic vocabulary influenced by Bernard Leach and Japanese ceramics. The British Studio Pottery movement and a large portion of post-war pottery in the United States also carried on this aesthetics. This new school of fashionable pots appears to be swinging back toward the design, simplicity, and function of modernist pottery, whereas post-modern pottery of the 1980s, and early 2000s was much more reflexive, much more about craft, and much more about the materiality of clay than its modernist counterparts.

According to Ludhiana (2017), he argues that as contemporary technology becomes more widely used by humans, potters are quickly disappearing from society. Every year, fewer of them are left as modern substitutes for clay-based equipment are introduced, such as rubber, steel, plastic, and other materials. In fact, most people belonging to the potters' tribe have already given up their traditional occupation and adopted other work in the changing scenario. Besides, the new generation of this artistic tribe is no more interested in continuing with their traditional occupation as they prefer other jobs over their traditional work.

Bahim (2017) argues that there are still some people who become active during the festival of Diwali when the demand of diyas (earthen lamps) soars. But as the demand is declining in the festival season, the occupation of making mud diyas is gradually vanishing. "There was a time when flower clay pots were in a huge demand. Now, cemented pots have replaced these. It is too hard to survive by making such items these days," said Ram Kumar (2018).

According to Garcia et. Al. (2016) it was found that although the production of clay pots may have decrease as a result of the popularity of still vessels, they are still popular in contrast to the far less common markets for materials like copper or brass that are much more durable. Tripathy (2019) explains since its acceptance in the prehistoric era, this commodity has undergone numerous changes in fashion. There was formerly only one remaining stone vessel product. However, when it comes to price and portability, consumers tend to favor clay pots. Metal later evolved from copper to steel, and although facing many products, they never lost their grandeur. However, with the introduction of the low-cost Chinese goods, a sharp decline in market share is seen. There used to be only earthen pots available at the festivities, but now merchandise from China is luring everyone to them. This significant shift in, according to products in the market today, due to the amount of labour required and low profit combined with the impacts of formal education, the number of pottery practitioners has decreased and the activity no longer tends to

be prioritized by potter families. Moreover, aluminum pots are increasingly being used as an alternative, which in turn has also affected the traditional cooking and water conservation methods.

### **2.3. Pottery effects to local potters of Ntungamo in Uganda**

According to the researcher, a sizable portion of pottery has been manufactured at the household level by the informal sector using extremely basic technologies. According to Kayamba, as a result, production costs are relatively low, quality is high with little chance of pollution, and rural communities have good social links (Kayamba, 2012). He continues by saying that the kahaya Memorial School which is now Uganda Technical College Bushenyi and the realization by men of the commercial potential of pots, particularly as demand for thrown pots rose, marked a turning point in Ankole pottery in the 1950s.

Economically, according to Zubairu (2010), he observed the rewards of pottery and says that traditional pottery is no longer financially rewarding like cash crops. This is because modernity has eroded the status that traditional potters assumed in the traditional society. Today, enamel, aluminum, China and plastic wares have taken over some roles of the traditional pottery.

Socially, in the social behavior, Sule (2014) argues that water could be kept in pots, which could also keep their cool for a very long time. Local clay pots, as opposed to plastic products, are utilized for cooking and a variety of other tasks where plastic products would be ineffective or useless. For example, some of these pots are used in religious acts to worship gods, and native doctors also employ them.

Culturally, the researcher claims that a ceramics object's social-cultural function conveys or illustrates the social and cultural facets of the society. Culture is the entirety of a person's way of life in their culture. This style of life incorporates the knowledge, ideals, and traditions of a

specific group of people. For attending various occasions, pottery is consequently employed in a traditional setting.

John (2018) asserts that African customs and cultures played a significant role in the ceremonial uses of traditional pottery. Pottery was occasionally employed to uphold law and order in the community, most notably in northern Nigeria. Traditional medicine in pots could be discovered in farm land or put a door to deter robbers. In the northern portion of Nigeria, among the Hausa-speaking population, pots played a significant role in wedding and funeral rites. However, the use of pottery influences who buys it. Most individuals don't buy pottery to just have it in their homes instead they typically use it for specific purposes. Akande (2008) asserts that a piece of arts practical applications in traditional religion are a crucial factor in patronage decisions. Islam detests behaviors and art work that feature human and animal figures, in contrast to Christianity and older religions that accept certain use of artworks. In the Islamic world, using symbols is acceptable. Additionally, according to Shaibu (2018), ceramics is now more important than ever as a skill discipline or job aimed toward industrial growth and development. The expanding Nigerian populace can find career opportunities in ceramics in a number of ways as said by Aiyedum (2016), such as ceramics instructor, general art teacher, pottery designer, ceramic manufacturer, ceramic artist etc.

Because it may be used to establish cultural sequences, designate religion groups, shed insight on commercial production, trade and previous modes of life, pottery is significant in archeological investigations. Its use is frequently vital since it can establish relative chronological sequences in distinct deposits and may in many circumstances, be the only available dating method. This is true despite new dating techniques, like as radiocarbon and dendrochronology. An Archeologist not only studies pottery artifacts found in digs but also makes an effort to comprehend the culture

of the pottery makers. He keeps track of what is found, where it is, and what condition. He also makes an effort to determine who manufactured the pots and for what purposes.

#### **2.4. Theoretical framework**

The researcher adopted critical theory to guide the study. These theorists such as Max Horkheimer, Theodor Adorno and Herbert Marcuse among others contend that a “critical” theory can be distinguished from “traditional” theory based on a particular practical goal: a theory is critical to the extent that it strives to “emancipate” humans from slavery, exerts a “liberating influence,” and does its best “to create a world which satisfies the needs and powers of “people Horkheimer (1972). It examines and critiques a society, history, culture and social dignity at its core; critics of critical theory draw connections between theory and practice.

According to Michael (2017), critical theory is a unique type of theory it posits a more thorough way to understand social reality and identify social reality and identify social disorders. It is distinguished by its ability to comprehend the entirety of individual and social existence, as well as the social process that make up, rather than by a priori ethical or political principles that it strives to establish in the world. It is a type of social criticism that sows the seeds of evaluation, judgment and action that is both practical and transformative. A social theory called critical theory seeks to criticize and transform society as a whole. Critical theories look for underlying social assumptions that prevent people from comprehending the world completely.

#### **2.5. Summary of the literature review**

Pottery was the first form of practical art among the early people which is still a practice to the current people. Pottery gradually migrated to different continents starting from Africa to Europe and then to all countries, it was created and developed in response to social, economic, and environmental factors. In addition, although the first ceramic pots must have given Stone Age

hunters and gatherers a number of new chances for cooking and eating, they were made from clay, which came in three primary varieties: earthenware, stoneware, and porcelain, and were ornamented in different ways. . In order to increase production, more molds were used, and glazing spread widely. Significant improvements in pottery manufacture were observed when people started transition to more in agricultural way of life. Most individuals don't buy pottery to just have it in their homes; instead they typically use it for specific purposes like for cooking and serving and decoration. However, when it comes to price and portability, consumers tend to favor clay pots. But with the introduction of the low-cost Chinese goods, a sharp decline in market share is seen and due to the amount of labour required and low profit combined with the impacts of formal education, the number of pottery practitioners has decreased and the activity no longer tends to be prioritized by traditional potters. It has in turn affected the carrier of the traditional potter.

## **CHAPTER THREE: METHODOLOGY**

### **3.0. Overview**

The research approach that was employed in the evaluation study of pottery in Ntungamo district is described in this chapter. This section includes the study's research design, sampling, data gathering tool, technique, and data analysis.

### **3.1. Research design**

Case study design is a qualitative design which the researcher used in order to fulfill the study's stated objectives because it is a thorough investigation into one person or event in which almost every aspect of the subject's life and history is examined in order to look for trends and underlying causes of behavior. The researcher used a qualitative design because it involves observations and in-depth interviews (face-face or on the telephone) approach where research questions was asked to pot makers. Qualitative research is a tough, thrilling, and at times, exhausting process according to Donalek (2014. p.517). However, the researcher may find great satisfaction in the qualitative research's ultimate outcome said by Mariano (2015).

### **3.2. Study area**

The research was carried out in the target study area of central division Ntungamo district western region of Uganda. The researcher identified locations that were appropriate for the study through site visits and conversations with community leaders like area chiefs because they were found in areas where pottery making was most commonly practiced both traditionally and currently and would therefore; provide adequate data in relation to the problem in the division.

### **3.3. Target population**

The study population targeted pottery makers involving both men and women because they provided a range of answers since they belonged to the targeted study area.

### **3.4. Sampling size**

The number of unique samples or observations utilized in a survey or experiment is known as the sample size Omnic (2018). At least a number of more than 20 samples of people for evidence of data collected was taken from contemporary potters and consumers.

### **3.5. Sampling**

Purposive sampling was used to derive the required information. Schatzman and Strauss (2013) state that researchers use purposive sampling to identify individuals who can offer comprehensive and in-depth information on the issue being studied. It is very arbitrary, with the qualitative researcher determining the requirements that each participant must satisfy in order to be taken into account for the researcher study. Sampling was represented by pottery makers.

Gentles, Charles, Ploeg and Kibbon (2015) observed that Merriam- Webster Dictionary defined sampling as” the act, process, or technique of selecting a representative sample of a population used to establish the parameters or traits of the entire population.

### **3.6. Data collection**

Different methods and instruments of data collection used involved questionnaire, interview guides and observation. Questionnaires were used by the researcher to gather information. A researcher can obtain the information by contacting the relevant parties as said by wai- Ching Leung (2014). The researcher delivered one questionnaire to convenient sample people in order to gather data. There were both open-ended questions on the surveys.

The questionnaires went to both pottery makers and consumers. This is because all the respondents could speak. Hudelson (2014) said that it is a straight forward way of learning something. Interviews are often conducted by asking questions of the subject(s) in- person and occasionally over the phone. Another reason is that the method is the most convenient and the quickest means of collecting data since the researcher has the limited time. Also, it has no research bias. Mays and Pope (2020) argued that the researcher needs less expertise and knowledge to obtain the information using this strategy. He includes that a person can enter more or less imaginary into the life of a stranger through an interview, which can be seen as a methodical procedure. The questionnaire was designed for potters in finding out historical, social, economic and cultural approaches.

The questionnaire was designed to solicit responses from those potters to know how they were affected historically, socially, economically and culturally. To establish the reliability, the researcher used test- rest method. This was done by administering the questionnaires to those who know how to read of the selected region with different work places. The results were collected and recorded. The results were analyzed to see whether the responses were consistent. To test the validity, the questionnaire was given to one of the ceramics and art history lectures to read through to choose and recommend some items.

### **3.7. Procedure**

#### ***3.7.1. Observation method***

The researcher used naked eyes to see the situation in the pottery making places to observe and analyze with guiding questions how pottery is made because it is the location that is the researcher plans to conduct the study from in order to alter the circumstances surrounding the object or activity. Also, photography was used where the researcher used the camera to take

photos in the work place to show how pottery process is done. This helped the observer to achieve the evidence of the research.

### ***3.7.2. Interview guides***

The researcher discussed face to face with the pottery makers about the trend and effects of pottery that provided the information to the researcher as he/she filled answers in the question guides that he/she was using to interview the respondents.

### ***3.7.3. Questionnaires***

Research instruments reliability is determined by how consistently it produces result or data after numerous trials as said by Mugenda (2003). The researcher personally visited pottery producers in the chosen area of Ntungamo district and delivered the questionnaires to the respondents after evaluating the validity and reliability of the form. The researcher requested the pottery makers to make arrangements when questionnaires were to be collected. The total number of the pottery makers to be selected depended on the population of the area.

## **3.8. Data Analysis**

The process of cleansing, converting, and modeling data to find pertinent information for corporate decision is known as data analysis said by Johnson (2021). Data from open-ended questions that was acquired from in-person interviews and questionnaires was analyzed using content analysis. According to Moore (2015), this sort of research groups data collection into themes and sub-themes so that it may be compared. The fundamental benefit of data content analysis is that it aids in the reduction and simplification of acquired data while also creating outcomes that can then be quantified. Additionally, content analysis allows researchers the power to organize the qualitative data collection in any way that supports the achievement of the

research goals. Discussions were had after data analysis. Proper software was employed. Data from close-ended questions was presented in tables using Excel and SPSS (Statistical Package for Social Science) software in a qualitative manner.

## CHAPTER FOUR: PRESENTATION AND INTERPRETATION OF FINDINGS

### 4.0. Introduction

The chapter deals with the data presentation, interpretation, analysis and discussion of the results from the conducted survey to the set questionnaire. To accurately draw comparison between variables, the study used in depth interviews discussion and observation with a qualitative interpretation of data in accordance with the specific set objects and questions posited on the statement of the problem. The descriptive presentation allows data to be organized for further analysis with corresponding discussions and explanations to obtain answers to the research questions that focus on pottery introduction, its decline and effects to local people.

### 4.1. Description of the population of the study

The study focuses on trends of traditional pottery, its decline and effects on local potters in Ntungamo with the purpose of documenting its occurrences from pre-colonial to post modernism. The study focused on Ntungamo district so as to assess the practice of pottery and its effects to local potters in Uganda. The study employed one-on one in-depth interview, discussions and observations developed from participants' own views. The qualitative study involved 41 participants whose age and gender are described using tabular presentation below;

Table 4.1.1: Description of the profile of the respondents in terms of gender.

Gender	Frequency	Percentage
Females	24	58.5
Males	17	41.5
Total	41	100

Table 4.1.1 shows the total number and percentage of the male and female participants from the pottery makers and users of central division of Ntungamo Municipality. There are 24 female and 17 male respondents for a total of 41 participants. Females comprise a large percentage (58.5%) compared to the males (41.5%).

The table implies that the majority of the respondents are the females.

Table 4.1.2: Description of age of the respondents

Age	Frequency	Percentage	Rank
10-17 years old	2	4.9	4
18-30 years old	13	31.7	2
31-44 years old	20	48.8	1
45-60 years old	6	14.6	3
Total	41	100	

According to table 4.1.2, 14.6% of the participants from the age of 45-60 answered the questionnaire, 48.8% from the age of 31-44, 31.7% from the age of 18-30 and 4.9% from the age of 10-17. Participants were questioned on the trends of traditional pottery, its decline and effects to local potters. When conducting these interviews, the researcher comprehensively adhered to an interview guide to ensure each of the three key points was addressed. However, discussions were typically guided by what the study interpreted to be meaningful to the interviewee and through interactive discussions we would often weave in and out of these different topics. To achieve the stated objectives participants were asked to provide their opinions to the different statements.

## 4.2. Data presentation, interpretation and analysis

Data on objective one was analyzed under the research question, *“To what extent and in which period did traditional Ugandan pottery flourish in Ntungamo district Central Division.* Different respondents raised different views which were recorded and later analyzed. The study found that there were varied responses from the participants. some of the answers were similar and others were related whereas some looked different as they were raised by different participants following the statements: How pottery has largely been used in different homes, how long pottery has been practiced, where skills of making pottery were acquired from, when pottery became part family generation and later when was pottery introduced in Ntungamo.

Objective two was analyzed under a research question, *“When did pottery begin to decline as a result of modern and postmodern influences in Central Division Ntungamo district?* To achieve this objective, the following questions were responded to by the participants through questionnaires: What are the traditional approaches that are still maintained to pottery making? are there traditional pottery practices which still exist? Which pottery items made in Ntungamo still contain traditional attributes or they are no longer integrated? What challenges are faced in this industry? In your opinion, do you think the generation of today likes to use pottery items produced in Ntungamo? If yes, why? If no, why? What is the future of pottery items made from Ntungamo, in your opinion what is the future of pottery in Ntungamo and Uganda?

The third objective was intended *to examine pottery effects to local potters in Uganda historically, culturally, socially and economically in Central Division Ntungamo district.* To achieve this objective, the following questions were responded to by the participants: influence of culture on pottery practices and the production in Ntungamo district? What experiences have been felt as change in pottery making process of late? Which changes are there? What has not

changed? How has the new trends and competition changed the way of making pottery? How are imported pottery items and their effects on the pottery industry in Ntungamo? What is the economic benefit of pottery making in Ntungamo? What innervations can be suggested to promote pottery industry in Uganda?

#### **4.3. Presentation and interpretation of the study findings.**

This section presents and interprets the main findings which emerged from the in-depth interviews, discussions and observations from the study. The fundamental themes that emerged from the data were important in the reflection on and analysis of responses to and findings of the set questions in relation to interpretation, meaning and messages derived from traditional pottery trend, its decline and effects to local potters. To realize the fundamental themes, the study adopted the meaning of analysis context in that data was coded to understand the meaning rather than the linguistic features. The development of themes was as a result of subjecting the study research questions through the use of critical theory to facilitate the interpretation derived from participants' responses.

Open ended interactive interview technique was utilized to explore the trends of traditional pottery, its decline and effects. Inductive coding that is a ground-up approach was used to derive codes from the data. There were no preconceived notions of what the codes should be, but the research allowed the narrative to emerge from raw data itself. This helped the researcher to come up with new ideas/concepts. Fundamental themes emerged as a realized: extent and period of introduction, decline due to modernism and post modernism and effects on the behaviours of local people.

## **Objective 1.**

To establish the extent and period in which traditional Ugandan pottery flourished in Central Division Ntungamo district.

To enable the researcher to define the “the extent and period” in which traditional Uganda pottery flourished, the research objective was transformed into research questions which participants responded to positively showing their full knowledge and awareness about pottery practice. To achieve the purpose of this research questions, the study looked upon analysis of the findings from this objective through thematic approach and various themes were realized such as: Pottery in Ntungamo, pottery practices and pottery as a family generation.

### **A. Pottery in Ntungamo**

#### *i. The origin and development*

The study included sample of participants from Ntungamo Municipality where six respondents said that pottery became less popular at their homes after metal became available. In addition, five other respondents said that for them in town they use charcoal stoves to cook and then plates and cups from China instead of those made in Ntungamo. It was also supported by other three respondents who said that to a large extent, they use modern pottery like teacups, plates and flower vase. In total 16 respondents responded showing that pottery made from Ntungamo is less popular.

As individuals of different age groups reacted, they immediately confirmed this view point. The question regarding to recognitions of pottery, elicited the following statements from the respondents.

*...Pottery became less popular at home after metal pots became available, in town we use charcoal stove to cook and then plates and cups from China; to a large extent we use modern pottery like teacups, plates and vases...*

The sample made showed that the respondents were not sure about pottery of Ntungamo because they said that they use much of the plastic than pottery and so they couldn't tell much about pottery since it is less used in their homes. One respondent said that to a large extent we use pottery plates and cups than plastic ones for drinking and serving food though they looked those which are imported. Others were not clear in their responses where eight said that they have charcoal stoves for cooking, fifteen said that to a large extent they use plates, cups and bowls for eating and drinking, three said that they use cups for special cases of drinking but majorly they use plastic ones. The following comments were done regarding this issue:

*...Cups and plates are largely used for serving food, we use plates while eating, we use cups for special cases of drinking but majorly we use plastic ones, I have charcoal stove for cooking, I make and use charcoal stoves very much because fire wood is expensive than charcoal, dishes are still being used like bowls (Enyabya)...*

More results were categorized according to Contemporary period, Modernism period, Postmodernism period and Genesis.

*Contemporary period between 1960 to date.* The results show that 11 respondent said that pottery reached in Ntungamo district in the contemporary era that is in between 1960-to date. They described basing on the information from their grandparents and others from their parents. This was evidenced by the parents who have made pottery for over thirty years. The following are the comments:

*...In 1960s from my parents, according to my father it started in 1970s from where we don't know, 1990s from the histories of my parents, 1980s, our teacher taught us the history, 1900 from my cultural leaders, Around 1820s from my grandparents of those years also...*

*Postmodernism period between 1920 to 1960.* The results show that five respondents read the history from textbooks, one heard from cultural leaders, two from their teachers at school in their education time and two from stories around the elders in the village. This implies that 10 respondents said that pottery reached in Ntungamo in postmodernism era between 1920-1960 years back.

*...In 1950s from stories, 1950s our teacher taught us the history, 1920s from old people in our place, in 1942 from pottery of Uganda text book...*

*Modernism period between 1800 to 1920.* The results show that five respondents said that pottery was introduced in Ntungamo in the modernism era as they read from different books some of art and others of pottery making. And these were some of the comments:

*...1804 and it was told to me by my grandmother, 1800 because I read it from a story book, 1896 from stories by my friends, 1824 from my mother...*

*Genesis.* The results show that 2 respondents said that pottery reached in Uganda and in its districts like Ntungamo since way back in the generation of pottery in Africa. It was hard for them to tell exactly the year when pottery was introduced in Ntungamo but it's believed to be more than 300 years back.

*...Since way back in times (genesis)...*

## **B. Pottery practices**

### *i. Pottery and its uses*

The study showed that some people like food cooked from local pottery like beans especially prepared in pots. Others use pots to store water for drinking because pots keep it so cool without any artificial impact. Whereas some used to eat meat from pottery bowls, now it's less used and china plates have taken over. Flower vases are less used inside the house but also few are used outside to plant flowers especially near hotels. The following statements were made:

*...My mother still likes beans which are cooked from pots, flower vases are less used inside the house but few are used outside to plant flowers, I have two pots for storing drinking water because they keep it so cool we used to eat meat from pottery bowls but now we use plates from china...*



Figure 1 pottery items: pottery types used in homes; pots, flower vases, cups and plate, charcoal stoves and smoking pipes



Pots for storing water



Smoking pipes for smoking



Pots used in traditional ceremonies



Plates used in eating food



Pots used for cooking

Source, primary data, MAID (2023)

*ii. Practice with pottery*

The study was carried out to find out the experiences that respondents have with pottery of Ntungamo district. Their responses were described as follows; one respondent had known and practiced pottery for two years which is less than five years, twenty-three were in between 5-15 years of practice, fifteen were in a range of 16-30 years and 4 were above thirty years. Some of the responses were:

*...I have done this for 12 year, I have Around 10 years of experience, almost 20 years plus doing pottery, 40 years from 1982, 10 years plus of experience, from 2005 (18 years) now doing this work, I have just few years about 2 years,32 years from 1989 when I was 14 years...*

*iii. Expertise of making pottery*

The results were categorized to two levels of education and these were formal education and informal education

*Formal education* was looked at as the education which was organized to teach respondents on how to make pottery when it reached in Ntungamo district. Twenty-seven respondents learnt through formal education. This was analyzed after four respondents said that they learnt from their parents, ten from their mothers, three from their grandfathers, one from their grandmother, three from school, and four from friends and parents. The results showed that pottery in Ntungamo was introduced to a large extent from parents to their children compared to learning from school. The following comments were raised concerning this issue:

*...From my great friend who used to teach me, used to make them at home to take them to school as hand craft as my mother taught me, From school by my friends who had experience, they would teach us, from grandparents to children as a family policy to teach their young ones, its only me in the family because I learnt from my friend...*

*Informal education* was looked at as the education where the respondent would copy the skills by looking at those who practice or by being told in stories about how pottery is made. The respondent would later find themselves practicing what they heard and saw. This was analyzed after six respondents said that they inherited the practice from their grandparents when they used to see them practice as they went to them for a visit, one copied from those makers in the village, four used to see their parents doing them and two used to see their friends doing the at school during handcraft work. The following were their responses:

*...From school copying from those children who knew how to make, I learnt by copying from those who were making in our village, I used to see them do in our area (neighbours), I used to see my parents and at times I help them, Inherited from grandparents...*

### C. Pottery as family generation

Results from the field showed that pottery of that time was a hereditary practice one parent to another and also to children. This was analyzed when 15 respondents said that they knew pottery because it was a family hereditary, 12 said that from their grand-grandparents who told them about pottery making, 6 found it as a cultural hereditary in their society 2 from school and friends as well where one said that he now has his home where he makes pottery from after knowing from his friend in 15years back. 1 said that after realizing that his mother was making pottery in his childhood and by now he is in his teenage stage and the mother is still making pottery. Some of the comments are as follows:

*...Family inherited generation (at home), from my grand-grandmother, long ago as Cultural hereditary, when I was still a child and now am in my thirties, after realizing that my mother does pottery in my child hood and am now in my teenage stage, at home we do them with my parents, I found my parents practicing it when I was born, I started it after learning from my friend in 15 years back because I have my own home...*

In summary Ugandan pottery is to a small extent used in Ntungamo district where pottery is to a small extent is being used in their homes. This can be evidenced where a bigger number of respondents gave responses which were not specific with the pottery of Ntungamo and Uganda as well. In fact, majority of the participants who were involved in the study had an experience that is in between 5-15 years compared to very few in less than five years.

To a large extent skills were copied from their parents which means that to a large extent majority of the participants knew pottery as a hereditary practice and as a result majority of the participants said that pottery was introduced in contemporary era compared to other eras.

## **Objective 2.**

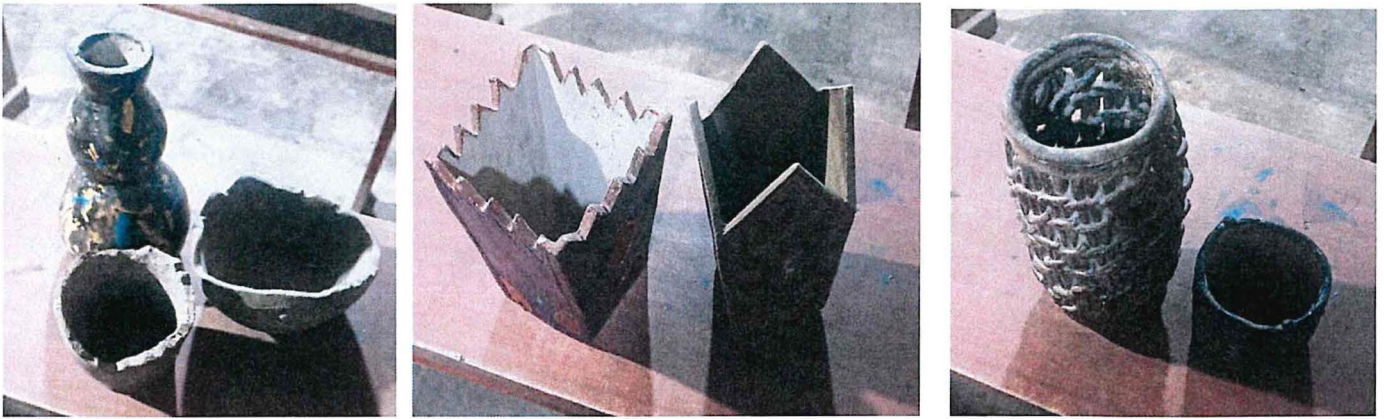
To find out when pottery began to decline as a result of modern and postmodern influences in Ntungamo district Central Division.

The purpose of the question helped to have a broad view of the question and the study probed factors that lead to the decline of pottery. These factors were looked at as elements in analyzing findings which include: Occurrence of traditional approaches, Challenges facing pottery industry, pottery consumption today and the future of pottery practice in Ntungamo.

### **A. Occurrence of traditional approaches**

The results show that the respondents responded on the approach and styles of making pottery and these were categorized in three ways including coiling, pinching and slab techniques. Further description shows that coil method was said by 22 respondents who became the majority as the commonly used methods followed by pinch technique with 13 respondents and lastly slab technique with the fewest respondents of 2. The following are the comments:

*.... Coiling is widely used according to my observation, pinching is one that people enjoy to make pots of good fashions and shapes, casting is used by the new generation...*



Pinching

Slab

Coiling

Figure 2: Traditional approaches of pottery that are used

Source, photo by the research (2023)

*i. Traditional approaches that still exist*

The respondents explained about the existence and extinction of pottery and these showed the techniques which are currently being used in production of pottery. These were two methods that are still in existence, coil method with 20 respondents still leads with the majority of the respondents who use it followed by pinch method with 12 respondents and lastly slab method 2 respondents. Below are their comments:

*...According to me I see Pinching as one of the still used methods, coiling because majority still use it...*

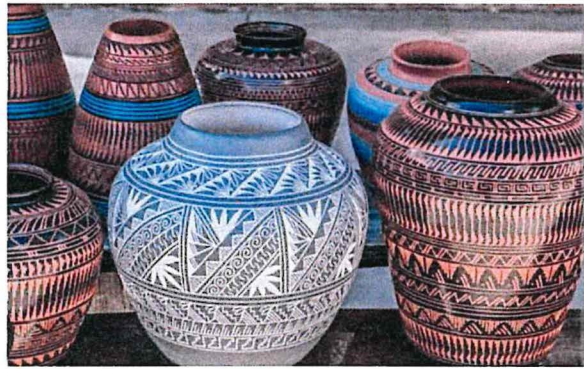
*ii. Approaches that contain traditional attributes*

The results show items that are integrated (understanding modernity). These items still contain traditional attributes of pottery in Ntungamo district. These are three items, pots with 23 respondents still leads with the majority of the respondents, followed by bowls with 11 respondents and lastly charcoal stove with 7 respondents. Below are the responses:

*...Pots (23), bowls (11), charcoal stoves (7)...*



Pots made in Uganda



Pots made outside Uganda

Figure 3: pottery differences in from Uganda and outside Uganda

Source, primary data, MAID (2023)

### **B. Challenges facing pottery industry**

In the field, a lot of challenges were raised and the results were grouped according to similarities. These were; Raw materials, Pottery activities, Quality, Pottery process and Technology.

*Raw materials.* The results indicate that 17 respondents dressed a challenge of shortage of raw materials which include water and clay as the most affected areas, 2 respondents said that most swamps have been reclaimed for agriculture thus clay sources are now limited. This was also supported by one who said that the modeling materials used now are very poor. The following are some of the responses:

*...Shortage of raw materials like water and clay, shortage of funds to buy the materials to use, most swamps have been reclaimed for agriculture thus clay sources are now limited...*

*Pottery activities.* The results indicate that 11 respondents addressed on challenges which include shortage of skilled labour, attacks of dangerous animals while collecting clay like snakes, rain

destroy pots if not dried under shade and also they don't need to be dried under direct wind and lastly pots break and develop cracks while firing where 7 of 20 pots will be destroyed. The following are some of the comments:

*...Breaking and developing cracks while firing (2) where 7 of 20 will be destroyed, rain destroys them before firing, pots need to be dried where there is no wind, attacks of dangerous animals while collecting clay like snakes, shortage of skilled labour and lack of skills...*

Quality. The results show that 3 respondents said that there are poor qualities of soils and so one must travel far to look for good quality, there are also shortages of markets for clay products in Ntungamo markets due to poor quality products produced as spotted by 6 respondents. The following are some of the comments:

*...Poor quality soils for modeling, Shortage of market for the clay products, poor quality products...*

Pottery process. The results show that 3 respondents commented on pottery process as being time wastage while preparing clay from the time of collecting it from the swamp to sorting and kneading for it to be ready. This process can take up to a week which is long period, it's also tire some looking for grog to mix in clay so that you produce hard and good quality that does not easily break, lastly kneading and wedging Takes long since you work and keep for some time like a day or two days then you do the same for like there times. The following are the comments:

*...Time wastage while preparing clay, tiresome while looking for grog, kneading and wedging clay takes long...*

*Technology.* Further analysis shows that high levels of technology have been involved which have at a high rate out competed the low levels of pottery in Ntungamo district. This has been favoured by lack of funds from the government as addressed by 4 respondents. The comment is as below:

*.... Low levels of technology.....*

### **C. Pottery consumption today**

The results indicate that the answers raised were categorized in ways of Value, Usage, Durability and Change;

*Value.* The results indicate that three respondents said that the generation does not like using pottery items from Ntungamo because the imported ones are cheap and look more appealing, industrial ceramics are more interesting and of high quality and the last one supported that some people see it as of no value to them where as six respondents supported that the generation like using pottery items like charcoal stoves because they are used to show and preserve culture especially bowls. This implies that majority of today's generation like using pottery items from Ntungamo because of their values. The following were the responses:

*...No, because the imported ones are cheap and more appealing in their look; no, because industrial ceramics are more interesting and of high quality; yes, pottery items are used to show and preserve culture, so, some people see it as of no value...*

*Usage.* The results show that majority 7 respondents supported that the generation likes using pottery items because of the functions they perform. Three said people want them(charcoal stoves) for cooking and are cheap in price especially when one gets a family or even in his own house, one added that people want to develop their communities so they buy them, another added that people use them as saving energy items and flower vases are used to plant flowers like in

hotels and gardens , lastly the old like using them very much though one respondent argued that they don't like them because they need faster items which do not easily break like jerry cans and saucepans. Some of their responses are as below:

*...People want to develop their communities so they use them, no because the need for faster items like jerry cans, saucepans, old age still like to use them, yes because people use energy saving charcoal clay stoves, yes because they are using flower vases to plant in natural flowers like in hotels, yes because they want them(charcoal stoves) for easy cooking and are cheap in price especially when one gets a family or in his own house...*

*Durability.* The results indicate that seven respondents said that the generation does not like the pottery items from Ntungamo because they can easily break and so one keeps replacing them within a shortest period of time. These are some of the comments:

*...No, pottery items are not used because they easily break; no, they can easily break, no because they look at the as being delicate...*

*Change.* The results indicate that 2 respondents said that the generation does not like using Ntungamo pottery because the products are no longer there and the youth want to move with change and they added that the plastic items are on the roll so they move with what is there. Their comments are as follows:

*.... No, because the products are no longer there and the youth want to move with change, no because the plastic are on the roll...*

#### D. The future of pottery practice in Ntungamo

The results were categorized to five points which are; Products, Culture, Development and Practice;

*Products.* The results indicate that 8 respondents showed their worry about the products of pottery as some lacking demand on market and others being of poor quality. Some of their comments are as below.

*...It will soon get finished because people keep going to china products, makers are reducing due to low products, it is declining because majorities are now running for plastics, pottery is still growing and it will be of great in future with improved quality products, the pottery industries will be producing original and high quality products....*

This implies that majority look at the products as going to decline and disappear and that the future of pottery in Ntungamo.

*Culture.* The results indicate that 2 respondents defended the future of pottery saying that pottery will still be there but few to preserve culture especially in traditional ceremonies they are always used like pots and bowls. Below is their comment:

*...They are there but few to preserve culture (cultural purpose) ...*

*Development.* The results show that 37 respondents talked about the development of pottery industry in two ways; 15 respondents said that it will decline because of the technology and creativity with in other products that serve the same purposes whereas 22 respondents supported that the industry will grow and expand. Some of their responses are listed below:

*...Pottery will be used because some people prefer them and the industry will grow, it will be developing because people are emphasized to develop the hands on activities, it will widen and continue existing because of demand for pottery products like flower vases, pottery will be advanced to an internal activity by the government...*

This implies that majority of the respondents support that pottery industry in Uganda will develop.

*Practice.* The results indicate that seven respondents said that the future is certain (not determined) and some of their responses are as follows;

*.... It is reducing because the youth are now no longer practicing, it is disappearing due to lack of firewood and time, clay has been diverted to making bricks, owners of the land want you to buy clay, it will decline because the youth are focusing on imported items and no longer want to practice local items, the demand being high has made more youth to get involved in practicing, as a government policy to promote technical skills, more people have joined the industry of pottery...*

In summary, majority of the participants showed that pottery began to decline because the generation of today doesn't like using pottery produced from Ntungamo district.

After raw materials being used for other activities other than pottery, quality of the products reduced and lastly technology development reduced the use of pottery since some pottery has been integrated with other materials.

The introduction of other techniques used in pottery making has declined the use of coil technique. This means that majority of the people who used coil method compared to other method like casting and throwing have reduced hence reducing the practice.

### **Objective 3:**

To examine effects of pottery on local potters in Uganda

The purpose of the question helped to have a broad view of the question and the study probed factors on the effects of pottery. To achieve the purpose of this research question, the study looked upon analysis of the findings from this objective through thematic approach and various factors were realized such as: culture and production, transitions in pottery, Modern trends and their influence on pottery, imported pottery and its effects on local pottery industry and economic benefit of pottery.

#### **A. Culture and production**

In this study, the results were analyzed and then categorized into factors such as; Morals, Skills, Purpose, production and Producers/makers

The factors were further analyzed depending on the respondents as follows

*Morals.* The results show that 2 respondents confirmed that pottery has taught good morals to the youth to join the industry. These include working together in society, helping each other and living harmoniously. The following were the comments:

*...It has taught good morals to the youth to join pottery...*

*Skills.* The results show that 6 respondents said that people have gained skills from the pottery culture and this is how they said;

*.... Culture has reduced the innovation skills of potters, it has maintained the early innovations, has developed and improved our pottery skills ...*

This implies that majority of the people have gained from pottery production

*Purpose.* The results show that 9 respondents support that culture has a big purpose in pottery production as mentioned below in their comments:

*...Culture has led to the use of pottery products consistently for fetching water, serving food, harvesting food, it has helped people in the society to earn a living for themselves, used in most cultural activities like brewing beer....*

One respondent argued that some people's culture doesn't use pottery items and so culture has no impact on pottery production.

*Production.* The results show that two respondents said that being a culture of people to use pottery the production has increased due to high demand. The following are their comments:

*...Improved culture of using pottery items, has increased on production due to high demand...*

*Producers/makers.* The results show that two respondents said that culture has helped to produce good pottery makers since pottery making is passed from one person to another and so there is continuous production. Their comments are below:

*...It has produced good pottery makers; pottery is passed from one to another...*

Therefore, majority show that culture has impacted a big role in the production of pottery in Ntungamo district.

## **B. Transitions in pottery**

The results were analyzed and organized into factors which helped in further analysis and explanation such as: Changes, Shapes, designs and styles, Quality and Price.

*Changes.* The results show that 11 respondents support that some changes have been observed.

The following are the responses;

*...The saucepans are replacing pots for cooking, plates are replacing bowls, smoking pipes are replaced by metallic ones, new materials have been integrated with old ones, clay flower vases are replaced by those of clay from china....*

On the other hand, 6 respondents show that there has not been any change observed as their responses are below;

*...Materials like clay have not changed; yes, pottery has changed due to use of machines....*

*Shapes designs and styles.* The results by 16 respondents show that changes in fashions have been experienced and the following are the responses:

*....Shapes and styles of doing work has changed according to time where some pottery are made of oval, spherical and circular, zigzag; people are making pots of different colours like black and white or colours with texture, they are using some paints to make them attractive, they are now given handles, they are over decorated with different designs...*

*Quality.* According to 3 respondents, results indicate that the quality of products have been changed modified and improved to better ones, New techniques have been developed of producing faster and good pottery though one respondent said that the quality of pottery production has lowered due to lack of good clay materials. Some of their comments are as follows:

*...The quality of pottery production has lowered, it has been modified, new techniques have been developed...*

*Price.* According to 2 respondents, price of pottery items has changed from time to time according to the income of the buyers but of recent it has lowered because people use items like saucepans that are a bit cheaper. The period which these pottery items last for has changed to lower rates and so the price has also gone low. Some of their comments are as follows:

*...People have less money and so use saucepans, price has reduced...*

Therefore, majority of the respondents show that a lot of changes have been experienced in the production of pottery in Ntungamo from time to time.

### **C. Modern trends and their influence on pottery**

The results show several factors that have led to changes in the making of pottery like; Creativity, Competition, Market and Improvement.

*Creativity.* According to 5 respondents, creativity has changes the look of pottery through innovations which have been added like use of potter's wheel is now common and through this more designs and styles of making have been introduced in pottery. The following are some of the comments:

*...Creativity and innovations have been added e.g. use of potter's wheel is now common, has led to introduction of new designs and styles...*

*Competition.* According to results from 2 respondents, competition for customers led to creativity and development of new designs and the result has also led to decline of families that practice pottery. The following are some of the responses:

*...Competition for customers has led to creativity and development of new designs, families that practice pottery have reduced ...*

*Market.* The results from 7 respondents show that new designs have been introduced to meet market; products are produced according to the demand since the demand for pottery is high, some items have been replaced like pottery charcoal stoves to metallic ones and lastly some products were left out due to lack of market. The following are some of the responses:

*...New designs have been introduced to meet market, some products were left out due to lack of market, some items have been replaced like pottery charcoal stove to metallic ones, products are produced according to the demand; no, there is high demand for the pottery items...*

*Improvement.* The results from 10 respondents indicate that there has been improvement caused by competition and change. The following are some of the responses:

*....It has encouraged potters to add in more effort and make beautiful and attractive items, the quality has improved and now hard and long lasting products are made, introduction of developed and improved products in design and shape, shapes changed from small size to big ones due to firing methods, more skills have been learnt to improve the production, it has increased on the seriousness of potters to increase production and quality, pottery has been made stronger than before, good quality products have been produced...*

Therefore, majority of the respondents show that new trends have caused change and completion in pottery production of Ntungamo.

#### **D. Imported pottery and its effects on local pottery industry**

The results show some of the effects and their impact on pottery industry as explained like; Competition, Decline levels, Handling of items and Productivity.

*Competition.* The results from 8 respondents show that imported items have brought high competition on Ntungamo pottery: The following are some of the responses:

*...They are expensive and so have made pottery to be expensive too, competition has greatly increased for market, it has led to loss of goods and decline of local goods, Ntungamo pottery items have reduced since imported ones are many on market....*

*Decline levels.* Results from 16 respondents indicate that levels of different items have reduced accordingly; the following are some of the responses:

*...They are out competing pottery because ignorant people want to see how they work, have led to decline of pottery items in production, have led to low markets for local pottery items, they have reduced market of pottery in Ntungamo, they come when they are cheap and so people decide not to buy local pottery which is expensive, price has reduced for pottery of Ntungamo...*

*Handling of items.* Results show that one respondent said that People no longer take care in handling items because the imported ones can't easily break like pottery from Ntungamo. The following are some of the responses:

*...People no longer take care in handling items...*

*Productivity.* According to results from 4 respondents, they show that imported items look good yet they last for long. They are light compared to the local ones which are heavy and so they are less bought, imported pottery works faster so some local items lost value. The following are some of the responses:

*...They look good yet do not last for long, less bought that they are heavy, imported ones work fast, some items lost value...*

Therefore, the imported items have on a large scale had an impact on the pottery items of Ntungamo as said by the majority of the respondents.

#### **E. Economic benefit of pottery**

The results according to 41 respondents show that pottery making has many effects including jobs and employment opportunities, income generation, use in domestic work, good health issues and development of talents. The results have further been analyzed according to respondents' views such as domestic work and good health issues.

*Domestic work.* Pottery items help to serve domestic work like. The following are some of the responses:

*...Used to serve food like water, millet, beer which helps to save money, used for domestic work like cooking, provides utensils which are used at home like cups, used for decoration...*

*Good health issues.* The following are some of the responses:

*...Health issues because they are not toxic and clay does not wear out like saucepans, promotes health sector because its where we eat and drink from...*

Therefore, majority of the respondents show that pottery has many benefits to Ntungamo people for both makers and users.

## **CHAPTER FIVE: DISCUSSION OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS.**

### **5.0. Introduction**

This chapter presents a discussion of the findings, conclusion drawn from the study findings and recommendations in relation to the research questions in chapter one based on the results generated from the field tours which were also guided by the research objectives of the study and these were; to establish the extent and period in which traditional Ugandan pottery flourished in Ntungamo district Central Division; to find out when pottery began to decline as a result of modern and postmodern influences in the study area; to examine pottery effects to local potters in Uganda historically, culturally, socially and economically in the study area. The chapter ends by suggesting areas of further research.

### **5.1. Discussion of Findings**

This sub-section presents discussions of results following chapter two and four together.

#### **5.1.1. The era in which traditional Ugandan pottery flourished in Ntungamo district**

Following the first objective, data analysis and interpretation of the questionnaire responses from the field study revealed that pottery flourished in Ntungamo district central division at a small extent and in a contemporary period. There are four aspects in which pottery extent and period was looked at; in terms of *home usage*, where pottery was less popular and so less used and more so not sure of pottery made in Ntungamo; in terms of *period of practice*, where few of the old people had less experience as a result of pottery missing in Ntungamo district; in terms of *skill acquisition*, where majority acquired skills from their parents at home because there were hardly schools to teach pottery and as a result it was family inherited practice to a large extent; in terms

of *period of introduction*, where contemporary period was well known to the pottery makers because few of the results were obtained from those born in other periods.

The results are in agreement with Kayamba (2012) who argued that a large percentage of this pottery has been produced by the informal sector, at family level, employing very rudimentary technology. As a result, production costs are comparatively low, quality with likelihood of pollution. Several aspects of pottery production have particularly stayed at a very traditional level, including prospecting for clay, forming and decorating methods, and the firing technology. Malama (2013), a traditional potter stated that, “in the past potters depended on pottery as a means of livelihood. Even today it still receives certain level of patronage, because it is still part of the material culture of the people. In spite of the availability of modern plastic wares few local pots are still being produced in some parts of African communities. Similar observations were made by Sharer and Ashmore (2017) that, in fact, Ugandans still prefer some clay pots to plastic wares because of the different roles they play in the tradition society, for example pots as storage facilities for their agricultural produce. On the period and in its history, George (2012) points out that “pottery excavations in many parts of the world have shown clearly that pottery making began since the prehistoric era. Pottery making had begun in the Middle East as early as 6,500 B.C.

Critical thinking guides the practice through distinguishing its ability to comprehend the entirety of individual and social existence, as well as social process that make up, rather than by a priori ethical or political principals that it strives to establish in the world. Critical theories look for underlying social assumptions that prevent people from comprehending the world completely (Horkheimer, 1972).

Pottery also known as ceramics as a product of clay is one of the oldest human inventions which dates back in the Neolithic period dated to 29,000-25,000 BC. According to Yudle (2013)

Contemporary pottery is pottery pieces which are hand decorated using modern art and post modern art. It included figures of different functional shapes painted usually with shades of brown green and blue. These potteries consist of contemporary art designs and shapes and could be used as vases and showpiece. Pottery-contemporary were artworks made during 1975 and it still continuous. The findings on this study indicate that pottery flourished in Ntungamo district central division at a small extent and in a contemporary period.

### **5.1.2. The decline of local pottery as a result of modern and postmodern influences**

Following the second objective, data analysis and interpretation of the questionnaire responses from the field study revealed that pottery began to decline when it started facing changes in the generation from modernism to postmodernism and to pre-colonialism that came with new approaches including integration of materials and techniques and the changes in generations of the people. This was looked at in four aspects; in terms of *traditional approaches*, where three techniques of coil, pinch and slab were used at first and now two have remained much in usage though one(coil) at a large scale; in terms of *challenges faced*, where lack of material and introduction of technology and long process of pottery are the leading factors; in terms of *today's generation*, where it was found that the people of today's generation do not like using pottery made in Ntungamo as well as Uganda due to its outlook and value; in terms of the *future pottery*, where it is not certain but most likely to decline due to its failure in usage as plastic and metal have replaced it. The findings on this study indicate that that pottery began to decline when it started facing challenges including integration of materials and techniques and the changes in generations of the people.

The findings are in corroboration with Kwesiga (2013), who states that with the introduction of Christianity in Uganda in contemporary period, which ushered in Western education, the pottery craft and the use of pottery in homes, other than for cooking, was despised and associated with

paganism. When Uganda was a British protectorate, and after her independence from the British in 1962, many Ugandans acquired western education which had been reserved for the privileged class, who were mainly sons and daughters of chiefs. It is supported by the literature according to the potters, traditional pottery is no longer financially rewarding like cash crops. This is because modernity has eroded the status that traditional potters assumed in the traditional society. Today, enamel, aluminum, China and plastic wares have taken over some roles of the traditional pottery. With the modern equipment catching up among the people, potters are vanishing fast from the social scene. Their number is declining every year as the modern utensils and items made of rubber, steel, plastic and other material is replacing traditional apparatus made of clay and traditional pottery is also on decline. In fact, most people belonging to the potters' tribe have already given up their traditional occupation and adopted other work in the changing scenario. Clay is being used for other productions and potters have to travel a long distance, clay has to be transported, the potters have to embark upon series of researches and modifications of the clay found around their environment which is non plastic to improve the quality of their clay. Today potters are using substances like saw dust from wood, cement and sand, which is being adapted into a contemporary studio setting.

As a result of this, potters now produce pots on special request, though sometimes pots are made in large quantities to be carried to the market for sale on the local market day. This is because many people who are not able to procure modern wares still patronize the traditional types.

However, since pottery tradition is on the decline due to the introduction of modern wares, it is therefore imperative to critically document its occurrence, extent and period when it started to decline as a result of modernity and its effects to the Ugandan local potters historically, culturally, socially and economically before it goes into total extinction. Ludhiana (2017) continues to reveal that with the modern equipment catching up among the people, potters are vanishing fast from the social scene. Their number is declining every year as the modern utensils

and items made of rubber, steel, plastic and other material is replacing traditional apparatus made of clay. In fact, most people belonging to the potters' tribe have already given up their traditional occupation and adopted other work in the changing scenario. Bahima (2017) adds that besides, the new generation of this artistic tribe is no more interested in continuing with their traditional occupation as they prefer other jobs over their traditional work.

“There was a time when flower clay pots were in a huge demand. Now, cemented pots have replaced these. It is too hard to survive by making such items these days,” said Ram Kumar 2018.

The findings on this study indicate that pottery began to decline when it started facing challenges including integration of materials and techniques and the changes in generations of the people.

### **5.1.3. Pottery effects to local potters in Uganda**

Following the third objective, data analysis and interpretation of the questionnaire responses from the field study indicated that pottery has both positive and negative effects to local potters in Ntungamo district. There are several aspects in which pottery effects were looked at; in terms of *culture*, where culture has impacted good morals, producers with skills and good products for a purpose like for different ceremonies though some type items were abandoned; in terms of *economics*, where people have benefited in getting money, doing domestic work and good health though the price of items has lowered; in terms of *history*, where people realized the commercial prospects of pots especially demand for coiled pots increased; in terms of *social*, where pots were used to celebrate ritual practices;

In the findings above, Kayamba (2012) argues that the turning point in Ankole pottery came in the 1950s with the establishment of Kahaya Memorial School (the present day Uganda Technical College Bushenyi), when men realized the commercial prospects of pots especially as demand for thrown pots increased. Further zubairu (2010) supports when he observed the rewards of

pottery and says that traditional pottery is no longer financially rewarding like cash crops. This is because modernity has eroded the status that traditional potters assumed in the traditional society. Today, enamel, aluminum, China and plastic wares have taken over some roles of the traditional pottery. Sule (2014) looked at social behavior and argues that pots could be used for storing water and could remain cool for a very long time. Unlike the plastic wares, local clay pots are used for cooking and, for various other purposes where plastic wares will be of little or no use. For instant in ritual practices, some of these pots are dedicated to gods and native doctors use them for their worship.

According to John (2018), the uses of traditional pottery in ceremonies had a lot to do with the traditions and cultures of the people in Africa. Sometimes, most especially in northern part of Nigeria, pottery was used to maintain law and order in the society. Pots could be found with traditional medicine placed in the farm land or hung on a door to keep – off thieves. Pots played important role in wedding and funeral ceremonies in northern part of Nigeria among the Hausa speaking people. However, function of pottery determines its patronage. Most people do not buy pottery just for the sake of having the object in their home, but in most cases, it is used for special purposes.

The findings on this study indicate that pottery has both positive and negative effects to local potters in Ntungamo district.

## **5.2. Conclusion**

This study investigates evaluation of trends in traditional pottery: a case study of Banyankole in central division Ntungamo district south western Uganda. It was intended to evaluate/access the trend of pottery in Ntungamo district. This was in relation to extent and period of pottery development, decline of pottery and effects of pottery to Ugandans in Ntungamo district. The

study especially sought to establish extent and period; find out the decline and examine the effects to local potters in Uganda in Ntungamo district.

The study established that;

- i. Pottery reached in Ntungamo district in the contemporary period and it was embraced to a small extent because it was passed from home to home at a less trendmous rate.
- ii. Pottery has declined in Ntungamo due to the integration of materials by modernists and postmodernists and technology advancement. (See also Kayamba & Kwesiga, 2018).
- iii. Local people have been affected in terms of earning, cultural and social practice and production has lowered the number of local pottery items in Ntungamo.

In view of these findings, the study concluded that

- i. People make pottery following that which was introduced in the period of their parents and few know the skills which has caused low practice.
- ii. Technology of making cheap and multipurpose items has made pottery industry to decline in its practice due to the new generation that likes to move with change.
- iii. The effects of pottery have left the industry and people in a more affected situation of less development and high competition.

### **5.3. Recommendations**

The researcher argued in this study that pottery small extent of introduction of pottery and its decline affects the practice of people and production of pottery items in Ntungamo district central division. It is from this background that the following recommendations should be made:

1. To improve on the quality of pottery products so that they can compete on market, the government should train more pottery makers, investing funds in the industry, add manpower to practitioners and equip everyone with the pottery skills.

2. There should be Restrict on the importation of pottery to encourage the buying of local pottery and instead export pottery to outside countries.
3. There should be Educating the youth on the importance of local pottery and dangers of the imported pottery, how to make pottery so that the industry can be protected to increase on production through setting up pottery schools.
4. Conservation of swamps and other areas where materials like clay can be got should be done so as to get enough sources of raw materials and introduce new techniques of making pottery to meet the generation.
5. To have enough market for the products, the government should set up markets for local pottery, improve on the design of the pottery produced to compete on market, reduce on the price of local pottery, and Stop importing china products.

#### **5.4. Areas for further research**

Having concluded that pottery reached Ntungamo district in contemporary period and its decline is affecting the producers, then further research should be done on the following areas;

1. There is need to dig deeper into how the economic status of the potter affects the rate production of pottery items.
2. There is need for to investigate how the government can co-partner with pottery industries to increase the production in Uganda.

## APPENDICES

### Appendix.1: Letter of introduction

# KYAMBOGO UNIVERSITY

P. O. Box 1 Kyambogo, Phone: 011 285001/2 Fax: 011 220464  
www.kyambogo.ac.ug

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

Masters in Art and Industrial Design

15,12 2022

TO POTTERY PRODUCERS OF CENTRAL DIVISION  
NTUNGAMO DISTRICT SOUTH WESTERN UGANDA (RESPONDENTS)

Dear Sir,

#### TO WHOM IT MAY CONCERN

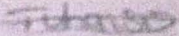
This letter introduces **TWINAMATSIKO Justus** a final student of Masters in Art and Industrial Design (MAID) Programme at Kyambogo University. Registered under number **20/U/GMAID/14360/PE.**

In partial fulfillment for the award of a MAID Programme at Kyambogo University, he 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 him to conduct Research at in **CENTRAL DIVISION NTUNGAMO DISTRICT** and accord him the necessary support for the study.

Looking forward to your kind cooperation.

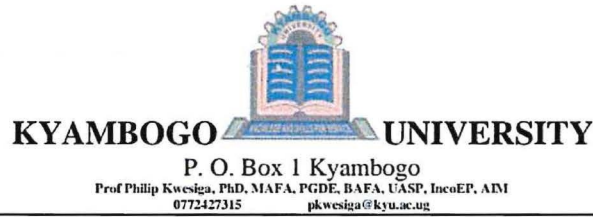
Yours Sincerely,



Mr. Kimani Muturi

Head of Department, Industrial and Commercial Art

## Appendix.2: Another letter of introduction



To Whom It May Concern:

**RE: PERMISSION TO CONDUCT RESEARCH STUDY BY MAID STUDENTS OF  
KYAMBOGO UNIVERSITY**

Dear Sir/Madam

As the research coordinator, I am writing to introduce and request permission for our students to conduct a research study at your institution or firm or space. They are currently enrolled in the MAID (Masters of Art and Industrial Design) at Kyambogo University in Kampala, Uganda, and they are in the process of writing their theses/dissertations.

The student's details are:

**TWINAMATSIKO JUSTUS**  
[twnmstkjsts@gmail.com](mailto:twnmstkjsts@gmail.com)

The students may invite or engage individuals or groups to participate in the exercise for purposes of data collection and corroboration. This study may also involve observation and analysis of the nature of the spaces and objects in your spaces.

We therefore request permission by copy of this letter to conduct my research at your organization /institution /firm /space.

Please let us know if you require any further information. We look forward to your kindest cooperation to enable students to complete their requirements for the award of the qualification.

Signature:

**Prof Philip Kwesiga, PhD**

July 19, 2021

Date: \_\_\_\_\_

### Appendix.3: Interview Guide

Respondents.

KYAMBOGO UNIVERSITY

MAID

Dear respondent

I am conducting a study to provide a critical review of local pottery in Ntungamo district so as to comprehend on the impact of modernity and post modernity on local potters and then document the findings. Please answer the following questions as honestly as possible. The information provided will be used in writing a research report as one of the requirements for the award of Master's degree of vocational studies in Art and Industrial Design.

All the information you give will be treated with utmost confidentiality and will be used for the purpose of this study. Thank you for your cooperation

TWINAMATSIKO JUSTUS

Student Researcher

Section 1. Background

1.Sex of the respondent..... 2.Age.....

Section 2. Provide the required information to your best by filling in the blank space

FOR PRODUCERS AND USERS OF POTTERY ITEMS

i) Why did you join the industry of pottery making? (*Potters background*)

.....  
.....

ii) Where did you learn the skill of making from? *(Formal or informal education)*

.....

iii) How is pottery making part of your family generation? *(Hereditary)*

.....

.....

iv) How would you be knowing when pottery was introduced in Ntungamo district?  
*(Genesis)*

.....

.....

v) For how long have you practiced pottery in Ntungamo district? *(Duration of practice)*

.....

vi) How has culture influenced the production of pottery in Ntungamo district? *(culture)*

.....

vii) What are the traditional approaches of production that are still maintained to pottery  
making? *(approach/styles)*

.....

.....

.....

viii) Which traditional pottery making techniques still exist? (*existence / extinction*)

.....  
.....

ix) What challenges do you face in this industry?

.....  
.....  
.....

x) What is economic benefit of pottery making in Ntungamo? (*economic*)

.....  
.....

xi) What is the future of pottery items made from Ntungamo district?

.....

xii) Which pottery items made in Ntungamo still contain traditional attributes or they are no longer integrated? (*Understanding modernity*)

.....  
.....

xiii) What have you experienced as change in pottery making process of late? How and what has changes do you see? What has not changed.

.....  
.....  
.....

xiv) In your opinion, do you think the generation of today like to use pottery items produced in Ntungamo? If yes, why? If no, why?

.....  
.....

xv) How has the new trends and competition changed the way you make pottery items?  
*(Contemporary issues)*

.....  
.....

xvi) What do you think about imported pottery items and their effects on the pottery industry in Ntungamo?

.....  
.....

xvii) In your opinion what is the future of pottery in Ntungamo and Uganda?

.....  
.....  
.....

xviii) What interventions would you suggest to protect pottery industry in Uganda?

.....  
.....  
.....

End

#### Appendix.4: Interview guide translated in Runyankore

Abakubuuzibwa

KYAMBOGO UNIVERSITY

MAID

Abakundwa abakubuuzibwa

Ninkora okurondereza okuha okwetegyereza kurungi aha bibumba by'omu kicweka kya disiturikiti ya Ntungamo mbone kukyenga nkoku omurembe nabwanyima y'omurembe oku bikukwata aha bakubumba ab'omukicweka nabwanyima okuhandiika ebyarondebwa. Ninkushaba ogarukyemu ebibuuzo ebi ahaife omu kwesiima nko ku kikubatsika. Amahurire agaratuhebwe nigaija kukoze sibwa omu kuhandiika ripoota y'okurondereza nka kimwe ahabikwetagisibwa okubaasa kuhebwa diguri ya Master's Degree of Vocational studies omu Art and Industrial Design.

Amahurire gonna agorahe nigaija kukwatsibwa omu kihama munonga bwanyima gakoze sibwe omu kigyendererwa ky'okurondereza oku. Mwebare okukwatanisa kwannyu.

TWINAMATSIKO JUSTUS

Omukyondoza omushomi

Ekicweka 1. Eby'ennyuma

1. Obuhangwa bw'ogwe arimu amatsiko..... 2. Emyaaka.....

Ekicweka 2. Okuha amahurire agakwetagisibwa omu muringo ogwokubasa orikwijjuza ekichweka ekitariimu kintu kyonna obone kutekaho akabonero.

AH'ABANTU ABARIKUKORA EBIBUMBE

i. Ahabwaki wayegisire aha murimo gw'okukora ebibumba?

.....  
.....

ii. Obukugu bw'okukora ebintu okabwegera nkahi?

.....

iii. Okubumba n'obufuula omu murembe gwannyu gw'amaka, kukirabe nikwe kityo, ahabwaki?

.....  
.....

iv. Nomanya niryari okubumba obukutandika omu disiturikiti ya Ntungamo?

.....  
.....

v. Wamara bwireki orikukora eby'okubunba omu disiturikiti ya Ntungamo?

.....  
...

vi. Hariho oku obuhangwa bukukwata aha kukora ebibumba omu disiturikiti ya Ntungamo?  
kukirabe nikwe kityo, mungyero ki?

.....

vii. Okyakozeza enkora ez'ekiragujju omu kukora ebibumba, kukirabe nikwe kityo, ahabwaki?

.....  
.....

viii. Okukora ebibumba eby'obuhangwa/ebyekiragujju kukiriho? kukirabe nikwe kityo, ahabwaki?  
kukirabe tikwe kityo, ahabwaki?

.....  
.....

ix. Nikubonaboonesibwa ki ok'orikushanga omu mulimo ogu?

.....  
.....

x. Nimugasho ki omu byenfuna omu kukora ebibumba omuri Ntungamo?

.....  
.....

xi. Omubwire bw'omumisho eby'ebibumba ebikorirwe okuruga disiturikiti ya Ntungamo biryaba  
birinkahi?

.....

xii. Ebintu ebibumbire ebikorirwe omu Ntungamo bikirimu engyesho n'obuhangwa bwa kare  
ninga tibirikukwatagana?

.....  
.....  
.....  
.....

xiii. Mwine enkyukakyuka omu nkora y'okukora ebibumba ennaku ezi? kukirabe nikwe kityo, nimugyero ki ehindukire; kukirabe tikwe kityo, niki ekitahindukire?

.....  
.....  
.....

xiv. Omuntekateka yawe, nigira ngu omurembe gwahati nigukunda kukozeza ebibumbire ebikorirwe okuruga Ntungamo? kukirabe nikwe kityo, ahabwaki? kukirabe tikwe kityo, ahabwaki?

.....  
.....

xv. Emiringo emitsya nokuvugavuna bihindwire engyero oy'orikukora ebintu eby'okubumba? kukirabe nikwe kityo, ahabwaki? kukirabe tikwe kityo, ahabwaki?

.....  
.....

xvi. Nintekateka ngu ebintu ebyokubumba ebyaresirwe omu ihanga bikatahiriza eby'okubumba omuri Ntungamo? kukirabe nikwe kityo, ahabwaki? kukirabe tikwe kityo, ahabwaki?

.....  
.....

xvii. Omuntekateka yawe ebiro by'omumisho eby'okubumba omuri Ntungamo na Uganda birwaba biri bita kandi birinkahi?

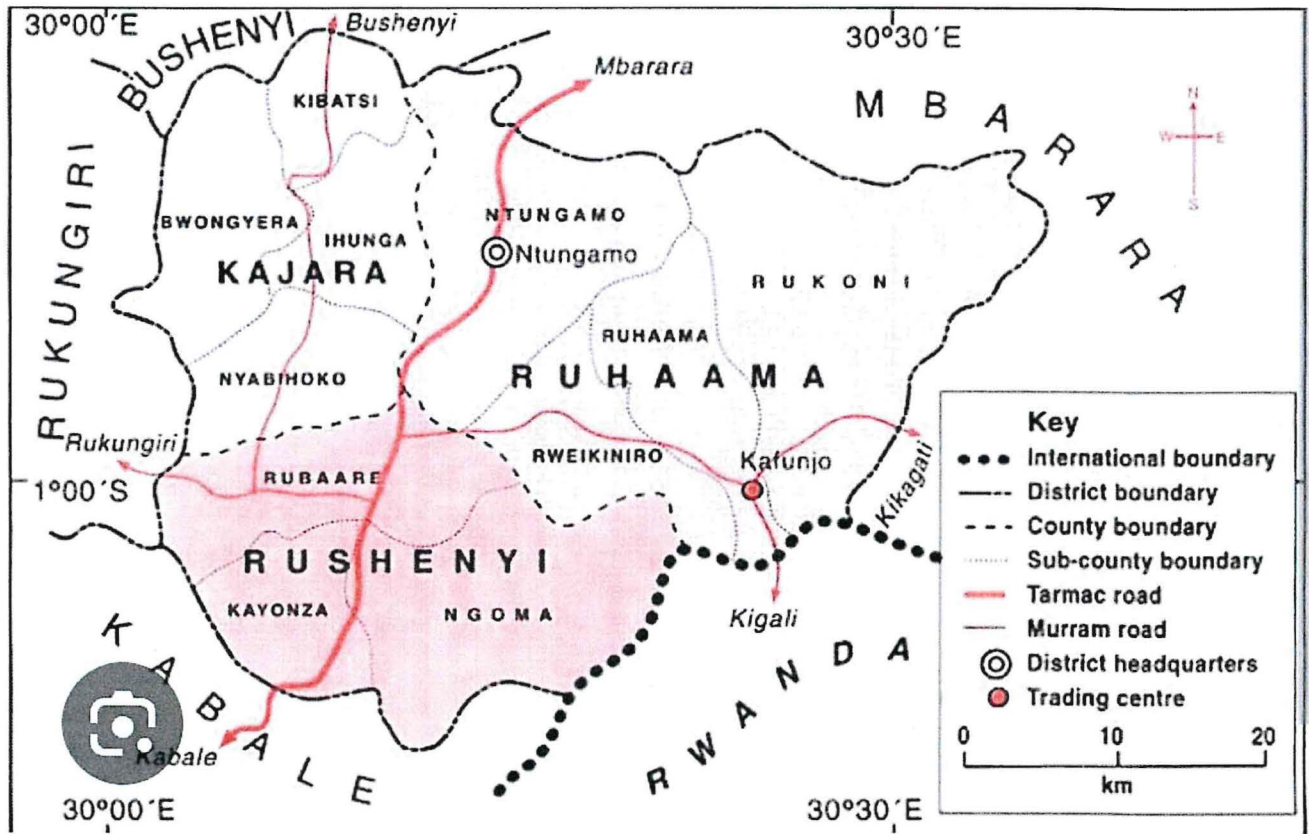
.....  
.....  
.....

xviii. Niki ebyokubaasa okuteensa okukuuma amakorero g'okubumba omu Uganda?

.....  
.....  
.....  
.....

Enkomerero

Appendix.5: Map of the study area, Ntungamo district



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