DRAWINGS FOR CULTURAL IDENTITY: DOCUMENTATION OF THE KIGA BLACKSMITH PRODUCTS IN KABALE DISTRICT.

AHIMBISIBWE COLLINS
20/U/GMAID/13437/PE

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

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DECLARATION

This dissertation is my original work and has never been presented for a degree at any other University.

Signed_____ Date____/____/_____

AHIMBISIBWE COLLINS

20/U/GMAID/13437/PE

APPROVAL

This dissertation, titled "**DRAWINGS FOR CULTURAL IDENTITY: DOCUMENTATION OF THE KIGA BLACKSMITH PRODUCTS IN KABALE DISTRICT"** by Ahimbisibwe Collins, Reg. No. 20/U/GMAID/13437/PE, has been submitted for examination with our approval as supervisors.

Signed_____ Date_____/_____/_____

PROF. PHILIP KWESIGA, PhD
Principal Supervisor

Signed_____ Date_____/_____/_____

JOAN KEKIMURI, PhD
Second Supervisor

DEDICATION

I dedicate this research to God Almighty for giving me life and providing me with the necessary resources and then to my family, who have always encouraged me to pursue my education with a strong work ethic.

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LIST OF ACRONYMS

UBOS	Uganda Bureau of Statistics
NFTs	Non-Fungible Tokens
LC.1	Local Council One

ABSTRACT

The historical craft of blacksmithing stands as the basis of human achievement within Kabale District, Uganda, and has thrived as a vibrant practice. Axes, hoes, pangas, spears, and knives arose as products of resourceful blacksmithing, breathing new life into scrap metal. This study's focal point was the preservation and celebration of this unique heritage, capturing the essence of the Kiga blacksmith's creations through artistic renderings. This endeavour serves as a channel for safeguarding both posterity and cultural identity within Kabale District, Africa. Amidst the region's communities, particularly during the sorghum harvesting season, the utilitarian and enduring usefulness of blacksmith products has been evident. The study posited the objectives to establish the current practice of the blacksmith among the Kiga community in Kabale District; explore various narratives to develop sketches inspired by the Kiga blacksmith practice for cultural identity; and analyze the narratives and produce drawings that promote the cultural identity and posterity of the Kiga blacksmith. As a response, this research endeavored to strengthen and spread cultural heritage, supported by stakeholders and institutions dedicated to nurturing culture. This initiative aligns harmoniously with Agenda 2063, Aspiration 5 (2015), which envisions an Africa enriched by a unified cultural identity, shared values, and historical ethics. Additionally, the insights generated contribute to Uganda's 2019 National Culture Policy, promoting youth empowerment in cultural preservation and indigenous knowledge across communities. This report takes readers on an immersive journey into the land of the Kiga community's blacksmithing practices within Kabale District. This study was hinged on a design using the ethnographic lens and most of the data collected was purely descriptive and through sketches and drawings created by the researcher. The researcher used in-depth interviews, participant observation, photography and focus group discussion as data collection methods. Largely, findings indicated that the activity of blacksmithing brought about economic sustainability and thus needed to remain one of the viable and sustainable economic activities in Kabale District, contributing to the local economy and providing livelihoods. Therefore, the study recommended activation of current Policy Support for cultural institutions and funding by the government to protect and promote the cultural heritage of Kiga blacksmithing. This can include financial assistance for the preservation and restoration of traditional blacksmithing work environments, the incorporation of machine-powered tools, not just charcoal, to ease the production process, the establishment of cultural centres, and the inclusion of blacksmithing in educational curricula to ensure the posterity of the practice.

CHAPTER ONE

1.0 Introduction

The study set out to interrogate through ethnography the use of “Drawings for cultural identity; documentation of the Kiga blacksmith products in Kabale District”. In this introductory chapter are the backdrop of the study, the problem statement, the purpose, the objectives, the research questions, the scope, and the significance of the study are all covered. The terms used in this project are also provided herein.

1.1 Background to the study

A blacksmith is a person who works with iron by hand to create and fix items. According to a global perspective in early nineteenth-century American towns and villages, cobblers, shoemakers, and other artisans were regular sights. (Margo, 2017) observed that blacksmiths produced wrought iron or steel products. Heat was applied to the metal until it became malleable enough to be manipulated using hand tools like a hammer, chisel, and anvil. Blacksmiths were distinguished from other metalworkers by their capacity to create a wide variety of items, alter the qualities of the metal (via processes like quenching and tempering), and repair damaged tools and things.

Bamana in Mali was a part of the Mande culture, claimed (Richards, 1981). Here, the blacksmith gained mechanical proficiency, artistic sensibility, and religious knowledge during eight years of rigorous apprenticeship. He had an essential position in society as a result. In terms of religion, politics, and societal influence, he held several significant positions. He served as the leader's advisor, was the head of significant religious organizations, resolved conflicts, and assisted in settling marriage-related issues and other problems among in-laws.

According to (Lancy, 1980), the blacksmith in Liberia was a central figure in all Kpelle towns because of his significant contribution to rice farming. He crafted several wooden-handled iron instruments, but the two most significant were a hoe with a short handle and a knife that resembled a machete. Men used a machete as a multipurpose instrument to clear underbrush and cut down trees before burning the field to prepare it for planting. Before distributing the rice seeds, they softened the soil. Later, they used it to weed around the rice stalks.

South Sudan Blacksmiths have had a significant impact on the growth of Kuku culture ever since the eighteenth century when blacksmithing first became a social institution in Kuku society. According to (Poggo, 2006), this was evident in the production of domestic appliances (knives, machetes, axes), hunting weapons and tools (arrows and spears), agricultural implements (hoes and wukit, a V-shaped tool used to weed crops at their infancy stage), and canoe-making tools.

According to (Herring, 1979), each blacksmith in Uganda could make ten spears in two to three days of work or roughly three hoes every day. The primary traded goods were spears and hoes, and to draw some conclusions, it should be noted that the blacksmiths divided their time between creating spears, hoes, and other things, each of which took up 40% of their time. This roughly translated to each blacksmith using twelve to twenty-four apura (balls of ore) to manufacture twenty-four hoes and eight to ten apura to produce about thirty spears over an ordinary month. Since each set of spears was typically accompanied by one bell, each spear would have required three apura to generate fifteen bells ignoring completely the fact that they produced a variety of knives.

In Kabale District, (Ian Cantwell, 2019), the local blacksmith was numerous and many were experts in turning out spears, knives of various kinds, hoes and other simple agricultural instruments including a tool called a 'muhororo' which was some 15 to 18" long and shaped like a question mark with a long tail which was fitted into a wooden handle, the inside of the question mark was very sharp – the tool was used for clearing bush.

With Kiga blacksmith in Kabale District, (Vision Reporter, 2003), In 4 B.C., Ndebeesa revealed that the Kiga were the ones who discovered this indigenous technology; it was not copied from anywhere else. "The Kiga produced a wide variety of tools, from hoes and axes to finer items like needles and razor blades, which today we import rather than make," he said bitterly. Among other tools, we manufactured candlesticks, sickles, hoes, hammers, screwdrivers, pangas, handcuffs for shackling lunatics, and chains. If you placed an order, we could manufacture just about whatever you required. Ndeebesa also mentioned the competition from imported goods like Chinese hoes as another factor in the decline of iron smelting in Africa. As in the past, the Kiga continued to exert a powerful monopoly over this art.

1.2 Statement of the problem

The work of blacksmith around the world places the trade among the most innovative and lucrative activities in human history. Whereas the Kiga blacksmith used to turn iron ore into pure iron metal, it is no longer important.

The Kiga blacksmithing indigenous knowledge is obscure and increasingly fading due to the dominance of Western technology yet, the country richly emphasizes skilling (Uganda National Culture Policy, 2019) on page 4, subsection 2.1.5, and also the activity contributes to the circular economy.

Therefore, this study set out to document the Kiga blacksmith products through drawing for cultural identity in Kabale District.

1.3 Study purpose

To document the Kiga blacksmith products through drawing for cultural identity in Kabale District.

1.4 Objectives of the study

The research was guided by the following objectives:

i. To establish the current practice of the blacksmith among the Kiga community in Kabale District.
ii. To explore various narratives to develop sketches inspired by the Kiga blacksmith practice for cultural identity.
iii. To analyze the narratives through drawings that promote the cultural identity of the Kiga blacksmith for posterity.

1.5 Studio guide questions

i. What is the current practice of the blacksmith among the Kiga community?
ii. How can various narratives be explored to develop sketches inspired by the Kiga blacksmith practice for cultural identity?
iii. How can narratives be analyzed through drawings to promote the cultural identity of the Kiga blacksmith while ensuring their posterity?

1.6 Significance of the study

The study findings will significantly improve the researcher's competence in conducting research as well as coming up with a publication that contributes to academic knowledge.

The study will promote cultural heritage among the people in Kabale District according to (Uganda National Culture Policy, 2019), through the support of actors and institutions that promote culture, as well as the promotion of cultural industries and indigenous knowledge, thus confirming that culture helps to defend society. Furthermore, the study contributes to achieving (African Union Commission, 2015) aspiration 5, where it speaks of an Africa that has a strong sense of cultural identity, a shared past, values, and ethics.

1.7 Scope of the study

The scope of the study was organized into three categories: content, time and geographical.

1.7.1 Geographical scope

The study took place in Bukoora village, located in Kabale Municipality in Kabale District, a community that practices blacksmith from metal scrap as illustrated in Appendix 6.

1.7.2 Content scope

The content scope of this study was guided by the set research objectives.

The researcher sought to establish the current practices of the Kiga Blacksmith by visiting their community and observing the products they craft. Subsequently, using this insight, the researcher aimed to produce sketches and illustrations inspired by these products to capture the essence of the Kiga cultural practices, especially for the Kabale District. The final objective was to create artworks on selected materials, such as ivory papers and canvas, to aid in research documentation and enhance the cultural identity for posterity.

1.7.3 Time scope

The study took ten months to be well accomplished. It included data collection, production of studio artworks, and writing the final report about drawings for cultural identity; documentation of the kiga blacksmith products in Kabale District.

1.8 Limitations of the study

The researcher faced financial problems in terms of transport and other field expenses while carrying out the study, and he had to borrow money to effectively facilitate his study, including money to buy materials and surfaces for studio explorations.

1.9 Definition of operational terms

Blacksmith

A person who makes and repairs things in iron by hand.

Culture

The values, customs, and social customs of a certain civilization or group of people.

Identity

Being what or who something is in and of itself.

Circular economy

A circular economy is a new sustainability paradigm where the economy and the environment should coexist in equilibrium. For example, instead of discarding the metal scrap from garages into landfills, these scrap metals can be repurposed into other useful products that are used by the community.

Non-fungible tokens (NFTs)

These are unique cryptographic tokens that exist on a blockchain and cannot be replicated. In relation to this research, project drawings can be digitized and shared onto a blockchain network as NFTs, where they can be accessed by a wider audience.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter presents the theoretical framework of the study while reviewing pertinent literature on the study objectives. The literature gaps identified in this study informed the overall structure and dissertation.

Functionalist Theory

The functionalist theory, which sees society as a system in which all parts cooperate to build society as a whole, (Durkheim É. , 2022) was the foundation of this study. Cultures are crucial to society in this sense and people use cultural values as guidance when making decisions, and cultural norms allow society to function in a variety of ways. Similar to how members of society work together to meet the needs of the community, culture exists to satisfy the basic desires of its members.

(Ezenagu, 2014) observed, it was pertinent to note that the underdeveloped nature of indigenous technology was counter to its productivity.

The theory was used to set content standards for this research through the documentation of Kiga blacksmith products through drawing for cultural identity.

2.1 The current practice of the blacksmith

Typically, blacksmithing entails heating and hammering metals to change their physical makeup and appearance to create artifacts. Iron and its alloys, sometimes known as "black" metals, are traditionally used by blacksmiths to create a variety of artifacts. This was the custom among blacksmiths in Benin until recently when it became necessary to diversify their product line as well as the materials and the technology, they used to produce it. In this sense, the mass manufacture of artifacts through metal casting was a widespread practice in Benin City's modern blacksmithing tradition. This new fashion undoubtedly reflects the blacksmith's instinct for survival (Kalilu, 2018). The influence of certain products being produced in industrial bulk quantities was also not unrelated to the new trend. The researcher greatly agreed with the above information that blacksmith products had reduced in demand because of the new technology, yet these products helped a lot in the community and could be cheaply accessed.

Children were educated informally at home and in the community, claims Nakimara (2016). The training was vocation-focused and practical, with a focus on fundamental survival skills of the time. Hunting, leadership, marriage, apprenticeship, farming, herbal medicine, fishing, gathering fruit, art and crafts like weaving, mats, baskets, and backcloths, blacksmithing, cultural ceremonies for different age groups, and occurrences like death and starvation were all heavily highlighted in the curriculum. However, the formal

method of education was superseded in the 1880s by the introduction of formal education by British colonial Christian missionaries. The goal was to impart writing, reading, and counting abilities by setting up educational centres across the nation. In agreement with the above statement, the introduction of formal education almost ignored some of the important skills especially blacksmithing as the researcher's area of interest yet these skills were important in running community activities.

According to (Warrender, 2015), the study of Tom Joyce regularly employed his work as a platform for community engagement and education, raising public understanding of environmental issues and traditional craft techniques. In his studio/blacksmithing business, hands-on learning opportunities and provided them with personalized full-time apprenticeships. He said the following about his work: "Much of my design work has some type of historical reference that may not be obvious at first glance but offers more depth with which to read meaning into a piece. These designs are the consequence of the necessity to effortlessly satisfy utilitarian needs so that aesthetic considerations are discreetly addressed within the same functional detail and are not merely embellishments on the piece's functionality.

The first thing to know about modern blacksmiths was that the majority had never been close to a horse's foot (Byko, 2002). Yes, some farriers (blacksmiths) make their living by crafting horseshoes. Others, however, pattern-weld hot steel into layered blades reminiscent of old Damascus, pound hot steel into delicate leaves to embellish letter openers, or bend, twist, and forge it into elaborate gates fit for cathedrals. Men and women who enjoyed the power of shaping a rigid bar into a work of art had given the once-on-the-verge-of-extinction craft of blacksmithing a surge in popularity. These contemporary blacksmiths valued the skills of the early craftsmen, whether their works were utilitarian or beautiful, sold at medieval festivals or online.

(Ezenagu, 2014) observed, it was pertinent to note that the underdeveloped nature of indigenous technology was counter to its productivity. The lip service paid by Nigerian policymakers further devalued the efficacy and longevity of the industry. This was partly because knowledge of indigenous technology was only available orally or through an apprenticeship with elders. It was also a component of the intricate chain of circumstances that developed as a result of the catastrophic cultural upheaval that native Africans experienced throughout the colonial era. During this time, colonial activities frequently neglected, discounted, or supplanted traditional practices involving the use of traditional knowledge systems. In agreement with Ezenagu, the knowledge of blacksmith exists in oral form than written thus a need to document this information and such skills need to be extended to the youth to address the problem of unemployment which is looming due to blacksmith.

2.2 Sketches inspired by blacksmith practice

The process of drawing starts by sketching on different surfaces, for example, paper. The sketch is referred to as a "window of a drawer's mind" since it is incomplete and abstract, which facilitates thought expression and facilitates judgment. Its ability to be both imprecise and accurate is a benefit. A sketch's intangibility made it possible to interpret it in a variety of ways. One could interact with recipients and recall viewed images by using a sketch. While drawing, we study nature and gain a deeper perception of and comprehension of reality. Drawing a form teaches us about its scale, construction, and occasionally even an idea. We also notice the material and the details. (Makowska, 2012). That's why the researcher valued drawing, given the above explanation, right away from the sketch to the final piece rather than taking a photograph, which takes only seconds. And the researcher believed that drawing through sketching helps in a deeper understanding of the subject matter, which was Kiga blacksmith in this case.

According to (Sarvadevabhatla, R. K., & Babu, R. V., 2015), freehand drawings frequently have little visual detail. Despite their rarity, they are regularly and easily recognized by people of many ages, cultures, and linguistic backgrounds. As a result, studying such brief sketches can help us better understand the neurocognitive mechanisms behind visual perception and recognition. Assenting to the above statement, freehand sketches helped in a deeper understanding of the project and assisted the researcher in being part of and fully involved in the process of execution.

(Suwa, 1998) posited that at least two significant functions for free-hand sketching were in the design process. Sketching requires connecting the images in the sketch to meanings, purposes, or abstract concepts. When designers revisit their earlier depictions, they occasionally tend to identify them with a fresh notion, functional problem, or meaning rather than always reading the depictions with the same connotation. When designers revisit their previous depictions, they don't necessarily interpret them with the same connotation but sometimes tend to associate them with a new concept, functional issue, or meaning. In agreement with the author, the researcher believed that re-interpretation was a key aspect of free-hand sketches.

It was becoming more widely acknowledged that a perception-based understanding of the images and drawings associated with the design process was insufficient to encompass all of its facets. There was a specific way of thinking that had a direct connection to drawings and the visual senses. Our increased awareness of the functions of sketches and their connections to design contributes to the growing significance of this type of thought process. (Tang, 2001) asserts. In context with the authors' explanation, indeed, sketching is related directly to visual perception.

Accordingly, (Vistisen, 2015), pointed out that, one such method of incorporating external expressions into the design process was through drawing. Drawings translated ideas from the mind into the outside world, which facilitated understanding and inference and was less abstract than symbolic representations like written language. Giving a quick explanation or general outline of something using sketches was known as

“sketching.” The term "sketch" often refers to an incomplete or rough drawing. This gives a clear view that shows how sketching helps one bring out internal thoughts in reality.

(Shih, 2015) observed that sketching was an essential component of the design process. Designers began by coming up with as many concepts as they could. Drawing was essential to this process because it made it simple to generate, edit, and solidify rough sketches as ideas were formed. Sketches served as conceptual tools for designers, encouraging and fostering original thought.

2.3 Drawing relating to understanding blacksmith processes

The development of alternative data collection techniques; Photo elicitation, video ethnography, and freehand drawings were a few examples of approaches based on the analysis of images that emerged as new ways to comprehend organizations. They were used to record the physical and emotional aspects of interactions at work and to promote participant introspection. Although visual tools were being used more and more in organizational studies, it was believed that there was a special chance to expand their use for researching change-related issues. Purposefully chose to focus on freehand drawing as a method of data collection. The desire for more delicate and nuanced studies may be met with the help of the very versatile technique of drawing. “It has the advantage of requiring little hardware and resources,” claimed Renaud (2021).

Drawing was and continues to be a popular art form since it allowed one to express their creativity. Drawing has always been thought of as the basis for artistic activity. Initially, painters produced their drawings on wooden tablets that they would reuse. Drawing became more popular in the arts as paper became widely available in the 14th century. As artists were preparing for their final pieces of work during this time, sketching was frequently employed as a tool for contemplation and exploration. Drawing has been a visual art since the Renaissance, which brought about a tremendous complexity in drawing skills that allowed artists to portray objects more realistically than before and showed an interest in geometry and philosophy. These aspects included Visualization, Coordination, Analytical Skills, Concentration and Understanding rather than taking a photograph which just takes seconds (Jain, 2019).

According to (Bradecki, 2014), drawings were a crucial component of how architects and urban planners thought about urban space, including both the physical fabric of the city and the mental creations that surround it. Drawing the city was a large topic that encompassed many facets of urban planning, including assessments of the morphology and urban structure, visualizing concepts through diagrams and schematics, and creating artistic impressions of the desired appearance and feel of locations. Freehand drawing was still a useful, rapid, and effective method for urban design despite advances in computer technology. It made it

simple to add commentary to the drawing and highlighted the key concepts or analytical features. The idea of freehand drawing was key, especially when recording some ideas as applied in art and architecture.

Accordingly, (Budiman, 2020) observed that the function of freehand drawing in enhancing the standard of thinking regarding the design process, as well as in inspiring the development of critical and effective awareness through observation of drawing activities and appropriate images through imagination drawing has continued throughout the development of the current digital era. Based on experience teaching freehand drawing classes and participating in some freehand drawing activities, the conversation was conducted using qualitative descriptive analysis. Because it provided a good reminder of the value of balanced cognition in the whole design process, the topic of the role of drawing in the digital age was highly strategic. In agreement with Budiman, freehand drawing enhances the standard of thinking and imagination drawing which the researcher used in the documentation of Kiga blacksmith products.

2.4 Literature summary

In a nutshell, the exploration of the Kiga blacksmithing tradition in Kabale District unveiled a rich tapestry of cultural identity, capturing centuries-old practices and narratives. Through documenting the current state of blacksmithing in the Kiga community, diverse stories emerged, weaving together the intricate relationships between tradition, craftsmanship, and heritage. The sketches and drawings inspired by these narratives served not only as visual representations but also as vessels for preserving and promoting the cultural identity of the Kiga blacksmith. However, despite the depth of this documentation, a notable gap existed in the examination of the socio-economic dynamics influencing the contemporary practice of blacksmithing among the Kiga community. Understanding these distinctions was crucial for contextualizing the preservation efforts and ensuring the sustainability of this invaluable cultural heritage for future generations.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter emphasizes the general process and strategy used for data collection and analysis. It explains the research design used, the study's population, the sample taken from that population, the sampling methods applied, and the methodologies, processes, and tools used for data collecting, analysis, and control. It also discusses ethical issues, study limitations, and delimitations. The methods identified were meant to address the study gaps identified in the related literature.

3.1 Research design

The design for this study was ethnographic. Accordingly, (Draper, 2015) posits that concerning describing people and how their behavior, whether as individuals or as a part of a group, was influenced by the culture or subcultures in which they live and interact, ethnography was a research methodology. Writing culture was what ethnography refers to because "ethnos" is Greek for people, race, or cultural group and "graphe" is Latin for writing. When characterizing a culture, ethnography is interested in everyday practices that are so ingrained and "natural" that we may not understand how they affect both our personal and societal experiences. In agreement with Draper, the researcher needed to go and get close to the blacksmithing community, work with them to identify, and analyze what was involved in terms of thinking feeling and understanding the activity.

3.2 The study area

The study was carried out in Bukoora Village, Kitumba sub-county, in Kabale District, South-Western Uganda, six kilometres from Kabale town, off Kabale- Katuna road, as indicated in red at the left bottom on the map.

Map of Uganda showing the study area as indicated in red color

3.3 Study population

Kabale has a population size of 230,609 people according to the report 2014 with 6 counties, 65 parishes and 975 villages. (UBOS, 2020) The study considered families that were engaged in a blacksmithing practice which was a population of one clan called 'Abaheesi' from Bukoora who also happened to be in the metal crafting practice and specifically forge scrap metals into useful products used in the community.

3.4 Sampling procedure and sample size

The purposive sampling technique was chosen based on the people in Bukoora village who were purely in this practice as they were knowledgeable and could provide information about materials, products and the environment where they work.

(Marshall, 1996) posited that choosing a study sample was an important step in any research project since it was rarely practical, efficient, or ethical to study the whole population. In agreement with Marshall, a sample size of respondents was selected from families that were purely in the blacksmithing practice. The sample size consisted of 15 respondents, however, during data collection, circulation point was attained at the 9th

respondent. Therefore, the findings presented in the next chapter are from 9 respondents which included eight (8) blacksmiths and one (1) Local Council One (LC.1) who was also actively involved in the practice and had knowledge and information about the village as the area of study.

3.5 Data collection methods and instruments

Data for this study was collected using different methods, which included in-depth interviews, participant observation, and focus group discussion. The in-depth interview was used to get detailed information about the current practice of the blacksmith in the Kiga community in Kabale District. Participant observation was made to have a deep understanding of the community, the researcher gained a deep and rich understanding of the context, dynamics, social norms, and values of the group and the daily lifestyle of the blacksmith; and finally, focus group discussion was considered to be relevant because the information required the involvement of different respondents sharing ideas as a team and participation of the researcher, and the capacity to offer deep insights into subjects' perceptions, beliefs, attitudes, and experiences by the people in the community. Interviews, observations, and photography were employed to conduct this study. Interviews, observations, and photography were key data collection tools in this research. Interviews provided an in-depth insight into individual perspectives, while observations captured real-time behaviours and interactions. Photography offered a visual record, highlighting details and underlying themes. Observations offered the chance to understand behaviours, interactions, and contexts in real-time. Meanwhile, photography served as a powerful visual tool, capturing moments, settings, and elements that were analysed for details often overlooked in real-time, allowing for both the documentation of tangible realities and the interpretation of underlying themes. Interview guides and observation checklists were the instruments employed in collecting and analysing data.

3.5.1 In-depth interviews

This method involved one-on-one conversations between the researcher and a respondent, providing a rich understanding of the respondent’s thoughts, perspectives, and experiences. In-depth interviews allowed for open-ended questions, giving respondents the freedom to express their thoughts and feelings in their own words. In-depth interviews were employed to obtain straightforward information from respondents. An interview guide was prepared to this effect, and blacksmith were interviewed because they were believed to have in-depth knowledge of the metal crafting practice, and information was written and recorded touching areas of monetary value, tools and materials, and the working environment.

3.5.2 Participant observation

Here, the researcher was able to immerse himself in the blacksmith community to gain a firsthand understanding of their behaviors, interactions, and culture. The researcher was able to carefully observe and record their experiences, activities, and dynamics.

Through this method, the researcher was able to obtain a rich and holistic understanding of the studied group's culture, social structures, and interactions, contributing to a deeper comprehension of their behavior in real-life settings.

A checklist was used to guide the researcher on specific aspects that were important for the research especially in areas involving the entire process right from when the crap metal was put on fire up to when it turns to red-yellow ready for forging.
Information was recorded through note-taking, voice recording and video clips.

3.5.3 Photography

Different photographs regarding the production of blacksmith products were taken to help provide visual evidence of what was recorded. Accordingly, (Carmichael, 2018) puts it that the ability of the best still photography to distill the general truth of situations, people, or events was one of its most important characteristics, making it a powerful medium even in the age of film and television. In agreement with Carmichael, this gave a better understanding of the production process of the forged items, right from sourcing the raw materials information of craft metals, the preparation process, firing, and forging up to the finished products that are helpful in the community.

3.5.4 Focus group discussion

The focus group discussion was held with the blacksmith who specifically forges scrap metal into useful products to be used by the community.
The interview guide was prepared, the focus group discussion was made, and it consisted of the eight blacksmith who were actively involved in the practice.
The respondents discussed the materials they use in the production process, how they collect the scrap metal, the environment where they work and why, and where they sell their finished products, among others, as they were recorded in the form of written information, pictures and videos.

3.6 Data analysis.

The collected data from the in-depth interview and focus group discussion were transcribed verbatim, organized, and analyzed thematically together with data collected through participant observation and photography. Emerging patterns and themes were isolated and subjected to studio practice. Using different media, several sketches and drawings were produced to document Kiga blacksmith products for cultural identity.

3.7 Reliability and validity of research instruments

To prevent compromise, data quality assurance was made. According to (Ghazali, 2016) presenting the value of the reliability and validity of a questionnaire is important so that other researchers are confident in the quality of the data they gain later.

All used data collection techniques were pre-tested by the researcher to assure validity. By doing so, the researcher was able to find and fix any instrument flaws before starting the last exercise of data collecting. Further, the researcher selected data collection techniques and tools that were adequate and best suited to the goals of the study.

To determine reliability, the researcher selected reliable sources of data from the actual people who were in the blacksmithing practice in Bukoora village, Kabale District, who were able to give valid and dependable information from experience.

3.8 Ethical considerations

The researcher acknowledged other research work by ensuring in-text citations and referencing the respective sources in the study to avoid plagiarism.

The researcher obtained an official letter from the directorate of graduate studies (Appedix 1) as well as clearance from the School of Art and Industrial Design (Appedix 2).

The researcher considered the confidentiality of the respondents during the process of conducting research.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION OF STUDIO FINDINGS

4.0 Introduction

This chapter presents and interprets the findings concerning the purpose and objectives of the study. The chapter explains the Kiga community's current blacksmithing tradition. It provides a thorough description of the studio experimentation procedure.

After traveling to the study area and conducting in-depth interviews, participant observation, and photography, the data was collected and visually analysed. Several sketches and computer-generated sketches and drawings were created to comprehend how drawings for cultural identity could be produced with the inspiration of Kiga blacksmith products.

The process was completed with the creation of realistic, semi-abstract, and abstract drawing projects on a variety of surfaces, including paper and canvas.

4.1 The current practice of the blacksmith among the Kiga community.

4.1.1 The examples of blacksmith products established among the Kiga community

The following are some examples of blacksmith products that hold significance to the kiga community in Uganda, according to respondent views generally:

According to respondent one, he said;

> *We make a lot of products, especially the ones used in day-to-day life and mostly used at home. These products include Efuka (Hoes), Emisyo (Knives), Amacumu (Spears), Empingi (Sickles), Empabyo (Banana de-leafing tools), Esuruuru (Pick axe), Amajugo (Bells), among others.* (28th April 2023, face-to-face interviews)

The described products are detailed and described below, along with their corresponding importance in the community.

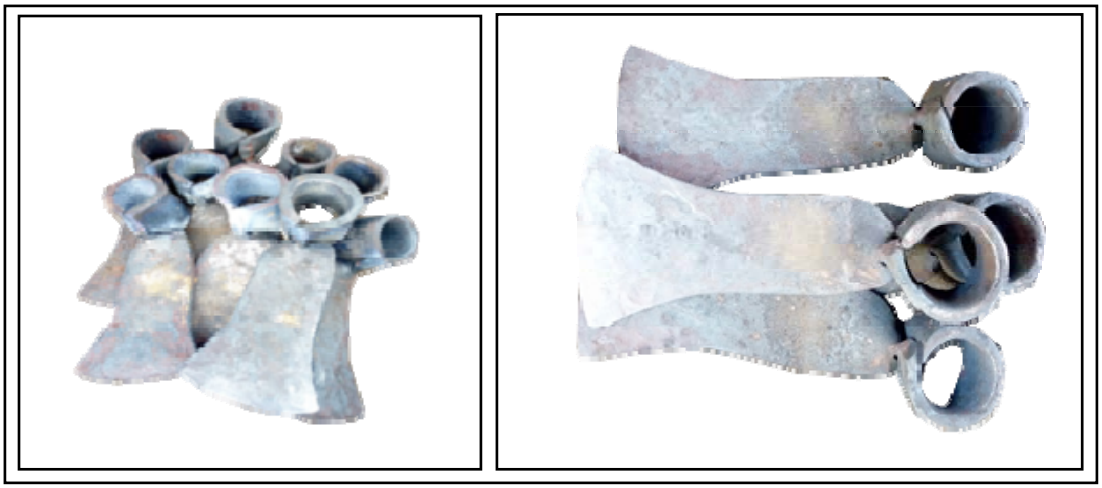

Figure 1: Efuka (Hoe)

Source: primary data; photo by the researcher 2023)

> *According to respondent two, he described the hoe as the one that is commonly used in agriculture in the community, most especially in matooke plantations and also during weeding plants that are still young.* (28th April 2023, face-to-face interviews)

Blacksmith craft the "Efuka" with a well-made iron blade that is attached to a wooden handle. This hoe is crucial for various farming tasks as described by the respondent above.

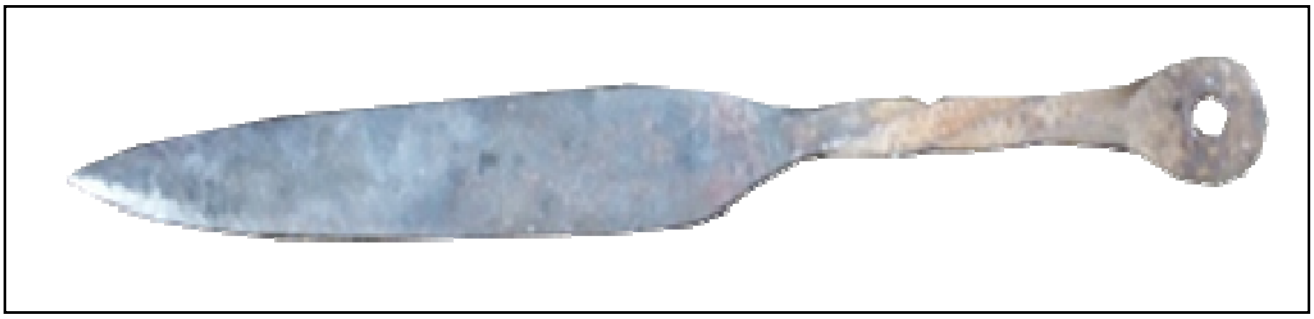

Figure 2: Omusyo (Knife)

Source: Primary data; photo by researcher 2023

The second respondent further explained that;

This knife is commonly used in Bakiga households. We create these knives with a sharp iron blade and a wooden handle. It is used for cutting food, butchering meat, and various domestic purposes. The "Omusyo" is a practical tool that aids in everyday tasks and food preparation in our homes, especially during the harvesting season of sorghum.
(1st may 2023, face-to-face interviews)

Figure 3: Empango (Axe)

Source: Primary data; photo by researcher 2023

According to respondent three;

We use 'empango' for cutting and splitting wood. It is a vital tool in our homes, especially where wood is used for construction, fuel, and other purposes. We forge the "empango" with a robust iron blade and attach it to a wooden handle, creating a reliable tool for individuals engaged in the above-listed activities. (1st may 2023, face-to-face interviews)

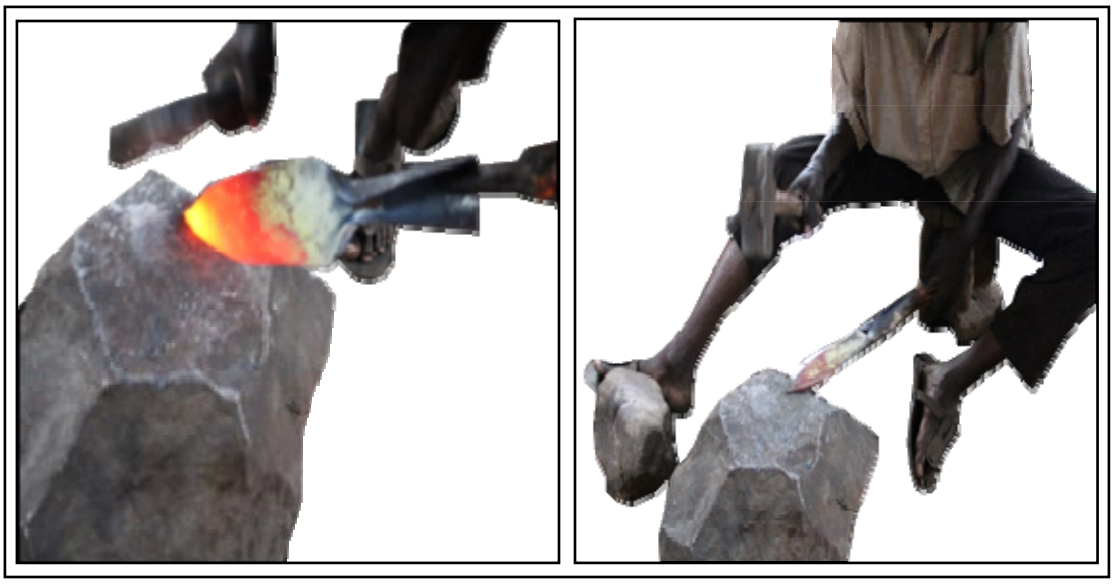

Figure 4: Eicumu (Spear)

Source: Primary data; photo by researcher 2023

According to respondent four;

> *Eicumu is a tool that historically played a crucial role in defense among the Bakiga people. We craft the "eicumu" with a sharp iron blade attached to a long wooden stick. And even nowadays, they use "eicumu" most especially cultural dances, during weddings for entertainment.* (1st may 2023, face-to-face interviews)

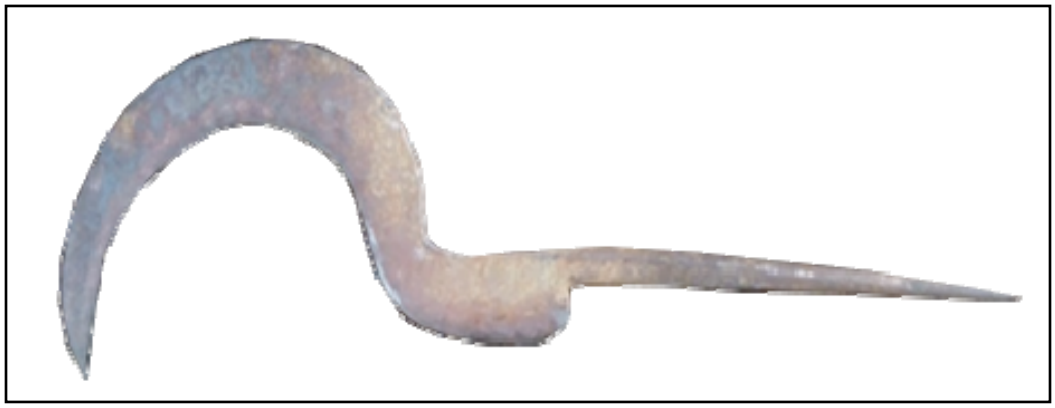

Figure 5: Empingi (Sickle)

Source: Primary data; photo by researcher 2023

Acc

The sickle blade has a curved shape, resembling a moon when it has just come or when it is still young. We give it a sharp edge to cut through the stems of mature plants close to the ground, especially when in search of rabbit and cow feed.

We also use it to cut sorghum directly from the garden without cutting the stems. (5th may 2023, face-to-face interviews)

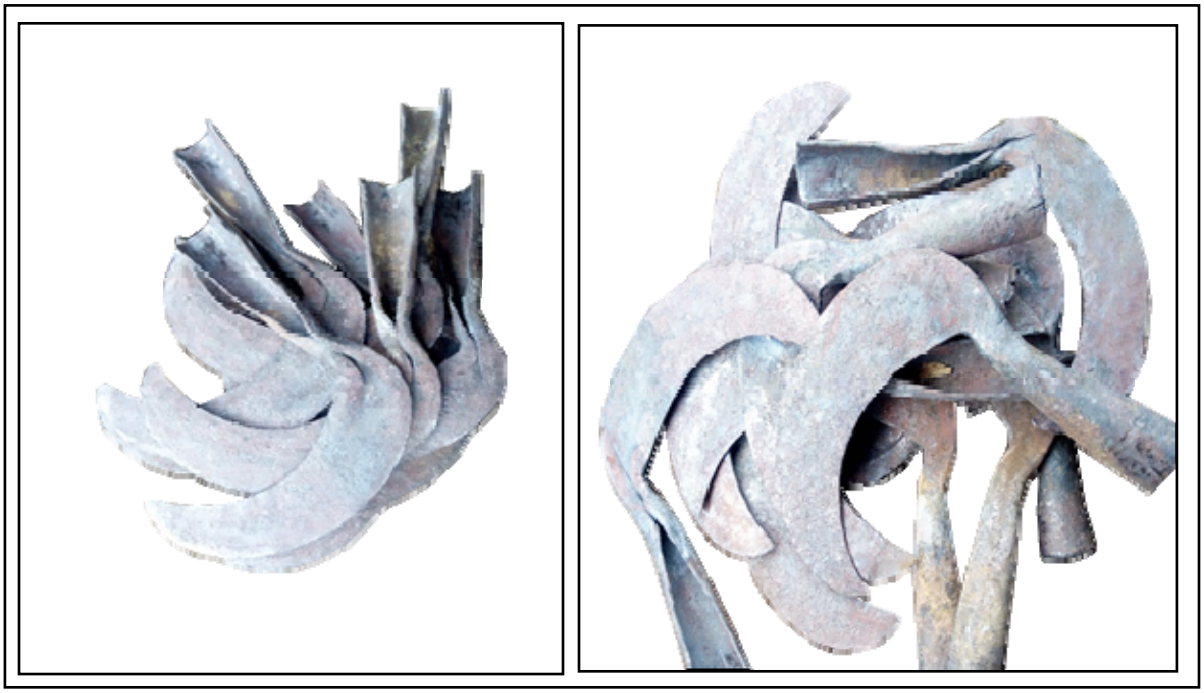

Figure 6: Oruhabyo (Banana deleafing tool)

Source: Primary data; photo by researcher 2023

According to respondent five:

We craft a banana de-leafing tool using our skills in forging metal. As you can see, it has a curve inside, so when you direct it up and try to pull a banana leaf, it gets easier. We normally use a light, dry stick (wooden) to hold it so that it is not heavy for people who may want to work on bigger gardens for long hours. (5th may 2023, face-to-face interviews)

Figure 7: Esuruuru (Pick axe)

Source: Primary data; photo by researcher 2023

According to respondent six;

> *The pickaxe is forged from high-quality scrap metal, especially car suspension plates, carefully selected for its strength and durability. We heat the scrap metal until it reaches a workable state, allowing us to shape it to our desired shape by hitting it with a strong hammer.*
>
> *The head of the pickaxe consists of two parts: the pointed end and the flat end. The pointed end is designed to penetrate and break through tough surfaces like rocks and stones, while the flat end is ideal for breaking apart materials. Both ends are sharpened to maximize their effectiveness.*
>
> *We have a hole between the two ends that is meant for the wooden handle, which is put tightly so that it does not rotate during work.* (6th may 2023, face-to-face interviews)

4.1.2 The significance of blacksmith products to the Kiga community

The Kiga community continues to forge iron implements for various purposes.

Accordingly, (Tobing, 2019) asserts that the work of the blacksmith is categorized as a small industrial sector that has contributed to the local people as a source of livelihood and has so far survived with its very simple equipment and with the knowledge that has been inherited from generation to generation and paid homage to by every blacksmith.

> *Relatedly, this emphasized the respondent's statement that I have been in the practice for three years. I got the inspiration from my dad, as it was the activity that helped our family acquire food. I joined the practice at the age of 16, and since then I have had a lot of achievements, including buying land for my family. I have been able to buy a new bicycle on my own that helps in the transportation of the crafted items in the nearby markets. (8th May 2023, interview).*

Similarly, another respondent narrated that;

> *I have been in the field of blacksmithing for 30 years. I started with agriculture as I was digging for others at a rate of shs6,000 per day but later adopted the practice of crafting metal products, and I can tell you, this business is more lucrative because I have been able to build my own house. This is where I get food to feed my family of two wives, and I also pay school fees for my children, and my children craft some simple items like knives when they are on holidays.*
>
> *However, we now lack materials to use due to the tarmacking of the roads because previously we used to have a lot of materials, our roads had a lot of potholes but nowadays, a car can go years without replacing spare parts due to the good roads.*
>
> *(6th May 2023, interview).*

Another respondent said;

> *I was born in 1952, and I began work as a blacksmith in 1971. and I was inspired by my grandfather, who was by then in the same practice. This business is good because I have been able to pay school fees for all my children, and they are all now employed; some are nurses, others are teachers, and at times they send me some money to thank me for having educated them. (17th May 2023, interview).*

4.1.3 The environment where the blacksmith work from:

Figure 8:"Ekirumbi"

Source: Primary data; photo by researcher 2023

Grass-thatched hats locally known as "ekirumbi" are associated with this blacksmith practice, where they provide protection from the sun and are supported by strong wooden pieces that freely stand for purposes of aeration. These hats are handmade using techniques passed down through generations. They carefully select and prepare the appropriate grass or plant material, weaving it together to create the desired shape and design of the hat. The hats are crafted using natural materials found in the environment, typically long and well-made grass, especially obtained from wetlands or sorghum stems with leaves still attached. The specific types of grass used can vary depending on availability. Some commonly used materials include papyrus reeds, sorghum stalks, or other types of durable grasses.

4.1.4 Some of the materials and tools used in the execution of these products

Figure 9: Ekicunga (A pair of bellows)

Source: Primary data; photo by researcher 2023

Ekicunga (A pair of bellows)

The researcher received a detailed explanation of the traditional blacksmith's tool known as a pair of bellows. The respondent described the bellows as consisting of two air outlets connected to a bowl-like component, resembling a ceramic bowl. When the blacksmith operates the bellows, he grips the two wooden sticks attached and moves them back and forth. This process creates a pumping motion that controls the airflow to the fire or furnace.

By controlling the intensity and speed of this pumping motion, the blacksmith can regulate the fire's intensity. More vigorous pumping increases the air supplied to the fire, leading to a hotter and more intense fire. Conversely, a slower pumping speed reduces the airflow, effectively cooling the fire down.

According to the respondent, the bellows are a vital tool for a blacksmith. They provide the necessary oxygen to fuel the fire and help maintain the desired working temperature for the

metal. However, it was noted that modern blacksmiths may also use mechanical or electric blowers, especially for larger forges or industrial-scale operations

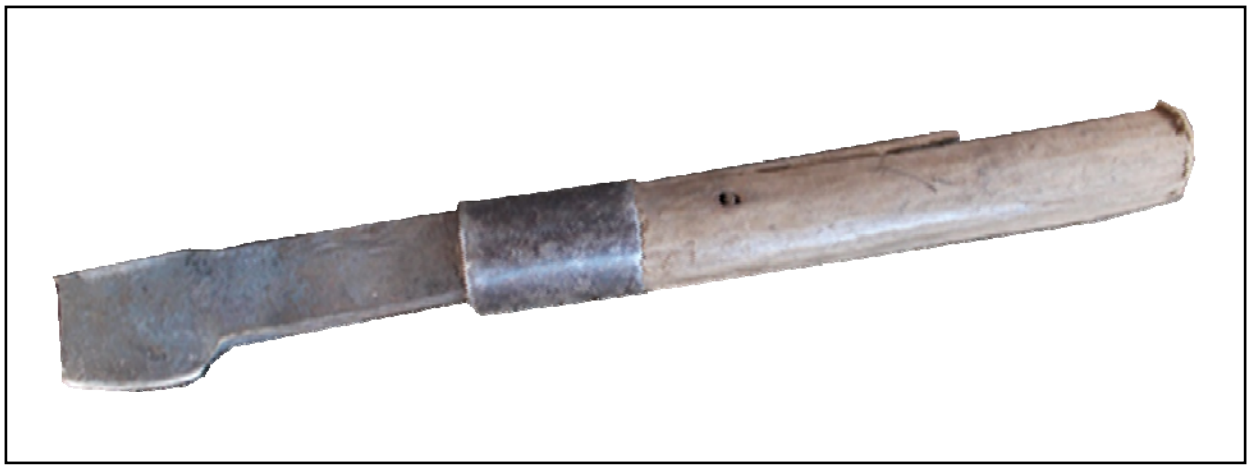

Figure 10: Eshinjo- Metal cutter

Source: Primary data; photo by researcher 2023

When it comes to cutting metals during crafting, blacksmiths employ various types of cutting tools made from different metals.

The choice of metal for cutting other metals depends on factors such as the type and thickness of the metal being cut, the desired cutting speed, and the specific application. Blacksmiths often select cutting tools made from these metals based on their properties, durability, and suitability for the task at hand.

Figure 11: Omwagato – for finishing

Source: Primary data; photo by researcher 2023

Omwagato (Used in the finishing of crafted metal products)

When it comes to finishing metal products in crafting, blacksmiths often employ various metals and materials to achieve the desired aesthetic and functional qualities. Here are some metals commonly used for finishing other crafted metal products: The choice of metal for finishing depends on factors such as the desired aesthetic, the intended purpose of the finished product, and compatibility with the base metal. Blacksmiths often consider the characteristics of different metals and the specific requirements of the project to select the most suitable metal for achieving the desired finish.

Figure 12: Enyundo (Hammer)

Source: Primary data; photo by researcher 2023

Enyundo (hammer)

The hammer is an essential tool used by blacksmith in shaping and forging metal. Blacksmith hammers come in various types, each designed for specific tasks and purposes.

It is important to note that the choice of a hammer depends on the specific task, the size and type of metal being worked on, and the preference of the blacksmith. Different hammers offer different characteristics in terms of weight, balance, and striking surface, allowing the blacksmith to achieve the desired results in their forging and shaping processes.

4.2 Exploration of sketches inspired by the Kiga blacksmith practice for cultural identity.

The Kiga blacksmith practice is a fascinating cultural tradition that inspired a variety of sketches exploring themes of craftsmanship, and cultural identity. Here are some sketch ideas that were inspired by the Kiga blacksmith practice:

Blacksmith at Work involved sketches depicting Kiga blacksmith in action, surrounded by their tools and working on pieces of metal, were made while paying attention to capturing the physicality and intensity of their work, highlighting the strength and skill required in the process.

Sketches also included elements like the hard stone where metals are hit with the hammer, a pair of bellows, and other tools specific to the Kiga blacksmith practice, with an emphasis on the products crafted such as spears, hoes, and knives, among others.

Sketches also portrayed the passing down of blacksmith skills and knowledge from one generation to the next. This included sketches like an older Kiga blacksmith teaching a younger apprentice, emphasizing the importance of cultural heritage and the preservation of traditional craftsmanship. Sketches also depicted scenes of community gathering around a Kiga blacksmith's working environment, as some could learn these skills through seeing.

Figure 13: Ink surface treatment background with a blower

Sketch by the researcher 2023

Using a blower to spread ink on canvas was one of the techniques that yielded unique and interesting effects as a surface for drawing. The process involved applying ink onto a canvas and then using a blower, such as a hairdryer, as depicted in Figure 13, to manipulate and disperse the ink across the surface.

To begin, the researcher poured drips of ink onto the canvas and on specific areas in a more random manner to get the desired outcome. The ink was made to range from thin, watery to thicker to achieve different visual effects.

After applying ink, the blower was used to direct air toward the ink, causing it to move and spread across the canvas. By adjusting the airflow, angle, and distance of the blower, the researcher could control the movement and pattern of the ink, creating a range of textures, gradients, and other shapes.

Figure 14: Four stages showed the drawing execution process

Sketch by the researcher 2023

A pen that suits the intended style and desired effect was first selected. With a rough plan in mind, the researcher began sketching, paying attention to the textures and tonal variations created by the ink. Then carefully observed the canvas's surface and used varying pen pressures, strokes, and techniques to bring out sketches inspired by the blacksmith's products. The details were added through shading and refining the composition, as captured in Figure 31. Stepping back periodically,

by assessing the overall balance as necessary adjustments were made. The pen slid across the ink-treated canvas, allowing the researcher to create lines, shapes, and textures that harmonize with the underlying ink. Through this process, the canvas's effects merged with the pen strokes, resulting in a unique and captivating sketch that blends the expressive qualities of ink with the precision of pen work.

Figure 15: Blacksmith products in semi-abstract form

Sketch by researcher 2023

Drawing on canvas with black pastel was an engaging and expressive artistic process. With a canvas as the chosen surface, the researcher selected a black pastel stick, its rich pigment ready to transfer onto the textured fabric. With deliberate strokes and varying pressures, the researcher shaped lines, forms, and shadows, capturing the essence of my subject. The texture of the pastel interacted with the canvas, leaving traces of depth and character, as seen in fig 16, Then, blended and layered the pastel, building up tones and creating contrasts, allowing the black hues to intertwine with the canvas texture. The final result was a captivating drawing, where the expressive power of the pastel medium harmonized with the canvas's unique qualities, creating a visual narrative infused with depth and emotion.

Figure 16: Blacksmith's hands drawing hole in metal with hammer.

Sketch by researcher 2023

Figure 17: Utilized computer-aided design to simplify lines using a drawing tablet.

Sketch by researcher 2023

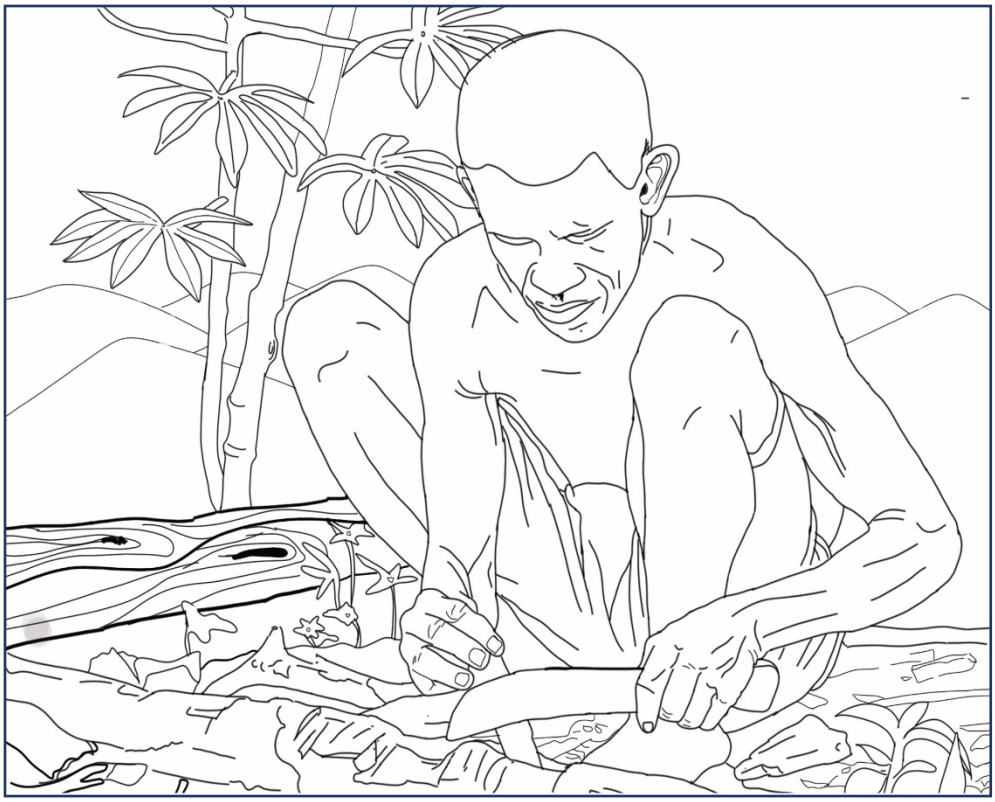

Figure 18: Utilized computer-aided design to create someone using a blacksmith tool.

Sketch by researcher 2023

4.3 Production of drawings that promote the cultural identity of the Kiga blacksmith.

Documenting the products of Kiga blacksmith through drawings is an excellent way to preserve and promote their cultural identity. The following ideas were used for documenting their creations:

Catalogue: the researcher created a catalogue covering the study objectives for the research. Included drawings of spears, hoes, axes, knives, and other products, highlighting their unique designs, shapes, and functional features. accompanied each drawing with information, for example, the surface used, the tools and materials and the activity.

Blacksmith creates everyday objects such as pangas, knives, spears, among others, showcasing the versatility of their skills. The blacksmith also collaborates with other artisans, like woodworkers or weavers, resulting in unique and culturally significant creations. Documenting these products, therefore, was significant through drawing.

Figure 19: The environment in which blacksmithing practice takes place

Drawing by researcher 2023

The drawings in Figure 19 showed the kind of hats used by the blacksmith when forging metals into useful products used in the community with free-standing poles that support the thatched grass. The researcher used ink on ivory paper and a graphic ink pen to bring out some details. The smoke-like effects were brought in by using a spray gun with water to splash on the paper. This brings out the kind of environment in which these blacksmith work, as smoke is produced when using a pair of bellows to blow air into the fire.

Figure 21: Watercolor on ivory was used to show what the blacksmith uses to carry charcoal to the fire.

Researcher's drawing 2023

Figure 20: Used ink and pen to create a drawing of a blacksmith trying to craft a product

Researcher's drawing 2023

Figure 22: The blacksmith forging environment

Researcher's drawing 2023

In the context of studying and imitating the blacksmithing environment, the researcher found a way of capturing its smoky ambiance. As a key characteristic of blacksmithing, the smoky environment was caused by the burning of materials like charcoal in the forge as metals were heated and worked. This aspect significantly contributed to the mood and validity of the blacksmith's work environment.

To emulate this smoky environment in their artistic representation, the researcher took an experimental studio approach. Rather than relying on traditional drawing techniques, he opted to use ink and water on ivory paper. Ink, when mixed with water, created a range of concentrations that evoked the feel of smoke, while ivory paper can provide a warm, rustic backdrop that resonates with the atmosphere of a forge.

:

Figure 23: These drawings depicted blacksmithing, hammering, and noise-induced product creation.

Researcher's drawing 2023

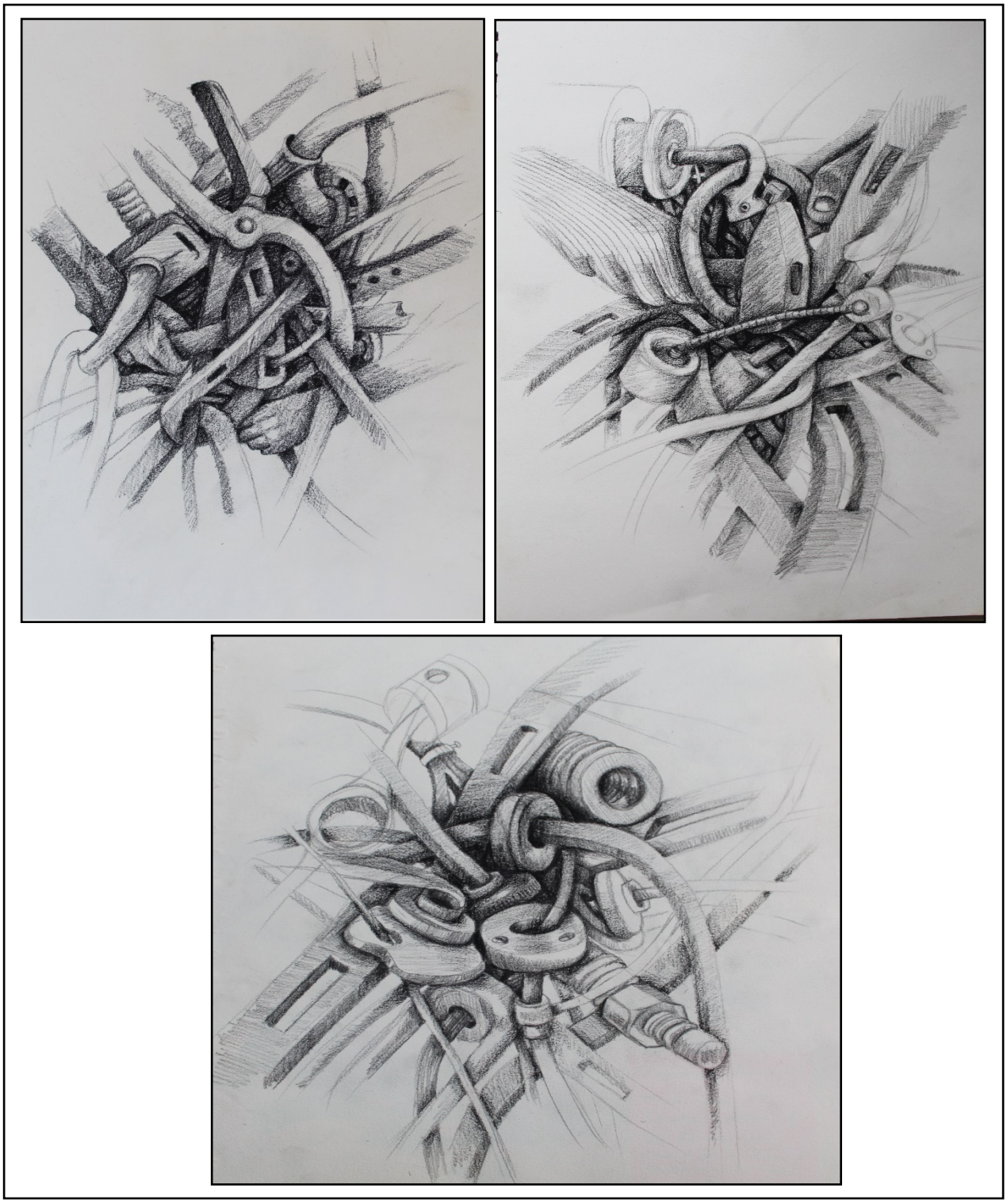

Figure 24: These drawings depicted blacksmithing, hammering, and noise-induced product creation.

Researcher's drawing 2023

Figure 25: Watercolor drawing of bellows blowing air into forging process

Researcher's drawing 2023

Figure 26: Ink on canvas, bleach blend, bellows, sound effects from hitting hammer.

Researcher's drawing 2023

Figure 27: Explored ink-acrylics on canvas, researcher in studio.
Researcher's drawing 2023

Figure 28: Explored black pastel on canvas with treated ink, examining wet and dry effects.

Researcher's drawing 2023

The ink could disperse in unexpected ways, creating unique patterns and blending colors in captivating and unpredictable combinations. This technique allowed the researcher to explore abstract and semi-abstract effects at the sketching level.

Artists can further enhance the visual impact of the ink spread by incorporating other drawing techniques or mediums on top of the dispersed ink. They can use traditional drawing tools like pencils, charcoal, or markers to add details, define shapes, or create contrast against the ink background.

Using a blower to spread ink on canvas as a surface for drawing offers artists an exciting and unconventional way to express their creativity. It allows for experimentation, encourages spontaneity, and can result in visually striking and expressive artworks.

Figure 29: Drawing inspired by blacksmith metal products, materials and tools

Researcher's drawing 2023

The four drawings show the stages involved in coming up with the final drawing right from the sketching stage to the end as the last one shows a zoomed piece with clear details.

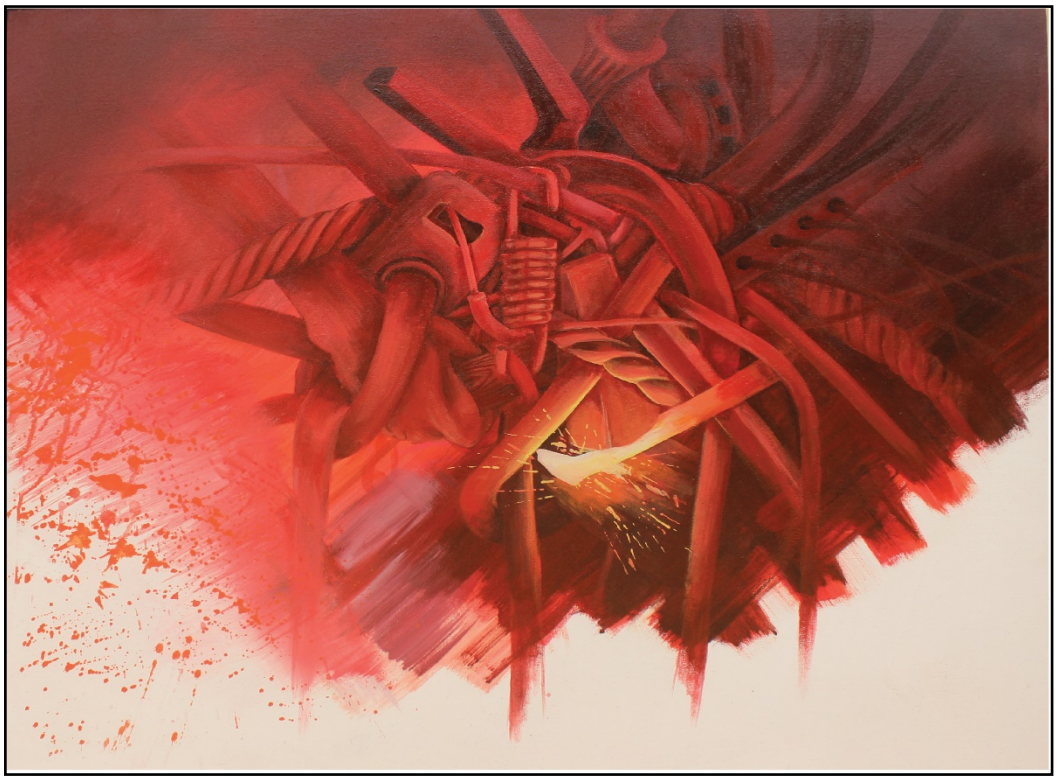

Figure 30: Explored painterly drawing composition using acrylics and canvas materials.

Researcher's drawing 2023

Figure 31: Blue monochromatic drawing depicted metal crafting materials, tools and products

Researcher's drawing 2023

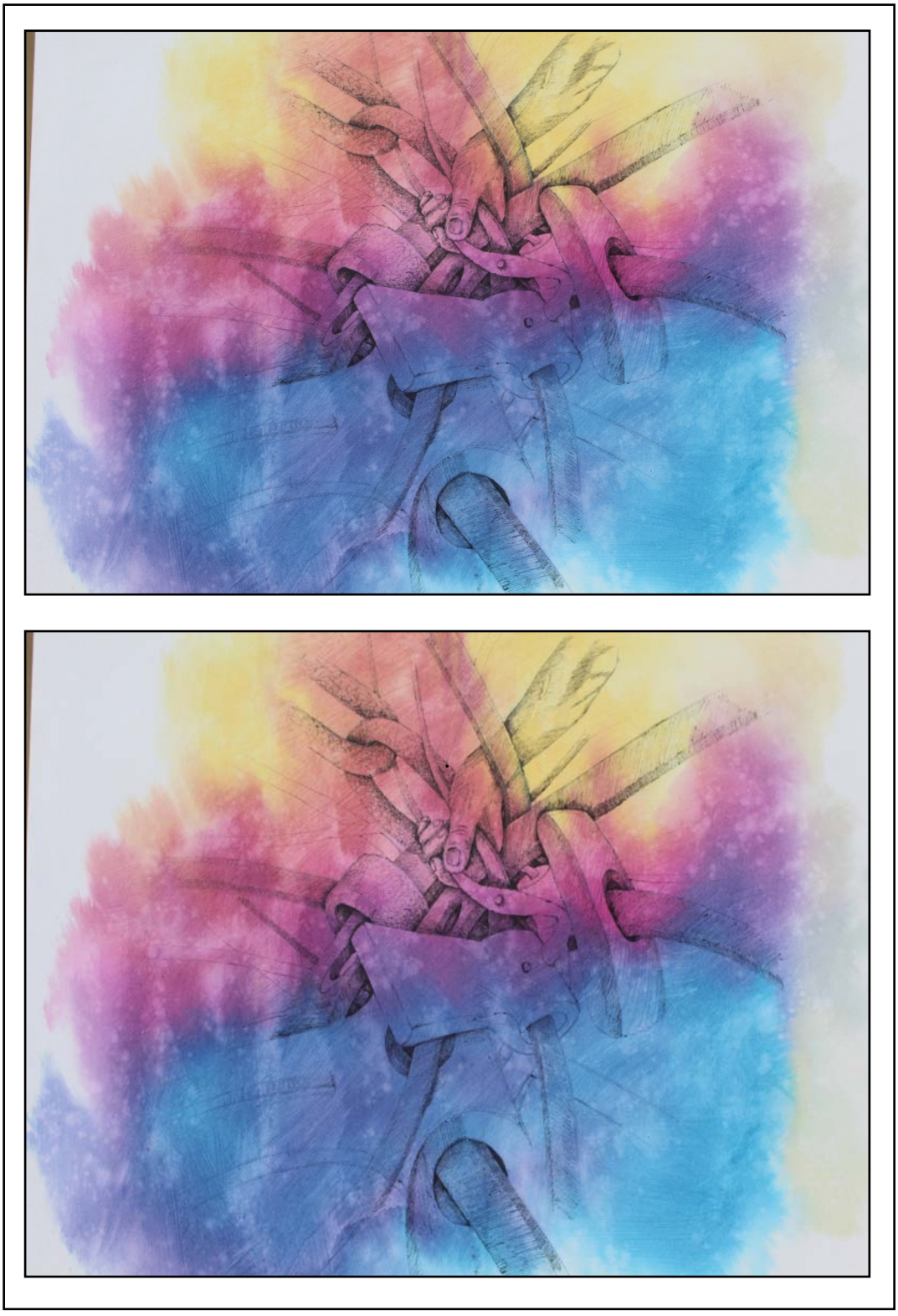

Figure 32: Used ink and pen on canvas to depict the products completed.

Researcher's drawing 2023

CHAPTER FIVE:

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

The summary, conclusion and recommendations in this chapter are given based on the purpose of the study which was to document the Kiga blacksmith products through drawing for cultural identity in Kabale District, guided by the objectives of establishing the current practice of the blacksmith among the Kiga community, exploring various sketches inspired by the Kiga blacksmith practice for cultural identity and finally producing drawings that promote the cultural identity of the Kiga blacksmith.

5.1 Summary

In summary, blacksmith products hold immense significance to the Kiga community. They provide essential tools, weapons, and cultural artifacts, contribute to the local economy, and preserve traditional knowledge. The craftsmanship of Kiga blacksmiths was a testament to the cultural heritage and skills that have been an integral part of Kiga society for generations

This research project focuses on documenting and preserving the cultural identity of Kiga blacksmith products in Kabale District through the use of drawings. The study employs ethnographic research methods and artistic documentation techniques to gain insights into the techniques, cultural beliefs, and artistic inspirations associated with Kiga blacksmithing.

By conducting ethnographic interviews and observations with Kiga blacksmiths, the study emphasized the importance of understanding the cultural context in which these crafts are created to ensure their preservation and transmission to future generations.

A comprehensive collection of drawings was created, visually capturing the details, aesthetics, and cultural significance of Kiga blacksmith products. These drawings serve as documentation and raise awareness and appreciation for traditional crafts. They provide a valuable resource for researchers, educators, and cultural enthusiasts interested in Kiga blacksmithing.

The research findings contribute to the field of cultural heritage preservation by highlighting the significance of drawings in capturing and representing cultural identity. Moreover, this study

emphasizes drawings for cultural identity through documentation of Kiga blacksmith products in Kabale District.

5.2 Conclusion

In conclusion, this research project has shed light on the significance of drawings as a medium for documenting and preserving the cultural identity of Kiga blacksmith products in Kabale District. By employing a qualitative approach that combines ethnographic research methods and artistic documentation techniques, the study has successfully captured the essence of Kiga blacksmithing and its role in shaping the cultural heritage of the Kiga people.

Through ethnographic interviews and observations, valuable insights were gained into the techniques, and cultural beliefs, associated with Kiga blacksmithing. These findings provided a deeper understanding of the intricate craftsmanship and meanings embedded within the blacksmith products. The research highlighted the importance of recognizing and appreciating the cultural context in which these crafts are created, ensuring their preservation and transmission to future generations.

The creation of a comprehensive collection of drawings served as a visual record of Kiga blacksmith products, capturing their unique details, aesthetics, and cultural significance. These drawings not only serve as documentation but also as a means of raising awareness and appreciation for traditional crafts. By sharing these drawings, the broader community can engage with and learn about the cultural heritage of the Kiga people.

The research findings contribute to the field of cultural heritage preservation by highlighting the value of drawings in capturing and representing cultural identity. The visual documentation created through this study can serve as a valuable resource for researchers, educators, and cultural enthusiasts interested in Kiga blacksmithing and the broader field of traditional craftsmanship.

By recognizing and celebrating their traditional practices, the research contributed to the preservation of their cultural identity and empowered them to maintain and pass on their knowledge to future generations.

The outcomes of this research will encourage further exploration and appreciation of Kiga blacksmithing. Recognizing the cultural richness and artistic excellence embedded within the

practice, hence fostering a greater understanding and respect for diverse cultural identities, ultimately contributing to the preservation of the practice.

5.3 Recommendations

Based on the research conducted on documenting Kiga blacksmith products through drawings for cultural identity preservation, the following recommendations were made:

Establish a cultural preservation initiative through collaboration with local cultural organizations, government agencies, and community leaders to establish a dedicated initiative focused on the preservation and promotion of Kiga blacksmith products. This initiative should aim to raise awareness, provide resources, and support the training and apprenticeship of future generations in these traditional practices.

Digitize and share drawings through a collection of drawings created during the research project and make them accessible through online platforms: and this can be in the form of non-fungible tokens (NFTs) to allow a wider audience, including researchers, scholars, and the general public, to engage with and learn from the rich cultural heritage of Kiga blacksmithing. This was supported by (Parham, 2022) who urges that One of the first and biggest domains of NFTs is Artworks. Artists can create an NFT from their artworks and sell it as a digital asset or digital ownership on a blockchain network. As Figure 3, art was now the biggest share of the NFTs market cap and has an important role in the NFTs world

Activation of current policy support for cultural institutions and funding by the government to protect and promote the cultural heritage of Kiga blacksmithing. This can include financial assistance for the preservation and restoration of traditional blacksmithing work environments, the incorporation of machine-powered tools, not just charcoal, to ease the production process, the establishment of cultural centres, and the inclusion of blacksmithing in educational curricula.

5.4 Areas for further research

While the research on documenting Kiga blacksmith products through drawings for cultural identity preservation provides valuable insights, several areas warrant further investigation. These areas include:

Symbolism and meaning, the research uncovered the intricate craftmanship and symbolic meanings embedded within the blacksmith products. To dig deeper into the symbolic motifs and meanings embedded within Kiga blacksmith products. Explore the cultural, spiritual, and social significance of specific symbols and patterns used in the designs.

Intangible Cultural Heritage to investigate the intangible aspects of Kiga blacksmithing, such as oral traditions, rituals, and knowledge transmission practices. Explore the role of storytelling, apprenticeship, and community participation in the preservation and continuity of these intangible cultural heritage elements. This research can shed light on the holistic nature of Kiga blacksmithing as a living cultural practice.

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APPENDICES

APPENDIX 1: Letter from the research coordinator

KYAMBOGO UNIVERSITY
P. O. Box 1 Kyambogo
Prof Philip Kwesiga, PhD, MAFA, PGDE, BAFA, UASP, IncoEP, AIM
0772427315 pkwesiga@kyu.ac.ug

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:

AHIMBISIBWE COLLINS
20/U/GMAID/13437/PE
collinsahimbisibwe@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: Date: July 19, 2021

Prof Philip Kwesiga, PhD

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APPENDIX 2: A field introduction letter from the head of department

KYAMBOGO UNIVERSITY

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

SCHOOL OF ART AND INDUSTRIAL DESIGN

DEPARTMENT OF INDUSTRIAL & COMMERCIAL ART

Masters in Art and Industrial Design

1ST /NOV /2022

.....

.....

Dear Sir,

TO WHOM IT MAY CONCERN

This letter introduces **AHIMBISIBWE Collins** a final student of Masters in Art and Industrial Design (MAID) Programme at Kyambogo University. Registered under number **20/U/GMAID/13437/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 .....your community.....and accord him the necessary support for the study.

Looking forward to your kind cooperation.

Yours Sincerely,

PP Mr.Kimani Muturi
Head of Department, Industrial and Commercial Art

APPENDIX 3: Interview guide

KYAMBOGO UNIVERSITY

SCHOOL OF ART AND INDUSTRIAL DESIGN

DEPARTMENT OF ART AND INDUSTRIAL DESIGN

INTERVIEW GUIDE:

Greetings and introducing yourself

My name is Collins Ahimbisibwe. In this study, Kiga blacksmith items in Kabale District will be documented and drawings created for cultural identification. Your comments will be extremely helpful in achieving the goals of this study, and the information gathered from you will be handled with the utmost secrecy.

PARTICIPANTS' INTERVIEW GUIDE

1. Who are you?
2. For how long have you been in blacksmith crafting?
3. What could have inspired you to join the blacksmith practice?
4. How did you get to join the blacksmith practice?
5. At what age did you get to join the blacksmith practice?
6. What benefits and pleasures do you find in blacksmithing as a profession?
7. What materials and tools do you use to execute your products?
8. Where do you collect materials and tools for the execution of your products?
9. Where do you sell your finished products?
10. How long and efficient does it take you to produce a finished product such as a forked hoe or any other?
11. What are the challenges faced in your job/ profession of blacksmithing?
12. May I learn from you by getting a special message that you would like to put forward in my research compilation for the improvement of blacksmithing in Kabale?

Do you wish to share information that you think can help me to understand blacksmithing in this region?

Thank you very much for your participation.

APPENDIX 4: Rukiga translated interview guide

KYAMBOGO UNIVERSITY
SCHOOL OF ART AND INDUSTRIAL DESIGN
DEPARTMENT OF ART AND INDUSTRIAL DESIGN

Endamutsyo n'okweyanjura

Eizina ryangye ndi Collins Ahimbisibwe Omu kucondooza oku, ebintu by'empeeshano omu Bakiga omu disiturikiti ya Kabale biraza kurindwa n'ebishushani ebikozirwe kworeka eby'obuhangwa bw'abantu. Ebi oraagarukemu biraza kuyambira kimwe omu kuhikiiriza ebigyendererwa by'okucondooza oku, kandi ebiraacondoozibwe kuruga ahariiwe biraza kutwazibwa n'obwegyendesereza.

EBY'OKUKURATIRWA OMWEJUMBI

1. Ori oha?
2. Omazire Obwire buraingana ki omu kuheesha?
3. Ni ki ekyakureeteire okukunda kwetaba omu mwoga gw'okuheesha?
4. Okatandika ota okwetaba omu mwoga gw'okuheesha?
5. Okatandika omwoga gw'okuheesha oine emyaka engahe?
6. Ni magoba ki n'ebirungi ebi oshangire omu mwoga gw'okuheesha?
7. Ni byejuniso ki n'ebikwato ebi oreejunisa omu kukora ebintu by'empeeshano?
8. Ni nkahe ahu oraiha ebikwato ebi oreejunisa omu kukora ebintu by'empeeshano?
9. Ebikwato ebi okozire kuruga omu kuheesha orabiguza nkahe?
10. Kirakutwarira bwire ki kumara kuheesha ebikwato nk'eforogo nari ekindi kintu kyona?
11. Ni buremeezi ki obu orabugana omu kukora omwoga gwawe gw'okuheesha?
12. Hakoogira eki naakwegaho omu muringo gw'obutumwa obu wookubaasa kuba orenda ngu mbaase kuhandiika omu kucondooza kwangye oku omu Kwenda kwongyera kutunguura eby'okuheesha omuri Kabale?

Orabaasa kubaganaho naanye amagyezi agandi agu orateekateeka ngu ndabaasa kuba ntaramanya iwe agu oreetegyeereza?

Yebare munonga ahabw'okwejumbira omu kucondooza oku.

APPENDIX 5: Participant observation guide

The observation process was guided by the first study objective in gathering data which is:

To establish the current practice of the blacksmith among the Kiga community.

This objective was analyzed based on the following:

1. The different materials and tools used in the production process
2. The different products made by the blacksmith
3. The production process of items
4. The environment in which products are produced
5. The apprenticeship processes

APPENDIX 6: Guide for the focus group discussion for the blacksmith

The focus group discussion handled and discussed matters concerning the following;

1. Different categories of materials produced
2. Importance of these products to the community
3. Saucing materials and production process
4. Marketing process of the finished products
5. Buyers of the product
6. Government support for the blacksmith production in the community
7. Gender equality in the practice.