PROMOTING CLAN IDENTITY THROUGH CERAMIC SCULPTURE:

A CASE OF IKARIBWOK IN APOKOR, SOROTI DISTRICT

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DECLARATION

I declare that this report entitled, “PROMOTING CLAN IDENTITY THROUGH CERAMIC SCULPTURE: A CASE OF IKARIBWOK IN APOKOR, SOROTI DISTRICT,” is my original work and has never been presented to any University before for any academic award.

Signature…….……

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APPROVAL

This thesis entitled, "PROMOTING CLAN IDENTITY THROUGH CERAMIC SCULPTURE: A CASE OF IKARIBWOK IN APOKOR, SOROTI DISTRICT," was carried out by EGONU Charles, Registration number (18/U/GMID/19602/PD) under our supervision and is ready for submission.

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DEDICATION

This report is dedicated to my parents Mr. Emwolu Mesach and Mrs. Ikae Rosa; brothers and sisters; and family friends, especially Mr. Okello James, a retired senior lecturer at Makerere University, Mr. Mugisha John, a retired senior lecturer and a former Head of Ceramics at the Department of Art and Industrial Design of Kyambogo University and Mr. Sebabi Francis as one of my mentors.

May the Almighty God bless you all!

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LIST OF ACRONYMNS AND ABBREVIATIONS

ATR	African Traditional Religion
CAD	Computer Aided Design
CAR	Central African Republic
CCFU	Cross-Cultural Foundation of Uganda
DRC	Democratic Republic of Congo
FGD	Focus Group Discussion
ICU	Iteso Cultural Union
KNUST	Kwame Nkrumah University of Science and Technology
LC	Local Council
LEMU	Land and Equity Movement in Uganda
MAID	Master in Art and Industrial Design
SDGs	Sustainable Development Goals
UN	United Nations
USA	United States of America

ABSTRACT

The purpose of this research was to produce ceramic sculpture artifacts in order to promote the clan identity among the youth of Ikaribwok in Apokor community, Soroti district. The study was conducted under three objectives: to establish the cultural significance of the Ikaribwok clan totems; develop design ideas for creating ceramic totems for Ikaribwok clan in Apokor community and produce ceramic sculpture wares depicting selected Ikaribwok clan totems in the Apokor community. The study employed an exploratory approach to unearth the required information about totemism. Forty-five (45) respondents were purposively selected for their knowledge and expertise on the practice of totemism; and the views of the youth whose respective information guided the studio process. Data was collected using interviews, focus group discussions, photography, documentary analysis; studio experimentation, and were presented in themes. Based on the literature search and fieldwork, the findings indicated that culturally totems play a big role amongst the clans notably; prohibiting people of the same totem or clan from marrying one another thus preventing incest in the community; totems are used as logo or symbol to an individual or a group of related persons of a particular clan. Therefore, the Iteso Cultural Union should encourage Clan leaders and the elderly to inculcate the importance of embracing totemic practice among the youth through clan meetings, storytelling and use of totemic symbols during different events such as child naming, festive dance and heritage days. Although the artifacts were produced for the Apokor community, for the purpose of promoting clan identity, the outcomes are beneficial to the entire Teso community. Thus, totemic ceramic sculptural artifacts can continually be produced especially among the Ikaribwok clan community and for public consumption.

CHAPTER ONE: INTRODUCTION

1.0 Overview

Totems are very important social constructs that identify and unite different ethnic groups/clans worldwide. These clans are guided by specific totems, which are respected by each particular clan. Therefore, the clan's existence and prosperity significantly depend on the knowledge and respect people show for their totems, which is fundamental to clan identity. This chapter presents the background to the study, statement of the problem, the purpose of the study, objectives, and research questions, significance of the study, the scope of the study, and definitions of operational terms.

1.1 Background to the study

The word clan is derived from the Scottish Gaelic word *clan*, which means offspring and children (Jackson & Hogg, 2010). They explain that the term *clan* was originally linked with families belonging to the Highlands and Lowlands of Scotland. These families established a sense of identity with clan chiefs who controlled their regions. Nevertheless, the term moved outside the land of Scotland and re-emerged within tribal groups of other countries worldwide. Some of the notable tribes that adopted this term include the Trobrianders in Melanesia, the Yanomama of Brazil, the Nuer from Africa, and clan societies in Europe, Asia, and North America (Ronfeldt, 2006). The clan's responsibility was to ensure a sense of social identity and belonging, hence consolidating a people's ability, notably the youth, to bond and thrive (Ronfeldt, 2006). Thus, a clan is a group of families emanating from one man or place as their common ancestor or origin and are ruled by particular cultural norms and taboos. Among the clan, customs are the practice of totemism (LEMU, 2017).

Totemism is a belief in kinship with or a mystical relationship between a group or an individual and a totem or a system of social organization based on totemic affiliations. Therefore, the object, or totem, is thought to associate with an assumed relative or an individual to serve as their logo or symbol (Haekel, 2020). The term totem is derived from the Ojibwa word *ototeman,* in North America, meaning "one's brother-sister kin." The grammatical root, *ote*, signifies a blood relationship between brothers and sisters who have the same mother and who may not marry each other (Haekel, 2020). Furthermore, to

establish its origin, Simanjuntak (2018) submitted that, a totem started as a person's private owning, then ritualized together with the respective community and then transformed into a representative symbol of its community or group of close people. As such, a totem is revered as a spirit or sacred object, or symbol or emblem of a group of people, such as family, clan, lineage, or tribe. Much as a totem serves as a reminder of the ancestry or mythic past (Goswami, 2018) in the concept of this study, clan totems are discussed.

Totems have strong attachments and are deep-rooted to humans who subscribe to them from the time the universe came into existence implying that people of different races worldwide do associate with them. In India, Amirthalingam (2014) noted that totemism signified a spiritual or ritual relationship among members of a specific social group. However, he argues that totemic beliefs are not only recognized by Native American and aboriginal people in North America but also found in Asia, Australia, Eastern and Western Europe, the Arctic polar region, Arabia and Africa. Amirthalingam (2014) cites the *Gond* who associate with totemic animals or plants, and some of the clans are named after their totem. Nevertheless, Goswami (2018) argues that across the world, totems move with people in their veins and that every difficult situation could be solved.

Traditionally, totems have been a part of cultural rituals such as childbirth, where rituals are performed to initiate the young into a clan as a whole. They are of great value in different disciplines such as dance, drama, motifs, handicraft, artifacts, and painting, among others. According to Latcham (1927), the common characteristics of totemism among the Andean tribes are the ceremonial dances that accompanied all their feasts and ceremonies; the dancers would dress in the skins and feathers of the totem animal or bird or of those of the symbol. Latcham (1927) further upheld that totems have been used as totemic marks or badges as the distinction of the clan, carved on their houses, painted on their faces, arms, and shields. Totems are not only valued in the crafts industry and performance arts but also in other disciplines of cultural significance that help to curb taboos among the clan members. It is also possible to symbolize totemic icons in clay due to the fact that it is a flexible and durable material when fired.

The practice of totemism is connected to the organization of the clan system where the symbols are reflected in the naming of the clan after plants and trees. The Nage, who subscribe to plants and trees are prohibited from being cut for firewood and construction. If a person disobeyed the norms, it was believed that they would develop sores or skin allergies (Forth, 2009). Globally, members of societies tend to associate and attach value to their daily ways of living in relation to the totems, just as is the case with members of the Ikaribwok clan.

In South Africa, the Bechuana clans among the Bantu cultures have claimed to have distinct relationships with crocodiles, adopting the crocodile as their totem animal (Livingstone, 1858). The Bakwena tribe of Botswana in South Africa is also named after *Kwena*, the crocodile, whereas the Batloung also in Botswana is named after *Tlou*, the elephant (Steiger, 1997). Totemic animals are respected by anyone from the tribe, clan, or group by not hunting or harming it, for instance, the Bakwena protected the crocodile and they also condemned hunting the species of antelope for food. In some localities, when a totem perishes or is sold, members of the tribe it represents would show respect by mourning and burying it like a human being. This implies that mankind will never discontinue practicing totemism. Additionally, Rukariro (2015) affirms that totems identify various clans among the Shona of Zimbabwe; each clan behaves differently from another as guided by their respective totems in the society. Rukariro further reports that totems that identify clans exist among South African natives of Zulu, the Ndebele, and the Herero in Botswana and Namibia. Animal and plant species are totems among tribes in Congo (DRC) and the Central African Republic (Lssozi, 2010; Sylvio & Yahya, 2007).

In the Ugandan context, a totem is a symbol that represents a group of people with common ancestral origin called the clan; this can be either an animal, bird, plant, or fish (Past, 2012). In almost all ethnic groups in Uganda, a totem symbolizes cultural identity in the form of an animal, a plant, or an object. In some instances, a clan may have more than one totem. On the other hand, several clans may also subscribe to the same totem. The Batangyi of the Bakonzo ethnic group and Bayanja of the Banyoro stress the chimpanzee as their totem and in both communities, children are taught at an early age to

identify their totem and taboos associated with it. Therefore, it is the responsibility of adults to teach children not to hurt or abuse the chimpanzee, which is referred to as grandfather or owner of the forest (CCFU, 2018).

Among the Iteso, members of the Ikaribwok clan are identified by the totems such as bushbuck (*ederit), amor, etil* and the hartebeest (amori*)* as their totemic symbol. The taboos associated with these totems are that the Ikaribwok clan members are prohibited from sitting on the skin of an animal revered as a totem or trespass in their habitats. The clan members condemn relatives who engage in any forms of incestuous marriages (LEMU, 2017). It is the role of each clan member to protect their totems against depletion by not hurting or eating it. This practice has maintained and increased the population of flora and fauna in the communities; over 100 plant and animal protected species constitute the totems amongst many tribal communities such as the *omuziiro* of the Batooro, Banyoro, Baganda and among other clan in Uganda.

Conversely, Kidega (2010) advocated for the identity of Ugandan ceramics using fauna and flora as a source of inspiration as opposed to the artifacts from other countries such as China, Japan, Kenya, among others. Totems can also be presented as symbols for promoting clan identity through ceramics, that are made by taking mixtures of clay, earthen elements, powders, and water and shaping them into desired forms. Once the ceramic has been shaped, it is fired in a high temperature oven known as a kiln. Often, ceramics are covered in decorative, waterproof, paint-like substances known as glazes (Robyn, 2010). The possibility of clay as a medium of expression could be used to represent totemic symbols of a given tribe or clan. In this study, this was possible with studio experimentations using different clay bodies to produce ceramic wares that were a canvas for displaying totemic symbols of the Ikaribwok.

Origin of Ikaribwok clan

The Ikaribwok is one of the six clans of the Iteso community who are descendants of Ham who gave birth to Cush (Ethiopia), Mizraim (Egypt), Put (Libya) and Canaan (LEMU, 2017). (Cush and his sons later went to settle in the land which was later called Ethiopia or Abyssinia. In 1300 AD some of Cush's descendants who later came to be known as *Itunga* left Ethiopia and moved southwards, and first settled in a place now

called Turkana, north of Kenya. A group that left Karamoja in 1700 AD and moved southwards and entered a place called Angisa in Magoro, part of a place which later came to be called Teso. The group of *Itunga* who settled in Magoro came to be called Iteso. From Magoro the Iteso scattered to the north, west and south. The group that went west settled in areas now known as Soroti, Serere, Kalaki and Kaberamaido. The Iteso are referred to as part of the 'NiloHamites' ethnic group.

Furthermore, at the time of settling in the current Teso land, the Iteso were grouped into six main clans namely: The Ikaribwok, Irarak, Ikatekok, Ikomolo, Igoria and Inomu (LEMU, 2017). Due to conflicts, the search for better land with good pasture and water, among other factors, the major clans formed sub clans. Currently, the Ikaribwok clan is also the basic cultural administrative unit and building block of the Iteso and the Iteso Cultural Union (ICU). Each clan has a highly revered leader who is their administrative head. The institution is constitutionally recognized by the Uganda Government as one that culturally binds the Iteso together under their supreme leader, the Emorimor. All services of ICU are administered to the subjects through the clan leaders. ICU derives her powers and authority from the clans.

In Teso, the majority of the youth, aged between 15 to 30 years, are not conversant with the Ikaribwok clan identity of the hartebeest totem. This lack of knowledge has significantly disenfranchised the youth from identifying with their cultures, leading to moral degeneration, including incest in the society where they abode. The need to promote and preserve the totem for the youth to recognize and appreciate their cultural identity is paramount through the use of clay, for the posterity of the Iteso. Through recognizing the Ikaribwok clan totem, the youth will be able to practice the traditions by respecting the values, and norms; thereby protecting and upholding their culture for future generations. According to Hagg and Kagwanja (2007) ethnic or clan identities are key resources in building sustainable societies.

1.2 Statement to the problem

Clans are significant social constructs that identify different ethnic groups. These clans are guided by specific totems, which are respected by each particular clan. Majority of the youths of the Ikaribwok clan who dwell in Apokor village, Soroti district, do not recognize the Ikaribwok totems which are symbolic to their clan identity. The discrepancy between modern and traditional cultural practices, beliefs and norms has influenced the youth to negate their attitudes towards upholding taboos and values of the totems considered respectful for clan identity. This could lead to degeneration of the Ikariwok society. If the situation is not addressed, the Ikaribwok clan is likely to be obliterated. As such, this study focused on production of ceramic sculpture items for promoting the Ikaribwok clan identity among the youth in Apokor community, Soroti district to reflect on their cultural identity for posterity.

1.3 Purpose of the study

The purpose of this study was to produce ceramic sculpture items for promoting the Ikaribwok clan identity among the youth in Apokor community, Soroti district.

1.4 Objectives of the study

The objectives of the study were to;

1. Establish the cultural significance of totems in Ikaribwok clan of Apokor community.
2. Develop design ideas for creating ceramic totemic symbols for Ikaribwok clan in Apokor community.
3. Produce ceramic sculpture totemic symbols for Ikaribwok clan in Apokor community.

1.5 Studio Guiding Questions

1. What are the cultural significances of Ikaribwok clan totems to the Apokor community?
2. What designs can be developed from the Ikaribwok totems to produce ceramic items for Apokor community?
3. What studio processes are required to produce ceramic sculptural wares inspired by selected Ikaribwok totems?

1.6 Significance of the study

The outcomes of this study will be helpful in numerous ways that include the following;

The production of ceramic sculptural items will be used for personal, communal consumption, others to serve as decorations and to promote cultural identity for posterity among the Ikaribwok clan in Apokor community.

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

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

1.6 Scope of the study

The scope of this study catered for the geographical, content and time scopes that reflected the overall coverage of different aspects presented in the subsequent subsections of the report.

1.6.1 Geographical scope

The study was conducted in Apokor community in Soroti district of Eastern Uganda where the inhabitants of Ikaribwok clan live. Apokor community is approximately 6 kilometers off Soroti-Serere road from Soroti City. Soroti District is located in eastern Uganda, bordered by Amuria District to the north, Katakwi District to the east, Ngora District to the southeast, Serere District to the south, and Kaberamaido District to the west as illustrated in *Appendix 7.* Their rich cultural heritage is endowed with indigenous knowledge systems and information on the historical facts associated with totems in Teso region. The Ikaribwok are a closed community of traditional farmers whose activities mainly centered on the production of millet grains for self-sustainability. United by their totems, the community subscribes to the Iteso Cultural Union (ICU) under the leadership of the Emorimor as their overall cultural head in the eastern region of Uganda.

1.6.2 Content scope

The content scope focused on the three objectives as guidelines to concentrate on the outcomes of this study on Ikaribwok clan in Apokor community of Soroti District. As

such, more emphasis was laid on the cultural significance of the totems in an attempt to evaluate the salient features attached to the values and norms of the community under investigation. Secondly was the development of concepts for totemic designs ideas for creating ceramic items for use in selected spaces that the youth can access and recognize as a symbol of clan identity within the community. Lastly, the production processes associated with crafting selected totemic ceramic sculpture wares that represent cultural identity of the clan was sought for in order to implement the final project through studio practice. Guided by set objectives, the relevant content for implementing each activity was gathered from available literature and studio practice experience as described in the subsequent chapters of this report.

1.6.3 Time scope

The time scope covered a period of ten years (2010to 2020). Through the written literature that supports this study, this era was substantial in providing the relevant information that reinforced the two-year study (2010 to 2020) under which research was undertaken.

1.7 Definition of key terms

Clan: is a group of families coming from one man or place as their common ancestor or origin and are governed by particular cultural norms and taboos (LEMU, 2017).

Identity: is used to describe the way individuals and groups define themselves and are defined by others on the basis of race, ethnicity, religion, language, and culture (Deng, 1995).

Ceramics: is a name for products made out of non-metallic inorganic substances, and on the other hand, ceramics is defined as the art and science of making materials and products of non-metallic inorganic substances (Aldinger & Weberruß, 2010).

Ceramic sculpture: is any work produced using materials such as clay, terracotta or other minerals (Haque, 2020).

Ikaribwok: Members of a clan that did not subdivide itself out of two hundred seventy (270) sub clans of Ikaribwok that constitutes the Iteso community.

Apokor: Land occupied by the Ikaribwok clan in Soroti district.

The background of the study included the variables, statement to the problem, purpose of the study, objectives of the study, studio guiding questions, significance of the study, and scope of the study and definition of key terms.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

This chapter discusses the theoretical framework and the existing literature review based on the objectives of the study which sought to:

(i) Establish the cultural significance of totems in Ikaribwok clan of Apokor community.

(ii) Develop design ideas for creating ceramic totemic symbols for Ikaribwok clan in Apokor community.

(iii) Produce ceramic sculpture totemic symbols for Ikaribwok clan in Apokor community.

2.1 Theoretical framework

This study was premised on human cultural beliefs that come together as ethnic groups or clans for the common good. Cultural beliefs may include totems in the form of plants, animals, and manifest as symbols that drive their sense of belonging. The Symbolic Interaction Theory of Identity by Blumer (1969) affirms that individuals learn to interpret and give meaning to the world through our interactions with others. The theory looks at how humans develop a complex set of symbols that gives meaning to the world objects in their perspective. The meanings are molded from the interactions with the society and these interactions are subjectively interpreted by them to suit the meaning in accordance with the existing symbols. Therefore, the theory was relevant in guiding this study in production of totemic ceramic sculpture symbols that convey meaning that individuals of Ikaribwok clan interpret while associating with others in Apokor community. The argument is supported by Haekel (2020) who highlighted that the object, or totem, is thought to interact with a given kin group or an individual and to serve as their emblem or symbol.

Symbolic interactionism also articulates that the individuals build a sense of self-identity through these interactions with the society. In this study, totem symbols are believed to be ancestrally related to an ethnic group, clan, or family as a tutelary spirit, which they attach deep feelings to. Thus, members of these ethnic groups, clans, or

family do not eat, kill or trap such totemic animals; birds, or fish hence respecting them (Diawuo & Issifu, 2015; Frazer, 1887). In the case of the Ikaribwok clan, the totem is represented by the antelopes. It should be noted that there are a variety of antelopes in Uganda such as topi, bushbuck, Impala, Uganda Kob among others. The types of antelopes that represent the Ikaribwok clan are the *ederit*, hartebeest, *amor* and *etil*. The symbol(s) was selected by the Ikaribwok clan members to be used as the source of inspiration to produce ceramic sculpture totemic symbols for promoting the Ikaribwok clan identity among the youth in Apokor community, Soroti district. The totems are similarly used by other clans in Uganda as symbols of cultural identity in their communities.

2.2 Cultural significance of totems in communities

According to Halpin (1981) totem poles bring pride to the people who subscribe to them. Amongst those who ascribe to the Mhofu or eland totem make use of praise names such as *Mutenhesanwa*, *Mwendamberi* and *Chihera* to keep the spirits of their members high.

This observation is supported by Mugovera (2017) who explained that nowadays, people show appreciation to their totems by addressing each other with praise names such as *chidawo,* regardless of their religious affiliations. Those whose totem is *Ngara* use the praise name *Wamambo* while the Soko use *Murehwa*, *Jena* and *Makwiramiti* amongst the community in Zimbabwe. Beyond the praise attached to totems world over, these symbolic representations are useful sources of inspiration to develop design concepts for creating ceramic wares that identify different clans in the community. Freud (2004) affirms that totems bond people of common ancestral beliefs together and thus they observe prohibitions of having sexual relations between members of the same totem or clan.

The prohibition against the killing and eating of totemic flora and fauna in some localities has helped to protect against depletion hence maintaining some species in the community (Mandillah & Ekosse, 2018). This practice has helped the animal and plant kingdoms to multiply despite the socio-economic activities and natural calamities such as floods, diseases, among others. In addition, Bennett and Robinson (2000) noted that some

animals are regarded as symbols of power and respect despite poaching in some communities.

According to Kenyatta (1978) and Wekesa (2014) a fig tree (*Umvubu*) is regarded as a holy plant in the culture of some Zulu clans in South Africa since it symbolizes divination and productiveness, they place offerings, sacrifices and prayers around or beneath in reverence to its existence. They argue that the tree is also a totem plant in many tribes and clans in Kenya such as the Kikuyu, Meru, Luo and some clans among the Luhyia. The Kikuyu consider the tree as holy and prayers and offerings are done beneath it. Rituals and curses are also performed beneath the fig tree.

Among the members of the Teso people of Busia County in Kenya, the African Mourning dove, the Half-Collard Kingfisher, the Nubian Nightjar and the Barn Swallow locally known as *Akabulutu, Amuruon, Asulwenyi* and *Emelete,* were highly respected prior to Kenya's independence since such birds were treated as symbols of different clans and were also associated with good luck and wealth (Ayaa & Waswa, 2016). In Eastern Uganda, members of the Ikaribwok clan from the Apokor community in Soroti district are guided by their totems, the bushbuck, *amor, etil* and hartebeest respectively. They do not trespass the antelopes' habitants, and it is a taboo to eat, touch or sit on their skin. Totems also strengthen the social construct among the Iteso (LEMU, 2017). To date, totemic practice is still prevailing among the communities in Iteso.

2.3 Design ideas for creating ceramic totemic symbols for the community

Design creation is a critical process that is necessary for the development of ideas to implement projects in the community. Through the exploration processes of working with sketches and drawings, the creation of the various forms of ideas are ideal impressions to develop community inspired projects.

The Dharawal speaking people of Southern Sydney used painting and drawing outlines using charcoal mixed with animal fat and ochre to create drawings or images on rock walls and rock shelters, portraying totems that played a significant part of the local dreaming (Duyker, 2008). He observed that the local dreaming which was drawn and painted included *oherfs,* giant serpent or witch, kangaroo or *marloo,* Dharawal whale, and

lace monitor or *jindoala*. Thus, it is important to note that drawing is the initial step taken to record images or ideas on the surface which aid to achieve sketches of different designs, which guide artists in the studio. Painting as a style of depicting images on the surface could also be employed in ceramics using different materials. Among other techniques, Duyker (2008) explains that the Aboriginals of Dharawal also used engravings to register images on rock surfaces using sharp pointed rocks. His observation is credited and engraving on ceramics surface is possible to create images as well as patterns. However, the above techniques were and/are not only used by Dharawal speaking people of Southern Sydney but also by academia especially Ugandan institutions of learning.

Mugenyi (2009) observed that the development of sketches in pencil and drawings in objective and subjective studies help to explore ideas guided by elements and principles of design in sequential steps when creating totemic images. He further advocates for the use of poster colors and fast dry colors to portray the totemic images in realistic forms of graphics. He uses stencils and painting brushes, all which should be implemented systematically following step by step procedures of developing analytical sketches with write-ups to the final working drawings. Therefore, his pieces of work inform this study that elements and principles of art and design s`hould be used in any design production during studio exploration.

2.4 Production of ceramic sculpture totemic symbols

Totems have been represented in materials such as wood, glass, paint, and clay. Hunt (2010) advocates for the use of carving as a method and wood as a medium to produce three dimensional traditional *Kwakwaka'wakw* totem poles in recognition of the contributions made by the first people who inhabited the Northwest Coast. Arguably, it is possible to construct a totem pole for the Ikaribwok clan using traditional ceramic production techniques of coil and pinch to come up with the final artifacts from the clay body as a medium.

Additionally, Shirley (1981) advocates for methods of hand building, throwing, and casting to make different types of pottery using clay bodies as a major material. He argues that it is possible to hand build pottery or make pots in any way other than using a

potter’s wheel or mechanical means through approaches such as slab building, coiling and pinching. Therefore, hand building involves manual manipulation of clay with the hands as the primary tools used in modeling form. The throwing process of shaping plastic clay with hands to form a piece of work on a potter's wheel is another alternative approach to pottery. The hands and the potter’s wheel are the primary tools used. Casting is also another method used to make pottery shapes by pouring liquid clay or slip into a porous plaster of Paris mold. This technique is appropriate for mass production. Despite the methods mentioned above, one must bear in mind that creativity and artisanship are some of the key factors that play a big role in producing elegant works of art in the studio.

In general, ceramic artifacts in Ghana are usually decorated and finished by embossment, stamping, sgraffito, and painting, incising, glazing and piercing (Asmahet al., 2013). Pottery can also be finished by burnishing. Burnishing seals off the rough clay particles and compacts them tightly hence reducing the leakage of water through the pot wall (Kayamba & Kwesiga, 2016). Potters among the tribes in Niger Delta, employ various decorating techniques on pot surfaces like rolled, dragged or direct impressions, incisions, paintings and added plastic elements. The shaping methods used to build the art forms and by the different tools used to support their work are mainly four techniques; pounding in a concave form also known as tamper and concave anvil technique, molding over a convex form, hollowing and drawing of a lump of clay, and molding in a concave form over a mobile plate (Mayor, 2010). Improvised tools for ceramics decoration, such as braided cord roulettes, braided strip roulettes, carved wooden cylinders, sculpted wooden awls, pebble, woven palm leaf and stripped organic cobs are used and each involves a specific approach (Adong, 2018 & Mayor, 2005). The natural resources in the environment around us are essential for gathering and developing simple tools for finishing ceramic artifacts, especially in the process of creating new ideas in contemporary society today.

The potters in the Inland Niger Delta usually build the upper piece of the pot with coils. The clay body used to form the vessels shows little variation of different materials such as grog temper, sometimes supplemented with an organic temper like cereal husk

and dung or mineral temper such as sand and laterite grains in the Dogon Country (Gallay, et al., 1998). With studio experimentations, the materials that were mixed in clay were; mica, kaolin, sawdust, grog, stains and oxides; each reacting differently after firing.

According to Kalay (2014) prints can be done in paintings, graphics and ceramics as a process of registering a copy of stained/inked images on another surface by use of printing techniques. Kalay agrees that the techniques used in paintings and graphics are applicable to ceramics surfaces especially where ceramic colors or oxides and subsidiary materials are used. He elaborates some printing techniques which include; stamping, stenciling and relief printing, often seen in old ceramic pieces, tiles and bricks used in architecture. He emphasizes that relief printing and intaglio are the first printing techniques to be used among all the transfer methods and stamping being one of the oldest ceramic printing techniques used by ceramists. Through studio exploration, some of these printing techniques could be used to print totemic images for the Ikaribwok clan.

Asare, et al. (2015) advocated for the use of Computer Aided Design (CAD) as a technique for designing Akan Totems into textiles designs for ceremonial cloths. CAD would be relevant in creating Ikaribwok totemic artifacts, especially in developing better compositions and a combination of hues for coloring the items. The potters among groups existing in the evolving margins of the Delta fire their pots in direct contact with the fuel (Mayor, 199). Although the type of fuel and kiln used for firing pottery were not mentioned, it is a reminder that the complete cycle of ceramics production ends with kiln firing.

Traditional kilns are used for firing pottery and firewood as fuel. Despite the challenges of high expenses incurred in buying and transporting fuel from the collecting centers to work place. M.Siraji (personal communication, December 6, 2020). This implies that a suitable, reliable and cheap source of fuel should be identified for getting enough fuel for firing the ceramic wares after production. Therefore, this chapter was guided by the literature review was based on set objectives of the study and theoretical framework.

Summary

This chapter explored the literature concerning the production of ceramic sculptural items for promoting the Ikaribwok clan identity among the youth in Apokor community, Soroti district to suit the growing totem clans' specialized interests. The chapter explored the existing cultural significance of totems to clan members and patterns and designs inspired by hartebeest totem to suit the production of ceramic sculpture totemic symbols for Ikaribwok clan in Apokor community. The literature, however, highlights gaps such as absence of studio exploration to develop designs and patterns inspired by totems. Since this was the central objective for the study, using a qualitative approach, new outcomes emerged from studio experimentation. This study, therefore, highly contributes to the preservation and continuity of ethnic cultural heritage.

CHAPTER THREE: METHODOLOGY

3.0 Introduction

This chapter presents the research design, area of study, study population, sampling procedure and sample size, data collection methods, presentation and interpretation of studio findings, reliability and validity of research instruments, and ethical consideration.

3.1 Research Design

The exploratory qualitative approach was helpful in explaining and describing issues based on the findings guided by the objectives of this study; the narrations on studio experimentations were written thematically in the different chapters of the report. The advantage of using this qualitative research approach is that it gives detailed description of participants' feelings, opinions, and experiences; and interpretation of the findings (Denzin, 1989). The design is supported by Goundar (2012) who argues that exploratory design is undertaken to explore an area where little is known or to investigate the possibilities of undertaking a particular research study. Therefore, this study adopted the exploratory research design to experiment with clay bodies that were used to produce totemic ceramic sculpture artifacts for Ikaribwok clan. Through this design, different materials such as mica, kaolin, grog, sawdust and ceramics oxides and stains were manipulated during studio experimentation. It was also helpful in exploring studio experimentations of materials and tools for generation of design ideas. As a result of this exploration, six projects namely; water pot, water fountain, flower vase accompanied by functional and decorative pieces, wall hangings, wall clock and souvenirs were produced.

3.2 Study Population

The population of Apokor village comprises of approximately 25,000 people who inhabit the community where this study was conducted. Out of the total population of 25,000 people, the Ikaribwok clan is comprised 18,750 folks, representing 75% of the total Apokor community. S. Ecuru (personal communication, December 6, 2020).

Study populations are critical in any investigations since they provide a basis for categorizing specific communities of practice to validate the activities under inquiry. This

is supported by Asiamah, et al. (2017) who affirm that the concepts of the general population, target and accessible population as a basis for providing insights into the foregoing systematic approach for selecting participants from large populations in qualitative enquiry. Qualitative researchers can therefore identify and specify their general population by identifying the most primary characteristic implied by the research topic and goal (Asiamah, et al., 2017).

The local population was ideal for the study given their strong belief and practice with traditional and cultural customs including their strong attachments to totemism. The wealth of indigenous knowledge associated with totemism is embedded in the people of Ikaribwok clan, the outcomes of which were good ground for establishing reliable data to substantiate this study.

3.3 Sampling procedure and sample size

Given the large population size (over 2000) of Apokor community where this study was conducted, there was need to choose a specific number of respondents to gather information on the practice of totemism amongst the Ikaribwok clan. Therefore, the different categories of respondents were purposively selected as described in this subsection of the report. The technique was used to identify key informants, insightful members of the community who were both able and willing to share their information (Bernard, 2002; Seidler, 1974). Therefore, it was helpful in deciding what needed to be known and set out to find individuals who were willing to provide the information by virtue of knowledge or experience to respond to the subject matter of the study (Bernard, 2002; Lewis & Sheppard, 2006).

3.3.1 Sample size

The need for sample size in research is supported by Lavrakas (2008) who advocates for the selection of respondents to interact with in the process of data collection. The used sample selected for data collection comprised of two clan leaders (head of clan leader and vice clan leader), two Administrators and two Ministers for culture of ICU, thirteen elders and twenty-six youth of Ikaribwok clan. These were purposively selected and interviewed because of their constructive opinions, concrete knowledge and information on the traditional beliefs and norms concerning the practice of totemism.

The summary of the population, sample and sampling techniques are presented on *Table 1.*

Table 1: Summary of population, sample and sampling technique

Category	**Target sample**	**Used sample**	**Sampling technique**
Community members			
Elders	100	13	Purposively selected
Youths	280	26	Purposively selected
Clan leaders	2	2	Two leaders purposively selected
Iteso Cultural Union (ICU*)*			
Administrators	2	2	Two persons purposively selected
Minister of Culture	2	2	Two ministers purposively selected
Total	**386**	**45**	

Table 2: The demographic information of the participants

GROUP	SEX		AGE		EDUCATION		RELIGIOUS AFFILLIATION			
	M	F	60-80	80 above	FM	IF	CA	PR	MU	OT
ELDERS	06	07	10	03	04	09	04	06	00	03
YOUTH	14	12	AGE		21	05	10	14	00	02
			15-25	25-30						
			18	08						
CLAN LEADERS	02	00	AGE		01	01	01	01	00	00
			50-80	80 above						
			02	00						
ICU ADMINISTRATORS	01	01	AGE		02	00	00	02	00	00
			50-75	75 above						
			01	01						
MINISTER FOR CULTURE	01	01	AGE		01	01	00	01	00	01
			50-80	80 above						
			01	01						

KEY

M	MALE	CA	CATHOLIC
F	FEMALE	PR	PROTESTANT
FM	FORMAL	MU	MUSLIM
IM	INFORMAL	OT	OTHERS

3.4 Data collection methods

Various methods were used to collect data during the process of conducting this study; they include interviews, photography, studio experimentation, FDG and documentary analysis as elaborated in the subsequent subsections of this chapter. One-to-one interviews and Focus Group Discussions (FGD) were used to gather in-depth information from respondents.

3.4.1 In-depth Interview

In-depth interviews are qualitative research techniques that involve conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program, or situation (Boyce & Neale, 2006).

In this study, open-ended questions were used to conduct interviews with clan leaders of Ikaribwok clan, Iteso Cultural Union body that comprised of Administrators, Minister for cultural rites in order to obtain in-depth information on the practice of totemism. This method allowed the researcher to deeply explore the respondents' feelings and perspectives on clan values associated with the practice of totemism.

3.4.2 Focus Group Discussion (FGD)

Focus groups are used for generating information on collective views, and the meanings that lie behind those views (Gill et al.,2008). Focus Group Discussions (FGD) was conducted with elders and youth of Ikaribwok clan to gather their collective views on the values of practicing totemism. For this study, FGD was helpful in gathering the collective views and opinions of respondents regardless of their literacy statuses through free expressions of their personal thoughts within a group setting. These interactions facilitated the clarification of questions and provision of responses on issues such as clan values and taboos associated with the practice of totemism in a comprehensive manner. A digital voice recorder was also used to record the respondents' views besides writing information in the note books.

3.4.3 Photography

With the aid of a digital camera, photographs of the studio practice activities including drawing from the preliminary studies and images of totems that were finally used throughout the processes of conducting this study. Some of the images from internet

sources in the field were integrated into the research activity, including images of the final artifacts fired from the kiln. As a method of collecting pictorial information in visual art, this approach is supported in studies that have components of anthropology and sociology as is the case with this research undertaking (Glawet al., 2017).

3.4.4 Documentary Analysis

Document analysis is a form of qualitative research in which documents are interpreted by the researcher to give voice and meaning around an assessment topic (Bowen, 2009). The researcher got vital information from both published and unpublished books, thesis, online research, and other written articles in libraries and archives of Kyambogo University. The sources of information were acknowledged.

3.4.5 Studio experimentation

Through studio experimentation, several trials on materials were carried out to test for their workability with the aid of improvised tools to come up with the desired aesthetic and functional ceramic sculptural artifacts. The design ideas for creating ceramic sculptural totemic symbols for Ikaribwok clan and Production of ceramics sculptural totemic symbols depicting the selected Ikaribwok clan totems in Apokor community was carried out in studio 7 of ceramics section of Kyambogo University. Various techniques were employed in executing the ceramic sculpture totemic artifacts.

3.5 Data analysis

Kenneth (2005) says that, qualitative data analysis is a returning process that moves back and forth between analyzing the data and reconsidering every other aspect of the study. He further says that, it is also a way of assuring that the data are complete and relevant to the purpose of the study. The collected data from interview guides was studied and put into comparison in order to come up with relevant conclusion of the study. The interview question guides were designed in way that respondents' responses are protected. This enabled the researcher to determine the extent of the study.

3.6 Validity and Reliability of the study instruments

The validity and reliability of the instruments were critical in the process of conducting this research in order to ensure that credible data and information is obtained

using consistent means of soliciting evidence in this study. This information is presented in the subsequent paragraphs as illustrated in this section of the report.

Validity of this study was implemented through sharing the instruments with respondents from Ibongoi clan, which is a sub clan among the two hundred seventy (270) sub clans of Ikaribwok clan in olege village, Serere district to ascertain their views and opinions on the outcomes of the items sought for in the questions. The pilot study was necessary to authenticate the instrument for accurate information required through the tools. Feedback from the expert opinions of respondents and suggestions from the supervisors to improve the instruments were integrated into the reviewed questions for use with respondents. Thereafter, respondents were able to provide answers each question sought to attain on Totemism in the Ikaribwok clan.

To ensure reliability, the different methods of collecting data were used. Interviews and focus group discussions were used to ask respondents on their views regarding Totemism. Through the observations, images of the ceramic sculptural totemic artifacts were captured and compared to the data obtained through the interview processes. Archival surveys through the library search and reading of available literature online were helpful in providing additional information that would otherwise have been difficult to attain. Data obtained from the three sources was analyzed and synthesized to ensure that the information obtained on Totemism in the Ikaribwok clan was dependable *(Appendix; 4, 5,* and *6).*

3.7 Ethical considerations

Access to the field required authorization from different stakeholders. As such, upon obtaining an introductory letter *(Appendix 1)* from the Dean, Graduate School of Kyambogo University, the local authority in Soroti District was approached for permission to undertake this study. Through the auspices of the Iteso Cultural Union, permission was granted by the LC office of the Apokor community to conduct a study on Totemism in the Ikaribwok clan *(Appendix 2).* During the process of research, data was collected from respondents willing to take part in the study after seeking their consent to participate in the activities and the information obtained would only be used for the study *(Appendix 3).*

CHAPTER FOUR: PRESENTATION AND DISCUSSION OF RESULTS

4.0 Introduction

In this chapter, studio findings are presented and interpreted in relation to set objectives of the study on totemism within the Ikaribwok clan from Apokor village in Soroti District. Therefore, this chapter presents the cultural significance of totems, development of ideas for making totemic images and production of totemic effigies for display in public spaces in the community as discussed in the subsequent sections of this chapter.

4.1 Cultural significance of totems in Ikaribwok clan

From the inception of the Ikaribwok clan, totems have been used in Apokor village for various reasons attributed to the sustainability of the community that has lived in Soroti district for a considerably long period of time. Their social association with totemism was instrumental in providing relevant information on the cultural significance of totemic symbolism in the daily lives of the Ikaribwok clan dwellers as discussed in the subsequent paragraphs.

The findings indicate that totems helped to instill good morals to the community in several ways, given the indigenous knowledge system entrenched in their traditions. The presence of totems prevented members of the same clan from entering into any marriage contract since they are regarded as members of the same clan since it is regarded as a taboo in the community. People from the same totem or clans are prohibited from marrying one another to prevent incestuous behavior in the community (Kigen, 2018; Rukariro, 2015).

Their submissions are related to respondents, who said that,

> *We are not allowed to marry our fellow clan mates because incestuous marriage is referred to as witchcraft practice and is strongly condemned. If relatives got married, their children would be dull, with endless illnesses, regarded to be cursed or even die. Their marriage is not always successful. To remove the curse from the incestuous married couple, the victims are taken to the swamp by the clan members where*

the rituals are performed. While at the swamp, a small grass thatched hut with two doors on either side is erected then the victims are ordered to sit inside the hut and fire is set on it. As the victims struggle to escape from the hut, the clan soldiers with sticks run after them while beating them up as the rest keep on shouting louder the witch repeatedly until they disappear. If the victims persist with incestuous marriage, the clan has a right to disown them." (12th December, 2020, Face to face interview)

On the same note, the clan leader narrated that;

Last year in November 2019, the incident of incest happened and the youth were punished and made them to pay a fine of one hundred thousand shillings so that they do not repeat the same. These children even do commit incest knowing that it is not allowed but because they want to act against the clan laws. We do even organize introduction functions after two years to make sure that the clan members know each other (12th December, 2020, Face to face interview)

This implies that there is no known record of condemnation against incest among the Ikaribwok clan in Apokor community that is supposed to protect and guide their members against such immoral behavior.

A respondent aged 65 recounted that;

If a pregnant mother happened to notice the antelope, she would ululate and fall down to show respect for the animal. If she failed to do so, she would get a miscarriage (12th December, 2020, Face to face interview).

The Ikaribwok clan members appreciate and uphold values and taboos associated with their totems.

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

We were born in this land when our grandfathers and parents were respecting t hose animals. We do not eat, touch, trespass their habitat and sit on skins of the

antelopes. If one broke the rules, they would develop skin disorders all over the bodies (white patches on skin and white eyelashes) which would remain permanent… hence we respect them as our totems. Just like we got them respected by our parents, we also respect them, but because of religion, some beliefs have been abandoned. Nevertheless, these animals have disappeared because occupants have encroached on their habitats (12th December, 2020, Focus group discussion).

The practice of totemism is as old as man kid. Therefore, the relationship between totems and man kid will always flourish despite the presence of modern culture.

A sixteen-year-old respondent was not in the affirmative. During the focus group discussion, it was said that;

I know nothing because I did not grow up from here. Secondly most of the times, I stay at school and I come here for short holidays (12th December, 2020, Focus group discussion).

Another eighteen-year-old said that;

"I do not know the Ikaribwok clan totems" (12th December, 2020, Focus group discussion).

The discrepancies between traditional cultural practices and modernity, coupled with misuse of social media and economic aspects, have influenced people's attitudes especially the youths in Ikaribwok clan to uphold the practice of totemism.

4.2: Development of design ideas for creating ceramics artifacts for the community

In order to develop design ideas that are relevant for addressing the challenge of lost identity amongst the youth, a number of ideas were gathered from respondents regarding the most appropriate artifacts for making totem symbols in Ikaribwok clan; the following opinions were submitted and considered for integration in this study.

A twenty- year- old happily responded that;

> *"Totemic images can be designed with their colors and it will help us for future reference and we also need a fountain" (12th December, 2020, Focus group discussion).*

A twenty-eight-year- old said that;

> *We need a water pot, image of antelope and a logo of the antelope and these could be placed at clan leader's place because this is where we normally hold clan meetings. Whenever we hold a meeting, the symbol will always be displayed for the members and a pot for keeping drinking water for clan members during the meetings (12th December, 2020, Face to face interview).*

A thirty-year-old suggested *that;*

> *You design a beer pot (12th December, 2020, Focus group discussion).*

Nevertheless, some respondents rejected the idea.

> *"Some of us are born-again believers and we do not associate with ajon" (12th December, 2020, Focus group discussion).*

A twenty- year-old suggested that;

> *"We would like wall-hangings to be placed in our homes" (12th December, 2020, Focus group discussion).*

A fifty-year-old suggested that;

> "*Use black and brown for decoration because they are attractive and locally available" (12th December, 2020, Focus group discussion).*

A ninety-year-old year said that;

> *You can use hartebeest for inspirational development of totemic symbols Therefore; it can be drawn for the young generation since it is no longer here (12th December, 2020, face to face interview).*

Majority of respondents preferred the hartebeest as an inspirational totemic symbol for developing ideas because of its beauty and these animals are said to have disappeared in their habitats. This was emphasized by the youth who said that;

> *"I am keen to see the products that would benefit us but how are you going to do it?" (12th December, 2020, Focus group discussion).*

A fifty-three- year-old said that;

> *"These days, the antelope is only designed on gourds and animals like elephants are drawn on pots" (12th December, 2020, Focus group discussion).*

A twenty-eight-year said that;

> *Design small items like key holders for us (12th December, 2020, Focus group discussion).*

Conclusively, the researcher and the respondents agreed to design water pot, water fountain, flower vase accompanied by decorative pieces and functional piece, wall hangings, wall clock and key holders for the youth. These items were referred to as projects, that is; project one representing water pot, project two; water fountain, project three; flower vase accompanied by decorative and functional piece, project four; wall hangings, project five; wall clock and project six; souvenirs. The hartebeest was used as source of inspiration as suggested by the respondents for the purpose of producing totemic symbols for Ikaribwok clan. Majority of the totemic ceramic sculpture symbols were derived basing on the characteristics of the hartebeest in their habitant while others immerged from illusion of imagination as presented in the following subsections of this study.

4.2.1: Project one; Water pot

It was inspired by hartebeest. These animals socialize and move in herds signifying working together and unity which is among the clan values of the Ikaribwok. The cover of the pot was designed with the hartebeest heads for the purpose of capturing attention of the viewer. The cover does not only serve an aesthetic purpose, but it also serves functional value. It has a space where one can keep a cup. The body of the pot was

designed with the narrow long face of the hartebeest using abstract shapes as motifs White and brick-red colors were used for the purpose of creating contrast. The lid was also designed with an abstract long narrow face of the hartebeest as motifs in order to create uniformity and flow of the designs all over the water pot. The water pot was drawn in different postures to give the viewer the impression that it has mass and can be carried. It was also drawn in different sections such as longitudinal sections, half sections and in aerial views.

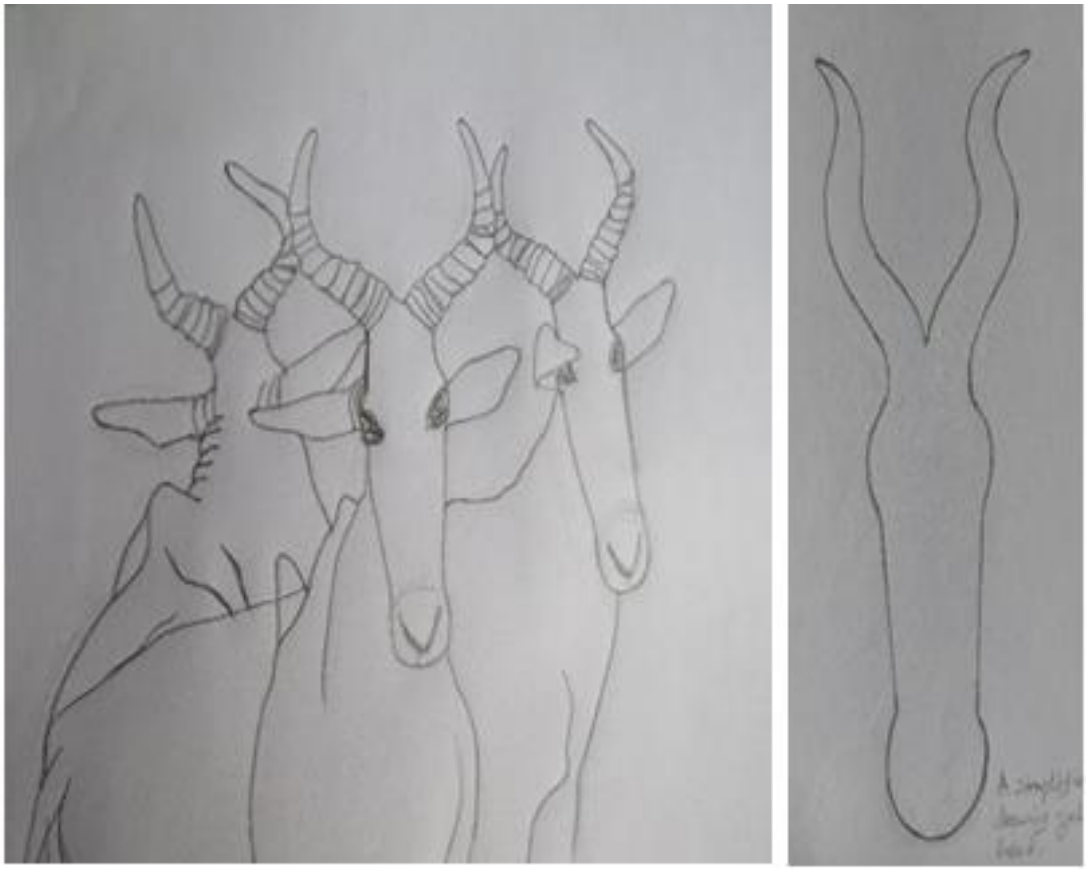

Figure 1: Drawing of three hartebeest and abstract head.
Source: Researcher, 2020.

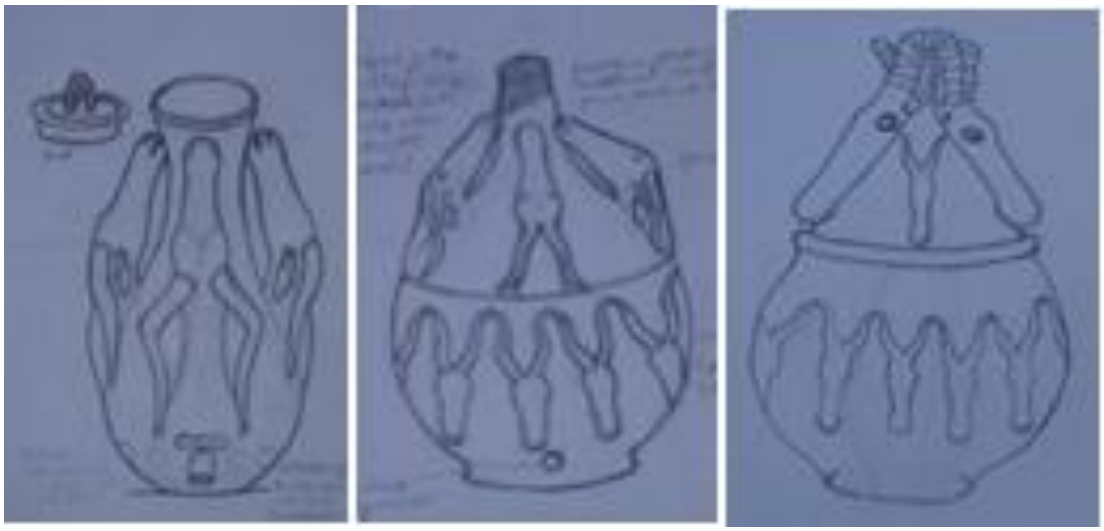

Figure 2: Idea generation of water pot.
Source: Researcher, 2020.

Figure 3: Break down of the selected idea to understand the different parts.
Source: Researcher, 2020.

Figure 4: Complete shaded drawings of water pot.
Source: Researcher, 2020.

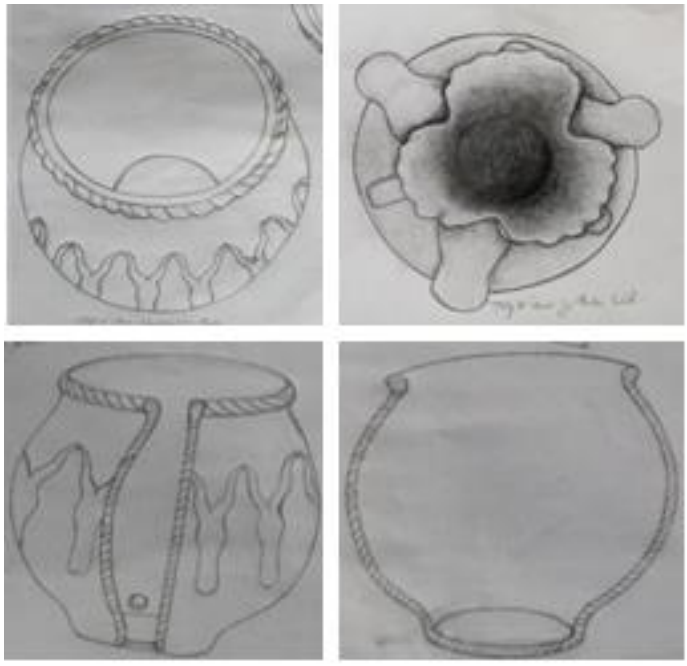

Figure 5: Different point of views of the water pot.
Source: Researcher, 2020.

Figure 6: Conceptual drawing of a water pot. Source: Researcher, 2020.

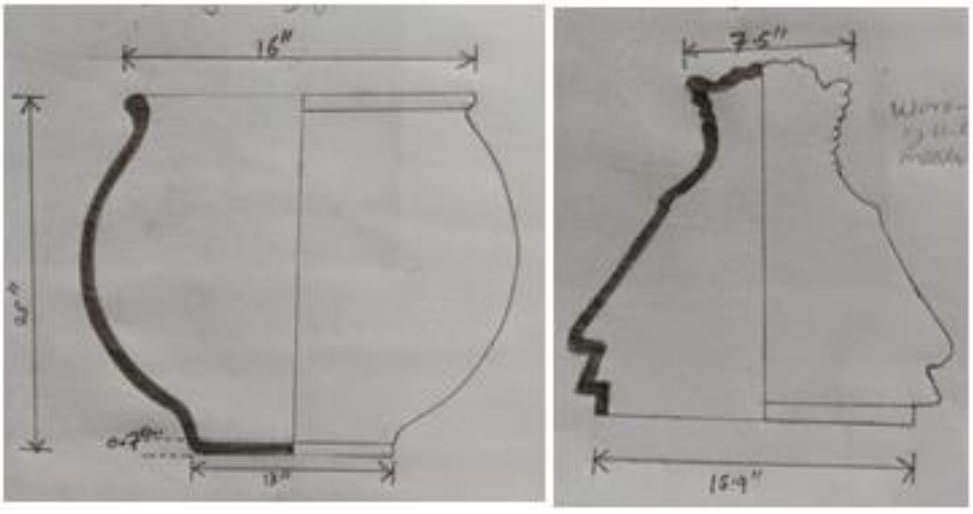

Figure 7: Dimensional drawing of a pot and its lid. Source: Researcher, 2020.

4.2.2: Project two; Water fountain

The water fountain was inspired by the flexibility of body of the hartebeest and the hartebeest cow feeding its calf. It reflects the responsibility of the Ikaribwok clan in rising up the siblings. Ideally, the design of the fountain reflects the birth of the offspring and continuity of the clan. Water is life and it is giving life to the totem so that it can be embraced and appreciated for generations by the Ikaribwok clan members. The fountain is a two in one piece. The piece portrays two totems, the mother and the younger one. The hartebeest cow takes care of the younger one and water signifies continuity of life. Similarly, water is a fundamental factor for the Ikaribwok people in their daily life while socializing amongst themselves.

The artifact has both functional and aesthetical benefits. It has a lighting system. This makes it visible especially in dusk hours and may serve as a planter. The baked clay being a durable material, the fountain will be placed on the compound where the community members could have a glance. The elders could take this opportunity to teach the young generation about the history, clan values, taboos and benefits associated with totemic practice. The piece will also remind the non-Ikaribwok clan in the community that they too have their totems they believe in. Reflecting on this ideology, the fountain was designed in realistic and abstract forms in order to create dominance in the artwork.

The lower piece accommodates a submersible pump and cold water. The water is pumped from the lower piece through the hosepipe and it flows from the mouth of the animal into calabash-like containers of varying sizes and it flows back to the reservoir and the cycle continues. The submersible pump can be powered by electricity, solar power and perhaps a power bank. The surface of the lower part has decorations portraying the characteristics and movement of the totem.

Figure 8: Drawing of the hartebeest cow feeding its young one.
Source: Researcher, 2020.

Figure 9: Idea generation of a water fountain.
Source: Researcher, 2020.

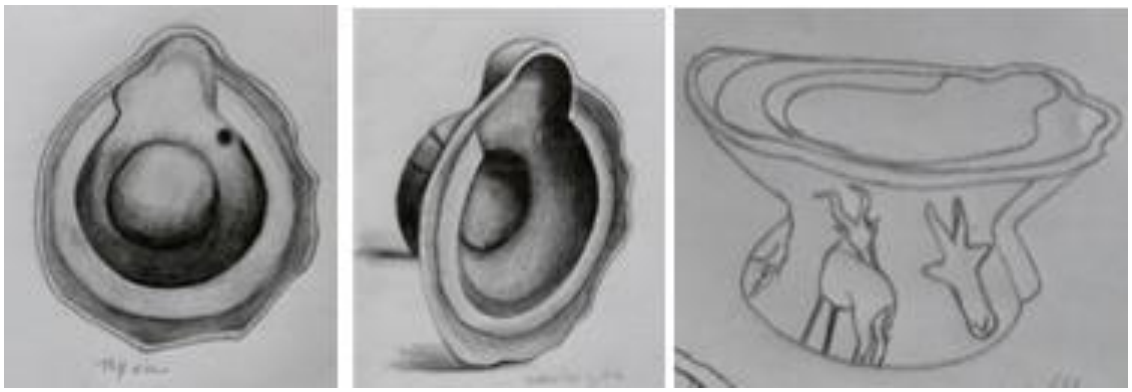

Figure 10: Different views of the lower part of the fountain.
Source: Researcher, 2020.

Figure 11: Break down of the selected idea to understand the different parts.
Source: Researcher, 2020.

Figure 12: Conceptual drawing of the water fountain.
Source: Researcher, 2020.

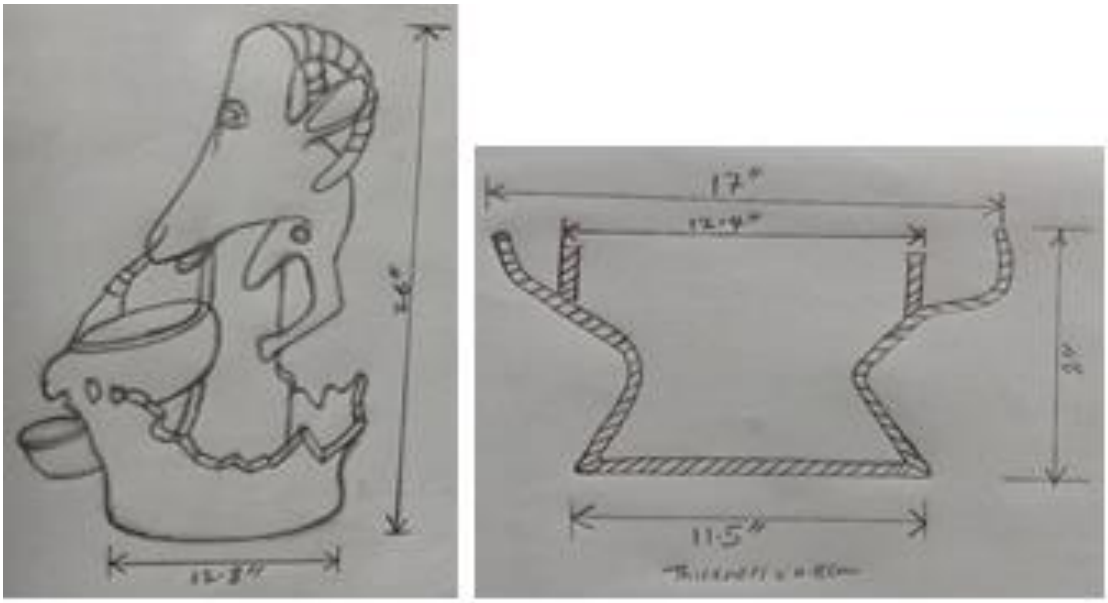

Figure 13: Dimensional drawing of detached water fountain.
Source: Researcher, 2020.

4.2.3: Project three; Flower vase, functional piece and decorative pieces

Flower vase accompanied by functional piece and decorative pieces were inspired by the hartebeest scratching its tail and the ear. The inspiration was objectively drawn taking an account of form and its pose. It was then subjectively sketched using a pencil and colored pencils on bond paper depicting various postures of the forms that is; from top view, side view, three-quarter view and underneath and working drawings. Another decorative piece was inspired by the imagination of the hartebeest with a raised head. The piece was also drawn in abstract form showing different views of the form. It was finally drawn to scale.

4.2.3.1: Flower vase

Figure 14: Objective study of the inspiration.
Source: Researcher, 2020.

Figure 15: Exploration of ideas of a flower vase.
Source: Researcher, 2020.

Figure 16: Selected idea drawn in different point of views
Source: Researcher, 2020

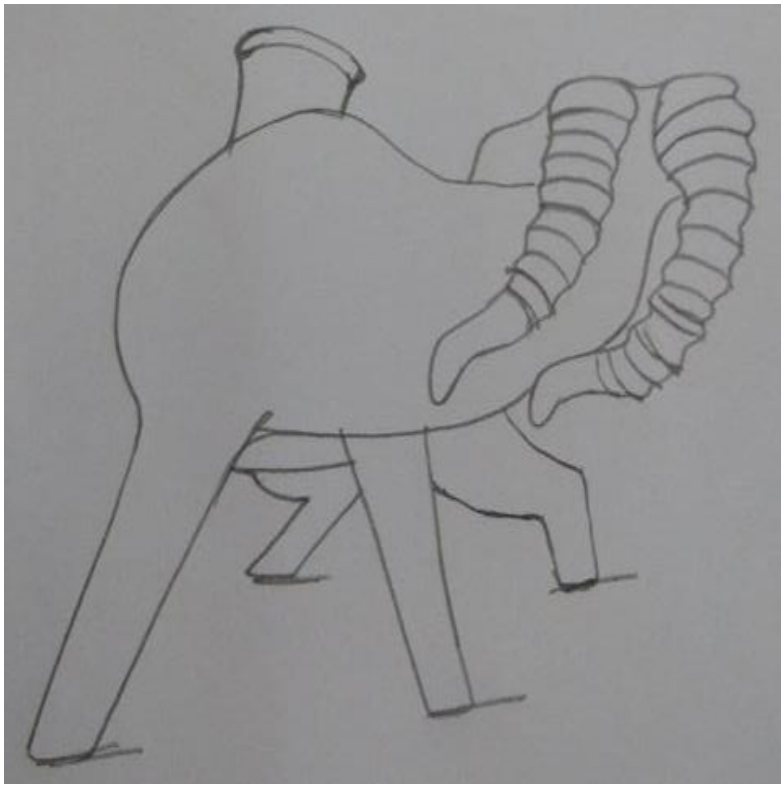

Figure 17: Conceptual drawing of a flower vase.
Source: Researcher, 2020.

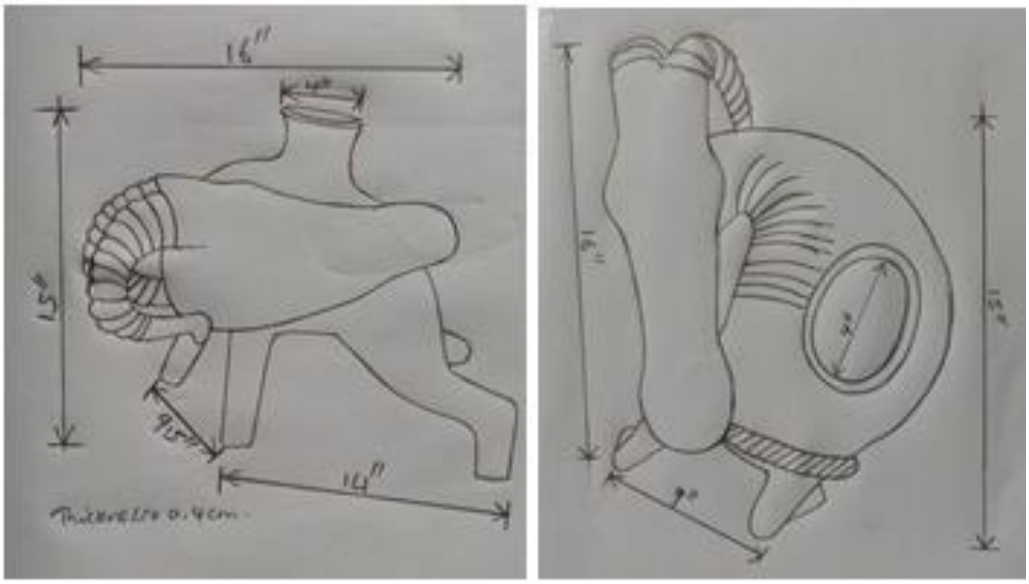

Figure18: Dimensional drawing of a flower vase
Source: Researcher, 2020.

4.2.3.2: Decorative piece 1

Figure 19: Objective study of the hartebeest.
Source: Researcher, 2020.

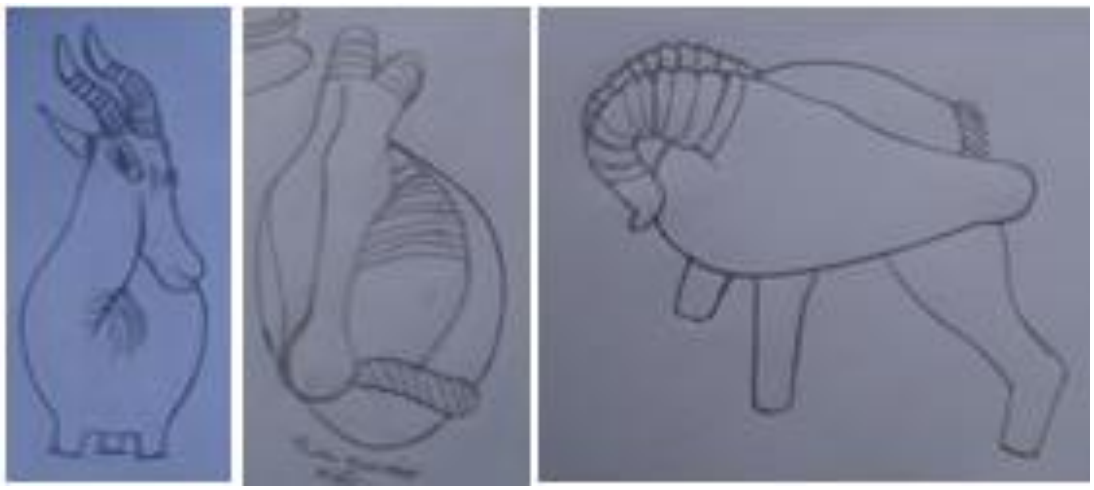

Figure 20: Idea generation of the decorative piece 1.
Source: Researcher, 2020.

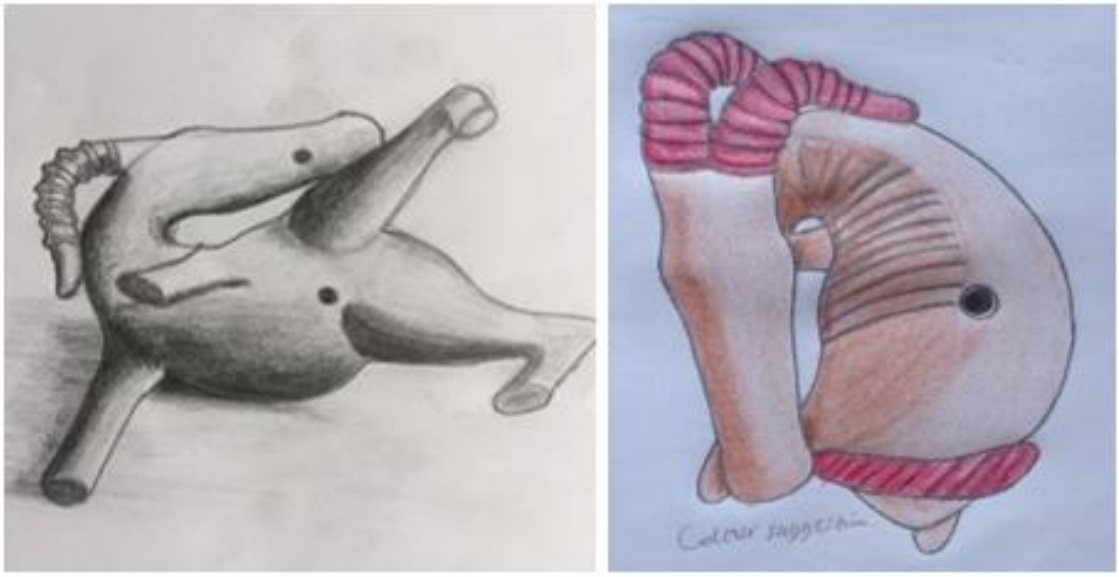

Figure 21: Shaded drawings of decorative piece 1 showing different point of views.
Source: Researcher, 2020.

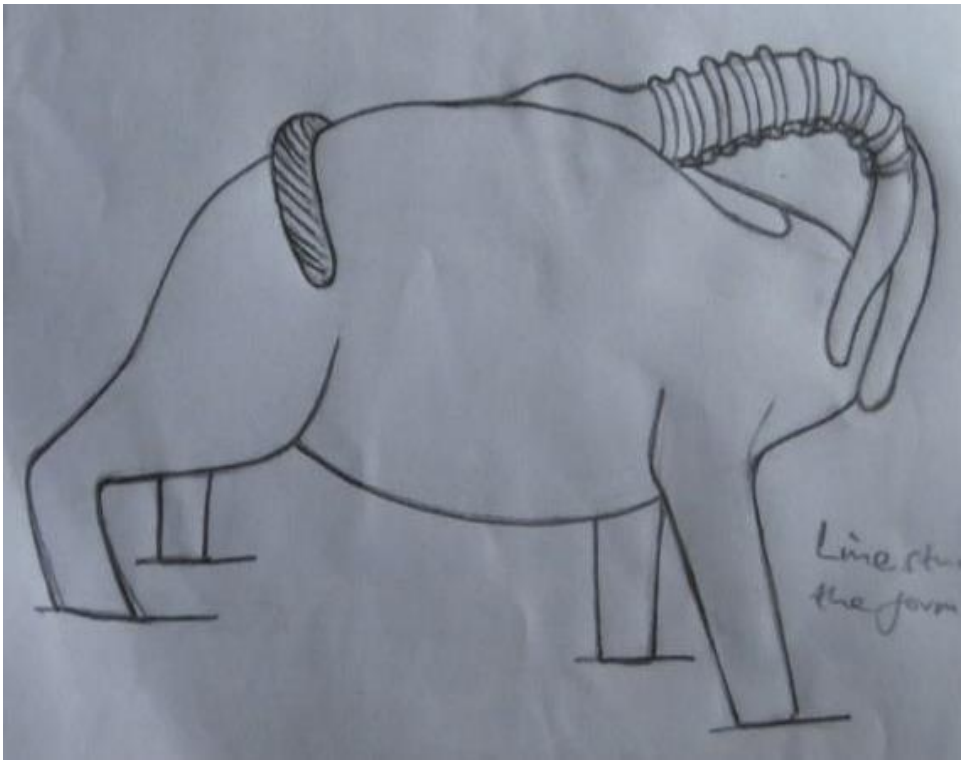

Figure 22: Conceptual drawing of decorative piece 1
Source: Researcher, 2020.

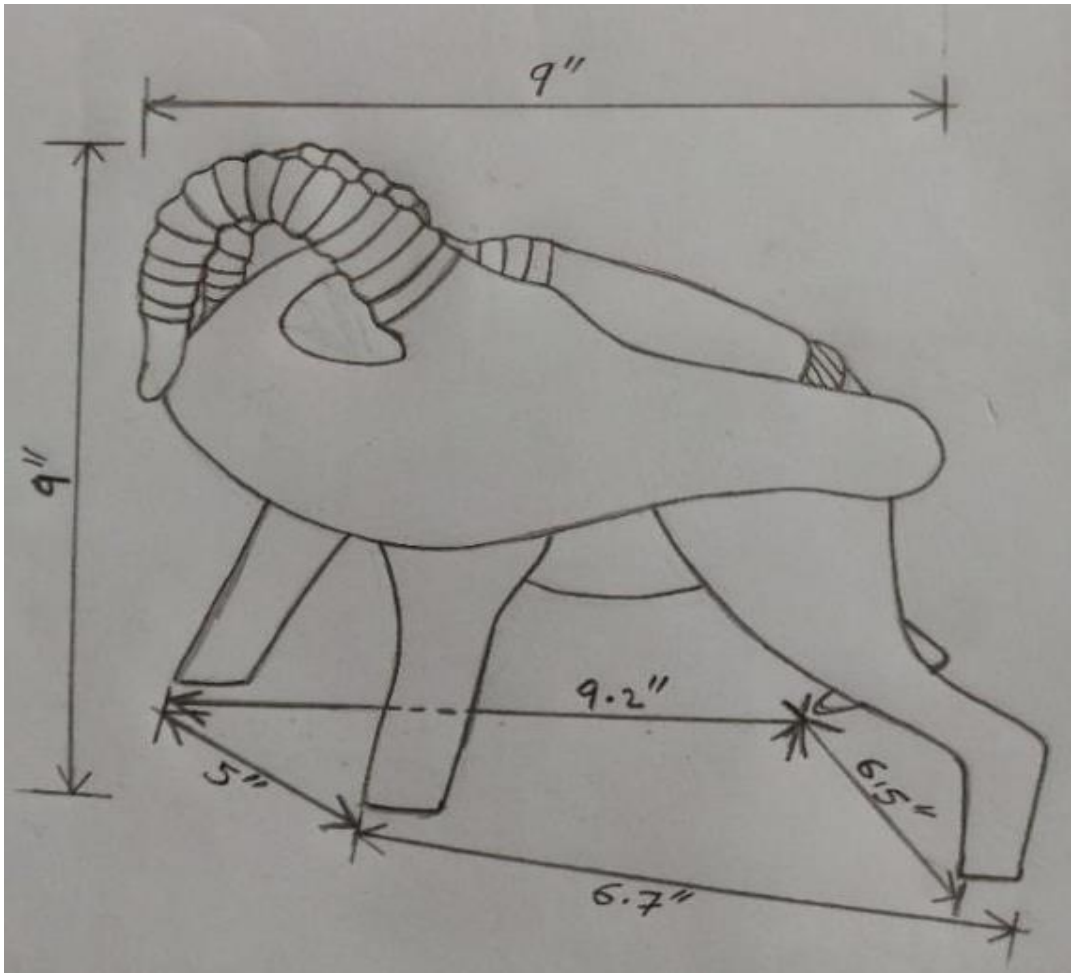

Figure 23: Dimensional drawing of the decorative piece 1.
Source: Researcher, 2020.

4.2.3.3: Decorative piece 2

Figure 24: Idea generation of the decorative piece 2.
Source: Researcher, 2020.

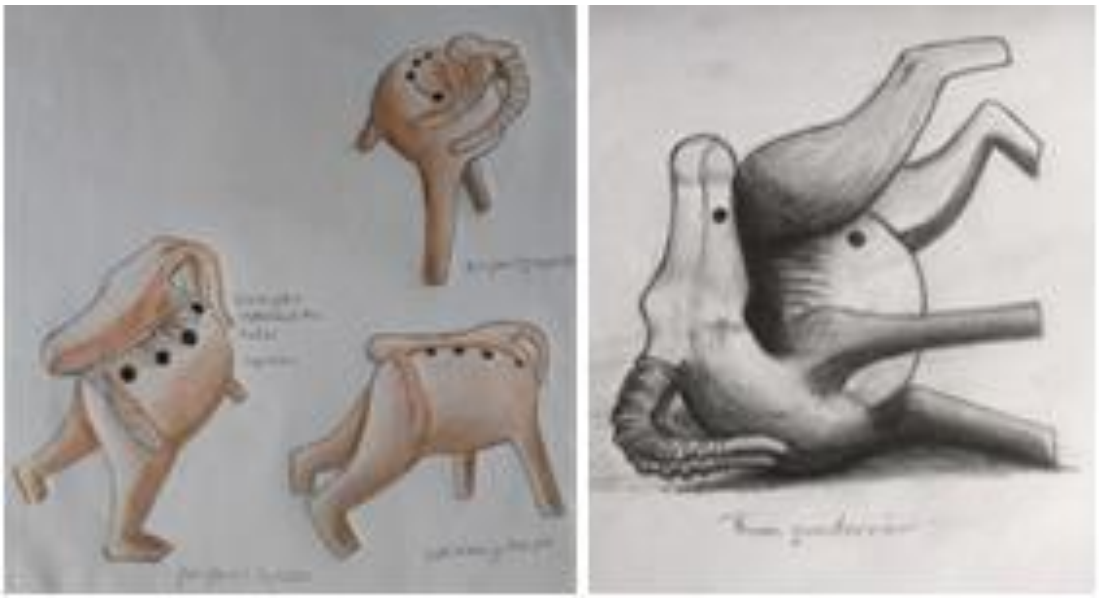

Figure 25: Complete shaded drawings of decorative 2
Source: Researcher, 2020.

Figure 26: Conceptual drawing of decorative piece 2.
Source: Researcher, 2020.

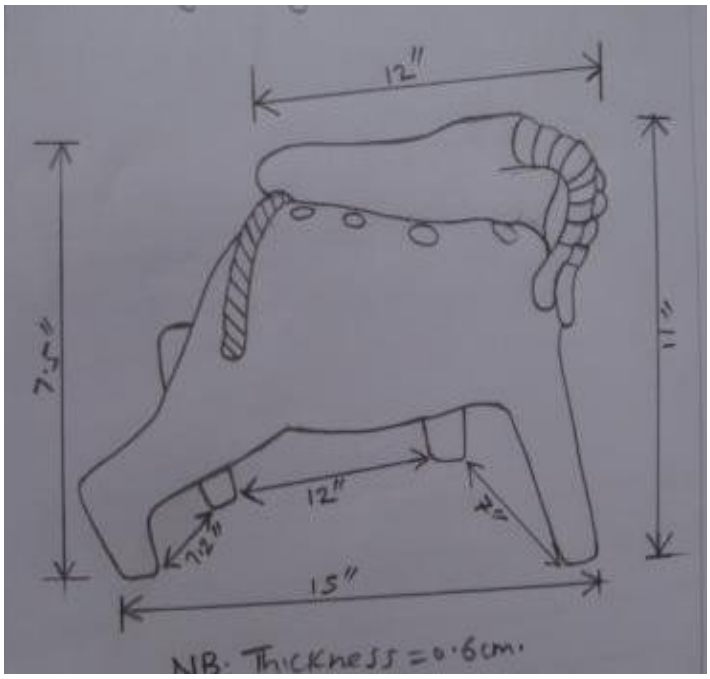

Figure 27: Dimensional drawing of decorative piece 2.
Source: Researcher, 2020.

4.2.3.4: Decorative piece 3

Figure 28: Objective study of the inspiration.
Source: Researcher, 2020.

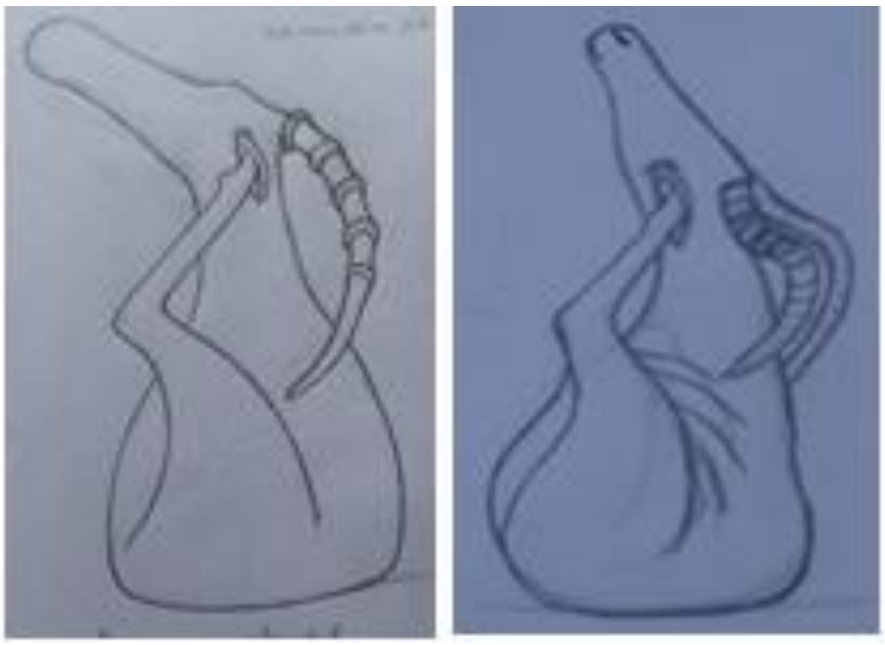

Figure 29: Exploration of design ideas of decorative piece 3.
Source: Researcher, 2020.

Figure 30: Shaded drawings of decorative piece 3 in different point of views.
Source: Researcher, 2020.

Figure 31: Conceptual drawing of decorative piece 3.
Source: Researcher, 2020.

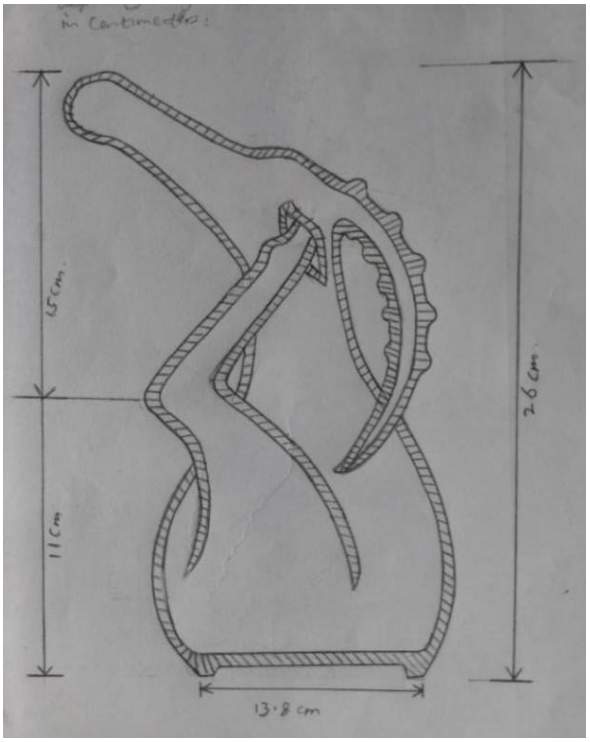

Figure 32: Dimensional drawing of decorative piece 3.
Source: Researcher, 2020.

4.2.3.5: Functional piece

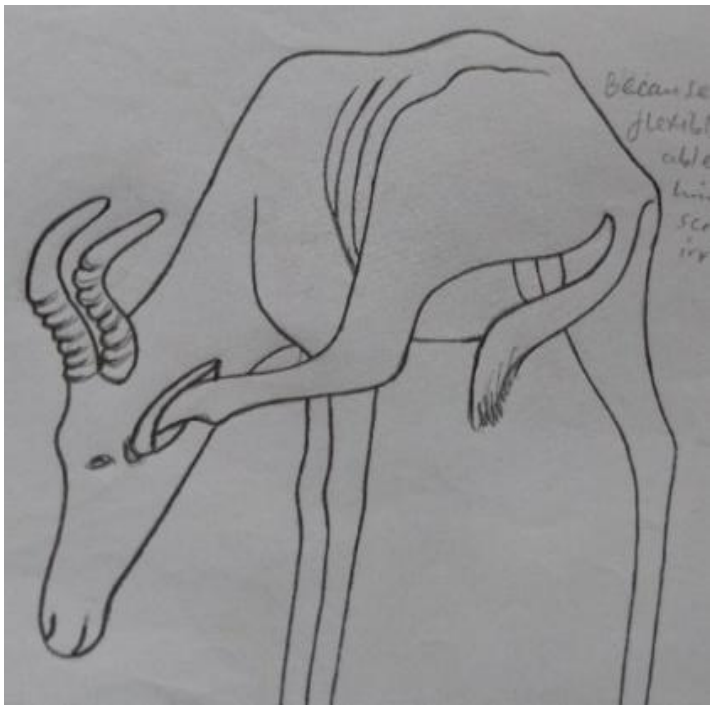

Figure 33: Drawing of hartebeest scratching its ear.
Source: Researcher, 2020.

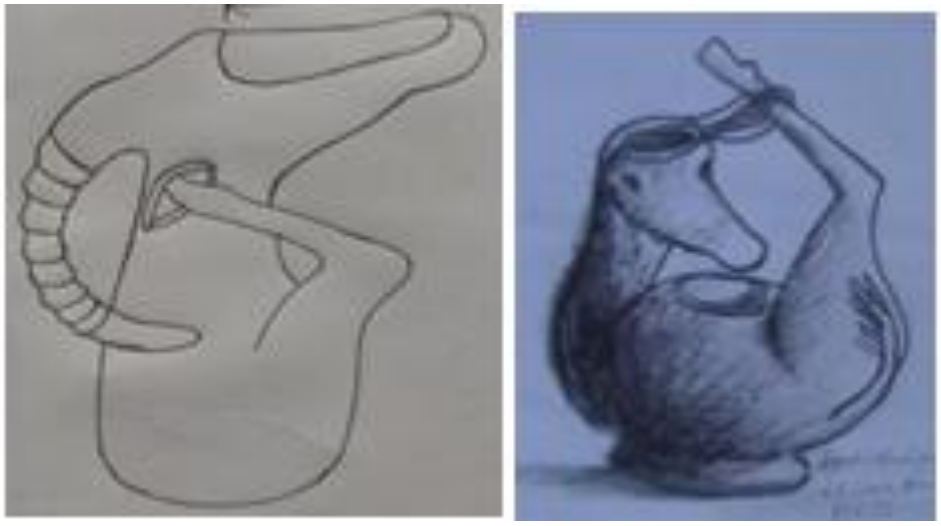

Figure 34: Idea generation of functional piece.
Source: Researcher, 2020.

Figure 35: Shaded drawings of functional piece in different point of views
Source: Researcher, 2020.

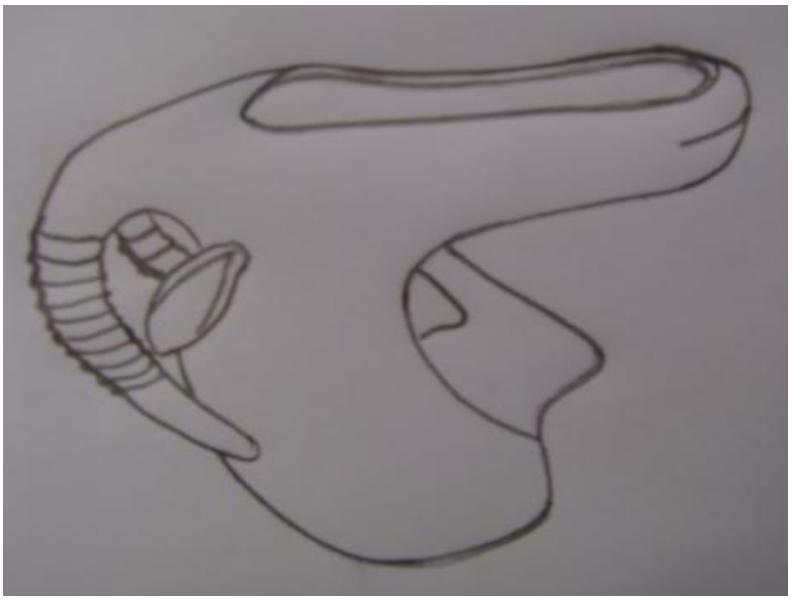

Figure 36: Conceptual drawing of functional piece
Source: Researcher, 2020.

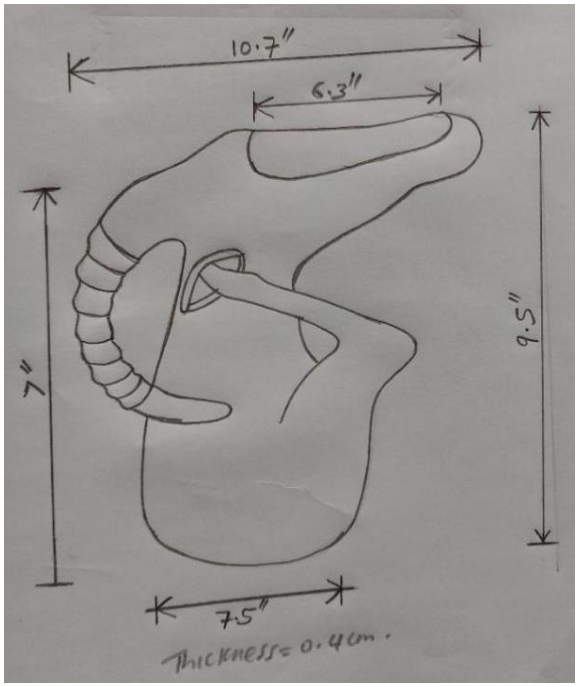

Figure 37: Dimensional drawing of functional piece.
Source: Researcher, 2020.

4.2.3.6: Decorative piece 4

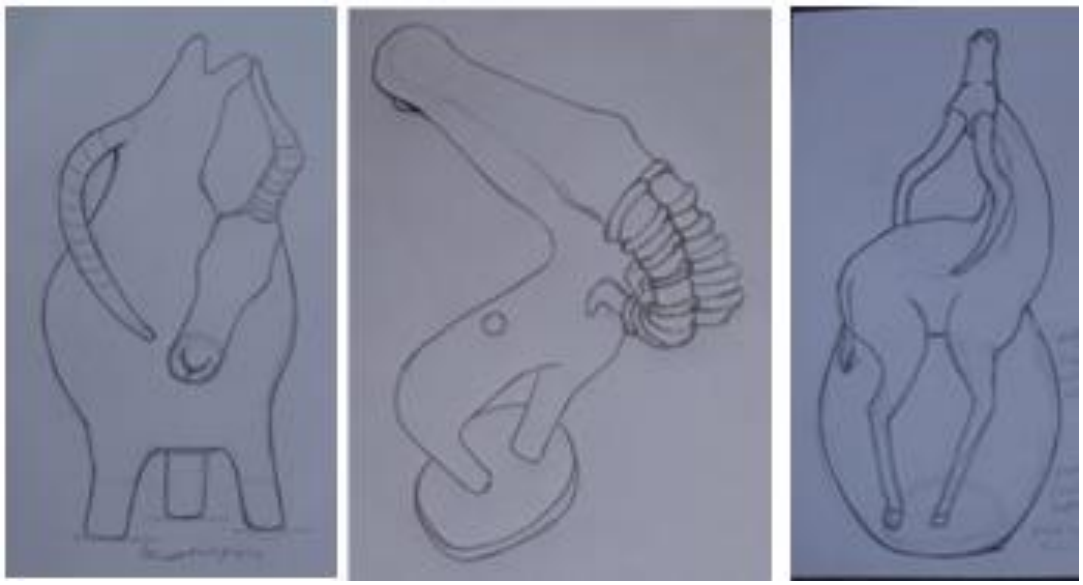

Figure 38: Idea generation of decorative piece 4
Source: Researcher, 2020.

Figure 39: Different point of views and three-quarter view of decorative piece 4.
Source: Researcher, 2020.

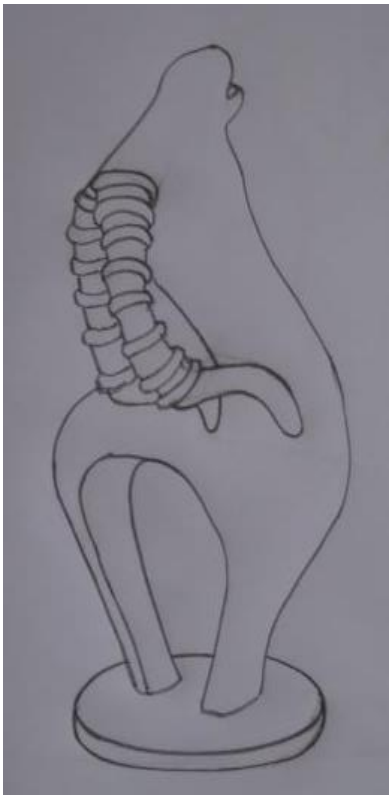

Figure 40: Conceptual drawing of decorative piece 4.
Source: Researcher, 2020.

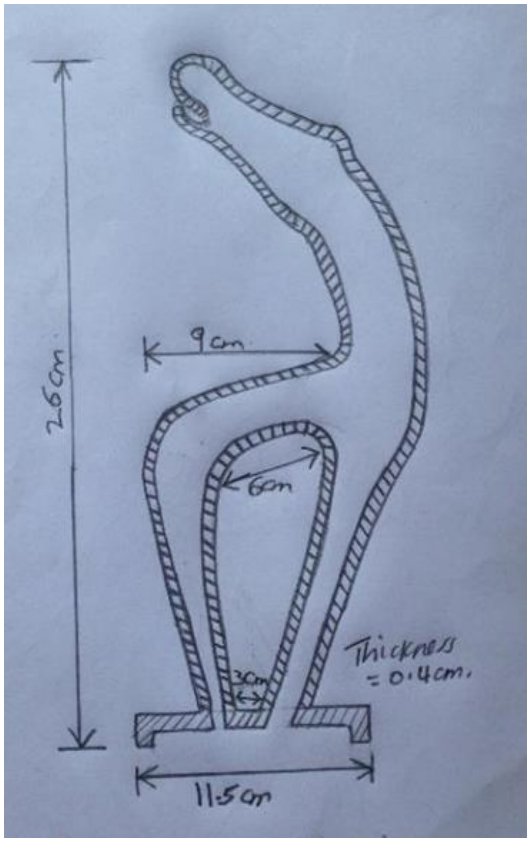

Figure 41: Dimensional drawing of decorative piece 4.
Source: Researcher, 2020.

4.2.3.7: Decorative piece 5

Figure 42: Exploration of ideas of decorative piece 5.
Source: Researcher, 2020.

Figure 43: Different postures of shaded drawings of decorative piece 5.
Source: Researcher, 2020.

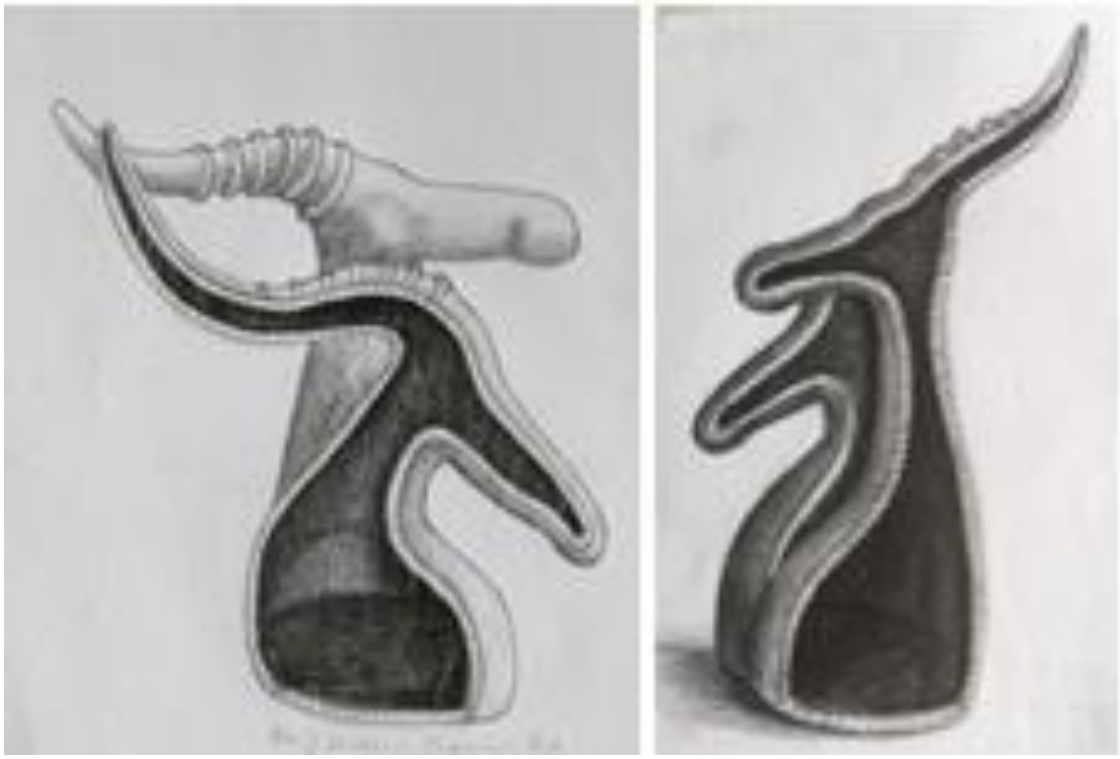

Figure 44: Three quarter view of decorative piece 5.
Source: Researcher, 2020.

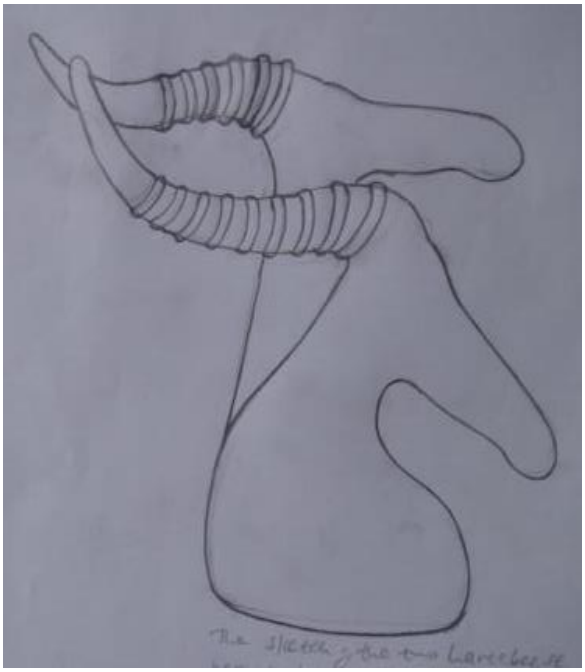

Figure 45: Conceptual drawing of decorative piece 5.
Source: Researcher, 2020.

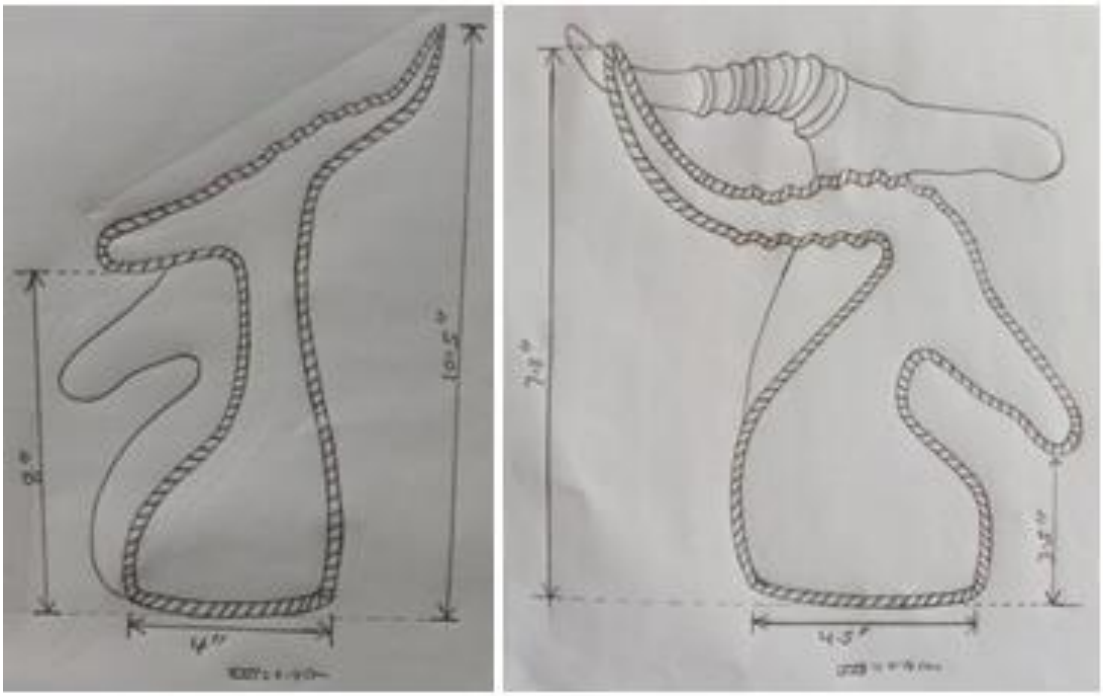

Figure 46: Dimensional drawing of decorative piece 5.
Source: Researcher, 2020.

4.2.4: Project four; Wall hangings

The wall hangings were inspired by the long narrow face and rigid horns of the hartebeest. The drawings depict exaggeration and distortion of the facial features, just to tickle an illusion of imagination of the viewer. Colored pencils were used to achieve Whitish and brick-red colors that created contrast on the artworks. These artworks are intended to be displayed against the walls of the homesteads in order to remind the Ikaribwok clan members of the totems they subscribe to.

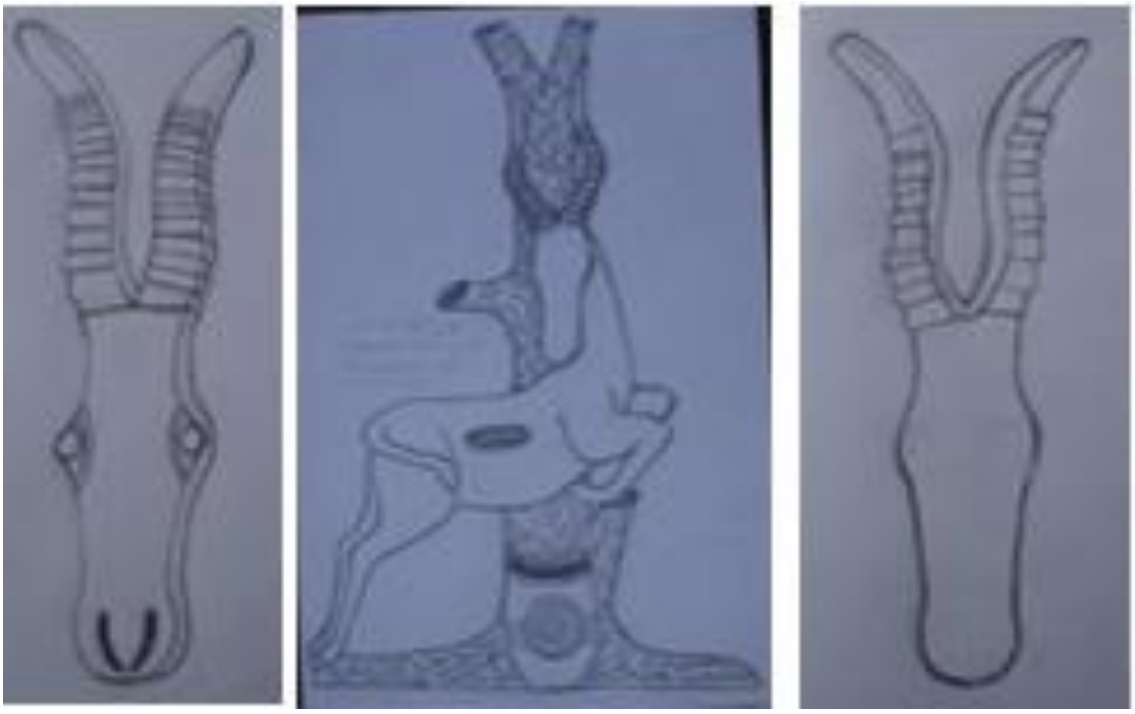

Figure 47: Exploration of ideas of wall hangings.
Source: Researcher, 2020.

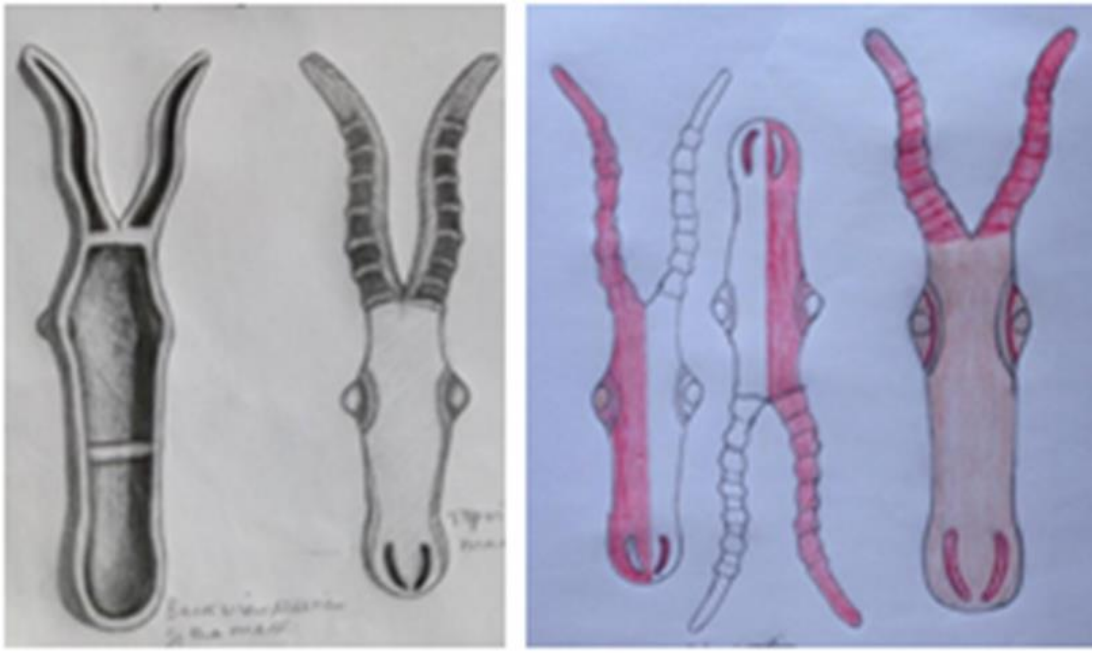

Figure 48: Shaded drawings of wall hangings indifferent point views.
Source: Researcher, 2020.

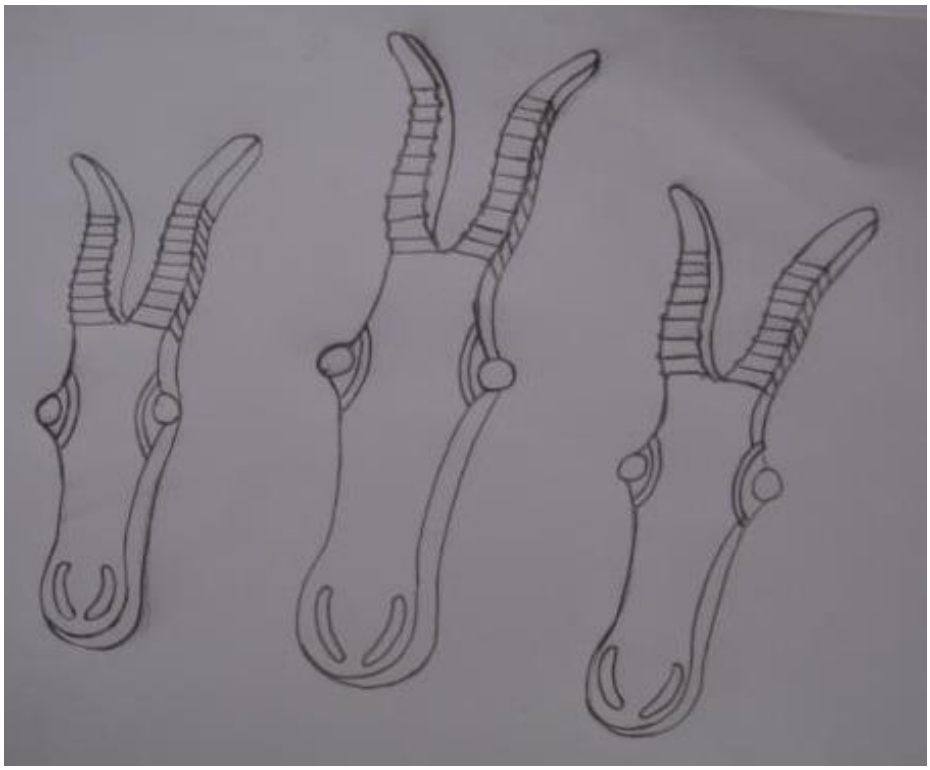

Figure 49: Conceptual drawing of wall hangings
Source: Researcher, 2020.

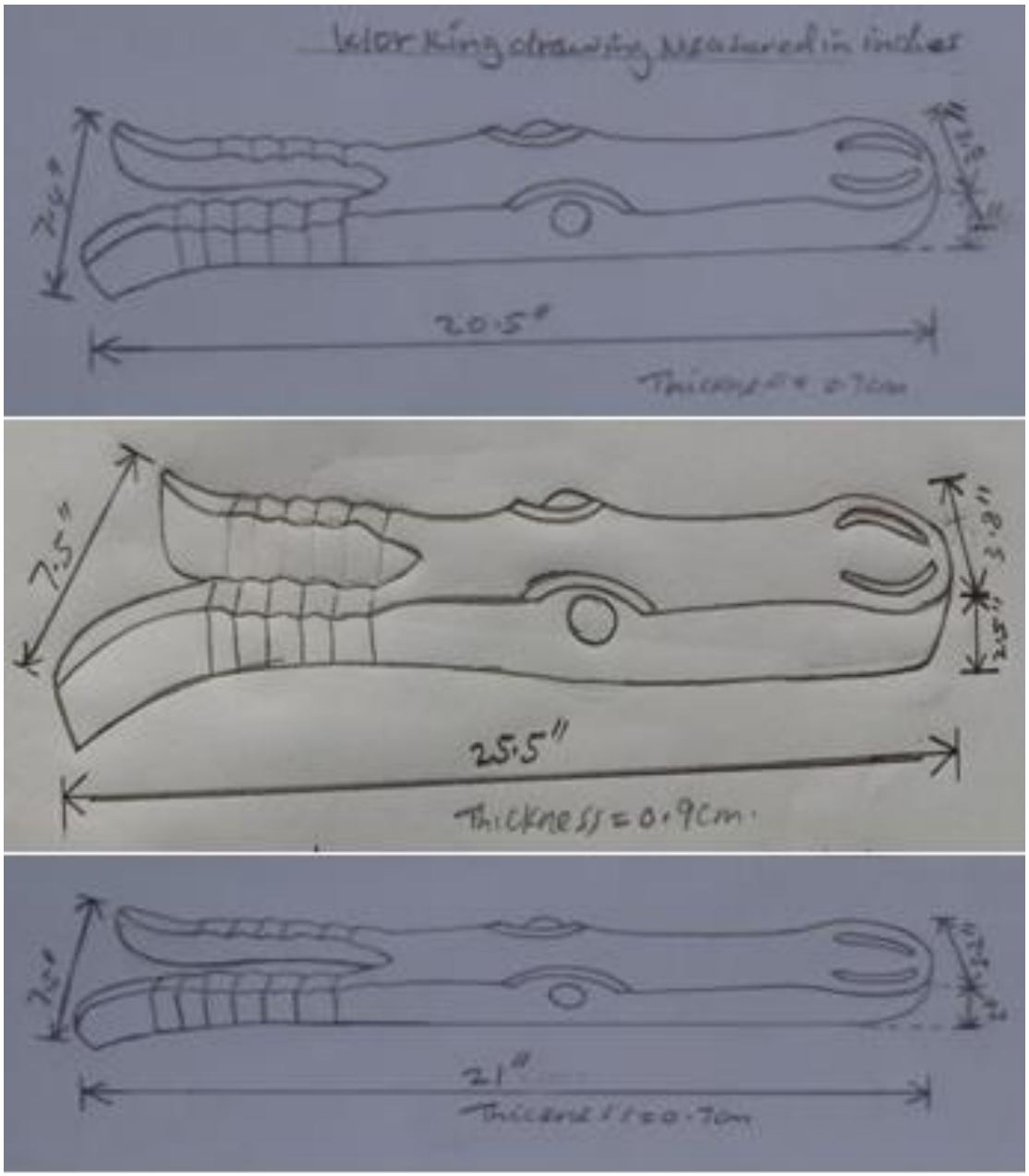

Figure 50: Dimensional drawing of wall hangings
Source: Researcher, 2020.

4.2.5: Project five; Wall clock

The wall clock was inspired by two hartebeest heads signifying unity, one of the Ikaribwok clan values. The interpretation behind the artwork is that, since time memorial, the Ikaribwok clan is strongly unified by their totems from time to time forever. Besides that, the clock would also remind the clan members to keep time while perusing their clan duties such as meetings to pertaining clan identity, among others.

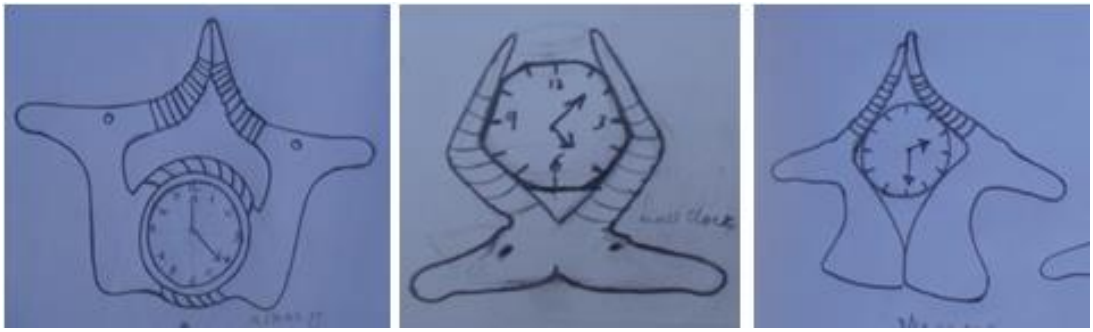

Figure 51: Exploration of ideas of wall clock.
Source: Researcher, 2020.

Figure 52: Shaded drawings of wall clock depicting different point of views.
Source: Researcher, 2020.

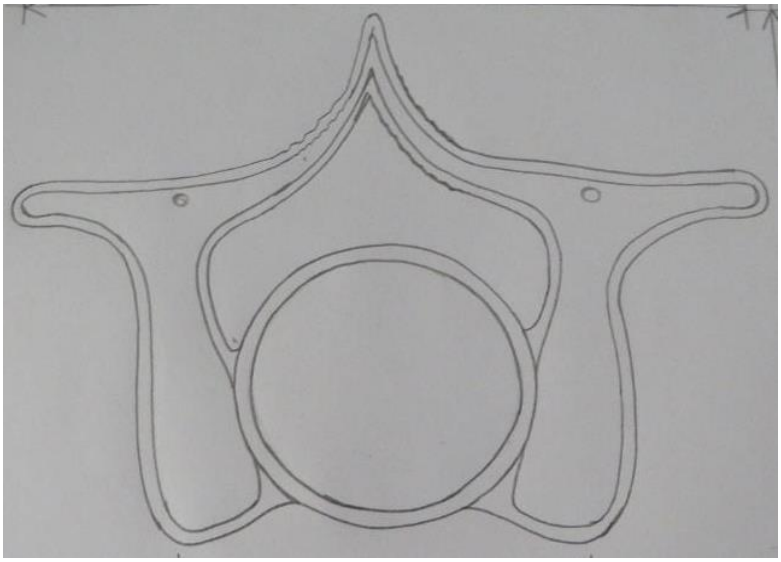

Figure 53: Conceptual drawing of wall clock.
Source: Researcher, 2020.

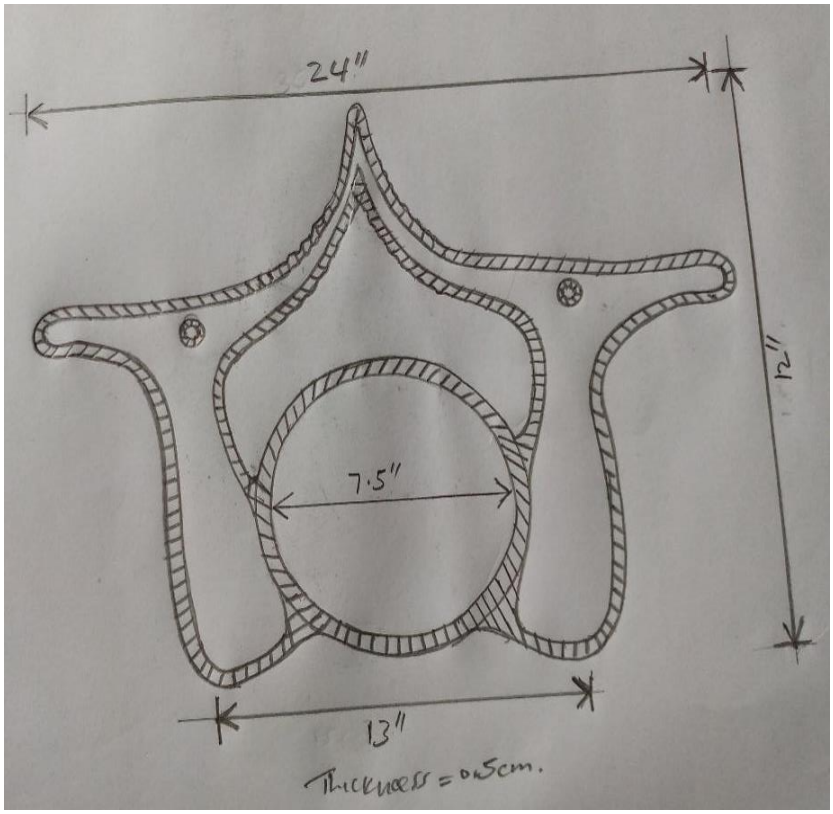

Figure 54: Dimensional drawing of a wall clock.
Source: Researcher, 2020.

4.2.6: Project six; Souvenirs

The souvenirs were inspired by the long narrow face with rigid horns, faster running hartebeest, and flexibility of the animal. These were sketched in abstract forms. The youth can walk around with the key holders within the school premises and also move along with elsewhere from the community since they are portable artworks.

Figure 55: Key holders inspired by a hartebeest running and its long narrow face.
Source: Researcher, 2020.

Figure 56: Various design ideas of key holders.
Source: Researcher, 2020.

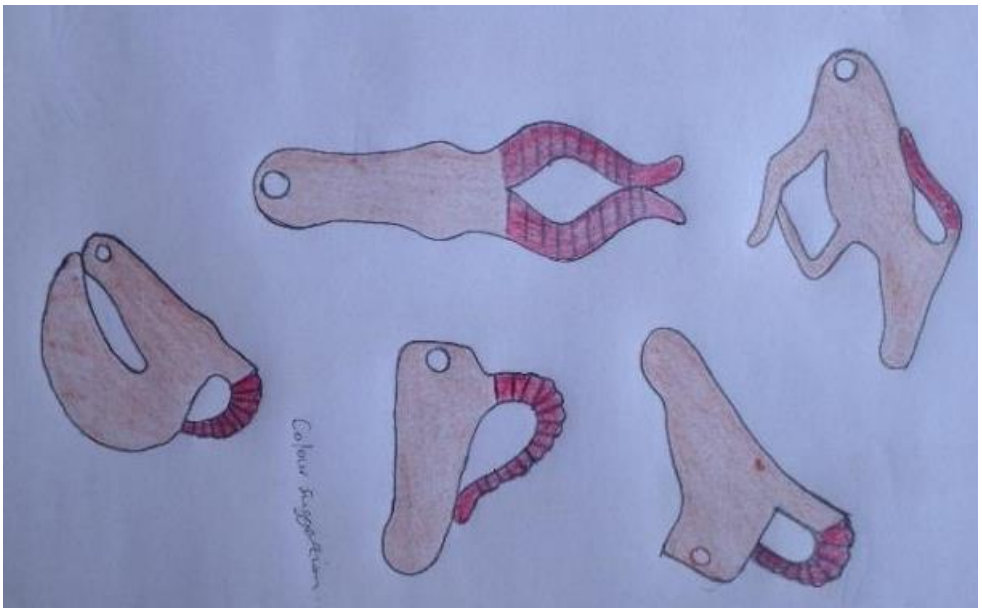

Figure 57: Shaded drawings of the selected key holders.
Source: Researcher, 2020.

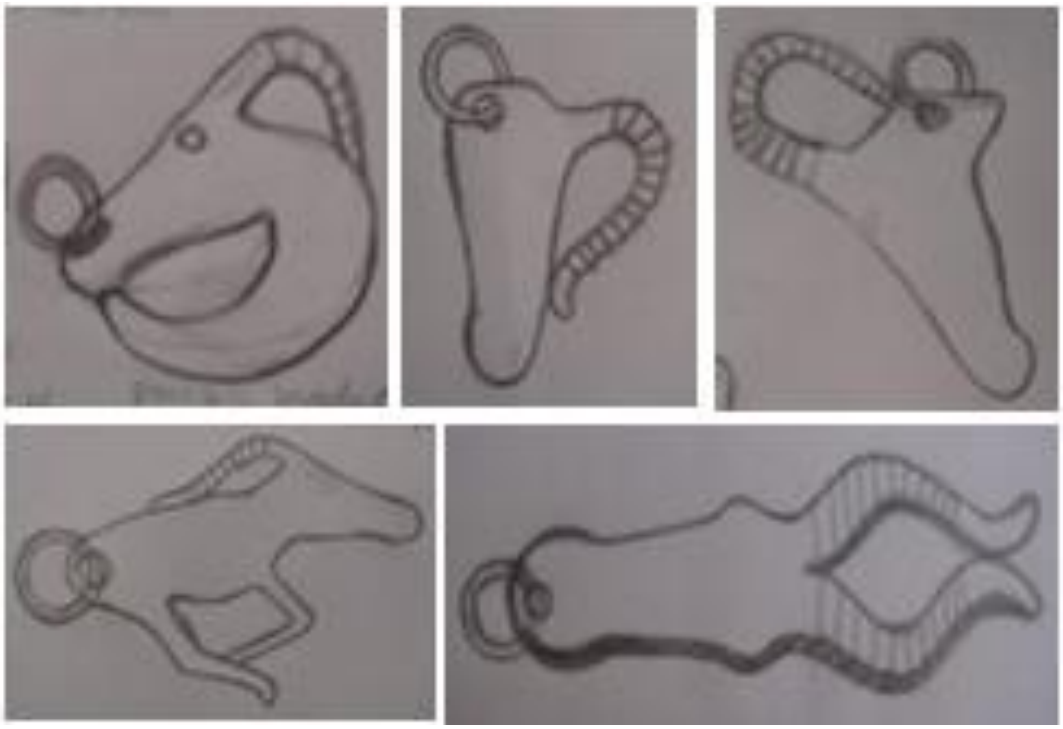

Figure 58: Conceptual drawings of key holders.
Source: Researcher, 2020.

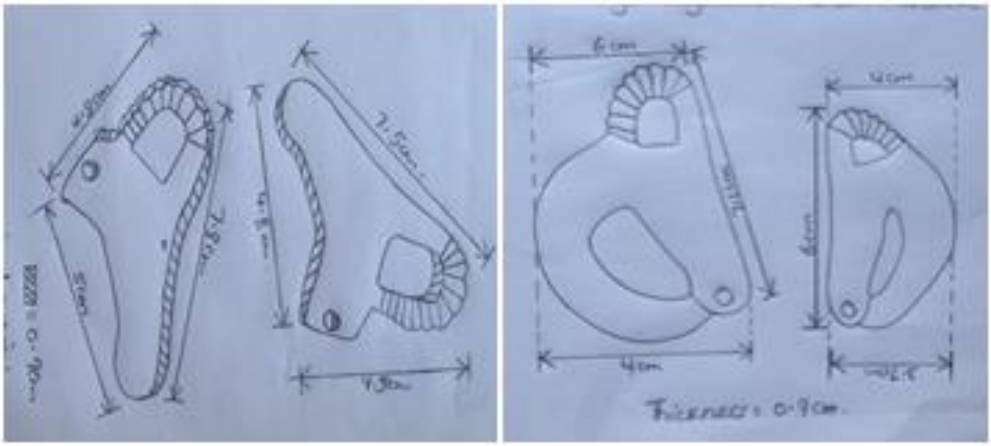

Figure 59: Dimensional drawings of key holders.
Source: Researcher, 2020.

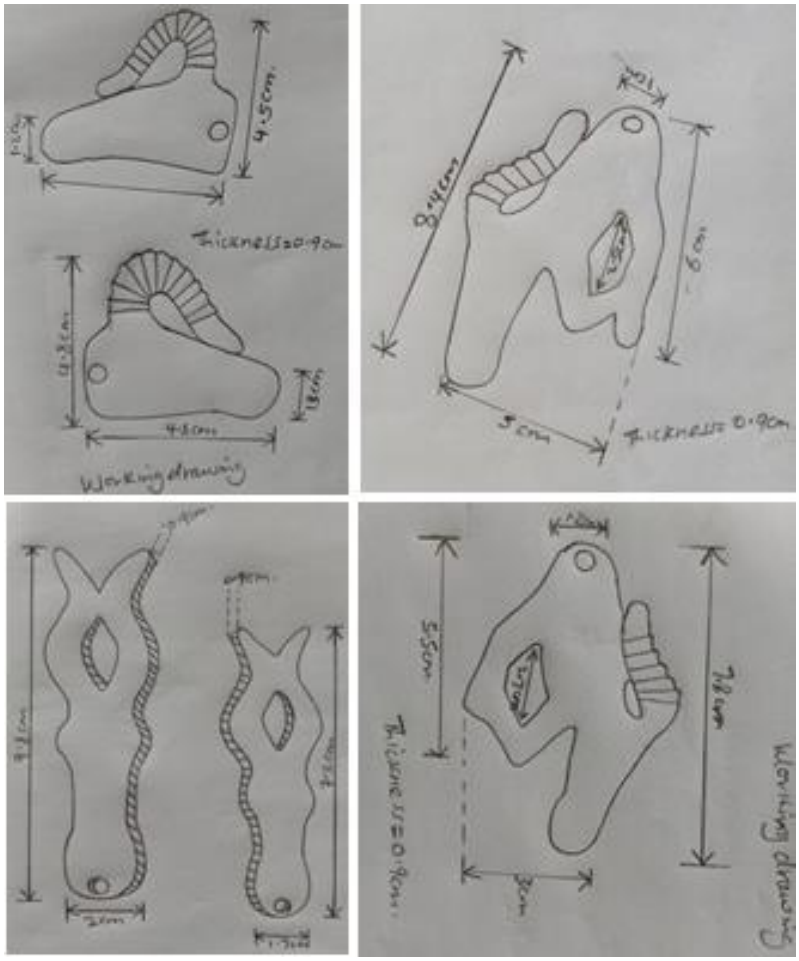

Figure 60: Dimensional drawings of key holders.
Source: Researcher, 2020.

4.3 Studio experimentation

In this section, studio experimentation was carried out on clay samples from different areas and non-plastic materials, clay preparation using wet method and production of ceramic sculpture wares depicting Ikaribwok selected totem. All the activities were carried out in Studio 7 of Art and Design Department of Kyambogo University.

4.3.1: Physical Properties of different clay samples

Clay samples from different areas for instance; clay from Apokor village, Soroti district, clay from Mukono and Kyambogo valley clay were collected to the studio and prepared into slabs each measuring 15cm by 10cm to test for shrinkage rate, physical appearance of clay after firing, and the workability of clay. The conclusive observation indicated that Kyambogo Valley clay had the lowest shrinkage rate due to large particles (sand content) which allowed rapid escape of moisture from clay. Mukono clay had lower shrinkage and Soroti clay with the highest shrinkage because the clay particles are closely packed which retained moisture with in the clay and due to very little sand content. Therefore, clay shrinkage is different due to different clay bodies influenced by formation process.

Soroti clay has least sand content followed by Mukono clay with less sand content and Kyambogo Valley clay has 90% of sand. The clay samples were prepared into slabs to test for shrinkage. Each sample was measured 15cm by 10cm and left to dry on ranks in the studio and fired. The following results were noted: Soroti clay reduced by13.5cm x8.2cm and its drying rate was very slow; Mukono clay reduced by 13.9cm x 9.3cm; the drying rate was relatively gradual. Kyambogo Valley clay reduced by 14.5cm x 9.1cm and the drying rate was fastest. The conclusive observation indicated that Kyambogo Valley clay had the lowest shrinkage rate due to large particles (sand content) which allowed rapid escape of moisture from clay. Mukono clay had lower shrinkage and Soroti clay with the highest shrinkage because the clay particles are closely packed which retained moisture with in the clay and due to very little sand content. Therefore, clay shrinkage is different due to different clay bodies and formation process.

Kyambogo Valley clay is yellowish in color when wet; Mukono clay is light grey and Soroti clay is dark grey. When these clay samples were fired in an electric kiln at 1200℃, resulted into earthen ware clays with Kyambogo valley clay having brightest brick red color implying that it had most of iron compared to Soroti clay and Mukono clay which had lighter color implying that it had little iron. Therefore, clays from different areas of deposition have distinct characteristics influenced by clay forming processes. The samples are shown in figures below

Figure 61: Clay samples from Kyambogo Valley, Mukono and Apokor respectively. Source: Researcher, 2020.

Therefore, in this study, the type of ceramics based on clays is earthen ware that was used in production of ceramic totemic symbols for Ikaribwok clan in Apokor community.

Kaolin is primary clay and usually white in color. It has less plasticity. It was dissolved in the require amount of water, mixed thoroughly and sieved using an 80-mesh sieve to get fine particles. Since it has less plasticity, four (4) tea spoonful of secondary clay slip was mixed in half mug of kaolin solution and mixed to enhance plasticity. It was used for decorating the surface of the leather pieces. Kaolin was also mixed with clay in the recommended amount to form clay body for production. Kaolin improves on the quality of clay and helps to withstand high temperatures during firing. It also turns whitish after firing hence adding aesthetic value to the piece.

Figure 62: kaolin mixed with secondary clay slip to enhance plasticity.
Source: Researcher, 2020.

4.3.2: Non- plastic materials and findings

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

The pot sheds were crushed and sieved to remove macro particles. It was then mixed with clay in the required amount, wedged and kneaded to get clay body. During the mixing and kneading processes, grog sucks out moisture in clay hence making it harder but with the addition of water, it again softens. A green ware made out of the mixture of grog, dries relatively faster compared to clay body without grog reason being that baked particles of grog does not absorb much moisture. Grog also causes less shrinkage of clay body. The bisque ware containing grog does not always shrink much more compared to baked piece without grog. It also prevents pieces from cracking during firing and enhances strength to the artifact. Therefore, it is prudent for any ceramist artist to use grog in production of artifacts.

Figure 63: Crushed and sieved grog.
Source: Researcher, 2020.

Sawdust: This material was collected from carpentry workshop and carried to the studio for preparation. It was also sieved to get fine particles, mixed with clay in the require amounts. In the process of mixing, it with clay, it absorbs moisture within clay particles faster and it calls for adding water to mix it well. When stored for some good time, it decomposes and changes from dark grey color to black color with unusual smell. When forming the art piece, the plasticity of the clay body is reduced, therefore, this requires constructing the piece in intervals to allow the previously added clay on to the piece to slightly harden before adding another coil or clay. The leather hard body of the art piece takes a longer period of time to dry as compared to clay body with grog. This is because saw dust absorbs moisture within the clay particles.

When fired, the sawdust burns out into carbon resulting into pores within the clay particles thus increasing porosity of the clay body. It also makes the piece(s) lighter since it burns out during firing. However, if the amount of sawdust mixed in clay goes beyond the required amount, the clay body losses plasticity hence making the forming process difficult. It also leads to cracking of piece(s) before and after firing. All in all, one should

be conscious of ratio of mixture of the sawdust with clay. The ratio depends on the size and purpose of artifact.

Figure 64: Wedging and kneading clay with sawdust ready for use.
Source: Researcher, 2020.

Mica: The word Mica is believed to have been derived from the Latin word "micare", meaning to shine, in reference to its glittering effect when exposed to light. The history of mica dates back to pre-historic times, as mica was known to the ancient Egyptian, Greek and Roman civilizations, and even in the Aztec civilization of the new world (Steele, 1877). Mica is known for its glittering and aesthetic effects when exposed to sunlight or artificial light (Steele, 1877). This mineral was mined along Kyambogo road using a hoe and transported to the studio on a wheelbarrow. It was sorted, crushed into smaller particles and sieved using an 80-mesh sieve and mixed with water to form a solid lump. When it was rolled between the hands, it could not form a coil, instead, it fragmented. This observation implied that the sample lacked plasticity. Therefore, it was mixed in secondary clay in varying amounts depending on the size of the artifact to be formed.

When the clay body was used to form the art pieces, the green ware depicted fewer glittering effects after burnishing. When it was fired in an electric at 285℃, the glittering effects was clearer all over the piece. Therefore, mica in clay body behaves differently in green ware and bisque ware. Thus, mica is a decorative material that contributes to the aesthetic value to the art piece after firing. It also reduces the shrinkage of clay.

Figure 65: Sieved mica particles.
Source: Researcher, 2020.

Ceramics red oxide was employed in decorating the forms. The mixture contained $\frac{1}{2}$ of water, ten (10) tea spoonful of oxide and five (5) tea spoonful of secondary clay slip. Slip helps to enhance plasticity of the mixture. The sample was painted using a soft brush. After painting, the colorant did not change far away from the original color of the raw material (red). When it was fired in an electric at 1200℃, the colorant slightly changed from red to dark tone (dull red color) which was not as red as the previously mixed color. This implies that temperature impacts the outcome of the color after firing. The colorant was used for decorating the artifacts.

Figure 66: Ceramics red oxide mixed in water and clay slip to enhance plasticity
Source: Researcher, 2020.

Ceramic iron oxide: 15% of iron oxide was mixed with clay. After wedging and kneading, the clay body maintained the black color of the stain. The green ware sample also exhibited black color. When the black sample was fired in an electric kiln at 285℃, it altered from black to rusty brown color. However, the researcher initially expected black color but it was a surprise! But the beauty about the rusty brown color was that it created good contrast with clay.

Figure 67: Ceramics stains being wedged and kneaded with clay ready for use. Source: Researcher, 2020.

4.3.3: Learning outcomes with material experimentations

Environmental exploitation leads to utilization of resources for example; clay, mica, among others. Therefore, material research for ceramics production of a given artifact is vital because it contributes to discoveries of new ideas. Thus, it widens the scope of knowledge both practically and theoretically through reading relevant articles, visiting traditional potters and art gallery. For instance, clay formation and composition of clays in different areas of deposition is affected by weathering. It also serves as an alternative for collection of improvised tools. It helps to improve on skills in manipulating the materials and tools and mastery of the techniques of ceramics production hence exhibiting craftsmanship of the artifacts.

4.3.4: Wet method of clay preparation

Taking an account on the results that were analyzed from different clay samples, Mukono clay proved fairly good for ceramics production. The researcher used wet method of clay preparation at Studio 7 of Kyambogo University. Clay from dumping site was collected using a spade and transported to the soak pit using a wheel barrow. It was soaked for three weeks in order to soften the hard lumps of clay. Excess water was

drained and clay was mixed to break it down using a dry wood. It turned into slurry after thorough mixing. It was then sieved with an 80-mesh sieve to remove hard lumps and foreign bodies resulting into slip. The slip was later poured into a drying pit with dry plaster of Paris mold that absorb water leaving only soft clay which turned into leather hard. Afterwards, it was pug milled to make it homogenous and to remove the air pockets within clay particles, wedged, kneaded and stored into plastic bag ready for use. At this phase, other materials can be mixed with clay. If clay is properly prepared, it is easy to work with hence yielding better results. In summary**,** clay preparation process involved sequential steps; soaking, sorting, mixing with a log, sieving, drying, pug milling, wedging, kneading and storage. Nonetheless, the process of clay preparation took a lot time to get clay ready. As well, it was a tiresome task.

Figure 68: Clay preparation processes.
Source: Researcher, 2020.

4.4 Production of totemic ceramic sculptural symbols for Ikaribwok clan

Among the methods that were employed in production of ceramic totemic artifacts for Ikaribwok clan in Apokor community included; hand building techniques. Shirley (1981) mentioned slab building, coiling and pinching as hand building techniques. Similarly, the production of totemic ceramics sculpture symbols involved the hand building techniques as mentioned above by Shirley. Thus, modeling with hands directly involves the work of the brain that arouses creativity and good workmanship leading to elegant works of art in the studio.

The potters in Inland Niger Delta usually build the upper piece of the pot with coils. However, this is not a must. The clay body used to form the vessels shows little

variation of different materials such as grog temper, sometimes supplemented with an organic temper (cereal husk, dung) or mineral temper (sand, laterite grains) in the Dogon Country (Gallay e tal, 1998). Unlike grog from sheds, different materials such as organic temper (saw dust), kaolin, mineral temper (mica) were mixed in the required amount to form clay body that was used in production of ceramic sculptural totemic symbols. Ceramic stains and oxides were mixed in the clay body to achieve patterns as a unique decorating technique known as marbling. In traditional studio pottery in Great Britain, these methods were recognized as agateware. The name is derived from the agate stone, which displays bands of colors (Britannica, 1993). The similar technique was applied in forming a water pot that portrayed patterns of colored clays. Therefore, the resultant effects of colored clay enhance aesthetic value to the pot.

The production and decorating techniques that were used in production of ceramics totemic symbols for Apokor community included; incisions, high relief and low relief, painting g using kaolin and ceramics oxides and stains. Nevertheless, Adong (2018) used different decorating techniques such as rolled, dragged or direct impressions, incisions and paintings and the potters in Niger Bend added plastic elements on forms (Mayor, 2010). Improvised tools such as plastics, metal rod, pebbles, pen lids, table knife, divider, roller, soft graphical brush, sponge and hands were engaged for finishing the artworks. Mayor (2005) articulates that potter in Niger Delta used tools such as braided cord roulettes, braided strip roulettes, carved wooden cylinders, sculpted wooden awls and stripped organic cobs for ceramics decoration and each involve specific approach.

Figure 69: Some of the improvised tools that were used to produce artifacts.
Source: Researcher, 2020.

4.4.1 Project one; Water pot

Figure 70: Forming a water pot using coil and slab methods.
Source: Researcher, 2020.

Figure 71: Incising motifs on leather-hard pot.
Source: Researcher, 2020.

Figure 72: Guided by CAD in color application.
Source: Researcher, 2020.

Figure 73: Leather-hard pot after color application.
Source: Researcher, 2020.

Figure 74: Loading green ware in an electric kiln for firing.
Source: Researcher, 2020.

Figure 75: Display of bisque ware after firing.
Source: Researcher, 2020.

4.4.2: Project two; Water fountain

It consists of the upper and lower section. The upper part has water path channels and calabash-like containers that hold water and allows it to flow back to the lower container. It also has a lighting system. The lower piece accommodates a submersible pump and cold water.

Figure 76: Modeling the detached water fountain.
Source: Researcher, 2020.

Figure 77: Painting some selected parts of the fountain.
Source: Researcher, 2020.

Figure 78: Finished borne dry upper section of water fountain.
Source: Researcher, 2020.

Figure 79: Modeling the lower section of water fountain.
Source: Researcher, 2020.

Figure 80: Incising high and low relief designs
Source: Researcher, 2020.

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Figure 81: Painting the incised motifs after burnishing.
Source: Researcher, 2020.

Figure 82: Finished leather-hard water fountain.
Source: Researcher, 2020.

Figure 83: Display of fired detached Water fountain
Source: Researcher, 2020.

The lower part contains water and submersible pump that operates by electricity, solar energy or power bank. The hosepipe is connected to submergible pump that runs through the hollow body of the animal to the mouth. When the submergible pump is powered, water is pumped from the container through the hosepipe and it flows out from the mouth into shallow containers that partially collect little water and let the excess water flows back to the lower container through the water channel. Interpretation; the cow hartebeest pours out water and the young one is coming to drink the water. Since water is source of life, it makes the totems and Ikaribwok clan to thrive. On the same note, the Ikaribwok elders should always talk to the youth about the values of associating with totems.

4.4.3 Project three; Flower vase, functional piece and decorative pieces

4.4.3.1: Flower vase

Figure 84: Forming the flower vase.
Source: Researcher, 2020.

Figure 85: Paving away the excess clay while shaping the form.
Source: Researcher, 2020.

Figure 86: Painted green ware vase.
Source: Researcher, 2020.

Figure 87: Display of a finished flower vase.
Source: Researcher, 2020.

4.4.3.2: Decorative pieces 1and 2

Figure 88: Modeling the decorative pieces 1and 2
Source: Researcher, 2020.

Figure 89: Painting decorative piece 1 and 2.
Source: Researcher, 2020.

Figure 90: Finished borne dry decorative 1.
Source: Researcher, 2020.

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Source: Researcher, 2020.

Figure 92: Display decorative pieces 2.
Source: Researcher, 2020.

4.4.3.3: Functional and decorative piece 3

Figure 93: Using coil and pinch techniques to model the pieces.
Source: Researcher, 2020.

Figure 94: Creating details on the pieces.
Source: Researcher, 2020.

Figure 95: Functional and decorative piece 3
Source: Researcher, 2020.

Figure 96: Finished functional piece.
Source: Researcher, 2020.

Figure 97: A finished decorative piece 3.
Source: Researcher, 2020.

4.4.3.4: Decorative piece 4

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Source: Researcher, 2020.

Figure 99: A finished green ware awaits firing.
Source: Researcher, 2020.

Figure 100: A finished decorative piece 4.
Source: Researcher, 2020.

4.4.3.5: Decorative piece 5

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Source: Researcher, 2020.

Figure 102: Burnishing decorative piece 5.
Source: Researcher, 2020

Figure 103: Painting decorative 5 piece with kaolin slip.
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4.5: Project four; Wall hangings

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Source: Researcher, 2020.

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Source: Researcher, 2020.

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4.6: Project five; Wall clock

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Source: Researcher, 2020.

Conclusion

Basing on the conversations with participants and available literature, the studio exploration started with identifying the source of inspiration; the characteristics of the hartebeest in its habitant for developing design ideas and working drawings for creating totemic ceramic sculptural artifacts. The materials that were used for production of ceramic sculptural artifacts included; earthen ware clay, mica, grog, saw dust, kaolin, ceramic iron oxide and stains. The manipulation of the materials helped to improve on skills and mastery of the techniques of ceramics production. The workability of earthen ware clay body was paramount in production of large and small artifacts for personal and communal consumption. However, excess mixture of materials for example, saw dust, mica may lead to poor quality of a clay body. Therefore, one must be careful when mixing non-plastic materials with clay. As well the established that studio practice helps to widen the scope of knowledge both practically and theoretically through reading relevant articles.

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter discusses the findings, draws a conclusion and recommendations guided by the purpose and objectives of the study. The purpose of the study was to produce ceramic items for promoting the Ikaribwok clan identity among the youth in Apokor community. The objectives of the study were to; establish the cultural significance of Ikaribwok clan totems in Apokor community, develop design ideas for creating ceramic totems for Ikaribwok clan in Apokor community and produce ceramic wares depicting selected Ikaribwok clan totem in Apokor community.

5.1 Cultural significance of totems to Ikaribwok clan

The findings indicated that the cultural significance of totems in the Apokor community is paramount in prohibiting people from the same clan, identified by a similar totem, from marrying each other or engaging into sexual intercourse since it is regarded as a taboo. Thus, it prevents incest in the communities. Incest was regarded as an act of witchcraft in community, clan members who engaged in sexual relationship within the community were brought before the people and ashamed in public view for incestuous actions, and in a worst scenario, and victims were banished from the society after being beaten.

On the same note, the respondents said that the Ikaribwok clan members are not allowed to marry their fellow clan mates because incestuous marriage is referred to as witch craft practice and is strongly condemned. However, this incestuous marriage is still prevailing. In 2019, similar incident of incest happened in Apokor community and the youths were punished and made to pay a fine of one hundred thousand shillings as a way of prohibiting them to repeat the same. Society has relaxed on the issue of incestuous marriage, there is no known record of condemnation against incest in the community that is supposed to protect and guide their members against such immoral behavior. This is partly attributed to lack of enforcement on rules that govern the youth in the society. According to Kigen (2018) and LEMU (2017) incestuous marriages are condemned because it is culturally immoral and medically risky for relatives to commit incest or to

marry among like clans due to the fact that children born out of incestuous relations are usually both physically and mentally disabled.

Respect is another aspect attributed to use of totems in Apokor society. The respect of totems was highly valued amongst clan members who were expected to desist from eating meat or any part of the antelope, touching their bodies, trespassing and sitting on the skins of the antelopes. This was respected because there were many animals by then and it was another way of preserving their numbers. However, today, human settlement has reduced the number of antelopes because human settlement has replaced antelopes and this has denied the youth in Apokor community the opportunity to see and appreciate these animals, so as to respect them. Similarly, the elders in Apokor community respect their symbols. Unlike the youth who have not seen the value of respecting the totems due to the fact that they are always in schools. They hardly socialize with people in the community to discuss cultural issues related to totems. Clan meetings are held after every two years to only identify members who may be new in the community. Bennett and Robinson (2000) noted that some animals depict respect despite poaching in some communities.

With the exception of the elders and clan leaders, most of the youth were ignorant about their totems as most of them could not clearly identify or mention their totems. Some of the youth who identified the names of the totems did not know how they looked like. Lack of knowledge among the youth of the Ikaribwok clan has resulted in disrespect of the cultural values and norms of the Ikaribwok clan. As such some of the youth have ended up in total disregard of the value of appreciating antelopes as their clan totem. The object, or totem, is thought to associate with an assumed relative or an individual to serve as their logo or symbol (Haekel, 2020).

5.2 Developing ideas for creating totemic ceramic symbols for Ikaribwok clan

Development of design ideas for creating ceramic sculpture totemic symbols for Ikaribwok clan was effected in order to come up with ideas for developing sketches and drawings for creating ceramics artifacts for Apokor community, a number of ideas were suggested and generated for creating thumbnail drawing to depict different views of the symbol as illustrated in the subsections of this report.

5.2.1: Project one; Water pot

The idea of designing a water pot was inspired by three hartebeest animals that were standing closely to one another in their habitant. These animals socialize and move in herds signifying working together and unity which is among the clan values of the Ikaribwok. The cover of the pot was designed with the hartebeest heads for the purpose of capturing attention of the viewer. The cover does not only serve an aesthetic purpose, but it also serves functional value. It has a space where one can keep a cup. The pot was designed with the motifs of abstract shapes of the narrow long face of the hartebeest in order to create uniformity and flow of the designs all over the water pot. Whitish and brick-red colors were used for the purpose of creating contrast. The water pot was drawn in different postures to give the viewer the impression that it has mass and can be carried. It was also drawn in different sections such as longitudinal sections, half sections in aerial views. Motifs are vital in designing. They may be applied in repeated patterns, scattered or varied in size to kill monotony in a piece of work (Sharma et al., 2016).

To achieve the sketches and drawings, the selected idea of a water pot was sketched with the aid of the drawing tools such as pencil and colored pencil guided by elements and principles. The hartebeest horns were sketched using curved lines in a continuous movement and slanting lines for drawing the shapes of the hartebeest heads on the lid of the water pot. The motifs on the pot were repeatedly drawn in patterns (Sharma et al., 2016) and shaded with dark tone to create an impression of low relief effects. The low relief motifs were thought to enhance grip while carrying the pot and for aesthetic purposes. Hot color, that is brick-red color, was shaded against cream on the form to suggest contrast that would appear on the final piece at the production stage (Pipes, 2003).

Different points of views of the pot were drawn to create an illusion of mass of the pot. Conceptual drawing of the pot was outlined to create a picture of how the final drawing would be. The size of the pot was considered after an approximation of about eighty (80) liters of water it would accommodate to serve drinking water to a reasonable number of Ikaribwok clan members in case they converged to discuss matters concerning the practice of totemism and perhaps clan identity.

5.2.2: Project two; Water fountain

The design ideas were inspired by the flexibility and the hartebeest cow feeding its calf. It reflects the responsibility of the Ikaribwok clan in rising up the siblings. Ideally, the design of the fountain reflects the birth of the offspring and continuity of the clan. Water is life and it is giving life to the totem so that it can be embraced and appreciated for generations by the clan members. The fountain is a two in one piece. The piece portrays two totems, the older one and the younger one. The hartebeest cow takes care of the younger one and water signifies continuity of life. Similarly, water is a fundamental factor for the Ikaribwok people in their daily life while socializing amongst themselves. The artifact has both functional and aesthetical benefits. It has a lighting system. This makes it visible especially in dusk hours and has a positive space that would serve as either a planter or a space for accommodating pebbles as per the case of aesthetic value. The baked clay being a durable material, the fountain will be displayed on compound space where the Ikaribwok clan members, the public could have a glance. The elders could take this opportunity to teach the young generation about the history, clan values, taboos and benefits associated with totemic practice. The piece would also remind the non-Ikaribwok clan in the community that they too have their totems they believe in. Reflecting on the above ideology, the fountain was designed in realistic and abstract forms in order to create dominance in the artwork.

The lower piece accommodates a submersible pump and cold water. The water is pumped from the lower piece through the hosepipe and it flows from the mouth of the animal into a calabash-like container of varying sizes and it flows back to the lower part reservoir and the cycle continues. The submersible pump may be powered by electricity, solar power and perhaps a power bank. The surface of the lower part has decorations portraying the characteristics and movement of the totem.

Water fountains have been used for thousands of years for climatic control, beautification, entertainment, and as a means for relaxation. The fundamental reason of producing a water fountain was to serve as an icon for appreciating the practice of totemism among the Ikaribwok in Apokor community. Considering the flow of water in the fountain(s), different ideas that involved critical thinking were recorded using a pencil

on bond paper (Shakerin, 2004). The sketches of the water fountain involved distortion and exaggeration of some parts of the inspiration to create point of focus in an artwork. This was done by drawing some parts of totem with details and other parts in abstract forms using lines and tone. The design idea was drawn in different postures to show complexity and to conceptualize and understand how each part would work when joined together. Since the art piece was meant for exterior display, a working drawing of 11.5" by 34" was thought to represent a big and tall water fountain raised above the ground for the Ikaribwok clan in Apokor Community to see it clearly.

5.2.3: Project three; Flower vase, functional piece and decorative pieces

The inspiration was objectively drawn taking an account of form and its posture. It was then subjectively sketched using a pencil and colored pencils on bond paper depicting various postures of the forms that is; from top view, side view, and three-quarter view and among other point of views. The piece was also drawn in abstract form showing different views. It was finally drawn to scale. The working drawings of each piece were recorded on all sides due to the fact that they had irregular shapes unlike the water pot. The pieces were drawn in different sections such as half sections and three-quarter sections to portray positive space. Purcell and Gero (1998) argued that designers should focus on sketching due to the fact it is thought to be associated with innovation and creativity. Another decorative piece was inspired by the imagination of the hartebeest with a raised head.

5.2.4: Project four; Wall hangings

They were inspired by the long narrow face and rigid horns of the hartebeest. The drawings depict exaggeration and distortion of the facial features, just to tickle an illusion of imagination of the viewer. The researcher used pale white and brick-red colors using colored pencils to make the artworks appealing to the viewer. These artworks are intended to be displayed against the walls of the homesteads in order to remind the Ikaribwok of the totems they subscribe to.

It was quite challenging to sketch complex and simple forms of the wall hangings. The selected wall hanging was simplified and distorted. Curved lines and circles were used to represent facial features like nose, eyes, and eyelids (Walker, 1890). Ceramic red

oxide color was shaded against whitish color to crate contrast. In the conceptual drawing, the biggest wall hanging was put amidst the smaller wall hangings on either side. The biggest wall hanging represented the elderly persons of the Ikaribwok clan and smaller ones represented the youth of Ikaribwok clan. The interpretation was that the elders are responsible for grooming the young generation to respect the clan values and taboos associated with the practice of totemism in Apokor society.

5.2.5: Project five; Wall clock

The inspiration used to design the wall clock was the hartebeest head that symbolizes unity, one of the Ikaribwok clan values. People's values can be seen as part of their culture. Culture, as it is usually understood, entails a totality of traits and characters that are peculiar to a people to the extent that it marks them out from other peoples or societies. These peculiar traits go on to include the people's language, dressing, music, work, arts, religion, dancing and so on. It also goes on to include a people's social norms, taboos and values. Values here are to be understood as beliefs that are held about what is right and wrong and what is important in life (Idang, 2015).

Nonetheless, the interpretation behind the artwork was that, since time memorial, the Ikaribwok clan is strongly unified by their totems from time to time forever. Besides that, the clock would also remind the Ikaribwok to keep time in the clan functions that may be called for to discuss clan matters concerning the clan totems and clan matters. The selected design idea of wall clock sketched, shaded using pencil and colored pencil to illustrate outlook of the final product.

5.2.6: Project six; Souvenirs

The key holders were inspired by the long narrow face with rigid horns, faster running hartebeest, and flexibility of the animal. These were sketched in abstract forms. The youth can walk around with the key holders in Apokor community and also move along with elsewhere from the community to signify pride of their totems since they are portable artworks. To achieve the above ideology, the abstract shape of the hartebeest and a speeding hartebeest were used as source of inspiration for developing design ideas. The selected ideas were drawn and shaded in color to cause the artist impression of the end product. Landa (2014) notes that drawing involves the brain to explore, understand ideas

and experiences. It is also a means of solving the problem at hand by expressing the ideas in pictorial form. Similarly, the cognitive and psychomotor aspects were considered in drawing the key holders for the Ikaribwok clan in Apokor community. In conceptual drawing, bold lines were used to execute the shapes of the key holders. The measurements were recorded in centimeters since the artifacts were smaller in size.

The Dharawal speaking people of Southern Sydney used charcoal mixed with animal fat and ochre to create drawings or images on rock walls and rock shelters, portraying totems that played a significant part of the local dreaming (Duyker, 2008). Nevertheless, the pencil and colored pencils were used for drawing the sketches of the totemic images on bond paper. Among other techniques, Duyker (2008) explains that the Aboriginals of Dharawal also used engravings to register images on rock surfaces using sharp pointed rocks. On the contrary, design ideas were executed in line work, blending and hatching techniques to register the images on bond paper. Mugenyi (2009) also developed sketches and drawings in objective and subjective studies in pencil, and fast dry colors. His exploration of ideas was guided by elements and principles of design in sequential steps while creating totemic images with write-ups to the final working drawings. Similarly, through studio practice, the drawings involved objective and subjective studies of the inspiration, sketches of different point of views, conceptual drawings and working drawings. The dry media such as pencil and colored pencils were used to register ideas on bond paper.

5.3 Production of totemic ceramic sculpture symbols for Ikaribwok clan

The production of the ceramic sculptural totemic artifacts for Ikaribwok in Apokor community began with clay preparation. Clay was prepared using the wet method of clay preparation. The sequential steps that were undertaken in clay preparation included; soaking clay in the soak pit to make it soft, sorting using hands to remove the unwanted substances, mixing it with a piece of wood to break it into smaller particles, sieving clay using an eighty (80) mesh sieve to remove humus and hard lumps of clay, pouring sieved clay in the dry pit containing plaster of Paris molds that sucked out water with in the sieved clay particle. After the molds sucked out moisture from clay, it solidified into leather hard, where it was pug milled to remove air pockets within clay and to make it homogenous. Lastly it was wedged

and kneaded ready for use. At this stage, other materials such as kaolin, mica, sawdust, ceramic oxide and stains were mixed clay in required amounts depending on the purpose and size of the artifact to be produced.

On the other hand, some potters among the Gbaya and Vute of southern Cameroon, prepare raw clay material in the same process as cassava flour is processed. The initial step for clay preparation, involves breaking clay lumps into small pieces, spread them on the ground until they are completely dry, grind them in a wooden mortar or on a grinding stone, sieve the resulting powder and hand knead the finer portion in a basin, after moistening it (Gosselain, 1994; 1998). On the other hand, in this study, the wet method of clay preparation was employed.

The artifacts that were agreed upon by the respondents to be produced included; water pot, water fountain, a flower vase accompanied by decorative pieces and a functional piece, wall hangings, wall clock, and key holders as earlier agreed with the respondents. Hand building techniques as described by Shirley (1981) such as slab technique, coiling and pinching techniques were used to come up with elegant totemic ceramic sculpture symbols. Similarly, Adong (2018) used hand forming methods to produce pottery for use in contemporary spaces. Her rendering of shapes and ceramic surfaces informed the researcher's studio exploration. She employed improvised tools for decorating the pottery surface such as braided strip roulettes, carved wooden cylinders, pebble, woven palm leaf and were used for ceramics decoration. In this study, the improvised tools that were used for finishing the ceramics totemic artifacts were; plastics, metal rod, pebbles, pen lids, table knife, divider, roller, soft graphical brush and hands.

The clay body used by the potters in the Inland Niger Delta to form the vessels usually shows little variation of different materials such as grog temper, sometimes supplemented with an organic temper like cereal husk and dung or mineral temper such as sand and laterite grains in the Dogon Country (Gallay et al., 1998). With studio experimentations, the materials that were ascertained to form clay body for ceramics production of ceramic wares depicting the selected Ikaribwok clan totem in Apokor community included; ceramics iron oxides and stains as colorants, kaolin for improving the quality of clay and it also helped to withstand higher temperatures hence preventing

pieces from cracking during firing, grog reduces on the shrinkage rate of plastic clay and it also prevents pieces from cracking during firing, sawdust as organic temper was used to reduce on plasticity of clay and it also increases porosity within clay particles hence making it lighter since it burns out during firing. Mica does not only serve as mineral temper but also plays a fundamental role for aesthetic purposes due to its shiny effects reflected on the artifacts.

Ceramic artifacts in Ghana are usually decorated and finished by embossment, stamping, graffito, and painting, incising, glazing and piercing (Asmah et al, 2013). The ceramics totemic artifacts were decorated and finished by painting, burnishing, low and high relief building, marbling and incising. Among other decorating techniques the researcher used included marbling, burnishing. However, potters among the tribes in Niger Bend used various decorating techniques like rolled, dragged or direct impressions, and added plastic elements (Mayor, 2010). On the contrary, glazing as a method of decorating artifacts was not used. This was because of the poor quality and high costs of glaze on the market. Instead, the researcher used burnishing as a method of finishing. Burnishing seals off the rough clay particles and compacts them tightly hence reducing the leakage of water through the pot wall (Kayamba & Kwesiga, 2016). It was also a reliable method and requires concentration for better effects.

The improvised tools that were used in production of totemic ceramic sculpture symbols included plastics of different shapes, divider, fork, table knife, metal rod, pebble, soft brush, sponge, roller, sponge and scupper. According to Adong (2018) the improvised tools she employed in ceramics production were carved wooden cylinders, pebble and braided strip roulettes, among others.

Mayor, (2005) used braided cord roulettes, sculpted wooden awls, woven palm leaf and stripped organic cobs as tools. Despite the different tools that were employed in pottery production, the outcome was fruitful. It is important to note that both artificial and natural environments provide divergent options for selecting the suitable tools for ceramics production.

In this study, green wares were fired in an electric kiln. It was more effective in minimizing breakage of pieces during firing as opposed to the use of firewood, which

temperature would be difficult to regulate without regulating the heat. Gosselain (1992) affirms that in open firing, low temperature is reached with the maximum temperatures in twenty (20) to thirty (30) minutes. However, one could also use a traditional kiln, where the separation of fuel from the pottery for firing the artifacts.

5.3.1: Project one; Water pot

After forming the water pot using slab and coil techniques, it was decorated with patterns of abstract motifs derived from the hartebeest head using incising technique and high relief building on the lid of the pot. The contrasting colors (brick-red against white) were painted on patterns to attract the viewers to interpret and appreciate the symbols they associate with. The symbols were repeatedly decorated all over the pot surface, an icon that could remind the Ikaribwok while socializing and drinking water from it. The pot can contain eighty liters of water to cater for a large number of Ikaribowk clan members in case they converged to discuss issues concerning the cultural matters of identity and totemism. The surface treatment also enhances grips and adds beauty to the pot.

5.3.2: Project two; Water fountain

The water fountain for Ikaribwok clan in Apokorarea was produced for the exterior environment using earthen ware clay as a material. The other parts of the fountain included a lighting system which could be powered by solar energy, power bank gadget or electricity. The lighting system was thought to make the fountain visible during the twilight. It also had space which could be used as a planter or decorated with marble thus; it was designed for multipurpose function. The horse pipe was connected to the submersible bump purposely to pump water from the lower container through the horse pipe to the mouth of the hartebeest. The artifact was intended for outdoor display for public viewing for the Ikaribwokclan members to reflect on their totems as they pursue everyday life activities associated with totemism.

5.3.3: Project three; Flower vase, functional and decorative pieces

The flower vase, functional and decorative pieces were produced using slab, pinch and coil techniques and finished by burnishing using pebbles, table knives, and

plastic. The artifacts were not only used for aesthetics purpose but served as symbols of the Ikaribwok clan of Apokor community.

5.3.4: Project four; Wall hangings

Wall hangings were produced using slab technique and clay body as a major material. Similarly, the elements and principles of art and design were considered in the production of wall hangings for the Ikaribwok clan members in Apokor community. The artifacts are intended for both interior and exterior environments where they are hanged against the walls of houses in every homestead, taking an account where children cannot reach them and get destroyed. The icons are meant to be viewed by the Ikaribwok clan members so as it enters in their minds and live with it, while executing their daily activities. A wall hanging craft is a decoration, an amulet, a religious or a symbolic object that is hung from the ceiling or another structure (Calder & Davidson, 1966).

5.3.5: Project five; Wall clock

The clock designed in this study is meant to be displayed whenever the Ikaribwok clan members would hold meetings to discuss cultural matters such cultural values and taboos attached to the practice of totemism. During the Second World War the British Military selected Vertex, along with eleven other leading watchmakers, to supply the army with a new watch built to an exacting, bespoke design (Robey, 2017).

Contrary to Robey (2017), the wall clock was designed as a symbol that reminded the Ikaribwok that before man invented the clock instruments, the relationship between man and totems was already in progress.

The materials that were used in production of the clock structure were combined with mica, grog, sawdust and kaolin. Slab technique was used in production of wall clocks. After firing the clock structure in an electric kiln, the quartz clock and glass were assembled by use of body filler and hardener to hold the components intact to the structure.

5.3.6: Project six; Souvenirs

The materials mixed in clay included; kaolin, mica, grog and sawdust. These were prepared by sieving using an 80-mesh sieve to eliminate coarse particles, wedging and kneading to form clay bodies for souvenir production.

The souvenirs were produced using slab technique. The working drawings were used as a guide for cutting slabs of clay into key holder shapes. The leather-hard shapes of key holders were finished by painting them with ceramics red oxide mixed with clay slip. The clay slip was mixed with ceramics red oxide to enhance plasticity and burnishing using plastic cutouts that resulted in smooth effects. The tools that were used in making key holders included; plastic roller for rolling slabs of clay, plastics for burnishing leather hard clay, table knife for cutting shapes of key holders, soft brushing was used for painting key holders and metal rod for creating holes. After burnishing, the green wares were allowed to dry under the shade for a week. This was done to make sure that moisture with clay particles escaped leaving the pieces borne dry. After the firing process, the key holders were designed with rings to have them ready for use.

Agyeiet al. (2020) adopted the studio-based research practice to produce key holders using were copper, brass, silver, alsphatum and pickle solution. Clay, mica, grog, kaolin, ceramic red oxide slip were the main materials that were used in this study for production of key holders for Ikaribwok in Apokor community, especially the youth. It was hoped that the youth would move with portable key holders that represent their totemic symbols. Since most of the youth spend more time in schools and perhaps search for greener pastures in urban areas, it is possible for them to move with these small items as a reminder of their totems wherever they are.

5.4 Conclusion

Based on the literature search and fieldwork, it was observed that culturally totems play a big role in communities who recognize and practice totemism. Important to note is the cultural significance of totems among the Ikaribwok notably; prohibiting people of the same totem or clan from marrying one another thus preventing incest in the communities; totems can serve as logo or symbol to an individual or a group of related persons; instilling respect for the totem and for each other; and having a sense of belonging to a particular clan.

Additionally, the ceramic items intended for different spaces are accessible and become a constant reminder about the hartebeest as a totem for the Ikaribwok, which the young generation should embrace.

The use of both manual and digital tools is valuable towards the development of technical measurements that can be scaled down for purposes of creating actual dimensions of artifacts in ceramics.

Thus, ceramics totemic artifacts can continually be produced to forefront the cultural values of clan systems; create awareness and limit the dangers of incest; and promote cultural heritage through totemic practice among other ethnic communities in Uganda.

5.5 Recommendations

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

The elders encourage the youth to appreciate and embrace the value of totems for the Cultural wellbeing of the society. This will instill positive moral values that will minimize the incidences of incestuous marriages and vices associated with the practice that can easily lead to moral degeneration in the society.

Iteso Cultural Union (ICU) should encourage Clan leaders and the elderly to preach to their subjects (in this case, the youth) the importance of embracing totemic practice, taboos and their values in a clan through clan meetings, storytelling and use of totemic symbols during different events such as child naming, festive dance and heritage days.

The use of dry media and wet media for developing pictorial images for consumption in the community should be integrated. The integration of digital technology would play a great role in refining the quality of the images in this era of computer advancement.

Although the artifacts were produced for the Apokor community, for the purpose of promoting clan identity, the outcomes are beneficial to the entire community. Thus,

ceramics totemic artifacts can continually be produced to advance the cultural values and strengthen the clan systems through their production for public consumption.

5.6 Areas for further research

This study explored the contribution of totemic ceramic sculptural artifacts to the mitigation of cultural bias among the youth in Apokor community. Further studies should investigate the following research gaps:

a) Production of totemic ceramic sculpture symbols for other sub clans in Apokor community.
b) Exploration of aesthetic value of mica on the production of ceramic sculpture artifacts.
c) The effect of modern cultural activities on the practice of totemic ceramic sculptural symbols in a society.

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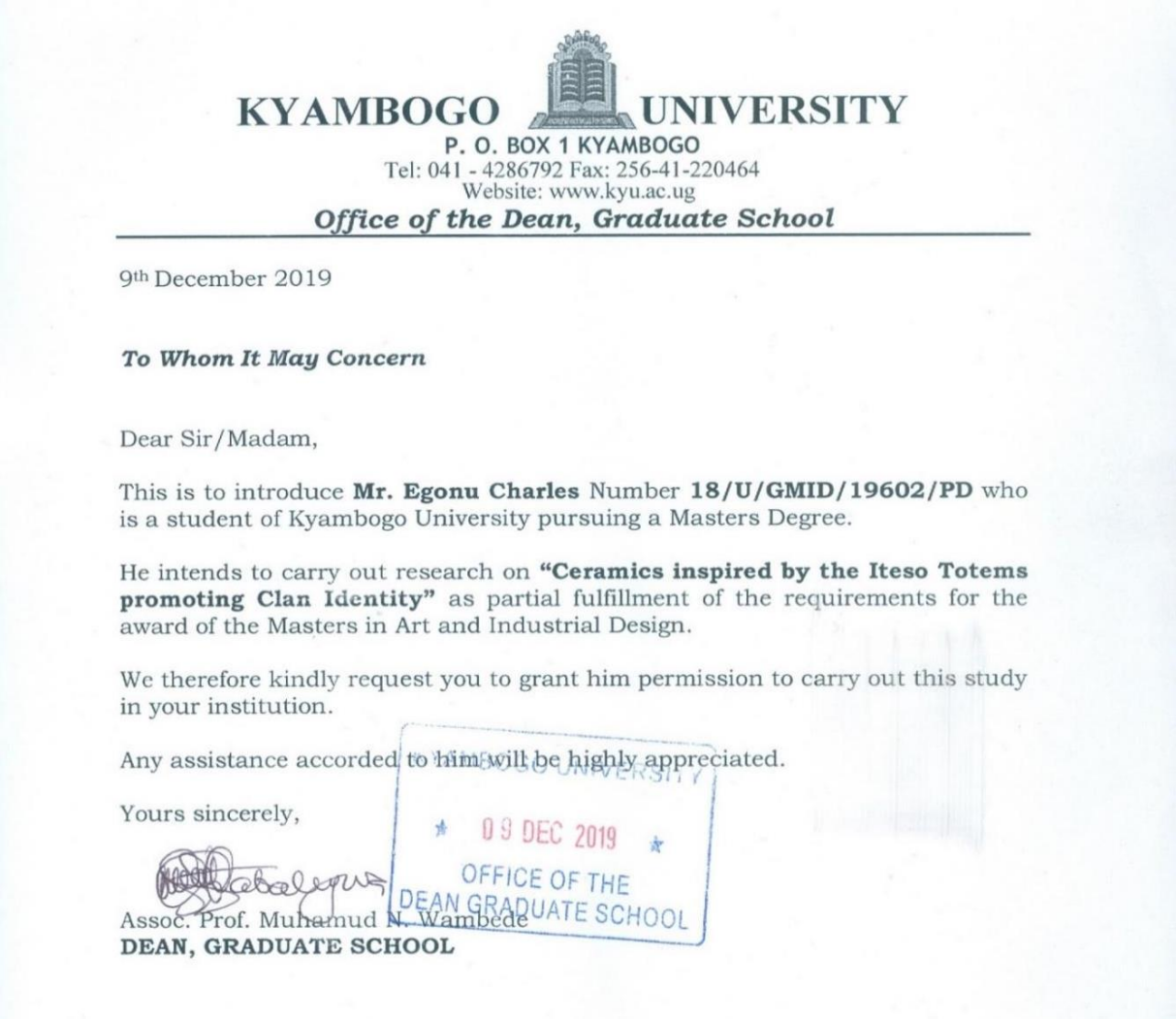
LIST OF APPENDICES

Appendix 1: The introductory letter



KYAMBOGO UNIVERSITY
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Tel: 041 - 4286792 Fax: 256-41-220464
Website: www.kyu.ac.ug
Office of the Dean, Graduate School

9th December 2019

To Whom It May Concern

Dear Sir/Madam,

This is to introduce **Mr. Egonu Charles** Number **18/U/GMID/19602/PD** who is a student of Kyambogo University pursuing a Masters Degree.

He intends to carry out research on **"Ceramics inspired by the Iteso Totems promoting Clan Identity"** as partial fulfillment of the requirements for the award of the Masters in Art and Industrial Design.

We therefore kindly request you to grant him permission to carry out this study in your institution.

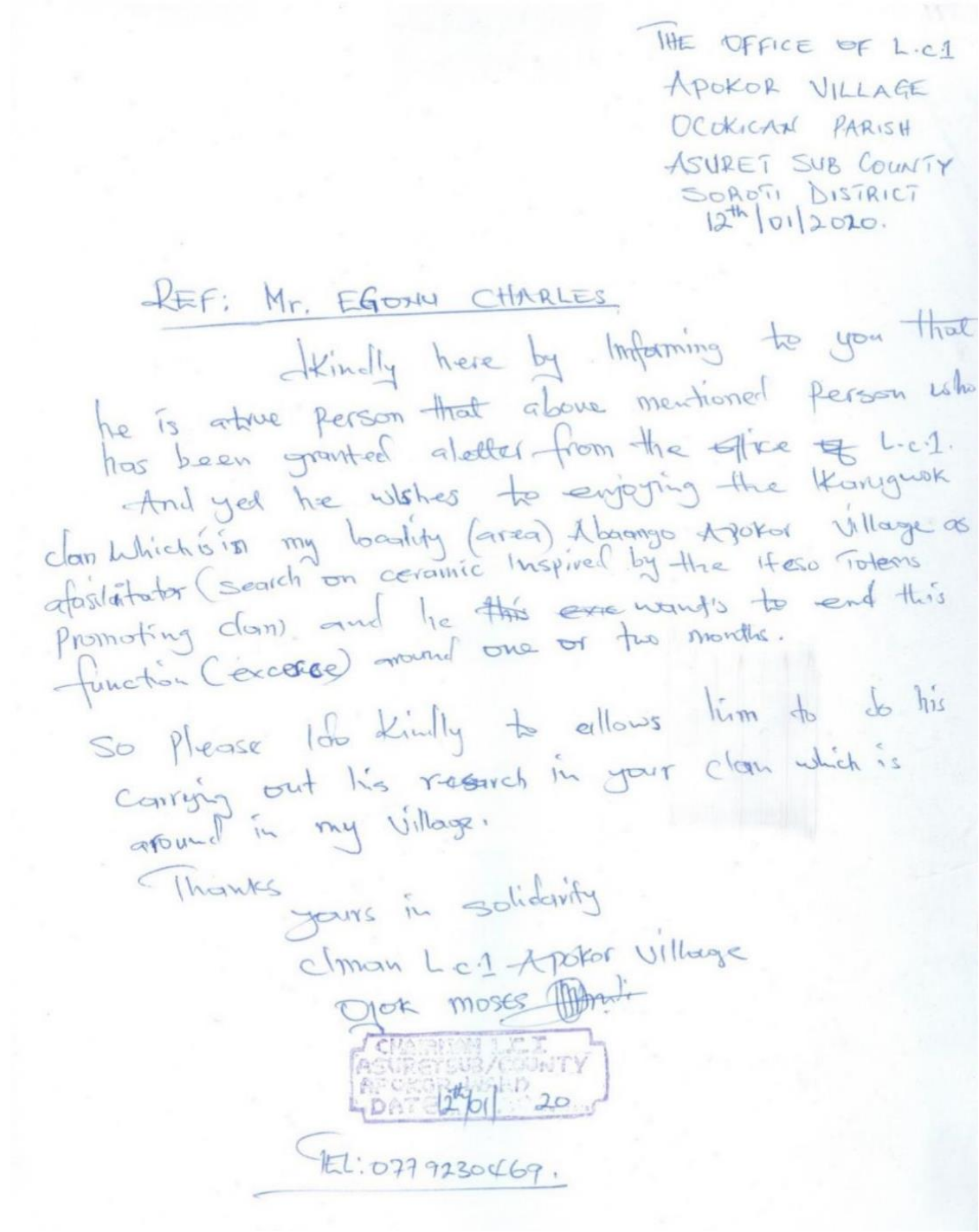
Any assistance accorded to him will be highly appreciated.

Yours sincerely,

09 DEC 2019
OFFICE OF THE
DEAN GRADUATE SCHOOL

Assoc. Prof. Muhamud N. Wambede
DEAN, GRADUATE SCHOOL

Appendix 2: Acceptance letter from the Office of LC 1 Apokor Village



THE OFFICE OF L.c1
APOKOR VILLAGE
OCOKICAN PARISH
ASURET SUB COUNTY
SOROTI DISTRICT
12th/01/2020.

REF: Mr. EGOMU CHARLES

Kindly here by Informing to you that he is a true person that above mentioned person who has been granted a letter from the office of L.c.1. And yet he wishes to enjoying the Karugwok clan which is in my locality (area) Abango Apokor Village as a facilitator (search on ceramic Inspired by the Iteso Totems Promoting clan) and he this exercise wants to end this function (exercise) around one or two months.

So please I do Kindly to allows him to do his Carrying out his research in your clan which is around in my Village.

Thanks

yours in solidarity
Chman L.c.1 Apokor Village
Ojok moses

CHAIRMAN L.C.I
ASURET SUB/COUNTY
APOKOR-Ward
DATE 12/01/ 20

TEL: 0779230469.

Appendix 3: Consent letter

Introduction

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

My name is Egonu Charles perusing Master of Art and Industrial Design of Kyambogo. I would like to talk to you about your experiences participating in promoting the clan identity of Ikaribwok in your community through ceramics, specifically, as one of the components of program evaluation to be used in future interventions.

The interview should take less than an hour and thirty minutes. I will be recording the sessionsin order to capture every detail of the deliberations as I take some notes during the session. I encourage you to be more audible when speak up so that we do not miss your comments, suggestions and ideas during the discussion sesseions.

All responses will be kept confidential. This means that your interview responses will only be shared with the researcher and he will ensure that any information included in the report does not identify you as the respondent.

Are there any questions about what I have just explained?

Are you willing to participate in this interview?

…… ……. ……

Interviewee Witness Date

…….

Legal guardian (if interviewee is under 18)

Appendix 4: Guide for Focus Group Discussion (FGD) for clan members

Clan members involving male and female will be gathered and interviewed. Topics will be introduced and the group will discuss. The Focus group discussion will discuss issues pertaining the following:

1. History of Ikaribwok clan
2. Ikaribwok clan totems
3. Justification for use of totem/symbol
4. Values and taboos associated with Ikaribwok totems
5. What are your thoughts about using this totem to design ceramics items for Ikaribwok clan?
6. Suggest ceramics items to be designed having the Ikaribwok clan symbols
7. Spaces for ceramics items.
8. Which Colors would you wish to appear on the designs? Please explain why.
9. What categories of people need the produced items? Please explain why.
10. Involvement of the youth in promoting clan identity
11. Involvement of the clan leader in promoting clan identity
12. Involvement of the young generation in promoting Ikaribwok totems
13. Involvement of the community in promoting clan identity

The researcher will be analyzing the information you gave and submitting a draft report to the organization in due time.

Thank you for your time!

Appendix 5: Interview guide for ICU Administrators

Background information

1. May I write your title for my personal reference?
2. Name of village ……Parish ……
3. Sub county ……District ……
4. Gender of informant

   Male Female

5 How old are you?

6 What is your clan's name?

7 History of Ikaribwok clan

8 List of Ikaribwok clan totems.

9 Cultural signifance of Ikaribwok totems

10 Values and taboos associated with Ikaribwok totems.

11 Involvement of the clan leaders in promoting clan identity.

12 Events when Ikaribwok clan totems are used.

13 Involvement of the young generation in promoting Ikaribwok clan identity.

14 Involvement of government in promoting community clan identities.

Appendix 6: Interview for Minister of Cultural Rites-ICU

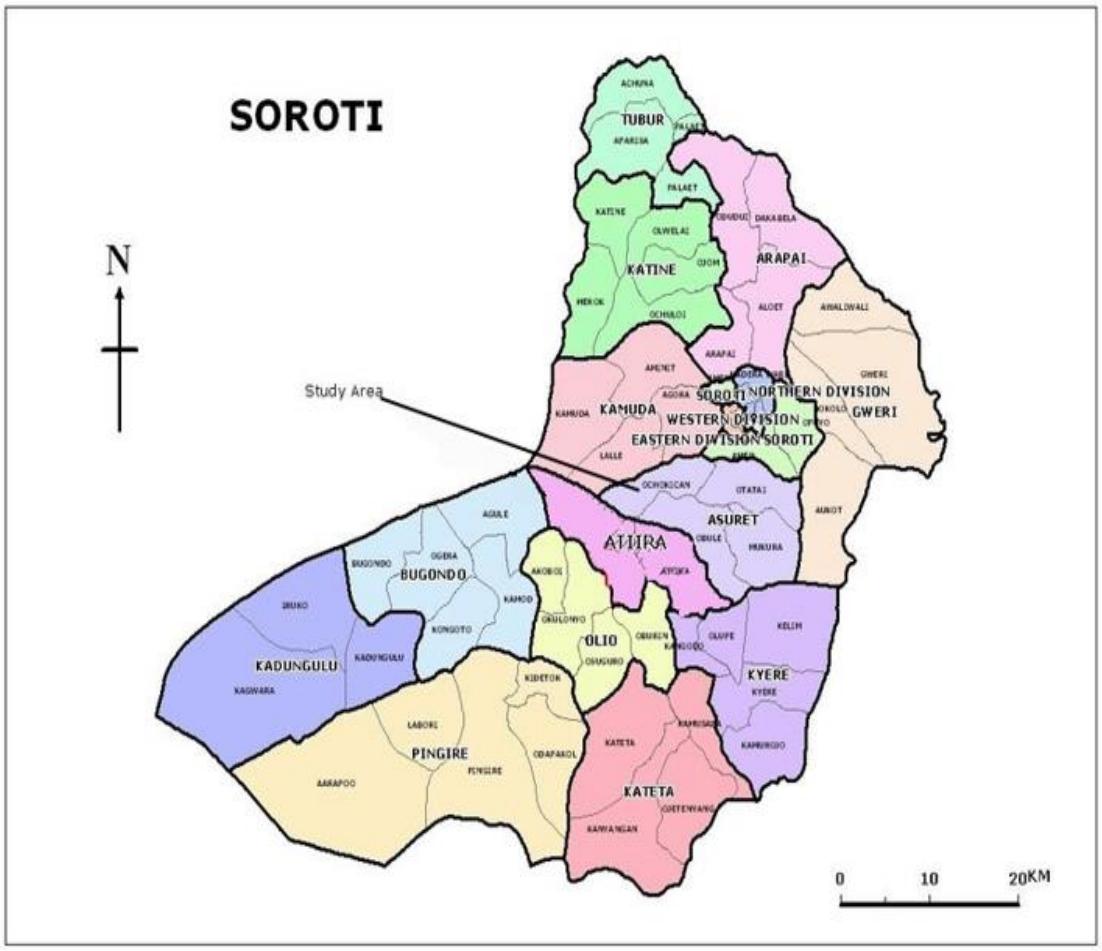
Background information

1. May I write your title for my personal reference?
2. Name of village ……Parish ……
3. Sub County ……District ……
4. Gender of informant

Male Female

5. How old are you?
6. What is your clan's name?
7. History of Ikaribwok clan
8. List of Ikaribwok clan totems.
9. Justification for use of Ikaribwok totem/symbol.
10. Values and taboos associated with Ikaribwok totems.
11. Involvement of the clan leaders in promoting clan identity.
12. Events when Ikaribwok clan totems are used.
13. Involvement of the young generation in promoting Ikaribwok clan identity.
14. Involvement of government in promoting community clan identities.

Appendix 7: A map of Uganda showing location of Soroti district



Source: Google maps.