MAKERERE UNIVERSITY

COLLEGE OF ENGINEERING, DESIGN, ART AND TECHNOLOGY

MARGARET TROWELL SCHOOL OF INDUSTRIAL AND FINE ARTS

TOPIC: FACTORS AFFECTING THE GROWTH OF CERAMIC ART SCULPTURE IN UGANDA; A CASE STUDY OF KAJJANSI, WAKISO DISTRICT.

BY

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A RESEARCH REPORT SUBMITTE IN PARTIAL, FULFILLMENT OF THE REQUIREMENTS FOR THE BACHELORS DEGREE IN INDUSTRIAL AND FINE ARTS OF MAKERERE UNIVERSITY

MAY, 2018

DECLARATION

I Nyakato Doreen sincerely declare that the content of this research proposal has been done through my effort with the help of my supervisor and it is original and has never been presented by any person or institution of learning for any academic award.

Signature: ..... Date: ....10/5/2018.....

NYAKATO DOREEN

APPROVAL

This proposal is read and approved and now is ready for submission under any supervision as a University supervisor.

Signature: ..... Date: 10/05/2018

MR. SEMATIMBA JOSEPH

(SUPERVISOR)

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CHAPTER ONE

1.0Introduction

This study Assess the Factors affecting the growth of ceramic Art sculpture in Uganda; a case study of Kajjansi, Wakiso District. The first chapter of the study consist of the background of the study, statement of the problem, purpose of the study, research objectives and questions, , significance of the study and definition of key terms.

1.1Background to the problem

According to Mason, Robert B. (2014) There is a long history of ceramic art in almost all developed cultures, and often ceramic objects are all the artistic evidence left from vanished cultures, like that of the Nok in Africa over 2,000 years ago. Cultures especially noted for ceramics include the Chinese, Cretan, Greek, Persian, Mayan, Japanese, and Korean cultures, as well as the modern Western cultures.

(Kashim, 2014),Although pottery figurines are found from earlier periods in Europe, the oldest pottery vessels come from East Asia, with finds in China and Japan, then still linked by a land bridge, and some in what is now the Russian Far East, providing several from 20,000–10,000 BCE, although the vessels were simple utilitarian objects. Xianrendong Cave in Jiangxi province contained pottery fragments that date back to 20,000 years ago.

According to (Sullayman, 2003), Some experts believe the first true porcelain was made in the province of Zhejiang in China during the Eastern Han period. Shards recovered from archaeological Eastern Han kiln sites estimated firing temperature ranged from 1,260 to 1,300 °C (2,300 to 2,370 °F). As far back as 1000 BCE, the so-called "porcelaneous wares" or "proto-porcelain wares" were made using at least some kaolin fired at high temperatures. The dividing line between the two and true porcelain wares is not a clear one. Archaeological finds have pushed the dates to as early as the Han Dynasty (206–BCE – 220Template:NsbpCE).

Carter, C. B. & Norton, M. G. (2007) ceramic sculpture is an inorganic, nonmetallic solid comprising metal, nonmetal or metalloid atoms primarily held in ionic and covalent bonds. The crystallinity of ceramic materials ranges from highly oriented to semi-crystalline, and often completely amorphous (e.g., glasses). Varying crystallinity and electron consumption in the ionic and covalent bonds cause most ceramic materials to be good thermal and electrical insulators and extensively researched in ceramic engineering. Nevertheless, with such a large range of possible options for the composition/structure of a ceramic (e.g. nearly all of the elements, nearly all types of bonding, and all levels of crystallinity), the breadth of the subject is vast, and identifiable attributes (e.g. hardness, toughness, electrical conductivity, etc.) are hard to specify for the group as a whole. However, generalities such as high melting temperature, high hardness, poor conductivity, high module of elasticity, chemical resistance and low ductility are the norm, with known exceptions to each of these rules (e.g. piezoelectric ceramics, glass transition temp, superconductive ceramics, etc.). Many composites, such as fiberglass and carbon fiber, while containing ceramic materials, are not considered to be part of the ceramic family.

Black, J. T. & Kohser, R. A. (2012). The word "ceramic" comes from the Greek word κεραμικός (keramikos), "of pottery" or "for pottery", from κέραμος (keramos), "potter's clay, tile, pottery". The earliest known mention of the root "ceram-" is the Mycenaean Greekke-ra-me-we, "workers of ceramics", written in Linear B syllabic script. The word "ceramic" may be used as an adjective to describe a material, product or process; or it may be used as a noun, either singular, or more commonly, as the plural noun "ceramics".

The earliest ceramics sculpture made by humans were pottery objects, including 27,000 year old figurines, made from clay, either by itself or mixed with other materials like silica, hardened, sintered, in fire. Later ceramics were glazed and fired to create smooth, colored surfaces, decreasing porosity through the use of glassy, amorphous ceramic coatings on top of the crystalline ceramic substrates. Ceramics now include domestic, industrial and building products, as well as a wide range of ceramic art. In the 20th century, new ceramic materials were developed for use in advanced ceramic engineering; for example (e.g. semiconductors).

Ceramic Art sculpturing is not fully utilized in east African countries especially Uganda, different other types of art is what of these countries concentrate on e.g Painting, drawing and

many of such category. Ceramic is not given much attention as most people think its hard and demands a lot of time and money.

1.2 Statement of the problem

According to, Henry George Liddell (2017), Eastern Africans are not known for their sculpture, but one style from the region is pole sculptures, carved in human shapes and decorated with geometric forms, while the tops are carved with figures of animals, people, and various objects. These poles are, then, placed next to graves and are associated with death and the ancestral world. However ceramic sculpture is still lagging so much in Uganda as a whole, just a few people have embraced it, there many products that this practice can produce with lots of money accompanied to it.

There is still much effort needed to put this practice to manifest. The government of Uganda through the different Art departments and ministry needs to put more emphasis on the development of ceramic Art sculpture across the country by using different Medias and encouraging schools and higher institutions of learning to embrace it sighting its advantages as well.

It's with much concern that this study will be carried out to assess the Factors affecting the growth of ceramic sculpture art in Uganda; a case study of Kajjansi, Wakiso District.

1.3 General objective

The purpose of this study is to Assess the Factors affecting the growth of ceramic Art sculpture in Uganda; a case study of Kajjansi, Wakiso District.

1.4 Specific objective

i. To determine the Factors affecting the growth of ceramic sculpture art in Uganda Kjajansi, Wakiso district.
ii. To examine the contribution of ceramic Art sculpture towards economic growth of the country.

iii. To suggest better measures of improving ceramic Art sculpture in Uganda, Kajjansi Wakiso District.

1.5 Research Questions

i. What are the Factors affecting the growth of ceramic sculpture art in Uganda Kajansi, Wakiso district?

ii. What are the contributions of ceramic Art sculpture towards economic growth of the country?

iii. What are the measures of improving ceramic Art sculpture in Uganda, Kajjansi Wakiso district?

1.6 Scope of the study

1.6.0 Content scope

The study will focus on the Factors affecting the growth of ceramic Art sculpture in Uganda; a case study of Kajjansi, Wakiso District, it will also seek to analyze the contribution of ceramic Art sculpture to the economic development of Uganda.

1.6.1 Geographical Scope

The study will be carried out at Kajjansi, Wakiso District; the township is situated on the tarmacked, all-weather Kampala - Entebbe Road. Kajjansi is located approximately 16 kilometres (9.9 mi), by road, south of Kampala, Uganda's capital and largest city. This location is approximately 25 kilometres (16 mi), by road, north of Entebbe International Airport, Uganda's largest civilian and military airport. The coordinates of Kajjansi are: 0°12'54.0"N, 32°33'00.0"E (Latitude:0.2150; Longitude:32.5500). According to a report released in 2006, the population of Kajjansi was estimated at about 7,53 0

1.6.2 Time Scope

The study will take a period of 4 month that is from June to September to ensure efficiency

1.7 Significance of the study

i. The study will contribute to the knowledge that is needed in indentifying Factors affecting the growth of ceramic sculpture art in Uganda Kajansi, Wakiso district

ii. The study will aim at indentifying the contributions of ceramic Art sculpture towards economic growth of the country.

iii. The findings of the study will be used to come up with measures of improving ceramic Art sculpture in Uganda, Kajansi Wakiso District

1.8 Definition of key terms

Ceramic; is an inorganic solid comprised metal, non metal or metalloid atoms primary held in ionic and covalent bonds.

Sculpture; the art of making two or three dimensional representative or abstract forms, especially by carving stone or wood or by casting mental or plaster.

Art; the expression or application of human creative skill and imagination typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

CHAPTER TWO
LITERATURE REVIEW

2.0 Introduction

This section focuses on the review of literature that is related to the study variables and various sources of information. The sources of information that have been reviewed include books, Reports and internet sources.

The purpose of this chapter is to review existing literature in line with the study objectives to be able to understand the gaps in Assessing the Factors affecting the growth of ceramic Art sculpture in Uganda; a case study of Kajjansi, Wakiso District.

2.1Factors affecting the growth of ceramic sculpture art

Ceramics industries in Uganda have been experiencing a remarkably low rate of development compared to other similar industries such as plastic and metal industries. Oyeoku (2003) simply referred to the modern Ugandan ceramics as sick baby; he wondered why the sector was not enterprising enough even with the abundant raw materials that abound in the country. The ineffectiveness of the Ceramic Industries has become a phenomenon that cut across all the scales of production; from small to large-scale production. The downward trend of Ceramic Industries is recorded in all parts of the country.

The Ceramics Industries are facing diverse problems on daily basis as a result of economic crises and other sociological factors. Importation of ceramic wares with more attractive finishing and at cheaper prices when compared with the local ceramic products has also caused set back to Ugandans Ceramic Industry. Akinbogun (2004) surveyed past and present state of large and small scale ceramics industries in Uganda. He examined the factors responsible for the general decline of these industries via management system, professional competence of manufacturer, technology, product design and aesthetics, market situation and consumer or retailers attitude.

One of the major constraints of ceramic industries is the inability to be provided with high quality materials. Because of maximization of profits, less attention is given to upgrading of raw materials through standard quality control. Another major problem is the use of unskilled labor for very sensitive industrial job coupled with bad administrative and industrial management of the resources without due consideration for the overhead cost. Despite the improvement both in the knowledge of new clay-based materials and their applications, their interaction and the technical equipment to be used, the ceramic industries are still confronted, in practice, with abnormal reaction of the ceramic bodies. Technically, inexplicable losses during drying and firing, eventually arises and variation of properties in the finished products (Nosbush et al, 1988). Having considered the delicacy involved in ceramic manufacturing in contrast with biscuit or textile industry, great deal of care is required not to make more of the existing industries in Uganda to go moribound. Ceramic industries by nature of their production processes require large consumption of energy and water, which is difficult to generate independently. Most factory as a result of frustration from Power Holding Company of Uganda (PHCU) results to using heavy duty generators but sad enough the heavy oil to burn the kiln and run the generator are not available. And the main water generation sources in Uganda are ineffective because of obsolete facilities. These are some of the factors working against the smooth operation of the ceramics industries (Kashim 2003). Ceramics technology is a key resource of profound importance in Uganda and it is also of enormous significance for the well-being of national economy.

In the case of Uganda, as prominent as ceramics has been to the life of human beings, have not been doing well in the manufacturing sector; these problems includes; Inadequate Exploration and Exploitation of Ceramic Raw Materials; Uganda has a high deposit of solid mineral resources that could hasten the growth of ceramics activities. Unfortunately, these materials which can even compete in quality with the foreign ones are largely unexploited while the few that are exploited are grossly underutilized.

Opoku (2003) reported that the principal raw materials for ceramic manufacture such as tiles, sanitary wares, refractories etc are available in Uganda, yet the domestic production of well beneficiated raw materials is low. Although attempts have been made as regards the processing

of refined materials for the ceramic industry, the result has not been impressive. Most of the materials used for ceramics are derived in a relatively low state of purity. It is therefore apparent that many of these raw materials require some preparation before use either to enhance their chemical purity or to better utilize their physical properties.

Ceramics can be used in place of steel for ball bearings. Their higher hardness means they are much less susceptible to wear and typically last for triple the lifetime of a steel part. They also deform less under load, meaning they have less contact with the bearing retainer walls and can roll faster. In very high speed applications, heat from friction during rolling can cause problems for metal bearings, which are reduced by the use of ceramics. Ceramics are also more chemically resistant and can be used in wet environments where steel bearings would rust. In some cases, their electricity-insulating properties may also be valuable in bearings. Two drawbacks to ceramic bearings are a significantly higher cost and susceptibility to damage under shock loads.

Unstable government for over four decades did not have any clear industrial policies until the economic recession suddenly caught up with her leading to the development of 419 and insecurity. For government to address this problem that affect manufacturing and craft production generally, it is not enough to invite foreign investors but also provide infrastructural facilities, good education, effective communication network, and power supply and guarantee the lives of the citizen and foreigners alike (Kashim, 2014).

Poor marketing and distribution strategies; One of the greatest problems besetting ceramics practices in Nigeria is marketing of the finished works, both locally and at the international market place. Ceramic raw materials abound in large quantities for commercial exploitation in several locations of Nigeria. These abounding materials are largely unexploited while the few deposit that are exploited are grossly under-utilized. Worse still, most Nigerian ceramists lack the basic concepts or the fundamental principles of marketing. Certainly, this is an offshoot of the lapses in the curriculum of ceramic education in the country. Thus, invaluable roles of marketing in the design, production, distribution, transportation and the turnover of all ceramic-based industries are still lacking (Sullayman, 2003).

2.2 Contributions of ceramic Art sculpture towards economic growth of the country

In recent years the realm of ceramic Art design has expanded rapidly into new areas. The social and humanitarian benefits of design paved the way towards a new kind of practice shaped around socially responsible behavior.

This new perspective on ceramic Art design gave more responsibilities to designers who play an important role as the new agents of change. Ceramic Art Designers today seek to create something new for the world by using creativity and strategic ceramic art design thinking whilst demonstrating their ability for social awareness.

Ceramic Art Design has always played an important role around society and the individual as it affects cultural identity, social structures, economies, cultural development and environments. It touches many individuals on a daily basis and encompasses a variety of disciplines, from architecture, to communication, engineering, products, computer-related technology and even contemporary studies in anthropology and ethnography.

According to Victor Papanek (2013) he wrote in Design for the Real World that "All design must fill a human need is basic to all human activities. The planning and patterning of any act towards a desired, foreseeable end constitutes a design process. Any attempt to separate design to make it a thing by itself works counter to the inherent value of design as the primary underlying matrix of life."

Since the industrial revolution, ceramic design has taken a primary role in modern societies. It attempts to shape a better life for people and humanise information and technology. Everything we use and experience today from a newspaper, a cup, a car, a map, a computer, a medical device, a chair, a street sign, or a shelter has been conceived by a designer, whilst historically and politically, designers have worked on the promotion of tolerance and respect, sustainability issues, ideology, beliefs, propaganda and national identity amongst others.

In recent years, ceramic Art design has become an international phenomenon affecting an increasing number of countries from the developing world and designers play a major role in the process of cultural and sustainable development. India, China, South Africa and Brazil are successful examples of places where design is believed to be an effective methodology and tool for socio-cultural improvement.

"It is very important for any nation to understand the larger agenda of the work of ceramic Art designers. By working with designers of such expertise, a nation invests in the growing ability to change, to work on innovation, on creativity. Enabling change and enabling creativity is perhaps the most important challenge that we are faced with."

Many graphic designers are today involved with both social and cultural responsibilities in a world that is more globalised than ever. Following are a few examples on how they propose solutions to global challenges and choose to cooperate in an international context.

2.3 Measures of improving ceramic Art sculpture

Regardless of the various constraints confronting ceramic practices, there abound ample opportunities and possibilities waiting to be unveiled. Kashim (2003) stated that Uganda is full of ceramic potentials in terms of her vast cultural creative crafts and natural mineral resources for the production of pottery and modern ceramics. It is evident that the major ceramic raw materials are abundantly available in Uganda and they exist in their various geological locations in million of tonnage that supports any mass industrial process. When these local materials are properly explored and exploited, it will certainly spur industrial development and self- reliance, thus maximizing the use of local raw materials instead of depending on imported ones with its attendant adverse effect on the economy.

The government and private sectors should rise to the need of these industries by injecting funds into the sector. There should be proper planning, efficient administration and motivation. The government should consider the review of the various policies needed to boost the industries for better productive and efficiency in meeting the ever increasing needs of the people. The government should make available infrastructure that would enhance industrial climate rather than rhetoric and lip services. The seemingly hopeless power crises must be fully addressed. The

mining and geological research industries should be revitalized to rise up to the challenges of exploration and exploitation of the ceramic raw materials. Provisions should be made for technical assistance through international bodies. The level of exposure of indigenous Ceramists to new trends in ceramics at international level should be stepped up.

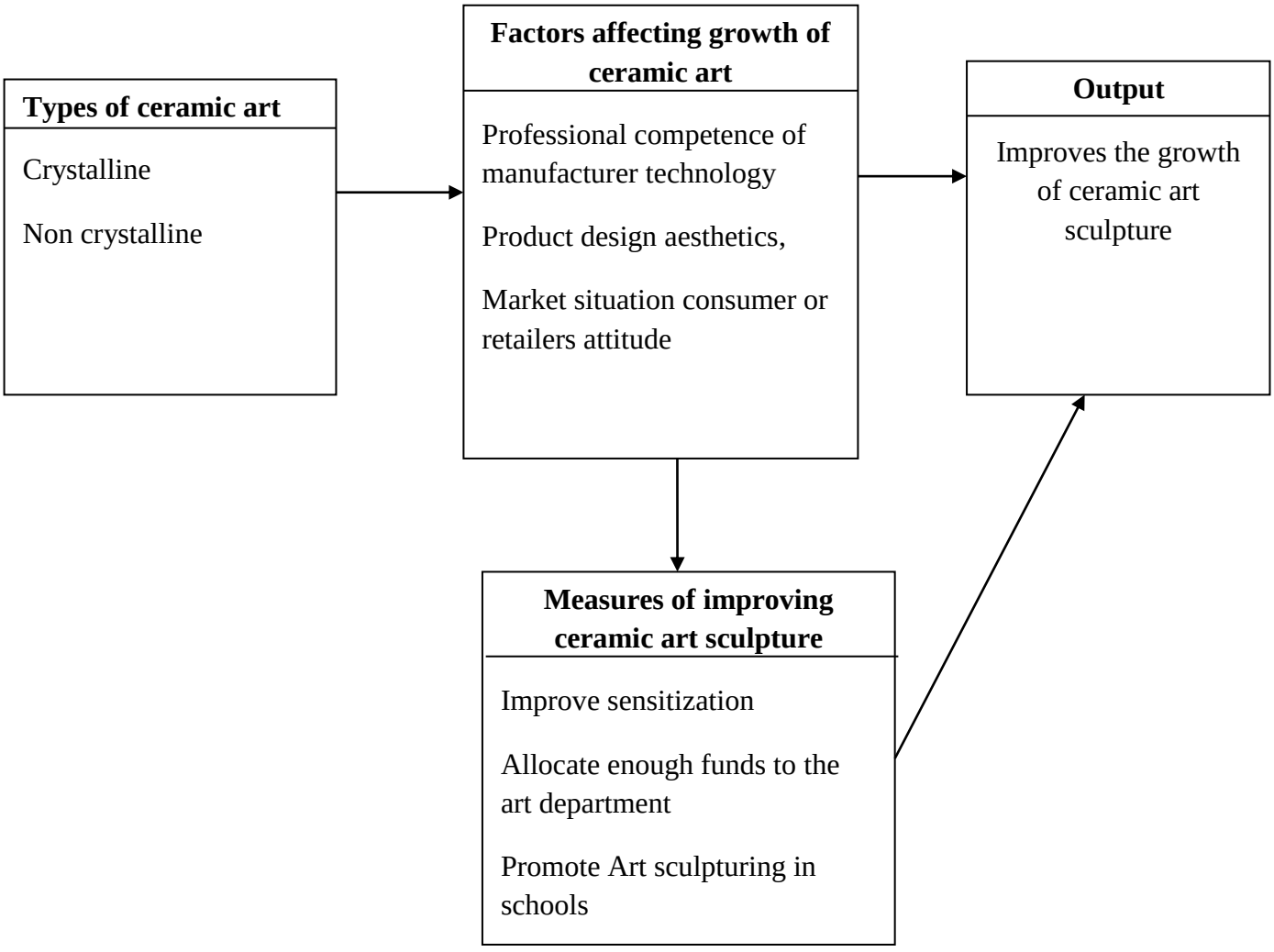
In the coming years, there are tendencies of an increase in the demand of ceramic products. The increase in demand for housing construction activities coupled with increase in acceptance of ceramic tiles, bricks, tableware, and sanitary ware will push demand growth.

A long term growth prospect for the ceramics industry appears positive with multifaceted application of the ceramic materials. This include the increasing acceptance of electrical insulation in the various electrification and power generating plants, the use and application of ceramic materials and cements in aeronautic engineering, the invention of superconductors made from a recently discovered family of copper-oxide based ceramics among others. The market potentials of the ceramic products such as table ware, electrical insulators, refractoriness and tiles is very promising. Ceramic profession has gotten the tranformatory potentials of ceramic education, research and industry to revive our depressed economy. The industry is a vital aspect of the nation’s overall industrial complex, every effort must be mobilized for the reactivation and revitalization of these ailing industries.

According to Henry George Liddell (2012) Crystalline ceramic materials are not amenable to a great range of processing. Methods for dealing with them tend to fall into one of two categories either make the ceramic in the desired shape, by reaction *in situ*, or by "forming" powders into the desired shape, and then sintering to form a solid body. Ceramic forming techniques include shaping by hand (sometimes including a rotation process called "throwing"), slip casting, tape casting (used for making very thin ceramic capacitors, e.g.), injection molding, dry pressing, and other variations. Details of these processes are described in the two books listed below. A few methods use a hybrid between the two approaches.

Non crystalline ceramics, being glass, tend to be formed from melts. The glass is shaped when either fully molten, by casting, or when in a state of toffee-like viscosity, by methods such as blowing into a mold. If later heat treatments cause this glass to become partly crystalline, the resulting material is known as a glass-ceramic, widely used as cook-top and also as a glass composite material for nuclear waste disposal.

2.4 Conceptual frame work



2.5 Description of the conceptual frame work

The above conceptual frame work consist of four themes with the first one being that of types of ceramics with variables such as Crystalline, on crystalline ceramic, the second theme is that of Factors affecting growth of ceramic art with variables like, Professional competence of manufacturer technology, Product design aesthetics and Market situation consumer or retailers attitude, the third theme is that of Measures of improving ceramic art sculpture with variables such as Improve sensitization, Allocate enough funds to the art department and Promote Art sculpturing in schools. The last theme is that of Output with Improves the growth of ceramic art sculpture as the only variable.

CHAPTER THREE
RESEARCH METHODOLOGY

3.0Introduction

This chapter focuses on the methodology of research design, the sample size and selection sampling techniques that were used for collecting data, data management and analysis, reliability and ethical considerations and the anticipated limitations.

3.1The area and population of study

The researcher mainly focused on the department of Sculpture and Ceramics specifically the lecturers, students and workers in Kajjansi because they were able to be accessed being around Kampala district and they had artists who had relevant knowledge and more dependable sources about the topic.

3.2Research design

The researcher in this specific design she carried out a case study research design to yield descriptive, analytical and exploratory information. As it will be used in investigating the factors affecting the growth of Ceramic art Sculpture Uganda.

The researcher made sure that the information is got from dependable resources like lecturers, students and workers from Kajjansi as it would offer the best opportunity to yield good results.

3.3 Sample size and selection

The process of selecting study respondents was carried out in two successive stages by the researcher. The first stage involved selection of study area that comprised of places among Margaret Trowell School of Industrial And Fine Arts (MTSIFA) which had lecturers and students.

The second stage the researcher involved was she talked to five ceramic artists in Kajjansi through randomly selection using the method of simple random sampling.

3.4 Tools of Data collection

In an endeavor to achieve the objectives of the research, the researcher used various methods where the study inevitably called for thorough scrutiny of almost all factors affecting the growth of Ceramic art Sculpture. The researcher found it imperative to use the following techniques in collecting data and information of this study.

3.4.1 Structured interview

The researcher got involved in asking various relevant questions about the study basing on the technique and style, nature of used materials as well as digging deep into the factors affecting the growth of Ceramic Art Sculpture work in Uganda.

a). Personal interviews;

The researcher used the interview schedule where it consisted of structured questions both open and close ended. Open ended questions which gave respondents freedom to decide the aspects of the form and detail of the answer from their minds.

Closed ended questions were also given to them by the researcher in order to ease in administering them and also relatively expensive to analyze.

3.4.2Observation guide

The Observation guide was mainly based by the researcher where she observed and focused on their approach to the Ceramic and Sculpture art work and how they carry themselves so as to be established. The researcher also observed how they establish their processes and methods of making Ceramic and Sculpture art work.

3.4.3Focus group discussion

The researcher used two groups of people the male and female where she exchanged various views with interviewing basing on the factors affecting the growth of Ceramic Art Sculpture. This enabled the researcher to collect various information from the workers who said they are not well linked to the market that why they have to understand themselves to prevailing markets.

3.5 Ethical considerations

The researcher got a letter from the Department Of Visual Communication Design And Fine Arts headed by Professor Philip Kwesiga that permitted her to undertake research inquiry as it was part of her field research.

3.6 Limitation and Delimitation

The researcher faced the problem of where she was being neglected by many artists thinking she wanted to reveal their weaknesses and they didn't have ready answers to some questions asked. She also faced a problem where some didn't want her to take pictures thinking she would tell people it is has.

CHAPTER FOUR
PRESENTATION, DISCUSSION AND ANALYSIS OF FINDINGS

4.0Introduction

This chapter caters for the presentation, discussion and analysis of findings from the different methods of data collections basing on the topic of the study.

4.1 Findings from the question guide

The researcher organized a structured question guide. She therefore used it to get the varying responses from the respondents where she did not had it to the respondents but used it a guide line for the conversational she had with all the respondents.

Below are some of the questions which were used by the researcher;

i) What do you understand by the Ceramic art Sculpture and how popular has it grown?

ii) What re the different techniques /methods used by the researcher in the production of Ceramic art Sculpture artworks around MTSIFA?

iii) What are the factors affecting the growth the production/ growth of Ceramic art Sculpture in Kajjansi Wakiso district?

iv) In your own opinion, how do you propose the measures to be improved on th Ceramic art Sculpture?

4.1.1 What do you understand by the term Ceramic art Sculpture and how popular has it grown?

In order for the researcher to get good responses for this specific question she had to talk to different people because she believed they had a strong position to answer the questions.

Among them were Natukunda Yvonne who defined ceramic to be the art and science of making pots, plates, cups by shaping and molding them into pieces.

Whereas Doctor Kyeyune George a lecturer at Makerere University and a sculptor at Margaret Trowell School Of Industrial and Fine Arts defined Sculpture as objects of interest interms of artistic input. He added that objects can be able to create awareness of yourself.

The researcher also found out from Doctor Kyeyune that art sculpture has grown where by artists work has been involved in the commemoration of independence and it has is been commissioned.

4.1.2 What are the different techniques/ methods used in the production of Ceramic art Sculpture art works around MTSIFA?

To get answers from this question the researcher had to again ask Doctor Kyeyune who said that concrete, wood, clay/cement are being used. The researcher also had to Kasibante Ali a sculptor and a student at MTSIFA who said they use Applying of direct method and also through the Processing method.

The researcher also managed to talk to Asasira Marvin and Tusiime Teddy students who were all aware of the practices they use such as Slay, Coil methods and the potter's wheel that helps in the production of clay. They further said that they use Grog, Terracotta, Clay in the production of ceramic art works.

4.1.3 What are the factors affecting the growth of Ceramic art Sculpture in Kajjansi Wakiso District?

The respondents that managed to answer this question that is Kato Romeo a sculptor at Kajjansi wood and metal told the researcher that it is very hard to collect a mature desired hard wood from the forests as government put a ban on the cutting of trees. He further told her that acquiring materials is also expensive yet the capital is always not enough.

Local ceramics from Kajjansi Entebbe road that is Musoke Brian, Mutebi Andrew said there is limited space for the display of their finished products for they display them alongside the road. They further told the researcher that there is limited market for their products since most people always expect the high quality from imported from other countries such as china.

The researcher also talked to Muhangi Kenneth and Ssali John who said they have few hand wheels at the workshop which makes their work go slow and also the no number of kilns are only two for firing limiting the number of pieces to be fired in a given time especially for the case of big pots hence becoming hectic and taking a lot of time.

Ahimbisibwe Peter also told the researcher that the cost of production is sometimes hard for they manage their production such as purchasing of clay, water and paying co workers who help in the production usually the money is being got from their personal accounts.

4.1.3 In your own opinion, how do you propose the measures to improve on the Ceramic Art Sculpture in Uganda, Kajjansi Wakiso District?

The researcher found out from Doctor George Kyeyune that artists should try and come up with doing new something that fits in the existence circumstance and also experimenting different materials. He also said that artists should also become ambitious and devoted to their works in order to improve on the growth of Ceramic Art Sculpture.

The respondent Doctor George also said that it is not a matter of improving but making the work within your making because of the need and conditions of the community.

4.2 Findings from the observation on the Ceramic Art Sculpture?

During the research, the researcher had to observe, ask questions which were necessary for it was a critical aspect of this research process.

4.2.1 What kind of materials do Ceramic Art Sculptors use in the production of art pieces?

The researcher observed that the sculptors use hard wood especially mahogany, mvule and many others. They also use cement, concrete and clay.

The researcher also observed that ceramic artists use materials such as clay, grog and terracotta in the production of art pieces.

4.2.2 What process do they employ in their practices?

The researcher never got the opportunity to see the detailed procedure of the sculpture making because the time she went there they were not in the process of making new pieces.

But the researcher managed to observe a little of ceramic process where the artists was trying to mix clay and grog for the results were they going to be flower vessels though she couldn't wait due to the little time but the artist showed her some of the work he had already done through the process.

4.2.3 What is their business ideology?

The local ceramics at Entebbe Kajjansi road are communists and they told the researcher that they believe un working together for it brings new ideas and processes of a new work. They also said they believe in hard work for their businesses to grow.

CHAPTER FIVE

RECOMMENDATIONS, SUGGESTIONS AND CONCLUSIONS.

In this chapter, the researcher gives recommendations, suggestions and conclusion remarks about the topic.

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APPENDIXES

Material: Cement
Artist: Gregory Maloba 1954
Its standing opposite the direct building of the lecturer theater and the computer laboratory.

Method: Stone curving
Artist: Sserulyo Ignatius 1964
Its around Makerere Art Gallery of the Margaret Trowell School of Industrial and Fine Arts.

A ceramic student mixing clay and grog.

Material: Clay
Product: Flower vase
Method: Throwing

Finished products of ceramic studio.

Flower vase made from ceramics studio.

A potter’s wheel for throwing pieces.

Part of Dr. Kyeyune George a sculptor lecturer MTSIFA.
He first melted and later used the casting method.