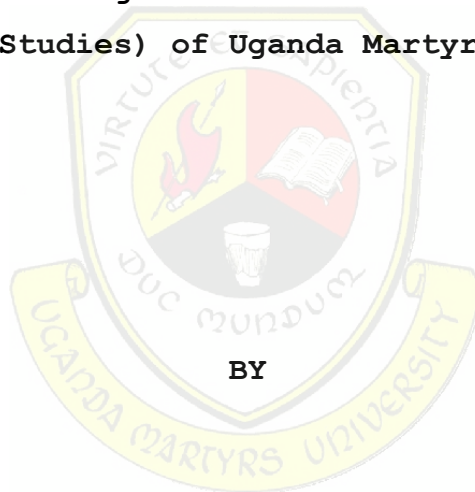


**THE SIGNIFICANCE OF UGANDAN TRADITIONAL ART AND CRAFT TRADE IN
PROMOTING ECONOMIC DEVELOPMENT OF HOUSEHOLDS:
A CASE STUDY OF AFRICAN VILLAGE IN KAMPALA**

**A Dissertation Submitted to the Institute of Ethics and
Development Studies in Partial Fulfilment of the Requirements
for the Award of the Degree of Bachelors of Arts (Ethics and
Development Studies) of Uganda Martyrs University.**



BY

VICTOR KEMBABAZI

2013-B031-10062

OCTOBER, 2016

Dedication

This dissertation is dedicated to my beloved parents Mr and Mrs Tabaro Denis Natukunda and my siblings for their financial support and words of encouragement.

Acknowledgement

I thank the Almighty God the provider of knowledge and wisdom for seeing me throughout my studies and for enabling me to undertake my research successfully, without His grace I wouldn't have made it.

I extend my deep appreciation to my supervisor Mr. Rene Eno-Akpa for the guidance and advice provided during the study that made it possible for me to successfully complete the research.

Special thanks go to my beloved parents Mr and Mrs Tabaro Denis Natukunda, my sisters Sheila and Mercy and brothers Mukama and Timothy, my relatives and all my dearest friends Vera, Bridget, Brenda, Tracy, Denise, Elaine, and the rest of my classmates for the moral and financial support you gave me. Your effort was not in vain and may God bless you abundantly.

Special thanks go to my supervisor

For making tremendous contributions to this study, I extend my sincere gratitude and I appreciate your encouragement and moral support.

I also wish to thank the African Village members employees, business owners and the households for their support, encouragement and allowing to respondent to this study.

May the Almighty God bless you abundantly!

Table of Contents

Dedication	i
Acknowledgement	ii
Table of Contents	iii
List of Figures	vi
List of Tables	vii
List of Abbreviations	viii
Abstract	ix
CHAPTER ONE	1
1.1 INTRODUCTION.....	1
1.1 Background to the Study.....	1
1.2 Problem Statement.....	4
1.3 General objective of the Study.....	4
1.4 Specific Objectives of the study.....	5
1.5 Research Questions.....	5
1.6 Scope of the Study.....	5
1.6.1 Content Scope.....	5
1.6.2 Geographical Scope.....	5
1.6.3 Time Scope.....	5
1.7 Justification.....	6
1.8 Significance of the study.....	6
1.9 The conceptual framework.....	7
1.9 Definition of Key Terms.....	8
CHAPTER TWO	9
LITERATURE REVIEW	9
2.1 Introduction.....	9
2.2 Sales of Traditional Art and Crafts and Income households of the Traders.....	9
2.3 Jewellery Making and Savings among the Traders.....	15
2.4 Woodworks and diversity of income generating projects in each household.....	19
2.5 Conclusion	24

CHAPTER THREE	25
METHODOLOGY	25
3.0 Introduction.....	25
3.1 Research Design.....	25
3.2 Area of study.....	25
3.3 Population of the study.....	26
3.4 Sample size and Sample Procedure.....	26
3.4.1 Sampling techniques.....	26
3.4.2 Stratified Sampling.....	26
3.5 Data Collection Sources (Primary and Secondary Sources).....	27
3.5.1 Primary Data.....	27
3.5.2 Secondary Data.....	28
3.6 Data Collection Tools.....	28
3.6.1 Semi structured questionnaires.....	28
3.6.2 Interview Guide.....	28
3.7 Quality Control Methods.....	29
3.7.1 Validity.....	29
3.7.2 Reliability.....	29
3.8 Data Management and Analysis.....	30
3.9 Ethical Considerations.....	30
3.10 Limitations of the Study.....	31
3.11 Conclusion.....	31
CHAPTER FOUR	33
PRESENTATION, ANALYSIS, INTERPRETATION AND DISCUSSION OF THE FINDINGS	33
4.0. Introduction.....	33
4.1 Demographic characteristics of the Respondents.....	33
4.1.2 Age group of the respondents.....	34
4.1.2 Gender of the Respondents.....	34
4.2.3 Level of Education of the Respondents.....	35
4.2.4 Time spent in art and craft business.....	36
4.3 The effect of traditional art and crafts on the sales of income households of the traders.....	38

4.3.1 Challenges experienced in selling traditional art and crafts.....	40
4.3.2 Overcoming Challenges.....	41
4.4 How jewellery making has led to savings among the traders	42
4.5 The ways in which Woodworks has led to diversity of income generating projects in each household.....	44
CHAPTER FIVE.....	47
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....	47
5.1 Introduction.....	47
5.2 Summary of the findings.....	47
5.2.1 The effect of traditional art and crafts on the sales of income households of the traders.....	47
5.2.2 Jewellery making has led to savings among the traders.	47
5.2.3 The ways in which Woodworks has led to diversity of income generating projects in each household.....	48
5.3 Conclusion.....	48
5.4 Recommendations.....	48
5.5 Areas for further study.....	49
REFERENCES.....	50
APPENDIX 1: (QUESTIONNAIRES).....	55
APPENDIX 2: (Interview guide).....	58

List of Figures

Figure 1.1: Conceptual framework on the effect of Traditional Art and Craft Trade..... 7
Figure 4: 1: Showing the age group of the respondents..... 34
Figure 4: 2: Showing the Level of Education of the Respondents 35

List of Tables

Table 4.1: showing the Gender of the Respondents.....	34
Table 4.2, showing time spent in service.....	36
Table 4.3: sales of traditional art and crafts and increased income of the traders.....	38
Table 4.4: showing jewellery making and savings among the traders.....	42
Table 4.6: showing Woodworks and diversity of income generating projects.....	44

List of Abbreviations

- KV:** Kampala village
- UNCTAD:** United Nation Conference on Trade and Development
- URA:** Uganda Revenue Authority
- US\$:** United States Dollars

Abstract

The study was aimed at assessing the significance of Ugandan Traditional Art and Craft Trade in promoting economic development of households. The study objectives were; to determine the effect of traditional art and crafts on the sales of income households of the traders in African village in Kampala; To establish whether jewellery making has led to savings among the traders in African village in Kampala and to determine the ways in which Woodworks has led to diversity of income generating projects in each household in African village in Kampala.

The study employed a case study design approach using qualitative research paradigm to collect data from 30 (thirty) respondents using semi structured questionnaires, and interviews.

The study found out that Income from handicraft sector has helped in eradicating poverty and empowering the poor traders and the sales from the business have helped the traders expand their businesses. It was also shown the use of local materials and community involvement in craft industry has enhanced sales and income of the traders. Jewellery making has helped the traders to meet their social and psychological requirements of a sustainable life, has suitable conditions which makes saving easier and that the traders have increased sales revenue from jewellery which has enhanced their savings. Additionally, wood works are effective in income generating because of fast decision making due to less staff and more control of an entrepreneur and that Wood work leads to innovation of products which cater for the needs of increased income of households.

It was recommended that the traders should be empowered. Empowerment is the key to making people efficient because it makes teams happy, and if they're happy, they produce higher-quality work and are more productive. The traders should also prioritize in implementing the right technologies in the industry. In today's world, where workforces are often decentralized, creating powerful communications channels is incredibly vital to individual trader success.

CHAPTER ONE

1.1 INTRODUCTION

In recent decades the global creative economy has been experiencing an enormous growth (Junaidy, & Nagai, 2013). Nowadays Uganda Traditional Art and Craft Trade works are already believed to be the 5th largest sector of the economy after the financial, informational, tourism and pharmaceutical. In most developing countries, however, creative economy seriously lags behind; even though many of these nations are based on a wealthy culture (Markusen & Schrock, 2006). An Artisan is a skilled craft worker who makes or creates things by hand that may be functional or strictly decorative, for example furniture, decorative arts, sculptures, clothing, jewellery, household items and tools or even mechanical mechanisms such as the handmade clockwork movement of a watchmaker. Artisans practice a craft and may through experience and aptitude reach the expressive levels of an artist (Junaidy & Nagai, 2013).

1.1 Background to the Study

Native art was very popular, Africans have adopted from their immigrants only as much as seemed to be in accordance with their way of life. Many defended their tribal traditions against Islamic influences, later on also against the Christian religion. The figured-plastic art black Africa has become renowned for has not achieved the level of importance among all peoples. Some tribes regarded the decorative painting on their huts or pottery as being more important, others held the carving of masks in great esteem. Among the Bantu people, sculpture was highly developed, its distribution quite clearly demonstrating that women social supremacy. And also in various African countries the creative talent for traditional art and craft works and cultural heritage is prosperous. But due to lack of the financial resources, cultural infrastructure and institutional capability, the

creative economy has almost no chance to prosper. To many artists it is often not apparent how they could bring their products to market (Barrowclogh & Kozul-Wright, 2008).

Nevertheless White and Kenyon, (2000) documented that flourishing cultural industries have the potential to contribute significantly to the economy of developing countries, while sustaining cultural traditions and values.

Hence there has been a bulk of scientific investigations on keys of success how to effectively promote the art sector. Scientists proposed alternative financing methods, as micro loans, and capacity learning programs, which teach artists as well as management skills for artists.

Uganda has a wide array of handicraft products, ranging from basketry, mats, beads, pottery, hand textiles and woven products to toys, jewellery, bags, leather products, batik and wood crafts etc. these items are produced in all districts and regions. Using local raw materials and with tribal ornaments in limited edition based on culture, history and traditions. Handicraft is cultural tradition and predominately a cottage industry, practiced by the rural youth of both gender, but mainly by women in the country, in order to supplement their incomes. It has been tradition to hand over craftsmanship and skills from generation to generation. This tradition has been on the wane over time. These can be found real masters of craftsmanship. The production of handicraft however has seen an upswing as a new industrial branch, and, it is perceived as a potential business for a sustainable family income, thus making modern art more and more attractive for artists, traders, and at last for export.

Traders of Arts and crafts hold a vision for the creative organisation as well as the passion to obtain resources,

peoples and consumers in order to develop it. He or she acts as a bridge between the creative talent and the market. This connection is often lacking within the art sector, and is hence the result that artists are not able to start up their creative business. These traders also concentrate on their individual performances, for example at festivals, while ignoring the market side of it and the possibility to create networks and alternative revenue streams (Kamara, 2004).

Chigunta (2002) argued that the traditional art and crafts mode of production declined as new productive forms emerged. However, even though commercial capitalism brought changes to the established forms of production, the artisan system continued to function in an adapted manner through the nineteenth century and on into the twentieth century.

In Uganda, there are many centers that exhibit traditional artisan works including the museum, Kampala village (KV), among others. Uganda is filled with places where one can buy African Arts, Crafts and Souvenirs. The spread of traditional artisan works has increased in that wherever one goes, they will find a place where carvings can be bought, baskets, weavings, fabrics, t-shirts and much more. In the midst of all the Ugandan Art, Crafts, Souvenirs there is often a mix of items made in neighboring countries such as Carvings from the Democratic Republic of Congo and a lot of things made in Kenya such as soap stone, bracelets and other African type Jewellery (Brusco & Sabel, 2002).

This study used the African Village as the case study to examine the significance of Ugandan traditional art and craft trade in promoting economic development of households. This African village is located in the center of Kampala on Buganda Road with shops that has varieties of crafts which include;

wooden animals, baskets, drums, dresses, beads, glasses, musical instruments, sandals, mats, bags, bracelets, hats.

1.2 Problem Statement

Almost all African nations are still struggling from an exceptionally wealthy cultural tradition artisan works and creative talents. Performing arts, textile art, sculptures and handcrafts are part of everyday life among African people and deeply tied to their cultural heritage and tradition. In addition the continent represents a huge market of more than a billion people, which ultimately serves as high potential of flourishing creative sector (Markusen & Schrock, 2006).

However, according to the Creative Economy Report 2008 by United Nation Conference on Trade and Development (UNCTAD), traditional artisans in Africa contributed less than 1 % to the global trade of creative goods and services. The economic viability of the arts is strongly limited on the local, regional and international market (Forbes/van Graan, 2010). Access to the appropriate materials needed to product their traditional craft is a challenge. Uganda Traditional Art and Craft Traders have also often struggled to get materials locally and have had to adapt local resources or have imported, sometimes at great expense. Generally this sector is primarily confronted with incomplete value chains, lack of cultural infrastructure and a "narrow market mindset" (Junaidy & Nagai, 2013). Therefore this study examined the significance of Ugandan traditional art and crafts in promoting economic development using the African Village as the case study.

1.3 General objective of the Study

To examine the significance of Ugandan Traditional Art and Craft Trade in promoting economic development of households

1.4 Specific Objectives of the study

- i. To determine the effect of traditional art and crafts on the sales of income households of the traders in African village in Kampala
- ii. To establish whether jewellery making has led to savings among the traders in African village in Kampala
- iii. To determine the ways in which Woodworks has led to diversity of income generating projects in each household in African village in Kampala

1.5 Research Questions

- i. How has traditional art and crafts increased the income households of the traders?
- ii. In what ways has jewellery making has led to savings among the traders?
- iii. What are the ways in which Woodworks has led to diversity of income generating projects in each household?

1.6 Scope of the Study

1.6.1 Content Scope

The study was focused on the significance of Ugandan Traditional Art and Craft Trade in promoting economic development of traders. The study was then confined to how traditional art and crafts has increased the income households of the traders.; how jewellery making has led to savings among the traders and the ways in which Woodworks has to led to diversity of income generating projects in each household.

1.6.2 Geographical Scope

The research was carried out at this African village which is located in centres of Kampala on Buganda Road western Uganda

1.6.3 Time Scope

The study was covered a period of five years that is from 2010 - 2015. This period is chosen because it has enough

information with regards to the topic under investigation. A lot has been going been done regarding production and marketing of the traditional artisan works in Uganda within the last five years, therefore this time frame is enough.

1.7 Justification

A lot has been written on the rapid and widespread diffusion of traditional artisan works as one of the most notable trends in Uganda over the past years. As noted by Markusen & Schrock, (2006) the contribution traditional artisan works in the economy is gradually increasing at the present time. However, economic development is still surrounded with various challenges regarding the way it has been affected by the traditional artisan work which (Kamara, 2004) which the previous studies had left out leaving a research gap. Thus this study is justified in the sense that it highlights the role of traditional artisan works and their integral vitality towards economic development and in this case, Kampala Village as a case study.

1.8 Significance of the study

The study findings will help to build on the body of the existing literature and knowledge. This will help to provide reference for future researchers and they will be able to carry out research with ease since this study will provide secondary data to the researchers

To the education sector this study will offer services in form of demonstration lessons, outreach programs, Workshops and complimentary services by documenting and showcasing traditional artisan works.

This study will help in the promotion of culture. This is because the Uganda Museum building has traditional huts

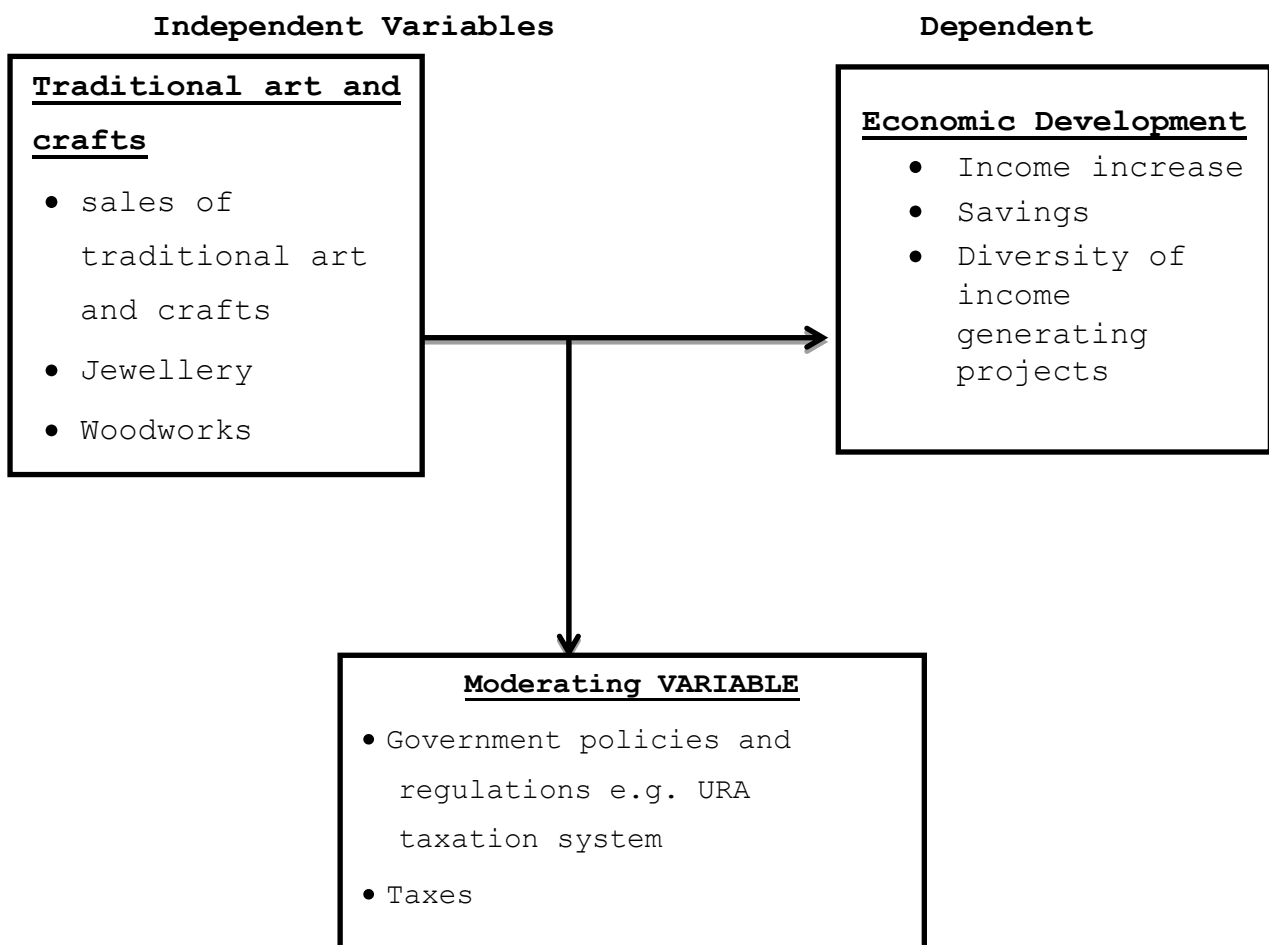
depicting traditional lifestyles of the early indigenous people in Uganda.

To the government of Uganda, this study will create an awareness of the role of traditional artisans in promotion of economic development.

1.9 The conceptual framework

In the conceptual frame work, it shows the relationship between independent and the dependent variable. The conceptual framework of the study is presented in figure 1.1 below;

Figure 1.1: Conceptual framework on the effect of Traditional Art and Craft Tradeworks in promoting economic development



Explanation of the conceptual framework

The conceptual framework describes the relationship between the independent variables and the dependent variable. In this conceptual framework, Traditional Art and Craft Trade is the independent variable while economic development is the dependent variable. In this study, it is assumed that Traditional Art and Craft Trade works has a significant impact on the economic development. In the conceptual framework, economic development entails, Income increase, Savings and Diversity of income generating projects. On the other hand, Traditional Art and Craft Trade are characterized by Arts and Crafts, Jewellery, and Wood works. Still, on the other hand Government policies and regulations and tax policies which include the Uganda Revenue Authority (URA) taxation are considered as the intervening variables (Bernanke, 2008). The study thereby determines whether the significance of Ugandan Traditional Art and Craft Trade increases or decreases economic development.

1.9 Definition of Key Terms

A traditional art and crafts Trader is a skilled craft worker who makes or creates things by hand that may be functional or strictly decorative, for example furniture, decorative arts, sculptures, clothing, jewellery, household items and tools or even mechanical mechanisms such as the handmade clockwork movement of a watchmaker.

Economic development; can be defined as efforts that seek to improve the economic well-being and quality of life for a community by creating and/or retaining jobs and supporting or growing incomes and the tax base.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents review of the literature related to significance of Traditional Art and Craft Trade works in promoting economic development of households. The review is based on the objectives of the study which are mainly; finding out the effect of traditional art and crafts on the sales of income households of the traders, establishing whether jewellery making has led to savings among the traders and determine the ways in which Woodworks has diversified income generating projects in each household.

2.2 Sales of Traditional Art and Crafts and Income households of the Traders

In large and small ways, crafts are an important element of Uganda's economy. The sector includes gatherers and producers of craft supplies, home-based cottage industries, craft tool production businesses, large-scale craft supply and craft retail operations, craft galleries, craft schools and institutes, on-line craft businesses, craft fairs and festivals, county fair exhibitions, craft-based tours and events, and craft exhibitions (Aronson, 2007). These form an extensive inter-related network of artists, consumers, agents of sales, curators of collections and exhibitions, educators, and suppliers of raw materials, tools, and finished products.

The tourism informal craft industry is consisted as one of the potential sectors that can generate income with low barriers to entry for the marginalized population and it empowers large numbers of women in particular (Acharya, 2012).

However, due to lack of innovation and creativity skills, the art and design sector in Tanzania is underdeveloped and

dominated by traders who have low educational background, who do not speak English, who have poor marketing strategies and who lack entrepreneurship skills. As a result, it gives little chance for these traders to compete in the informal handicraft market in East Africa, Africa and in the world at large (Aronson, 2007). This implies that the traders need to be equipped and empowered with the relevant skills so that they can be able to effectively market their products.

Barber & Krivoshlykova (2006) argues that in developing countries where the handicraft industry is flourishing and is perceived to be a productive sector that generates employment opportunities and often forms part of the export economies, "people employed in this industry are among the poorest, despite working 10-12 hours a day, and the benefits derived from handicraft sales is not reflected in their livelihoods".

Richard (2007) suggests that investing in training and in improving trading methods represents important opportunities to assist informal traders of traditional Art and Crafts in improving their standards of living. In the researchers view, trainings and capacity building empowerment enables the traders to be able to acquire the necessary skills to be able to boost their sales.

According to Barber & Krivoshlykova (2006), the benefits derived by informal traders from the sales of Art and craft products to tourists in many developing countries are insufficiently researched. In the same way, very little literature has revealed the contribution of this industry to people's livelihood. For this reason, there may have been an underestimation of the importance of the tourism informal handicraft sector in eradicating poverty and empowering the poor (Chhabra, 2007).

This notion criticizes the discussion of many researchers who have shown these benefits at country level, but failed to show them specifically for people engaged in the selling of handicraft products.

Markwick, (2008) pointed that, in many developing countries, when exploring the economic/financial capital of souvenir traders, researchers have highlighted that most traders do not have access to funding institutions that provide them with capital to promote, market and expand their businesses, and there are few investors in this industry (Morse et al. 2009). Due to the poor financing situation in most developing countries, traditional traders are less likely to undertake research and development programmes that will help them to differentiate and diversify their traditional arts and crafts products so that they can be able to improve on their sales performance.

According to Mitchell and Phuc(2007) in destinations where traditional Art and Crafts industry is a booming sector and unemployment rate is high, local people employ themselves in this industry since it is cheap and easy to start a craft business (Cross and Vanegas 2008). This means that they business can be able to get better sales which improves their incomes and standards of living, thus traditional Arts and Crafts related business is a mechanism for poverty reduction and for improvement livelihoods of the poor with minimal barrier of entering into the business.

Engaging in traditional Arts and Crafts enhances personal growth of the traders. This is because to be an artist, one must create something out of nothing. This means that one has to solve the problem and practice seeing work through someone else's eyes. Mastering these skills and sharing handmade gifts with friends and family helps build self-esteem and pride

(Phuc 2007). This motivates them to be innovative and creative which enhances the sales and income of the traders.

In some developing countries, such as Kenya, Tanzania, and Uganda, handicraft related business has been given high level of importance as it contributes to the growth of these countries' economies and increase of foreign revenue (Lynos, 2005). In Morocco for example, traditional art and crafts industry generated more than US\$1.5 billion, which benefited one third of the country population, money spent on crafts spreads instantly and undiluted into the local community (Lynos, 2005).

Moreover, in Costa Rica, the industry attracts not only former agricultural and factory workers but also some government employees who prefer to produce cultural commodities as a way of preserving their traditional cultural practices and to validate a favourable public identity narrative for them (W Kaiser, 2008). Therefore, the sales as a result of engagement in such traditional art and crafts also contribute to the better income of the traders.

According Kaplinsky, (2008) in Malaysia, craft business is regarded to be an instrument that will balance economic growth and distribution, poverty reduction and minimize rural to urban migration. To make this reality, the government of Malaysia aims to formally support traditional art and crafts sector by raising competent entrepreneurs and generate employment at the grassroots level and promoting the use of local materials and community involvement in craft industry. They also strive to engage young unemployed people by providing incentives that will motivate their engagement.

Craft fairs, festivals, and exhibitions in museums and galleries provide not only sales opportunities for crafts but also they serve as a cultural destination for tourists and

often a nucleus for a variety of craft-based educational activities. Thousands of individuals, drawn from both within and outside of the state, attend craft shows and exhibits, visit craft galleries and artist studios, attend special craft-based classes, workshops and conferences, buy unique supplies, and do research in collections and archive.

Traditional Crafts attract thousands of documented visitors and are clearly important factors in local economy. For example circulation of exhibitions outside Michigan borders and the distribution of publications focused on traditional arts are important mechanisms to broaden awareness of our state's resources to a greater audience. An exhibition of Michigan quilts, toured to five venues in Japan. At each venue the exhibit was promoted in a variety of media outlets, including full-page ads in the major daily newspapers, and over the course of its tour, was seen by over 90,000 visitors.

Traditional crafts are already a strong factor in local and state economies these activities can and should be strengthened and they hold the potential to build tourism and jobs .In some areas, crafts have begun to be the focus of tourism marketing campaigns, particularly in communities in which there a regrowing numbers of Amish. The Grand Traverse region is one that has long supported regional directories of artists, craftsmen, and galleries and has promoted arts and crafts trails. Specialized craft events like—custom wooden boat shows—draw crowds.

Several Michigan owned and based craft supply businesses report annual sales of over \$1,000,000.^{23A} A 2003 study of the quilt industry reported that there are over 21,000,000 quilters in the U.S. alone and, by extraction based on Michigan's population numbers, it can be estimated that there are 693,000²⁵ individuals in this state engaged inquilting or

quilting-related activities—attending classes and retreats, exhibiting and selling quilts, exhibitions and collections, and buying fabric, patterns, magazines, books, and sewing machines and tools.

It is no wonder that there are scores of fabric and supply shops scattered throughout Michigan and that not a weekend goes by without a quilt show in at least one community.

Brighton, (2009) argues that while craft industries are typically among the poorest industries and as a whole show no significant growth, those that do survive are able to yield high growth rates and contribute significantly to the livelihoods of rural dwellers.

Handicraft as a livelihood activity confronts directly the economic challenges which face rural dwellers (Crush, and Peberdy, 2007). Its activities are more labour intensive and thus create more wide-spread income than the formal industry. Its products serve as substitutes for those of the industrial sector in that they are cheap and affordable to the needy. It is small in scale and most often home-based. Raw materials used to produce handicraft are usually found locally and the methods of production are often rudimentary. Handicraft industries are ideal for entrepreneurs who lack start-up capital.

2.3 Jewellery Making and Savings among the Traders

According to Joffe, *et al.*, (2008), Jewellery sector remains relevant especially in the lives of rural dwellers in developing countries. Generally, rural areas in developing countries require small, medium and micro enterprises (SMME) development such as handicraft as another type of economic activity other than agricultural economy (Kaiser, 2008). Mitchell, *et al.*, (2007), stated that, rural population in developing countries derives important share of its income from jewellery making.

Therefore, income and employment generation potential of SMMEs has been seen to be increasing with time (Mead, 1994). This corresponds to the observation made by Kepe (2003) and Hoppers, (2004) who state that the overriding attribute of these enterprises is that they form an important aspect of many people's livelihoods, especially economically marginalized people.

Humans have been making jewellery for centuries, possibly millennia. Jewellery evolved from a form of currency to reflect fashion and art. It has symbolized wealth with the use of precious metals and gemstones, or has religious significance indicating membership and status within a religion. Some jewellery such as pins, buckles and brooches started off serving a specific function but has evolved to being primarily decoration.

Today, jewellery is more an artistic expression and a fashion statement, particularly as tools and materials become more affordable and available. Focus has shifted from symbolism and social status to design, creativity and artistic expression. Now jewellery is primarily a statement of personal expression.

Jewellery making helps the traders to collaborate from a group of peers who understand their struggles. This is one of the benefits of being an entrepreneur, or solo-entrepreneur, is that having the freedom and flexibility to work alone or with a small team of the jewellery makers and this is promotes effectiveness in operations which in turn enhance performance and saving of the traders.

Jewellery concentrated in one geographical region, tends to utilize the capital earned in that same geographical region. This results in increased saving in households and development of communities, while rural and unindustrialized regions are neglected and remain underdeveloped (Krongkaew, 1995). Urban development hinders the development of rural areas as urban industries makes the rural sector less attractive for both domestic and foreign investment, which results in fewer industries emerging in rural areas.

As a consequence, the rural sector becomes stagnant and falls deeper into poverty. Rural poverty coupled with urban industrial development attracts rural dwellers to urban areas. Urban migration results in further stagnation of the rural sector (Mundle & Van Arkadie, 1997)

Jewellery is a good example of an endogenous approach to savings and development. According to Roe et al., (2008), Jewellery plays an important role in the development of national economy in general and rural economy in particular. In countries such as Swaziland which are characterized by limited domestic markets, Jewellery industry is crucial to the economy as they provide employment and generate income to local communities and country as a whole (Schwarz, 2010). Therefore, the traders can benefit by forming savings schemes in the local communities and country.

Shackleton, *et al.*, (2007) argue that Jewellery employment plays an important role in the house hold savings, but because of certain economic factors such as recession and an increased demand for jobs due to population increase, the sector is failing to absorb quite a number of people and hence reduced prospects of improved income. Additionally, Jewellery is one of the preferred sectors because of suitable conditions (Dar and Parrey, 2013). Therefore, in the researcher's view, jewellery making contributes to providing opportunities to the traders to be able to enhance their standard of living in addition to the ability of being able to get better options for the uncertainty of agriculture.

The income that is received from Jewellery plays an important role in sustaining rural economy and food security. Even though agriculture can be widely considered a men's activity, however, through Jewellery rural women receive income that enables them to cater for the daily needs of their households (Redzuan, 2011). This improves women's self-worth. This implies that jewellery making is suitable way to generate income because they are often built around traditional skills, for example sewing, braiding and beading. This gives them a baseline skills needed for production and that they merely need to adapt their existing skills to generate income, instead of having to learn totally new skills.

The traders are always on the search for ethical fashion brands that create beautiful collections for a cause. Each of the social enterprise jewellery collections is doing an incredible work to sustainably end cycles of poverty and empower artisans within some of the world's most disadvantaged communities

Teaming up in Jewellery has created more than just jobs for survivors of human trafficking. As the women make the

jewellery, they heal. They sit in a group and make the bangles together so they have a lot of fun and they can connect with the product. It makes them feel like real professionals and it's a real occupation

These traders are so excited to be working, really dedicated to doing a good job and learning. It does not take very long to get them up to speed on the sort of designs that the traders want to do and very quickly created this fantastic production unit.

2.4 Woodworks and diversity of income generating projects in each household

Wood working is the building or the creation of objects out of wood. This means that one can create a lot of different objects from wood and these objects can be as big or as small as wooden toys. No matter how big or small the personal project may be one can be very likely to accomplish that goal with woodworking (Medhin, 2006). According to Radovich, et al., (2010), woodworks is characterized by the unique feature of labour intensiveness. This shows that importance of woodworks increases manifold due to immense employment generating potential that is accompanied by fast decision making due to less staff and more control of an entrepreneur, availability and dependence on local raw materials leads to innovation of products which cater for the needs of increased income of households.

Rogerson, (2011), referred woodworks to as a quasi-sponge for urban employment and provider of inexpensive consumer goods with little or no imports content that enhances household's welfare and standards of living. To him this also contributes to long run household's income by producing an increasing number of businesses that grow up and out of the small scale sector. The adequate availability of wood goods plays an important role in stabilizing income. To the researcher, the emergence of wholly modern small or medium scale industries is the prerequisite for any household income as extra income generating activities

Scoones, (2009) argued that woodworks as a microenterprise is an important enabler of household income. Poor households often rely on the small scale sector for income which boosts household income, which in turn has a positive impact on child

health indicators as well as school attendance (Schwarz, 2010).

Access to an income source also provides these households with greater autonomy over their lives. Informal sector employment which is home based allows women to engage in paid economic activity while managing household work.

Ashley, et al., (2007), suggested that woodworks can diversify household's income through creation of more social enterprises and innovative third sector organizations by making it easier and more attractive to set up employee-owned co-operatives. Across many service areas, a new right to form employee-owned cooperatives will empower millions of public sector workers to become their own boss and help them deliver better services in partnership with the communities in which they work.

Woodworks can better improve household's welfare by helping them to gain access to finance. Financing is frequently becoming a major hurdle to overcome the way to setting up and staying in business, with access to risk capital. According to Pasanen, (2006), it is vital for small businesses to receive funding in order to strengthen their capital.

According to Schwarz, (2010), woodworking can be a fairly low-cost business to start, especially if one already has much of the equipment needed. It doesn't require leasing a retail storefront, hire staff or invest in lots of product inventory.

It means that one can start small and then expand as client base grows. This can be a critical point for entrepreneurs on a limited budget which enables the traders to save and use the money for other income generating projects like piggery projects that will increase on the income of the traders.

Craft industry is an essential rural livelihood strategy as it enables carvers to meet their basic economic needs and acquire some property. It also helps to reduce the impacts of drought and poverty. It is however, ineffective as an economic empowerment strategy and environmentally incompatible. Economic viability and ecological sustainability need to be balanced. Although carvers are aware of the environmental impacts, they showed also that they had no viable option.

Akhal, et al., (2008) also noted that woodwork can improve people's household's welfare if they are protected from competition by large businesses. The small scale retail businesses receive major challenges from larger firms, whose command of resources and global reach can be significant. Some great innovations have come from Small scale retail businesses, particularly in technological fields, but these often owe much to larger firms. These features are becoming a trend for many entrepreneurs is seizing their opportunities

According to Oisland, (2006) the woodworks sector is an important sphere of rural non-farm employment and it turns out to be a component of sustainable livelihoods. It is seen as the main source of income that adds to the economic feasibility of rural families and communities. In most rural areas in South Africa such activities may be seen as survivalist enterprises as opposed to urban enterprises (Ashley, 2007)

The economic benefit of wood carving is now widely recognized in many developing countries which before was seen as a means to express people's thoughts, beliefs and way of life through symbols designed to communicate specific messages.

The choice of type of wood for a particular use is depending on several characteristics for example, hardness, shrinkage, strength, degrade in seasoning, resistance to attack by bores, termites or decay, permeability to preservatives and other liquids, ease of working, quality of finish, steam bending characteristics, gluing, properties and appearance.

It is difficult to measure the earnings of the carvers as most of them do not keep proper records of their daily earnings. Most carvers spend their income to sustain their daily needs and on consumables. Most of them do not save for the expansion of the business.

Sustainable development of the carvers' diversification of the business is very important as the same may assist them at the time when the business is low and the same could be assigned to the housewives who are largely unemployed. Despite the involvement in carving activities for the purpose of economic gain, carvers have also conducted these activities for other reasons. Some of the carvers were not motivated by the economic gain available from the said activities. Some of the carvers do this business for leisure and some because of the inherent skills that they possess either naturally or through various teachings and practical guides from the members of the family. These reasons may have positive and adverse impact on the crafts and wood making industry. In some cases it was revealed that for them economic gain is not a primary objective as they would be happy to see the product of their art rather than concentrating on the economic impact resulted from the transactions.

In addition to that, since the wood makers engage in the carving activity with interest, they perform their job well and hence increasing the artistic value to carvings produced. By increased value the carvers enhance customer's satisfaction which in turn attracts more customers to buy and thus expand the market for their carvings and hence increase the earning.

Woodworking is the known as the building or the creation of objects out of wood. One can create a lot of different objects from woodworking and these objects can be as big as gazebos or as small as wooden toys. No matter how big or small the personal project may be one will be very likely to accomplish that goal with woodworking. In addition, woodworking has many personal as well as emotional benefits.

Woodworking as a Career:A lot of people who love to work with their hands have turned that love into a career through woodworking. People who build things out of wood are generally known as carpenters. Carpenters can work on a variety of woodworking projects and job types.

Woodworking requires working with and carrying wood around a lot. This results in more physical activity, which results in better physical health. Keeping body physically fit is really important and can help prevent the occurrence of various illnesses later on in life. By being physically fit one can reduce chances of have a heart attack, have seizures, become a diabetic, and reduce the chances of having a number of other illnesses.

Wooden crafts are so beautiful .Many people love the wood's inherent character and uniqueness no two can ever be exactly alike. Lots of people these days prefer natural, handmade wooden crafts over mass-produced, environment-harming versions. If the traders good with wood making, they might find a big market for wooden crafts. A lot of search traffic

to this site includes terms like "best-selling wood crafts which makes one think a good number of people are curious about either buying or selling wood crafts.

2.5 Conclusion

The literature has come out to indicate that Traditional Art and Craft Trade promoted economic development of traders. The various contributions of sales of traditional art and crafts, Jewellery and woodworks and their role on economic development have also been pointed out. This has revealed how they income increase income, savings of the traders and also diversity of income generating projects. The study hence force continues to stipulate the methodology that will be used and instruments as seen in the next chapter three.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The study used qualitative research approach and a case study design, considering a study population of traders in African village that include households, art and craft business owners, employees of artisan enterprise and a sample size of 30 respondents was selected in African village. The study also used sampling techniques that included; purposive and stratified random sampling, the data collection tools used included; questionnaire guide and interview guide. The study used reliability and validity control method through the pilot study. This chapter therefore presents the methodology that will be used in the study.

3.1 Research Design

The study used a case study design approach considering qualitative approach using semi structured questionnaire, interview guide, and document analysis. A case study was used because it provides an in-depth study of the problem with limited time scale and it can enable the researcher to explore and understand the problems and issues. The case study approach is also perceived as the most preferable way of obtaining holistic in-depth insights into the topic under investigation. Yin, (1994) argues that case study research strategies are appropriate for the investigation of how and why questions, especially when the concern is to study contemporary issues over which the researcher has no control. Both primary and secondary data were collected through interviews, Questionnaires and document review.

3.2 Area of study

The research study was carried out in African village which is located in centre of Kampala in Kampala on Buganda Road in

central Uganda with shops that have varieties of Art and Crafts which include wooden animals, mats, bags, sandals and many more

Research area of study encompasses a study of a political or geographical area including its history, geography, language, and general culture.

3.3 Population of the study

The study was conducted among African village. The study Population covered households, art and craft business owners and employees of Artisan Enterprises in African village. Respondents from all hierarchies will be selected to give an account related to the research questions that are listed.

3.4 Sample size and Sample Procedure

Sample size is the number of people selected from the population to give the needed information by the researcher. The study selected a sample size of 30 respondents from the category of households, Art and Craft business owners and employees of Artisan Enterprises in African Village.

Table 3.1: Sample size

Category	Sample Size
House Holds	10
Art and craft business Owners	10
Employees	10
Total	30

3.4.1 Sampling techniques

3.4.2 Stratified Sampling

Stratified sampling is the process of grouping members of the population into relatively homogeneous subgroups before sampling (Amin 2005). A stratified random sampling technique

was used to select cases of units of observation as they become available to the researchers because this method is unbiased, representative in nature, dependable and each target has the same equal probability of participation. The respondents were chosen using a stratified sampling method where the respondents are to be divided into their different categories (House Holds, Business Owners and Employees). From each of the stratum of a selected sample, the respondents were given questionnaires to answer. This technique increased precision, or reduced time, effort and cost of allowing smaller sample sizes for a given level of precision, hence it was suitable for a large study population.

3.4.3 Purposive sampling

Purposive sampling was based on the key informants: people the researcher knew would have the right information for the research study. Purposive sampling is when participants are selected for their potential to yield rich information (Patton 2002). Purposive sampling helped the researcher to get the required information she needed without so much difficulty.

3.5 Data Collection Sources (Primary and Secondary Sources)

3.5.1 Primary Data

Primary sources are original materials on which research is based. They are first hand testimony or direct evidence concerning a topic under consideration. They present information in its original form, neither interpreted nor condensed nor evaluated by other writers (Amin, 2015). Respondents were given questionnaires, interview guides that they filled and at the end the researcher aggregated the responses as data which hence provided the results of the study.

3.5.2 Secondary Data

Secondary sources offer interpretation or analysis based on primary sources. They may explain primary sources and often use them to support a specific thesis or argument or to persuade the reader to accept a certain point of view (Amin, 2015). Other publications from secondary sources like dissertations, publications, journals and the internet were accessed to obtain relevant and supporting literature.

3.6 Data Collection Tools

3.6.1 Semi structured questionnaires

The study is qualitative in nature aiming at investigating the significance of Uganda traditional art and craft trade in promoting economic development of traders. A qualitative research approach is adopted, in order to exploit the synergies offered by this kind of research methodology. Primary Data was collected from the questionnaire. The questionnaire was used because respondents can read and write the answers, the respondents possess the information required to answer the questions and are willing to answer the questions honestly and it is less expensive for data collection (Amin, 2005). The respondents recorded their answers within closely defined alternatives. In this study the questionnaires were hand delivered to the households and employees of Artisan enterprises.

3.6.2 Interview Guide

In this method, the researcher interviewed the respondents face to face to obtain in-depth information on the topic under investigation. The interviews were structured and thus comprised of a set of issues on which the researcher wished to draw data and the same questions were posed to the respondents using a guide to conduct the interview. The study used a

structured interview guide on the targeted respondents. The interview guide was used to collect qualitative data to supplement the information that was obtained from the questionnaire.

3.7 Quality Control Methods

3.7.1 Validity

Validity refers to the truthfulness of the findings, so with validity, the researcher looked at the accuracy of the information provided and make sure the questionnaires are without error. These instruments are supposed to measure what they are supposed to measure in order to ensure validity of the instruments, and also the researcher endeavoured to establish a rapport with her respondents before giving out questionnaires and carrying out interviews in order to re-assure them of her honest intentions and to end any hesitations about the proceeding. This also made the work of collecting data by the researcher much easier. The researcher was by all means getting highly involved in data collection and analysis so as to avoid number of errors in her research.

3.7.2 Reliability

An instrument is reliable if it measures consistently what it is supposed to measure even if other researchers administer it; it is able to produce the same results. To ensure reliability, a pilot study was carried out on same few respondents on this research topic before the questionnaire is sent to different respondents. The interview questions and the questionnaires were tested to ensure that they were properly understood and also to ensure that the questions to be asked and those to be answered were relevant to the study.

3.8 Data Management and Analysis

Qualitative methods of analysing and presenting data were employed. The data analysis employed during the study was thematic analysis and content analysis because the researcher used interviews and questionnaires to collect data and the goal of qualitative data analysis is to uncover emerging themes, patterns, concepts, insights and understandings. Qualitative research also generates a report of findings that include expressive language and a personal voice. Some of the qualitative data analysis methods that are to be used include documentation, interpretation of data and making conclusions. Themes and categories were formulated according to the research objectives.

3.9 Ethical Considerations

An introduction letter from the faculty was issued to the respondent introducing the researcher to the respondents. The sampled respondents were identified and the questionnaires administered to them, while appointments were fixed for meeting the key respondents for face to face interviews.

A letter of consent and/or a form was also designed by the researcher to be signed by those respondents willing to participate in providing responses to the questionnaires. This was also allowed respondents who are not willing to continue to withdraw at their will and all answers obtained were treated with utmost confidentiality by the researcher and all answered questionnaires were kept in a safe place by the researcher until that time when their use is not required anymore.

Before the researcher carried out the research, the researcher had to clearly explain the purpose of the study to the respondents. The researcher provided assurance to the

respondents that the study was beneficial to for its intended purposes.

The researcher made sure respondents make their own decision to participate in the study based on the adequate of the study.

3.10 Limitations of the Study

There was a limitation of reliance on interview data. With the use of interviews, it is hard to control respondent behaviour because some of the interviewees are sensitive to minor changes in interview wording. There were elements of item-non response as the answering process can be failed to proceed smoothly because the respondent lacks motivation or ability. Some respondents also gave responses such as; the questions are too difficult, not interesting, among others which the researcher found somehow unsatisfactory of the expected findings. However, the researcher conducted reliability and validity tests to ensure the consistence and accuracy of the tools that are used.

Limited trust availed to the researcher is another challenge experienced during the study. Some respondents were hesitant to reveal as well as avail the researcher with information they believed to be confidential. To this end, the researcher had to first assure the respondents of utmost confidentiality and secrecy of each one's details, and that the information they give were held with utmost concealment and strictly for academic purposes.

3.11 Conclusion

The chapter is basically the backbone of the research, because it seeks for information about topic under investigation by using a qualitative approach, case study design, study population which includes households, art and craft business

owners and employees of artisan enterprise, sampling techniques; purposive and stratified random sampling, sample size of 30 respondents and different data collection methods, and available documents. To sum it up, various and useful techniques or various forms were used to make sure that information is collected, analyzed, processed and interpreted to yield meaningful information on the topic.

CHAPTER FOUR

PRESENTATION, ANALYSIS, INTERPRETATION AND DISCUSSION OF THE FINDINGS

4.0. Introduction

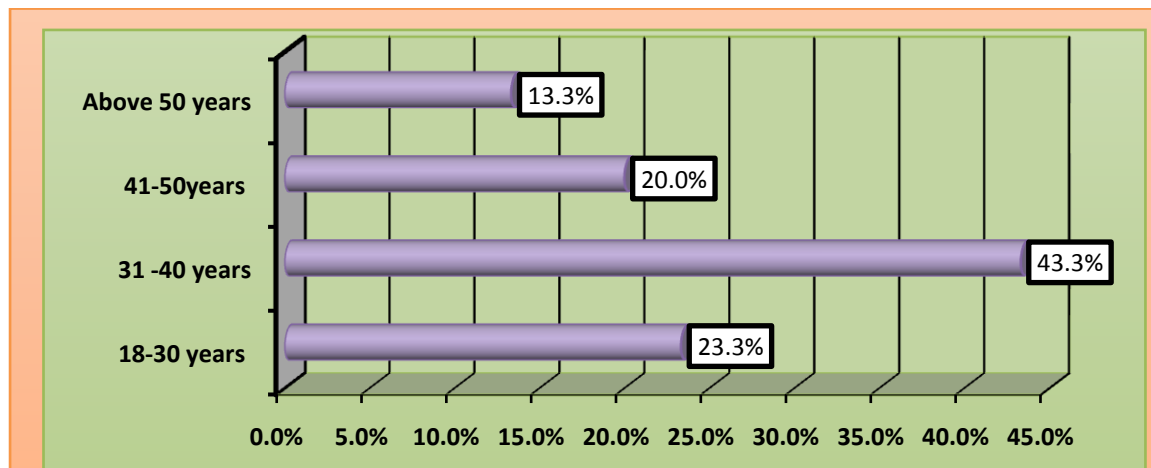
This chapter presents the findings of this study collected from the field which at African village in Kampala about the characteristics of the respondents and the findings that were yielded from interactions on significance of Ugandan Traditional Art and Craft Trade in promoting economic development of households. Respondents that participated included the households, art and craft business owners and the employees. The researcher collected data using structured questionnaires guide, interview guide and also added some information got from her documentary reviews. The researcher also got her data from 30 respondents using both structured questionnaires and using interview guide, therefore the findings are shown below.

4.1 Demographic characteristics of the Respondents

Demographic characteristics of the respondents were explored as shown in tables and figures below and they include Gender, Age group, marital status, Education qualification and time spent in business.

4.1.2 Age group of the respondents

Figure 1: the age group of the respondents



Results from figure 4.1 showed that the majority (43.3%) of the respondents were in the age group of 31-40 years, those were followed by (20.0%) who were in the age group of 41-30 years, and then (23.3%) belonged to the age group of 18-30 years whereas the minority (13.3%) of the respondents were above 40 years. This showed that most traders are distributed in different age groups and they all raised different views that were relevant to the study under investigation. This implied that the largest portion of the respondents were still young and flexible and also depicted that the most workers were energetic. This also assisted the researcher to acquire varying views from distinct age groups.

4.1.2 Gender of the Respondents

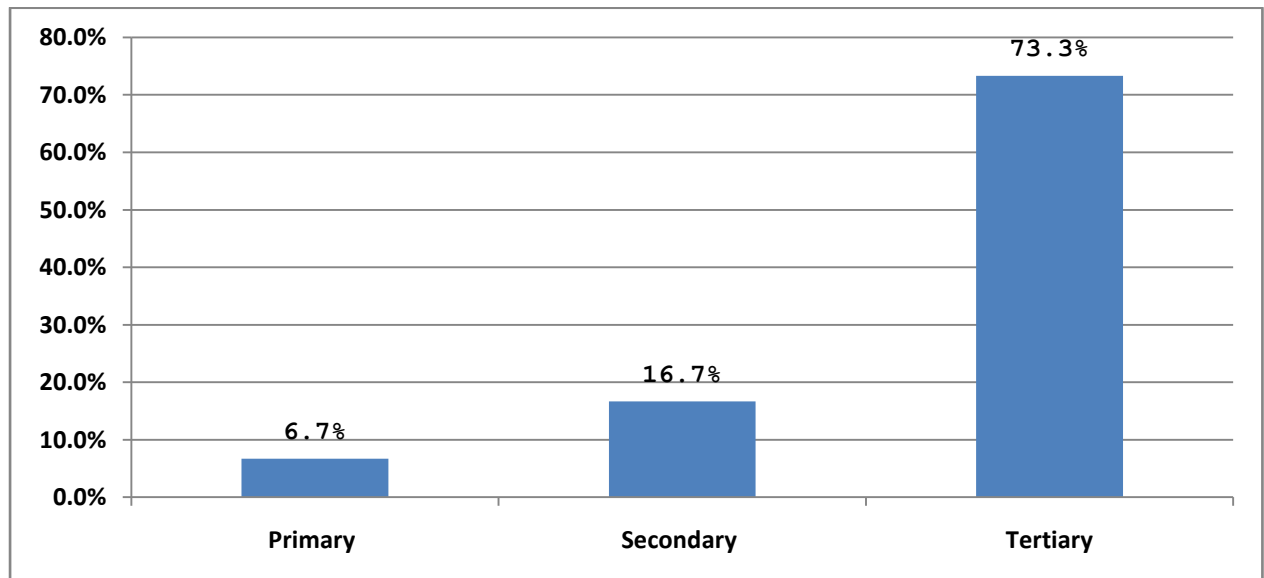
Table 1: the Gender of the Respondents

Sex	Frequency (F)	Percent (%)
Male	13	43.3%
Female	17	56.7%
Total	30	100.0%

As presented in the table 4.1 above, the findings indicated that majority 56.7% of the respondents were females compared to the males who constituted 43.3% of the respondents. This implied that most traders were women. The fact that the study also included both sex, it helped the researcher to obtain unbiased data. This showed that most of the women do engage in traditional art and craft trade compared to men because the males think that this type of work is meant to be done by only women. This also implied that there was gender imbalance as observed from the percentage of women involved compared to the percentage of men involved. This also assisted the study to obtain information from distinct sides thus acquiring unbiased data.

4.2.3 Level of Education of the Respondents

Figure 2: the Level of Education of the Respondents



According to figure 4.2, it was indicated that the majority (73.3%) of the respondents had been to tertiary institutions, those were followed by (16.7%) of respondents had been to secondary level whereas the minority (6.7%) of the respondents had attained up to primary level. This implied that the

traders are at least educated people with high expertise. This also helped the researcher to quickly collect data since the respondents were able to read and write. The educational attainment of respondents is an important indicator of their knowledge about the significance of Ugandan Traditional Art and Craft Trade in promoting economic development of traders. Therefore, the different levels of education were so prominent to this study in order to gather all these different views on the research topic presented to them. This also showed that these people had the knowledge and different skills on the traditional art and craft trade business hence being able to produce more and attractive products that will increase their incomes and their savings.

4.2.4 Time spent in art and craft business

Table 2: time spent in art and craft business

Category	frequency	Percent
Less than a year	4	13.3%
1 - 3 years	11	36.7%
3 - 5 years	8	26.7%
More than 5 years	7	23.3%
Total	30	100.0%

According to the results presented on table 4.2, it was indicated that the majority 36.7% of the respondents had been in the business for 1-3 years, those were followed by (26.7%) who had been in service for 3 - 5 years, then 23.3% had in the business for more than 5 years whereas the minority (13.3%) of the respondents had been in the business for less than a year. This implied that the most respondents were experienced and well conversant with the operations of

traditional artisanship this in the long run increased the income of the traders because of adequate skills, knowledge they have their daily customers that usually support them hence an increased income in their households leading to improved better standards.

4.3 The effect of traditional art and crafts on the sales of income households of the traders

The first objective which was about the effect of traditional art and crafts on the sales of income households of the traders in African village in Kampala, the findings are as follows.

Table 4.3: sales of traditional art and crafts and increased income of the traders

sales of traditional art and crafts	F	%
Income from handicraft sector has helped in eradicating poverty and empowering the poor	9	30.0%
Sales from the business have helped the traders expand their businesses	7	23.3%
it has promoted the use of local materials and community involvement in craft industry	5	16.7%
Sales of traditional art and crafts have improved our standards of living.	6	20.0%
Activities of traditional art and crafts are more labor intensive and thus create more wide-spread income	3	10.0%

The findings from the study revealed that (30.0%) of the respondents said that Income from handicraft sector has helped in eradicating poverty and empowering the poor. It was in agreement with the study of Chhabra, (2007) on the contribution of this industry to people's livelihood. He

revealed that, there may have been an underestimation of the importance of the tourism informal handicraft sector in eradicating poverty and empowering the poor.

From the study, (23.3%) pointed out that Sales from the business have helped the traders expand their businesses, in line with the study findings, one of the traders said that;

My income has increased from the sales that I make. This has enabled me to acquire capital to expand my businesses and other businesses like poultry farm and piggery farm (Interview in Kampala: 27th May 2016)

It was also revealed that (16.7%) noted that it has promoted the use of local materials and community involvement in craft industry. That is to say they have been able to use their raw materials rather than spending more money on buying the materials and also most of the people in the community have managed to engage themselves in the sale of traditional art and craft to increase on their incomes.

Art and crafts has enabled me to use of local materials available like banana fibres, wood, clay which are easy to get and therefore less costs of production. This has enhanced my income and also standard of living (Interview in Kampala: 27th May 2016)

It was also revealed that (20.0%) agreed that Sales of traditional art and crafts have improved our standards of living. This means that their business can be able to get better sales which improves their incomes and standards of living, thus traditional Arts and Crafts related business is a mechanism for poverty reduction and for improvement livelihoods of the poor with minimal barrier of entering into the business as agreed by Cross and Vanegas(2008).

It was also pointed out from the study that(10.0%) also pointed out that activities of traditional art and crafts are

more labor intensive and thus create more wide-spread income. in line with the study findings, one of the traders said that;

The activities in we do involve more of physical and manual working which makes them more labor intensive and thus create more wide-spread income (Interview in Kampala: 27th May 2016)

4.3.1 Challenges experienced in selling traditional art and crafts

The findings revealed that the challenges experienced in selling traditional art and crafts include lack of market for their art, lack of infrastructure and facilities to showcase and market their art, lack of incentive to push their businesses to future generations leading to slow death of the art and also the challenge of imitation of their art by machine made goods has resulted in increasing competition and falling of prices for their wares.

One of the interviewed Art and craft business Owners said that We sometimes face problems that are related to supply of raw materials required for their production. for example the demand for wall paintings are decreasing due to lack of availability of ingredients like mortar(Interview in Kampala: 27th May 2016).

One of the interviewed Art and craft business Owners said that I don't have enough space to display and market my products (Interview in Kampala: 27th May 2016).

This rhymed with Chhabra, (2007) who pointed out that traditional art forms are usually delicate, expensive to maintain and requires deep knowledge to understand them. Since it is not economic, people usually prefer modern arts and crafts over traditional ones

4.3.2 Overcoming Challenges

Many ways of overcoming the challenges faced in traditional art and crafts were suggested. These included the following; the traders should leverage the growth of tourism industry and showcase their art through exhibitions and museums setup by the government.

It was also revealed that the traders can form cooperatives and associations to check imitation of their art and craft and prevent intermediaries from reaping windfall profits.

It was also indicated that they should setup workshops where not only their children but anyone interested can learn the craft. These can further serve as exhibitions and showrooms for their product

It was also revealed that it is important to bridge academic and skill development gaps which include traditional art practitioners, to acquire necessary skills and required credentials to have their own identity, to get worth for their goods; lacking which they are exploited by traders and middlemen.

4.4 How jewellery making has led to savings among the traders

The second objective which was about whether jewellery making has led to savings among the traders and the findings are as follows.

Table 4.4: showing jewellery making and savings among the traders

Jewellery making	Frequency	%
jewellery is one of the preferred sectors because of suitable conditions which makes it easier to save	5	16.7%
It has also helped the traders to meet their social and psychological requirements of a sustainable life	9	30.0%
it is easy to adapt existing skills to generate jewellery income, instead of having to learn totally new skills	7	23.3%
the traders have increased sales revenue from jewellery which has enhanced their savings	5	16.7%
jewellery has played an important role in the development of national economy	4	13.3%
Total	30	100.0%

In consideration to the findings of the study, it was indicated that the majority of the respondents (30.0%) pointed out that Jewellery making has helped the traders to meet their social and psychological requirements of a sustainable life,

(23.3%) pointed out that jewellery is one of the preferred sectors because of suitable conditions which make it easier to save. This was in line with the study findings one of the respondents said that;

Jewellery making contributes to providing opportunities to the traders to be able to enhance their standard of living in addition to the ability of being able to get better options for the uncertainty of agriculture. (Interview in Kampala: 27th May 2016)

It was also noted by (16.7%) of the respondents that the traders have increased sales revenue from jewellery which has enhanced their savings. This implies that jewellery making is a suitable way to generate income that can easily be saved because they are often built around traditional skills, for example sewing, braiding and beading. This gives them a baseline skills needed for production and that they merely need to adapt their existing skills to generate income, instead of having to learn totally new skills.

Still, (13.3%) said that jewellery has played an important role in the development of national economy. In rhythm with the findings, Kenyon, (2000) documented that flourishing cultural industries such as jewellery making have the potential to contribute significantly to the economy of developing countries, while sustaining cultural traditions and values.

One of the respondents also said that

I think jewellery making is increasingly contributing a lot to the economy and is also improving the standard of living of the traders (Interview in Kampala: 27th May 2016)

4.5 The ways in which Woodworks has led to diversity of income generating projects in each household

The third objective which was about the ways in which Woodworks has led to diversity of income generating projects in each household in African village in Kampala and the findings are as follows.

Table 4.5: showing Woodworks and diversity of income generating projects

Woodworks	Frequency	%
There is increased demand for wood work products	6	20.0%
Wood work leads to innovation of products which cater for the needs of increased income of households	7	23.3%
The adequate availability of wood goods plays an important role in stabilizing income.	4	13.3%
It is effective in income generating because of fast decision making due to less staff and more control of an entrepreneur	9	30.0%
Wood works are easier and more attractive to set up	4	13.3%
Total	30	100.0%

It was shown from the study that majority (30.0%) noted that wood works is effective in income generating because of fast decision making due to less staff and more control of an entrepreneur. One of the respondents said that

Since we have less staff, it is easier to and faster when we are in decision making. It also gives more control of an entrepreneur (Interview in Kampala: 27th May 2016)

One of the employees also said that:

We are normally few in our business, so when we are making decisions on the operations, it is fast and quicker (Interview in Kampala: 27th May 2016).

It was also revealed that (23.3%) of the respondents also pointed out that Wood work leads to innovation of products which cater for the needs of increased income of households. This rhymed with Rogerson, (2011) who said that availability and dependence on local raw materials leads to innovation of products which cater for the needs of increased income of households

More so, (20.0%) of the respondents pointed out that there is increased demand for wood work products. That is to say most households purchase wood items to decorate their houses and also use them as flower vessels and increasing on their income and they will be in position to save hence leading to diversity of income generating projects like piggery projects, poultry farms and other projects that will increase of the income of the traders. . This rhymed with Scoones, (2009) who argued that woodworks as a microenterprise is an important enabler of household income. Poor households often rely on the small scale sector for income which boosts household income, which in turn has a positive impact on child health indicators as well as school attendance: One of the traders said that:

Many customers now appreciate the importance of wood works mostly the sculptures and portraits that are made out of wood. This has increased the demand for our product (Interview in Kampala: 27th May 2016)

It was also revealed that (13.3%) of the respondents pointed out that the adequate availability of wood goods plays an important role in stabilizing income and still that Wood works

are easier and more attractive to set up. This means that the emergence of wholly modern small or medium scale industries is the prerequisite for any household income as extra income generating activities.

It was revealed that woodworks can diversify household's income through creation of more social enterprises and innovative third sector organizations by making it easier and more attractive to set up employee-owned co-operatives. Across many service areas, a new right to form employee-owned cooperatives will empower millions of public sector workers to become their own boss and help them deliver better services in partnership with the communities in which they work as agreed to by Ashley, et al., (2007)

4.7 Performance rate of artisan business

Most of the respondents pointed out that their businesses were improving steadily. One of the traders said that:

My business is moving on steadily and I have been able to expand my business handicraft products ranging introduction of new products such as basketry, mats, beads, pottery, hand textiles and woven products to toys, jewellery, bags, leather products and wood crafts etc(Interview in Kampala: 27th May 2016.

It was also revealed that the rate of artisan business has improved greatly and this has helped the traders to improve the economic well-being and quality of life for a community by creating and/or retaining jobs and supporting or growing incomes and the tax base.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter draws the summary of the findings and conclusions from the study based on the findings presented in data analysis in relation to the study objectives. The chapter also advances the recommendations, as well as identifying the areas for further studies.

5.2 Summary of the findings

5.2.1 The effect of traditional art and crafts on the sales of income households of the traders

The findings revealed that Income from handicraft sector has helped in eradicating poverty and empowering the poor traders and the sales from the business have helped the traders expand their businesses. It was also shown that the use of local materials and community involvement in craft industry has enhanced sales and income of the traders. It was also revealed that Sales of traditional art and crafts have improved our standards of living and that the activities of traditional art and crafts are more labor intensive and thus created more wide-spread income.

5.2.2 Jewellery making has led to savings among the traders

It was indicated that Jewellery making has helped the traders to meet their social and psychological requirements of a sustainable life, has suitable conditions which makes saving easier and that the traders have increased sales revenue from jewellery which has enhanced their savings. It was also shown that jewellery has played an important role in the development of national economy.

5.2.3 The ways in which Woodworks has led to diversity of income generating projects in each household

It was shown from the study that wood works are effective in income generating projects because of fast decision making due to less staff and more control of an entrepreneur and that Wood works lead to innovation of products which cater for the needs of increased income of households. There is increased demand for wood work products since the adequate availability of wood goods plays an important role in stabilizing income and still that Wood works are easier and more attractive to set up.

5.3 Conclusion

In conclusion, Income from handicraft sector has helped in eradicating poverty and empowering the poor traders and the sales from the business have helped the traders expand their businesses. It was also shown the use of local materials and community involvement in craft industry has enhanced sales and income of the traders. Jewellery making has helped the traders to meet their social and psychological requirements of a sustainable life, has suitable conditions which makes saving easier and that the traders have increased sales revenue from jewellery which has enhanced their savings. Additionally, wood works are effective in income generating because of fast decision making due to less staff and more control of an entrepreneur and that Wood work leads to innovation of products which cater for the needs of increased income of households.

5.4 Recommendations

In accordance with the study, the following recommendations made by the researcher and these include,

The traders should be empowered. Empowerment is the key to making people efficient because it makes teams happy, and if

they're happy, they produce higher-quality work and are more productive.

The traders should also prioritize in implementing the right technologies in the industry. In today's world, where workforces are often decentralized, creating powerful communications channels is incredibly vital to individual trader success.

It is also important to continue to inventory, document, and map Uganda's traditional art and crafts assets; seek innovative ways to mentor and engage widespread participation in this effort.

It is also recommended that the government should Provide incentives for print and radio journalists to cover traditional crafts, especially outstanding artists and unique or significant realms of activity.

It is important to facilitate/encourage traders/exporters to access trade finance/export credit and also organize sector-specific export management training programmes for target group.

Facilitate participation of Association Members in specialized /general international trade fairs and exhibition is also recommended

5.5 Areas for further study

There is need for further research in the following areas and these include;

- 1) The effect of Ugandan Traditional Art and Craft Trade on poverty reduction
- 2) The role of ICT on performance of Ugandan Traditional Art and Craft Trade

REFERENCES

- Acharya, J. (2012). *Gendered Spaces: Craftswomen's Stories of Self-Employment in Orissa, India*. Trondheim: Norwegian University of Science and Technology.
- Akhal, R., Shabaneh, A., & Tyroler, C. (2008). *Handicraft Sector in Aqaba-Diagnostic Strategy and Action Plan*. Aqaba: ACED.
- Amin, M.E., (2005). *Social Science Research: Conception, Methodology and Analysis*. Kampala: Makerere University Printery.
- Aronson, J., (2007). *Restoring Natural Capital Science, Business and Practices*: Society for Ecological Restoration International. London.
- Ashley, C., Goodwin, H., & Roe, D. (2007). *Tourism and Poverty Reduction-Making the Links*. London: Pro-Poor Tourism Partnership.
- Barber, T. & Krivoshlykova, M. (2006). *Global Market for Assessment for traditional art and crafts*.
- Barrowclogh & Kozul-Wright, (2008). *Reflexive methodology: new vistas for qualitative research*. London: SAGE
- Bernanke, (2008). *Tourism as a local development strategy in South Africa*. *The Geographical Journal*. 168:235
- Brighton, J. (2009). *Strategic Management Theory: An Integrated Approach*. South Western: Cengage Learning.
- Brusco, & Sabel, (2002). *Issues In poverty reduction and natural resource management*
- Chhabra, D., E. (2007). *Stage Authenticity and Heritage Tourism*. *Annals of Tourism Research*. 30:702-719.

Chigunta, (2002). *Up from the Roots: Re-examining the Flow of Economic and Creative Capital,* Grantmakers in the Arts Reader, Vol. 17, No. 2

Cross and Vanegas (2008). *California Artists: At the Crossroads.* Sacramento: California Arts Council, Traditional Folk Arts Program, 1991

Crush, J., & Peberdy, S. (2007). *Trading Place: Cross-Border Traders and the South African Informal Sector.* Cape Town: Idasa.

Dar and Parrey, (2011). *The Craft Industry in South Africa: A Review of Ten Years of Democracy: African Arts.* 37:26-94.
George, R. 2003. Tourist's perceptions of safety and security while visiting Cape Town. *Tourism Management.* 24:575-585

Forbes/van Graan, (2010). *The history of South Africa: The history of South Africa: Greenwood press*

Hoppers, (2004). *The Creative Industry in South Africa.* Pretoria: CAJ: Culture, arts and jobs.

Joffe, James Early, (2008). "South Africa at the Festival: The Historical Context," Smithsonian Folklife Festival Program, Washington, D.C.: The Smithsonian Institution, p. 59

Junaidy, & Nagai, (2013). *In Good Hands: State Apprenticeship Programs in Folk & Traditional Arts.* Washington, D.C.: National Endowment for the Arts.

Kaiser, A. (2008). *The Scope of the Craft Industry in the Western Cape.* Cape Town, Western Cape, South Africa.

Kamara, (2004). *A Handbook for Value Chain.* Sussex: University of Sussex Institute of Development Studies.

Kaplinsky, R. (2008). *Spreading the Gains from Globalization: What Can Be Learned from Value-Chain Analysis? Problems of Economic Transition.* 47:74 - 115.

Kepe, (2003). *Study on Pro-Poor Tourism Based on Supply Chain Management Theory*. Washington, DC, USA: IEEE Computer Society

Krongkaew, (1995). *Marketing Guide for Fine Contemporary Craft in the United States*.

Lynos, M., (2005). *Creating Urban Social Capital: Some Evidence from Informal Traders in Nairobi*. *Urban Studies Journal Limited*. 42:1077-1097.

Markusen & Schrock, (2006). *Forests and farming: an analysis of rural livelihood programs for poverty reduction in eastern Zambia*. Montana: The University of Montana Missoula

Markwick, M. C. (2008). *Tourism and the development of handicraft production in the Maltese islands: Tourism Geographies*. 3:29-51.

Mead, (1994). "Personal Maps Emerge as Visual Mix Tapes." *National Public Radio*.

Medhin (2006). *Globalization and gendered social transformation: Young people's lives in an urban artisan community in India*. *Children Youth and Environments*, 14(2), pp.45-66.

Mitchell, J., & Phuc, L. C. (2007). *Tourism Value Chain Analysis in Da Nang*. Vietnam: Overseas Development Institute.

Morse E, Gillis, J.R., Bern. G. (2009). *Youth and History: Tradition and Change in European age relations, 1700- present*. Elsevier.

Mundle & Van Arkadie, (1997). *Community, Culture, and Globalization*. New York: A Publication of the Rockefeller Foundation Creativity and Culture Division

Oisland, (2006). *Haitian Handicraft Value Chain Analysis*. Haiti: United States Agency for International Development (USAID).

- Pasanen, (2006). *Craft Marketing and Development Initiative*:
- Patton, M.Q. (2002). *Qualitative Research and Evaluation Methods* (3rd ed.). Thousands Oaks, CA; Sage.
- Phuc, (2007). *Making the invisible visible: ameliorating poverty in South Africa through natural resource commercialisation*. Grahamstown: Rhodes University.
- Radovich, J.C., Balazote, A. & Rotman, M. (2010). *Mapuche traditional art and crafts trading: production of sense and socio-cultural reproduction*. Contemporary issues 3(1):38-58.
- Redzuan, (2011). *Rural handicraft production in Mpumalanga, South Africa: organisation, problems and support needs*. South African Geographical Journal 83 (2): 149-158.
- Richard, N. (2007). *Traditional art and crafts and Employment Generation for the Poorest Youth and Women France*: UNESCO.
- Roe, D., Ashley, C., Page, S., & Meyer, D. (2008). *Tourism and the Poor: Analysing and Interpreting Tourism Statistics from a Poverty Perspective*. London: Pro-Poor Tourism (PPT) Partnership London.
- Rogerson, C. M. (2011). *Rural handicraft production in the Developing World: Policy issues for South Africa* .
- Schwarz, M. (2010). *Making value: craft & the economic and social contribution of makers*. Dartington: Crafts council.
- Scoones, I. (2009). *Sustainable Rural Livelihoods: A Framework for Analysis*. Mozambique: Institute for Development Studies in Mozambique.
- Shackleton, C.M., Shackleton, S.E., Buiten, E. & Bird, N. (2007). *The importance of dry woodlands and forests in rural livelihoods and poverty alleviation in South Africa*. Forest Policy and Economics 9:558-577.

W Kaiser, (2008). "*Marketing Guide for Fine Contemporary Craft*." Canadian Crafts Federation and Canadian Department of Foreign Affairs and International Trade.

White and Kenyon, (2000). *California Artists: At the Crossroads*. Sacramento: California Arts Council, Traditional Folk Arts Program, 199

Yin, R. (1994). *Case study research: Design and methods*. Beverly Hills.

APPENDIX 1: (QUESTIONNAIRES)

Dear respondent,

I am called **VICTOR KEMBABAZI**, a student of Uganda Martyrs University. I am carrying out a research study entitled "**the significance of Uganda Traditional Art and Craft Trade in Promoting Economic Development of households using a case study of African Village in Kampala**". This questionnaire is therefore intended to seek information on the above subject matter. The information is purely for academic purposes and all the answers will be handled with utmost confidentiality. I therefore humbly request that you complete this questionnaire correctly in the spaces provided or options given (Please, tick the appropriate answers where options are given).

Section A: Background Information

1. Age Group

- a) Below 18 years b) 18 - 30 years c) 31-40 years
d) 41-50 years
e) Above 50 years

2. `Sex a) Male b) Female

3. Education Level

- a) Primary b) Secondary c) Tertiary
d) Never went to School

4. Marital Status

- a) Single b) Married c) Divorced
d) Widowed

5. How long have you been in your business?

- a) Less than a year b) 1 year - 3 years c) 3-5 years
d) More than 5 years

6. What are the ways in which sales from traditional art and crafts increased your income?

.....
.....

7. Do you think the sales of traditional art and crafts have improved your standards of living and why?

.....
.....

8. What challenges have you experienced in selling traditional art and crafts?

.....
.....

9. Do you think Jewellery is a good business to engage in?

.....
.....

10. In what way has Jewellery benefited traders in enhancing saving?

.....
.....

11. In what ways has wood works benefited the traders?

.....
.....

12. In your view, how has wood works diversified income generating projects in your household?

.....
.....

13. In your view, how would you rate the performance of your artisan business and why?

.....
.....

14. Do you have any recommendations that you would like to give?

.....
.....

APPENDIX 2: (Interview guide)

Dear respondent,

I am called **VICTOR KEMBABAZI**, a student of Uganda Martyrs University. I am carrying out a research study entitled "**the significance of Uganda Traditional Art and Craft Trade in Promoting Economic Development of households using a case study of African Village in Kampala**". You have been selected to share with us your experience and make this study successful. The Interview I am conducting is basically aimed at obtaining qualitative information to compliment the quantitative information which I am also collecting. Information given will be treated with utmost confidentiality.

- i. What strikes you about traditional art and Craft trade in African Village?
- ii. How has the sale of traditional art and craft increased the income of the traders?
- iii. In what way has jewellery making has led to savings among the traders?
- iv. In your view, how has Wood works contributed to diversity of income generating projects in your household?
- v. What are the various challenges faced by Uganda Traditional Art and Craft Traders?
- vi. How are these challenges being overcome?
- vii. What recommendations can you give with regards to this topic under investigation?

Thank you for your time