well as posters promoting cultural events which negotiate the meanings of artistic handicraft products locally and internationally. For selected handicraft products, I sought to proceed similarly. However, as I proceeded with the analysis (see sample description in chapter 4.1), I came to understand that some of the essential material cultural elements – artistic handicraft products – can be reconstructed as a boundary object in my research situation (see also chapter 4.4.1), which made it impossible to analyze by locating, big picture and specification memos. Instead, I decided to follow the artistic handicraft objects discursively and physically and asked how the various social worlds conceptualize and position them instead (see especially chapters 5–7).

Image 4.1: Strengthening the Sustainability of the Creative Industries in Uganda Project Leaflet front page, retrieved on 12/07/2020

4.4 *Doing* Situational Analysis

Thus far, I have introduced the theoretical and epistemological roots of Situational Analysis and displayed why and how it is compatible with my inquiry from a postcolonial perspective. In addition, I have elaborated on how SitA methodically con-

siders visual and material culture analytically. In brief, I have demonstrated how SitA fits well into my research design, which is interdisciplinary, critical, and inductive. In the following chapter, I will move away from theoretical aspects and toward research practice. As such, this chapter marks the beginning of the transition toward the second, empirical part of this dissertation. I will begin by introducing the methods I used to gather data and address relevant ethical considerations. Both will continue to re-appear throughout the chapter. Next, I will turn to the major analytical tools of Situational Analysis: four kinds of maps Clarke developed (situational, relational, social worlds/arenas, and positional) and positioned alongside GT methods, such as theoretical sampling, constant comparison, coding, and memoing. In the final part of this chapter, I then turn to my own research process and describe how I moved from an explorative design to a focused case study format.

"All Is Data" and Methods of Gathering it

Barney Glaser, one of the developers of Grounded Theory, once proclaimed that in empirical qualitative inquiry, "all is data" which means that "exactly what is going on in the research scene is the data, what ever [sic] the source, whether interview, observations, documents" (Glaser, 2007: n. p.). This is not limited to what is said but also includes "how it is being and the conditions of its being told [and] all the data surrounding what is being told" (ibid). SitA follows the notion of *all is data*, and its developers consider the what, the how, and the surrounding of data as part of the situation and hence data as well. This being said, *all is data* has implications for the methods used to gather data which in SitA projects should not be limited to interview or observation settings only. Rachel Washburn, for example, stated that listening to a radio show could reveal important data which would then be included on a situational map (Washburn et al., 2023). In the research project at hand, visual discourse material used for promotional purposes (e.g. for arts festivals or online sales of artistic handicraft products on NGO-websites) or informational purposes (e.g. a project leaflet or press releases on the progress of the *Strengthening the Sustainability of the Creative Industries in Uganda* Project, see also chapter 4.3) became very important data. While in the latter case theoretical sampling led to the inclusion of visual material, in the former case the poster was photographed during a visit at the NACCAU crafts village and was initially considered because of its visual reference to artistic handicraft products.

However, despite "all" being data, every research project has specific moments dedicated to gathering data. In my study, this included the three field stays in Uganda and based on the analysis of the material gathered there, online research for specific documents (e.g., UNESCO declarations or the Uganda 2040 Vision), for project documentation, or to follow the movements of handicraft products and their accompanying stories. In some cases, I conducted follow-up phone or WhatsApp

interviews for clarification or discussion on specific concepts that I sensed were conceptualized differently among relevant actors yet remained unspecified in my initial data. One such example is the concept of tradition.

The developers of SitA emphasize the importance of data triangulation to avoid premature closure (Clarke et al., 2022). Therefore, I used a variety of methods to gather data. I began, however, by using one of the methods most commonly applied in empirical inquiry: explorative expert interviews. An interview can be considered a "construction site of knowledge" (Dikovitskaya, 2006: 3). Explorative expert interviews in particular are frequently used at the beginning of a research process – often to get an idea of the knowledge that has already been produced on a particular subject matter (Helfferich, 2019). This was part of my intentions as well. In addition, I sought to ground my research interest empirically by finding out whether it was considered relevant by experts who know the Ugandan art world much better than I did. Furthermore, experts would be in positions powerful enough to share their opinions about my ideas.

Since I wanted the interviews to be as open and explorative as possible, I decided to work with a list of topics I wanted to address and to follow the flow of the conversation. Thus, after introducing myself and my research interest, I only used six impulses that roughly structured the interview: intersections of art and development, art forms perceived to be culturally/socially/politically relevant, the impact of colonialism, and the value of art for ordinary Ugandans today. At the beginning of the interviews, I first asked my interlocutors about themselves and their areas of work. I used prompts such as "tell me a bit about yourself and maybe a few words about the institute, if you can?" (Interview with A, AICAD from 27/08/2028: 1–2). To ask about perceived linkages between art and society I formulated impulses such as the following two examples: (1) "I want to go back to the very beginning, when you opened, and you spoke about how parents used to perceive art or art education as something not favorable for their children […]. How has that, in your opinion, […] changed over time?" (Interview with Bruno Sserunkuuma from 23/08/2024: 204–208), and (2) "So, from what it is that you've been saying, what I understand […] is that the regimes of the late nineteen-seventies and eighties have had significant impact on the development of artforms and local materials being used by artists." "Yes, yes." "How has that – influenced art practices in Uganda until today?" (Interview with Venny Nakazibwe from 29/08/2018: 111–118).

Throughout the course of my research, I conducted 24 interviews. Whenever I spent a lot of time with people I also interviewed, I asked them whether I could use the content of other conversations for my research as well. Sometimes, even when I had formally met someone for an interview, I decided not to record it because I felt it would disrupt the conversation flow. In those cases, I took notes and recorded a summary of the conversation after it was over, and then transcribed the recorded summaries considered most relevant. Intensive interviewing (Charmaz, 2014) was

essential for gathering data, however, especially at a later stage of my research, I gathered more significant data through ethnographic conversations than through recorded interviews which is considered important, especially in intercultural research settings (Court, 2018).

During my last field stay, I combined interviewing and ethnographic conversations with participant observation. This means that I spent five days at the NACCAU and with the NACCAU members during their activities (twice), joined them at a tourism expo (one day) and during negotiations with customers (two days). This was not always an easy task because both NACCAU members and customers ascribed to me the role of (fellow) customer which resulted in shop owners frequently inviting me to come and look at their shops and (potential) customers turning to me for authentication of prices and products. At times, those moments were discomforting for, yet they are also a manifestation of the simultaneity of power and impotence. I wrote 5 protocols of my participation sessions, which were important moments of reflexivity.

I took 27 photographs of the main physical sites, artefacts, handicrafts, and the production process. I considered the objects in the photos for analysis, but, with one exception (two graffiti, see also chapter 6.2), only based them on the verbal narrations of the people who were affiliated with them.

While in Uganda, I also took 4 photos of flyers and posters that referred to handicraft products visually or by the choice of wording or used prompts (visual and verbal) that referred to indigeneity or cultural heritage. In order to conceptualize further my research situation, I visited two local film festivals, four art spaces, three craft shops, and the Mt. Elgon National Park where the spirits of the ancestors of the Bagisu are believed to live (see also chapter 7.3).

While in Germany, I gathered more data online in form of 12 website screenshots, 8 Screenshots from YouTube videos and 6 press releases and considered all Ugandan policy documents that referred to material and/or visual culture (4 in total) and collected website or social media screenshots from NGOs and social businesses until the issues addressed became redundant and no new concepts could be reconstructed. I continued moving back and forth between gathering more data and analysis until I could not add new elements/positions/social worlds to the maps. At that moment, I considered the process of gathering data sufficient enough (Charmaz, 2014). Here, SitA returns to its GT roots and considers the circular process of induction and abduction as (temporarily) saturated (Clarke et al., 2018).

Ethical Considerations

Research ethics is often associated with informed consent and the principle of 'do no harm' in empirical inquiry (Papademas, 2004; von Unger et al., 2014). However, ethics should be a guiding principle throughout the entire research trajectory. In

critical inquiry, they begin with the question of whether I, the researcher, am in the right position to conduct the particular research of my interest and to assess the objectives I am pursuing (von Unger, 2014). Research ethics, Hella von Unger emphasizes, "are an integral part of the research process and are not limited to institutionalized regulatory procedures" (von Unger, 2016: 87). Researchers need to consider a wide range of ethical questions, she further argues, inclusive of the following:

> How do we as researchers see our roles and responsibilities? How do we position ourselves in the filed including vis-à-vis powerful actors? What is the purpose of our research? If we aim for critical, participatory, and transgressive forms of qualitative research, what are the ethical implications and how do we manage the pressures from mainstream academia? In what way and to whom do we identify ourselves as researchers in the field – what information do we reveal about ourselves and our intent? What if we study a situation in which people are suffering great need – may we help? […] What if participants tell us 'secrets', are we to use them in our analysis? (von Unger, 2016: 89)

Furthermore, literature discussion, too, has ethical implications linked with sociology of knowledge. In German academia, for example, scholars based in the Global North are cited with more frequency than scholars based in countries of the Global South (Das and Or, 2024; Iroulo and Tappe Ortiz, 2022), resulting in a representation bias that reinforces voices already overrepresented in academia.

In art history, the publication of images of African objects and visual material without clear African Provenance can result in ethical dilemmas (Homann et al., 2020), as can both: using full names of research interlocutors, artists, and artisans – or anonymization. While social sciences in general tend to emphasize the importance of anonymization in inquiry (von Unger et al., 2014), power sensitive inquiry – including indigenous and decolonial research – emphasizes the need to re-establish author- and ownership among those who have been silenced by prevailing epistemologies (Wilson, 2008). This is also rendered pivotal in the study of African art histories where artists have remained anonymous for too long and have not benefited from the interest in their artworks (Zaya, 1996). In addition, the potential benefits for research participants should be maximized which is another argument in favor of disclosing the name of participants (Papademas, 2004).

Because ethical aspects need to be considered constantly, I have decided to address ethical issues throughout my study and not limit it to an ethics-chapter. All of the ethical questions mentioned here were significant in my research, but it was the question of anonymization that became of pivotal concern. Having a background in Social Work, my initial impulse was that anonymization was rather important to maintain. Throughout my research, however, it became clear to me that this was simply not always possible, nor was it desired by several people whom I interviewed.

Jackie "the Kalange" Katesi, for example, was an artist in residency at 32° Arts Trust in Kampala at the time I interviewed her. During her residency, she specifically focused on framing a narrative for her art and linking it to her biography. Nuwa Nnyanzi, vice-chairperson of the NACCAU uses every opportunity to make the NACCAU and his work with the association visible, and using all the expert knowledge of people such as Kizito Maria Kasule, Justine Nabaggala, Venny Nakazibwe, or Philip Kwesiga without acknowledging it by granting them ownership seemed not only incorrect but also a colonial practice of exploitation and power asymmetries. Therefore, I reached out to the protagonists of my study who were available and directly asked them about their preferences.

4.4.1 Analysis with Mapping and Memoing

Clarke positioned Situational Analysis as relational and ecologically oriented (Clarke, 2005; Clarke et al., 2018). Therefore, she introduced four analytical maps with a focus on relationality and ecological complexity. Methodical mapping in Situational Analysis also draws particular analytical attention to power manifestations, nonhuman elements, and agency.

The first map is called a situational map. Situational maps are also the foundation for relational maps, the second kind of map. The third map is heavily informed by Strauss' social worlds/arenas theory (see also chapter 4.2), including its name, social worlds/arenas map. Unlike situational map(s), which introduce(s) the situation of inquiry and everything of relevance in it, social worlds/arenas maps centralize the relational ecosystem of any organizational or institutional unit in the situation (Clarke, 1991; Clarke et al., 2018). Lastly, positional maps display the positions taken and not taken in the situation. They focus on the analysis of discourses.

These four maps and their evolution throughout the research trajectory through induction, abduction and further theoretical sampling are all accompanied by extensive memoing and are the main analytical tools of SitA. Therefore, I will briefly introduce each one of them separately before I elaborate on how I worked with them throughout my research trajectory.

Situational Maps

Situational maps aim to visibilize all major human and nonhuman actors in a research situation. In addition, they also lay out discursive, historical, symbolic, cultural, political, and other elements – first in a messy version of any map, and then clustered. *Messy* situational maps are a site where all gathered elements are included, even if they may appear irrelevant (Clarke et al., 2018). They are usually the first maps that are created in a SitA project, and while Clarke et al. suggest continuously creating adapted versions of *messy* situational maps, I used them, especially during the early stages of my research and then again towards the end of

my analytical process. Early maps in particular are supposed to help researchers to get an idea of the situation of inquiry (ibid). Their purpose is not simply to include everything and everyone, but to help the researcher(s) to begin to understand what kind of elements/actors/actants are present in their research situation and how they co-constitute it:

> It is likely that, over time, not all [the human elements] will remain of interest, **but all should be specified here**. Nonhuman actors/actants also condition interactions within the situation through their specific agencies, properties, and requirements. The place demands on humans who want to or are forced to deal with them by the conditions of the situation. Their agencies and obduracies must routinely be taken into account by other actors. (Clarke et al., 2018: 128, emphasis as in original)

To get a deeper understanding of the 'agencies and obduracies', Clarke (2005) initially proposed two strategies. The first strategy is to create an ordered situational map that helps to understand who and what does what and how in the situation. The second strategy is to create relational maps based on the *messy* situational maps. This analytical step was initially considered as part of situational maps (Clarke, 2005; Clarke et al., 2015, 2018), but since the latest publication by Clarke and her co-developers Rachel Washburn and Carrie Friese, it is regarded as a separate map entity (Clarke et al., 2022).

Especially initial *messy* situational maps are designed to be chaotic and confusing. Their specific purpose is not to simplify but to put everything on the map, which creates an important empirical foundation for theoretical sampling, as initial *messy* versions of situational maps are also designed to help researchers to "help think about [elements, especially those taken for granted], remind you to get data on it, and render the invisible more visible – on the table to be addressed in your research" (Clarke et al., 2018: 129).

An issue widely discussed, especially regarding situational maps, is how they are related to and/or can be combined with coding, one of GT's main analytical strategies (Brück et al., 2023; Washburn et al., 2023). On the one hand, Clarke et al. (2022) emphasize how important coding (especially open coding) is to break up the data (see also Charmaz, 2014). However, they also argue how, on the other hand, it can be used with certain empirical material only (interviews, focus group discussions, field notes, and documents), which heavily limits the range of empirical material that can be used. Because "[o]ne of the distinguishing features of [SitA] is its emphasis on using a wide array of empirical materials to generate these maps: interviews, ethnographic notes, documents and visual materials from both contemporary and historical situations of inquiry" (Clarke et al., 2022: 99), coding can be used as part of the analytical process, but situational maps should not be based on codes. In an

interview Ana Mazur and I conducted with Rachel Washburn, she specifies on this matter:

> For doing Situational Analysis, we emphasize using a broad array of different data sources, not just interviews […], things that are also really important in the situation of inquiry. […] The idea, especially with those messy maps, is that if you are putting codes on, you are kind of already in some ways over-determining your analysis from a SA perspective. It is what we would call a premature closure. (Washburn et al., 2023: 62)

Rather than analyzing the relations between the elements in a situation of inquiry, she further states, researchers would analyze the relations between and among codes. While certainly worthwhile and of research interest, according to Washburn, mapping codes does not facilitate the analysis of a research situation. In SitA it is especially through the abductive analysis of relations among and between elements that may lead to new questions which further direct the research process – a notion referred to as theoretical sampling (Dimbath et al., 2018) considered crucial in SitA (Clarke et al., 2018).

Analytical mapping was new to me, therefore, I initially mapped quotes, codes, and elements from the expert interviews, thereby making a map for every interview which I refer to as interview maps. I referenced every element on the map with the line(s) to ensure I could trace the elements back to the empirical material. However, since Situational Analysis requires to consider elements that area actually in the situation, I soon moved away from analytical codes on maps, and focused on mapping elements specifically referred to in my empirical material. Doing so allowed me to move away from the specific interviews and the perspectives of individuals and begin to gain a broader understanding of my research situation. Figure 4.3 entails my first messy situational map into which I also included my first two relational maps (I will elaborate on this in the next sub-chapter). All codes and quotes with reference to elements that relate to art, development and/or civil society, were included into the messy situational map, e.g. "colonialism", "education", "value of art", "British Museum", or "economic benefits". Codes (e.g. "contribution of art to benefit of society") were not mapped. However, during this initial stage, coding helped immensely with the relational analysis. Coding and memoing further allowed me to gain a deeper understanding of my data.

Analyzing Relations with Situational Maps

Analyzing relations with Situational Analysis is initially done by using the detailed and relevant version(s) of the *messy* situational map(s). At this stage, all known elements, human and non-human actors and actants have been made visible. Now it can be further analyzed how they relate to one another. In doing so, the aim is to un-

derstand the nature of the relationship between elements (Clarke et al., 2015), which is the major purpose of situational maps after they have been constructed (Clarke et al., 2018). In my study, for example, it was through relational mapping that I became aware of the centrality of the Ugandan National Culture Policy (UNCP), which provides a rationale for foreign-funded handicraft projects. Those projects themselves heavily lean on the UNESCO discourses of Cultural and Creative Industries being drivers of economic growth and cultural empowerment. Taken together, they serve as agents in both the marketing of artistic handicraft products as indigenous cultural crafts and the establishment of their emancipative potential for the economic liberation of marginalized artisan groups. Although in interviews and roundtable discussions, the UNCP was criticized for not having made much impact, the analysis showed how it still became an important point of reference in the Ugandan Creative Industries, especially among those engaged with promoting the production of artistic handicraft products, and hence, arguably, it did make a significant impact (see also chapters 5 and 6).

Figure 4.2: Relational Map Version I and II on "Art in Ugandan Civil Society".

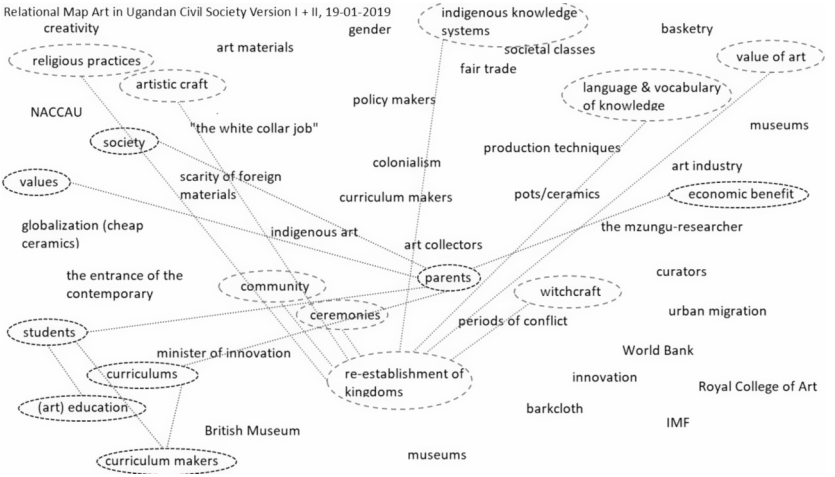

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Figure 4.3 combines two versions of my initial relational mappings in which I explore the relations starting with the elements "parents" and "re-establishment of kingdoms". The relational analysis of the former led me away from my research question which is why I did not proceed with theoretical sampling on the subject. The second web of relations, however, provoked a series of new questions which, according to relational mapping strategies of Clarke et al. (2018), can be used for

further theoretical sampling. To further explore the dynamics of the relations here visualized in red, I included a session titled "Traditional Cultural Crafts, Indigenous Knowledge, and their Meaning in the 21st Century" to the agenda for the roundtable discussions that were to take place at the end of February 2019.

Relational analyses, just like all other analyses, are due to constant change. As the research process proceeds, the foci change and phenomena, issues, and elements previously assumed as peripheral may develop to become central. For me, such a moment occurred when I did a comparative relational analysis of two independent handicraft groups (which eventually became the foundation of chapter 7). In the situatedness of the group of the *Imbalu* Initiation Ceremony Designers, for example, concepts and notions of the role of tradition in and authorship of and around the ceremony are an ongoing site of contestation that manifest in various moments – in the explorative use of *new* materials, such as plastic beads, handkerchiefs made from cloth, plastic straws or tinsel, for example, or when poaching a particular animal for the designs was prohibited and criminalized.

Social Worlds/Arenas Maps

The third major kind of map or mapping strategy Clarke developed in SitA (2005) is the social worlds/arenas maps. In building on Strauss (1978), social worlds are roughly defined as a "group of people who come together through a shared interest on which they are prepared to act and who use similar technologies and discourses in pursuing their mutual concerns. It is a site of commitment of some sort" (Clarke et al., 2015: 174). Social worlds have one primary activity, are associated with particular sites, and have mechanisms associated with their activities. Those mechanisms describe the way in which the activities of the particular social world are carried out (Clarke et al., 2018). Individuals usually inherit multiple social worlds at once and enter and exit those constantly. Much as individuals enter and exit their social worlds, those, too, are in constant flow. Once they have grown in content and 'members', sub-worlds will emerge within social worlds, and the 'original' social world can evolve into an arena (Strauss, 1978).

An arena here is an area of interest that "brings multiple social worlds together over time" (Clarke et al., 2015: 172). Social worlds can be of very different natures and in various positions and relations to one another. What they do have in common is the arena they jointly co-construct and negotiate. An arena can thus also be conceived as a play- or battleground; it is a site of "dispute and contestation" (Clarke et al. 2015: 174).

Similar to the dynamic nature of the previously discussed relations analyzed with the *messy* situational maps, the discursiveness of constituted social worlds in their respective arenas is constantly negotiated among actors and actants and hence due to fluctuations and changes. Because of their nature as a site of dispute, controversy, and negotiation, arenas serve well for the analysis of heterogenous perspec-

tives as well as for power structures and positions in the situation of inquiry. To do so, Clarke (2005) proposes a number of sensitizing concepts that help visibilize those social worlds, actors, and actants that are rendered unseen in the research situation. Clarke calls them *implicated actors*. Implicated actors are "silenced or only discursively presented – constructed by others for other's purposes" (Clarke et al., 2018: 76). It is one of the concepts that are rooted in Clarke's feminist, anti-racist, and social justice-oriented roots. They are the groups that are usually spoken for rather than spoken with, yet most of the time they are deeply affected by the consequences of the negotiations in the arena:

> These […] [implicated] actors [are] explicitly constructed and/or addressed by a social world and for [them] the actions of that world may be highly consequential – **but** [they] are either not present or not allowed to be fully agentic in the actual doings of that world. The actions taken 'on behalf of' implicated actors are often supposedly 'for their own good'. Individuals and social groups with less power tend to be implicated rather than fully agentic actors." (Clarke, 2015a: 138–139)

As important as the concept of implicated actors is, it runs the risk of reproducing othering processes of those who are already othered in the research situation (Marr and Zein, 2023). Eva Marr and Alexandra Zein speak of implicated actors as a "methodical challenge" (ibid: 223) in inquiry. Much as implicated actors are not fully agentic in the research situation because of the complex relationalities and prevailing discourses, they can *simultaneously* be fully agentic outside the prevailing frameworks. This is especially true in postcolonial research, especially when researchers do not have access to all publics and discourses (Ekeh, 1975; 2012).

In my research situation, for example, the cultural leaders and community elders who are involved with the *Imbalu* ceremony and, in part, also members of the costume designers' group, can be conceptualized as implicated actors. They are not present in the dominant discourse around the meaning-making of artistic handicraft products in the civil society realm. However, at community levels, they are conceived as bearers of knowledge and as persons of authority. One could argue they do hold powerful positions, albeit in an invisibilized and minoritized discourse. Here, visibility clearly depends on the perspectivity of the researcher and on their *gaze*. Thus, while the concept of implicated actors was indeed important in my research situation, I extended it to invisibilized social worlds to indicate that their invisibility is also a matter of positionality and that they may be fully agentic in a different dimension that remains invisible to me because of the perspective I take in the research (see also Figure 4.5).

In addition to implicated actors, Clarke et al. introduce other sensitizing concepts for the analysis of social worlds and arenas: mavericks, bandwagons, and boundary objects (Clarke et al., 2018). In my research, the latter emerged as partic-

ularly fruitful (see also chapter 5.2). In the SitA theory/methods package, boundary objects are entities, material and/or immaterial, that "exist at junctures where varied social worlds meet in an arena of mutual concern" (Clarke et al., 2018: 75).

In postmodern realities, individuals and collectives are challenged to communicate within and between various social worlds. Relations between social worlds are ever-changing and situated within historical, political, civil, and social structures. The theoretical concept of boundary objects, which was first developed by Susan Leigh Star, allows for the investigation of negotiators and translators on the borders between at least a couple and often multiple social worlds (Hörster et al., 2013: 11). According to Star (2010), boundary objects become a mutual point of reference of the social worlds and are defined according to their relevance for the actors and accessible information about them within a particular social world. Susan Leigh Star and James R. Griesemer define boundary objects as

> both plastic enough to adapt to local needs and constraints of several parties employing them, yet robust enough to maintain a common identity across sites […]. They may be abstract or concrete. They have different meanings in different social worlds but their structure is common enough to more than one world to make them recognizable means of translation. The creation and management of boundary objects is a key in developing and maintaining coherence across intersecting social worlds. (Star and Griesemer, 1989: 393)

In my research situation, social worlds/arenas analysis helped me identify *artistic handicraft products* as central boundary objects, and through theoretical sampling I then assessed their various, at times conflicting but also importantly overlapping discursive meanings by using the fourth map proposed by Clarke (2005): positional maps.

Positional Maps

Positional maps focus on the analysis of positions taken or not taken in the situation, on "issues, positions on issues, absences of positions where they might be expected (sites of discursive silence), and differences in discourses" (Clarke et al., 2018: 165). As Clarke and colleagues point out, the focus of SitA is not on finding the normative positions but to analyze the alternative positions – those that may be on the margins. At this point during the analytical processes the power aspect, in its many variations, becomes fundamental. The aim and the challenge while working on a positional map of the situation of inquiry is that "the goal is to represent all the major positions articulated in the materials **on their own terms**" (ibid: 166, emphasis added). Consequently, the discourses are not to be correlated or associated with an individual, a particular group, or community, or any form of organization or institution. Instead, Clarke supports Michel Foucault's notion to move "beyond

'the knowing subject'" Foucault 1973: xiv, as cited in Clarke et al., 2018: 166) to consider the major positions taken, no matter how contradictory they may be. The aim is to "represent [the] heterogeneity of positions in all its richness, not to link them to particular actors" (ibid: 166).

In my analysis, I developed three positional maps in which I analyzed the major positions on the discursive meanings of "motivations for becoming involved with the creative industry", "authentic Ugandan indigenous art", and on the meanings of the boundary object "artistic handicraft products". The first map I developed (Figure 4.4), which I used to analyze the major reasons for becoming involved with the creative industry, tinted my research insofar as it raised questions regarding the linkages between a sense of self-efficacy among actors who become involved with the creative industries and the perceived collective cultural, social, and economic benefits. At the same time, the empirical groundedness for some of the positions could not be sufficiently triangulated. Furthermore, the axes worked for some positions but not for others, and generally were too focused on individual motivations to grasp the dynamics in the situation. Therefore, I discarded the map but continued to work with the positions that re-emerged in my empirical material: "artists as custodians of culture", "providing others with skills for income creation", and "fulfilling (development) agendas" which I later integrated into the final versions of the positional map on the meanings of "artistic handicraft products".

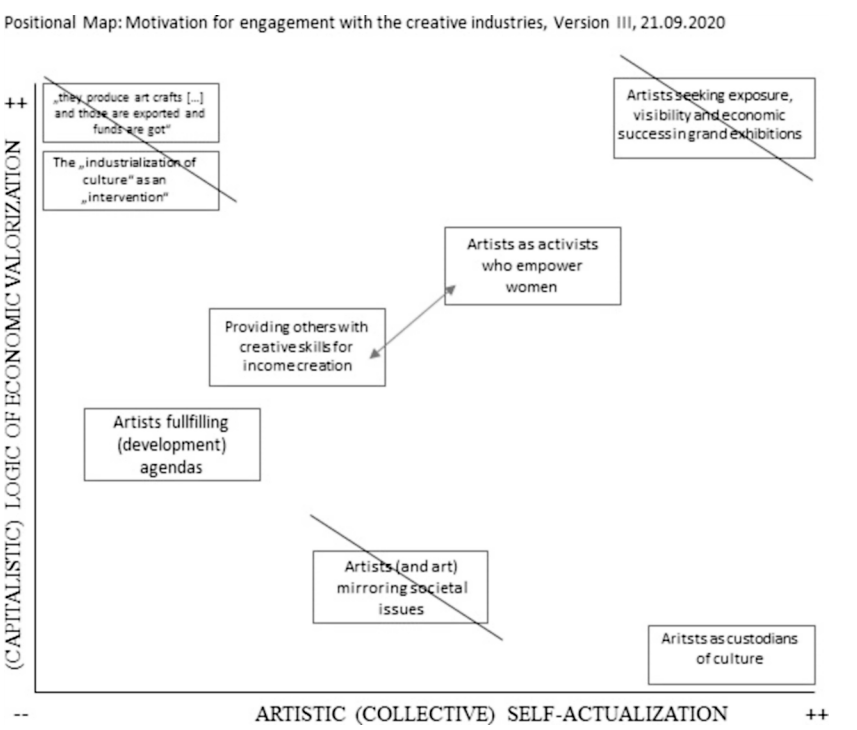
I initially worked with the regular positional map as proposed by Clarke and colleagues. However, as I worked through my material, I began to wonder how I could simultaneously map the major positions taken or not taken and the positions missing in my data but also consider the *major minoritized positions* that are present (but possibly implicated) in the situation as a whole, but overlooked and hence not considered in the dominant discourse. For example, artists like Fred Mutebi, Sanaa Gateeja, and Acaye Kerunen (whose work I introduced in chapter 1) are professional artists who work jointly with handicraft artisans. All three artists use handicraft products as the material foundation for their artworks, for example, Kerunen's installations and sculptures made from wickerwork (Merali, 2022) or Gateeja's fashion designs, tapestries and large wall hangings made from paper beads (Kasozi, 2019). In the situation of inquiry, the co-production of art by which the products of handicraft artists are used – in a way – as the 'raw material' of artists with visibility in the contemporary (international) art world is *major* if considered from an anthropological or art historical perspective (Kasozi, 2019; Siegenthaler, 2019), but *minoritized* in the negotiations around the boundary object artistic handicraft products.

In a similar notion, one of the major positions taken indicates a 'lack of innovation' among handicraft artists who are said to 'just copy from one another' rather than developing individual, creative ideas to evolve their products in design and function. This position entirely contradicts one of the major positions I found among the handicraft artists themselves, who emphasize the importance of sharing all skills

and ideas with others so they can collectively improve. Working together and sharing, the way I understand it, are valued more important than innovation. In addition, those values help group members build a social network through their artistic practice on which they can rely in times of crisis.

In search for a way to consider both, major and minoritized positions, I came upon the previously mentioned three-dimensional positional map and began to work with it (Clarke, 2005; Salazar Pérez and Canella, 2015). It allowed me to highlight the blank spaces I found in the major discourses around artistic handicraft production taken by the international collective actors whose positions, also because of their financial power, determine many of the developments and positions of local collective actors. Simultaneously, I could elaborate on how the lack of consideration of major minoritized positions can result in misunderstandings at best and in the development of artistic handicraft projects that barely address the needs and interests of the people they are designed for at worst.

Figure 4.3: Discarded and Kept Positions of Positional Map "Motivation for Engagement"



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In this chapter, I introduced *doing* Situational Analysis with the four maps and a few sensitizing concepts initially proposed by Adele Clarke (2005), and later enriched and diversified by Clarke, Friese, and Washburn (2015; 2018). In doing so, I provided some glimpses into how I worked with the methodical approach of mapping. And while mapping is essential for working with SitA, so are memoing and thick description (Charmaz, 2014; Geertz, 1973). Both add depth to the analysis and transparency. At times, coding, too, might be an important analytical feature as well (Clarke et al., 2022; 2018; Washburn et al., 2023). In the following sub-chapter, I will turn to my own research process. In doing so, I will elaborate on the development of my research design, how I went about theoretical sampling, as well as how I integrated the analysis of visual material in form of project leaflets and commercial posters, wall graffiti, and artistic handicraft products and its materiality.

Throughout the process of analysis, I produced 33 field notes, the majority of them in my field notebook. I further wrote 44 mapping memos and 49 map versions, 42 specific code memos and 45 analysis memos. My analysis were validated through joint analysis sessions: 54 in interpretation workshop sessions and 28 in PhD colloquia in addition to 5 WhatsApp interviews for follow-up questions and validation as well as one peer-review for one of my results chapters with Ugandan interlocutors.

4.4.2 The Research Process. From Explorative Research to a Focused Case-Study

The Field Research Process. Induction and Abduction

SitA, in leaning on its methodological roots in Grounded Theory, applies the concept of theoretical sampling through induction and abduction. It fits well with my research design, whereby I set out exploratively with a broader research interest in understanding the nexus between artistic handicraft production, civil society, and international development rather than a focused research question. Both, the specificities of my research situation and the research question evolved with time through the iterative process of moving back and forth between gathering data and analysis. With SitA, abduction means "taking back and forth between the empirical research materials and trying to conceptualize them more abstractly and analytically. […] This is accomplished by […] making and remaking maps" (Clarke et al., 2022: 19). Importantly, this process is both intellectual and experimental, at times leading into dead ends or feeling like "an intellectual going to sea in a bathtub" (ibid: 19).

From Explorative Interviewing and Archival Research …

At the explorative stage of this research project, conducted a series of seven recorded explorative interviews, many informal conversations and a two-day literature study at the Africana section of the Makerere University library in August 2018. During this weeklong stay in Kampala, I spoke with local experts from the field of art his-

tory, socially-engaged art, entrepreneurship, and development. I asked them about their ideas and thoughts concerning the connections between art, development, and civil society very broadly through the six topics I introduced in chapter 4.4. In unscripted follow-up questions, I purposefully decided to follow the course of the direction if my interview partners. I asked about art forms my interlocutors considered particularly relevant in everyday life in Uganda (e.g. interview with Philip Kwesiga, 29/08/2018: 223), about the social values of those art forms (e.g. interview with Bruno Sserunkuuma, 23/08/2018: 17–19; 38), as well as about their individual engagement (e.g. group discussion with Justine Nabaggala, Joan Kekimuri and Kizito Maria Kasule, 26/08/2018: 99–100). Furthermore, I also inquired about the felt impact of colonization (e.g. interview with Venny Nakazibwe, 29/08/2018: 61–64; e.g. interview with Kizito Maria Kasule, 29/08/2018: 48) and about funding for or through art (e.g. interview with Bruno Sserunkuuma, 23/08/2018: 203–206; interview with Philip Kwesiga, 29/08/2018: 411).

The archival research turned out to be more challenging than anticipated, as the Africana section is a closed section. This meant that I had to conduct a keyword search which significantly limited the scope of the literature I found. I photographed everything that seemed relevant with my phone and manually copied text fragments that seemed particularly relevant into a Word document.

Back at home, I transcribed the interviews according to the simple transcription guidelines of Thorsten Dresing, Thorsten Pehl and Christian Schmieder (2015) with the exception that I kept all informal contractions and discontinuations. I also transcribed all utterances. Succeeding, I began to code them using initial coding techniques according to Constructivist Grounded Theory (Charmaz, 2014). I did so manually and while coding, I also began to draft the first versions of explorative *messy* situational maps. For the latter, I initially copied all elements referred to by respondents onto the map. In a second step I only kept those that were related to my research interest, and those that re-appeared throughout the interviews and in the archival material I had photocopied. Through initial coding of the interviews, categorizing, and mapping (Clarke, 2005; Clarke et al., 2018; Charmaz, 2014), I reconstructed four major re-occurring themes and broad areas of concern for art and civil society relevant to my study:

- Art in International Development: A pillar for sustainable and participatory development approaches?
- Voice(s) of Civil Society: Investigating the Value of Artistic Practices
- Art and its Relation to the Ugandan Economy
- Traditional Cultural Crafts, Indigenous Knowledge, and their Meaning in the 21st Century

The areas of concern are all interlinked and mutually dependent. Yet, they gave me a first empirical idea about what mattered most in the situation of inquiry. While I worked my way through the interviews with coding, mapping, and memoing, I was able to present and validate the preliminary findings of my analysis at a conference titled *Arts and Power. Policies in and by the Arts*, organized by the working group *Sociology of the Arts* of the German Sociological Association (DGS). Succeeding the conference and the roundtable discussion (02/2019), I also began to gather website material from 9 NGOs and social businesses that framed 'art' with 'social' interests and causes and used them in my analysis and for further theoretical sampling.

In February 2019, I returned to Uganda. With the decisive support of the then Dean of the Margaret Trowell School of Fine and Industrial Arts (MTSIFA), Assoc. Prof. Dr. Kizito Maria Kasule, 50 artists, curators, scholars, NGO representatives, members of local arts associations, art-affiliated people and a representative from the Ministry of Gender, Labour and Social Development (MGLSD) gathered at the university's art gallery. In a three-day round-table workshop, the workshop participants intensely debated on the four broad areas of concern for my research.

The workshop was set up in the following way: In the mornings, the topics were introduced by one expert. Associate Prof. George Kyeyune, for example, spoke about the linkages between art and civil society using the example of the Ugandan independence monument. Dr. Joan Kekimuri addressed how and where indigenous knowledge is embedded into art objects and how indigenous artistic practices should consider the performative. Bruno Sserunkuuma talked about art and the creative industries, and Nuwa Nnyanzi about art and its relations to (international) development. All speakers were paid for the preparation of their presentations. Participants further had the opportunity to receive travel subsidies and lunch and snacks were provided throughout the length of the workshop. Following the 45-minute presentations, we held a regular questions and answers discussion. In the afternoons, participants could then choose to participate in an in-depth two-hour-long discussion on one of the two topics that were introduced in the morning. All participants had given prior consent to the discussions being recorded and the records being used for scientific research. The discussions, too, were transcribed by Comfort Akunda, a research assistant in Uganda, according to the simple transcription guidelines (Dresing et al., 2015). With some very minor exceptions, I abstained from participating in the discussions and focused on listening and taking notes instead.

In the subsequent analysis, I turned to initial and selective coding (Charmaz, 2014). However, since methodically I was unable to bring coding and mapping together in a manner that strengthened my analysis, I soon focused less on coding and more on intensive reading, memoing, and mapping instead. At the time, I began to intensively work on the empirical reconstruction of my research situation through focusing on the collective actors. Methodically, the social worlds/arenas map proved

to be pivotal at this stage of analysis, and it evolved to become the essential framework for further analysis, theoretical sampling as well as the choice of case study. Throughout the years to come, I would adapt the map constantly, and as I moved from a more explorative research design to a more specific research situation, so did the map (see Image 4.1 and Figure 4.2). Alongside the analysis of the roundtable discussions, I continued to analyze website material and policy documents that had been referred to as important. Besides the UNCP, this included the Uganda Vision 2040, the Poverty Reduction Strategy Paper, the SDGs, and a draft of a new law under which all artists would have to register and obtain a license – a law that was commonly understood to be an attempt to limit the freedom of artistic expression, especially of performing artists in general and Bobi Wine in particular (see also Kakungulu-Mayambala et al., 2019).

While I worked on the analysis of the gathered material, two possible foci for case studies that would allow me to zoom in on the research situation began to emerge. One clustered around the issue of project ownership and the relationalities between visual and performing arts and foreign funding (Memo "We love Youganda" from 11/12/2019). At the heart of this cluster stands the German non-profit organization Viva con Agua e.V. (VcA), its artistic activities in Uganda and with visual and performing artists, and its strategy in cooperating with artists to promote its central message 'water is life'. The other clustered around the commodification of art products frequently referred to indigenous arts or cultural crafts, how it is understood as bearing potential to boost the Ugandan economy and the creative industries, and how they are believed to empower 'master craftspeople' and simultaneously promote Uganda as a tourism destination. In addition, it appeared as if all the above were negotiated through and at the National Arts and Cultural Crafts Association of Uganda (NACCAU). Based on the multiplicity of areas of concern that emerged in my earlier analyses, the widespread presence of artistic handicraft products and their close affiliation with concepts such as 'tradition' and 'cultural heritage' or 'indigenous art' and with 'empowerment', 'economic development' and 'social change' grounded in local as well as international discourses, I found the latter to be more relevant for my study at hand.

The analysis of the round table discussions then led me towards two possible case studies; one of them being a German-based charity organization and their strong engagement in Uganda, whilst the second possible highly relevant case study was the National Arts and Cultural Crafts Association of Uganda (NACCAU). As the emphasis of my research was on locally relevant and historically situated art making processes and its social and political meanings, I decided to focus on the NACCAU, which then became the focal point of my research (see also chapter 4.4.2 and 6). Alongside the evolution of my research design from its explorative stages towards a more focused case study format, my research question, too, evolved with time.

Figure 4.4: Early Version Social Worlds/Arenas Map from 06/2019.

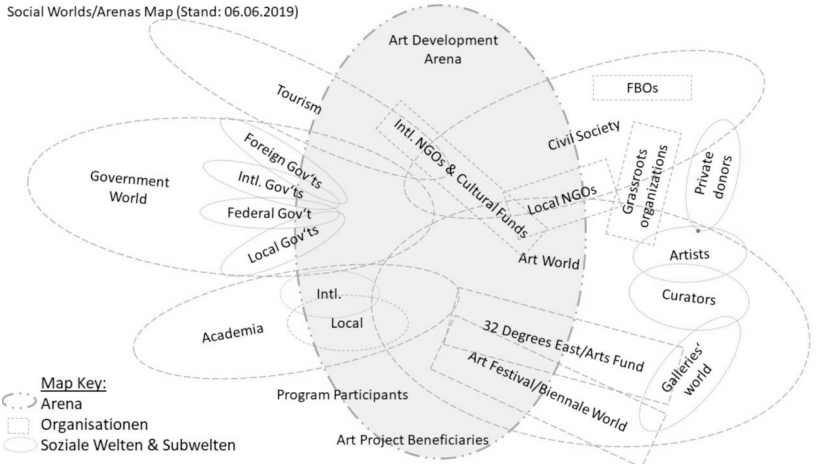

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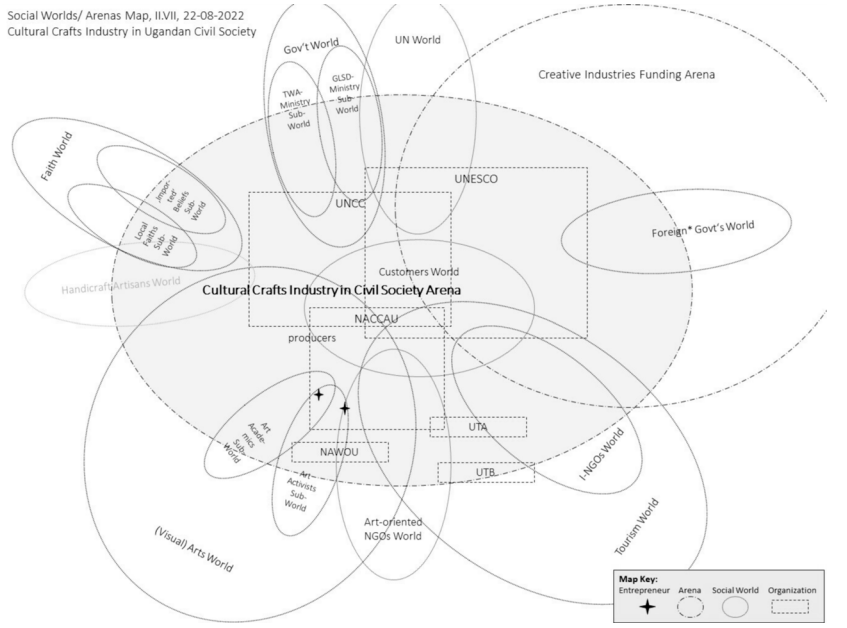
Figure 4.5: Final Version Social Worlds/Arenas Map from 08/2022



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During those early stages of my research, I was still working for a socio-cultural organization involved with artistically oriented development projects in Uganda. At the time, my position as project manager and the network that my engagement had equipped me with, worked to my great advantage. With the strategic and organizational and personal support of the Dean of MTSIFA at the time, Assoc. Prof. Dr. Kizito Maria Kasule, and the structural support of Topaz, the Israeli organization I worked for, I was able to organize a three-day round-table workshop with well over 50 practitioners from the field of visual arts, artistic entrepreneurship, (international) development, art history and socially engaged art, who all agreed for their discussions to be recorded for the purposes of my research. The topics debated during those three days were the four areas of concern from the analysis of the explorative interviews I had conducted.

… Through a Shift in My Involvement with Socially Engaged Art in Uganda

Upon embarking on my research trajectory, I had visited Uganda several times and worked closely with Kizito Maria Kasule, then Dean of MTSIFA and founder of the Naggenda International Academy of Art and Design (NIAAD) and Bruno Sserunkuuma, ceramist, lecturer, and NIAAD board member for the realization of joint socio-artistic projects. In my role as project manager of a private Israeli NGO, I had been responsible for the development and implementation of joint projects together with NIAAD and MTSIFA around art and social development[6].

Since both Kizito and Bruno are visual artists (Bruno understands his ceramic vessels as canvasses), and through their close collaboration with Venny Nakazibwe, Deputy Principal of the College of Engineering, Design, Art and Technology (CEDAT) at Makerere University, I was introduced to the Makerere-centered dimension of the contemporary Ugandan art world. My interest in pursuing research at the intersection of art, civil engagement, and social change thus developed in part because of my engagement with Kizito and Bruno, both of whom I would consider as socially engaged artists. Being the founder of NIAAD and of the Seyna Art Gallery (which was officially inaugurated in 03/2020), Kizito is among those artists who established a *new space* that negotiates art (history) in Uganda (Peters-Klaphake, 2015).

Bruno is a firm promoter of promoting local visual handicrafts in the creative industries, particularly of women's empowerment through artistic handicraft production. As such, he has become a 'go-to' person for many initiatives that seek to alleviate poverty through artistic handicraft projects, for example, the *Design, Health and Community Project,* in cooperation with Northumbria University (SA) and Newcastle University (UK) (Guille, 2012; Sserunkuuma, 2019). Also, the three Israeli founders of *Mirembe,* a social enterprise that promotes hand-made "ethical[ly] curated craft[s]"

6 I left this position and the organization in March 2020, when it became apparent that my research could lead towards conflicts of interests with my practical work.

by "Ugandan women" (Mirembe, 2023: n. p.), were actively supported by Bruno. In his office on the Makerere University campus, he always keeps a number of woven tablemats and coiled baskets next, which he readily sells on behalf of women handicraft groups.

In June 2018, when I officially started my Ph.D. program, I thus already had an idea about my future research situation. Moreover, as I was doing my work as project manager, I noticed how it was people like Kizito, Bruno, and myself (with the board of directors of the organization I worked for in the background and the founder of it quite present – physically and cognitively), who developed projects that were supposed to 'bring about social change' through art in Uganda. Having potential funders in mind, we built our rationale on the SDGs and the capacity of culture and cultural activities for sustainable development.

Through my work, I became sensitized to how notions of sustainable development became essential in our projects, but also how the financial power asymmetry shaped the cooperation, and how communication failed time and again because, while conversing in English, project partners still spoke different languages. While one side finds pride in being direct and honest – of conversing *tachless* (Yiddish: frankly) – the other side values discretion, digression, and metaphorical speech in order to not humiliate the other by openly criticizing them.

In addition, I observed how the majority of the propositions made were based on thoughts, not empirically grounded. Poverty eradication was foregrounded and everything, it seemed, was channeled into accomplishing that. Interestingly, the primary actors who linked artistic activity with social causes understood art *as a tool* (see also chapter 5.2.1), for example, for economic empowerment, education, or health improvements. Not surprisingly, then, many of the actors involved were NGOs or bodies that cooperated with NGOs. In part because of the close association with developmental issues, artistic handicraft production was an activity that was led and discursively dominated by civil society actors, it seemed.

However, the more focused my research became, the more potential conflicts of interest arouse. Hence, at the beginning of 2020, I decided to end my affiliation with my employer and return to Uganda as a researcher only.

… Towards the Development of a Focused Case Study. The NACCAU and Independent Handicraft Groups

Thus, when I returned to Uganda for a three-month field stay in January 2020, I began to focus on the NACCAU, the case study I had chosen for based on my research interest and preliminary findings. Through Bruno Sserunkuuma I was connected with Nuwa Nnyanzi, the vice-chairperson of the NACCAU and one of the central figures at the NACCAU (see also chapter 6.2). In the days and weeks to come, I interviewed several the NACCAU members as well as the marketing manager at the

time, visited the *2020 Pearl of Africa Tourism Expo,* and accompanied the NACCAU members who exhibited and sold their products there, spent afternoons at the NACCAU crafts village observing the premises, and met with the members of its saving circle. In addition, I studied the products available at the crafts village and learned about NACCAU's project involvement in cooperation projects. Tracing the projects, I returned to Makerere University Campus (and to the roundtable discussion transcripts) to speak with Bruno Sserunkuuma about the *Souvenir and Handicraft Development Project (HSDP)* and met with the then-CEO of the Uganda Tourism Association (UTA) Richard Kawere to speak about a newly launched cooperation project with the NACCAU called *the Marketability of the East African Cultural Crafts* project.

While meeting, observing, photographing, and gathering data, I became aware that most NACCAU members are – to my surprise – traders rather than artists themselves. In the Arts and Cultural Crafts Association, there are very few who actually produce arts and crafts, the activities of the *national* association heavily center around Kampala, and most traders (here called brokers) work independently with the people to whom they frequently refer as *the producers.* Therefore, I decided to search for and meet with *the producers.* Between 2014 and 2019, the NACCAU cooperated in a UNESCO-led project titled *Strengthening the Sustainability of Creative Industries in Uganda*. The project, I had learned through my prior analysis, included training workshops for *master craftspeople* to improve their artistic and handicraft design skills. For me, it was an opportunity to meet the artisans who, in one way or another, were affiliated with the NACCAU and to learn about their positions, ideas, and associated meanings with artistic handicrafts. Up to this point, I had only encountered them as implicated actors (see also previous chapter 4.4.1).

This time, it was Nuwa Nnyanzi who connected me with a woman who would become the pivotal actor, gatekeeper, host, and friend Dorothy Wanyama. Dorothy is from Mbale, owns a handicraft shop there, is a designer, and works intensively towards pursuing her dream – the construction of a vocational academy for artistic handicraft certificate training (for a more detailed introduction, see chapter 7.1). For the UNESCO training, Dorothy had gathered over 60 artisans from across Eastern Uganda to come to Mbale. Now, she helped me to reach out to six handicraft groups and arrange to meet them at their workshops or working sites. Thus, at the end of February 2020, together with my research assistant Barbra Loyce Khoba, I traveled to Mbale to meet Dorothy and some members of those six handicraft groups. After one week in Mbale, I returned to Kampala to do some more interviews there, make a first preliminary assorting of field notes and recordings, and prepare to return to Mbale where I would spend more time with one or two groups.

The Covid-Pandemic

Instead of returning to Mbale, however, I returned to Germany instead. In just a few weeks, the newly discovered coronavirus SARS-CoV-2, which had first been detected

in the Chinese city of Wuhan in December 2019, had quickly spread across the world and developed into a global pandemic with national lockdowns. By mid-year 2021, I had been vaccinated against Covid, and it had become possible to travel internationally again. However, being vaccinated did not mean that I could not still spread the virus; therefore, meeting with members of the handicraft groups and possibly spreading the virus that would not affect me severely but possibly threaten the lives of others without the possibility of receiving immediate and affordable health care was not an option. As a result, I decided not to return to Uganda to gather more data for ethical reasons (which, naturally, impacted my analysis and my findings. See also chapter 4.5).

In consequence, it became impossible for me to get in touch with the members of the handicraft groups I had met. Most of them did not have a phone at the time I met them and did not have access to the internet. Furthermore, we did not speak a common language, either. As a result of the changed circumstances, and while I was not able to spend more time with the artisans themselves, I was able to situate information they had already provided into the local conditions and validate my findings through messages and online calls. This helped me to reconstruct the meaning of artistic creation and production among the two groups on which I decided to focus on in greater detail. Empirically, this allowed me to situate answers to my research question: how is contemporary artistic handicraft production situated in Ugandan civil society? I will present the answers in chapters 5 through 7.

After my return to Germany in 2020, I began with intensive analysis. In addition to my regular active participation in Ph.D. colloquiums, methodology workshops, conferences, and a large SitA interpretation group, I began attending small interpretation groups that met regularly – ranging from once a week to once a month.

At this point in my analysis, I began to work with positional maps, whereby I focused on the discursive construction and negotiation of the boundary object in my research situation. In doing so, I also experimented with what I called 'micro-situational mapping' whereby I mapped the particular situatedness of the two handicraft groups based on my empirical material vis-à-vis one another and a situational map I had created for the *Strengthening the Sustainability of Creative Industries in Uganda* project some of their members had participated in.

4.5 Limitations

> "When I close my eyes and listen to you speak, it all seems to make sense. But then I open my eyes and I see: you." (Private conversation with Suzanne Crowley at ICQI 2019)