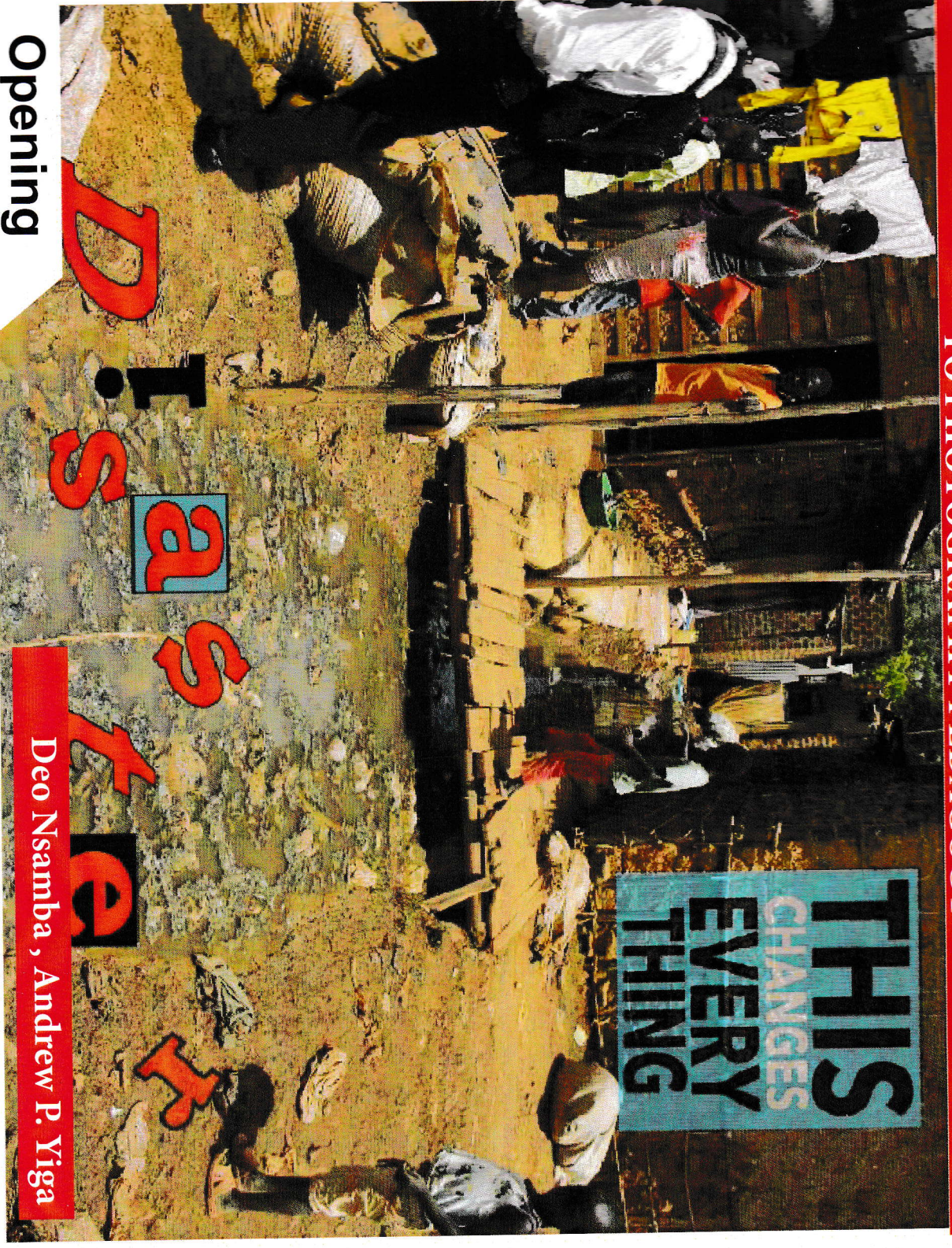


THE ENCROACHED WETLANDS IN MASAKA AND
RAKAI DISTRICT IN UGANDA HAVE BEEN SUBJECTED
TO PHOTOGRAPHY PEDAGOGY



D **i** **s** **a** **s** **t** **e** **r**

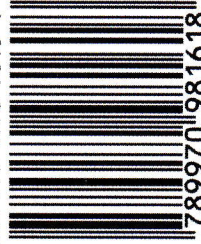
Deo Nsamba, Andrew P. Yiga

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Curatorial Statement

The use of photographic illustrations as a pedagogical tool in teaching and learning is a common practice in the twenty-first century, where learners have lost interest in reading volumes of text to gain knowledge and understanding. More so, photographs are very useful in preparing learning experiences for both the illiterate and semi illiterate in village community settings. In Uganda, photography has been handy in preparing visual communication aids for dissemination of community development programs and has proved very effective. Therefore, using photography pedagogy as a tool for influencing communities in Masaka and Rakai to conserve wetlands is indeed a well thought of project.

Wetlands are areas of marsh, swamps, peatland or water (including areas of marine water), the depth of which does not exceed six meters. They are found in all regions of the world and bear important ecological functions. They control the hydrologic system and therefore

favour climate stability. They also serve as a home for a wide range of indigenous and migratory bird species. They represent one of the most important resources of genetic diversity because of their unique ecosystem characteristics and relatively difficult accessibility to destructive vices. It is because of the above substantial values to humanity that their preservation through conservation and related means is very vital. That is why all efforts, including academic research from the visual arts domain like that of Nsamba Deo to deal with their conservation, are all welcome. Uganda's wet lands, which are distributed in almost all the low lands, are being encroached on by the increasing population in search for settlement and land for economic activities.

Wet land conservation has for long been a topic of universal attention, attracting global monumental debates. Through continental meetings, International Legal experts have designed guidelines and laws for use of wet lands and in these meetings, terms and conditions are well spelt out. Ideally, very

robust resolutions and uncompromising legal guidelines from these international agencies are always published and disseminated among citizens around the world for action. The challenge though is at the national implementation stage. In most cases, countries (especially those from the developing world) find it complex to implement some, if not all, these laws because of economic reasons. Wet lands are thus degraded for settlement, agriculture, and industrial development. The hope for resolving the above two conflicting loyalties (the desire to conserve wetlands for posterity and the practice of encroaching on them for quick economic gains) may not only be in drafting and distributing legal guidelines for national enforcement. Hope may instead come from, among other strategies, sensitizing the perpetrators about their preservation benefits for posterity and dangers of destroying them. It is therefore no longer a responsibility of few government agencies to enforce wetland conservation; rather it is a role of everybody to do so. That

is why, Nsamba Deo's research that involves photography blended together with adobe premium text illuminations as a pedagogical tool to save encroached wetlands in Masaka and Rakia is a significant intervention.

In the past, Uganda's Wetland resources have traditionally been used as a source of materials for construction, crafts, furniture and; as hunting and fishing areas. They have also been used for grazing cattle, growing crops and as a source for domestic water. In addition, they have always been a major habitat for wildlife resources; that partly affirm the claim that Uganda is the pearl of Africa and one of the most beautiful tourist destinations of the world. Despite these values, of late due to population explosion, wetlands have been considered as redundant land that must reclaimed and used for settlements and agriculture by the landless and large scale economic activities by developers. Encroachment on wet lands was not a practice in the past, as it is nowadays. Of late, there has been an ever growing conflict between environmentalists and both local and

foreign investors (developers) in Uganda over this issue. The local communities also appear ignorant about the need for conservation of wetlands for posterity. That is why intervention measures are crucial for the survival of Uganda's wetlands.

Ever since 1986, the Uganda Government's prime concern on this matter has been to revamp, rehabilitate and save wetlands so that their friendly traditional roles are harnessed and fully enjoyed again. The Uganda National Policy for the Conservation and Management of Wetland Resources (1995) and related national institutions have devised guidelines for sustainable use of wetlands. The local governments were mandated with implementation of these guidelines. All the national activities towards the above seem to be conducted. However, wetland encroachment does not only continue but is also escalating. The fundamental questions are where the problem is? How can it be solved? And; which public and private agencies can join in this noble cause? Can visual artists

make any contribution?

The battle on wetland encroachment is part of the world wide war against environmental destruction. As the environmental scientists fight degradation in their scientific laboratories and related avenues, artists must arise and fight it through their art studio practice. Many artists have for example transformed environmentally dangerous substances into artworks for environmental beauty. Waste materials in form of natural fibers, metal, plastics, wood, and glass have all been recycled and transformed into splendid art forms and installed in living environment. Others have been turned into utilitarian crafts for domestic use.

Nsamba Deo joins the above through very unique and original means. His approach is through the use of word picture partnership (text on photographs) pedagogical tools to influence the conservation of Uganda's wetlands in Masaka and Rakia districts from encroachment by settlers and economic

actors. His academic research that resulted into the exhibited model is as a result of a comprehensive and systematic methodology and meticulous studio practice inspired by this noble cause. The artworks represent the activities of wetland encroachment and the consequences of the same to humanity and advocate for community mobilization to stop the evil practice. Having chosen the sites and made photographic shots, the artist went ahead to edit them using the adobe premium software (adobe Photoshop and adobe illustrator). He then superimposed them with text and symbols (through diagramming) to achieve the desired illuminations for pedagogical functions.

complementary harmonies for clarity. Their sizes, shapes and fonts are carefully chosen to denote hierarchy in significance of messages. The shots were carefully oriented to reveal emphasis and direct the audience to focal points of the subject matter. Animated images are another feature in his work; to convey messages that would not be easily grasped by mere look at photographic images. Sign posts are introduced on some of the images to connect the missing links in the information channel. His work indeed reminds us about the relevance of professionalism in solving community problems, which is gained through University education.

Apart from the ability to communicate to wetland abusers, these artworks have got a considerable professional touch in terms of application of colour, composition, and layout and; the graphic application of type. The artist's choice of colour reveals a somber mood that really underpins the gravity of the subject in question, wetland encroachment. The text makes use of both analogous and

The relevance of a university curriculum is vested in its ability to carry out community outreach, teach and conduct both academic and action research. A close scrutiny of his research findings reveal that Nsamba Deo has combined the above three roles of university education. More still, research is indeed relevant when it not only brings forth academic enlightenment but goes ahead to

solve problems in the society, or at least inform policy formulation and implementation in the nation. All the related bodies on wetland management can depend on this research for future actions. His combination of photography and text diagramming (image and type) for pedagogical utility is equally commendable. These heavily illuminated graphic images can easily be understood by people with bare minimum literacy. As if that is not enough, an attempt to interface with the local community members successfully leaves them with a positive behavioural change towards wetlands. An archive of his work will always create a positive impact on wetland users.

As you move around and view the exhibition, try to enjoy it with a reflection about your own attitude and past activities towards wetland degradation or conservation. Do you think that your activities towards the environment will benefit posterity or not? Will you compromise wetlands for economic gains? Think carefully about these issue and May God direct your actions. Good exhibition viewing.

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**THE ENCROACHED WETLANDS IN
MASAKA AND RAKAI DISTRICT IN
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TO PHOTOGRAPHY PEDAGOGY**

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ABSTRACT

Photography pedagogy and salvaging the encroached wetland is a critical media literacy framework that constructs knowledge and creates a representation of the world that when combined with a Practice - based Research, an original investigation for new knowledge, practice and demonstration, results into a creative outcome. Photography is a tool that has been used in aiding teaching, combined with pedagogical theories and practice of education that could salvage the encroached

wetlands. The dependent variable (Uganda wetlands) twined between the two disciplines photography and education combined with a multiple research design could create an innovative theory that could eventually lead to an exhibited model. The analysis of an advanced innovative photography pedagogy theory, where significance and context of the claims were described in words and a full understanding was obtained with direct reference to the outcomes which was visually communicated using the photography pedagogy essay exhibition at the end of the research findings. That would ultimately reshape the public opinions on government policies that were often the direct cause of encroachment onto the wetlands. A contextual knowledge occurred through the photography pedagogy text image theory as evidenced in the unit of analysis at Nakayiba wetlands where community members discussed openly on some of the effects that accrued from encroaching onto the wetlands. This was based on the photography pedagogy essay

that was passed around the communities by the researcher. And participants learned and processed new information in such a way that it made sense to them in their own frames of reference within their inner worlds of memory, experience and response.

Key words: Photography pedagogy, Salvage, Encroached Wetland, Practice - based Research,

Introduction

Photography pedagogy has not been used as an alternative option to save the encroached wetlands in Uganda, which was faced with the catastrophe of environmental degradation that was evidenced through the encroached wetlands by settlements, agriculture and industrial developments. However the government instituted bodies like the National Environment Management Authority, (NEMA) Uganda Wildlife Authority, (UWA) and NAADS, have not done much progress through conservation and maintenance of those wetlands. Among such wetlands was

the case of the Namanve and forest reserves in both Wakiso and Mukono districts which were encroached upon by 20,000 families and the government gave a notice to have them vacate the land in the next three weeks or face the full force of the law (New Vision, 2016). Therefore photography pedagogy was an alternative answer to be focused upon to the dilemma of settlement, and educate the communities in salvaging the encroached wetlands?

Photography pedagogy and salvaging the encroached wetlands in Uganda using an innovative photography pedagogy theory and practice - based photographic exhibition model are in place.

Methodology

The research design is a multi dimension of a participatory action, constructive with an explorative and practice - based photography design combined with a qualitative and quantitative approaches research method. Photography pedagogic experimentation was

done through software programs (Adobe Photoshop or Illustrator) and piloting with some of the photographs that became a photography pedagogy exhibition model.

The study proved that the research was a success since the contextual knowledge occurred through the photography pedagogy text image theory as evidenced in the unit of analysis at Nakayiba wetlands where community members discussed openly on some of the effects that accrued from encroaching onto the wetlands. This was based on the photography pedagogy essay that was passed around the communities by the researcher. And participants learned and processed new information in such a way that it made sense to them in their own frames of reference within their inner worlds of memory, experience and response.

The study aims at using photography pedagogy within communities that had encroached onto the wetlands. And the beneficiaries are the general public, since the environment does

not need us but we do need it absolutely.

This section considered what the overall intentions were in achieving the purposes of the study which is an innovative photography pedagogy theory and practice – based photographic exhibition model. The contribution to knowledge demanded the researcher to show evidence with substantive possible solutions, strategies, frameworks and theories for the knowledge gap identified through analysis and interpretation of the research findings.

Overall, thirty (30) respondents were interviewed, of which fifteen (15) were conveniently sampled from Lwera, Nakayiba, (Masaka District) and Kalisizo (Rakai District), another eight (8) from purposive interview from the captive group of undergraduate students and two (2) lecturers from the School of Commercial Industrial Art and Design of Nkumba University, and Lastly, the five(5) Nkumba community members that were interviewed as an after event for comparison purposes with that

of Nakayiba (Unit of Analysis) since the research is meant to benefit the public.

Observation unit

i. Setting: The location of the encroached wetlands in the field had a great impact on the final copies of the photographs, which contained physical and psychological properties that were observed and recorded.

ii. Behavior of independent variable: the researcher noted the behavior of the manipulated photography pedagogy areas of Lwera, Nakayiba, and Kalisizo, in a manner that he engaged the relevant process that influenced increased visual authenticity within the three areas.

iii. Behavior of the dependent variable: the researcher took note of the development of the text image elements from the manipulated encroached wetland areas that were subjected to experimental treatment.

Secondary data was got from a variety of

sources, and some of these were;

National Environment Management Authority,
State of the Environment Report for Uganda,
New Vision and Monitor Publications.

Structured observation was an appropriate instrument for the research because it focused on the designated aspects of behavior of encroached wetlands from the original setting using the computer laboratory of a relatively specific formulation that developed the photography pedagogy essay. The study demanded to experiment with the encroached wetland areas for a behavior to be observed in order to get suitable text that would blend properly with the selected encroached sites. In the computer studio setting, the major chosen encroached wetland sites that were used as test units were arranged into categories, and subjected to experimental treatment principles and elements of design so as to suit the research purpose and minimize the danger that would have developed from the moderated variables. Within these categorical

experiments the mechanical problems in observation and the failures in reliability were met by excluding some inappropriate encroached wetland categories and treated others more clearly so as to define them well enough to provide reliable data demanded of the research questions.

Narrative records: detailed notes that interpreted the findings of the study in relation to the elements and principles of art and design were backed up by variations of demonstrations of relevant categories and processes of experimentation. The researcher recorded the visual aspects of the different units, choice of text that blended with units, and the events that occurred in the making of the image composition.

Checklist: This tool was used to record the characteristics of encroached wetlands and text to acquire appropriate image compositions. The visual appeal, included visible varieties of colored text, sizes and formation, combined with their different positioning that varied

according to the image composition setup.

Preliminary analysis: Involved gathering data from the behavior of test units of selected encroached wetlands when subjected to experimental treatment, and inform respondents to the standardized questions whose content aimed at discovering standards of action.

Definitive analysis: This involved establishing answers to the research questions and evaluating the suitability of encroached wetlands to the text image composition.

The relationship within the study and its data were interpreted through established and evaluated reports what was typical in the test units of the selected encroached wetlands.

And secondly, the results of the study were interpreted basing on the theories, elements and principles of art and design so as to bring out the relevance of text image essay composition as far as the study was concerned.

The different encroached wetland photographs

were named according to the areas they were located from namely, Lwera, Nakayiba, and Kalisizo. Each of these areas had been dealt upon separately in the manipulation process, in as regard to the theories of image and text, basics of composition using typography, meaning, and color terminologies.

The relations between text and pictorial representation were, at first, presented on the basis of the most dominant. Secondly, the outer and inner visual expressions of picture and text were distinguished. And their different functions in the picture-text relations were pointed out. Determined crucial notions regarding the examined phenomena, to ascertain initial classifications for the analysis of picture-text relations, to point out that there are no simple texts based on just one means of expression, and to find the main functions of the message and its parts revealed in the mutual impact of text and picture.

It demanded the designer to seek information from a great range of references, and had

successfully communicated with people of all ages, professionals and lifestyle, and properly contextualized his design work.

Linear reasoning implied a strategic thought process using step by step logic, and followed a specific trend. The kind of reasoning frequently involved a predetermined idea or concept that was then worked towards in stages. It involved splitting the idea in manageable components, and considered color, type, composition and scale, and worked on each through to finalize the form to fit the concept. Lateral thinking involved indirect exploration, generating ideas less readily available by linear reasoning. The emphasis was on indirect, creative forms of research.

Composition referred to the visual structure and organization of elements within the design. The images and text, each had its own shapes, sizes, color and textures, from two to three dimensions. It was the most effective tool in guiding the viewer through the complexity of visuals to the intended message.

In creating meaningful composition, it was important to understand the role of visual perception that is the way our eyes and brains made sense of what we saw. The figure and ground, (the form was always experienced in relation to the space it occupied and to other forms that were present in the format) the law of closure, (was a phenomena drawn from Gestalt psychology, which argued that there was a tendency to close or complete lines or objects that are not in fact closed) and the rule of thirds (demanded that most compositions became more dynamic when divided into thirds vertically, and horizontally, with important elements placed within those thirds).

The typographic message apart from its beauty had to convey meaning, a meaning and its expression was at the core of the typographic activity, a level of both individual words and entire passage of text. That was called linguistic meaning, since it resided in language.

Understanding how to deal with space in typography was essential. Proper spacing affected legibility, and space was also an integral and powerful part of any composition, whether symmetrical or asymmetrical. Developed an eye for detail, and considered the role of space in both legibility and meaning as you progress at every stage of the design development.

Typographic emphasis and hierarchy was a critical skill. It involved considering the relationship between multiple elements- the size and weight of type, the position on the page and the dynamics between elements- as well as developing an understanding of how these decisions called forth some contents while suppressing others.

Colour had a unique complex language, and the ability to change its meaning when partnered with other colours. The choice made of the colours to incorporate into the design, required to consider issues of contrast and harmony, and how these would affect

legibility in typography. The researcher further set the mood of the photographic essay by using the psychology of colour, through selection of colours that conveyed the correct message at an unconscious level, and that they were suitable for the audience his project was intended to reach. In this case the researcher had to use dark combinations to evoke mystery and fear as a way of triggering communities to be sensitive of their wetland encroachment.

Photoshop was the industrial standard software package that manipulated the selected wetland encroached photos, that suited the study. Text was incorporated into the design and gave a clear integration of text and image within a single digital environment.

There was one way to import images into Photoshop for modification and incorporation into a design, and that was to scan them. Scanning required some essential skill, as it allowed the capture of actual objects as the depth of field was not too great.

Photoshop layered different images and

elements so that each could be worked on separately without altering the rest of the image.

Print production was the last stage in the design process. Familiarity with the print production techniques and issues was vital to ensure the final printed job looked and felt the way it was intended.

The ancient Greek philosopher Aristotle believed that all knowledge was accumulated memories, collected through a long series of observations and connected by the mind into single experiences, like many pictures forming a single movie. Each picture leads into the next, following the progression, we make sense of in our minds, until we reach a logical conclusion. Having seen certain actions lead to certain consequences before, an experienced man can see a particular picture and conclude what will happen next. A man who can explain why one thing precedes the next thing and can

event an appropriate conclusion on the other hand is wise according to Aristotle (Culatta, 2018).

Kohler and Koffka, Max Wertheimer was one of the principal proponents of Gestalt theory which emphasized higher-order cognitive processes in the midst of behaviorism. The focus of Gestalt theory was the idea of grouping, for example; characteristics of stimuli cause us to structure or interpret a visual field or problem in a certain way. The primary factors that determine grouping were: (1) proximity – elements tend to be grouped together according to their nearness, (2) similarity – items similar in some respect tend to be grouped together, (3) closure – items are grouped together if they tend to complete some entity, and (4) simplicity – items will be organized into simple figures according to symmetry, regularity, and smoothness. These factors were called the laws of organization and were explained in the context of perception and problem-solving (Husain, 2018).

The fundamental elements and principles of graphic design photography pedagogy as has been understood by the Masaka and Rakai contexts. The exhibition model is meaningful, memorable, and communicative to the audiences.

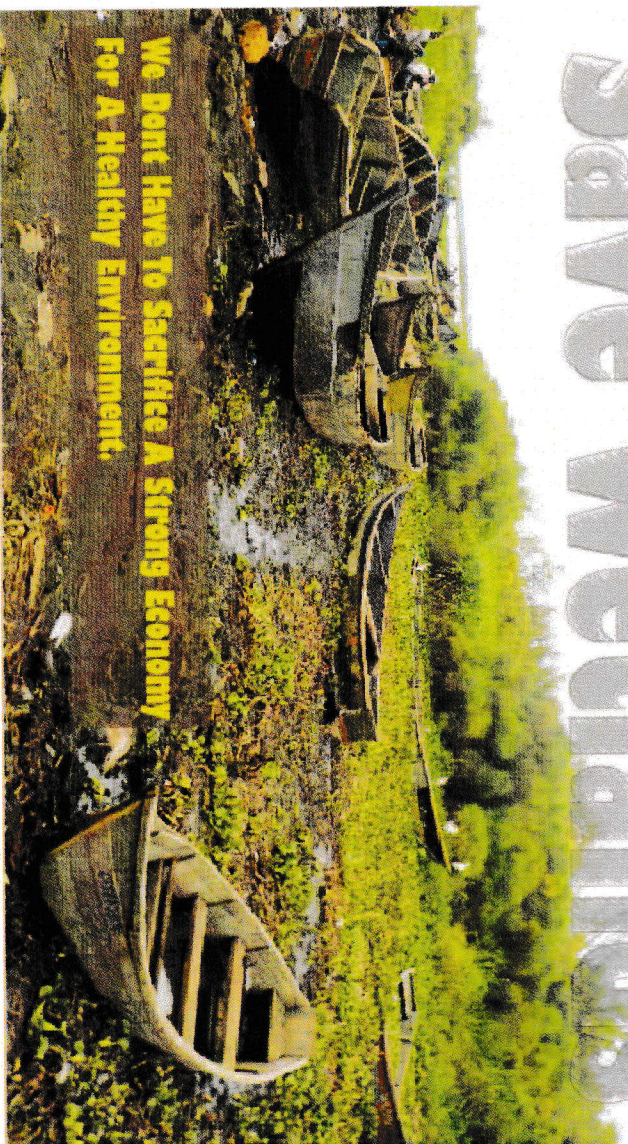
According to International Council of Museums (ICOM) in 2007 defines museum in its Article 2 para 1, as a museum is a non-profit permanent intuition in the service of society and its development, open to the public, which acquires, communicates and exhibits that tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

The fundamental elements and principles of graphic design photography pedagogy as have been understood by the Masaka and Rakai contexts. The Photography Pedagogy Practice Based – Exhibition Model (PPPBEM) is meaningful, memorable, and communicative to the audiences.

**PHOTOGRAPHY PEDAGOGY PRACTICE - BASED EXHIBITION
MODEL (PPBEM)**

PLATE 1

Save Wetlands



Title: Encroached wetland for mudfish

Context: Kamuwunga village, Lwera, (Masaka District)

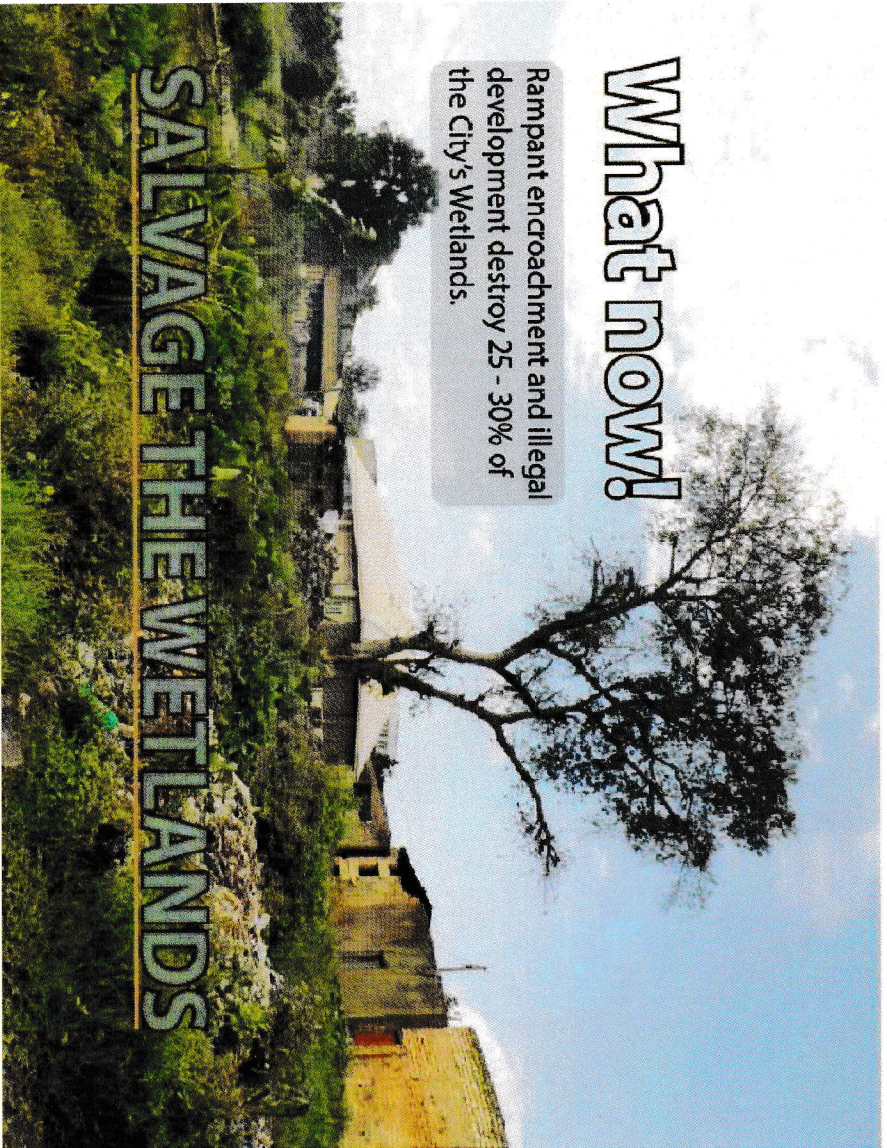
Medium: Photography

Size: 16.8cm by13.7cm

PLATE 2

What now!

Rampant encroachment and illegal development destroy 25 - 30% of the City's Wetlands.



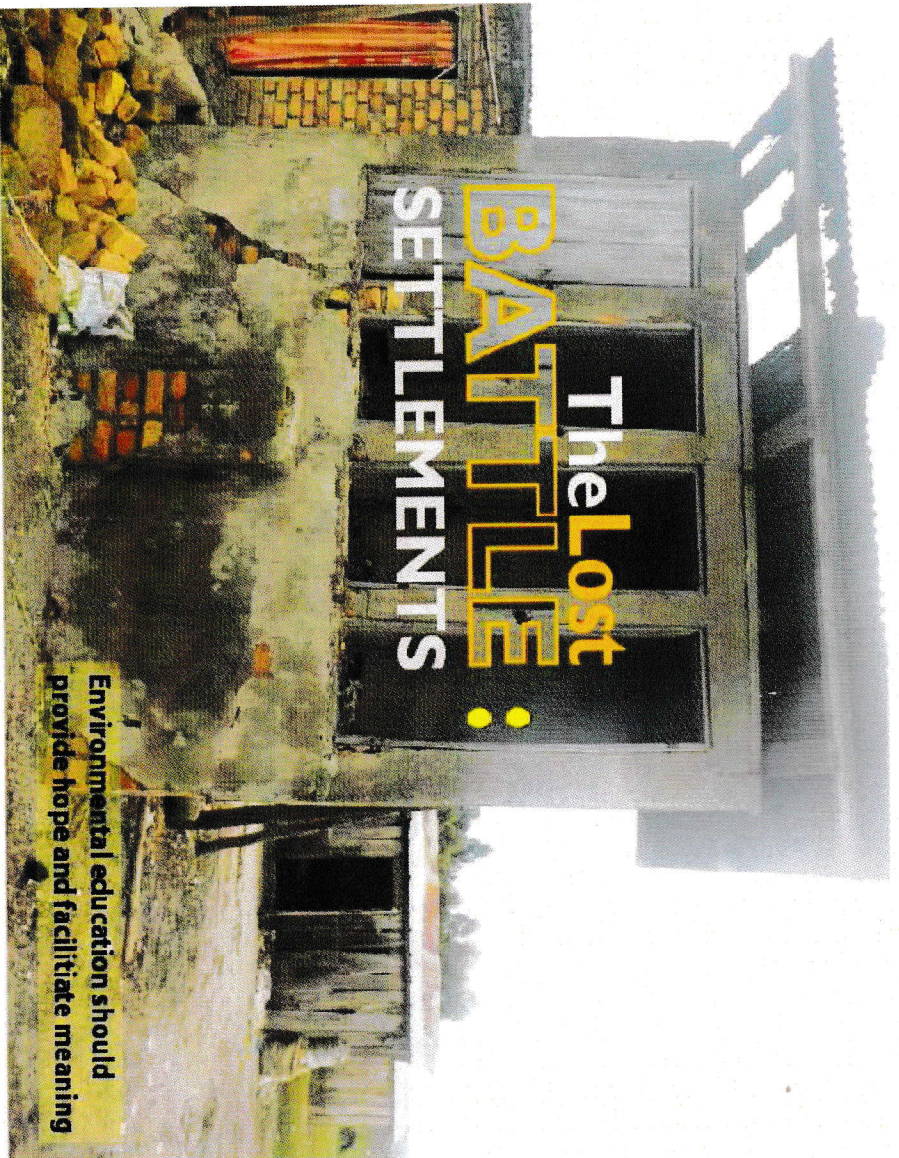
Title: Small scale industrial encroachment

Context: Nakayiba Wetland, (Masaka District)

Medium: Photography

Size: 15.5cm by 11.9cm

PLATE 3



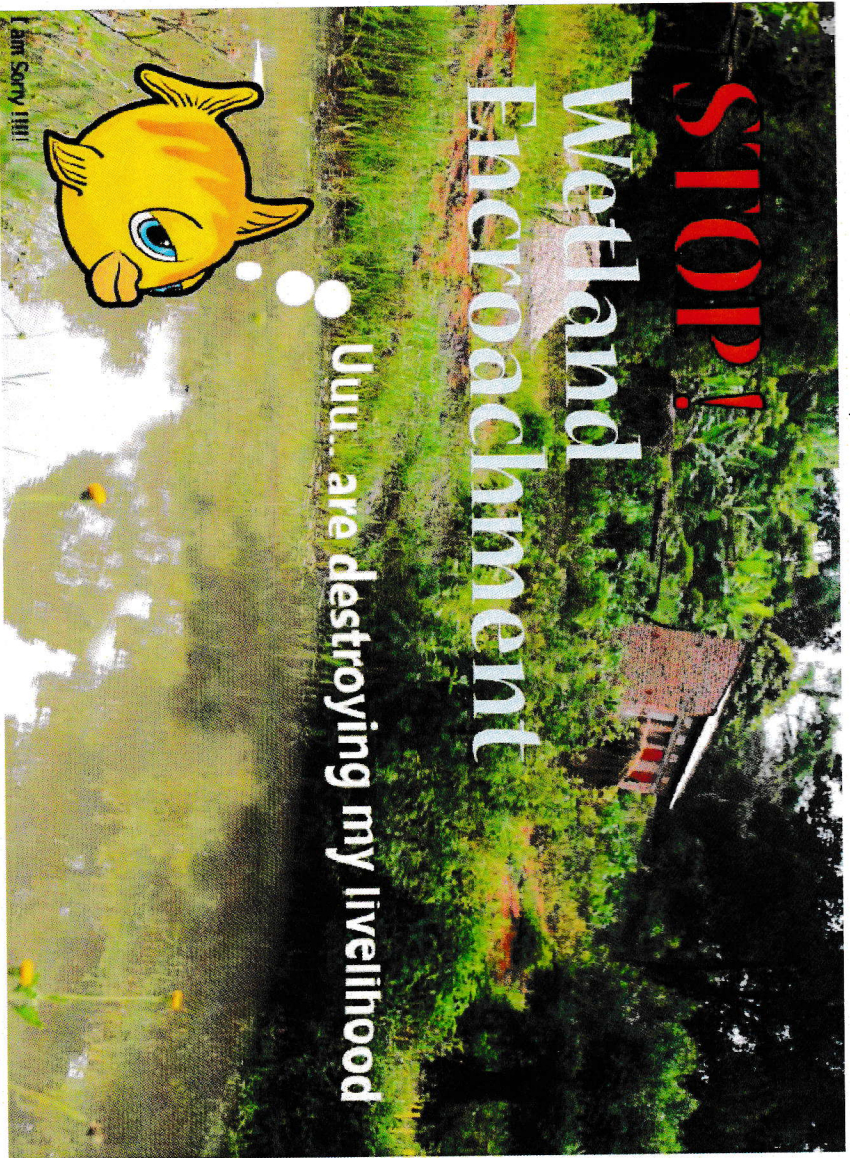
Title: The trauma of the Cholera epidemic

Context: Kamuwunga village, Lwera (Masaka District)

Medium: photography

Size: 15.5cm by 13cm

PLATE 4



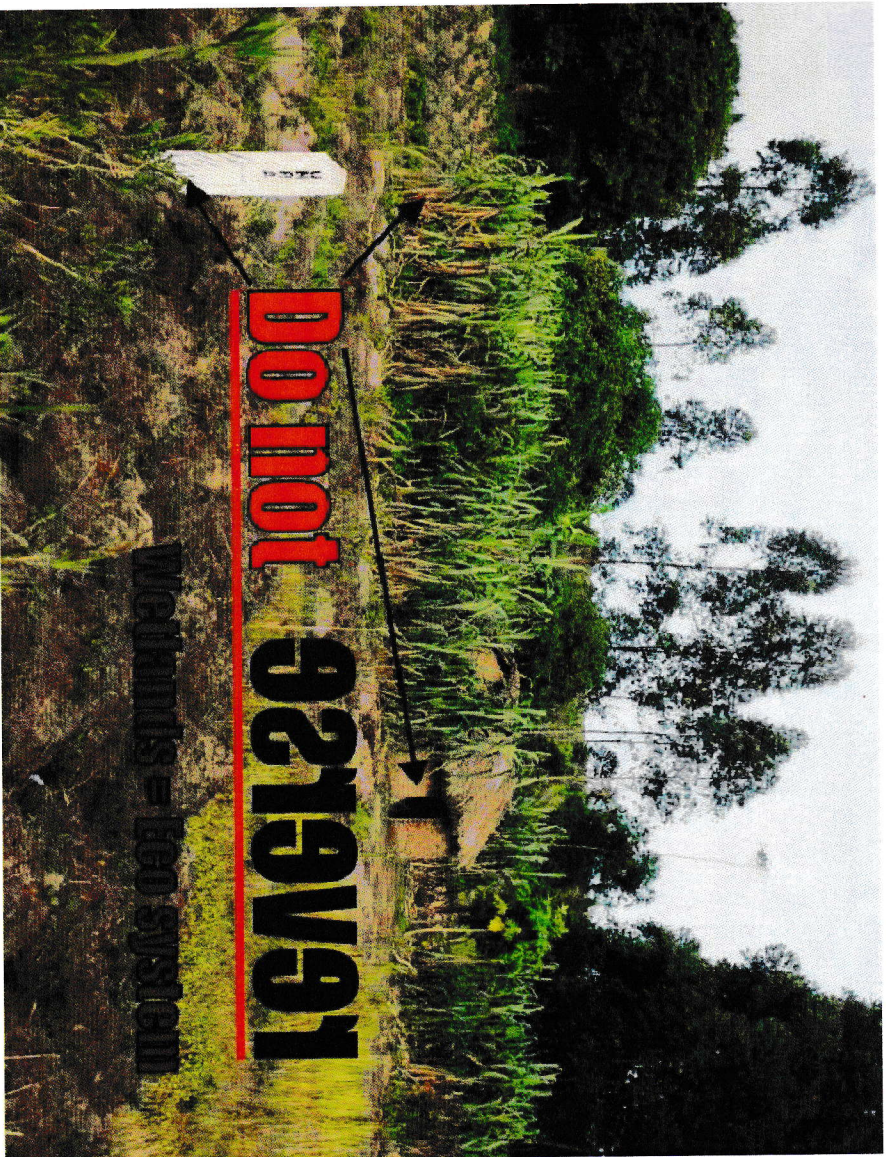
Title: Wetland Fish pond farming

Context: Kalisizo Town Council, (Rakai District)

Medium: Photography

Size: 15.5cm by 11.3cm

PLATE 5



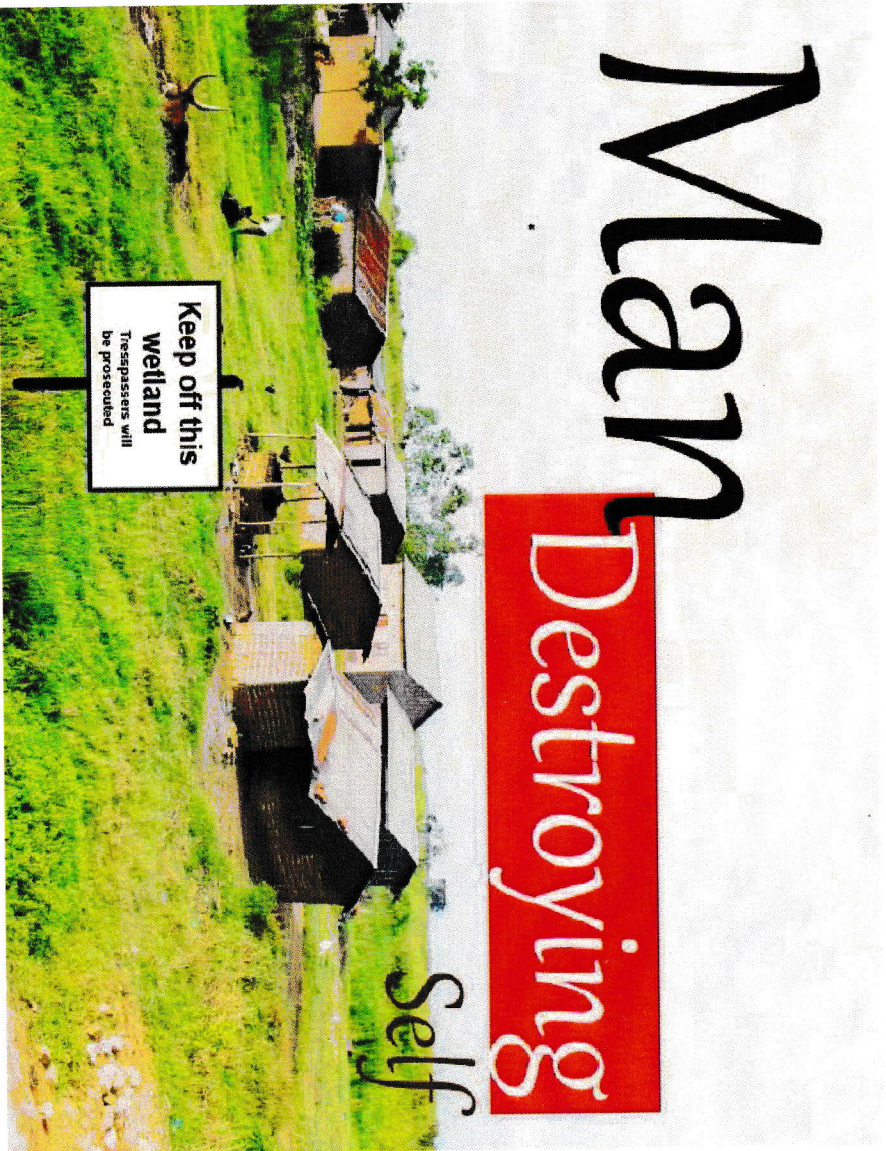
Title: Protect not Pest the Wetland

Context: Ninzi village, Kalisizo (Rakai District)

Medium: Photography

Size: 15.5cm by 11.8cm

PLATE 6



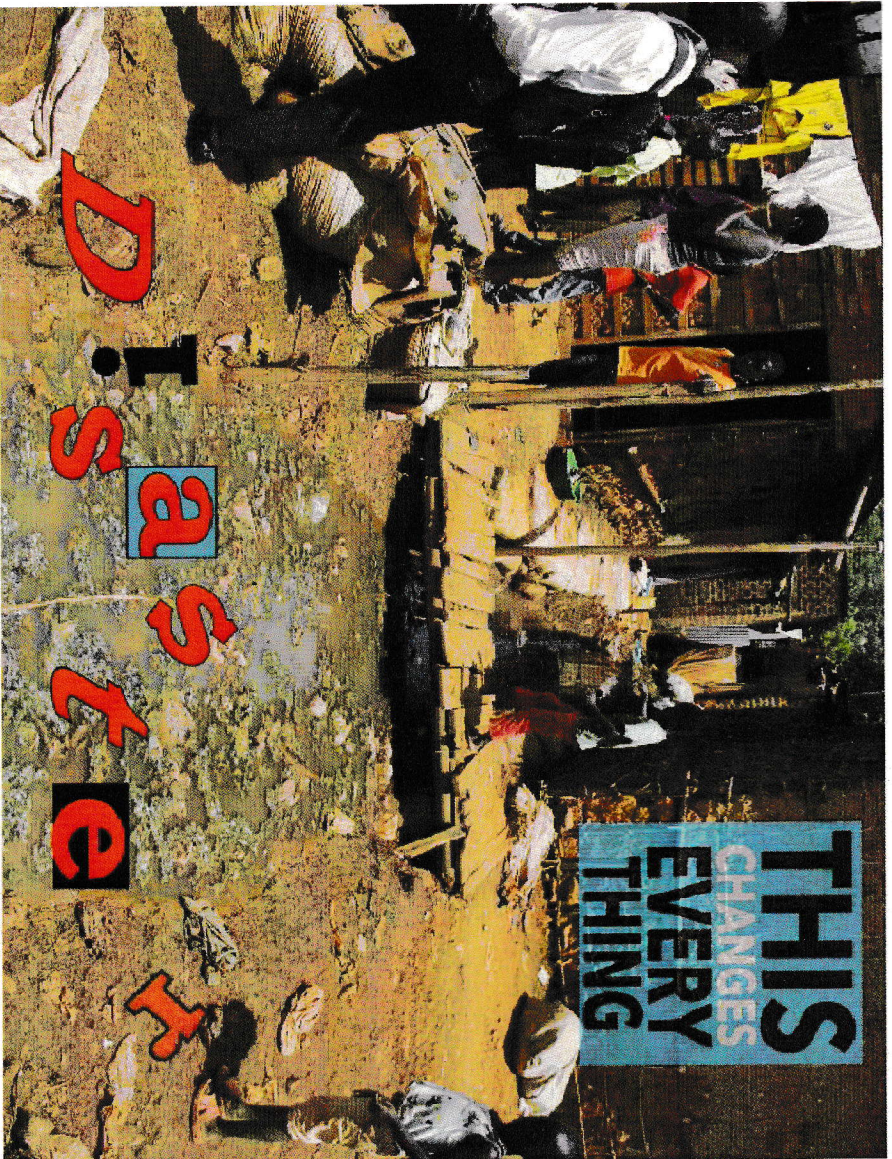
Title: Eminent Disaster

Context: Kamuwunga Village (Masaka District)

Medium: Photography

Size: 15.5cm by 11.8cm

PLATE 7



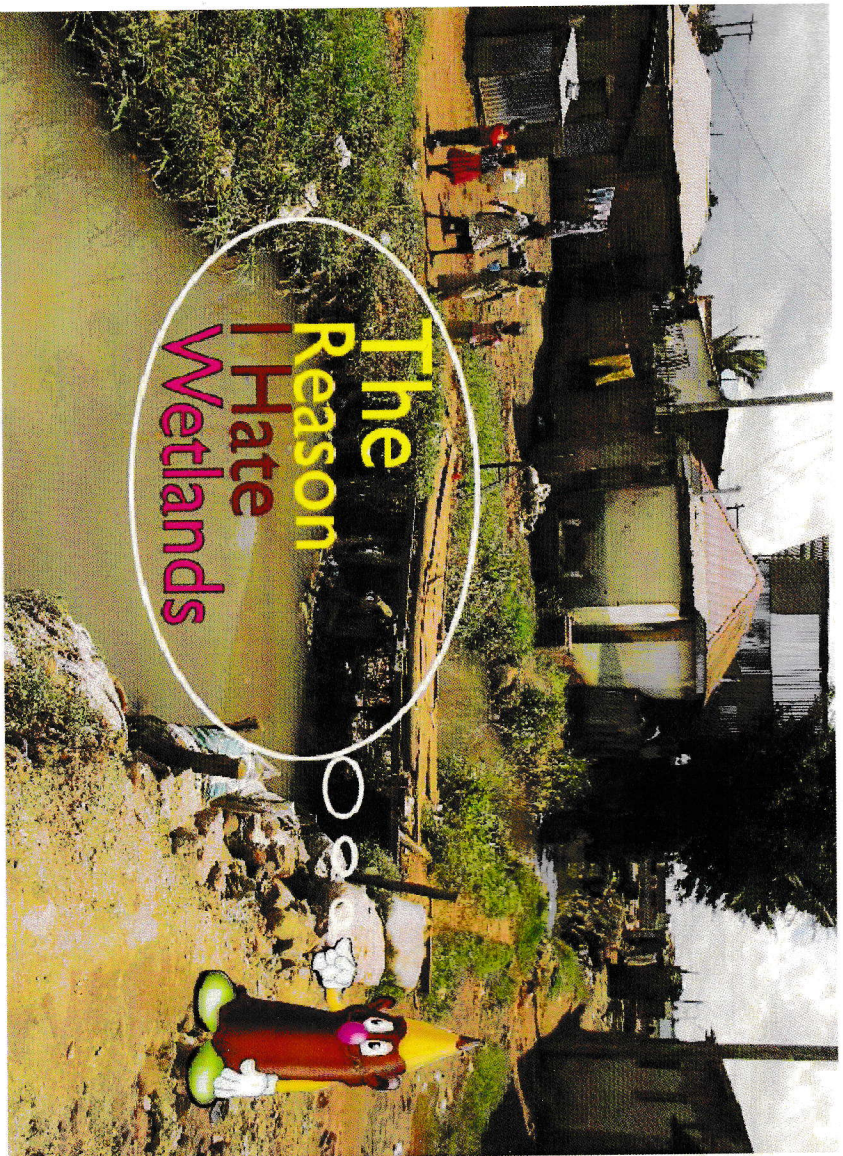
Title: Need for Ecological Restoration

Context: Nakayiba (Masaka District)

Medium: Photography

Size: 15.5 cm by 11.9 cm

PLATE 8



Title: The Catastrophe of Wetlands

Context: Nakayiba Wetland (Masaka District)

Medium: Photography

Size :15.5cm by 11.3cm

PLATE 9



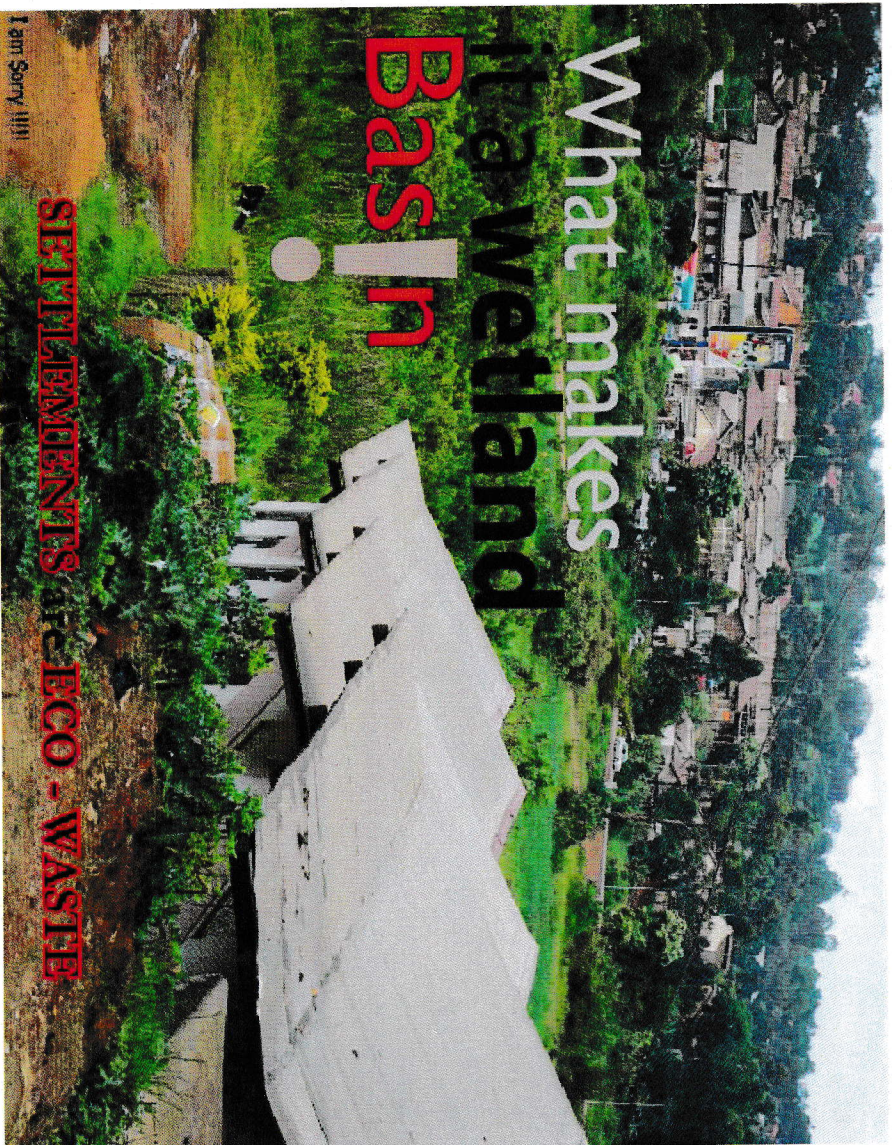
Title: Join the Fight

Context: Ninzi Kalisizo Village (Rakai District)

Medium: Photography

Size: 15.5cm by 11.5cm

Plate 10



Title: Cheating yourself not the Environment

Context: Nakayiba Wetlands, (Masaka District)

Medium: Photography

Size: 15.5cm by 11.9cm

PLATE II



Title: It all comes back to us.

Context: Kamuwunga village, (Masaka District)

Medium: Photography

Size: 15.5cm by 12.7cm

PLATE 12



Title: Respect your Environment

Context: Nakayiba Nyendo Wetlands, (Masaka District)

Medium: Photography

Size: 16.2cm by 13.8cm

PLATE 13



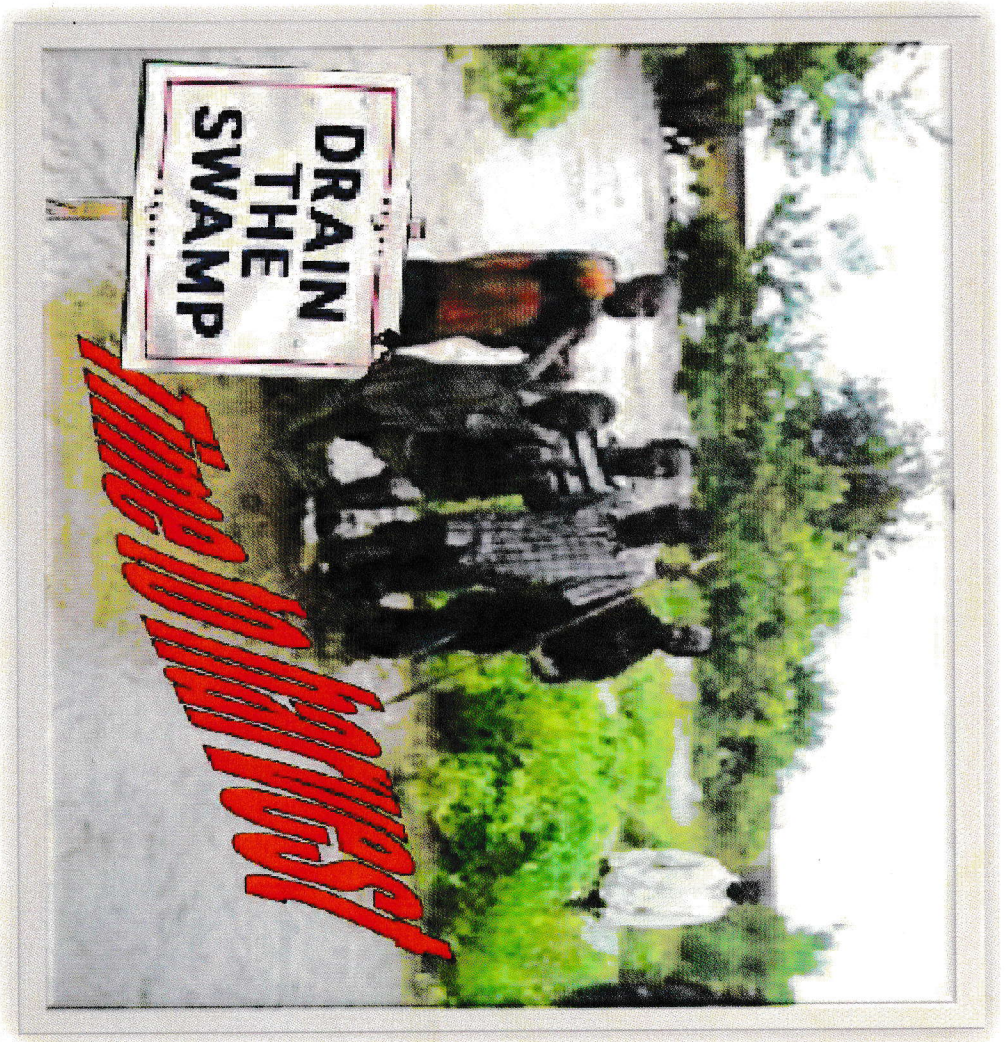
Title: Ignorance is no Defence

Context: Kamuwunga village, Lwera, (Masaka District)

Medium: Photography

Size: 15.5 by 12.3cm

PLATE 14



Title: Wetlands are not Wastelands

Context: Kalisizo Butemba Village, (Rakai District)

Medium: Photography

Size: 15.5cm by 13.8cm

PLATE 15



Title: The Dream

Context: Nakayiba Wetlands, (Masaka District)

Medium: Photography

Size: 12.1cm by 10.4cm

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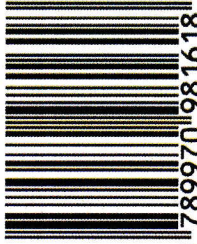
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