THE USE OF PHOTOGRAPHY PEDAGOGY IN CREATING ENVIRONMENTAL AWARENESS ABOUT THE ENCROACHED WETLANDS IN UGANDA: A CASE STUDY OF SELECTED WETLANDS IN MASAKA AND RAKAI DISTRICTS

BY

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JUNE, 2018
DECLARATION

I Deo Nsamba, do hereby declare that to the best of my knowledge, this thesis titled: “The use of photography pedagogy in creating environmental awareness about the encroached wetlands in Uganda” is an original study that has not been submitted in any institution or authority for any award. The study is a result of my hard laboured scholarly efforts.

Signed………………………………………. Date……………………………………

DEO NSAMBA
APPROVAL

I do confirm that this thesis titled, “The use of photography pedagogy in creating environmental awareness about the encroached wetlands in Uganda”, has been done under my supervision and is ready now for the award of the Degree of Doctor of Philosophy in art and Design of Nkumba University with my approval as the supervisor.

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DATE …………………………………………………………
DEDICATION

This work has been dedicated to my son and daughter, Conrad Nsamba and Lelia Nayiga for giving me company as I struggled to see my study through. May God bless you and reward you most abundantly for without you, the stress and challenges I have gone through would have made it impossible for me to reach the shore.
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To my late Father Sserwanga Lwanga Erineous for the promise I made to you, that have finally come to be
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WORKING THESIS STATEMENT

Contemporary art photography is the mid-20\textsuperscript{th}- 21\textsuperscript{st} Century art that mirrors culture and society at present....
DEFINITION OF KEY TERMS

- A **freelance artist** is a person who works as designer, performer, selling work by the hour, day, or as a job, rather than working on a regular salary basis for one employer (Urban dictionary, 2012).

- **Aerial perspective** is the effect that is used to make an image seem more three dimensional (Digital photography, 2015).

- **Contemporary art** is defined as the art of the 21st century living artists, that mirrors contemporary culture and society, offering teachers, students, and the general audience a rich resource through which to consider current ideas.

- **Contemporary photography** is a photograph from our own time, compared to an image from a much earlier period. More precise it could be in the same period of time …of or in the style of the present or recent times…what is referred to as a contemporary print is not a label that permanently attaches to an image. Instead, it is a reference to an image created that reflects our values, challenges and perceptions today or, in reference to a contemporaneous period for that image. Photography done at the time is a reflection and encourages us to consider what we see. What we perceive depends partly on what we have been taught to perceive. Studying a photograph can help us see more or see differently (Geoffrey, 2015).

- **Colour vision** is an illusion created by the interactions of billions of neurons in our brain. There is no colour in the outer world; it is created by neural programs and projected onto the outer world we see. It is intimately linked to the perception of form where color facilitates detecting borders of objects (Web vision, 2016).

- **Contextual knowledge** is the learning that occurs only when student’s process new information or knowledge in such a way that it makes sense to them in their own frames of reference (their own inner worlds of memory, experience, and response) the mind naturally seeks meaning in content by searching for relationship that make sense and appear useful. Therefore educators should choose designing learning environments that incorporate many different forms of experience in working toward the desired learning
outcomes. Students tend to discover meaningful relationships between abstract ideas and practical applications in the context of the real world; concepts are internalized through the process of discovering, reinforcing and relating.

- **Creative ability development** is a philosophy and method based on the idea that inspiration can be taught through the disciplined practice of a creative thought process. The method was developed through a scientific analysis of the writing of great creative geniuses in all fields.

- **Decisive moment** is the ability to make decisions quickly and firmly.

- **Environmental degradation** is the deterioration of the environment through depletion of resources such as air, water and soil; the destruction of ecosystems; habitat destruction, the extinction of wildlife; and pollution...once all these are destroyed then the environment is destroyed.

- **Evolvement** is the process of formation or growth; development as in social or economic structure (Dictionary.com, 2016).

- **Intrinsic** means to belong to the essential nature of a thing.

- **Innovative** is an adjective to mean using or showing new methods or ideas that have not been created before (the free dictionary, 2016).

- **Global warming** is a gradual increase in the overall temperature of the earth’s atmosphere generally attributed to the greenhouse effect caused by increased levels of carbon dioxide, CFCs, and other pollutants (Live science, 2015).

- **Juxtaposition** is the fact of two things put or seen closely together with contrasting effect (Collin’s dictionary, 2016).

- **Photography** has got its roots in remote antiquity with the discovery of the principle of the camera obscura (dark room) and the observation that some substance are visibly altered after exposure to light. It has never been known before that bringing these two phenomenon could result into capturing camera images in permanent form until 1800, when Thomas Wedgewood made the first reliably documented although unsuccessful attempt. In the mid-1820s, Nicephore Niepce succeeded, but several days of exposure in the camera were required, and the earliest results were so crude. Niepce’s associate Louise Daguerre went on to develop the daguerreotype process, the first publicly announced photographic process, which required minutes of exposure in the camera and
produced clear, finely detailed results, it was commercially introduced in 1839 a date that was accepted as the birth year of the practical photography (Getlein, 2014).

- **Photographic amateur** is an individual who engages in a pursuit or activity for pleasure rather than for financial benefit (Digital photography, 2016).

- **Photography pedagogy** is the use of a critical media literacy framework, of which teachers and students can support it democratically through photography to co-construct knowledge and create alternative representations of their world and andragogy is an inclusive instructional teaching method that involves adults learning process which is typically founded on the transaction. It affirms that the method of instruction is self-directed, the skills, as well as the knowledge acquired by the learning adults, can be employed as a source for teach (Springer, 2015).

- **Practice based research** is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice… originality and contribution to knowledge may be demonstrated through creative outcomes in the form of designs, digital media, performances and exhibitions. Whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to the outcomes (ECU Library Research, 2016).

- **Subject** is to be affected by or possibly affected by something (Merriam-Webster, 2018)

- **Swamps** are wetlands that are forested, occurring along large rivers or lakes where they may be critically dependent upon natural water level fluctuations. Some swamps have dry land protrusions covered by aquatic vegetation that tolerates periodic inundation. The two main types of swamps are swamp forests and transitional shrub swamps; they provide ecological services including flood control, fish production, water purification, carbon storage, and wild life habitat and generate coal as rock (Wikipedia, 2017).

- **Wetland** is a recognized definition from the Ramsar Convention held in Ramsar, Iran in 1971. To establish standards for wetlands and protection. The definition agreed upon is that wetlands are areas of marsh, fern, peat land or water, whether natural or artificial, permanent or temporary, with water that is static, or flowing, fresh brackish or salty including areas of marine water that do not exceed 6 meters at low tide. This definition is also similar to the definition set forth by the National Wetlands Management and
Conservation Policy of 1994, that stated an area that stays wet long enough for only some plants and animals to grow even when there is no rain.
The state of the environmental degradation has been in a dire need of restoration before it ends up into a catastrophe of global warming. That narrowed the concept to the encroached wetlands by local communities of Kalisizo, Nakayiba, and Lwera from the Masaka and Rakai districts in Uganda respectively. Different mass media has informed the public of the phenomena and sensitised it through documentaries, posters, seminars and workshops, but still less progress was achieved. Photography pedagogy, a critical media literacy framework, had knowledge constructed and creational representation of the world effected. A Practice Based Research was used for new knowledge. Trends of encroached wetlands were assessed within the communities. A Photographic technique statement and explored quality material in the production process of encroached wetlands image composition was captured. An analysis of an advanced innovative photography pedagogy theory was obtained which later ended into a mounted practice-based photographic exhibition model as a result of the research findings. The literature review scrutinized other scholarly works that benchmarked in advancing forward the practice based study. A conceptual photography essay was used on encroached wetlands in Lwera and Nakayiba in Masaka and Kalisizo in Rakai districts respectively. A time scope was plotted from 2010 – 2015. In the conceptual framework, photography pedagogy was used to manipulate and create innovative images that were to sensitize the communities. Social economic factors were the negative attitudes by communities due to scarce resources and unfavorable climatic conditions. An exploratory and practice based study design with a qualitative and quantitative approach was used. A contextual knowledge occurred through the Photography Pedagogy Text Image Theory as evidenced in the Unit of Analysis. This attribute reflects the difference between words and images being different in context. A photograph of a particular subject differs in description to that of the same subject in words. It is therefore possible to see, understand and appreciate a photograph without the need for words. But for the sake of the photography pedagogy aspects such as emotional and physical literacy, the study required some evidence of understanding in the form of text (words). This was one of the key findings of the study on how influential text was when combined with images. Recommendations suggested that photography pedagogy practice based exhibition model would be extended regularly to community members to sensitize them.
CHAPTER ONE

INTRODUCTION

OVERVIEW

The state of the environmental degradation was in a dire state that required quick attention, before it could end up into a catastrophe that would contribute to further global warming. The different mass media tried to inform the public about the phenomena and educated them through documentaries, posters, seminars and workshops but still little had been done. Nakagga swamp is part of the many swamps that make up Lutembe Bay wetlands. The wetlands are a Ramsar Site, making it an important area for the conservation of water birds. ... the commissioner Wetlands Management Department in the Ministry of Water and Environment, Uganda is losing wetlands at an alarming rate. “In 1994, when the first wetland inventory and assessment was done, we had 15.6 per cent of the land surface covered in permanent and seasonal wetlands. In the last 25 years, we have lost 44 per cent of the wetland coverage. Out of the 15.6 per cent, we are only remaining with less than 8.4 per cent of wetlands covering the land surface. They are now turned into constructed buildings, roads, plantations, and railways. In 2040, according to the projections of the ministry, Uganda will remain with only 1.6 per cent wetland coverage (Daily Monitor, 2018). It was from that point, which the researcher opted to focus the attention to photography pedagogy that was used to create environmental awareness about the encroached wetlands of Uganda. Photography pedagogy was a critical media literacy framework through which knowledge construction and creational representation of the world could be effected (Teacher wikispace, 2016). Photography was used as a tool in aiding teaching, combined with pedagogical theories and practice of education that could salvage the encroached wetlands. Contextual knowledge was to occur as so long as the public had 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. A Practice Based Research was used for an original investigation for new knowledge, practice and demonstrated that through a creative outcome of an exhibition, yet the significance and context of the claims were to be described in words, a full understanding was obtained with direct
reference to the outcomes (ECU Library Research, 2016). Uganda's wetlands and vegetation is composed of papyrus, bogs, flood plains, and swampy forests that needed to be protected and preserved as a way of promoting the eco system. The Paris Conference in 2015 negotiated a global agreement on the reduction of climate change, the text represented a consensus of the representatives of the 196 countries that attended it. (Earth Day, 2016), and 174 countries signed the agreement in New York, and adopting it within their own legal systems … (BBC NEWS, 2017)

BACKGROUND INFORMATION

The 19th Century Industrial Revolution marked a major turning point in Earth’s ecology and humans’ relationship with their environment. It all began when machinery started to replace manual labor. Fossil fuels replaced wind, water and wood as energy sources used primarily for the manufacture of textiles and iron making processes. The Industrial Revolution dramatically changed every aspect of human life and lifestyles. The impact on the world’s psyche had not yet to register until the early 1960s, some 200 years after its beginnings. From human development, health and life longevity, to social improvements and the impact on natural resources, public health, energy usage and sanitation, the effects were profound (McLamb, 2011).

Furthermore, the invention of technology in 1830’s ushered in new innovative products, and among these was a new medium of representation called photography. By 1839, Daguerre had developed the effective method which he named the Daguerreotype. The process involved exposing silver coated copper plates for shorter periods of time. The weak latent image that was captured could then be chemically developed into a highly visible image. This was one of the very first significant events in photography history, paving the way for further experiments and inventions in this field (Charlotte, 2015).

The ability to create multiple prints came about when daguerreotypes could not be reproduced as each copy had a unique image, thanks to the work of Henry Fox Talbot, an English botanist, mathematician and a contemporary of Daguerre. He sensitized paper to light using a silver-salt solution, and exposed the paper to light. The background became black, and the subject was rendered in gradations of gray. This was a negative image. From the paper negative, Talbot made
contact prints, reversing the light and shadows to create a detailed picture. In 1841, he perfected this paper-negative process and called it a calotype, in Greek for beautiful picture (Bellis, 2017).

Roger Fenton known for his architecture and landscape photography rose to fame in England when he was dispatched to cover the Crimean War in 1855, and became the world’s first war photographer. Although he was unable to capture moving subjects due to the limitations of photographic equipment at the time, he was able to photograph portraits and landscape shots. Today, however, Fenton isn’t just credited by historians as the world’s first professional war photographer, but his keen artistic eye and influential role in establishing photography as an artistic endeavor is also celebrated (Vintage News, 2017). In comparison to painting and sculpture, photography had started to acquire skilled professionals that it was not the pressing of the button but to have purpose of why and when to shoot a photograph.

Therefore in 1856, an American scientist Hamilton Smith, used iron instead of copper to yield a positive image... In the field, this meant carrying along a portable darkroom full of toxic chemicals in fragile glass bottles. Photography was not for the faint of heart or those who traveled lightly. That changed in 1879 with the introduction of the dry plate. Like wet-plate photography, this process used a glass negative plate to capture an image. Unlike the wet-plate process, dry plates were coated with a dried gelatin emulsion, meaning they could be stored for a period of time. Photographers no longer needed portable darkrooms and could now hire technicians to develop their photographs, days or months after the images had been shot (Niépce House Museum, 2013). Consequently photography had become a user friendly medium, an employment center and above all, educative and entertaining.

In 1889, photographer and industrialist George Eastman invented a film with a base that was flexible, unbreakable, and could be rolled. Emulsions coated on a cellulose nitrate film base, such as Eastman's, made the mass-produced box camera a reality. The earliest cameras used a variety of medium-format film standards, including 120, 135, 127, and 220. All of these formats were about 6cm wide and produced images that ranged from rectangular to square. The 35mm film most people know today was invented by Kodak in 1913 for the early motion picture industry (Gernsheim's, 2009).
Kodak and other manufacturers began switching to a celluloid base, which was fireproof and more durable, in the 1920s. Triacetate film came later and was more stable and flexible, as well as fireproof. Most films produced up to the 1970s were based on this technology… The plastic film base is far more stable than cellulose and is not a fire hazard. In the early 1940s, commercially viable color films were brought to the market by Kodak, Agfa, and other film companies. These films used the modern technology of dye-coupled colors in which a chemical process connected the three dye layers together to create an apparent color image (Timeline of Art History, 2004). As a result of this, colour being an important element in design. A two dimension effect was visually seen in its natural setting.

Photographic prints were traditionally made out of linen rag papers which were used as the base for making photographic prints. Prints on this fiber-based paper coated with a gelatin emulsion are quite stable when properly processed. Their stability is enhanced if the print is toned with either sepia (brown tone) or selenium (light, silvery tone). The paper will dry out and crack under poor archival conditions. Loss of the image can also be due to high humidity, but the real enemy of paper is chemical residue left by the photographic fixer, a chemical solution cued to remove grain from films and prints during processing. In addition, contaminants in the water used for processing and washing can cause damage. If a print is not fully washed to remove all traces of fixer, the result will be discoloration and image loss (Levenson, 1993).

The next innovation in photographic papers was resin-coating or water-resistant paper. The idea was to use normal linen fiber-base paper and coat it with a plastic (polyethylene) material, made the paper water-resistant. The emulsion is then placed on a plastic covered base paper. The problem with resin-coated papers was that the image rides on the plastic coating and was susceptible to fading… The image would literally disappear from the film or paper base as the dyes deteriorated. Kodachrome, dating to the first third of the 20th century, was the first color film to produce prints that could last half a century. Now, new techniques created permanent color prints that would last 200 years or more. New printing methods using computer-generated digital images and highly stable pigments offer permanency for color photographs (Maxwell, 2003).
Instant photography was invented by Edwin Herbert Land, an American inventor and physicist. Land was already known for his pioneering use of light-sensitive polymers in eyeglasses to invent polarized lenses. In 1948, he unveiled his first instant-film camera, the Land Camera 95. Over the next several decades, Land's Polaroid Corporation would refine black-and-white film and cameras that were fast, cheap, and remarkably sophisticated. Polaroid introduced color film in 1963 and created the iconic SX-70 folding camera in 1972. Other film manufacturers, namely Kodak and Fuji, introduced their own versions of instant film in the 1970s and 1980s. Polaroid remained the dominant brand, but with the advent of digital photography in the 1990s, it began to decline… In 2010, the Impossible Project began manufacturing films using Polaroid's instant-film formats, and in 2017, the company rebranded itself as Polaroid Originals (Peres, 2007).

Having perfected roll film, George Eastman also invented the box-shaped camera that was simple enough for consumers to use. For $22, an amateur could purchase a camera with enough film for 100 shots. Once the film was used up, the photographer mailed the camera with the film still in it to the Kodak factory, where the film was removed from the camera, processed, and printed. The camera was then reloaded with film and returned. As the Eastman Kodak Company promised in ads from that period, "You press the button, we'll do the rest." Over the next several decades, major manufacturers such as Kodak in the U.S., Leica in Germany, and Canon and Nikon in Japan would all introduce or develop the major camera formats still in use today. Leica invented the first still camera to use 35mm film in 1925, while another German company, Zeiss-Ikon, introduced the first single-lens reflex camera in 1949. Nikon and Canon would make the interchangeable lens popular and the built-in light meter commonplace (Janesick, 2001).

The roots of digital photography, revolutionized the industry, began with the development of the first charged-couple device (CCD) at Bell Labs in 1969. The CCD converts light to an electronic signal and remains the heart of digital devices today. In 1975, Kodak developed the very first camera creating a digital image. It used a cassette recorder to store data and took more than 20 seconds to capture a photo. By the mid-1980s, several companies were at work on digital cameras. One of the first to show a viable prototype was Canon, which demonstrated a digital camera in 1984, although it was never manufactured and sold commercially. The first digital camera sold in the U.S., the Dycam Model 1, appeared in 1990 and sold for $600. The first digital SLR, a Nikon F3 body attached to a separate storage unit made by Kodak, appeared the
following year. By 2004, digital cameras were outselling film cameras, and digital is now dominant (Philip and Askey, 2016).

Non-digital photographs are produced using a two-step chemical process: light-sensitive film captures a negative image (colors and lights/darks are inverted) from which a positive image can be made by transferring the negative onto photographic paper (printing). The advent of digital photography has led to the rise of digital prints. These prints are created from stored graphic formats such as JPEG, TIFF, and RAW. These can then be printed out using printers including inkjet printers, dye-sublimation printer, laser printers, and thermal printers. Inkjet prints are sometimes called ‘giclée’ prints (Woodman, 1978).

Contemporary photography is a general category for photography from the 1970s onward. Over the past few decades, the medium has been defined by new technologies and formats, among the most important being color photography, digital manipulation, and large-scale printing techniques. It often uses these developments to present new perspectives on traditional subjects and compositions. The New Topographics documented expansive, deadpan views of nature, while, more recently, Alec Soth and Taryn Simon have captured portraits of subjects from the fringes of society. There is also a recurring blurring of the division between documentary and fiction, inspired by the elaborate staging of images by photographers such as Cindy Sherman, Jeff Wall, and Gregory Crewdson (Artsy, 2018).

Photography Art or The Art of photography lies in the way the artist composes his frame. He uses all the tools or, composition rules to learn more about these rules. To ensure that his viewers stayed focused on his subject and ignore any clutter. That the viewer’s eye doesn’t dart around and leave the frame. And the proof that the effect he wished to create is achieved (Sood, 2017).
The fruits of preserving the environment

(The Monitor Newspaper, 02/04/2015)

While photo collage is a new method that is presented for producing and preserving content correlation of photos. We use deep learning techniques to find correlation among given photos to facilitate their embedding on the canvas, and develop an efficient combinatorial optimization technique to make correlated photos stay close to each other. To make efficient use of canvas space, the method first extracts salient regions of photos and packs only these salient regions. The salient regions are allowed to have arbitrary shapes, therefore yielding informative, yet more compact collages than by other similar collage methods based on salient regions (IEEE, 2018).

Documentary photography usually refers to a popular form of photography used to chronicle significant and historical events. It is typically covered in professional photojournalism, or real life reportage, but it may also be an amateur, artistic, or academic pursuit. The photographer attempts to produce truthful, objective, and usually candid photography of a particular subject, most often pictures of people. (Hilderbrandt, 2018) Photography exhibition is a public display of works of art or items of interest, held in an art gallery or museum or at a trade fair (Oxford Dictionary, 2018). Like the photo below illustrates.
Government should protect the exploitation of our resources, to foreign investors

New Vision, 09th May, 2016

Through the Practice Based Research, Photography was a primary concern not only for its technological or academic discipline but also for the theoretical concern that destabilized photography. Particular institutionalization of photographic practice from which the production and use of art photography and to a lesser extent the concept of documentary practice provides an important theoretical service for analyzing photography as a pedagogical practice...this would indicate that in this position it includes considerations of what photographs do to the viewer. The event status of the image, in its demand for intelligibility, requires a viewer to discursively position himself to respond to this demand. How such a position acts on the process of subject formation is of course a central question for cultural workers. (Giroux, 2015)

It was through modeling thinking, talking and writing about photography that the researcher developed his photo literacy. To share with some of this writing, in the context of their own explorations and visual analysis. Fluency in the use of written language and the ability to think with it stems from the ability to express oneself fluently and grammatically in speech. And so
creating the conditions for great discussions and debates about photographs as a crucial part of the process of developing photo literacy (Photo Pedagogy, 2015).

Deforestation, settlements and agriculture on the steep slopes of Mt. Elgon should stop

The Daily Monitor Newspaper, 11th, June, 2017

Unlike objects, most of the information in photographs is gained from studying the image rather than the physical aspects of the photograph, offering an excellent opportunity for learning the challenge of accurate description. How can you put into words what you see with your eyes? Working with photographs also adds another layer of complexity to the lesson, because every photograph that was created at one point in time, in a particular place, of a chosen subject, by a particular photographer, for a specific purpose, and using a particular technology is to be regarded critical and important (Sieber, 2007).
Reasons why wetlands need to be saved and protected

New Vision, 15th June, 2018

What had for years been too expensive or difficult to utilize in the classroom, is now an invaluable teaching aid that educators should integrate throughout their curricula and encourage students to analyze and use. Photographs have become so common these days that neither adults nor children are accustomed to questioning the construction or bias of the pictures that surround them. When using a critical media literacy framework, teachers and students can support democratic pedagogy by using photography to co-construct knowledge and create alternative representations of their world (Shares, 2017).

Text expressed a conceptual precision that could not be approached with images alone. This was evidenced with typography color and size that increased its psychological emotional impact. The typographical elements attracted viewers’ attention as images did, and carried all necessary information the text provided. Colors and composition are other related elements, as they attract most of the credit for what goes into making effective websites design. Typefaces represent the voice of an atmosphere, or historical setting, and it is a body language. It’s what makes the first
impression. Good typography enhances the character of the site and adds a tone of voice that subliminally reinforces what the words say to influence how those words are perceived (CXL, 2017).

Seemingly small things like font and the spacing between letters can impact on how one feels when reading online. The right font choice along with the absence of sidebars and popups makes everything feel easier and better to read. Websites like Medium, Signal vs. Noise, and Zen Habits are like yoga studios for content. Their presentation of content puts one at peace while reading, allowing him to fully focus on the stories without distraction (Cho, 2018).

The importance of applying visual content to one’s marketing strategy required,

i. Colored visuals increase people’s desire to read content by 80%.

ii. Content with images increases a view rate by 94%.

iii. Visuals generate more back links than any other form of content.

iv. Posts with images produce 180% more engagement.

v. People are 85% more likely to buy your product after watching a video about it (Hanski, 2016).

Basic guidelines that were used for colors effectiveness were;

i. The use of a neutral color palette,

ii. Use of one color for the purpose of highlighting, and

iii. Selecting variations for your highlight color.

Guidelines for using effective typography included;

i. Avoid using too many typefaces and styles

ii. Make Proper Use of White Space (Kruger, 2018).

Photography Pedagogy is a critical media literacy framework through which knowledge construction and creational representation of the world could be effected (Teacher wikispace, 2016). Only a professionally competent and innovative teacher can encourage learners to look for new ways and new knowledge by themselves. Innovative problem-solving is a key
competence in today's world, (The European Commission in a Memorandum on Lifelong Learning, 2000).

It is not an investment, but rather suffocating Mother Nature

New Vision, 05th, November, 2017

Public photographic depictions of places and place-based communities contributed to the construction of local identity and community building. Being public and visualised statements about what a place and the people living there, where and what they were not, photographs incited public debate about place and community. The two interventions, that involved professional photographers from outside the neighborhood of Ghent, Belgium, and another that involved amateur photography by local residents in Bonny bridge, Scotland. Attempted to encourage citizens through community workers, to discuss alternative realities of themselves, their neighbors and their environments. Starting from theories of place-making and public
pedagogy, we reveal how both, nonetheless, exemplify very different strategies to democratise community-building processes (Taylor & Francis, 2012).

To find an efficient way for stimulating students’ artistic creation and set up the ecological thinking in young generations’ mind required a selected general education course at “University M” in Changhua Taiwan, to incorporate simple composition and posing techniques for students who had not been exposed to professional photography training to be re-introduced to photography as a creative medium. It is also the objective of this study for the students to see the elective course of general education – the “Organic Life and Health” in a different light through a new form of stimuli. This research is an Action Research to proceed an experiment and analysis of the result to reveal the differences between before and after of their assignments. That is incorporating art into the course offered advantages and possibilities for creative development and application for students who got familiarized to the virtual world and could live in the real world again, when provided a gateway (Peng & Cheng, 2016).

An educational approach that merged ideas of critical pedagogy with those of visual culture, were termed as Visual Critical Pedagogy... Integrating critical pedagogy with visual culture provided fertile ground for an educational practice within art classes and beyond them. Visual Critical Pedagogy is formulated using the concepts exposure, deciphering, representation and visibility, shared by both critical pedagogy and visual culture. These are discussed in the context of educational projects and activities planned and implemented by Jewish and Arab students enrolled in an education-through-art program in an academic college in northern Israel (Glazer, 2017).

Art educators were concerned with the relationship between theory and practice. These concerns manifested in extensive debates about the role of critical theory in studio art programs. There is a widely held assumption in art teaching that theory gets in the way of creativity and spontaneity. While all educators must consider the interrelations of theory and practice, in Art departments there was an all too frequent dismissal of theory. Resistance can be related to the theoretical questioning of deeply held beliefs about art, such as truth and originality, in the context of an understanding that the construction of meaning is inseparable from the production of power. In these discussions, the theoretical adage of theory into practice had often mutated into
pedagogical opposition of theory versus practice. This divisiveness does not fully consider the particular challenges that arise in the studio art classroom (Mckenna, 2014).

Practical theories elaborated by teachers worked to incorporate use of computer-based information and communication technologies into their classroom pedagogy. Integrated use of those technologies into school processes of teaching and learning had continued to be exercised by educational policy-makers and practitioners… The popular discourse surrounding technology integration appears to neglect the limitations of characterized teaching in terms of the use of specific resources or standard methods. As the practicable development of pedagogy calls for better understanding of how teachers perceive and think about what they do in their classrooms (Brown & McIntyre, 1993).

Abbott developed a specific approach that used photography to explain physics. In one of her projects, a multiple-flash exposure of a bouncing ball, the image of a ball repeated itself in four diminishing arcs against a flat, black background. The potential for this image to convey its content, a law of motion, relied on the viewer’s understanding of how photographic technology worked. Drawings on conventions of photography that already establish and visually familiar, strategic use of traces in the prints that viewers recognize as manifestations of the photographic process, lead the viewer to see the images of the ball as points in a diagram, with the help of information provided by accompanying text, equations, and drawings (Reilly, 2016).

Pedagogy is a discipline that deals with the thinking and practice of those educators, who look to accompany learners; care for and about them; and bring learning into life. Teaching is just one aspect of their practice (Smith, 2012).

It was easy to confuse education with schooling. Many thought of places like schools or colleges when they saw or heard the word. They also looked to particular jobs like teaching or tutoring. The problem with this was that while they looked to help people learn, the way they worked was not necessarily something that could be properly called education. Often teachers fall, or are pushed, into schooling trying to drill learning into people according to some plan often drawn up by others. Famously called ‘banking’ – this making deposit of knowledge. It can quickly descend into treating learners like objects, things to be acted upon rather than people to be related to. In
contrast, to call ourselves ‘educators’ we need to look to acting with people rather on them. Paulo (Freire, 1972).

Education was a deliberate process of drawing out learning, of encouraging and giving time to discovery. It was an intentional act, at the same time a social process…a process of living and not a preparation for future living. As well as being concerned with learning that we set out to encourage – a process of inviting truth and possibility – it is also based in certain values and commitments such as a respect for others and for truth (Dewey, 1963).

For many concerned with education, it was also a matter of grace and wholeness, an engagement fully with the gifts that were given. Pestalozzi constantly affirmed that education is rooted in human nature; it is a matter of head, hand and heart (Brühlmeier, 2010). Identity, meaning, and purpose in life are found through connections to the community, to the natural world, and to spiritual values such as compassion and peace (Miller, 2000).

Within ancient Greek society there was a strong distinction between the activities of pedagogues and subject teachers. The first pedagogues were slaves – often foreigners and the spoils of war. They were trusted and sometimes learned members of rich households who accompanied the sons of their masters in the street, and oversaw their meals, and sat beside them when being schooled. These pedagogues were generally seen as representatives of their wards’ fathers and literally tenders of children. Children were often put in their charge at around seven (7) years and remained with them until late adolescence (Young, 1987).

The roles and relationships of pedagogues were defined by Plato as men who by age and experience are qualified to serve as both leaders and custodians of children (Longenecker, 1983). Their role varied but two elements were common, the first was to be an accompanist or companion – carrying books and bags, and ensuring their wards were safe. The second, and more fundamental task in relation to boys, was to help them learn what it was to be men. This they did by a combination of example, conversation and disciplining. Pedagogues were moral guides who were to be obeyed (Smith, 2006).

Employing a pedagogue was a custom that went far beyond Greek society. Well-to-do Romans and some Jews placed their children in the care and oversight of trusted slaves. It was a
continuous widening practice from the fifth century B.C. until late into imperial times (Young, 1987). He further reports that brothers sometimes shared one pedagogue in Greek society. In contrast, in Roman society there were often several pedagogues in each family, including female overseers for girls. This tradition of accompanying and bag carrying could still be found in more recent systems of slavery such as that found in the United States – a recount of autobiography Up from Slavery (Washington, 1963).

Education included the nurture of the child and, as it grew, its culture. The latter was firstly, negative consisting of discipline; that is, merely the correcting of faults. Secondly, culture was positive consisting of instruction and guidance and forming part of education. Guidance means directing the pupil in putting into practice what he has been taught. Hence the difference between a private teacher who merely instructs, and a tutor or governor who guides and directs his pupil. The one trains for school only, the other for life (Kant, 1900).

The growing focus on teaching in Europe concerned with the process and content of teaching and instruction developed significantly in the sixteenth and seventeenth centuries. For example;

i. A growing literature about instruction and method aimed at schoolteachers.

ii. The grouping together of different areas of knowledge in syllabi which set out what was to be instructed.

iii. A focus on the organization and development of schools.

The separation of the activity teaching from the activity of defining that which is taught led in much of continental Europe to a growing interest in the process of teaching and the gathering together of examples, guidance and knowledge in the form of what became known as didactics (Hamilton, 1999).

One of the important landmarks was the publication of John Amos Comenius’s book The Great Didactic. His fundamental aims of education generated the basic principle of Didactica Magna, omnis, omnia, omnino – to teach everything to everybody thoroughly, in the best possible way. He believed that every human being should strive for perfection in all that is fundamental for life and to do this as thoroughly as possible…. Every person must strive to become (1) a rational being, (2) a person who can rule nature and him or herself, and (3) a being that mirrors the
creator. He developed sets of rules for teaching and set out basic principles. His fundamental conclusions (Gundem, 1992).

i. Teaching must be in accordance with the student’s stage of development.
ii. All learning happens through the senses…
iii. One should proceed from the specific to the general, from what is easy to the more difficult, from what is known to the unknown.
iv. Teaching should not cover too many subjects or themes at the same time.
v. Teaching should proceed slowly and systematically. Nature makes no jumps.

Herbart sought to devise, from first principles, an educational system that worked towards a general theory of pedagogies Plan of Lectures on Pedagogy and included in Herbart 1908. At the centre of his theory of education and of schooling is the idea of educational teaching or educating instruction makes the following observations:

Like practical and theoretical educationalists before him, Herbart also makes a distinction between education and teaching. Education means shaping the development of character with a view to the improvement of man. Teaching represents the world, conveys fresh knowledge, develops existing aptitudes and imparts useful skills (Hilgenheger, 1993).

Before Herbart, it was unusual to combine the concepts of education and teaching. Consequently, questions pertaining to education and teaching were initially pursued independently. Herbart took the bold step of ‘subordinating’ the concept of teaching to that of education in his educational theory. As he saw it, external influences, such as the punishment or shaming of pupils, were not the most important instruments of education. On the contrary, appropriate teaching was the only sure means of promoting education that was bound to prove successful. Teaching is the central activity of education. What Herbart and his followers achieved was to focus consideration on instruction and teaching (didactics) around schooling rather than other educational settings (Gundem, 2000).

Herbart also turned didactics ‘into a discipline of its own’ – extracted it from general educational theory. Simplified and rather rigid versions of his approach grew in influence with the development of mass schooling and state-defined curricula.
This approach did not go unchallenged at the time. There were those who argued that teaching should become part of the human rather than ‘exact’ sciences. Rather than seeking to construct detailed systems of instruction, the need was to explore the human experience of teaching, learning and schooling. It was through educational practice and reflection upon it (learning by doing) and exploring the settings in which it happens that greater understanding would develop. In Germany some of those arguing against an over-focus on method and state control of curricula looked to social pedagogy with its focus on community and democracy (Hamilton, 1999).

Education as a science found its way across the channel and into English-language books and manuals about teaching – especially those linked to Herbart. Perhaps the best known text was Alexander Bain’s Education as a Science first published in 1879. However, its influence was to prove limited. In an often cited chapter “Why no pedagogy in England?” argued that with changes in schooling in the latter years of the nineteenth century and growing government intervention there was much less emphasis upon intellectual growth and much more on containment. In addition the psychology upon which it was based was increasingly called into question. The most striking aspect of current thinking and discussion about education is its eclectic character, reflecting deep confusion of thought, and of aims and purposes, relating to learning and teaching to pedagogy (Simon, 1987).

The prominence of curriculum in English schooling led to pedagogy as the process of teaching remained in a subsidiary position. This was especially so in the arguments around introducing a National Curriculum in England, Wales and Northern Ireland (established in the Education Reform Act 1988) and the implementation of the curriculum in its first twenty years. The focus was upon delivering certain content and testing to see whether it had been retained (Alexander, 2004).
Pedagogy was a means of control towards a fundamental element in the growing interest with a shift in government focus on education in England. It sought to control classroom activity via the curriculum, there was a movement that increased the monitoring of classroom activity via regular scrutiny by senior leadership teams and a much enhanced evaluation schedule for lesson observation (Ofsted, 2012). Key indicators for classroom observation included a variety of learning styles addressed, pace, dialogue, the encouragement of independent learning and so on (Ofsted, 2011). A number of popular guides appeared to help teachers on their way – perhaps the best received of which was The Perfect Ofsted Lesson (Beere, 2010). While the language sounded progressive, and the practices promoted had merit, the problem was the framework in which it was placed. It was, to use Alexander’s words, ‘pedagogy of compliance’. ‘You may be steeped in educational research and/or the accumulated wisdom of 40 years in the classroom, but unless you differ to all this official material your professional judgments will be uninformed (Alexander, 2004).

Pedagogy was about teaching. But it was taken as a broad view of teaching as a complex activity, which encompassed more than just delivered education. Another way to explain it is by referring to:

i. the art of teaching – the responsive, creative, intuitive part
ii. the craft of teaching – skills and practice
iii. The science of teaching – research-informed decision making and the theoretical underpinning.

It was also important to remember that all these were grounded in ethical principles and moral commitment – teaching was never simply an instrumental activity, a question just of technique. He welcomed warnings against viewing teaching as an instrumental activity – whether it is satisfactory to describe it as pedagogy is a matter for some debate. Much of what passes for pedagogy in UK education debates is better understood as didactics (Hamilton, 1999).

A third element in the turn to pedagogy flowed from concerns in social and youth work in the UK that the needs of many children were not being met by existing forms of practice and provision. Significantly, a number of practitioners and academics looked to models of practice
found in continental Europe and Scandinavia and focused, in particular, on the traditions of social pedagogy (Lorenz, 1994; Smith, 1999; Cameron, 2004 and Cameron, and Moss 2011). In Scotland, for example, there was discussion of the Scottish pedagogue after the use of the term Danish pedagogue (Cohen, 2008). In England various initiatives and discussions emerged around reconceptualising working with children in care as social pedagogy and similarly the activities of youth workers, teachers, mentors and inclusion workers within schools (Kyriacou’s work, 2010).

The traditions re-appreciate pedagogy, and what came to the fore was a focus that flourished and of the significance of the person of the pedagogue (Smith and Smith, 2008). Three elements of the processes of the current generation of specialist pedagogues included; the heirs to the ancient Greek process of accompanying. Then their pedagogy involved a significant amount of helping and caring for. And lastly their engagement in what was called bringing learning to life. Woven into those processes are theories and beliefs that needed to be attended to (Alexander, 2000). To reword and add to pedagogy can be approached as what is needed to know, the skills that are needed to command, and the commitments that are needed to live in order to make and justify the many different kinds of decisions needed to be made (Alexander, 2004).

The first and obvious thing to say is that pedagogues have a fundamentally different focus to subject teachers. Their central concern is with the well-being of those they are among and with. In many respects, with regard to youth work, pedagogues are involved for much of the time in an exercise in moral philosophy (Young, 1999). Those they worked with were frequently sought to answer in some way profound questions about themselves and the situations they face. At root these look to how people should live their lives: what is the right way to act in such a situation or that way; of what does happiness consist for me and for others? How should I relate to others; what sort of society should one be working for? In turn, pedagogues need to have spent some time reflecting them upon what might make for flourishing and happiness (Smith and Smith, 2008).
The person of the pedagogue was a way of working that is deeply wrapped up with the person of the pedagogue and their ability to reflect, make judgements and respond. They need to be experienced as people who can be trusted, respected and turned to (Smith and Smith, 2008).

It is wise, to hold truth dearly, to be sincere and accurate… There is also, usually, an expectation that we have a good understanding of the subjects upon which we are consulted, and that we know something about the way of the world. We are also likely to be approached for learning and counsel if we are seen as people who have the ability to come to sound judgments, and to help others to see how they may act for the best in different situations, and how they should live their lives (Smith and Smith, 2008).

At one level, the same could be said of a good subject teacher in a school. ‘Good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher. However, the focus of pedagogues frequently takes them directly into questions around identity and integrity. This then means that their authenticity and the extent to which they are experienced as wise are vital considerations (Palmer, 1998).

Accompanying was meant for the image of Greek pedagogues that walked alongside their charges, or sitting with them in classrooms was a powerful one. It connected directly with the experiences of many care workers, youth workers, support workers and informal educators. They spent a lot of time being part of other people’s lives – sometimes literally walked with them to some appointment or event, or sitting with them in meetings and sessions. They can be a significant person for someone over a long period of time, going through difficulties and achievements with them, and have described this as accompanying (Green and Christian, 1998).

It was of opinion that the availability of this sort of quality companionship and support was vital for people to establish and maintain their physical, mental and spiritual health and creativity. It is our relationship with a young person upon which most of our work, as a practitioner, hinges. And this is a relationship that can develop only when the persons involved pay attention to one another (Barry and Connolly, 1986).

What effective workers with individual young people do is highly skilled work, drawing on, through different stages in the process, a range of diverse roles and capacities. Done well the
practitioner moves seamlessly through the stages, but the unifying core is the relationship between young person and the worker (Collander, 2005).

Pedagogues had to be around for people; in places where they were directly available to help, talk and listen. They also have to be there for people: ready to respond to the emergencies of life – little and large (Smith and Smith, 2008).

Caring for and about was greatly enhanced by the work of Nel Noddings. She distinguished between caring for and caring about. Caring for involved face-to-face encounters in which one person attended directly to the needs of another. We learn first what it means to be cared-for. Then, gradually, learning both to care for and, by extension, to care about others. As it provided the foundation for our sense of justice. Caring relations are a foundation for pedagogical activity, which means a teaching activity (Noddings, 2002).

As one listened to students, she or he gained their trust, in an on-going relation of care and trust, it was more likely that students would accept what you tried to teach. They would not see your efforts as interference but, rather, as cooperative work proceeded from the integrity of the relation. Then, as you engage your students in dialogue, you learn about their needs, working habits, interests, and talents. You gained important ideas from them about how to build your lessons and plan for their individual progress. As you acquire knowledge about the students needs and realize how much more than the standard curriculum is needed, you are inspired to increase your own competence (Noddings, 2005).

For many of those concerned with social pedagogy it is a place where care and education meet, one is not somehow less than the other (Cameron and Moss, 2011). What we have here is a helping relationship. It involves listening and exploring issues and problems with people; and teaching and giving advice; and providing direct assistance; and being seen as people of integrity (Smith and Smith, 2008).
Bringing learning to life meant talking about pedagogy as a process that brought learning to life. Focus was put on three aspects. Pedagogy as: Animation – bringing life into situations. This is often achieved through offering new experiences. Reflection – creating moments and spaces to explore lived experience. Action – working with people so that they are able to make changes in their lives.

Animation meant to be acting with learners, or others. In situations where learning is an aspect of what is occurring, to assist them to work with their experience (Boud and Miller, 1997). It is a pretty good description of what many social pedagogues, youth workers and informal educators did for much of the time. They worked with people on situations and relationships so that they were more stimulating and satisfying. However, they also looked to what was enlarging experience and to making it more vivid and inspiring (Dewey, 1916).

Reflection within these fields of practice had been a long-standing tradition of looking to learning from experience and, thus, to encouraging reflection. Conversation is central to the practice of informal educators and animators of community learning and development. With this has come a long tradition of starting and staying with the concerns and interests of those they are working with, while at the same time creating moments and spaces where people came to know themselves, their situations and what is possible in their lives and communities (Smith, 1994).

Action was a learning that did not stop at the classroom door, but was focused around working with people so that they could make changes in their lives, and in communities. As it was put many years ago, this was education as life. Based in responding to situations, not subjects (Lindeman, 1926), it involved a committed and action-oriented form of education… was both not formal, and conventional, not designed merely for the purpose of cultivating skills, but… something which relates people definitely to their community… It has for one of its purposes the improvement of methods of social action… We are people who want change but we want it to be rational, understood (Lindeman, 1951).

In short, this is a process of joining in with people’s lives and working with them to make an informed and committed change.

The pilot study that was taken in selected areas of Masaka and Rakai districts, showed settlement encroachment, and industrial setups that had extensively degraded the wetlands with much of the
mashes submerged with hips of graded soil that was offloaded from trucks. The Convention of World Wetlands Day in 1971, marked the date of which celebration are held every year. It was established to raise awareness about the value of wetlands for humanity and the planet, and by 2015 it was fulfilled in fifty-nine (59) countries (Ramsar Convention, 2016). The declaration of St. Francis of Assisi, as Patron saint of ecology and animals in 1979 by Pope John Paul II, became a mark for protection and preservation of the eco-system (Earth Day Network, 2016).

Degrading wetlands with impunity in Lutembe Bay wetland was a Ramsar Site, it was the most important area for the conservation of water birds in Uganda, something Ssalongo Steven Ssekatawa laughed at. He thought nature conservation was all about not cutting trees, and how have I degraded the wetland by building fish ponds… his workers carrying out sand mining, selling two tonnes of sand at Shs70,000 and four tonnes at Shs110,000. Part of the swamp was depleted of sand and then, murram poured into it. A building is being built a few metres from fish ponds. Beyond the fishponds is a large maize garden. People should stop being so conscious of the environment… (Daily Monitor, 2017).

Alongside Entebbe Road, is the Lutembe Bay that had had part of it structured with Rosebud Limited owned by tycoon, Sudhir Ruperalia. In 2013, Wakiso District halted the expansion of the flower farm, accusing it of degrading the wetland. District officials accused NEMA of offering Rosebud a permit without consulting them. Residents who had built houses next to the wetland accused Rosebud of reclaiming more sections of the wetland in the last two years…They bring soil and heap it in a huge mound so that no one can see what is happening inside the farm…A satellite image in the Uganda Wetlands Atlas shows that infilling with murram to create dry ground for flower farm construction has been ongoing since 2013. There are other flower farms in the area that have been steadily expanding (Nature Uganda, 2015).
STATEMENT OF THE PROBLEM

Photography Pedagogy had not been used as an alternative option to sensitise and save the encroached wetlands in Uganda, which was faced with the catastrophe of environment 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, which 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 the ultimate answer to be focused upon to the dilemma of settlement, and educate the communities in salvaging the encroached wetlands.

PURPOSE OF THE STUDY

The study used photography pedagogy in creating environmental awareness about the encroached wetlands in Lwera, Nakayiba and Kalisizo communities in Masaka, and Rakai districts in Uganda, with an innovative photography pedagogy theory through text and image manipulation and a practice - based photographic exhibition model as an after fact finding at the unit of analysis that was Nakayiba in Masaka District.

OBJECTIVES OF THE STUDY

The objectives of the study were

i. To examine the previous methods that have been used in addressing the problems of wetland degradation.
ii. To assess the different ways of how photography pedagogy can be used to enlighten the public on the encroached wetlands in selected areas of Masaka and Rakai Districts.
iii. To design a photography pedagogy essay that was used to sensitise the public about environmental degradation of selected wetlands in Rakai and Masaka Districts.
iv. To analyze the content of the designed photography pedagogy essay that can be used to sensitise the public about wetland degradation in selected areas of Masaka and Rakai Districts.

v. An advanced innovative photography pedagogy theory was subjected to encroached wetlands.

vi. To subject the photography pedagogy model to a selected audience to determine its effectiveness in enlightening the public about the degradation of wetlands in selected areas of Masaka and Rakai Districts.

**RESEARCH QUESTIONS**

The following Research Questions guide the study:

i. What previous methods were used and examined previously in addressing the problems of wetland degradation?

ii. How were the different ways assessed on how photography pedagogy exhibition model was used to enlighten the public on the encroached wetlands in selected areas of Masaka and Rakai Districts?

iii. How was the photography pedagogy essay designed to sensitise the public about environmental degradation of selected wetlands in Rakai and Masaka Districts?

iv. What content was analysed through the designed photography pedagogy essay that can be used to sensitise the public about wetland degradation in selected areas of Masaka and Rakai Districts?

v. How was An advanced innovative photography pedagogy theory subjected to encroached wetlands?

vi. How was the photography pedagogy model to a selected audience determine its effectiveness in enlightening the public about the degradation of wetlands in selected areas of Masaka and Rakai Districts?

**SCOPE OF THE STUDY**

**Content Scope**
A conceptual frame that examined previous methods like Environmental Art, Eco Art, Land Art that were used in addressing the problems of wetland degradation, a designed photography pedagogy essay that was used to sensitize the public about environmental degradation of selected wetland areas in Rakai and Masaka Districts, analyzed the content of the designed photography pedagogy essay that was used to sensitize the public about wetland degradation in selected areas of Masaka and Rakai Districts an advanced innovative photography pedagogy theory through the use of text and image manipulation of encroached wetlands, assessed the different ways of how photography pedagogy could be used to enlighten the public on the encroached wetlands in selected areas of Masaka and Rakai Districts, subjected the photography pedagogy model to a selected audience that determined its effectiveness to enlighten the public about the degradation of wetlands in selected areas of Masaka and Rakai Districts, and analysed the opinions of the respondents as regarded the effectiveness of the used photography pedagogy model in addressing issues of wetland degradation in selected areas of Masaka and Rakai Districts.

**Geographical Scope**

The district is bordered by Bukomansimbi District to the north-west, Kalungu District to the north, Kalangala District to the east and south, Rakai District to the south-west, and Lwengo District to the west. The town of Masaka, where the district headquarters is located, is approximately 140 kilometres (87 mi), by road, south-west of Kampala on the highway to Mbarara. The coordinates of the district are 00 30S, 31 45E. The average altitude of the district is 1,115 metres (3,658 ft) above sea level.

While Rakai District borders Lyantonde District to the northwest, Lwengo District to the north, Masaka District to the northeast, Kalangala District to the east, the Kagera Region in the Republic of Tanzania to the south, Isingiro District to the southwest, and Kiruhura District to the northwest. The town of Rakai is approximately 65.5 kilometres (40.7 mi), by road, southwest of Masaka, the largest city in the sub-region.

**Time scope**

The boundaries were plotted from 2010 – 2015 on the basis that these were the times that the environmental change sweeping the world occurred at a faster pace than previously thought,
making it imperative that governments acted then to reverse the damage being done to the planet. (UNEP, 2015) has ever published on the state of the global environment.

**SIGNIFICANCE OF THE STUDY**

The study aimed at using photography pedagogy within communities that had encroached onto the wetlands. And the beneficially were the general public, government institutions and Non Government Organisations, since the environment did not need them but they really needed it.

**UNIT OF ANALYSIS**

The settlement encroachers at Nakayiba wetlands (Area; 10 square kms wide, 31.33° – 31° 49 E and 00° 27S – 00° 05 N) which was in Namajuzi riverine catchment that was part of Lake Victoria basin. The Wetlands in Nakayiba have quite a number of socio economic values. The wetland plants such as papyrus are extensively used for making crafts and are a source of thatching materials. Most wetlands are a source of water, for both domestic and water production. The wetland is used for grazing animals, especially during the dry seasons.
CONCEPTUAL FRAMEWORK

The term Conceptual Framework is a network, or interlinked concepts that together provide a comprehensive understanding of a phenomena. The concepts that constitute a conceptual framework support one another, articulate their respective phenomena, and establish a framework-specific philosophy. Conceptual frameworks possess ontological, epistemological, and methodological assumptions, and each concept within a conceptual framework plays an ontological or epistemological role. The ontological assumptions relate to knowledge of the “way things are,” “the nature of reality,” “real” existence, and “real” action (Guba & Lincoln, 1994). The epistemological assumptions relate to “how things really are” and “how things really work” in an assumed reality. The methodological assumptions relate to the process of building the conceptual framework and assessing what it can tell us about the “real” world.

CONCEPTUAL FRAMEWORK

INDEPENDENT VARIABLE

Photography Pedagogy as means

DEPENDENT VARIABLE

Encroached wetlands

i. Negative Attitudes by Communities
ii. Unfavorable Climatic Conditions
iii. Colour

MODERATING VARIABLE

It was through the photography pedagogy that the encroached wetlands of Uganda had to be salvaged. That required a critical media literacy framework through which knowledge construction and creational representation of the world could be effected, besides photography was used as a tool in aiding teaching, combined with pedagogical theories and practice of education that could salvage the encroached wetlands. The contextual knowledge was to occur as
so long as the public had learned and processed new information that depended largely on the moderating variable that acted upon the Independent variable to make sense to the audience in their own frames of reference within their inner worlds of memory, experience and response. For example; if the quality of color was not that to the standardized setting in production, then the interpretation of the photographic essay by the participant could be affected visually. Secondary choice of colour within a composition plays a significant role or meaning and interpretation of content as far as different cultures are concerned.
CHAPTER TWO

LITERATURE REVIEW

INTRODUCTION

Disaster was evident in Uganda’s wetland areas, due to encroachment of various human activities that had brought eminent environmental degradation. Because of that, the researchers’ emphasis bent towards community settlements. Using the Photography Pedagogy was a critical media literacy framework through which knowledge construction and creational representation of the world could be effected. Uganda's wetlands and vegetation was composed of papyrus, bogs, flood plains, and swampy forests that needed to be protected and preserved as a way of promoting the eco system.

A survey by the researcher explored the photographic technique, the productive aspects of selected natural and artificial sources of light in the black and white photographic process that revealed extensive creative capabilities through the attributes of chiaroscuro contrast, key and artistic compositional elements (Sebba, 2004).

Sseba used the exploration of light using photography, light was seen to be reflected on different objects and surfaces, and as a result different creative effects were captured in form of black and white appearance. Related to the concept of the researcher, photography is used as a tool to help in sensitising the public not to encroach on the wetlands in Uganda, in order to find an efficient way to stimulate students’ artistic creation with professional photography as a medium.

The researcher used five objectives out of the six to guide him through the use of themes, and among these were the following:

The Various Methods Used in Addressing the Problems of Wetland Degradation

A team of eminent environmentalists and photographers had addressed critical components of
the European landscape; forests, wetlands, and parklands… experts such as Oliver Rackham show the importance of historical ecology and landscape studies in providing a future vision (Ian, 2013).

It was after such daring researchers and artists that had revealed the truth to their countrymen about the outcomes of not protecting their environment, and that was reason enough for the African nations to be aware of the disaster that would befall them, if they did not take action before hand.

Hunting, fishing, bird watching, and nature photography are just a few of the many recommended activities that people enjoy in wetlands… people are now starting to realize the importance of wetlands and taking action to protect them (US Fish and Wildlife Service, 2015). Eco-Literate Music Pedagogy examined the capacity of musicicking to cultivate ecological literacy, approaching eco-literate music pedagogy through philosophical and auto ethnographical lenses. Building on the principle that music contributed uniquely to human ecological thinking, that volume tracked the course of eco-literate music pedagogy while guiding the discussion forward on what it meant to embrace the impulse to teach music for ecological literacy, to theorize eco-literate music pedagogy, learn through enacting that pedagogy, and how the impulsion, the theorizing, and the enacting relate to one another (Shevock, 2017).

Music education for ecological consciousness was experienced in local places, and that study explored the theory underlying eco-literate music pedagogy in juxtaposition with the author’s personal experiences. The work arrived at a new philosophy for music education: a spiritual praxis rooted in soil communities, one informed by ecology’s intrinsic value for non-human being and musicking. Eco-Literate Music Pedagogy added to the emerging body of music education literature considering ecological and environmental issues. Just like photography pedagogy, both worked towards sensitizing the public in the restoration and preservation of the environment.

Photography pedagogy continues to give insights on how to sensitize the communities, by not encroaching onto wetlands and prevent their distraction.
Photography trends show interactions of land, ocean and humans being inseparable…which has led to global warming, sea level rise and changes in ocean chemistry that are beginning to affect the anthropogenic changes (Chris, 2014).

There should be capacity to limit impacts on the environment and their contribution to mitigate and adapt to climate change, and the only way this could be possible is to use photographic pedagogy.

“One of the reasons why we got The Arts for The Earth going was specifically to try and communicate not just the awful despair about collapsing ecosystems but also to remind people of the power of that joyful relationship which is such an important part… it isn't by forcing things onto people, it is by this lateral approach, very often evocative rather than didactic, that you can make such powerful messages available to people” (Porritt, 2018).

He encouraged Friends of the Earth to promote practical solutions in its local environmental campaigns, as well as thinking more globally and internationally. Since it all starts with the individual, it is the responsibility for everyone, since the environment does not need us but we The drawings might be found charming for what they said about children’s naive understanding of the world and their capacity to express their knowledge in visual form. But Southam felt that they raised a deeper point: ‘could any of us say with confidence that we know what a river is, or could or we come up with a comprehensive definition? … A river, any river, even one as small as the Red River, is beyond our powers of understanding ( Southam, 2006).

It challenged even the grownups to be asked what a river was! but to the anonymous child through her drawing, she managed to express what it thought a river was. The question asked was, how would the child have got a reference to sketch that river had it been eroded away before its existence? Because man had continuously exploited nature ever since the coming of the industrial revolution.

Helix Arts in the UK has initiated a long-term EcoART project – Climate Change Explorer, set up as an interactive website where individuals could learn about and document climate change in their own community. Considering collaboration the art became the work and process of the
entire interdisciplinary team, the experience of the work was the experience of place. Studio for Creative Enquiry Collaboration means working together with one or more people to achieve something. The etymology of the word is to labor together. When it comes to issues, concerns and problems as large and as complex as those taken on in EcoART practice, the only approach must be collaborative and interdisciplinary indeed, most initiators of these works find themselves naturally in collaboration. Often, one of the best aspects of working together is the dawning awareness of the mutability and fuzziness of disciplinary boundaries (Carruthers, 2006).

In most cases as said before the combination of artists and scientists have proved good results as far as research is concerned with the restoration of the ecosystem and environmental sustainability was concerned. A pioneer of acoustic ecology, the composer and sound maker Hildegard Westerkamp showed that sound is not only a mere vehicle of representation or way to arouse emotions: …In this view, music became dialectical, that allowed us to construct a subjectivity that would care for the world. The expression of this idea followed two modalities: on the one hand, it understood music as experience and, in particular, as experience of place; and on the other hand, it put forward music’s capacity that created links, connexions and bonds. The 1992 two-track tape Beneath the Forest Floor illustrates the development of these thoughts. “Composed from sounds recorded in old-growth forests on British Columbia’s West Coast,” this work “moves us through the visible forest, into its shadow world, its’ spirit; into that which affects our body, heart and mind when we experience forest” H. Westerkamp, “Beneath the Forest Floor,” (Abrahams, 2016).

It was through this type of music and writings, that the idea of music could activate an awareness of sound in which sound would be approached as a decisive dimension of the world. Therefore, music became a dialectic that allowed us to construct a subjectivity that would care for the world. But for that to happen, to a greater extent required some bit of inner meditation of the mind that demanded the connectivity surrounding the individual and his environment.

Dong Qichang Project-2 was the first and the most renowned piece in that series. Shang Yang remarked upon the memorialization of the “disappearing Three Gorges.” In his work, fishes swum in the sky and a submarine emerged among the mountains, implied that the mountains had been submerged under water. Yang felt so sad about the disappearance of the Three Gorges.
Unlike the Great Wall or the Forbidden Palace, which were relics of human culture, the Three Gorges were the result of hundreds of millions of years, a masterpiece of Nature. Now, due to the decision of the government—which might be wrong from a long-term view—it was submerged under water. The ecological crisis and natural disaster caused by this kind of behavior might not be felt immediately, but how about in the future? The environmental state has been abused and ruined, which would be the property that belongs to the future generations. He has expressed his sadness, frustration and anger in this work (Peng, 2010).

Through the use of myth and metaphors, Yang wanted his audience to take up action against the governments after being sensitized about the land that was seen to have started submerging, since some of these decision makers rarely will they listen to public opinions.

**Designed Photography Essays That Sensitize the Public**

The Really Big issues deserved creative abilities, and what the warmed world needed was the art, sweet art... Where are the books? The poems? The plays? The goddamn operas? Of all the concerns that might be addressed by arts and science, the biggest – almost incomprehensibly big – is climate change. Its implications are vast and global. How does one begin to tackle such an issue? At the root of global warming is, among other things, our insatiable thirst for oil (McKibbon, 2010).

As so long as man continued to over exploit the environment, the need for extra efforts and minds to avert the disaster would be needed extensively. It was through the innovativeness of the researcher that photography pedagogy was used as a means although other methods above would have been used too.

In that research, natural elements, existing in the architecture of Tabriz and Kashan houses related to Qajar era were analyzed comparatively. The theoretical framework of that research was identification of nature’s role and position in the architecture of houses, by coexistence of house and nature structure through responding to climatic and topographic conditions and their influences on dwellers regarding aesthetic and psychological point of view. The research method
was analytical-descriptive and qualitative (from case-study to theory: inductive). The research concluded that natural elements in contemporary houses are less paid attention. In the other words, there is no compatibility of human-made things to natural elements and human essential needs, in a way that it can create a space, psychologically and aesthetically suitable, in house design. In contrary to contemporary houses, considering investigations performed on a number of Tabriz and Kashan houses related to Qajar, we can see close and mutual relationship of nature and architecture, on the other hand, semantics should be considered more than form and one should search for principles involving growth, evolution and organisms’ life in the environment (Panahi, Mirzaei, and Mohammadikia, 2013).

Plants and greens spaces could help in perfection and safety in the cities and improvement of social relationship and interaction in residential environments. That was what the research was all about keeping sustainability within the environment would reduce environmental degradation in the long run.

The Escape Vehicle No.6 (2004) charts the upwards journey of a weather balloon from which has been suspended what appears to be an ordinary domestic chair, the progress of which is recorded by a camera attached to the balloon itself. The chair ascends quickly to the point where the curve of the earth and black space beyond are visible. In the artist’s own words: ‘You can just about make out this thin blue line at the edge of the planet that quickly fades to black. This is the space that we normally occupy. We’ve reached about 30 kilometres high now and already we are beginning to leave the atmosphere’. Thirty kilometres, he goes on to point out, is not that far, hardly a day’s walk. But at this height there is only a faint atmosphere and the temperature is minus sixty degrees, and the shortness of this journey reminds us of the relative thinness of our protective layer of air, and the fragility of our position in space. An empty chair in nineteenth-century pictorial symbolism stood in for the human figure, dead or absent, which habitually occupied it, and is here a further symbol of our vulnerability (Faithfull, 2017).

Through such concepts that the empty chair invited the audience to imagine taking a journey to an uninhabitable realm where it is impossible to breathe, with temperature below 60, the symbolic act could be a warning to the entire world that the environment does not need man but man needs the environment to survive.
Ecotourism focused on experiencing wildlife in its natural environment. Although the goal of ecotourism is to enjoy nature, not all tourism in natural areas is sustainable and can be defined as ecotourism. An official global ecotourism certification scheme remained to be developed, but most agree that ecotourism should possess qualities such as minimal impact to the natural environment, sensitivity and enhanced awareness of local environments and cultures, financial support for local conservation initiatives, and empowerment and participation of local communities (INTOSAI, 2013).

It should have been a community based responsibility that created innovative ways and possibilities of taking care of their environments through their local leaders with or without funding from the different organization, because it would be to the best interest of these communities if they sustained their environments for a better ecosystem and wellbeing.

Chinese traditional culture highly valued a harmonious relationship between human beings and nature. The unity of nature and man was the basic proposition in Chinese philosophy and aesthetics. For example, the great reverence for nature was exemplified by Taoist concepts, such as “to follow and learn from nature” and the idea that “nature was the most beautiful”; and the Confucian metaphorical connection between a gentleman’s virtue and nature expresses a similar idea. The unity of nature and man, bearing the deep ecological concern of Chinese culture, had a significant influence on architecture, gardening, painting, sculpture, and literacy. In visual arts, traditional Chinese landscape painting (Shan-Shui, literally “mountains and waters”) epitomized the unity of nature and humans (Smith, 2008).

In the Maoist era, Shan-Shui painting was considered incompatible with the philosophy of struggle. A struggle that considered man’s development in conjunction to preservation of nature, but according to the researcher this tradition did not work, as the industrial revolution over run the Chinese philosophy and aesthetics through man’s continual over exploitation of nature. And that was the beginning of the environmental degradation.

Daniel McCormick, was fond of taking a watershed approach to their work… indeed it was an all-inclusive sense, because it was the way to see the world. The nature of a specific watershed, the history of its ecology, and the characteristics of the natural or built systems helped guide the
process. The major focus on restorative, remedial works that gave advantage to the sites were they worked. Some viewers wondered why they let their works disappear. That is not our goal, but when the work is designed as a remedial element, an act of restoration is created. We believe that, given the advantage of an artist’s work, even the most degraded elements of a watershed can become part of an ongoing restoration cycle…. The geology and geography of an installation site are unique and should influence the aesthetics of solutions. Lands, waterways, and eco tones have distinct behaviors, uses, fragility, erosion, productivity, and levels of successful regeneration (O’Brien, 2014).

The example above was meant to be site specific, that is, viewers became part of the sculptural work as they toured around. But with the researchers’ study, photography pedagogy exhibition required to have the works placed within the Art Gallery space. The type of exhibition works were meant to stay for as so long as they are kept intact unlike the remedial art works that could end dissolved into the eco system.

Acoustic Ecology sometimes called eco acoustics or sound scape studies, was a discipline studying the relationship, mediated through sound, between human beings and their environment. In the flurry of projects to reclaim land, waters and habitat, we often forget our auditory habitat. Vancouver based Hildegard Westerkamp was a pioneer in acoustic ecology. Through her work, she encouraged people to do what they otherwise do not as they listened, listened profoundly to the world. Andrea McCartney was transported by Westerkamp’s Cricket Voice. The soundwalks that McCartney now produces create an audio presence of place. On her website, Sounding Places with Hildegard Westerkamp, McCartney includes a sound portrait of the area around Queen Elizabeth Park in Vancouver and more on the work of Westerkamp. By focusing the ears' attention to details both familiar and foreign in the acoustic environment, Westerkamp draws attention to the inner, hidden spaces of the environment we inhabit (Duhautpas, 2014).

Many of these sounds indeed would be lost for good if the environment had been destroyed, but the moment the responsibility was taken up by each individual to focus on these natural sounds, maybe the environment could be preserved, promoting the intentions of the researcher as his study. Shang Yang was regarded as a pioneer among Chinese contemporary artists, expressed
ecological awareness in their work. He has been taking landscape as the source of his work; however, his work was not traditional landscape painting, as it neither depicted our instinctive obsession with nature nor allowed the audience to appreciate it in tranquility. As pointed out by Wang Min’an, “Shang Yang’s work has isolated itself from both the Chinese and Western traditions of landscape painting. Shang Yang’s real interest was expressing his concern about humans’ relationship with the environment. The scarred landscape, which was exploited and spoiled by humans in his paintings, was not for leisure and aesthetics; rather, it is like a warning message to the audience that humans’ home is on the verge of destruction. As a painter, Shang Yang was trying to reveal the chaos and disorder of the postmodern world and the alienation of the human mind in a harmonious picture. Yang was trying to communicate to his audience to take good care of their environments, through the depicted unique style of painting composition that directly created an impact on whoever had an opportunity to view that painting.

An English landscaped park became a context at the very opposite end of the environmental spectrum to the mythic spaces of the Nevada desert, but the idea of revisiting the past was still key to another project, Andy Goldsworthy’s interventions in the grounds of Bretton Hall in Yorkshire, since 1977 the location of the Yorkshire Sculpture Park… Goldsworthy’s revisiting could be understood in a double sense: the making of new permanent outdoor works in order to engage critically with a particular landscape history of enclosure and exclusion, and the return to his own beginnings as an artist working with natural materials in the open air. Goldsworthy’s ambitious 2007 project at Bretton was in part staged ‘in celebration of the journey taken by both artist and organization’, but it was also designed to counter and complicate the perception of his reputation as a second-wave land artist with a decorative sensibility and an easy popular appeal (YSP, 2017).

Being an environmental artist and activist, Goldsworthy has continued to demonstrate his emphasis on using natural materials as a way of giving back to Mother Nature, an indicator that the environment should remain sentiment with its attributes in order to promote its sustainability. It might seem at first blush that artists and scientists approach the world in very different ways. In popular culture, the former might be stereotyped as frivolous and disconnected from the “real world”, and the latter as unimaginative and concerned only with “hard facts”. Like most stereotypes, these are doomed to inaccuracy. In reality, the two have much in common, and
where they do not, they can be most complimentary. One can have aesthetic appreciation of the environing world only through science, for example through understanding how things work together beautifully in natural systems (Carson, 2016). As science informs the works of more and more artists, the commonalities between scientists and artists are becoming better understood. A familiar theme shared by many in both professions is a large degree of social responsibility. Artists and scientists are passionate about taking on the causes of climate change, soil erosion, species loss, and factors affecting the warming of the earth’s atmosphere. Artists incorporate scientific aspects of soil, water, climate and other elements into their work. They address issues of soil erosion, water pollution, species loss, climate change, sea level rise, and myriad other problems harming our natural and built environments through their focused and effective responses making these issues visible to the community (O’Brien, 2018).

In response, the combination of both the scientists’ and artists’ resulted into artists incorporating science and engaging scientists into their projects, they moved beyond creating works that aimed to improve the viewers’ understanding of the natural world. The researcher diverted slightly, as he focused his study on the innovative ability through photography pedagogy that combined both the artistic and scientific approaches, with an action research using a practice based study. The International Ecotourism Society defines ecotourism as responsible travel to natural areas that conserve the environment and improve the well-being of local people.

A Ballet Pedagogy book for teachers of all training methods was written with the ballet teacher in mind, it was equally useful to the modern dance teacher. All teachers of concert dance should have had it close at hand. There are many different methods for teaching classical ballet. Bournonville, Vaganova, Cecchetti, and Royal Academy of Dancing being the most widely known. All of these methods were effective tools for presenting the technique and art of ballet. Knowing how to use those tools successfully required more than being a devotee of the technique; it also required the mastering of various skills. In Ballet Pedagogy, Rory Foster aims to share his extensive knowledge of how to teach rather than focus exclusively on what to teach. He argues that it is not enough for a ballet teacher to be well trained in technique, but that he or she must also know how to utilize pedagogical skills (Foster, 2010).
Meant for beginners and a reference for the experienced dancers, Foster believed that effective teaching skills, proper demonstration, counting, correcting, musicality, anatomical approach, do not come automatically just because one has trained as a dancer. Because the literature was an additional package for perfection of the dancers’ body, however that was a different field altogether compared to photography pedagogy since it centered on the individuals creativity and innovation in sensitizing the public in preserving the wetlands.

Film Education’s approach to learning about film was meant to be properly used in the classroom, film was a powerful educational tool which could engage and enrich children and young people’s learning and lives. The value of the cinematic experience was also central to our approach, which was why we tried to forge links between schools and their local cinema. The aim was to provide teachers with the resources and the expertise to introduce film into their teaching, be it History, Media Studies or Citizenship. Through resources on individual films as well as more generic resources, we aim to give teachers high quality; curriculum linked teaching materials which can be used within the technological possibilities of the classroom of the 21st century. Whether this is through web pages, DVDs or interactive discs, feedback from teachers suggests that we have got the approach and the content exactly right. The teachers who use our materials can rely on a solid educational experience. Film in Education’s professional development programs for teachers used silent short films to facilitate discussion, exploration, and an in-depth understanding of story structure, character development, and the choices that filmmakers make to tell their visual stories (Film Education, 2012).

The Film Pedagogy was less similar to Photography Pedagogy of which the former used more of the motion pictures that required the viewer to follow from the start, while the latter used still compositions that required the viewer to navigate the composition before the concrete story was duly apprehended.

Discipline was taught to children in case they needed to thrive. But in a far different world, they are taught language, as they needed to become good communicators, in speech and in writing; reading, so that they can learn on their own what other people know; mathematics so that they can operate successfully in the concrete world of making and exchanging; geography, history and science they all seem important to success. But if they to become knowledgeable, critical
thinkers and problem solvers, then they needed the how of teaching, stimulate curiosity, analyze problems on their own and let them practice those problems creatively. It is through the arts that could help them achieve that (Crawford, 2004).

That way of thought with children offered pedagogy of search unlike pedagogy of fear that was common in schools today. It cultivated self-determined platform for self-determined learning, focused on the questions rather than answers, communities of learners rather than hierarchy of knowledge, participation rather than judgement, worked for the present rather than the preparation for the future, improvisation rather than determinism and liberated from borders in order to open the way for active and free learning. And indeed this was what photography pedagogy was all about, although it focused on the sensitization of the general public in protecting the wetlands irrespective of age.

Since the emergence of a global movement that called for a new model of learning for the 21st century, it was argued that formal education had to be transformed to enable new forms of learning that were needed to tackle complex global challenges. Literature on that topic offered compelling arguments for transforming pedagogy to better support acquisition of 21st century skills. However, the question of how best those skills were to be taught was largely overlooked. Experts recognized that the ‘transmission’ or lecture model is highly ineffective for teaching 21st century competencies and skills, yet widespread use of this model continues. In spite of worldwide agreement that learners need skills such as critical thinking and the ability to communicate effectively, innovate, and solve problems through negotiation and collaboration, pedagogy has seldom adapted to address these challenges. Rethinking pedagogy for the twenty-first century is as crucial as identifying the new competencies that today’s learners need to develop (Scott, 2015).

To develop the higher-order skills required, individuals had to engage in meaningful enquiry-based learning that had genuine value and relevance for them personally and their communities. Real-world experiences merged with sustained engagement and collaboration offered opportunities for learners to construct and organize knowledge; engage in detailed research, enquiry, writing and analysis; and to communicate effectively to audiences. And that was what
the researcher’s intention was to use photography pedagogy as key variable in salvaging the wetlands.

Music pedagogy referred to how someone taught music. Pedagogy involved the study of how we learned, and it affected our goals, what we taught, and how we taught it. Two of the most influential music pedagogues in the 20th century were Zoltán Kodály and Carl Orff. They changed the way that many musicians thought about teaching, and their ideas opened doors for new approaches to music education. Both had many followers, and they also had inspired many musicians to question traditional approaches to learning music and develop their own ways of teaching. This site presents my music pedagogy and is intended for teachers, performers, and students of all levels. It contains thoughts and ideas intended to help musicians practice better, enjoy music more, and experience music on a deeper level (Kyle, 2013).

Kyle focuses his pedagogical ideas on three main principles, that aim at helping students do the following; expand their awareness of music, perform in a way that is effortless and accurate, and lastly enjoy the process. This was different from the researcher’s study that used the photography pedagogy to sensitize the public on how to salvage Uganda wetlands.

Critical Pedagogy for Music Education was a paper that described the best teaching practice, as it influenced the preparation for future music educators. In a college laboratory school, pre service undergraduate music education majors collaborate with their professor to create music lessons they would teach to sixth-grade students in general music classes that meet once a week for one semester. Grounded in the social theories of Freire, McLaren, Giroux, and Habermas, the music lessons pose and solve problems that engage children in critical thinking, critical action, and critical feeling. The lessons inspire a dialogue that breaks down power structures and barriers that separate the music students hear in the classroom from the music they prefer to listen to outside of class. Throughout this process, students are empowered as musicians and realize they know that they know, a state identified by Freire as conscientization. The result is a transforming experience for students and their teacher (Thornepalmer, 2013).

Critical pedagogy was a critical reflection about the values that informed the teaching while helping students to be able to critically self-reflect on the knowledge and values they found in the classroom and to recognize connections between their problems and experiences and the social
contexts in which they live. An educational movement, guided by passion and principle, to help students develop consciousness of freedom, recognize authoritarian tendencies, and connect knowledge to power and the ability to take constructive action. According to the researcher that made it the perfect match with the intention of his study to be relevant to current events, inclusive would be the environmental disasters, although photography pedagogy was the preferred concept to salvage the Ugandan wetlands.

That exhibition's concept explored selected celebrated thoughts on womanhood and HIV/AIDS as the most affected were the youth and women (UNAIDS, 2017). The techniques used in this exhibition differed. The girls had neither been adorned with bright colored lips nor the forms of the sculptures enhanced with colors. The sculptures have been left with their natural colors with the aim to reflect the thoughts of campus girls. Young women have higher opportunities to join the University and if well mentored do develop an idealized conception of becoming successful in the future. Obtaining a University degree highly sets them a foundation to success in life. Many African women grow up in cultures where marriage and motherhood are emphasized as the primary goals in life. Thus it is important to have role models or female mentors who embody academic achievement. If you educate a man, you educate an individual, but if you educate a woman, you educate a nation (Nabulime, 2017).

**Different Mediums that Sensitised the Public**

In shooting a photograph, it was necessary to use the three tools to control the exposure; in shooting the bighorn sheep. Jim used a 600mm lens with a maximum aperture of f/4, to help gather as much light as possible. This also impacted the depth of field to blur out the rocks that were in the background of the sheep. Action is captured, when the shutter speed was set to 1/1000\(^{th}\) second of a minute shutter speed. So this was to prevent any blur from the sheep running on the side of the mountain. Lastly he increased the ISO to 640 to make the picture a little brighter without making it grainy (Jim, 2016).

Jim should have been informed that with the increased development of technology, camera companies have increased improvement in the accessories of cameras to use high ISO without much strain from its user (photographer) in removing the grains automatically and still maintain the quality of that photograph.
William Klein restrained from all academic rules, both technical and practical; his style was completely new, with photos often blurred, shaking and grainy, with elevated contrast and over exposed negatives. But what was most captivating, is the way his images transmit energy, vitality and a sense of rebellion (Carlo, 2007).

Klein succeeded after breaking the rules of photography, after interactions with the subject; he stage managed them in one way or another as he produced those vitality compositions. His main emphasis was to bring out the concept clearly for his viewers in an innovative way that could visually create meaning in the long run. How to improve a composition using juxtaposition and contrast. A great example could be of jockey Willie Shoemaker (4’11”) tall and basketball player Wilt Chamberlain (7’1”) placing the two men side by side emphasizes the difference in their height (contrast) as its unusual to see an extremely short person standing next to a tall one. Their difference in height appeals to our sense of curiosity (Eric, 2015).

Those elements improved the composition in such a way that when the two contrasting subjects were placed together side by side their difference created an interesting photo. In as far as the study was concerned the researcher chose those wetland features that could bring out the degradation emphasis through the juxtaposition using color and other physical attributes that had different attributes related to each other for purposes of visual representation.

Creating unconventional compositions was more fitting for an extrovert like Gilden, because his style was more of a do not make your composition the same and boring. For example following the rule of thirds, and putting the subject matter in the center. He encouraged breaking the rules, for the purpose of creativity and explorative innovation (Charlie, 2015).

In his statement above, Gilden was an expert in that field of photography; therefore breaking the rule was compensated with a suitable technique in his frame. But to the amateur photographer, special attention was necessary to be taken care of, especially mastering the basic techniques, and later advance to the level of skilled experts. That would enable one to engage in skilled professional photography.
Good pictures come once in a while, Richard Kalvar shares his experience when he looks at contact sheets, there is a certain irrational element that afterwards he can describe and analyze. It’s no longer a thing that was being photographed; it’s a scene, almost a play (Eric, 2015).

Seeing was the finest and broadest sense, meant using your senses, intellect and emotions. It meant encountering your subject with your whole being. Good seeing did not ensure good photographs, but good photography expression was impossible without it.

Thinking sideways and relaxed attentiveness were techniques that could bring one closer to a professional frame; the former was especially useful to photographers who wanted to break out of old habits, it happened as one built a massive visual information about subject matter by observing it from many points of view, while the latter was the observation of the things in a more concentrated cleared mind. This will eventually increase the power to observation growth and imagination, pushing you closer to your goal of making pictures that effectively express the subject and response to it (Freeman, 2013).

To capture a good photograph one needed to be perceptive in noticing interesting things that happened in the world, irrespective of the camera he or she had, what mattered was how unique you would like your composition to be. For the studies’ sake, the researcher used text to accompany images in a form of photography pedagogy that was a way in which the viewer could be sensitized further on ways of how his environment could be protected and preserved.

Lara Almarcegui and Ivan Morrison participated in the Barbican’s Radical Nature exhibition and, like the other artists in that show; their work was instrumental in character, designed to promote awareness of the relationship between nature and the urban environment and often involved community participation and affirmative action. Almarcegui has campaigned to preserve empty lots from development and improvement, resisting the strategies of planners in order to let ‘natural processes of decay, transition and entropy’ take their course. In designating empty spaces and wastelands as artworks of her tactics are reminiscent of those of John Latham, but she works within an ecological agenda, seeking to bring about the greening of urban space (Botin, 2018).
Almarcegui used photographs to collect historical geographical, ecological and sociological data before they are transformed into new developments, she acted like an archeologist, who put her information in guides, brochures, that present the past, present and future of the vacant lots in an objective and matter of fashion. This slightly differs from the researcher’s study whose photography is extended with a pedagogical appeal in sensitizing the communities on the wetlands.

**Ways how Photography Pedagogy can be used to Sensitise the Public**

Below are Photography Pedagogy exhibition ideas that were followed by the researcher within the gallery at the School of Commercial Industrial Art and Design Nkumba University.

Step 1: Knowing the business required the researcher to ask himself the question why he was good enough a photographer to put himself out there and have some sort of knowledge of being a creative exhibiting artist. Why did he want to do that? And it opened up for him to review with critical analysis, putting his work on public display. As a reminder, the researcher visited galleries and venues that were available. And participating in group shows was a great way to start. There was a hierarchy—a pushing order, and an incredible amount of work, skill and personality to make it all come together.

Step 2: Finding a location was not a problem, since the researcher was lecturing at the Industrial School above; the gallery was at his disposal. And since the study was about sensitizing the public about salvaging the encroached wetlands, all students, teaching and non teaching staff were obliged to attend to the exhibition. The researcher’s work was supposed to meet the standards of the School.

Step 3: Selection of Photographs was quiet important, most especially those that were exhibited and it took days to accomplish the process of selection. Later presentation was also key as it required the photographs to be professionally matted, framed and ready to go.

Step 4: Printing and framing varied according to particular exhibitions, but the researcher used a variety of sizes ranging from 8×12 inches, which is matted and framed to 14×18 inches, to 20×30 inches, which is matted and framed to 28×30 inches. (Mat or Mounting Board was the
material to which the researcher attached his photographs. They were especially important because they should be the only materials that physically touched the work. There were several options available that could have fulfilled that role.

All the pieces were printed on glossy photographic stock and framed, with a consistent simple frame with the same color mat so that the framing did not get distracted from the art.

Step 4: Knowing the costs and gallery participation enabled the researcher prepare the costs according to the pieces and the materials used. The exhibition would last for a month and also depending on the invigilators marking period.
DeSoto National Wildlife Refuge near Missouri Valley, Iowa

The setup exhibition: What the researcher needed before opening the day was of an idea on what order would the prints be. Presentation material had to be available. For example brochures or display cards, with his name and information to be required. He had to call family and friends. There was no opening night reception and in some cases, people included a closing reception. So the researcher was ready to put himself out there, and disseminate the newly gained knowledge and ventured out into the world of photo gallery exhibitions (Elliott, 2016). Eco-Literate Music Pedagogy examined the capacity of musicmaking to cultivate ecological literacy, approaching eco-literate music pedagogy through philosophical and auto ethnographical lenses. Building on the principle that music contributed uniquely to human ecological thinking, that volume tracked the course of eco-literate music pedagogy while guiding the discussion forward on what it meant to embrace the impulse to teach music for ecological literacy, to theorize eco-literate music pedagogy, learn through enacting that pedagogy, and how the impulsion, the theorizing, and the enacting relate to one another (Shevock, 2017).

Music education for ecological consciousness was experienced in local places, and that study explored the theory underlying eco-literate music pedagogy in juxtaposition with the author’s personal experiences. The work arrived at a new philosophy for music education: a spiritual praxis rooted in soil communities, one informed by ecology’s intrinsic value for non-human being and musicking. Eco-Literate Music Pedagogy added to the emerging body of music education literature considering ecological and environmental issues. Just like photography pedagogy, both worked towards sensitizing the public in the restoration and preservation of the environment.

A ballet pedagogy book for teachers of all training methods was written with the ballet teacher in mind, it was equally useful to the modern dance teacher. All teachers of concert dance should have had it close at hand. There are many different methods for teaching classical ballet, Bournonville, Vaganova, Cecchetti, and Royal Academy of Dancing being the most widely known. All of these methods were effective tools for presenting the technique and art of ballet. Knowing how to use those tools successfully required more than being a devotee of the technique; it also required the mastering of various skills. In Ballet Pedagogy, Rory Foster aims
to share his extensive knowledge of how to teach rather than focus exclusively on what to teach. He argues that it is not enough for a ballet teacher to be well trained in technique, but that he or she must also know how to utilize pedagogical skills (Foster, 2010).

Meant for beginners and a reference for the experienced dancers, Foster believed that effective teaching skills, proper demonstration, counting, correcting, musicality, anatomical approach, do not come automatically just because one has trained as a dancer. Because the literature was an additional package for perfection of the dancers’ body, however that was a different field all together compared to photography pedagogy since it centered on the individuals creativity and innovation in sensitizing the public in preserving the wetlands.

Film Education’s approach to learning about film was meant to be properly used in the classroom, film was a powerful educational tool which could engage and enrich children and young people’s learning and lives. The value of the cinematic experience was also central to our approach, which was why we tried to forge links between schools and their local cinema. The aim was to provide teachers with the resources and the expertise to introduce film into their teaching, be it History, Media Studies or Citizenship. Through resources on individual films as well as more generic resources, we aim to give teachers high quality; curriculum linked teaching materials which can be used within the technological possibilities of the classroom of the 21st century. Whether this is through web pages, DVDs or interactive discs, feedback from teachers suggests that we have got the approach and the content exactly right. The teachers who use our materials can rely on a solid educational experience. Film in Education’s professional development programs for teachers used silent short films to facilitate discussion, exploration, and an in-depth understanding of story structure, character development, and the choices that filmmakers make to tell their visual stories (Film Education, 2012).

The Film Pedagogy was less similar to Photography Pedagogy of which the former used more of the motion pictures that required the viewer to follow from the start, while the latter used still compositions that required the viewer to navigate the composition before the concrete story was duly apprehended.
Discipline was taught to children in case they needed to thrive. But in a far different world, they are taught language, as they needed to become good communicators, in speech and in writing; reading, so that they can learn on their own what other people know; mathematics so that they can operate successfully in the concrete world of making and exchanging; geography, history and science they all seem important to success. But if they to become knowledgeable, critical thinkers and problem solvers, then they needed the how of teaching, stimulate curiosity, analyze problems on their own and let them practice those problems creatively. It is through the arts that could help them achieve that (Crawford, 2004).

That way of thought with Children offered pedagogy of search unlike pedagogy of fear that was common in schools today. It cultivated self-determined platform for self-determined learning, focused on the questions rather than answers, communities of learners rather than hierarchy of knowledge, participation rather than judgement, worked for the present rather than the preparation for the future, improvisation rather than determinism and liberated from borders in order to open the way for active and free learning. And indeed this was what photography pedagogy was all about, although it focused on the sensitization of the general public in protecting the wetlands irrespective of age.

Since the emergence of a global movement that called for a new model of learning for the 21st century, it was argued that formal education had to be transformed to enable new forms of learning that were needed to tackle complex global challenges. Literature on that topic offered compelling arguments for transforming pedagogy to better support acquisition of 21st century skills. However, the question of how best those skills were to be taught was largely overlooked. Experts recognized that the ‘transmission’ or lecture model is highly ineffective for teaching 21st century competencies and skills, yet widespread use of this model continues. In spite of worldwide agreement that learners need skills such as critical thinking and the ability to communicate effectively, innovate, and solve problems through negotiation and collaboration, pedagogy has seldom adapted to address these challenges. Rethinking pedagogy for the twenty-first century is as crucial as identifying the new competencies that today’s learners need to develop (Scott, 2015).
To develop the higher-order skills required, individuals had to engage in meaningful enquiry-based learning that had genuine value and relevance for them personally and their communities. Real-world experiences merged with sustained engagement and collaboration offered opportunities for learners to construct and organize knowledge; engage in detailed research, enquiry, writing and analysis; and to communicate effectively to audiences. And that was what the researcher’s intention was to use photography pedagogy as key variable in salvaging the wetlands.

Music Pedagogy referred to how someone taught music. Pedagogy involved the study of how we learned, and it affected our goals, what we taught, and how we taught it. Two of the most influential music pedagogues in the 20th century were Zoltán Kodály and Carl Orff. They changed the way that many musicians thought about teaching, and their ideas opened doors for new approaches to music education. Both had many followers, and they also had inspired many musicians to question traditional approaches to learning music and develop their own ways of teaching. This site presents my music pedagogy and is intended for teachers, performers, and students of all levels. It contains thoughts and ideas intended to help musicians practice better, enjoy music more, and experience music on a deeper level (Kyle, 2013).

Kyle focuses his pedagogical ideas on three main principles, that aim at helping students do the following; expand their awareness of music, perform in a way that is effortless and accurate, And lastly enjoy the process. This was different from the researcher’s study that used the photography pedagogy to sensitize the public on how to salvage Uganda wetlands.

Critical Pedagogy for Music Education was a paper that described the best teaching practice, as it influenced the preparation for future music educators. In a college laboratory school, pre service undergraduate music education majors collaborate with their professor to create music lessons they would teach to sixth-grade students in general music classes that meet once a week for one semester. Grounded in the social theories of Freire, McLaren, Giroux, and Habermas, the music lessons pose and solve problems that engage children in critical thinking, critical action, and critical feeling. The lessons inspire a dialogue that breaks down power structures and barriers that separate the music students hear in the classroom from the music they prefer to listen to outside of class. Throughout this process, students are empowered as musicians and realize they
know that they know, a state identified by Freire as conscientization. The result is a transforming experience for students and their teacher (Thornepalmer, 2013).

Critical Pedagogy was a critical reflection about the values that informed the teaching while helping students to be able to critically self-reflect on the knowledge and values they found in the classroom and to recognize connections between their problems and experiences and the social contexts in which they live. An educational movement, guided by passion and principle, to help students develop consciousness of freedom, recognize authoritarian tendencies, and connect knowledge to power and the ability to take constructive action. According to the researcher that made it the perfect match with the intention of his study to be relevant to current events, inclusive would be the environmental disasters, although Photography Pedagogy was the preferred concept to salvage the Ugandan wetlands.

The exhibition’s concept explored selected celebrated thoughts on womanhood and HIV/AIDS as the most affected were the youth and women (UNAIDS 2017). The techniques used in this exhibition differed. The girls had neither been adorned with bright colored lips nor the forms of the sculptures enhanced with colors. The sculptures have been left with their natural colors with the aim to reflect the thoughts of campus girls. Young women have higher opportunities to join the University and if well mentored do develop an idealized conception of becoming successful in the future. Obtaining a University degree sets them a foundation to achieve success in life. Many African women grow up in cultures where marriage and motherhood are emphasized as the primary goals in life. Thus it is important to have role models, or female mentors who embody academic achievement. If you educate a man, you educate an individual, but if you educate a woman, you educate a nation (Nabulime, 2017).

Conclusively, roadside posters, seminars and workshop presentations by government bodies like NEMA, NFA, had not shown any positive efforts in the preservation of wetlands; that prompted the researcher to devise alternative means to sensitize the public, and it was done through the use of photography pedagogy that salvaged the Ugandan wetlands.
CHAPTER THREE
METHODOLOGY

INTRODUCTION

In this chapter, the researcher presents the methodology which has been used to collect and analyze the data. Therefore, the study presents the research design, population study, population sample, and sampling unit, methods of data collection, procedures of data collection, validity and reliability of the instruments used, ethical consideration and the process of data analysis.

RESEARCH DESIGN

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 used in the study.

The research required a multi dimension perspective, of which international scientific literature increasingly highlights the theoretical and applicative research with or on communities using videos, photographs and drawings all embedded in Art as a discipline. And these are highly recommended. When the researcher chose to use manipulation of photographs during his research process, there were several ontological and epistemological problems. The context involved other disciplines, for example; Graphic Design, Environmental Sustainability, cultural and Societal Issues, Philosophical and Psychology. (Cardellini, 2017) Therefore, the study presented some critical reflections about the use of photographs in a pedagogical sensitization of wetland degradation through settlements of encroachment communities. By focusing on the possibilities of the text image composition through the methodological instrument facilitated sensitization of the Uganda wetlands, through a pedagogical visual communication with the exhibition model. Participants expressed themselves with differing information. The desired approach to the Photography Pedagogy was to reflect on the specific captured moments of the passing time. Through the observation of the area of study (case study), the photographic essay and quality of material in the studio, the theory and lastly the photographic pedagogy model
Many practitioners did research as a necessary part of their everyday practice. As the published records of the creative practitioners demonstrated, searching for new understandings and seeking out new techniques for realizing ideas was a substantial part of everyday practice. However, this kind of research was, for the most part, directed towards the individual’s particular goals of the time rather than seeking to add to our shared store of knowledge in a more general sense. Scrivener argues that the critical difference is that practice-based research aims to generate culturally novel apprehensions that are not just novel to the creator or individual observers of an artifact; and it is this that distinguishes the researcher from the practitioner (Scrivener, 2002). Similarly participatory action research is co-constructed between the researcher and targeted population of the study, it however involves the study participants as integral researcher collaborators. (Fine et al. 2002, Kidd & Kral, 2005)

Target Population (universe)
Conclusions were made with accessible population from the units of analysis (wetland areas) that were convenient for the interview.

Population sample
There was a population sample of 30 correspondents from the field, after the researcher had reached the circulation point of data collection. The entire group of people about which information was wanted was the target population of 583,382, which was the total sum of the two districts. Therefore for the sake of time, resources, and unfavourable climate, the researcher reduced the number to 50 (people) who were to be conveniently sampled. The target population, in that case, was the population to be studied, and the accessible population was what actually the researcher actually studied. Because of the restrictions above, that contributed to the need for a limited research population. Because it was not practical to recruit every human being in the target market, it was necessary to employ an accessible population as a subset of the target group.

Population sample; 30 correspondents from field, after reaching circulation point of data collection. (15, 8, 2, & 5)
Sampling unit

Masaka and Rakai district (geographical)

Representative of sample
The major criteria of the study population fell under the two community villages that are Lwera and Nakayiba of Masaka and one from Kalisizo Rakia districts respectively. Those were the areas encroached upon by settlers in the wetland areas. The researcher used a convenient sampling method, which did not require selecting participants, but a sample that required any respondent that was found within the study area.

The participants are those individuals that worked, or settled within study areas that were relied upon for required information.

Nkumba community was evidence related after result sample.

Sources of Data
The sources of data was based on Primary sources; Original documents such as diaries,
speeches, manuscripts, letters, interviews, records, eyewitness accounts, autobiographies.

Secondary sources included government publications and these were; National Environment Management Authority, State of the Environment Report for Uganda, New Vision and Monitor Publication.

The reason why the researcher used the primary resource was to contain first-hand information of why the people encroached onto the wetlands, and later have conclusive factual information, while secondary sources described, summarized, or discussed information or details originally presented in another source. History related to the topic, significant theories and principles, and summaries of major studies/events as related to the topic.

**Data Collection Method**

The researcher used individual in-depth interviews, which were non-structured, a participant and non participant observation.

**Content Scope of Methods of Data Collection**

The type of targeted data required by each of the above mentioned methods was as follows;

- Other addressed methods used in solving problems of wetland degradation. For example, workshops, fliers, word of mouth, radio and Television talk shows.
- Used a designed photography pedagogy essay to sensitize the public about environmental degradation of selected encroached wetlands of Masaka and Rakai Districts. This was done through the use of text image manipulation.
- Analysis of content from photography pedagogy essay that was used to sensitise the public about wetland degradation.
- Different ways on how photography pedagogy exhibition model was used on selected areas of Masaka and Rakai Districts.
- Photography Pedagogy was effective in enlightening the public about the degradation of wetlands in selected areas of Masaka and Rakai Districts.
• Analysed the opinions of the respondents as regards the effectiveness of using the photography pedagogy model in addressing issues of wetland degradation in selected areas of Masaka and Rakai Districts.

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 enjoyment 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.

Structured observation
Structured observation was an appropriate instrument for the research because it focused on the designated aspects of actual encroached wetlands from the original setup using the computer laboratory of a relatively specific formation that developed the photography pedagogy essay. Many of the houses were spotted within the wetland basin and many of them had water cracks within the walls, because the grounds were water logged. Looking on further the same encroachers were digging fish ponds, and in a distant flower firms were being reinstated. In another area toilets were not in use, in fact fecal matter was seen all over the place. These and with further manipulations of illustrations, signs and symbols, demanded the study to experiment with text in order to 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.

**Recording Observation Data**

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.

**The Development of the Photography Essay:**

It demanded the designer to seek information from a great range of references, and tried to manipulate and contextualized his design work of the compositions to visually suit the intended audience.

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.

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 (Reish, 2016). 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 (Franz, 2018).

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.(Chong, 2015)

Color had a unique complex language, and the ability to change its meaning when partnered with other colors. The choice made of the colors 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 color, through selection of colors 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.

**Useful tools and features**

There were five main tools that enabled the researcher to edit isolated areas of pixels without altering the rest of the image. Each of these could be accessed through the main toolbar, and many had additional options to customize the tool, located at the top of the screen in the header bar. The keyboard commands for each tool were shown in brackets. These tools were:
i. Marquee (M): Selected an area or sets up a boundary within the layer that is being worked on. Was useful when making a striped page pattern or creating a boundary line.

ii. Magic wand (M): selected pixels of the same color with the Tolerance option set to (i), but within a range of color with Tolerance set to more than (i)…

iii. Pen tool (P): Created vector-based lines and curves with control points. These points were dragged over the layer for a better fit, converting them from fixed points…

iv. Lasso (L): draws and selects freehand shapes. Using the shift key added a new selection or the Alt key to subtract…

v. Brush tool (B): The size, shape and color of the brush tool could be changed as could its hardness and scatter range. Alter the brush’s flow rate or opacity to achieve different effects for use in retouching, adding texture, or digital painting.

The best resolution or standard for quality photo and print images was 300dpi. The researcher ensured that the image was at 100% scale, and at the right DPI.

**Scanning**

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.

**Layering**

Photoshop layered different images and elements so that each could be worked on separately without altering the rest of the image.

**Print production and presentation**

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

Text image essay composition in the studio:

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.

Observation of Text Image Blending:

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.

Reliability and Validity

The researcher used a practice based research which comprised of a systematic constructive action oriented approach. When combined with theoretical functions, which are mechanistic, psychological, social, systematic and critical. a creative outcome of the exhibition model and yet the significance which was the public and context of the claims were to be described in words, and a full understanding with direct reference to the outcome was possible (Moskal, & Leydens, 2000).

Basing on that statement above, given the total sample study of 30 respondents, who were divided into three groups, the 15 convenient participants, 10 purposive and the 5 were conveniently selected as an after study effect. Among the three groups, each of them acknowledged that there was a dilemma to save the Uganda wetlands from encroachment. And indeed if the study were to be done a second time, it would yield the same results, rendering the data reliable.
Validity refers to the credibility of a research, and it had to be tested to see whether genuinely the study was believable. It had two aspects that is internal and external validity. The internal validity focused on the instruments or procedures used in the research. And measured what they were supposed to measure. For this matter Photography Pedagogy practice based exhibition model was meant to sensitize the communities. Through the process many of the respondents showed concern with the destruction of the Uganda wetlands. In this study, the exhibition model had good internal validity as communities got sensitized on the effects of encroachment on wetlands. (Cozby, 2001)

External validity considered the results to be generalized beyond the immediate study, of which the general public, government officials and non government organizations would be the beneficially, as this goes beyond the sample study.

**Ethical Issues**

The ethics of research is integral to all studies involving people and communities. However, studies involving photographs, or other visual representations, present a unique set of ethical considerations. Those considerations present themselves through legal standards, institutional and professional guidelines, as well as personal morals.

As researchers, we are called upon to grapple with moral and ethical issues of power, right and wrong, and the effects of our inquiry when studying people and communities. The ethical decision processes linked to photography-based work are not markedly different from the decisions linked to text-based data (Rose, 2007).

**Ethics Committees and Approval**

Ethics committees are an important checkpoint in the research process that researchers should keep in mind during the planning stages of studies. There are compelling arguments for their management of studies. The primary argument is that, historically, many researchers have behaved unethically, and committees were necessary to protect the rights and safety of individuals (Wiles, Clark, & Prosser, 2011). These committees serve as a strong force, because they can support or restrict one’s research agenda (Edwards, Ashcroft, & Kirchin, 2004). The committees charge is to evaluate each research protocol across seven categories to ensure that

**Informed Consent**

Rose (2007) asserted that there is a general understanding and agreement that covert or deceptive research is unethical in most studies. As the studies in this volume demonstrate, the use of photography to empower participant’s means that it would be uncharacteristic or illogical to design a study where the researcher is taking photographs covertly. In fact, it would shift the power back to the researcher, instead of sharing power with participants in the study. Therefore, informed consent is a necessary process by which researchers provide participants with appropriate information to allow participants to make an educated decision as to whether they would like to participate in the study (Wiles et al., 2012). It often involves the researcher explaining, verbally or in a written document, the purpose of the study and what participation involves (i.e., contact information, duration of study, voluntary involvement, associated risks/benefits, financial implications, potential use of images). Although it is posed as a way to protect participants who volunteer for a study, some scholars argue it is merely a legal document that safeguards institutions if adverse events occur during the research process (Truman, 2003).

**Privacy and Confidentiality**

Assuring confidentiality can be difficult in text-based studies, which means photography adds an additional layer of responsibility and conscientiousness when protecting identities of participants since photography yields visually identifiable participants (Wiles et al., 2011; Rose, 2007; Papademas, 2009; Wiles et al., 2008). Unlike purely text-based studies, images cannot be masked or de-identified in the same manner. Therefore, anonymity of a location or person cannot be guaranteed and should never be promised (Sweetman, 2009). Assigning a pseudonym to each participant and using caution with identifiable descriptions does not conceal participants’ visual representation in a photograph. Ethics committees view photography as a threat to participant confidentiality, and will often request modifications to the protocol or restrictions placed on how and if photographs can be used for dissemination purposes.
In Safe Spaces

An important obligation to participants is that the researcher is not putting those participants at risk while taking photographs of her or his life. For example, in a photo-elicitation study of students attending a liberal arts college, students were asked to take photographs of objects on campus that they believed represented a liberal arts education (Schimek, 2016). The first rule for participants was to remain physically safe while taking pictures. The ethics committee wanted the researcher to stress that their safety was paramount. Climbing walls or maneuvering in unsafe spaces to capture a certain angle or image was unnecessary. Likewise, in studies that are situated in high-crime areas, participants should always prioritize their personal safety (Bugos et al., 2014). This may require participants to discuss certain spaces or objects in the interview, rather than enter a space to photograph it. Participants need to know from the outset that their personal safety should never be jeopardized to participate in the study in many cases photography may be approved only if the images do not include people.

Beyond the Ethics Committee—Personal Ethics

Gaining approval through an ethics committee requires researchers to justify that the potential benefits of the study outweigh the risks for participation in the study. The process of rationalizing that one’s work will lead to minimal consequences for participants is not the highest level of ethical decision making and care of participants (Wiles et al., 2008). While it will grant permission to conduct the research, it is restrictive in its view of the ethical responsibilities you have in working with individuals. If visual researchers believe their ethical responsibilities have ended once they have met the requirements of professional guidelines and institutional requirements, they are missing the most important piece of supporting ethical practice—personal ethics (Simmons & Usher, 2000). Moral crevices exist even within the most well-established ethical policies, which then requires researchers to make ethical judgments and decisions that will impact participants in the study (Luttrell, 2010a). For individuals who engage with sensitive topics and employ photography as a research tool, it is recommended to take additional and ongoing steps to ensure that care, compassion, and beneficence guide your work with participants. Personal ethics is the humanistic and relationship-based side of leading a research project. This requires researchers to place participant interests and needs before their own through the principle of beneficence (Rose, 2007; Pink, 2006; Beauchamp & Childress, 2013). It
requires ongoing reflection, critical conversations with peers and open dialogues with the research community.
CHAPTER FOUR

PRESENTATION AND ANALYSIS OF RESULTS

INTRODUCTION

That state of the environmentally degraded areas was in dire need of attention, before it could end up into a catastrophe of global warming. The researcher opted to focus his attention on the innovative photography pedagogy to salvage the Uganda encroached wetlands. Photography pedagogy was a critical media literacy framework through which knowledge construction and creational representation of the world could be effected (Teacher wikispace, 2016). Practice-based Research was an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. With the doctoral thesis at hand, the claims of originality and contribution to knowledge were demonstrated through creative outcomes in the form of an exhibition. And so the significance and context of the claims were described in words, a full understanding was obtained with direct reference to the outcomes. (ECU Library Research, 2016)

This chapter examined the responses from the different respondents using the convenient sampling technique and an open ended question approach. With an interpretive constructivist research paradigm that was adopted through the use of photography pedagogy. The approach encouraged, interpretation of data that was recorded from respondents, highlighted particular issues and themes, and identified representative quotes. The samples taken were from the pilot study of respondents from Lwera, Nakayiba, (Masaka district) and Kalisizo (Rakai district), Nkumba University neighbouring community and a purposive sample was taken of captive participants who were undergraduate students and lecturers from the School of Commercial Industrial Art and Design Nkumba University because of the very specific needs on the techniques and materials used in photography pedagogy.

Based on Aristotle observation, all knowledge is accumulated memories, collected through a long series of observations and connected by the mind into a single experiences, the researcher urges that 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.

The pursuit of knowledge being a desirable and justified end in its self to Aristotle … becoming the greater and greater artists in their own right through their ability to understand the universal application of knowledge (the why and how of things) over the simple, practical function of actions (the inglorious what)

**Gestalt Theory (Wertheimer)**

Along with 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 (Wertheimer, 1922). 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.
PRESENTATION OF FINDINGS

A photograph of a particular subject is different to a description of the same subject in words. It is surely possible to see, understand and appreciate a photograph without the need for words. There are other possible ‘literacies’ such as emotional and physical literacy. Most photography projects require some evidence of understanding in the form of words. Photo Literacy is therefore a specific type of understanding that combines visual, linguistic, emotional and physical acuity (Photopedagogy, 2016).

Thirty (30) of the respondents acknowledged that indeed there was encroachment on the wetlands for settlement purposes, within the pilot study of the selected villages of Masaka and Rakai districts’ respectively and those from the after effect findings of Nkumba community. Below were some of the views from the correspondents.
Title: Encroached wetland for mudfish

Context: Kamuwunga village, Lwera, (Masaka District)

Medium: Photography

Size: 16.8cm by 13.7cm

Date: 20th, March, 2017

1. Remember: What do you recall about this photograph?

The scene reminds me of the day when water flooded into their homes, due to a heavy down power and they lost most of their property. (Man aged 36)
2. What things do you recognise in this photograph, and what are those that seem new to you?

Boats were scattered, and some men in a distance. There were also some text messages that were embedded within the image. (Man aged 30)

Since most of the community members could not read and write, the researcher had to read and interpret to them the meaning of the statements “save wetlands” “we don’t have to sacrifice a strong economy for a healthy environment” within the images and then explained their opinions later. And it was through observation of the researcher, that their nodding of heads proved that they were being sensitized about wetland encroachment. They were not aware that wetlands were so vital for the sustainability of the environment. Indeed that is why when wetlands are degraded through human activity, floods were more eminent to occur in such circumstances. And that could lead to more human hazardous effects like contaminant diseases like cholera and diarrhea, which could lead to death.

By the condoning off the fishing sites by health officials; many of the fishermen and other community members could end up losing their livelihood activities and besides, the littered plastic bottles and polythene seen within the photograph, shows that biobacters can not break down decomposing matter easily, leading to more complications to the ecosystem.

Linear reasoning was a required technique during manipulation, in that the step by step logic process, of the size of text, “save wetlands” was important to direct the viewer first to that directive and then lateral thinking was another creative indirect form of research that as the viewer navigates the photograph he or she is intercepted with that caution on the left bottom corner to sacrifice the economy for a healthy environment.

The placing of white in that composition meant to reflect total surrender to the encroacher’s of the Uganda wetlands, and a call to the concerned environmental bodies to redeem the situation before it got out of hand.
PLATE 2

The Lost Battle: Settlements

Environmental education should provide hope and facilitate meaning.
Title: The trauma of the Cholera epidemic

Context: Kamuwunga village, Lwera (Masaka District)

Medium: photography

Size: 15.5cm by 13cm

1. Remember: What words would you use to describe this photograph?

“Although the toilets have been raised high; there is evidence that the water table was not that deep to help the ground hold the weight of the toilet”. (Woman aged 30)

“At the time being, I wonder whether the community members have got a safe place where they can ease themselves, because the toilets are in a sorry state, and one could not risk using any of them.” One respondent stated. (Man aged 40)

In analyzing the above situation, the environment matters most, irrespective of whatever interest man has got over it. Wetlands should be left free of any activity, to enable sustainability to the environment and the eco system at large. Neither wood nor bricks could stand a taste of time without being destroyed by water. The cracked walls were an indication that they were too weak to resist the perspiration of water from the ground. No one would dare use such a toilet in such a bad shape, as it would mean risking ones’ life.

Interpret: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide?

“Building in wetlands” would be a better title.

Degraded environment would be closer a theme, because all the structures evidenced within the photograph are either in a sorry state or defunct.

Evaluate and create: What do you think is effective about this photograph? What does not work so well?
Besides authenticity, text demonstrated meaning (message) from that titled text to the entire passage of text below. (Linguistic meaning).

Colour associations were highly subjective, influencing perception as the combination of warm and cold colours juxtaposed evoked a chilling message within the composition. The hazy white space nearly obscured the typography, just as fog would illuminate objects in a distant.

Visual hierarchy meant that all aspects of composition structure, movement, depth, and contrast ultimately must create a pattern that viewers can dissect and follow. A viewer must immediately be able to rapidly categorize the material and determine which element is the most important.

PLATE 3

Environmental Education

In 2014, cabinet directed that all land titles in wetlands drafted after 1995 are to be cancelled.
Title: Ignorance is no Defence

Context: Kamuwunga village, Lwera, (Masaka District)

Medium: Photography

Size: 15.5 by 12.3cm

1. Remember: What do you recall about this photograph?

Digging of fish ponds is a lucrative business of lately, and people will utilize all the opportunities available good or bad to invest in it. (Woman aged 28)

Something should be done to stop such vices, or else we are heading for disaster. (Man aged 34)

2. Understand: What things do you recognise in this photograph, and what are those that seem new to you?

There are two big ponds that are possibly meant to rear fish, and in the background is the degraded marshland. Some of the new aspects are the question mark and the phrase “Environmental Education”. (Woman aged 27)

Analyse: Which part of the photograph strikes you as most interesting - captivating, surprising, puzzling, mysterious? Why?

Part of the photograph that is striking is the two active men that are working hard to degrade the wetland as water is being channeled into one of the ponds. And then the big “question mark” that is first a symbol of mockery. The symbol further questions whether Environmental Education has been passed onto these community members.

Interpret: What did you think this photograph is about (themes or big ideas) how did you decide?

The photograph exposes activities of wetland degradation. Critical examination shows that what the two men are digging up is sand in the Kamuwunga wetlands.
Evaluate and create: What do you think is effective about this photograph? What does not work so well?

The most effective aspect was use of simple text to recall. The researcher introduced the text that tells the viewer what the image does not show. He manipulated the image and text that each should complete each other and contribute to a new deep understanding. In closing the gaps and making such leaps, the viewer becomes more intensely engaged.

The law of thirds was used to have a simplified mathematical approach that divided the format into thirds, left to right and top to bottom – under the assumption that the intersection of these axes will be point of visual focus.

PLATE 4
Title: Eminent Disaster

Context: Kamuwunga Village (Masaka District)

Medium: Photography

Size: 15.5cm by 11.8cm

Remember: What do you recall about this photograph?

Nature cannot be cheated and it is mirrored through man’s activities (Woman aged 35)

Environment is typically bare without trees; such an environment is not suited for settlement, in case heavy winds and rains swept through it. (Man aged 60)

Understand: What things do you recognise in this photograph, and what are those that seem new to you?
I actually see no sign of toilets within the homesteads and the cows in the back yard that are zero grazed are not in a clean environment, to accommodate the community members to live ably around them.

Analyse: Which part of the photograph strikes you as most interesting - captivating, surprising, puzzling, mysterious? Why?

The text “Man Destroying Self”, because looking at the scene, there is no sign of good shade trees in case it was too hot. There is no entrance or exit to these community homes, a sign that these are wetland encroachers.

Interpret: What did you think this photograph is about (themes or big ideas) how did you decide?

“Living unsafe”, because the kind of houses built are in a sorry state. I recommend that NEMA should intervene before more damage is done on Kamuwunga wetland. Already the poster in the foreground says it all. To keep off the wetland.

Evaluate and create: What do you think is effective about this photograph? What does not work so well?

There was a successful composition exhibit contrast among the different parts, even while establishing visual continuity in these parts’ behavior; man destroying self was the dominant element to give the viewer a moment to navigate the image and later flow into the created meaning the designer hoped to achieve. The scaled down poster that spells keep off this wetland.
Title: It all comes back to us.

Context: Kamuwunga village, (Masaka District)

Medium: Photography

Size: 15.5cm by 12.7cm

Remember: What do you recall about this photograph?

Garbage has continuously been poured into wetlands preventing proper waste decomposition of biobacters (Man aged 28)

Understand: What things do you recognise in this photograph, and what are those that seem new to you?

There is a shelter that is being decomposed within the marshes; this is one of the reasons why wetland should be left free from any human activity. (Woman aged 45)
Analyse: Which part of the photograph strikes you as most interesting - captivating, surprising, puzzling, mysterious? Why?

What puzzles me is the continuous ignorance among the community members that life is not all about fishing and farming on wetlands, of which we shall experience droughts and stormy weathers because of the degraded landscapes.

Interpret: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide?

Garbage should be recycled or collected in known community centers. Because it is the duty of the Local Government Authority to locate appropriate areas where communities should dump their rubbish.

Evaluate and create: What do you think is effective about this photograph? What does not work so well?

Good colour legibility was achieved when ground contrasted with the different colours as per the composition, which is white and yellow orange that got highlighted from the dark green background.
Title: Wetland Fish pond farming

Context: Kalisizo Town Council, (Rakai District)

Medium: Photography

Size: 15.5cm by 11.3cm

1. Remember: What do you recall about this photograph?

I recall an instance of death of a child and other individuals who nursed broken limbs as they fell into long unattended ponds. (Woman aged 36)

I recall children narrative stories and fairly tales that animals like fish could talk. (Man aged 38)

2. Analyse: Which part of the photograph strikes you as most interesting - captivating, surprising, puzzling, mysterious? Why?

There is a house that has been constructed at the slop of the hill. This puts it at a risk of being eroded away by water and soils from up the hill. And below it is a hip of stones that is stored for
construction purposes. A pond is at the foreground with a cartoon image of fish demanding its rights not to be reared in ponds. Both sites are contradictory to the environmental laws.

(Woman aged 33)

3. Interpret: What did you think this photograph is about (themes or big ideas) how did you decide?

The photograph was about wetland encroachment, seeing the hip of sand, and the house built within the wetland. More still, the title of the photograph shows wetland fish pond farming.

Evaluate and create: What do you think is effective about this photograph?

Colour was highly effective in enhancing spatial relationships, as well as creating relationships between text and image. Within the composition the red word “STOP” has distanced itself from the image because of its warning to the community encroachers, helping it to optically advance in space.

The image of the fish was used as a powerful experience, close to a symbolic or an emotional space that replaced the physical experience in the viewer’s mind during the time it is being seen. It was used in the composition to engage the audience. The golden brown colours symbolize it as a special bios representative of other amphibians that should be protected within the wetlands.

PLATE 7
Title: Join the Fight

Context: Ninzi Kalisizo Village (Rakai District)

Medium: Photography

Size: 15.5cm by 11.5cm

Remember: What do you recall about this photograph?

Images like that were told in stories to little children to pass on some important message that would help them in future. (Woman aged 37)

The Photography Pedagogy would be a better poster compared to the NEMA workshops that we have held before. (Man aged 27)

Interpret: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide?

Wetlands should be kept out of bounds. The cartoon poster says it all.
Evaluate and create: What do you think is effective about this photograph? What does not work so well?

The image offers a deep feeling and emotional reaction rather than on reason, connects to experiences described by written language. It helps clarify very complex information – especially conceptual, and process oriented information. An image becomes relevant when its composition and production technique, as well as its subject matter, are working in concert with other material to create an integrated message.
Title: Protect not Pest the Wetland

Context: Ninzi village, Kalisizo  (Rakai District)

Medium: Photography

Size: 15.5cm by 11.8cm

1. Remember: What do you recall about this photograph?

Not only has the community encroached onto the wetlands in Kalisizo, but even government bodies like the Uganda National Road Authority have on so many occasions destroyed wetlands in the name of developing roads to encounter economic growth. (Man aged 57)

Much of the forests have been destroyed and encroachers have replaced them with man-made forests like eucalyptus and other fruit trees like mangoes. (Woman aged 40)

Understand: What things do you recognise in this photograph, and what are those that seem new to you? (Woman aged 40)
I can see a hut within a garden of potatoes and sugarcanes. In the foreground, there is a phrase, “Do not reverse”, with one of the word reverse spelt in “reverse” there is a UNRA Concrete pole planted in between the potato mounds. (Man aged 57)

Analysis: The most interesting thing in composition.

It is the arrows that are pointing at different angles, which are suggestive of the different areas that have been encroached upon by the different community encroachers.

Interpretation: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide? The Photography Pedagogy was about encroachment, when you observe critically at the statement at the extreme bottom wetlands are equaled to the ecosystem.

Evaluate and create: What do you think is effective about this photograph? What does not work so well?

A complex abstract message, “Do not reverse” was derived from a cultural context, individual experience, and emotional life, to compound the common and universal, of every level of interpretive response and it mutually coloured all the others. The more primal an intended message, the more common its form language and reliability in communicating to a diverse audience.
Title: Need for Ecological Restoration

Context: Nakayiba (Masaka District)

Medium: Photography

Size: 15.5 cm by 11.9 cm

1. Remember: What do you recall about this photograph?

I recall the last time I passed through a slum place; it was really smelly, with garbage thrown all around the water channels. (Woman aged 29)
Understand: What things do you recognise in this photograph, and what are those that seem new to you?

The letters “disaster” look new, as they are disorganized in such a manner that they can still be read. (Woman aged 29)

Interpret: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide?

Chaotic environment; everything is in a mess, for example there was a scuffle at that time,

Evaluate and create: What do you think is effective about this photograph? What does not work so well?

The type in the letter “disaster” was used to communicate specific meaning, and possess authentically powerful characteristics in its own right. And so it was through the expressive fonts, application of colour, weight, form and spacing that were customized to achieve specific effects, of which was functioning as an image in its own right.
Title: Small scale industrial encroachment

Context: Nakayiba Wetland, (Masaka District)

Medium: Photography

Size: 15.5cm by 11.9cm

1: What does this photograph remind you of?

“The photograph reminds me of the garbage and fecal matter that is released wherever there is a heavy down power”. One of the participants stated.

“I wonder whether we have any NEMA officials within the Town Council any more, because they had evicted the encroachers from the Nakayiba wetlands, they are now back again with fresh encroachments”. A respondent commented.
From the above statements, the researcher was convinced that not enough efforts had been put to prevent the community from re-occupying those wetlands nor even to sensitise them after that eviction, that is why more effects of encroachments are evidenced with the decomposing hips of garbage that were thrown all around.

The researcher opted to have an outer and inner expression of image and text to be a critical area in achieving meaning of concept. The phrase “what now!” and “salvage the wetlands” have an abstract beauty seen and appreciated through experiments in type anatomy, which isolates the forms and separate elements of individual letters and frequently reveal them as shapes, rather than meaningful linguistic objects. However instant words materialize on page or on screen, and begin to express ideas which possess this elusive quality called meaning.

The researcher changed the type size or weights of the text “what now”, from that of the “Rampant encroachment and illegal development destroy…” phrase below as a popular option for emphasis, by ensuring that there is a substantial difference between the two phrases, drove the point home.
Title: The Catastrophe of Wetlands

Context: Nakayiba Wetland (Masaka District)

Medium: Photography

Size : 15.5cm by 11.3cm

Remember: What do you recall about this photograph?

Wetlands are never safe for human habitation. (Man aged 22)

Cholera and other related diseases are part of the effects that affect the communities and the children are the most vulnerable. (Woman aged 26)

Understand: What things do you recognise in this photograph, and what are those that seem new to you?
The small cartoon image comments that the reason why it hates wetlands. This leaves the viewer confused, and has to rethink on what is implied behind the phrase.

Analyse: Which part of the photograph strikes you as most interesting - captivating, surprising, puzzling, mysterious? Why?

It is the illustration of the cartoon image that is most captivating, of which one has to rethink, and navigate the other areas to get to know the meaning behind the cartoon phrase.

Interpret: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide?

The death trap. For the reason that the children are next to the water channel, and there is no elderly person to oversee them play, as it would be risky if one of the child fell into the water channel.

Evaluate and create: What do you think is effective about this photograph? What does not work so well?

The use of colour exhibited a number of spatial properties, as their relative temperatures, values and salutations, in combination, will cause the forms to which they applied to occupy an apparent foreground, middle ground, or background in an illusory space.

There was a strategy to create an interplay between the cartoon image that is static to its message which was progressive in energy, that was intended to perceive a focus of energy in relation to other areas within the composition.
Title: Cheating yourself not the Environment

Context: Nakayiba Wetlands, (Masaka District)

Medium: Photography

Size: 15.5cm by 11.9cm

Remember: What do you recall about this photograph?

Wetlands are a source of lively hood if left free from any activity. (Woman aged 31)

Understand: What things do you recognise in this photograph, and what are those that seem new to you?

The houses are below the foreground, which is an indication that the wetland zone had been encroached upon. In front of the houses was degraded soil erosion from a higher ground to that of the houses. (Man aged 40)
Apply: What does this photograph remind you of?

The photograph reminds me of the ignorance that still exists within the communities. (Woman aged 36)

Analyse: Which part of the photograph strikes you as most interesting - captivating, surprising, puzzling, mysterious? Why?

The houses really puzzle me, for the reason that whoever is constructing them is not informed of the environmental sustainability that has to be respected globally.

Interpret: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide?

Ignorance is no defense. The idea here is that, whatever that is developed within the wetland should be demolished.

Evaluate and create: What do you think is effective about this photograph?

The trick to overlaying text effectively is to make sure there is enough of a contrast between the text and the background design to help the words stand out. There are many ways to achieve this, including:

- Blur the background image
- Adjust the saturations of the background
- Make the background transparent

Make sure the background isn’t too noisy or distracting when you overlay your text onto it. You will want to choose a font color that stands out without being difficult to read or blinding to look at.
Title: The Dream

Context: Nakayiba Wetlands, (Masaka District)

Medium: Photography

Size: 12.1cm by 10.4cm

Remember: What do you recall about this photograph?

The photograph reminds me of those stories told of Mr. Hare and Hyena. (Woman aged 35)

Understand: What things do you recognise in this photograph, and what are those that seem new to you? A crocodile talking to the girl is something new. (Man aged 39)

Analyse: Which part of the photograph strikes you as most interesting – captivating, surprising, puzzling, mysterious? Why?
The crocodile is demanding for its home, because man had encroached onto the wetlands which are supposed to be left free for the wild life, fauna and flora.

Interpret: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide?
“The cross roads”. Because the children are all confused on the floods that have engulfed their homes, and besides there is no elder to direct them on what to do.

Evaluate and create: What do you think is effective about this photograph? What does not work so well?

The researcher used a symbolic allegory, in which a character or material thing is not merely a transparent vehicle for an idea, but rather has a recognizable identity or narrative autonomy apart from the message it conveys. The symbolic allegory, which can range from a simple fable to a complex, multilayered narrative, has often been used to represent political, historical, currently contemporary situations and has long been popular as a vehicle for satire. The crocodile informs the girl that this is my home. As if in a dream, the girl is not bothered at all. The girl, who is a representative of the future generation, is in eminent danger for without the generation to come then man will be no more.
Title: Wetlands are not Wastelands

Context: Kalisizo Butemba Village, (Rakai District)

Medium: Photography

Size: 15.5cm by 13.8cm

Remember: What do you recall about this photograph?

The dangers that result from uncontrolled floods worldwide. (Man aged 25)

Understand: What things do you recognise in this photograph, and what are those that seem new to you?

The poster that states “drain the swamp” is followed by the phrase, “it’s time to harvest”.

Analyse: Which part of the photograph strikes you as most interesting - captivating, surprising, puzzling, mysterious? Why?
The rescue team that tries to save the flood victim. They are all risking their lives because they are not sure on whether they will cross that flood safe with the patient.

Interpret: What title would you give to this photograph? What did you think this photograph is about (themes or big ideas) how did you decide?
“The unexpected reality”. It is of rare incidence that such floods could come and leave the area without any loss of property.

Evaluate and create: What do you think is effective about this photograph? What does not work so well?
Using words like “time to harvest”, took on the pictorial qualities beyond those that defined their form. It made them become images in their own right and their semantic potential was enormous, they fused several kinds of understanding together to become super signs. As their meaning was related to each perceptual filter. They assumed an evocative stature of a symbol understanding on each level was immediate, and a viewer’s capacity to recall images makes such word pictures highly effective in recalling the verbal content associated with them.

Views from Nkumba Community

Convenient correspondents from Nkumba Community agreed that indeed a lot of encroachment had been done on the wetlands of Uganda, according to the photography pedagogy essay presented to them. Below are the collective views;

“We are yet to experience extended droughts, due to more wetland encroachment by settlement communities and other related purposes”. (Lady aged 32)

“Cutting of trees and clearing of mashes in wetlands has been the result of floods across roads and into people’s homes”. (Man aged 26)

“Cholera outbreak will be the end result, since many of these people rarely have proper hygiene toilets”. (Man aged 41)
Sensitization was referred to as a “pedagogical participatory action” that contributed to the community awareness, preservation and protection of wetlands. We request for more sensitizational intervals of photography pedagogy annually. (Woman aged 33)

Color had a unique complex language, and the ability to change its meaning when partnered with other colors. The choices of colors were made considering issues of contrast and harmony, and how these might affect legibility in typography. The mood of the design was set using the psychology of color, that conveyed the right message at a conscious level and that they were suitable for the audience the study intended to reach.

The responses can be broken down into specific categories representing sensitization of key considerations, as follows below:

A Purposive sampling was required too for the study, and undergraduate students from Nkumba University had to express some technical skills. Below were the views;

**Defining the Photographers Work, and How it Affects the View of Human Relation.**

The respondents were able to connect to the degraded environment, through the photography pedagogy essay and this was seen through their face expressions on how destructive man is. Below are the views from the different participants.

Greed”, “uuuuh”, “it is the actions that matter most; they define who the contemporary man is. (Woman aged 21)

There is exploitation of mother nature, which is mirrored through photography pedagogy. (Woman aged 20)

**Participants Views on the Relationship Between Photographer and Subject and what thers Think.**

The photographer is human, and the only means of communicating or exposing the disaster to the world, is through the camera. (Male aged 23)

Man is a paste that only exploits nature for selfish ends. (Woman aged 20)

Though the respondents aired out their views on the wetland encroachment by the communities, they expressed directly a positive response, as degradation of the environment was a vice that
needed to be dealt with thoroughly.

**Ideas That are Influential in Photography.**

Many of the respondents contributed creative ideas that linked photography pedagogy to the depended variable (encroached wetland) on their experience within the photography medium as stated below;

“It has influenced man’s collective consciousness, with a method of expressive presentation by understanding the world and translates it”.

“Artists have conveyed ideas, concepts and events in ways that words are incapable”.

“It has always held an important role in society’s translation and understanding of specific global events”.

The contributions made by the correspondents indicate that there is an indirect learning through visual communication (photography), and this would help them devise ways on how to approach the different roles of society.

**When Stuck and Want to Build Persistence and Tolerance of Uncertainty in Life**

Different views were collected from participants with an intention to check whether they could think critically given a challenge at hand. And among these were the following views;

My mind goes blue with wonder…as I look for quick ways to solutions.

It is good to know what is right from wrong, and fight for the noble truth to life.

To remain and become a symbol for all…by maintaining an environment that is inclusive for all. Indeed, some of the student respondents showed a withdrawal tendency to that challenge, but for others it were those moments of trial that they tended to think hard in order to overcome such worries, and aim at a world that is sustainable for all.

**Collaborating with Others in Solving the Creative Challenge**

The respondent students were requested to point out some of the positive solutions that would be used in order to come out with better alternatives that could be subjected to the encroached wetlands. And some stated; We should use more of the photography pedagogy to reach out to the communities that are settling in wetlands. (Man aged 22)
Aspects of the course that needed developing most
Many students were a bit hesitant on what to write and to express since much of the photography language was not familiar. But a few managed to state some technical aspects of photography. It requires 100% sharpness. (Man aged 24)
Need for a dynamic range and high ISO results could be relied upon. (Woman aged 23)

What gives an image impact?
Content is king. Knowing when and what to shoot is key. (Woman aged 18)
When viewing an image, what I prioritize most is what I’m looking at … a good photo contains emotional attachments. (Male student aged 20)

Aspects of photography that need to be developed the most
Each image should create a need to have a purpose, if what one is doing, is to try to impress others, publish or submit to a gallery. (Female student aged 18)
Composition should contribute to part of the design…elements in the frame, were most important to the overall image”. (Man aged 21)

The Psychomotor Domain in photography
Development of these skills required practice and, in terms of photography, could be demonstrated in the way students deal with equipment, processes and materials in a range of working situations. Seeing photographers like Henri Cartier-Bresson or Robert Frank, work on the street - alert, graceful, and explosive. Photographs are made with the whole body, not just the eyes and the brain.

Development of physical literacy in photography
Photography Pedagogy was used as a bridge to link the gap between the witnesses (respondents) and the encroached wetlands. The respondents agreed that physical literacy in photography could acknowledge our identity claims as valid and sharing stories about what is important to us in life.

The issues that were raised to stimulate a discursive moment by respondents were categorized as below:
It is through visual communication (photography) that attention is given towards degraded areas to raise awareness about diseases and other effects that would destroy the wetlands.

We need to liberate our reliance on technical capabilities of the camera and place our faith in the visual voice of the photography essay.

No code of ethics should hinder the aims of photography. In fact, it must work to liberate and encourage the essay documentary stories, to engage more audiences as they get sensitized on wetland garbage pollution.

**Make editing of photographs enjoyable.**

Editing photographs on a daily basis is a good habit to get into... If you leave it for a while, you will have to edit hundreds of images, which would lead to loss of motivation in photo editing. (Male aged 43)

The respondent was able to relate to his work experience to tell what it meant to have editing that would result into a portfolio of quality images that one has to look back on.
INTRODUCTION

The Chapter addresses first, the research questions stated from chapter one, that was paramount in the findings of the result and of which through observation, many of the wetlands in these communities had been encroached upon through settlement encroachment. And it was possible to capture Uganda’s encroached wetlands’ image composition through a photographic technique statement, which would later be used in the design of a photography pedagogy essay that was subjected to the encroached wetlands. 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.

OBJECTIVE ONE

The researcher uses participant observation as one of the techniques which combines participation in the lives of the people being studied with maintenance of a professional distance that allows adequate observation and recording of data (Fetterman, 1998) In connection to the data analysis; the majority of the participants from the selected villages in the two districts of Masaka and Rakai Districts, were able to acknowledge that destruction had been done onto the wetlands and some of the general views were;

We are going to have extended droughts, due to more land reclamation from wetland for settlement and other related purposes. (Woman aged 37)

Cutting of trees and clearing of mashes in wetlands has resulted into floods crossing roads and spilling further into community homes. (Woman aged 33)
Cholera outbreak will be the end result, since many of these people rarely have proper recommended hygiene toilets. (Man aged 42)

It is such views that speak volumes of the eminent disaster that will befall the communities of Lwera, Nakayiba, and Kalisizo in Masaka and Rakai Districts. Therefore sensitizing them through photography pedagogy would be the ultimate alternative to make them realize how important wetlands are to the environment.

It should be emphasized that upon ones conscience, an extended embracing of the ecosystem as interrelations, could transform into an act of self-interest. Protecting humanity would be protecting the ecosystem and the universe at large. One of the other reasons why The Arts for The Earth going was specifically to try and communicate not just the awful despair about collapsing ecosystems but also to remind people of the power of that joyful relationship between man and the environment which is such an important part… it is not by forcing things onto people, it is by this lateral approach, very often evocative rather than didactic, that you can make such powerful messages available to people. (Porritt, 2018)

For further evidence of encroached wetlands many of the wild life, like the water logged bucks and white ducks, in Nakayiba have tremendously been reduced in numbers and their habitat degraded by settlement encroachments. That is why the researcher and the rest of the world join hands to mark World Environment Day, designated by the United Nations, to be held on June 05. It enlightens countries on the importance of everyone preserving and enhancing the environment… In Uganda, efforts to conserve the environment have been hindered by increasing encroachment on wetlands and forests, coupled with deforestation, which in turn water down the ultimate objective of the Short term Development Goals (Observer, 2018).

Through observation, many areas around Ninzi North Kalisizo Town Council have been noticed to have large water gorges that cut deep into the ground, combined with garbage that litters all the way down to the wetlands bay. Much of this garbage mixed with polythene makes it hard to be broken down by the organic nucleus micro organisms. This is the reason why such areas get infested with dangerous chronic diseases mainly in wet seasons.
Further observation by the researcher, gives evidence of participants from Nkumba and Nakayiba communities navigated the photography pedagogy essay and different views were recorded. Through observation individuals tried to associate easily with the text image composition by analyzing, interpreting, and evaluating their meanings. This alone could be reason enough to engage the text image theory as an alternative to the Uganda encroached wetlands using photography pedagogy. If the work is inseparable from transmission, the medium of literature cannot be limited to language. Work to influence, inform, or constrain meaning. But these elements are not necessarily corrupting, precisely because no text exists outside of a material context. Oral literature, too, always exists in a forming and informing context that depends upon physical media and processes (voice, sound waves, hearing). From this perspective, the quality, veracity, utility, or significance of a textual reproduction derives from the form of both its lexical and bibliographic codes (Nicholas M, 2016)

This attribute reflects the difference between words and images being different in context. A photograph of a particular subject differs in description to that of the same subject in words. It is therefore possible to see, understand and appreciate a photograph without the need for words. But for the sake of the photography pedagogy aspects such as emotional and physical literacy, the study required some evidence of understanding in the form of text (words). This was one of the key findings of the study on how influential text was when combined with images.
OBJECTIVE TWO

This section reviewed all the findings using the Bloom’s revised taxonomy. That is through photographs, students might therefore be asked to remember, understand, apply, analyze, interpret, evaluate and eventually create. (Anderson, and Krathwohl, 2000) Using the Psychomotor Domain in photography and development of skills required in practice and in terms of photography, could be demonstrated in the way students deal with equipment, processes, and materials in a range of working situations. Seeing photographers like Henri Cartier-Bresson or Robert Frank, work on the street - alert, graceful, and explosive. (See Table 1, Appendix 3)

Photographs are made with the whole body, not just the eyes and the brain. Therefore development of physical literacy in photography gives an identity claim as valid and sharing of stories about what is important to us in life. Below are the correspondents views;

Physical literacy in photography should promote text to give greater clarity of images to create meaning. (Male aged 32)

Photographs are always taken as being in the lead in analysis, and text follows. (Male aged 34) Visual literacy is the ability that a viewer uses to see an image as an abstraction, to understand what is happening in purely visual terms as well as knowing and understanding visual terminology. It involves training the eye to see minute detail and being sensitive to color, shape, form and line. It has got nothing to do with content or style. Designers organize images and text, each with their own shapes, sizes, colors and texture, in different media and wide range of formats. A practical understanding and exploration of composition is crucial for effective visual communication; it is the most significant tool in guiding the viewer through the complexity of visuals to the intended message. While text and images differ in many ways and can exist independently, they are in fact complementary and non-competing communication mediums, and to get a holistic view of the world, we would need to analyze both. Understanding images is as important as understanding text, as together they provide a more accurate picture of reality. This means that we need hybrid systems that are not only capable of understanding both mediums, but are also able to discover links between the two and leverage those links to enhance the overall performance and accuracy of such analysis systems (Aylien, 2017).
When the relationship between words and images is not too literal, then the viewer must play a more active role. The images do not just illustrate the words; neither do the words just explain the images. The viewer must discover the main idea by himself and participate in creating the meaning of the message. However, image and video can never truly replace text. The written word will always be required to convey information. (See compositions below)

**Word and Image Brain Washing the Narrative**

![Image 1](image1.png)

The same image is shown paired with different words. The semantic gap between word and image, added to the weird unclear area where the viewer can construct a narrative relationship between the two, is closer in the first pair, wider in the second and extremely wide in the third.

![Image 2](image2.png)
The brain washing effect works in reverse. The same word is paired with different images, and the change in semantic gap, as well as in the word’s meaning becomes more pronounced.

Another approach is focused upon inspiration, and some of the comments were as follows;

“It is wise to have good skilled photographers to look up to and understand why you like their work”.

“Practicing is key and fundamental in case one wanted to gain photographic skills”

The A level personal investigation tackles some of the opportunities and challenges of extended writing in art & design courses, that are intended to support the analysis of photographic images using words but also to provide other frameworks for thinking about students' progress. These included the ability to listen thoughtfully, participate in discussions and debates, articulate thoughts aloud, become increasingly self-directed and exert control over one's physical movements. (Chris Francis, 2017)

For better skills, you need to show that you understand the work of artists, designers and craftspeople. Study the elements that make up an artwork and show that by answering questions about that work you can understand the combinations of the visual, linguistic, emotional and physical keenness of thought and that makes it is what photography pedagogy is all about.

Two elements becoming one, considers type to behave in accordance with the same visual rules that apply to images, but while images exhibit formal qualities in staggering variety, type is always type: graphical lines, making patterns of other lines, and these lines are all words, as they mean something, which inevitably creates a strange disconnect for designers when trying to analyze its very specific visual qualities relative to the more intuitively understandable visual qualities of pictures and graphical shapes. Placing words and images in the same perceptual space is not as easy as it looks. (See illustration below)
The flurry of birds

Photo taken by Paone Design Associates

First, the words have accepted, coded meanings and contexts that affect what we see in the adjacent images. And then secondly the words invoke mental images that might also conflict with what we see. Thirdly, images have meanings and contexts that may alter our engagement with the adjacent words. Fourthly, images can call up words in the mind of the viewer. The coordination of image/word/word/image is not easy, but the more difficult it is, the more possibilities present themselves for qualifying or clarifying the larger world. (Slemmons, 2014)

The photograph has got the meaning in the text combined with the images to produce thoughts and feelings not generated by either alone. We are forced to face the mysterious empty spaces between the two descriptive systems and to come up with a variety of possibilities for filling that space.
In formal congruence (opposition) gives similarities between type and image elements to make a strong connection between the two. When typographic configurations display similar attributes to an adjacent image, or expand on those attributes, the type and image are said to be formally congruent. Such similarities are to be found in four basic attributes: those of shape, texture, value, and rhythm. When stating that two triangles are congruent, it means using a congruence statement. The order of the letters is very important, as corresponding parts must be written in the same order. Notice that the congruent sides also line up within the congruence statement. One congruence statement can always be written in six ways. Any of the six ways would be correct. (CK12 Foundation, 2018)
In the photograph above, there are four attributes that show similar attributes in a congruence; and these are shape, texture, value, and rhythm. The layout of the shape congruent that is the title, the deck, and horizontal set of columns echo the horizontal intervals in the image, the thin vertical axis of the figure. While textual congruence through the choice of typeface, a serif with pronounced contrast, the blocks of the text exhibit strong surface activity that relate to the surface texture in the image. The loose spacing of the headline in the two weights reflects the pattern of light and dark linear elements on the wall behind the figure. The value congruence of type which is distributed spatially from top to bottom such that it’s dark form and the light negative spaces in between groupings relates to the alternating rhythm and proportions of light and dark in the image. And lastly the rhythm congruence is a strong optical pull of the image’s central axis is restated by the thin vertical line but also through the contrast of the horizontally proportioned elements pulling inward and pushing outward from the center.

Spatial consideration is another aspect that integrates type and image as a relationship between the image’s field and the type element relative to that of the negative space in a given format. Images are presented in three ways: through the silhouette (retains their contours or are cut out so that they float within the format) full bleed (fills the format from edge to edge in all directions);
inset (crops into a shape, such as a rectangle, that is appreciated as a compositional form even if it touches one or two edges). (Dabner, Stewart, Zempol, 2014)

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

Limited palettes within the imagery will help it to integrate with the palette applied to non photographic forms and typography. Such limitations can help focus attention on the most important components of the image’s subject or emphasize important details. A designer may art
direct the photographer’s use of lighting, props, backgrounds, and isolation of content in the frame to control the image’s palette.

Another technique is through emotions; here a variety of psychological messages can be used to influence content. Both imagery and the verbal meaning of typography. This emotional component of color is deeply connected to human experience at an instinctual and biological level. Colors of varying wavelength have different effects on the autonomic nervous system—warmer colors, such as red and yellows have long wave lengths, and so more energy is needed to process them as they enter the eye and brain. The accompanying rise in energy level and metabolic rate translates as arousal. Similarly the shorter wave lengths of cooler colors—such as blue, green and violet require far less energy to process, resulting into a slower metabolic rate and a soothing, calming effect. The psychological properties of color, however also depend highly on a viewer’s culture and personal experience (Samara, 2014).
The sharp contrast between the warm bright and dark colors within the composition of the stormy weather, and the silhouetted boy within an umbrella, make the scene look terrifying and dangerous for him to survive in such a situation. The warm colors are associated with death, blood and danger.

On the other hand, in choosing to use type, the typographer’s essential task is to interpret and communicate the text. Its tone, tempo, logical structure, and its physical size, all determine the possibilities of typographic form. In choosing the right type or face, the designer’s first consideration must be its legibility. Fewer texts are considered to be well constructed and aesthetically pleasing. A small number of faces often referred to as workhorses for their reliably utilitarian, time tested quality of construction that designers often choose for the kinds of details that ensure legibility.
Haboro is a powerful workhorse. It’s a neoclassical font developed for numerous uses, ranging from editorial and corporate to web pages and apps. The Haboro family consists of seven weights from a Thin to a Black along with matching italics. The contrast from the letters’ thick strokes and thin strokes draws the eye to your design, making Haboro a powerful visual tool for communicating your message.

Looking at the nature of an image; it is a powerful experience that is far from being inert. It is a symbolic, emotional space that replaces physical experience in the viewer’s mind during the time it is being seen. Although images provide a visual counterpoint to text helping to engage the audience. They can add interpretive overlay in juxtaposition with literal text. Selection of a photograph of a particular object alone cannot solve a communication problem in its entirety.

One cannot be sure why the marine soldier is resting at the table, unless some text can be juxtaposed to give clarity to the photograph.
If seen simultaneously, word and image will create a single message and neither is changed in the viewers mind. Gestalt psychology is a school of thought that believes all objects and scenes can be observed in their simplest forms. This can also be called the law of simplicity; the theory proposes that the whole of an object or scene is more important than its individual parts. (Boeree, 2000)

The theory above leads the study into further theories of image and text, where by the success of visual communication depends on the ability to reach a targeted audience and elicit a desired response. Sometimes the response is an immediate call to action and a clear concise message with little open to interpretation. Most often, visual imagery is used to evoke an emotional state that will put the viewer in the appropriate receptive frame of mind to receive the message targeted at them. Developments of provocative imagery by the designer that may persuade, shock, entertain and provoke with purpose. And for its effectiveness requires a clear strong visual language. And among these are the following theories;

Rhetoric which is attributed to the ancient public speaking in Greece and Rome is a skill of persuasion most often associated with politics and public speaking. For any strong rhetorical speech, ancient philosophers used something closed to contemporary design thinking to define and refine the categories of invention, arrangement, style, memory and delivery within a compelling dialogue. When examined as design vocabulary, then it is also true for a successful and equally compelling visual. In visual communication, the concept of visual rhetoric usually describes the visual tone of voice chosen for a given communication task.

Another theory concerns the semiotics, signs, and symbols which was acknowledged by Ferdinand de Saussure. The theory divides signs, things that represent meaning, into two categories; that are the signifier and the signified. The signifier is a symbol that signifies the actual object or meaning it represents. For the example the universal symbol or signifier, for male or female toilet has instant recognition that transcends languages, and the signified is the actual toilet. This type of non-verbal vocabulary of signs has increasing relevance in the global reach of contemporary communications and when designed well can command instant recognition.
These symbols are instantly communicative worldwide and vary greatly in style through line weights and positive / negative balance. As so long as they are understood, they can play a big role in public safety.

Another technique is the law of closure, which argues that we tend to close or complete lines or objects that are not in fact closed. It is also a useful device in design, and it relates to figure and ground, since it relies on our ability to collapse the space between foreground and background. The law directs a viewer’s eye through a composition in the designer’s intended sequence. (See illustration below)

The example above of the law of closure demonstrates the ability of the brain to complete incomplete forms and consequently continue to move around the complete form. In any composition, it will keep the viewer’s attention on the design at hand and move the eye around the poster or signage.
The law of the rule of thirds states that most compositions become more dynamic when divided into thirds vertically and horizontally, with important elements placed within those thirds. Dividing a composition in half will halt the closure and keep the viewer’s eye centered on the half way point, especially if an object is placed at the exact center point. It ensures movement on the page, and actively engages positive and negative space in the visual dialogue. It applies in framing for photography, film and video. (Dabner, Stewart, Zempol, 2014)

The simple geometrics and lines send a message of music in that dynamic example of the rule of thirds. The composition divides horizontally and vertically, with the placement of the most
critical imagery right in the centre. Accent color in the upper and lower thirds keeps the viewer moving between the two spots, lengthening the observation time.

Using the fundamentals of composition, essential elements of all art forms, and graphics should be considered the foundation of visual communication. Successful graphic designers focus upon spacing, visual organization, style and the size and format of the finished work. The graphic design projects use text and image in concert, with consideration for the relationships established between each of the elements. These compositions should also establish a visual hierarchy that directs the viewer’s eye through a deliberate visual sequence.
OBJECTIVE THREE

This objective operates basing on Fink's taxonomy, a theory used to emphasize metacognitive ability on learning to learn. It combines many of the features of the Cognitive and Affective Domains but not the Psychomotor. Rather than a hierarchical model it proposes a continuous cycle of attributes. Discussions of the objective will be based on selected individual views.

In reference to Chapter Four, photography exhibition requires respondents to have the technical theory and practice of the process, and to know what the purpose of the exhibition is all about, then it can be very rewarding and an achievement in the end. Many more reasons are given by the participants, but below are a selected few;

The reason why artists do exhibit is to be able to put the exhibitions down onto their CV. (Man aged 40)

“It is what galleries look at when they feel that they should take you on if you are competent enough”. (Woman aged 28).

If everyone waited until they knew everything and considered themselves perfect, I think there would not be a single photographic exhibition ever. One should not feel intimidated to have a start in putting up a sole exhibition, or team up with any other artist. What is most important is for one to be well prepared with the required collection of images. (Fenn, 2018)

When it comes to choosing the images to display in an exhibition, there are five major factors to consider: and these are availability of funds, print size, colour, theme, size of display area. Many of the participants agreed that;

Costs and budgeting are a requirement for a successful exhibition. (Man aged 25)

Having to be there the entire time through the exhibition period is time-consuming. (Woman aged 30)

Many artists will get together for a group show, split the costs of renting the space, and draw up a roster to sit the exhibition. For upcoming artists starting out in this manner can be a much
better option. … The cost of the opening is covered and organized by you. You must pay for most of the advertising as well, though some galleries will have a mailing list for you to use. (Cole, 2018)

Costs and budgeting are a necessity and any artist that wants to put up an exhibition has to work it out before anything else. It is better to note what type of exhibit you are to take. For example; solo exhibition tends to incur a lot of costs and expenses on you. And indeed it is for this study that an innovative photography pedagogy exhibition should be held as a study outcome.

“The type of space and cost when exhibiting matters a lot”. (Woman aged 30)

The researcher agrees with the participant’s view that visiting places on your list of possible venues is also a must when it comes to display your work. It will give you the estimates of how many images you are going to select for the entire exhibition. Whatever print or frame size you have decided on, the images should be spaced between one and two frame sizes apart and at eye level. If space is limited then two rows of a3 frames, one width apart is the maximum. After that you are ready to start printing. Even if you plan to have the images printed for you, you will need to make a set of test prints to check for mistakes, and to decide on the order of the display. Check for color casts and over or under sharpening. When your test collection is as perfect as it will ever be, Print a set of A4 images on best quality paper and mount them in a display portfolio. (The print space, 2018) (See illustration below)
Exhibition Space

There are many advantages to A4 prints. You can print them yourself on a regular printer. They are better accommodated in a smaller space but also look good in A2 mounts and frames if a larger area is available.

Qualities that make for a strong exhibition, both in terms of concept and layout so much depends on the context, venue, and the reason it has come about, the major premise, and the photographer’s intentions. But, for the most part, a strong exhibition will have great content and can be presented in a way that has a visual and emotional impact, with a flow and loose narrative that takes viewers on a journey.

The number of images to prepare matter and the production cost (Man aged 29)

The layout and presentation should sensitively reflect the nature of the work. For example, I believe that a photojournalistic image is best presented on a mount board, rather than behind glass in a frame because it is less of an artwork and more of a functional, storytelling piece. I also think that concepts should be clear because the more they are memorized; the more the viewers are likely to be involved and later get sensitised. The colour of your mounts and frames is also very important. Black, white or creams are the classic colours that compliment most images. The purpose of the mount and frame is to concentrate the eye on the photograph, so regardless of how much pink there is in that fantastic sunrise; a matching pink mount will only serve to dilute the image (Newton, 2018).

It is good to be practical and keep a small notebook. Write in everything you spend on the project including ink, exhibition print paper, trial run print paper, certificate paper, card, frames, mount cutter, spirit level, portfolio, new business cards, comments book & pen, and all the smaller items such as a sticky tape, double sided tape, sticky-pads, blades, glass cleaner, string, nails, hammer, tape measure, pencils, staples, and a notebook.

It is a huge step launching an exhibition; therefore one should not get stressed, as you might end up getting things horribly wrong. Otherwise it is a great experience that gives you the opportunity to meet new people. Make new contacts through your guestbook at your opening and your viewing period if possible. Which would enable you even know better experienced artists and prominent individuals that would promote your profession further. Making a follow up
Collect the names, email addresses, and possibly even the comments of the people who came to see your work. Stay in touch with them through an email now and then. You can send them an email directing them to your blog or website, or let them know about your next show.
OBJECTIVE FOUR

The analysis of an advanced innovative photography pedagogy theory is able to subject to the wetlands of Uganda because the researcher opts to focus his attention to the photography pedagogy. It is a critical media literacy framework through which knowledge construction and creational representation of the world can be effective. (Teacher wikispace, 2016) Photography is being used as a tool in aiding teaching, combined with pedagogical theories and practice of education within the study. Contextual knowledge is to occur as so long as the communities learn and process new information in such a way that it makes sense to them in their own frames of reference within their inner worlds of memory, experience and response. A Practice Based Research is used for an original investigation for new knowledge, practice and demonstrates that through a creative outcome of an exhibition, yet the significance and context of the claims will be described in words, and a full understanding obtained with direct reference to the outcomes (ECU Library Research, 2016).

Other related Practice Based Research are Eco-Literate Music Pedagogy that examines the capacity of musiciking to cultivate ecological literacy, approaching eco-literate music pedagogy through philosophical and auto ethnographical lenses. Building on the principle that music contributes uniquely to human ecological thinking, that volume tracks the course of eco-literate music pedagogy while guiding the discussion forward on what it means to embrace the impulse to teach music for ecological literacy, to theorize eco-literate music pedagogy, learn through enacting that pedagogy, and how the impulsion, the theorizing, and the enacting relate to one another. (Shevock, 2017)

Another approach is ballet pedagogy book for teachers of all training methods is written with the ballet teacher in mind, it is equally useful to the modern dance teacher. All teachers of concert dance should have it close at hand. There are many different methods for teaching classical ballet. Bouronville, Vaganova, Cecchetti, and Royal Academy of Dancing being the most widely known. All of these methods were effective tools for presenting the technique and art of ballet. Knowing how to use these tools successfully requires more than being a devotee of the technique; it also requires the mastering of various skills. In Ballet Pedagogy, Rory Foster aims to share his extensive knowledge of how to teach rather than focus exclusively on what to teach.
He argues that it is not enough for a ballet teacher to be well trained in technique, but that he or she must also know how to utilize pedagogical skills. (Foster, 2010)
OBJECTIVE FIVE

This exhibition's concept explores the wetland encroachment by communities of the selected villages of Masaka and Rakai districts respectively. (New Vision, 2016) A mounted practice-based photographic exhibition is the end result of the study. A similar study by Nabulime Lillian that conceptualized sculptural images out of soap that depicted male and female private parts, to educate or sensitize the women communities within selected areas within Uganda, ended up into an exhibition as the resultant outcome.

Below are the different photography pedagogy plates that came out as a result of an action one on one participatory practice based research, from Lwera, Nakayiba, and Kalisizo communities from Masaka and Rakai Districts.
CHAPTER FIVE

INTERPRETATION OF FINDINGS

INTRODUCTION

This chapter presented the interpretation of the findings on the investigation. This summary of lessons learnt is categorized according to the Research Objectives.

Many of the respondents from Lwera, Nakayiba and Kalisizo wetland encroachers have been sensitized through the basis of comparison from the photography pedagogy and the encroached wetlands by brainstorming, and reflections about the effects of the outcome of their actions. The nature of text image elements involving template matching against copies stored in memory from past experiences on the other hand however, has reinforced the fact that the relationship between the syntactic (form) elements that tell the story, form language and composition to establish the first understanding to which a viewer will come, identify the nature of a form, noting how it behaves in space, and comparing the behaviors of individual forms to others, is the foundation of communicating at even the most basic abstract or non pictorial level.

A participatory action research is constructed between the researcher and targeted population of the study, this involvement in turn makes the study participants as integral researcher collaborators. (Fine et al. 2002, Kidd & Kral, 2005). Photography pedagogy, sensitization, and subjection were words that influenced touching testimonies that gave a lasting impact on wetland encroachment.

Photography Pedagogy was much effective for one reason that semantics was a study of meaning that applied to both images and language. Syntax (grammar) were rules that governed the organization of elements of a sentence or paragraph, so that meaning was conveyed. The photos (semantic value) relied upon the ability to present the concept in a form that was communicated and shared. In linguistic meaning (the language based meaning that typography participates in) the communication was based on sets of symbols in the given language, which include letters and words, and also on the space between words, punctuation and placement of the characters.

Therefore, the nature of text image elements involved template matching against copies stored in memory from past experiences…that reinforced the relationship between the syntactic (form)
elements that told the story, formed a language and composition that established the first understanding to which a viewer would create, identify the nature of form, noted how it behaved in space, and compared the behaviors of individual forms to others, that was a foundation of communication at even the most basic abstract.

Government institutions should erase with this PPPBEM Model in order to have the alternative solution to the rampant encroachment of the Ugandan wetlands. The community, public and government officials should take responsibility over their environment so that we can have an enjoyable world to leave in.

Conclusions

There is enough evidence that the overall research objective of innovative photography pedagogy as a tool for sensitizing the communities on the encroachment of wetlands for settlement purposes was successful. However, there were some inconsistencies’ and short comings as far as the pilot study was concerned, as many of the photographs were not as sharp as had been anticipated in the production time. Some wetland areas had been demarcated off by government projects, for example the (UNRA) which is part of constructing repairing of roads. Then there is the need for the researcher to give more time to practice in the handling of the digital camera and all its technical equipment like the filters and external flashes. Such technicality failings need to be addressed, particularly if the research is to be developed for future practical applications.

The overall research generated a significant amount of interest in particular with regard to the new text image theory that comes as a result of the photography pedagogy to sensitize the communities not to encroach on to wetlands for settlement purposes. A number of correspondents agreed that there was a big difference from the first photographic essay presentation and that that did have text. A photograph, when standing on its own, potentially has multilayered meanings … Combined with text or text fragments, various possible meanings contained in a photograph can be orientated to divergent discursive directions. (Van Gelder and Westgeest, 2011)
The research can, therefore, be taken forward as an example of good practice and as a campaign proposal. Should there be a need for the government and any other institutions like schools as it would be a better option.

Therefore, the evidence gathered and the levels of interest generated support the contention that the innovative photography pedagogy can be used effectively in sensitizing of not only people in encroached wetlands but also the entire Uganda population in order to have a sustainable environment that will reduce the effect of global warming.

**Limitations**

The limitations experienced are related to the following points:

Formulation of research objectives where not that easily phrased as it required specifying ways the formulation of research objectives could be narrowed so that the level of focus of the study could be increased.

Implementation of data collection method, was not that easy because the researcher did not have an extensive experience in primary data collection, as it was quite a task collecting the data

Sample size depended on the nature of research problem that pushed for the convenient technique that required a small sample size, this meant that the statistical tests would not be able to identify significant relationships within data in case larger sample size could have generated more accurate results. The importance of sample size is greater in quantitative studies compared to qualitative studies.

Lack of previous studies in the research area was an issue to consider. Otherwise it is the Literature review that was quiet important for my research, because it helped to identify the scope of works that had been done so far in research area. The findings were used as the foundation for the researcher to be built upon to achieve his research objectives.

**Recommendations**

In the first instance, there is need to take action through incorporating an Environmental Sustainability Program within the Education System starting from the infant class level to the
Secondary and Tertiary institutions, educating the young means you are preparing a better future generation to come.

Besides enacting laws by the government, it should emphasize strict adherence to the implementation of the environmental laws, and prevent any degradation to the wetlands and other vital ecosystems.

The researcher acknowledges, need for further research on multidimensional approaches on sustainability of the environment like using the photography pedagogy model.
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APPENDIX 1

SOURCES OF INSPIRATION

Plate1
Protecting the Wild Life is key to Preserving Our Environment.


Plate 2
Who Cares?

The Monitor Newspaper, 16\textsuperscript{th}, March, 2017
Is Uganda still the Pearl of Africa?

The Observer, 30th, February, 2017
Charcoal burning should be abolished to prevent Environmental Degradation

New Vision, 20th, April, 2018
Communities are still dependants of contaminated water wells.

The Daily Monitor, 26th, 05, 2017
Protecting the wetlands is protecting the Ecosystem

Daily Monitor, 10th January, 2017
Deposits of acidic local brew and other related chemicals are contaminants to the Environments

Daily Monitor, 22\textsuperscript{nd}, September, 2018
Repairs are quiet costly, protecting the fewer wetlands left, is a necessity

New Vision, 05th, May, 2017

Plate 09
Cholera outbreaks are a result of littering the fecal matter in wetlands

Daily Monitor, May, 15th, 2017

Plate 10
Fish get poisoned every day due to toxic waste deposits into rivers and lakes

Daily Monitor, June, 06th, 2017
We are doomed to Global Warming if nothing is done about

Wetland Degradation

Daily Monitor, 20th, May, 2015
What a shame! Uganda, once the Pearl of Africa is no longer a tourist attraction

Daily Monitor, 04, July, 2016
Will recycling rubber tires, reduce on the amount of carbon oxide released in the atmosphere

New Vision, 22nd, 03, 2018

SOURCES OF INSPIRATION IN A SUSTAINABLE LANDSCAPE DESIGN
Flowers contribute to the beauty of a Landscape Design

The New Vision, 05th, July, 2018
There is need for a continuous sensitization of a sustainable world.

New Vision, 11th, October, 2015
Using Natural Resources to create a Sustainable Landscape Environment

The Independent, 10th, July, 2015
Kenyan floriculture industry is concentrated on the shores of Lake Naivasha

The Daily Monitor, 30th, March, 2018
Bloom's Taxonomy Pyramid (below) showed the highest level of thinking at the top and working its way down. Note that Creating was the majority of thinking done in the fine arts. Evaluating and analyzing came from art criticism, applying was using what you learned from art. Understanding of the various art styles, periods, and using that in your art. Finally, remembering the art elements and principles of design.

Blooms taxonomy on photography
Bloom’s revised taxonomy (Anderson and Krathwohl 1995-2000)

Bloom's taxonomy is a hierarchical model of the cognitive domain that divides knowledge and skills into a progression of six levels: remembering, understanding, applying, analyzing, evaluating, and creating. This model is often represented as a pyramid, with each level becoming more complex than the one below it.

**Remember.**
Recall what you already know about the photography.
Remind yourself of key terms and concepts.

**Understand.**
What do you see in this photograph?
What words would you use to describe this photograph?
How would you describe this photograph to a person who could not see it?
What things do you recognise in this photograph? What things seem new to you?
What is the genre of this photograph? (still life, portrait, landscape, documentary, architecture,
abstract, conceptual etc.)

**Apply.**
What does this photograph remind you of?
Is this a naturalistic or abstract image?
Was this photograph made with or without a camera? How can you tell?
Which Formal Elements seem important? How would you describe the lines in this picture? The shapes/forms? The colours/tones? The textures and patterns?
How has the photographer captured the play of light in this image?
How is space represented in this photograph (foreground, middle ground, background)?
What is in or out of focus? How has the subject been framed/cropped?
What equipment, techniques and processes have been used to make the image? How does this affect the way we view it?
How is this picture different from real life?

**Analyse.**
Which part of the photograph strikes you as most interesting - captivating, surprising, puzzling, mysterious? Why?
How has the photographer dealt with space and time?
How has the flattening of space (3D to 2D) affected our view of the subject?
What questions would you ask the artist about this work, if s/he were here?
What can you discover about this image and the work of this artist through research? How does this new knowledge affect your understanding of the work?

**Interpret.**
What title would you give to this photograph? What made you decide on that title? What other titles could we give it?
What do you think this photograph is about (its themes or big ideas)? How did you decide?
Pretend you are inside this photograph. What does it feel like?
What do you think it would be like to live in this photograph? What makes you think that?
Why do you suppose the artist made this photograph? What makes you think that?
Does this photograph remind you of other photographs/images that you know?

**Evaluate and Create.**

What do you think is effective about this photograph? What doesn’t work so well?

What do you think other people would say about this work? Why do you think that?

What do you think is worth remembering about this photograph?

Create a photographic response to this image. What did you choose to create and why? How does it compare to the original stimulus?

What have you learned from exploring this work of art?

This excellent, interactive diagram can be found on the Iowa State University website. It was designed to support teachers in planning learning intentions. In addition to Bloom's cognitive dimension, it includes a set of levels capturing increasing sophistication in thinking from the concrete (factual) to the more abstract (metacognitive). In terms of photography, therefore:

**factual:** e.g knowing photographic terminology and being able to use it creatively

**conceptual:** e.g knowing categories such as genre or the ‘rules’ of photography and using these imaginatively in writing or own work

**procedural:** e.g. knowing how to create a cyanotype and being able to make and understand increasingly sophisticated examples

**metacognitive:** e.g. knowing how to conduct meaningful, strategic research and using this to inform one's own analysis and photographic practice
SOLO stands for Structure of the Observed Learning Outcome, provides a systematic way of describing how a learner’s performance grows in complexity when mastering many tasks, particularly the sort of tasks undertaken in school. In this approach SOLO becomes a powerful mental model for students by John Biggs. And he is capable of changing the way they think about their own learning outcomes. They are able and motivated to monitor their own progress in a learning task and to make smart decisions on their next steps. Schools using SOLO, report improvements in student learning outcomes; a raise in student confidence and increases in student engagement in learning.