



**AFRICANISED PHOTOGRAPHIC PROCESSES FOR CULTURAL CONTINUITY:
EXPLORING MALARIA TRADITIONAL TREATMENT IN BANDA BUSUJJU,
MITYANA DISTRICT.**

BY

SEMAGANDA JOSHUA VICTOR (BIFA) (Mak)

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2100723749

SUPERVISORS

DR. KABIITO RICHARD

MS. NAKIMBUGWE SEBBA ANNETTE

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DEDICATION

I would like to dedicate my work to my family. They instilled in me a desire to learn and made sacrifices so I would have access to high quality education from an early age. Also, this is dedicated to my close friends and academic supervisors who have always supported me throughout my studies.

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DEFINITION OF OPERATIONAL TERMS

Building on Jean Baudrillard's definition of the French object (1996: 91), it is useful to integrate dictionary definitions of specific terms and concepts with the framing of various theories to broaden their meaning.

Africanised photographic processes: These refer to the integration of indigenous African materials, cultural symbols, and influences into contemporary photographic methods to align photographic techniques with African heritage, identities, and contexts while effectively engaging both global and local audiences thereby not only enhancing the representation of African narratives but also nurture a deeper connection to the community's identity and traditions.

Archival: A practice and process of organizing, storing, and digitizing photographic artworks for long-term preservation, organization, and access for future access and use. In this instance, digitization transforms content, such as images and text, into digital formats for computer processing and storage to facilitate preservation, retrieval, and sharing of information across digital platforms.

Botanical Medical Plants: These are referred to as plants traditionally used for their therapeutic properties to treat or alleviate a wide range of ailments and health conditions.

Colonization: is the process by which a foreign power establishes control over a territory, with the intent of exploiting its resources, establishing settlements, and asserting political and economic dominance.

Cultural continuity: This refers to the ongoing maintenance and preservation of Indigenous knowledge that emphasizes the importance of documenting and archiving Indigenous medicinal practices by integrating contemporary photographic techniques with traditional knowledge systems to create a visual repository that also reinforces the cultural identity of the community through a proactive engagement driven preservation module.

Cyanotype: A photographic printing process involving the coating of a surface, usually paper or fabric, with a light-sensitive solution made from ferric ammonium citrate and potassium ferricyanide to produce a blue and white print when exposed to UV light.

Albumen print: A photograph printed on a light-sensitive surface coated with a layer of albumen, derived from egg white, and treated with a solution of silver nitrate for sensitization.

Herbalist: An individual or organization practicing the use of plants for medicinal purposes to promote health and well-being.

Indigenous Knowledge: A body of observations, innovations, practices, beliefs, and oral and written knowledge that promote sustainability and responsible stewardship of cultural and natural resources through relationships between specific ethnic groups and their environment. These include traditional medicinal knowledge.

Malarial Medicinal Plants: Botanical species with therapeutic properties traditionally used in the treatment or management of malaria, a mosquito-borne infectious disease caused by parasites of the genus Plasmodium.

Natural fibers: Supporting materials or substrates derived from plant, animal, or mineral sources by working with photographic processes to make prints. For example, handmade papers, leaves, bark cloth, and others.

Photography: is the art and science of recording light or electromagnetic radiation to create permanent or temporary images encompassing various techniques, styles, and purposes.

Preservation: The act of Making photographic cultural artifacts using local mediums, methods, and techniques to safeguard the environment and traditional knowledge in the treatment of malaria to ensure knowledge accessibility.

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LIST OF ABBREVIATIONS

CC	Creative Cloud
CMS	Church Missionary Society
TMK	Traditional Medicine Knowledge
UNESCO	United Nations Educational, Scientific and Cultural Organization
VHTs	Village Health Teams
UNICEF	United Nations Children’s Fund
AMREF	African Medical and Research Foundation
NEMA	National Environment Management Authority

ABSTRACT

This study investigated Africanised photographic processes to document traditional malaria treatments in Banda Busujju, Mityana District, Uganda. In Uganda, where malaria remained a leading cause of morbidity and mortality, local communities had long relied on indigenous knowledge for treatment. These traditional methods were not only critical for managing health but were also deeply woven into cultural identity. However, the rapid adoption of urban lifestyles and the effects of climate change threatened the preservation of this knowledge, risking the erasure of valuable cultural heritage. To address this, the research employed Africanised photographic techniques and methods tailored to capture the essence of indigenous practices within the context of local aesthetics and sensibilities. These techniques provided an alternative, culturally resonant way of recording and sharing the medicinal knowledge of herbal remedies, preparations, and healing rituals. The project was guided by ethnographic methodologies, combining visual documentation with interviews and field observations to holistically understand the cultural dimensions of the treatments. By visually capturing the therapeutic processes and community narratives, the research bridged the gap between traditional and modern knowledge systems, promoting cultural continuity. The study's findings demonstrated the role of Africanised photography in safeguarding cultural heritage while offering insights into the efficacy and relevance of traditional malaria treatments. Additionally, the documentation fostered appreciation and preservation of this indigenous knowledge, providing a resource for future generations and healthcare practitioners interested in integrating traditional and modern treatment approaches. The outcome contributed to both cultural preservation and health innovation, underscoring the value of indigenous knowledge systems in contemporary contexts.

Keywords: Africanised Photographic Processes, cultural continuity, malarial traditional treatments, preservation, archival, digital technologies

CHAPTER ONE

1.0 Introduction

Through Africanised photographic processes, this study documented visual records of cultural practices in the treatment of malaria as a method of preserving artifacts, traditions, and heritage. Uganda was identified as one of the countries facing a high risk of herbal medicine extinction and Traditional Medicine Knowledge (TMK) erosion. This erosion was attributed to inadequate documentation and other hindrances. The study, therefore, aimed to explore Africanised photographic processes to foster the preservation and continuity of traditional medicinal knowledge by integrating visual arts and digitization.

In this context, the visual arts preserved tangible indigenous medical knowledge related to malaria treatment, offering a creative means to document and convey this heritage. Simultaneously, digitization enabled efficient retrieval and dissemination of these artworks across digital platforms, enhancing accessibility and promoting wider recognition of the cultural and medicinal significance embedded within the artistic representations. The study revisited early photographic practices to preserve and archive malaria-related indigenous medicinal practices in Banda Busujju, Mityana District, located in central Uganda or the Buganda region (Figure 1 & 2).

The initiation of photographic recording marked a pivotal moment in the history of representation. However, technical constraints complicated its integration into scientific disciplines, and this temporal ambiguity influenced cross-disciplinary claims about the transition from a “truth-to-nature” to a “mechanical” mode of representation. Historically, photography began with the light-sensitive chemical experiments described by Talbot and Daguerre in 1839. While Daguerre viewed prints as extensions of artistic processes, Talbot

emphasized the ability to produce multiple copies, a direction that subsequent photographers followed (Hentschel, 2002).

In practice, photography further involved projecting an image onto a light-sensitive surface and fixing the image through a photo-chemical process. Contemporary photography, however, revolutionized these techniques, enabling practice-led researchers to use visual records to adapt and align historical narratives with present-day values. Technological advancements equipped visual artists with tools to construct evolving realities. This evolution was exemplified by Africanised photography, which originated with Seydou Keita in Ghana and Malick Sidibé in Mali. These pioneers incorporated local techniques into their work, offering new perspectives on traditional subjects and compositions (Keller, 2021).

Karen Obling traced Africanised photography in *The Art of Mimi Cherome Ng'ok* (2014) and other works featured in *Africa as a Country* online magazine. Mimi Ng'ok's 2008 exhibition, *I Am Home*, used black-and-white portraits to explore the sensitivity of African immigrant experiences in South Africa. Similarly, Aida Muluneh incorporated Ethiopian body painting traditions, cultural symbols, and handmade costumes into her vivid symbolic portraits, reflecting African identity and narratives (Canon, 2020).

Laeila Adjovi's photographic series further emphasized African identity by documenting traditional healers and their practices, capturing the tools, rituals, and remedies of African herbal medicine (EastAfrican, 2022).

Cultural continuity, defined as the transmission of traditional practices, beliefs, and knowledge across generations, emerged as a central focus of the study. Recognizing its importance, international organizations like UNESCO emphasized advanced

documentation techniques to safeguard indigenous knowledge and cultural heritage. According to UNESCO, a document encompasses both analog and digital informational content alongside its medium, which may possess significant cultural and technical attributes. Africanised photographic processes adhered to these principles, supporting biodiversity conservation and cultural preservation through local partnerships.

This study incorporated indigenous herbal plants used in malaria treatment and Africanised photographic processes to create a unique visual language. Traditional photographic techniques were adapted to African cultural contexts, fostering an artistic dialogue between traditional medicinal knowledge and contemporary visual expression. The visual representations not only documented medicinal plants but also conveyed their cultural and historical significance, emphasizing the need for their conservation and archiving.

The research journey explored Africanised photographic processes with the intent of preserving cultural continuity. It investigated how photography could promote the continuity of traditional medicinal knowledge amidst the challenges of stereotyping and human activities that threatened plant species and the cultural information associated with them. The findings provided insights into photographic possibilities that objectively supported the preservation of indigenous medicinal knowledge. This highlighted the relevance of photography in cultural revival and sustainability while advocating its importance as a tool for visual communication and storytelling.

1.1 Background of the Study

This section introduced Banda Sub County, located in Busujju County, Mityana District, in central Uganda, as the primary area of study. It outlined the area's establishment, demographic details, and the significance of traditional herbal medicine practices, particularly in malaria treatment. The chapter highlighted the reliance on herbal remedies due to their affordability and cultural acceptance, contrasting the availability of traditional healers with Western medical practitioners.

The discussion extended to cultural revival efforts in the Buganda region, emphasizing initiatives that promoted local heritage through entertainment and community engagement. Additionally, it addressed the challenges posed by modernization to the transmission of traditional knowledge.

The chapter identified the pressing issue of preserving indigenous medicinal knowledge amid urbanization and technological advancements. It set the stage for the study's purpose, which explored Africanized photographic techniques for documenting and archiving this vital knowledge. The chapter concluded by outlining the study's objectives, significance, and scope, establishing a foundation for understanding the importance of cultural continuity in Uganda's health sector.

Banda Sub County was located within Busujju County, situated in Mityana District in the central region of Uganda. Historically, Mityana District was established on July 1, 2005, by an Act of Parliament. Previously, it was part of Greater Mubende District. The district lay in the Central Region of Uganda and bordered the districts of Kiboga, Kyankwanzi, Kasanda, Nakaseke, Wakiso, Mpigi, and Mubende. The district headquarters were located in Mityana Municipality at Kunyiwa, 73 kilometers west of Kampala, Uganda's capital city.

The total land area of the district covered 14,597.85 hectares, with 9.49 percent occupied by water and wetlands. The remaining land consisted of tropical high forests, woodlands, bushland, farmland, and built-up areas. While the vegetation cover in the district provided a conducive environment for herbalists, factors such as modernization and climate change posed significant threats to traditional medicinal practices in the area.

The area was predominantly inhabited by the descendants of Bakazirwendo, the father of the Ngeye clan, renowned for their historical association with herbal medical knowledge in the treatment of fever dating back to the reign of Kabaka Kimera in the Buganda Kingdom (Nsimbi, 1980).

Malaria¹ had long been a significant challenge to the public health system in Uganda and was treated through traditional plant medicine for centuries (Observatory, 2020). By addressing modern environmental challenges in Banda Sub County, herbalists' practices and traditional knowledge offered practical solutions to contemporary issues in healthcare and agriculture, making their preservation essential for societal well-being, especially in rural areas of Uganda (Ssenku et al., 2022).

While most Ugandans increasingly adopted modern lifestyles and medical practices, some individuals continued to choose herbal medicine over Western medicine, whether consciously or unconsciously (Tabuti et al., 2012).

¹ Malaria remains a major public health issue in Uganda, which accounted for 5.1% of global cases (3rd highest) and 3.2% of deaths (7th highest) in 2021. It leads 23% of malaria cases in East and Southern Africa, with an incidence rate of 478 per 1,000 people—the world's highest. Malaria causes 30-50% of outpatient visits and 15-20% of hospital admissions. Despite reducing transmission from 42% in 2009 to 9% in 2018, the incidence rate stabilized at 284 per 1,000 people from 2020-2021, with a 6.1% drop in deaths. Malaria remains the leading cause of death, especially in children under five, with an annual economic loss over \$500 million.

Malaria transmission is stable year-round in 95% of Uganda, with *Anopheles gambiae* s.l. and *An. funestus* s.l. as primary vectors, and *Plasmodium falciparum* causing 98% of infections. Challenges include low intervention coverage, limited disease monitoring, and a high burden. Distributing 28.5 million insecticide-treated nets by November 2023 aims to reduce transmission.

In Uganda, there was approximately one traditional health practitioner for every 200–400 people, compared to one Western-trained doctor for every 20,000 people. This disparity, coupled with the high cost and unavailability of pharmaceutical drugs in public hospitals, drove many Ugandans to rely on more affordable herbal medicine. Traditional treatments cost as little as 40,000 Ugandan shillings (\$11), while doctors charged up to 100,000 shillings (\$29). Furthermore, herbal medicine's deep cultural roots and holistic approach, which integrated emotional, mental, and spiritual health, made it an attractive option. Many Ugandans perceived herbal remedies as safer and free from the side effects associated with synthetic drugs. A lack of trust in Western medicine, fueled by drug shortages and reports of corruption in public hospitals, further pushed Ugandans toward traditional alternatives (Organization, 2022).

As of 2020, the population of Mityana District was projected to be around 400,000, with approximately 3,500 people residing in Banda Sub County, growing at a rate of 5.3% annually. The modernization process had catalyzed the establishment of comprehensive educational systems by the Ugandan government. Under these systems, every child was required to attend school, reflecting a commitment to universal access to education. This initiative aimed to equip the younger generation with essential knowledge and skills, foster societal progress, and enhance workforce capabilities to drive economic growth and social cohesion. This proactive approach underscored the government's recognition of education as a fundamental pillar for national advancement in an increasingly globalized world.

As in numerous regions of Uganda, traditional practices reliant on the intergenerational transmission of knowledge through apprenticeship increasingly faced challenges and erosion. Without the adoption of innovative approaches that harmonized tradition with

contemporary lifestyles, the sustainability of these practices was at risk, including traditional herbal medicinal treatments for malaria in the Buganda region.

Map of Uganda showing Buganda Region

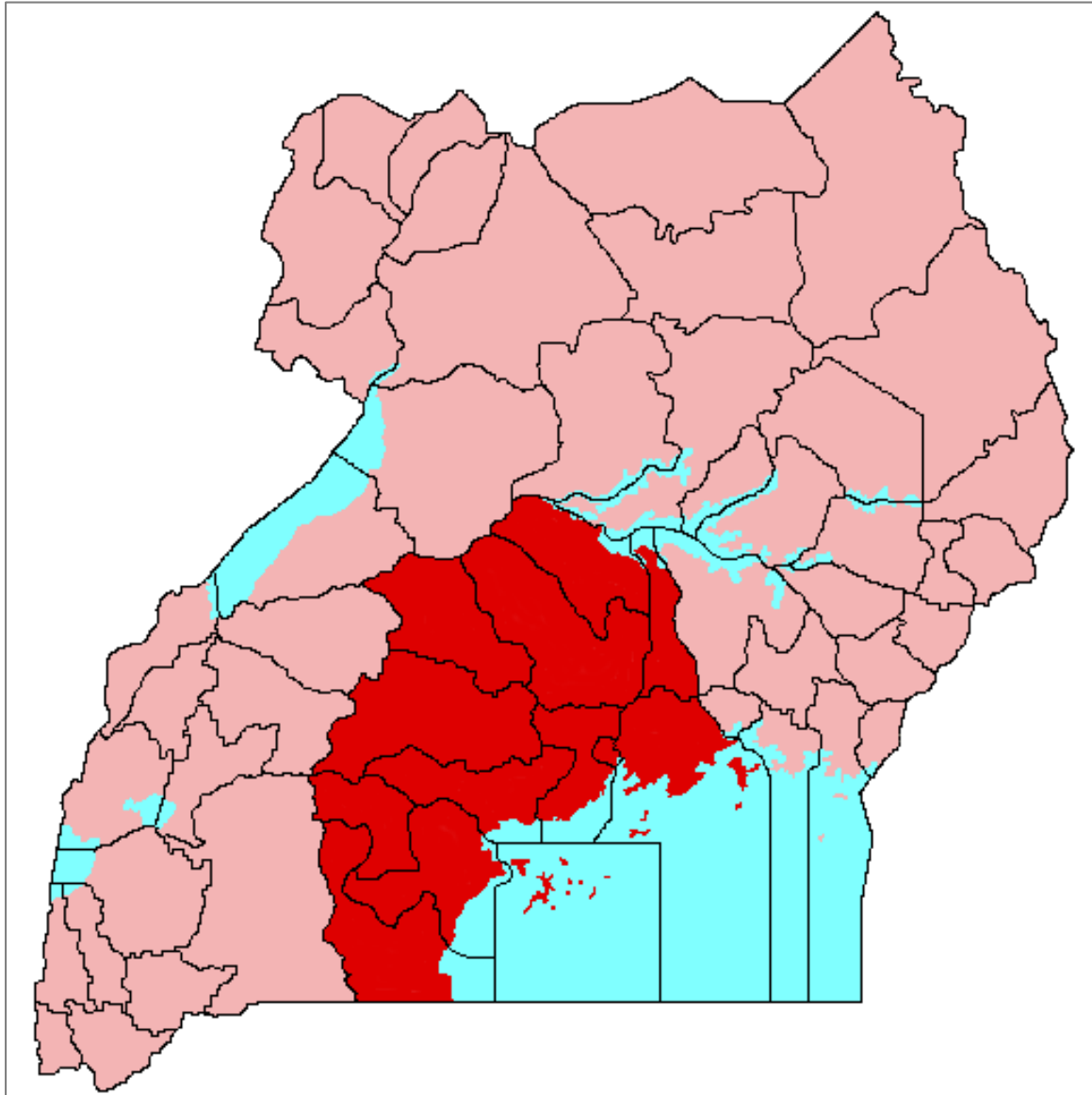


Figure 1: *Map of Uganda showing Buganda Region*, Source: <https://commons.wikimedia.org/w/index.php?curid=40281>

Map of Banda Sub-County, Mityana District

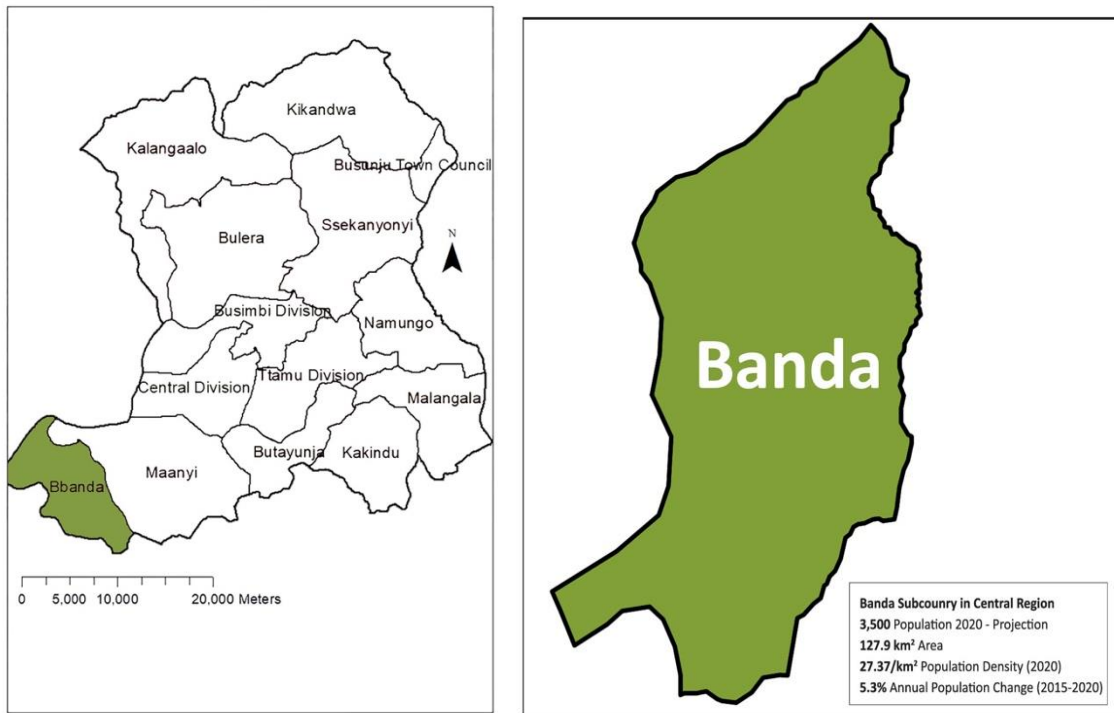


Figure 2: Location of Banda sub-county of Mityana District (base map sourced from the Uganda Bureau of Statistics (UBOS) from the link <https://ubos.maps.arcgis.com/home/item.html?id=4e92034071494dfb239a219449fd2c1>, accessed January 15, 2021). (This map has been modified for this guidebook on May 20, 2023)

Preserving traditional practices and knowledge was crucial for maintaining cultural tangible and intangible heritage. According to the Merriam-Webster dictionary, preservation referred to the activity or process of keeping something valued alive, intact, or free from damage or decay, emphasizing the importance of aiding continuity (Webster, 2024).

In the context of the area of study, preservation was projected as a significant influence on ensuring the cultural continuity of indigenous medicinal knowledge. Preservation was often associated with conservation, though the two had distinctive parameters that differentiated them. The study focused on photography as a tool for cultural continuity by exploring traditional malaria medicine. This approach required collaborative efforts at various stages,

embracing the documentary applicability of photography and incorporating artistic interventions inspired by information gathered from field correspondents.

In Banda Sub-County, Buganda region, traditional practices, including the medicinal techniques of local herbalists, embodied sustainable living principles and addressed modern environmental challenges. Many herbalists in the area had observed the diminishing size and diversity of plant species in forests due to urbanization and climate change. In response, some began planting key medicinal plants used in malaria treatment. However, the community faced another formidable obstacle: the passage of time. The aging demographic within the community posed a pressing concern, as the custodians of traditional knowledge and practices became fewer, threatening the potential loss of invaluable cultural heritage.

The developments in photography since the 1800s, running parallel to technological advancements, had significantly altered the structural features of photographs. As archival documents, photographic images preserved memory, constituting vital components of community, cultural, official, and unofficial histories. These images served as dependable reference points for future generations, offering insights into past events and experiences (Otu & Asante, 2015).

Technological advancements and modernization had notably impacted the preservation and transmission of traditional knowledge. As indigenous communities increasingly encountered contemporary global influences, concerns grew about younger generations becoming disconnected from their cultural heritage and ancestral practices. This

detachment was compounded by the widespread adoption of digital archiving methods, which facilitated the immediate retrieval and modification of cultural artifacts and knowledge.

The digitization of photographic images had revolutionized traditional knowledge transfer and preservation processes. In reference to Habermas, modernity was defined as “the epochal new beginning that marked the modern world’s break with the world of the Christian Middle Ages and antiquity [that] was repeated, as it were, in every present moment that brought forth something new. The present perpetuated the break with the past in the form of a continual renewal” (Walsh, 2002).

Modernity's origins lay in the regeneration characterized by the materialization of scientific discoveries, comprising truths and facts based on ancient findings. Indigenous medicine practices primarily entailed the use of herbs and methodologies rooted in specific societal cultures and beliefs. Indigenous medical practitioners, having devoted their lives to medicinal plants, were esteemed for their competence, versatility, experience, and trustworthiness. However, these practices underwent considerable modifications to ensure their relevance and effectiveness in modern society. This included adaptations in storage methods and medication administration, among other fundamental aspects.

Across Uganda, numerous communities devised cultural revitalization strategies to reclaim and recuperate losses incurred due to colonialism, displacement, oppression, or modernization.

Cultural Revival

Many communities led efforts to restore cultural prominence, tailoring these initiatives to contemporary contexts while retaining core elements of authentic heritage. These efforts served as a bridge to fill knowledge gaps, incorporating myths, folklore, proverbs, and songs. Positioned between the past and the present, these elements evolved in perception due to unfolding events.

In the Buganda region, cultural continuity thrived within entertainment, encompassing sports, music, and publications. Initiatives like the annual Entanda ya Buganda competition celebrated and preserved cultural identity and values through radio and television broadcasts. In another approach, music artists blended traditional and modern elements, such as DJ Matovu in Lukaaya, who sampled segments from Gerald Kiwewa's culturally rich kadongo kamu song Akameeme (Ssekyanzi, 2022).

Cultural continuity also extended to preserving various materials that served as reference points for audiences deciphering stored information to meet contemporary needs. While change played a significant role in development and progress, archiving ensured the retention and remembrance of cultural norms and practices. This not only uniquely defined communities but also contributed to building futures rooted in culture.

The research positioned itself as a catalyst for action, addressing climate change resulting from destructive human activities such as deforestation, as well as stereotypes that threatened essential plant species and indigenous medicinal knowledge. The study

primarily focused on malaria and sought to reimagine photography as an ecological practice and a viable tool for generating cultural value.

1.2 Statement of the problem

The problem of preserving indigenous medicinal knowledge in Uganda is critical, particularly as traditional practices face significant threats from urbanization, industrialization, and technological advancements. Historically, elders in African societies transmitted vital medicinal knowledge to younger generations through hands-on involvement in the collection, preparation, administration, and storage of medicinal herbs. This practice ensured cultural continuity; however, the shift towards urban lifestyles has led to a marked neglect of this knowledge, which is essential for supporting Uganda's fragile health sector.

Statistical evidence highlights the importance of traditional medicine in Uganda: Nyeko et al. (2016), reports that over 60% of the population seeks medical attention from traditional healers, a trend that spans various social classes and educational backgrounds as herbal medicine is widely utilized for the prevention, diagnosis, and treatment against various diseases. Ssenku et al. (2022), further emphasize that plants have been used for their therapeutic properties since ancient times, with modern medicines often derived from these medicinal plants. The usage is attributed to their availability, cultural acceptance, and perceived safety.

Despite this reliance, traditional medicinal knowledge in Uganda is at risk of extinction due to insufficient formal documentation and the aging population of elder practitioners.

Without adequate means to preserve their expertise, the transmission of this vital knowledge becomes jeopardized. This not only threatens the survival of these remedies but also complicates their integration into modern healthcare systems.

The existing documentation efforts have not effectively employed artistic methods to create proactively engaging visual repositories for diverse audiences. This research aims to fill this gap by utilizing Africanized photographic processes to document traditional malaria remedies, whose rationale is characterized by partial eco-friendly techniques to produce images/artworks that embrace both the materiality and digital components as a means to enhance the relevance of indigenous medicinal practices in contemporary healthcare discussions. These works serve both as artistic expressions and educational tools, ensuring preservation for cultural continuity hence a contribution to the evolving health sector of Uganda.

1.3 Purpose of the study

The purpose of this study was to explore Africanized photographic techniques in a studio practice by systematically collecting, documenting, and preserving indigenous knowledge related to the herbal treatment of malaria in Uganda to create visual cultural artifacts for cultural continuity. The digitizing of the artworks ensured archival and retrieval endeavors. In general, the identified Africanized processes invite the viewer to proactively engage in a tactile experience of the visual artworks made whose materiality is outsourced from indigenous materials such as bark cloth among others there by yielding their value through visual art means following the modern-day stereotypical tendencies often fueled by aspects of modernity.

1.4 General objective

From its genesis, photography as a medium with the ability to freeze moments has positioned itself to raise awareness while the physical image remains a repository of information. This research was to make photographs that are visually aesthetic and translate the concepts of preservation and archiving, inviting viewers to engage with the materiality of the image through tactile experience and digital platforms.

Therefore, the Study has the following specific objectives:

1.5 Specific Objectives of the study

- i. Analyzed contemporary photography theories and practices for preserving indigenous knowledge in traditional medicine.
- ii. Documented traditional medicinal plants for malaria treatment in Banda Sub County by capturing local herbalists' experiences through Africanised photographic processes.
- iii. Assessed digital archiving strategies for photographic artifacts of traditional medicine to enhance information retrieval and support cultural continuity.

1.6 Research questions

- i. What contemporary photography theory and practice inform the preservation of indigenous knowledge?
- ii. How to identify, and select medicinal plants in the treatment of malaria in Banda Sub-county and document herbalists' experiences through Africanised photographic processes to preserve traditional medicine practices using natural fibers?

- iii. How can digital archiving processes be applied to photographic artifacts of traditional medicine practices to ensure cultural continuity and facilitate information retrieval?

1.7 Significance of the study

In reference to the existing body of knowledge, this project will contribute significantly by generating valuable insights into archiving indigenous medicinal practices. The written literature and visual concepts produced will serve as references for archiving and preserving these practices. Scholars and academicians with an interest in indigenous medicine and archiving will benefit from the study, gaining new perspectives and knowledge.

The selected Africanized photographic processes can be utilized by herbalists and their apprentices to preserve indigenous medicinal plants for future reference. The artworks created can be digitized as a means to avail a long-lasting archive of indigenous medicine knowledge and practices for retrieval at a later stage in time. Visual artists and photographers can have a glimpse of visual aesthetic techniques used in creating artworks related to traditional indigenous medicine practices. As well as the provision of a series of entry points for the standardization of some processes, presenting new methods for making and viewing photographs.

For the general public, the written literature and visual artworks will serve as reference points for future use in the craft of indigenous medicine. They will help to dispel stereotypes and misconceptions about indigenous medicine and its practices.

Overall, this study will highlight the value of traditional indigenous medicine practices in society. The archived information will document both past and present practices,

underscoring the importance of conservation in the context of climate and social behavioral changes. This contributes to cultural revival, sustainability, and continuity.

1.8 Scope of the study

History scope

The researcher conducted a study on the history of indigenous medicine practices in the central region of Uganda, focusing on archiving through photography. The study primarily involved engaging with the indigenous people of the Banda sub-county in the Mityana district in the central region of Uganda and also gathering information from online sources. The findings of this study revealed the rich cultural heritage and knowledge associated with indigenous medicine practices in the region. This knowledge has been passed down through generations and plays a crucial role in the healthcare and well-being of the local community. The researcher further discovered that the use of photography as an archival method was a valuable tool in documenting and preserving this traditional knowledge for future generations. Through their research, the study shed light on the importance of preserving and respecting indigenous medicine practices, while also utilizing modern technology like photography to capture and document.

Geography scope

The study was conducted primarily in the Central region of Uganda, specifically in Banda, Busujju in Mityana District. This area was chosen to demarcate a specific region from which to access indigenous medicinal materials for treating malaria, a disease that remains a significant public health concern across the African continent. The selected location is particularly relevant because the medicinal plants used for malaria treatment are similar across the region, with variations mainly in naming and cultural practices. This focus

allows for a comprehensive examination of traditional medicinal knowledge in a context where malaria continues to be prevalent.

Content scope

The study incorporated three primary sources of content: photography as a medium, archiving as a storage and preservation mechanism, and the practice of indigenous medicine. This approach allowed for a comprehensive examination of the historical and cultural significance of indigenous medicine practices in the central region of Uganda.

This holistic approach enabled the researcher to gain a deeper understanding of the indigenous knowledge and traditions surrounding medicine in the selected area, as well as the role of photography and archiving in documenting and preserving this knowledge.

Material Scope

The researcher conducted the study using a variety of tools, including a single-lens reflex camera, a twin-lens reflex camera, film rolls, post-production software, bark cloth, found items, and other darkroom-related photographic processes, along with a voice recorder. The experimental nature of the study allowed for a broad range of possibilities, keeping the artistic potential open-ended regarding material usage.

The essence of the photographs was driven by revisiting historical processes primarily aided by photosensitive chemicals. This approach provided the freedom to reimagine the photograph and its creation, making it meaningful in a vernacular scientific context. The focus was on handmade photographs where the material aspect was highly embraced, resulting in a multidisciplinary nature.

Additionally, these visual interpretations were based on feedback from various correspondents, derived from the concept of representing the past. This approach aimed to devise visual strategies for preserving continuity, thereby adding value to the diminishing

indigenous practices and knowledge that adorned the early days of African traditional society.

1.9 Theoretical Framework

The study primarily aligned with remix theory, using this theoretical framework to enhance various artistic endeavors that emerged from the research. This exploration focused on Africanised photographic processes as a mode of preservation for cultural continuity of indigenous malaria treatment practices, particularly those used by residents of Banda, Busujju in Mityana District, Uganda. About the remix theory, Eduardo Navas stated, *“Technology has played a major role in the evolution of human creativity, and thousands of tools that in large part consist of optimizing different ways to remix pre-existing objects and/or ideas have been developed as extensions of human action. The enhancement of humanistic research and all the tools leading up to our age have functioned as enhancers of human’s ability to examine the world.”* (Navas, n.d.).

Remix theory, as articulated by Eduardo Navas, offers a unique perspective on the recombination of existing cultural elements to create new works. By applying this framework to the study of Africanized photographic processes, it becomes possible to not only preserve but also revitalize cultural knowledge by merging traditional and contemporary practices dynamically and innovatively. The incorporation of remix theory, as presented by Eduardo Navas, provides a valuable lens through which we can explore the potential of Africanised photographic processes to preserve and revitalize cultural knowledge by bringing together traditional and contemporary practices in a synergistic manner. The research develops insights into photography as one of the dominant image-making cultural practices in the contemporary pattern. Through examining remix theory, as articulated by Eduardo Navas, a deeper understanding can be gained of how traditional and

contemporary practices in Africanised photographic processes can merge to create new cultural works that preserve and revitalize knowledge.

Distinctively with the genesis of the remix theory heavily routed from the musical realm of culture, it should be noted that this theory comprises three forms with the first remix being extended, that is a longer version of the original song containing long instrumental sections making it more mixable for the club DJ followed by the second remix which is selective as it consists of adding or subtracting material from the original song and lastly the third remix referred to as reflexive whereby this comprises of a symbolic representation and it extends the aesthetic of sampling, where the remixed version challenges the impression of the original and claims self-sufficiency even when it carries the name of the original. Material is added or deleted, but the original is largely left intact to be recognizable (Theory, n.d.).

The Study explored the selective form of remix theory as the research is accordingly meant for the knowledge of preservation, such as method, material, and the key features of the visual art form. The study was conducted to preserve knowledge, including methods, materials, and key features of the visual art form. The research process also involved analyzing the possibilities and constraints of the contemporary model and then translating the visual language extracted from traditional art forms accordingly.

By way of utilizing the sources mentioned, the researcher gained insights into the importance of cultural heritage in shaping relationships within communities, as well as its impact on the wider world. As a result of using the above-mentioned sources, researchers delve into the multifaceted dimensions of photography as a cultural practice and its role in preserving and revitalizing knowledge and heritage. Even though the idea of remix theory, as articulated by Eduardo Navas, offers an intriguing perspective on the recombination of

cultural elements and the potential for innovation within traditional and contemporary practices, it's important to consider the potential downsides of this approach. Some critics argue that remixing existing cultural elements can lead to a dilution of the original cultural significance and authenticity.

Critics of remix theory suggest that the act of recombining traditional and contemporary practices through Africanized photographic processes may result in a loss of the original cultural integrity. They argue that by merging various cultural elements, the distinctiveness and authenticity of each tradition may be compromised, leading to a homogenization of cultural expressions. Additionally, some scholars caution that the indiscriminate remixing of cultural elements can potentially perpetuate cultural appropriation and commodification. They argue that the practice of remixing without proper understanding and respect for the origins of the cultural elements being utilized can lead to the exploitation of marginalized communities and their cultural heritage.

Furthermore, it is important to consider that the application of remix theory in the context of Africanised photographic processes may not always align with the intentions and beliefs of the communities whose cultural elements are being remixed. This raises ethical concerns regarding the representation and dissemination of cultural knowledge through remix practices.

In light of these criticisms, it becomes authoritative to approach the application of remix theory with a critical lens, taking into account the potential challenges and ethical considerations that may arise when merging traditional and contemporary practices in the context of cultural preservation and revitalization. In conclusion, while remix theory offers a valuable perspective on the recombination of cultural elements in photography and

cultural practices, it is important to exercise caution and consider the potential implications and ethical concerns associated with the process.

In so doing, this presents the deed of recycling as one that makes the act of remixing possible for the remix to take effect preexisting material must be sampled in part or in whole while sampling today may be associated more with multimedia activities, in the 1980s it was primarily linked to music and before the development of remix in music, sampling was an important element in the early technology. The culture and historical relationship of sampling and remix is a demonstration that sampling has roots in mechanical reproduction initially explored in visual culture with photography. The most basic definition of a sample is cutting or physically taking a piece from a bigger whole (Navas, 2010).

In reference to the above, recycling is viewed as an opportunity to creatively repurpose and reorganize bits and pieces of visual elements to best suit a particular message being conveyed by the artist to be more effective to a greater degree corresponding with a given particular time frame. The time frame is representative of the series of social, political, and economic changes that have been experienced by a given community and now a vivid picture of its general welfare has been crafted.

The period during the first half of the 20th century in photo collage and photo montage, an approach that was mainly situated in regards to cutting and pasting social commentary dependent on the recycling of mechanically reproduced media an act that became visible in this stage in this case taking actual pieces from a bigger whole. In reference to Hannah Hoch's works of art, she sampled by cutting directly from magazines and other publications generally defined as photo collages (Navas, 2014).

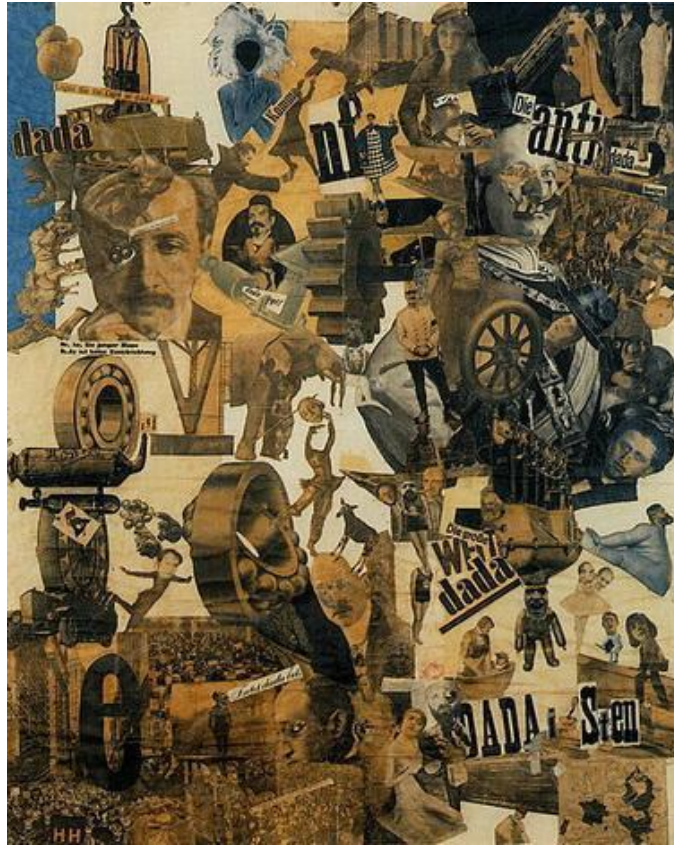


Figure 3: *Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany*, Hannah Hoch. Collage, 1919

In Figure 2 above, Hoch's often overlooked aspect of imagery is its materiality, which the artist embraces through the preliminary choice of sources. Hoch cuts and pastes images from magazines and other publications, primarily printed on various kinds of paper, to form a cohesive body of work.

In Figure 3, Heartfield created photomontages by cutting and assembling images, which were published in the *Activist* magazine. This approach marked a transitional moment, laying the groundwork for the sampling techniques prevalent in new media, which privilege copying and cutting. Besides developing work intended for reproduction, Heartfield explored a visual language fundamental to the software application Photoshop, originally developed in 1988, where cut-and-paste techniques are essential for creating new media imagery (Navas, 2014).



Figure 4: *Self-Portrait with the Police Commissioner Zörgiebel*, a montage by John Heartfield, 1929

Heartfield in the act of "cutting off" with scissors the police commissioner Zörgiebel's head. It is a factual portrayal of his technique where he combines printed and visual media to make photo montages, Figure 4 above. This is also a mock execution, a satirical critique of this police commissioner's ruthless policies. This was to show his technique and perform his social identity as an artist, as he conceived it in 1929 (Cuevas-Wolf, 2017).

As photographs are predominantly identified in a singular form that is frame by frame, the art of photo montages rather suggests pluralism in a vivid manner whereby the act of merging a series of images as one to be able to tell a story emerges as one of the most compelling evidence inclusive of the different ways through which other alternatives that go beyond the traditionally set norms of image making later contribute to the ongoing cultural shift in regards to our present-day relationship with images.

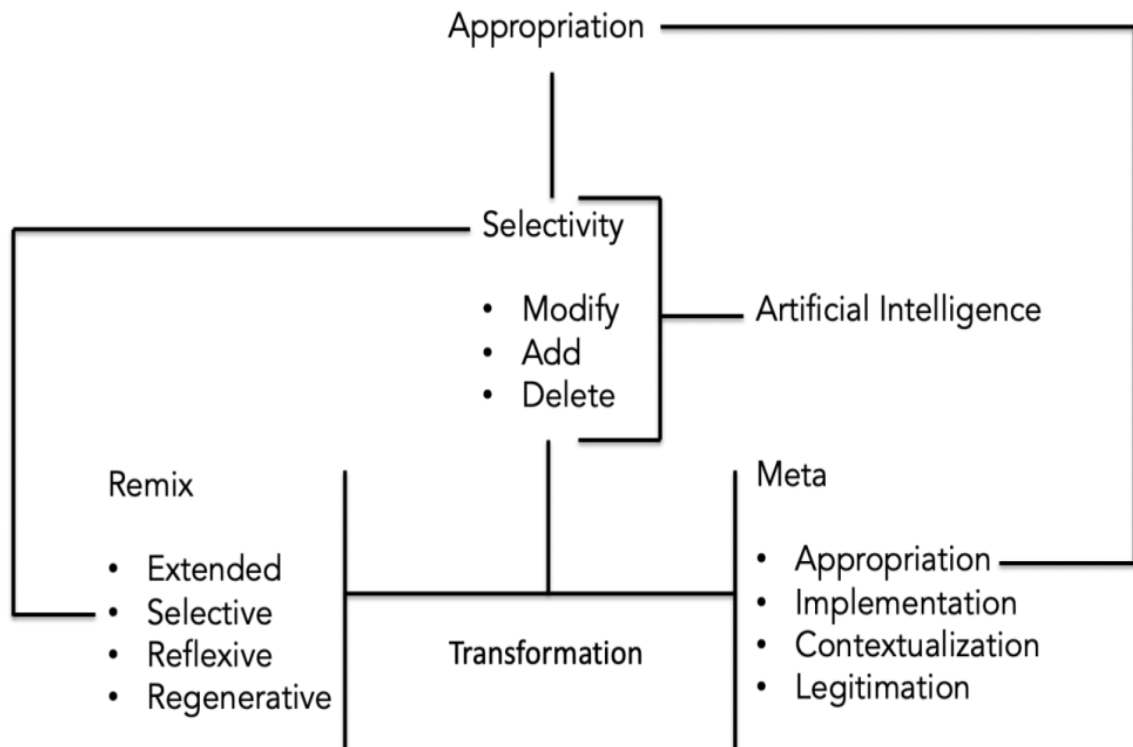
The concluding stage of sampling is finding a new media in which both of the previous stages are combined at a self-referential level thus giving the user the option to sample with extraordinary effectiveness. People familiarize themselves with a modern technological spectrum that could focus on exploring ideas through effective forms of sampling that imitate the previous existing media such as photography, film, and music. Occasionally music was redefined when De-jays turned producers during the late 70s and early 80s were able to take bits of different songs to create their compositions a tendency that is part of remix culture (Navas, 2014).

Consequently, despite the early days of photography having several processes all towards image realization, the modern-day approach to imagery seems to further contribute to the remix culture to a larger extent in regards to equipment where the emergence of new camera-related equipment that is viewed as rapid technological advancements popularly with the mirrorless cameras surpassing the digital single reflex cameras that were predominantly a milestone in terms of digitization as a culture with the idea of image making being an easier practice. The foremost intent per say exemplified by the flexibility of being able to shoot in low light conditions among other aspects, not forgetting the most recent development of artificial intelligence technology usually referred to as AI Technology, this has further stretched the ease of creating an image where by the computer is fed with information and it later constructs an ideal image matching the information that had initially been fed into it as a form of instruction by the user.

For this reason, remix is often associated with Selectivity and Creativity as shown in Figure 5, as the introductory for the art practice and in the contemporary era as well as a fundamental aspect of remix as a pioneering form that is interdisciplinary in nature encompassing arts and culture at large. Remix as a culture is traditionally part of music

since the late 1970s and transitioned to conventional outlook (mainstream) during the 1980s once music samplers became accessible in the music studio (Navas, 2014).

The Loop of Selectivity and Appropriation



Eduardo Navas, December 2019

Figure 5: A visual representation illustrating the mechanisms of the loop of selectivity and appropriation, vividly conveying the essence of remix theory in relation to material sampling, which ultimately facilitates the process of meaning-making. Source: <https://remixtheory.net/>

The Loop of selectivity and appropriation in the context of the researcher’s work process

Selectivity			
Remix	Selective remix	Modify Add Delete	Upon the researcher identifying bark cloth and other viable surfaces along with natural elements to work with, it was a back-and-forth work experience that led to a realization of the image outcomes. This was therefore the beginning phase for the various studio experiments.
Meta			
Transformation	Appropriation	Facilitates the significance of the research body of work that was realized. This was in the exploration of analog and digital forms of photography as to how they could both aid the preservation of indigenous knowledge for cultural continuity.	
	Implementation	This being a process through which appropriation is put into practice, it involves cultural citation or material sampling specifically Botanical medicinal plants, bark cloth, and other selected refined surfaces in the context of Malaria Traditional medicine Knowledge.	
	Contextualization	As this is based on how something would be perceived by the viewer, this was a directive from the sole purpose of the research study which was to explore Africanized photographic techniques in a studio practice by systematically collecting, documenting, and preserving Indigenous knowledge related to the herbal treatment of malaria in Banda sub-county in Busujju area to create visual cultural artifacts for cultural continuity.	
	Legitimation	the photographic research study presented image-making potentialities in an africanised sense that positioned the medium as one whose approach embraces cultural material connoting a sense of belonging followed by the seamless integration of the photographic artifacts into digital technologies for further dissemination	

Table 1: A tabularized representation highlighting the different aspects of “The Loop of selectivity and appropriation” translated by the researcher in the context of Africanized photographic processes for cultural continuity.

It should be noted that from a photographic viewpoint. The remix theory comprises a set of key constructs also known as communicative processes often involving the act of making decisions to include omit or modify elements of communication presented in Table 1.

These are as follows;

In the first place is Appropriation as this facilitates the significance. Proposing this term as the initial stage of signification seems inconsistent, because, as the term implies, in order to appropriate something, one must have the capacity to know that there is something of value to actually appropriate. In other words, appropriation can only happen once something is defined with some type of value, already of interest. In the event that there is nothing to appropriate, one begins with questions that are answered through constant exposure to things and how they are contextualized (Navas, 2014).

In this case, the suitability of an intended artistic intervention is often driven by the existing information or what is happening in reality as opposed to the ideal situation which is what could potentially be in place to fill the existing gap. Notably, the practice of photography in regards to archiving is limited to online and physical libraries that are often in existence under shelters, and in addition, the approach to the medium that has established an impression that the images made are entirely meant to exist via online platforms thus placing the material aspect of photography as an element that may not be of much relevance as the medium evolves largely through a series of scientific advancements.

In addition, as an anchor point linked to the study area is the practice of indigenous medicine in this case the primary emphasis was put on the malarial indigenous medicine

practices whereby the primary form of archiving and preservation or means of aiding continuity through the establishment of a reference point was as result of oral transmission as parents in the ancient years used to teach their children the various aspects of indigenous medicine, preparation and mode of administration as a way of passing on this indigenous knowledge to the next generation a gesture that is quite minimal in terms of the present day following the aspect of modernity that encompasses new ways of seeking medical care among other everyday life aspects.

In addition, Implementation whereby is a process through which appropriation is used to develop the value of communication. To appropriate anything for no specific purpose has little value; in the case of creative practice, appropriation is essential in order to develop creative works. No artist develops a work without studying numerous works of other artists and as a result, much of an artist's education is based on creative references in the respective art forms that later facilitate the preparation for the later artworks to be realized as these further assert a form of justification in regards to ownership projecting the artist as the sole creator the newly developed body of works of art.

Implementation can take place by way of cultural citation or material sampling and to an extent both of these processes can be combined as well. Material sampling means taking something as it already exists to present it in a recognizable form. Cultural citations consist of taking an idea or concept and re-enacting it in the form of an inter-text to develop a work that may not appear imitative. However, it relies on material previously produced (Navas, 2014).

In this case, through a series of studio experiments, the researcher revisited selected historical photographic practices that were later altered upon application of the respective light-sensitive chemicals in collaboration with a variety of surfaces that were sampled part

of which included cultural artifacts such as Bark cloth among others all in an effort to discover what would be the possible outcomes to do with photography as a medium based on the artistic potential.

Followed by contextualization which in turn plays a major role in the way it will be perceived by its audience. Any work introduced into a specific context could be seen as derivative, unique, or just not very good. This takes place in part based on the decisions to appropriate and implement by the artist, which in turn is defined by the context in which the object is introduced for legitimation (Navas, 2014).

In line with contextualization, the researcher's sole purpose for the project was to explore photography as a medium for archiving which later presented an idea of using the medium to further translate the idea of preservation materialistically as opposed to the vernacular understanding of the medium that is to do with reproducing reality and in addition a medium of advocacy among other existing clichés. The work that was developed further probes into the representation of the past that at times appears to be of great significance as the most compelling factor is the contribution the practice of indigenous medicine has made towards Uganda's health sector whose fragility has often been exposed with the most recent outbreak of the Covid_19 global pandemics.

Lastly, Legitimation is defined according to appropriation, implementation, and contextualization in the sense that it transcends the existing art paradigm thus emerging as unique. The acceptance of a work as legitimate or illegitimate, however, is not controlled by the person who produced the object but is actually a negotiation between the producer and the culture in which the object is introduced (Navas, 2014).

Through employing the remix theoretical framework, distinctively. The study availed a new approach to image making in the material sense In relation to malaria indigenous

knowledge that later potentially integrates into digital contemporary technologies derived from revisiting ancient photographic practices as an inspiration to reimagine the way cultural continuity could be facilitated along with probing into the representation of the past all in conjunction with an effective meaning-making phenomenon amidst the ongoing technological advancements that have seen photography as a medium evolving over time. In consideration of photography as a response to societal issues, as it is often associated with advocacy at the forefront the study further avails avenues through which the act of embracing the material aspect emerges as a significant element as part of photography as a medium in general.

1.10 Limitations of the study

Due to the sensitivity and secrecy surrounding the field of traditional medicine, the researcher faced significant challenges in accessing information. Potential collaborators were often reluctant to share their knowledge, fearing the loss of what they considered proprietary information. As a result, the researcher adopted a snowball sampling approach, which significantly increased travel costs. This method necessitated conducting physical interviews with potential collaborators across various locations within the Banda Busujju area.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This research explored the use of africanised photographic processes to document and preserve for cultural continuity the traditional malaria treatment practices in Banda Busujju, Mityana District. This literature review examined the intersection of photography, culture, and traditional medicine in Africa. This chapter, an exploration of the related literature, and usage of the document review method to analyze the archival roles of photography and its practice in Africa as a preservation method. The study positions the researcher as an artist, enabling the fusion of photographic aesthetics with preservation methods and mediums to enhance public access to the artworks through digital visual communication. The study used documentation research to trace relevant literature about the history of malaria treatment methods in the Buganda region and photography as a method of archiving.

2.1 Photography and Cultural Representation, Studies that highlight the significance of photography in representing cultural heritage

In practice, the revelation of photography as a tool and how it can productively be connected to the preservation of community cultural heritage gave birth to a shift in the way we familiarize ourselves with the various things around us now that an apparatus with capabilities to freeze moments in time that are later viewed as extracts from reality or everyday life. From a perspective of photographic preservation of cultural heritage, an umbrella term “visual anthropology” is affiliated as it is viewed as a way to understand the

connection between photography, preservation, and cultural heritage. According to Bandyopadhyay (2018), Anthropology is characterized by visual engagement in the form of a scientific study of humanity, focusing on human behavior, cultures, societies, and their development across time and space as this is in pursuit of understanding the diversity of human involvements and the harmonies that unite us as a species. However, it's important to note that "visual anthropology" refers specifically to a sub-discipline within anthropology that underscores the use of visual media like photographs, films, and videos to study cultures and societies.

In reference to the research area of study, the distinctions of ethical anthropological tendencies are in the experimental practice of africanised photographic processes coupled with malarial medicine botanical plants traditionally used by the people in Banda, Busujju in Mityana district. As an artistic research procedure, The Identification of the different procedures undertaken by selected individuals in this area scope ranging from the historical to the current aspects of traditional medicine practices positioned the study and representation of cultures through visual means with emphasis on the use of images and selected processes to document and analyze cultural practices, beliefs, and social interactions, offering a perspective that complements traditional textual methods. Frequently referred to as visual anthropology, this encompasses other extra elements that as visual literacy² and cultural preservation.

In other words, expressively using cultural artifacts such as bark cloth and other refined surfaces combined with botanical malaria medicinal plants emphasized the aesthetic qualities of images and the subjective interpretations they arouse. This offers a unique lens

² Visual Literacy is a skill of learning to look at an image for a long time and explore the relationship of visual content, composition, and communication being the first aspect followed by the ability to create an image. In addition, cultural preservation often leads to the celebration of culture through museums, folklore performances, and demonstrations by experts in crafts of folklore as a means to safe guard cultural heritage (Bandyopadhyay, 2018).

through which to explore and interpret human indigenous medicine knowledge experiences and possibilities of preservation for cultural continuity.

Contrary to the earlier elaborated significance of visual anthropology, there is the need for a conscious awareness surrounding the selected disciplines that is to say the researcher and the selected area of study with the potential to learn from each other without seeking narrative hindrances that assert the supremacy of their own discipline at the expense of others³. In other words, it requires the researcher's commitment to approach the aspect of indigenous medicine knowledge with respect to the cultural intricacies involved in order to identify viable photographic means of preservation for cultural continuity.

Cultural heritage includes both material and non-material elements that a community values as essential to its identity, serving as a symbol of its culture (Bandyopadhyay, 2018). The foremost example of cultural heritage is a popular artifact referred to as bark cloth, a non-woven fabric crafted from a "*Mutuba*" tree⁴. This has been integral to the Baganda people's lifestyle for centuries, traditionally used in various ceremonies and rituals. Currently worn during significant events such as coronations and healing ceremonies, funerals, and cultural gatherings. These functions associated with bark cloth render the artifact as a living archive that clearly portrays the relevance of cultural preservation.

³ This has included the incorporation of critical perspectives and new theories of representation, reflexive and collaborative ethnographic methodologies, awareness of the materiality and agency of the visual, and recognition of the ambiguity of visual meanings. These changes have taken place as anthropology has developed as a discipline that critically reflects on its own practices and theories and in which anthropologists have made critical arguments and taken innovative measures to develop new practices and approaches (Pink, 2003).

⁴ Ugandan bark cloth is designated a masterpiece of the Intangible Cultural Heritage of Humanity by UNESCO (2008). Bark cloth is a non-woven, fibrous textile that has been produced from the wild fig tree (*ficus natalensis*) by the Baganda of southern Uganda, since at least the thirteenth century. Barkcloth is deeply tied to Baganda identity and tradition, as a signifier of status, culture and beliefs; originally it was worn only by the royal family and important chiefs (Scott, 2023).

In the context of the research study, traditional medicinal knowledge (TMK) is an important part of many African cultures, historically serving as a primary healthcare source, though its use has declined due to various factors. In this case, TMK is viewed by the researcher / visual artist studio-wise as a craft of its own unique dialect significant towards the well-being of a given community within the public health domain. This involves being able to examine an image for an extended period and understanding its visual content, composition, and communication. Additionally, this therefore allows viewers to comprehend the meaning and message conveyed by photographs made relating to the area of study that is investigating Africanised photographic processes for cultural continuity primarily by exploring Malaria traditional medicine.

Cultural Continuity resulting from the realized photographic-oriented preservation possibilities contributes towards Ensuring the authenticity of the information, in other words, the integrity of the data only that in this case the entire information is packaged in the form of artworks whose aesthetic value is meant to symbolize and simplify the embedded meaning regarding the given botanical medicinal plants used in malaria traditional medicine along with their cultural significance highlighting the essence of having this heritage in constant existence.

It is important to note that photographers often emerge as history writers only that in this art discipline it is the act of writing with light with which the information recorded is representational of an objective perspective of the world around the photographer in line with indigenous medicine knowledge. Not only but also the viewer's side of the story is a result of the subjective element that is solely based on the perception upon analyzing these cultural elements so as to gain deeper insights into the intentions and techniques used by the creator of the image.

Photography is an art medium utilized in the creation of images that can be used in archiving and preserving indigenous medicinal practices. In this context, Africanised processes are important because these are adaptive, have culturally oriented aesthetics, can be localized, have authenticity to give a deeper meaning and narratives based on community lived experiences, empowering by challenging the Western narratives and stereotypes and the documentation will allow preservation archival for local communities.

Dorothea Lange says, *“While there is perhaps a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another which it proves to us how little our eyes permit us to see.”* (Admin, 2014).

To interject with Dorothea et al. quote the camera is a learning tool for an image maker and the viewers of the photographs made in other words it is a tool for learning how to see. Issues of observation arise as certain elements in our day-to-day life that we often don't notice their present; photographs offer a chance to critically observe and derive meaning from elements captured within a particular frame.

In the constant event of dealing with visuals, it is equally important to acknowledge and embrace the various cultural shifts in the way photographs are made and presented as well as primarily viewed as technological advancements. This presents a springboard from which to approach the photographic tool in a way that the visual outcomes based on need can seamlessly integrate within contemporary phases of digital technologies in light of preserving Indigenous knowledge and cultural heritage.

Furthermore, cultural identity and photography progressed as cameras got into the hands of Africans. This presented an opportunity to present photographic images whose motive availed an authentic and ethical perspective of African stories partially free from the

Western perpetuation comprised of labels attached to the general outlook of an average African dweller.

2.2 Photography and its influence towards material transformation into a cultural process

According to Dant (1999), Humans stand apart from other animal species not only because of their general physical appearance but also because of the way they create, use, and live with a wide variety of material objects. With this world of manmade things, modifications of the natural world are witnessed as a means to the provision of a material environment, and Therefore social interaction takes place. Equally natural and artificial materials are adopted into human culture in a way that they represent the social relations of culture, standing in for other human beings, and carrying values, ideas, and emotions. Besides images, ideas, talk, and text, material objects are not just representations but also have a physical presence in the world which has material consequences.

Contrary to solely representational leanings, Images in this context uncover potential for viable collaboration that accommodates representation (plus digitization) and physical presence given a series of technological as well as societal changes as a means of continuity of significant cultural norms for instance indigenous knowledge.

As a result, in the natural or human world, things do not exist in isolation. When an item interacts with other objects or people, it acquires meaning and develops performance characteristics, which are defined relationally since they pertain to an individual's skill in its engagement with another in a particular real-world interaction rather than a laboratory interaction.

In other words, modernity significantly influences our relationship with materials and cultural contexts, reflecting ongoing changes over time. It originates from the emergence of

modern science, which focuses on uncovering truths and facts, while also questioning the existence of objective truths about the world and humanity's place within it (Walsh, 2002).

Photography has evolved since the creation of the first photograph in 1827, known as "View from the Window" by Joseph Nicéphore Niépce, who used a process called heliography. This development continued with Louis Daguerre's daguerreotype and William Henry Fox Talbot's calotype processes (Britannica, 2024).

The photographic image is dynamic rather than static; it can be manipulated and shared through modern social platforms. Each photograph serves a purpose that aligns with its depiction and historical context, shaping how it conveys meaning. The interpretation of a photograph is influenced by its intended use such as in photojournalism or documentary photography where the story behind the image determines its impact.

Connecting early photographic techniques to Africanised processes reveals how these developments have influenced contemporary practices. African photographers are now integrating traditional materials and methods with modern techniques to create unique visual narratives. This fusion not only preserves cultural heritage but also redefines the role of photography in expressing identity and storytelling within African contexts. By embracing both historical techniques and innovative approaches, photographers contribute to a richer understanding of their cultural landscapes.

Early photographic images were specific in what they chose to depict where the development of photography in the ancient years has been broadly documented, other than the history of the medium that has to do with chemical development and technologically determined outcomes. Currently lacks a history that aligns the technical advances of photography to specific material properties of the image; understood as decisions and not technologically determined limitations.

The experimental and material photography that resulted from the practices of pictorialism, dada, and surrealist photomontage where technological considerations did not have much influence, re-emerge today in the form of new abstractions and photographic objects that have become a clip of recent art practice. The material sites of intervention and three-dimensional objects whose physicality operates contained by the spatial limits of a given gallery space thus emphasizing the long well-known, but easily abandoned aspect of the image's objecthood or tangible form.

The early materialization of photography was defined by the medium's relationship to its materials making equally important the specific properties through which the photograph came into being. For this reason, the heliograph, daguerreotype, and calotype respectively each process essentially had its own chemical and material structure, distinctive uniqueness that was consequently possessed by the viewer in the act of consumption. In other words, the photograph had the power to stand alone as an artwork of its kind that was hardly identified to reappear as another copy. Primarily, the heliograph or the daguerreotype among other early processes presented a result as a unique image hence Photography was not multiple, but singular. In other words, the early practice of photography was rooted in its materiality Not forgetting that the earliest cultural uses of its images too at a time in which the initial appreciation of the medium's technical wonder had not yet begun to fade.

Hybrid photographic works that imagine photographic object-hood using the open integration of mediums demonstrate photography's potential to be metamorphosed with or into another medium. This reflexive work asks us to consider not only what is the photograph? But also when does the photograph stop being a photograph? The materialist turn in contemporary practice seeks to both look back to analog processes and go beyond those limitations. Rather than being motivated by a nostalgic longing for the analog, this

work confronts the materiality nature of photography from its earliest manifestations (Plummer et al., 2011).

As a result, it is evident that historically in the spectrum of photography on the African continent, prominent photography personalities have much of the meaning made from what was initially captured in the image excluding the materiality of the photograph, this offers an impression that what entirely matters is the information recorded by light and present that constitutes the usability element thereby affecting the relationship of people with photography as a medium to an extent of the impression that photographs in the modern day are meant to live entirely online as per the notion surrounding digitization as a culture. Primarily dwelling towards the foremost aspect of photography as a medium being representational, is a set of photographs acquired by Gilberto Chateaubriand in the 1990s made by prominent African photographers namely; Malick Sidibé, Seydou Keïta, (Figure 6&7 respectively) Jean Depara, Ambroise Ngaimoko, and J.D. Okhai Ojeikere who by the means of the medium were able to reveal the African continent's wealth of life during the 50s, 60s, and 70s (MAM Rio, 2016).



Figure 6: *Malick Sidibé, Nuit de Noël (Happy Couple), 1963, gelatin silver print, (Solomon R. Guggenheim Museum)*

Furthermore, as an indicator of celebrations/negotiations, these images portray a celebration of the different ways of life in the great African cities, post-colonial everyday life, and the social construction through studio portraits of anonymous people. The photographs further deviate from the clichés that usually claim Africa as a standardized and primitive continent awaiting the gaze of the colonizer.



Figure 7: A Photographic portrait of a woman made by Seydou Keita.
Source:<https://i.pinimg.com/564x/5e/46/11/5e4611a92a31e0b889514e14387d2eec.jpg>

The photographs articulate high-quality aesthetics that offer a concrete glance at the African mentality and culture. This logic is an indication of the need for us to emotionally and critically position ourselves, bringing into question the myth of African unity, based on the uncertainty that characterizes photography art and science (MAM Rio, 2016).

The ever-changing approach to the photography practice by African lens-based artists has seen majority of the contemporary African photographers portraying a sense of the African identity by way of the modern-day photographic means following several technological advancements that have seen image making a much easier practice to take upon Photographers such as Aïda Muluneh, Namsa Leuba, and Omar Victor Diop (Figures 8, 9

and10) among others share a different perspective in terms of the mode of usage of the various African elements throughout their practice respective of the intended messages to be conveyed in the various bodies of work.



Figure 8:A photo extract from a body of work titled '*Crossed Looks*' by Namsa Leuba
Source:<https://www.mutualart.com/Exhibition/Namsa-Leuba--Crossed-Looks/377D6E9527E2D7A6>

According to Leuba, images are influenced by the Animist traditions of her mother's family in Guinea Conakry, and the visual codes of statues, masquerades, and religious ceremonies in West Africa. The photographs pose fundamental questions about the medium of photography and its role in forming our understanding of the cultural "Other." Leuba further says "I have always been characterized as the Other, whether I am too 'African' to be European or too 'European' to be African. In this unique positioning, I am interested in the politics of the gaze, who is looking, who is being looked at, and the medium of which this looking occurs." (Mutual Art, 2021).

Irrespective of the physical material aspect out of consideration throughout the practice that is in the intellect of the selected material influencing the image-making process primarily

contributing to the story being told in the photographs made, the creative usage of the Indigenous aspects as the representational figures in the images made further acts as a trigger in other words inspiration into a further exploration in search of possible results that could potentially aid an effective message conveyance to another level, in this case, the act of photography as a medium for preserving indigenous medicine knowledge practices a case in point being malaria.

Under those circumstances in a modern-day manner is Aïda Muluneh an Ethiopian photographer and contemporary artist based in Addis Ababa whose work focuses on body painting as she finds great value in these traditional cultures, which are fading in a lot of parts of the continent, as shown in figure 9 and 10. Taking elements from the traditional and bringing them into the present and having this sort of a futuristic interpretation of reimagining it in another Universe (Muluneh, 2019).



Figure 9: 'Mirage of privilege' from *Water Life* collection by Aida Muluneh
Source:<https://watersciencepolicy.com/article/ada-muluneh-water-life-43ee2be556d2?language=English>

In addition, it has to do with redefinition of the character and presentation while putting dignity at the forefront and also having a specific strength and pride. Generally, in regards to being appreciative, it adds to how image-making has changed as it portrays the ability to say what you want to say through imagery but in a different way as opposed to clichés. Furthermore, the approach plays a significant role when a photographer is trying to find their voice through the images they intend to make to stand out uniquely.

Muluneh says, “Climate change, land scarcity, overpopulation – all of these global issues ultimately relate to water or lack of it. We’re already seeing the effects of droughts, of wells running dry, and I can see a future where the most precious commodity isn’t oil but precious water. Globally, one in ten people have no clean water close to home but in my home country of Ethiopia, it’s almost four in ten. Coming from a family of farmers, I’ve experienced first-hand the trouble caused by waiting for the rain to fall. It affects everything – from your livelihood if crops can’t grow, to your health if the water you drink is dirty. That’s why I felt it was so important to do this collection for Water Aid because water is the future. I chose to focus my collection on women because, in places where people don’t have access to clean water close to home, it’s nearly always women who bear the responsibility for collecting it”

According to Muluneh (2019), in justification for the approach to photography as per the water life project states that,

“To highlight the impact of access to water on women’s lives, I could have documented women collecting water or digging wells in a very factual style, much like a journalist. But we’ve seen these pictures so many times before. It’s what we’ve come to expect when people talk about the issues Africa faces. Instead, I wanted to create images that showed the

challenges of water scarcity, but also emphasized the strength and resilience of the women who face these daily difficulties, as well as the beauty, heritage, and culture of the continent.”



Figure 10: *The Shackles of Limitations* by Aida Muluneh, 2018

Source: <https://www.wateraid.org/uk/blog/water-life-the-making-of-aida-mulunehs-striking-photo-series>

The body painting aspect which is an indigenous practice further strengthens the identity as it holds a vast amount of history regarding people from Ethiopia that later links it to the issue at hand as presented by the photographer in this case water shortage.

It is at this point that the diversity in creative ability merged with indigenous elements aids a wider capability for the later realized image to make meaning and reach a larger audience thus aiding cultural continuity and sustainability in the long run.

With attention to how photography as a visual art medium can transcend aesthetics and depiction in the light of cultural revival, sustainability, and continuity. Several artists that were featured in an exhibition held at George Eastman Museum titled “*A matter of memory: Photography as Object in the Digital Age*” share a couple of key insights based on whether their connection to digital images is similar as it is to photographic prints, if different why (George Eastman Museum, 2016).

In the exhibition, the featured photographers all had a high respect for the material element in the practice of photography as this was greatly embedded in the artworks produced to feature in the art show unlike the usual distinctive association of image making with the entire reproduction of reality in accordance with our everyday life, as shown in figure 11.

Augusta Wood says,” My interest lies in photographing the present using the past to describe the accumulative history that is the present. My process honors the physical materiality of photography and my relationship to it.” (Museum & Wood, 2016).



Figure 11: “*Family portrait*” Augusta Wood, (2016).
Source: <https://augustawood.com/projects/parting-and-returning/>

About Augusta Wood, this projects a photographer who is conscious of her engagement with the medium and later facilitates collaboration between her and the medium of choice to effectively convey the intended message.

Augusta further articulates, “Printing each photograph completes the process and the final size of each photograph is different. I chose the scale based on the viewer’s physical relationship to the particular space depicted in each photograph. These are photographs that examine the idiosyncrasies and slippage of memory that define experience. They reflect what I remember and when I stabilize completely and believe should not be forgotten, I am resisting loss.” (Museum & Wood, 2016).

In other words, the selected approach to photography probes into the habit or tendencies of losing access to these memories we encounter throughout life which to an extent are

significant and haunt us in one way or another. The entire visual outlook demonstrates an objective truth from the perspective of Augusta Wood.

In the same fashion Matthew Brandt, similarly through his series “Birch” further facilitates discussion between the subject and material thus allowing the subject matter to have a significant input in the creation of the final work itself. The series features photographs of birch trees in Figures 12 & 13, around St. Petersburg, Russia, where Brandt’s interest in the cultural and national importance of the revered trees was sparked. Each image is specifically laser-engraved into a piece of birch plywood and then the wood is scorched, further darkening its surface, and gold leaf, creating a luminous opening into the image and inviting the viewer to experience the texture of the trees themselves through a photograph (Art & Culture, 2021).



Figure 12: Pyrograph on birch plywood with gold leaf, Birch, 2021 Source: (Art & Culture, 2021)

In addition, the choice of the given process above allows the viewer to access a fresh perspective of the photograph made following its mode of presentation. The strength of visual art is further enhanced within the making coupled with the possibility of being tactile as the essence is usually to identify possible ways that would enable the justification of a given intended message to be conveyed before the initial perception of photography as an entirely visual representation driven way of capturing everyday items of activities in a bid to raise awareness.

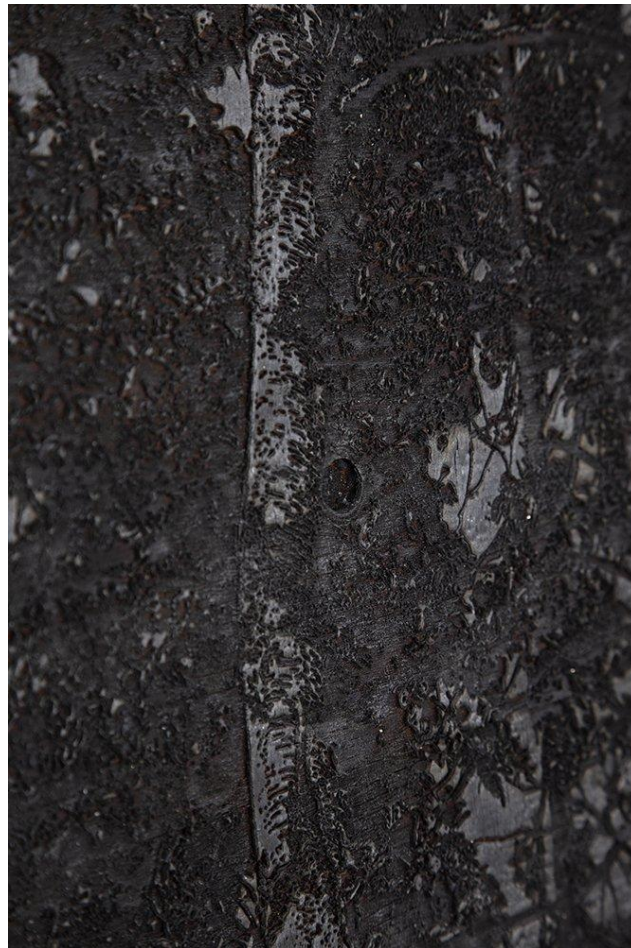


Figure 13: A close-up revealing the detail of the birch surface.
Source : (Art & Culture, 2021)

As a result, embracing photography and its material potential has a significant influence on the viewer's reaction to engaging with the artwork as it deconstructs the earlier existing

perception of photography as a medium of portraying an exact likeness of a particular world around us or for some instances a visual representation printed on a piece of paper.

By this uniqueness, Material culture and how it transforms into a cultural process in regards to photography as a medium is reliant on the genesis of photography that highly embraced the material aspect as this in return affected the final image made thereby sighting unique elements from each process. However, with the growth of digitization as a culture the materiality has been seen to be neglected to an extent creating an impression that images live and exist entirely online or on digitally driven platforms as a means of reproducing reality. As our relationship with photographs seems to have changed over time, contemporary photographers who have attempted to reimagine the way we make images through both camera-less means and with a camera portray a gesture of resisting loss and therefore imply that the physicality element in photography is equally important as it greatly contributes to a given message being conveyed depending on the selected subject matter.

2.3 Traditional Medicine and Malaria Treatment histories

2.3.1 The Impact of the Columbian Exchange on Africa's Health Challenges

From a historical malarial perspective, the term "Columbian Exchange" refers to the exchange of diseases, ideas, food crops, and populations between the New World and the Old World following Christopher Columbus's voyage to the Americas in 1492. This exchange impacted Africa as part of the broader Eastern Hemisphere. The Old World, including Europe and beyond, benefited in various ways, such as the discovery of new metal supplies and the introduction of food crops like potatoes, sweet potatoes, maize, and cassava, among other resources.

The exchange also further increased the availability of many Old-World⁵ crops, such as sugar and coffee, which were particularly well-suited for the soils of the New World⁶. Thus, in the same fashion, it fueled the economic sphere into more visibility having had an impact on the people's social and economic lifestyle where a new trend of trade along with monetary value came into play in the long run. Besides the gains associated with the Columbian exchange, on the other hand, came losses as a result of the European contact characterized transmission of diseases to the previously isolated communities that as deadly viruses and bacteria, such as smallpox, measles, whooping cough, syphilis, typhus, and cholera, for which colonies had no immunity (Nunn & Qian, 2010).

In addition, the Columbian Exchange had far-reaching impacts beyond just Europe and the Americas, extending to Africa and Asia as well. It played a significant role in the spread of modern-day epidemics that continue to affect Africa, such as malaria, measles, smallpox, and polio. The transmission of these diseases is often linked to the arrival of sailors and explorers who came to Africa during the colonial era, further shaping the continent's health challenges.

With the expertise of Indigenous medicine, local herbalist had familiarity with curing old ailments that already existed on the African continent in their respective societies. Nevertheless, with new diseases in place as a result of the exchange, the traditional medical practitioners were quite often subjected to flexibility when it came to preparing various remedies due to the availability of a wide range of medicinal plants in abundance not only facilitating the adoption to treating new diseases but also the medicinal plants potentially

⁵ The **Old World**, consisted of Europe, Asia, and Africa—the areas known to Europeans before these explorations.

⁶ The **New World** refers to the Western Hemisphere, particularly the Americas (North and South America), including the Caribbean islands. The term originated after European explorers, like Christopher Columbus, encountered these previously unknown lands during their voyages in the late 15th and early 16th centuries...

being raw materials for the production of modern medicines usually opted for by the Europeans and other foreign early settlers.

European exploration and colonization of the vast tropical regions of these continents was aided by the New World discovery of quinine, the very first effective treatment for malaria. Moreover, the cultivation of financially lucrative crops in the Americas, along with the devastation of native populations from disease, resulted in a demand for labor that was met with the abduction and forced movement of over 12 million Africans during the sixteenth to nineteenth centuries (Nunn & Qian, 2010).

In conjunction with the innovation of quinine as a treatment pattern for malaria, it aided the colonial aspect of African countries and a link to the desire to have a continuous function of their market this saw the westernization of treatment and education to act as a base for a vast majority of European settlers in the African region to move the colonial narrative forward thus ideally one of the prominent diseases at the time being catered for however, on the other hand, the local traditional medical practitioners having the ability to adapt and restructure their remedies for various ailments, it was possible to discover local alternative of mediation towards some of these diseases brought up by the European settlers in line with the Colombian exchange. The medicinal plants are the raw materials for the majority of the modern medicines today.

In addition, not only the European perspective in regards to the malarial history but also the Ugandan cultural perspective among the Baganda people an element of malarial mythology emerged over time usually linked to the naming of the month of June by a local name “*Ssebo Aseka*” meaning a man is laughing.

According to "*Obudde Mu Lulimi Oluganda*" (2009), an online publication, several descriptions are portrayed in harmony with every month of the year respectively as each is

explained in-depth by how the local names were developed, the mythical story⁷ associated with June is narrated as follows;

This was the period of corn harvest, whereby the maize plants were breeding places for mosquitoes as they are often attracted to enclosed plants. For that reason, mosquitoes were very common and caused people to get malaria but they were unaware of the disease at the time. Out of a desire to keep warm, the old man of the house (Ssebo) would go out on his tilt-back chair or hut and lie down in the yard during the sunny weather to keep warm. His wife would place the corn on fire and when it was well cooked and ready, she would send the child to take the ready corn to the father to eat. The child wasn't dreadful either and whenever the wife calculated the time and prepared another maize corn she would send the child again. When the son reached his father this time round, he found the first corn he had brought still there, untouched in addition to the father's gesture it was a portrayal of laughter a signifier that he was happy yet unfortunately the old man had already passed on, as it is believed he had already gone to where our predecessors went.

Unknowingly, the child would call out to his father," Father, I've brought you another corn here for you to eat". However, you are without a smile. The child thought that the father was making fun of him so he would come back to his mother and narrated what had become obvious that he was joking, I tried to call him, but he just laughed at me! It is at this juncture that our ancestors decided to call that time "*Ssebo Aseka*" a luganda name

⁷ "Ekiseera kino kyabanga kya kyengera ekya kasooli era nga bwe mumanyi, ensiri zaagala nnyo ebimera ebikutte ekifuko. Kale ensiri zaabanga nnyinji nnyo era nekireetera abantu okulwala omusujja (Malaria) kyokka ng'endwadde eno tebagimanyi. Olw'okwagala okufuna ku kabugumu, Ssebo (musajjamukulu ssemaka) yafulumyanga ku katebe ke akolugalaamiriro oba akaliba ke, n'agalamirako mu luggya mu kasana asobole okufuna ku kabugumu. Mukazi we yayokyanga kasooli era nga kasooli ayidde, yatumanga omwana nti: Twalira kitaawo kasooli ono alyeko. Omwana naye teyabanga mubi, ng'akikola. Mukaziwattu bwe yageranga ekiseera era ng'ategeka bulungi omusooli omulala ng'addamu okutuma omwana. Omwana bweyatuukanga ku kitaawe, yasaanganga kasooli gweyasoose okuleeta ng'akyali awo; si mukwateko ate nga taata amannyo gali kungulu! Anti bambi nga musajjamukulu yasomose dda, lututte ffenna abaatusooka gye baalaga. Mu butamanya, omwana yayitanga kitaawe nti: Taata, taata, nkuletedde kasooli omulala wuuno olyeko. Kyokka oli nga teli kanyego. Omwana yalowoozanga nti taata ali mu kumusekerera era kyeyavanga akomawo ewa nnyina n'amugamba nti: Ssebo aseka busesi! Nkanda kumuyita naye ye ansekerera busekerezi! Awo nno bajjajaffe ekiseera ekyo nebasalawo okukiyita – Ssebo Aseka!" (Ekitibwa Kya Buganda, 2009).

meaning a man is laughing hence a local means by which the Baganda people would identify the month of June.

In addition to the historical element is the aspect of the *Kasujja* myth associated with the Ngeye clan of Buganda region often a title used to refer to the clan chair. As per the clan, “Ngeye” is a local name for a Colobus Monkey. The Clan motto states “*Tatuula asuulumbabusuulumbi*” as the current Clan Leader is Hajji Muhamood Minge Kasujja.

According to Mwaka et al. (2023), the use of traditional medicines has increased in recent decades in both high-income countries and low and middle-income countries with the use of this alternative medicine more common in low and middle-income countries in; Africa 40% and Asia 28%. The use of these remedies is also still common in the high-income countries relatively close to 17%. The origins of traditional healthcare and medicinal treatments stem from the wisdom of grandparents in indigenous societies, who guided their families, particularly during times of uncertainty. Drawing from their long life experiences, the grandparents possess knowledge from a strong connection to the past. To acquire this indigenous knowledge, individuals in the community would undergo an apprenticeship with their grandparents “*Bajjajja*” and parents, receiving guidance while staying closely connected to the spirits of the elders, who passed down healing powers across generations.

In general, oral transmission is quite evident to be a channel for intergenerational knowledge transfer with which young people are fully engaged in various medical activities as a form of quality assurance that the nitty-gritty of working through traditional means as an alternative form of medical care is in proper hands. This is heavily a proactive engagement with minimal changes about today due to the immense set of changes socially, economically, and politically. A key point to note is that the authenticity of the practice and

its details engrained in these activities is to a lesser extent in existence within rural areas as these haven't experienced much of the effects of urbanization compared to that in the cities. In the African traditional society, parents and elders used to pass medicinal knowledge to their children by involving them in the collection, preparation, administering, and storage of these medicinal herbs. Over time, this became the most effective way to transmit indigenous knowledge to the next generation, ensuring the preservation of cultural practices and healing traditions. However, industrialization colonialism, and technology have influenced the majority of native Africans to adopt urban lifestyles. This has led to the neglect of the indigenous knowledge of medicinal herbs and their contribution to the country's health sector. However, we cannot underscore the significant role that industrialization, colonialism, and technology have played in the development of the medical sector. If we are to keep synergy between urban lifestyle and traditional practices, preservation is a key component that will allow us to retain and remember our cultural norms and practices that give us a unique identity thus a need to strengthen efforts to protect and safeguard the world's cultural and natural heritage.

2.4 Malaria treatment and prevention strategies in Uganda

According to Muganga (2011), Malaria is still the major cause of illness in the country. Available information shows that most of the regions in the country that are predominantly rural have a high prevalence rate. Malaria is, however, reducing due to several factors including the adoption of global malaria control initiatives and use of community-based approaches. Most of the country is forested, wood or grassland savannah accounting for 70 percent of the terrain with 18 percent inland water and swamps. With reference to the country's malaria control program, in most parts, temperature and rainfall are sufficient to

allow stable, year-round malaria transmission at high levels with relatively little seasonal variability.

As malaria consistently exists as a major socio-economic threat with the high prevalence rate in rural areas, it also remains the major public health problem in Uganda with annual estimates of 10 million cases and 43,000 deaths, of which 91% are children below 5 years of age. By annual estimate, malaria is a major causal factor of death of some Ugandans not only but also the direct cost of treatment for an episode of malaria is estimated at \$1.80 in rural populations. This affects income and productivity as well as depopulation of rural areas. Linked to probabilities of death and lower labor productivity thereby increasing poverty levels a disastrous condition for rural dwellers with limited social and economic protection.

However, as a control procedure a number of strategies have been adopted primarily inform of policies and strategies such as Indoor Residual Spraying, Insecticide Treated Nets in *figure 14*, locally other prevention methods such as bush clearing, closing houses early to bar away mosquitoes, clearing stagnant water, use of aerosol sprays, coils and traditional local herbal medicine have been put to use.



Figure 14: A medical personnel carrying out Indoor Residue Spraying on the interior of a house. As well as a mosquito net for extra protection by the Home owner.

Source:<https://www.independent.co.ug/planned-indoor-residual-spraying-cancelled-despite-malaria-surge/>

On the contrary, as much as the initiative to eradicate disease is of great significance, a point often overlooked has been the other side of the story particularly the significant contribution made by mosquitoes towards the wellbeing of the eco-system. Chances are high that with the foremost endeavor to do away with these insects as an end result for a malaria free Uganda later affects the food and eco chain with potential that other significant environmental elements have been robbed of a viable source benefactor towards their existence.

Respectively, the attempt of making sure a species becomes extinct raises ethical interrogations about the purity of life as well as Unforeseen consequences of such actions towards biodiversity and ecosystem stability. It is of great importance to cautiously assess the potential dangers and unintended consequences that is ecosystem disruption, impact biodiversity, and have unforeseen consequences. A case in point being some animals potentially being able to familiarize with the absence of mosquitoes by finding alternative food sources, other species may struggle to find suitable replacements. It is therefore

essential to consider alternative malaria prevention and medical approaches that are of a greater degree ecologically conscious.

Throughout history, traditional medicine has been fundamental in Uganda towards treatment against malaria. With a series of Botanical plants employed in the processes of making various herbal remedies, according to Malaria Journal (n.d.), through an ethnobotanical study with genuine interest in the efficacy rates and safety various medicinal plants were identified such as;



Figure 15: A Photo extract of *Artemisia annua* commonly known as *Sweet wormwood plant*. Source: Google image



Figure 16: A Photo extract of *Bidens pilosa* commonly known as *Blackjack*. Source: Google image



Figure 17: A Photo extract of *Vernonia amygdalina* locally referred to as bitter leaf or *Omululuza* among the Baganda. Source: Google image



Figure 18: A Photo extract of *Cymbopogon citratus* commonly referred to as *lemon grass*.
Source: Google image



Figure 19: A Photo extract of *Carica papaya* commonly referred to as *paw paw plant*.
Source: Google image



Figure 20: A Photo extract of *Curcuma longa* commonly referred to a turmeric. Source: Google image

Uniquely some of the medicinal plants are at times consumed as food implying that dietary modifications are fundamental in combating disease. Hence, some traditional malaria treatments require adjusting the diet to contain specific foods that contain natural nutrients that are medicinal and effective in terms of protecting one's body system from disease infections based on therapeutic effects associated with the various botanical plants upon usage.

According to Malinga et al. (2020), malaria is a leading cause of morbidity and mortality in most developing countries, and in Uganda majority of the country's population is endemic with malaria. Given the increasing widespread resistance to current drugs, the use of herbal medicines is seen as a sustainable solution to malaria treatment. In several African countries including Uganda, there is a long tradition of treating disease with medicinal plants. This practice is still common in most rural parts particularly in areas where the health centres are poorly equipped both with personnel and medicines and lack the necessary infrastructure and resources to manage and control malaria. This knowledge is often passed by word of mouth from generation to generation. Several plant species

(Figures 15,16, 17, 18, 19 & 20) are used to treat malaria in Uganda as presented in Table 4, page 151.

Specifically, is the complicated stage of the disease as it has been viewed to be a continuous public health concern and one of the greatest causal factors of death cases with in the country based on the statistics provided by the various medical institutions involved in drafting procedures on how to eradicate the diseases primarily through prevention methods that over time yield a reduction in the number of the infected persons.

In view of the scale effects of malaria in this case the entire population of Uganda potentially at risk, accounting for 34 percent of outpatient visits and 37 percent of hospital admissions. In table 2, the scaling-up of malaria prevention and treatment interventions shows the progress in malaria control throughout Uganda (USAID, n.d.).

General Demographics and Malaria Situation, a highlight of the Uganda malaria profile

Population	45.5 million as of December 2023/January 2024 (End of month population projections 2015-2040, Uganda Bureau of Statistics)
Population at risk of malaria	100% of the population with 95% in areas of stable transmission and 5% in areas of unstable transmission (Uganda Malaria Reduction and Elimination Strategic Plan [UMRESP] 2021-2025)
Malaria prevalence	9% among children under five years of age (Malaria indicator survey [MIS] 2018–2019)
Malaria incidence/1,000 population at risk	302 (Ministry of Health [MoH], Annual Health Sector Performance Report FY 2020/2021)
Peak malaria transmission	March to May and September to December (UMRESP 2021-2025)

Table 2: A layout of the malaria profile highlighting the prevalence of the disease amongst the public domain by use of sample studies carried out over a designated period of time.
Source: <https://www.pmi.gov/where-we-work/uganda/>

Clinical practice and beliefs of African traditional/herbal medicine

According to Jegede (2002), diseases mostly revolve around witchcraft/sorcery, gods or ancestors, natural, as well as inherited. Illness is believed to be of natural, cultural, or social origin. Cultural or social illness is thought to be related to supernatural causes such as angered spirits, witchcraft, or alien/evil spirits, even for conditions now known to be well-understood in modern medicine such as hypertension, sickle-cell anemia, cardiomyopathies, and diabetes.

In reference to the above, much as in the ancient beliefs such assumptions were in existence similar to today though, at a small scale, it doesn't take away the fact that various herbal remedies do require to be archived so as to create a reference point much as life today has been characterized by a great number of changes be it social-cultural, economic and political.

African traditional beliefs consider the human being as being made up of physical, spiritual, moral, and social aspects. The functioning of these three aspects in harmony signified good health, while if any aspect should be out of balance, it signified sickness. Thus, the treatment of an ill person involves not only aiding his/her physical being but may also involve the spiritual, moral, and social components of being as well.

In African traditional medicine, the curative, training, and rehabilitative services are referred to as clinical practices. Clinical practice can also be viewed as the process of evaluating conditions of ill-health of an individual and its management. These traditional health care services are provided through tradition and culture prescribed under a particular philosophy, in which the norms and taboos therein are strictly adhered to and form the basis for the acceptability of traditional health practitioners in the community they serve.

According to the World Health Organization (2024), health is defined as “a state of complete physical, mental and social well-being and not merely the absence of disease” and views health as one of the fundamental rights of every human being. The combination of physical, mental/emotional, and social well-being is commonly referred to as the health triangle.

Similar to modern-day Western treatment patterns, African traditional societies also involved herbalism, surgery, dietary therapy, and psychotherapy, in addition to traditional exorcism, rituals, and sacrifice. These medical technologies had evolved even before the coming of the “white man” (Arabs and Europeans). Successful treatments became formalized, sometimes with prescriptions of correct methods of preparation and dosage. In addition, the ingredients and the manner of preparation varied with the ailment but were also dependent on various factors such as geographical, sociological, and economic, but the significant point was that in many cases, patients were cured of their physical or psychological ailments. In African traditional medicine, traditional health practitioners assess patients to diagnose, treat, and prevent disease using their patients that is through Divination characterized by consulting the spirit world. It is a method by which information concerning an individual or circumstance of illness is obtained through the use of randomly Arranged symbols to gain healing knowledge. It is also viewed as a way to access information that is normally beyond the reach of the rational mind. It is, therefore, an integral part of an African traditional way of diagnosing diseases. The “spirit world” is consulted to identify the cause of the disease or to discover whether there was a violation of an established order from the side of the sick person. This is established through the use of cowry shells and, the throwing of bones, shells, money, and seeds among others.

Oral interviews are another way in that they are sometimes used by some traditional healers to find out the history behind the sickness, where they have been for treatment, and how long the person has been in that condition. This approach enables them to know how to handle the matter at hand and hence suggest the ideal medicinal plants to work with to develop a specific herbal remedy. In some cases, the healer might require other family members to speak on behalf of the sick person in cases where the patient is not able to express him/herself. Health issues are addressed from two major perspectives: spiritual and physical.

From the Spiritual Perspective, Sacrifices are sometimes offered at the request of the spirits, gods, and ancestors. Rituals are sometimes performed to consecrate some herbs without which the medicine is meaningless. Divine and ancestral sanctions are considered necessary before and during the preparation and application of medicine. As for Spiritual cleansing, this may be required of the sick person to bathe at specific times for a prescribed number of days with water.

Physical perspectives have to do with the illness of a physical nature, there are several approaches employed that as the Prescription of herbs where suggestions along with guidelines about particular herbs are given to the sick person according to the nature of the illness. Furthermore, each prescription has specific instructions on how to prepare the herb, the dose, the dosing regimen, and the timeframe. In addition, Counseling is also another way of medical attention in that the sick person is sometimes counseled on the dos and don'ts of treatment, the foods to eat or avoid, to be generally of good behavior as established by society and culture to facilitate the proper efficacy of the remedy prescribed to the patient by the indigenous medical practitioners.

Plants have been the primary source of most medicines in the world, and they continue to provide mankind with new remedies. Natural products and their derivatives represent more than 50% of all drugs in clinical use, of which higher plants contribute more than 25%. These are no doubt more important in developing countries but quite relevant in the industrialized world in the sense that pharmaceutical industries have come to consider them as a source or lead in the chemical synthesis of modern pharmaceuticals. Several African plants have found their way into modern medicine. These plants which had been used traditionally for ages have through improved scientific expertise been the sources of important drugs (Ozioma & NwamakaChinwe, 2019).

Under these circumstances, the majority of plants emerge as potentially medicinal only that the knowledge deficit is a result of a lack of technical know-how. One may argue that development from a technological advancement viewpoint usually comes at a cost that sees the elimination of certain societal components that at times appear to have a lengthy process in meeting the desired needs for instance medical care, in the traditional sense involves sourcing of particular medicinal plants from the wild and at a given time which may not be viable in a setting with which a series of innovations in the health sector have eased up access to medical care and so this causes a reduction in the numbers of individuals who may desire to know about much of the Indigenous knowledge given the unpopularity at the moment.

The integration of traditional medicine into modern healthcare is gaining momentum in Uganda, with an increasing number of qualified medical professionals enrolling in courses at the ⁸Natural Chemotherapeutics Research Institute (NCRI). This trend reflects a broader

⁸ The Directorate of Industrial Training (DIT) has unveiled assessment and training packages for herbalists as part of the efforts to formalize their training and processors of herbal medicines.

recognition of the importance of traditional medicine, which is widely used due to its accessibility, affordability, and cultural relevance. The NCRI has developed a comprehensive curriculum in collaboration with the Directorate of Industrial Training, focusing on the cultivation, processing, and standardized manufacturing of herbal products. As the field evolves, there is optimism that traditional medicine may eventually be recognized as a viable alternative rather than merely a complementary approach to healthcare (Abet, 2024)

This integration can help sustain Uganda's fragile health sector, recognizing its significant contributions. However, prioritizing an Africanisation approach while embracing modern advancements is crucial for fostering authenticity and cultural pride within local communities. This approach values traditional healing methods, which are deeply embedded in the social and spiritual fabric of African societies. Unlike simple integration into a Western healthcare framework, Africanisation honors indigenous knowledge systems, strengthening cultural heritage attachment. This process enhances community trust in traditional practices and promotes the preservation of valuable medicinal knowledge passed down through generations.

2.5 Africanised Photographic Processes

This research introduces Africanised photographic processes as a method for cultural continuity and Traditional Knowledge.

According to Kofi-Tsekpo (2004), the term “African traditional medicine” is not identical with “alternative and complementary medicine.” African traditional medicine is the African indigenous system of health care and therefore cannot be seen as an alternative.

The National Drug Authority-NDA and Natural Chemotherapeutics Research Institute (NCRI) developed the training package that falls under Uganda Vocational Qualifications with the help of a panel of experts from different associations of traditional herbalists across the country (Reporter, 2021).

About the above statement, one is right to argue that medicine from Europe ideally should be referred to as the European indigenous medicine and that in different regions have always had different ways through which they do administer medical attention. Inferiority is fueled by the effects that came along as a result of the colonization aspect that was characterized by various European countries occupying different African premises. To some extent, this portrays the need to change the narrative surrounding African medicine to boost its value about its relevance when it comes to the health care system.

The word art itself is big enough to be explained. It has everything in it from a small dot on a paper to a surface full of colors, it is a skill, a mode of expression, and communication, and it comprises everything in it (Agarwal, 2021).

The inventive trajectory is that of art as a visual language which in most cases appears universal as its complexity presents it as a vehicle through which significant cultural information can be kept vibrant for generations to come as this suitably necessitates effective message transmission. Notably, amidst the constant social, economic, and political developments fueled by modernity to an extent shoulders the potential fading away of some of the essential cultural practices for instance traditional medicinal knowledge, folk art, and other elements. Visual Art is then brought into effect as a medium to enable coexistence with which these cultural elements are kept alive by reinventing innovative systems that carry on significant traditions by fusing them with present-day technologies allowing for the continued vitality and relevance of cultural practices.

Agarwal (2021), further discusses that the emergence of photography within the 19th century gave birth to a largely significant global shift, igniting widespread debate and usage across various fields. This swift propagation led to an essential alteration in awareness and thinking. With camera devices, an accurate visual record of a series of

desired subjects would be achieved shifting our understanding of reality in the long run transcending barriers of time and place This ensures information accessibility to future generations, fostering appreciation and understanding across diverse audiences.

Accordingly, photography's profound impact as a medium for capturing the essence of a particular visual story is vividly witnessed as the medium emerges as more than just a technical process thereby becoming a form of visual poetry that incorporates the past, present, and future to envision tales of selected ancestral traditions and other significant cultural practices respectively majority of which were prone to dying out as the world evolved.

2.6 Photography as Preservation for Continuity in the Digital Age

According to Lavédrine (2017), the emergence of digital photography and technology echoes Joseph Schumpeter's principle of "creative destruction." During the 20th century, innovations, in making photographs more accessible were realized. However, the initiation of digital photography caused a major disruption, by shifting the market from chemically oriented image-making to electronic processes hence the decline of traditional photographic companies. The shift has always raised questions about the nature of a photograph in the present day. While the public has embraced digital media, the field of photography faces substantial change, impacting how photographic heritage is preserved.

On the contrary, the creative destruction may not necessarily need to be viewed as a negative aspect reason being that change is inevitable as it is fundamental in the social developmental process of a given community. Furthermore, this poses a question of adaptability to the prevailing conditions while maintaining the act of carrying on significant variables for instance in the case of indigenous medicine knowledge, its preservation

employing image-making saw the research trace back selected historical processes and by incorporating cultural elements such as bark cloth, botanical medicinal plants and other refined surfaces unearthed a new perspective on how potentially the photographs made can coexist as objects in real life but at the same time possess an ability to potentially integrate within contemporary digital technologies.

Furthermore, digital technology has fundamentally altered the landscape of photography with which the medium has become ubiquitous that is to say a move from a culture of photographic prints to quick access and consumption of images. Although it has contributed partly to a decline of traditional photographic companies like Kodak, Agfa, and Fuji in regards to market share, the long-term existence of these companies has earned them credibility from film photography enthusiasts as these have become modern-day references/witnesses that have lived to attest the significant role the traditional photographic practices play within the creative sphere to date ranging from scenes with a sense of rawness highlighted with the utmost aesthetic of a timeless appearance of film.

Looking toward the future, innovations such as artificial intelligence (AI) in image editing and virtual reality experiences are shaping the way we capture and interact with images. From the invention of historical processes to the introduction of digital cameras. Correspondingly the emergence of Social Media platforms like, Facebook, and Instagram among others greatly revolutionized the way we share and consume photography, influencing trends and creating new opportunities for photographers. Additionally, the advent of AI in photography is not just about automating tasks it's about expanding the creative horizons for artists and photographers alike as It challenges the traditional boundaries of the medium and opens up a world where the only limit is one's imagination (Frame, 2024).

The researcher with the intent to warrant cultural continuity, the act of revisiting the selected historical processes presented a new perspective that incorporates traditional photographic aesthetics with the desired cultural elements whose significance is very much relevant within the country's health sector in this case Uganda. In addition, this offered an objective perspective of the need to preserve indigenous medicine knowledge by maximizing the visual aspect of photography in yielding cultural significance of the indigenous medicine knowledge much of whose number of components are rendered demonic and satanic to a degree regardless of the existing challenges within the public health sphere. The study therefore presents a fresh perspective that potentially stimulates the continuous existence of these practices and materials used as it partly contributes towards prevention from fading away within a given society. Therefore, Photography consistently is in position as a commanding medium for storytelling and self-expression, freezing moments and emotions that surpass time and technology.

The introduction of digital photography therefore marked a revolutionary shift in the way we capture and share images rendering a camera a much more versatile tool. Digital cameras further simplified photography, permitting people to take countless photographs coupled with immediate feedback from a digital camera's LCD screen enabled photographers to learn and improve their skills rapidly and encouraged the development of new photographic techniques and genres, further expanding the creative possibilities. The medium of photography with regards to access has been much more accelerated in general by the introduction of mobile phones with cameras, a gesture that makes it more convenient to make images with ease. This further gives birth to a new genre referred to as Smartphone

Photography. Particularly, the utmost significant component of a digital camera is an image sensor. These have undergone rapid transformation over a years' period of time resultant from the numerous technological advancements. With a priority consideration of a higher resolution of the final image output connoting a relentless pursuit of higher image quality (Frame, 2024).

On the contrary with grounded interest in preservation purposes for cultural continuity, in argument this has in one way emerged as a money-making gimmick presenting a notion that the acquisition of costly equipment guarantees a successful outcome of the images to be achieved. However, Photography has become an essential part of social media in one way shaping how we communicate and express ourselves. Hence revolutionizing the way, we recognize and engage with visual content.

Archiving is often a terminology associated with photographs when it comes to storing information along with the association with preservation potentials for future use. This is a practice through which photographs can be considered to be one of the more distinctive archival materials whose collections cover a long-time life span. In archival science there are two important facts about photographic material. That is photographs are structurally different from other types of archival material like paper, audio-visual and electronic material. Thus, an archivist requires specialist knowledge in order to undertake archival processes in relation to photographs (Archives, 2016).

The researcher accounted for the archival element throughout the study as a future thematic goal having made artworks that seamlessly integrate into contemporary technologies primarily digital. The study therefore provided an avenue of reproducibility of images

made by utilizing the digital aspect as a means to make copies of the works that can be accessed by way of digital technologies along with the embedded cultural information.

Archivists in addition have the responsibility to be well-informed about the archival materials in their custody. As is the case for all types of archival material, the archivist must possess knowledge on the type, media, size and quantity of photographs. It follows that being knowledgeable on the archival material. In addition, the archivist makes decisions on the preservation format according to the information about the type and medium of material (Archives, 2016).

In this case the benefits from preserving indigenous knowledge is that it contributes towards marketing and promotion of information of a community's history, activities amidst the challenges such as stereotypical perpetuation whose lasting effects endanger the existence of indigenous medicine knowledge, a major alternative form of medical care in areas that lack access to proper modern medical facilities. By encouraging the consistent existence of the indigenous practices, this portrays art as a medium for cultural continuity through which average individuals get to appreciate the significant role these practices play in terms of the community welfare. In addition, digitization is therefore fundamental where by this comprises of scanning, file format selection, metadata creation, secure storage, and providing access for further dissemination and archiving. This process enables the preservation of photographic heritage and facilitates wider access to this significant indigenous knowledge.

In conclusion, this research highlights the value of Africanized photographic processes as a distinctive method for documenting and preserving traditional malaria treatment practices in Banda Sub County, Mityana District. By analyzing contemporary photography theories and practices, the study demonstrates how these visual techniques can effectively capture

the experiences of local herbalists, thereby enriching the understanding of indigenous knowledge in traditional medicine. The documentation of traditional medicinal plants not only emphasizes their significance in healthcare but also serves to reinforce cultural continuity within the community as the assessment of digital archiving strategies enhances information retrieval, ensuring access by future generations. Overall, this research contributes to the existing literature by exploring the interplay between photography, culture, and traditional medicine in Africa, positioning Africanized photographic processes as a critical tool for preserving and promoting indigenous knowledge systems.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The use of medicinal plants from nature as a mode of medication has been in existence for several years to date as it is commonly associated with majority of the tribes on the African continent. However, as a result of the colonial era that is around 1800-1960s influenced majority of native Africans to adopt urban lifestyles along with new ways of seeking medical attention over time hence a gradual neglect of the indigenous knowledge an example being the culture of indigenous medical practices and their contribution to the country's health sector.

In a bid to aid cultural revival, sustainability and continuity the initiative of archiving these plants along with its related practices is of great significance as it avails a reference point. Photography as a medium of archival is quite unique in terms of representation, materiality, and record keeping. Generally, the ultimate ability to reproduce reality positions the visual art form in a unique viewpoint

Preservation of plants dates from way back during the ancient years in relation to the history of photography particularly the invention of the Cyanotype photographic process by Sir John Herschel in 1842, a prominent scientist of the 19th century whose process presented images with a high intensity of blue that is to say tints of white and shades of blue. Within the period of 1840s, it was not that popular with exception of Botanicals as a way of keeping record / archiving without necessarily having to draw.

Anna Atkins, a British lady and daughter to a colleague of Herschel's published a series of books of botanical specimens hence the first photographically illustrated publication. This is evident of how archiving process of plants was ongoing in the past (George Eastman Museum, 2014). It is at this juncture that photography as a medium was employed in

exploration of possibilities through which these indigenous medicinal practices can be archived and preserved for instance medicinal plants employed in medication against malaria among the local population in Banda Busujju, Mityana district central Uganda. Additionally, the methodology was based on the initially developed research objectives, that is to say the appropriate information and available resources linked to photography as a medium as well as the practice of indigenous medicine. It comprises the theoretical analysis of the cluster of methods and principles associated with a corresponding subdivision of knowledge and hence, this chapter avails a general overview of research methods that were facilitated by the collection of data in relation to Malarial indigenous medicine practices. Furthermore, it contained the various herbalist participants within the selected field of study and ethics that were followed in the process are included under this section.

3.1 Research Design

The research utilized a Descriptive cross-sectional design, this is characterized by collection of data from many different individuals at a single point in time. In cross-sectional research, you observe variables without influencing them (Thomas, 2020).

This therefore involved an observational approach as a means to examine data from a selected community with emphasis on the occurrence of certain characteristics or conditions without assuming interconnection.⁹ In view of that, the research study engaged a qualitative and experimental approach for the selected field of study with a qualitative aspect characterized by collection of data by way of physical interaction with ideal

⁹ Cross-sectional studies are observational studies often used to measure the prevalence of health outcomes, understand determinants of health, and describe features of a population. Unlike other types of observational studies, cross-sectional studies do not follow individuals up over time. They are usually inexpensive and easy to conduct. They are useful for establishing preliminary evidence in planning a future advanced study (Wang & Cheng, 2020).

participants where in this case are individuals working with plants from nature as a mode of medication and photographs being made of the premises visited.

The qualitative approach transcended the Secondary data (already existing information) comprising of significant literature in line with photography at the forefront followed by indigenous medicine and malaria as it primarily called for a collaboration with the various participants as This facilitated a base onto which primary data collection became more straightforward to a particular point of interest which was mainly malarial indigenous medicine and herbalism in general. As a form of visual description the gathered information in the long run had an influence on the photographic approach to the entire study as the experimental feature in response to the descriptive nature is witnessed with in the studio component of the research study.

With a vivid picture regarding indigenous medicine and photography as a means of preservation availed by the secondary data from libraries, YouTube videos, news articles, podcasts among others this further demarcated the boundaries from which the research was conducted.

3.2 Sample study

In reference to a geographical area of focus, the selected field of study was Banda Busujju, Mityana district located in the central region of Uganda particularly Buganda region. Furthermore, The participants of the study consisted of indigenous medical practitioners, consumers of the various malarial herbal remedies as well as having extra knowledge regarding the ideal indigenous medicine practices primarily in the spectrum of Malaria and in addition could elaborate more on the cultural stories surrounding the disease and its appropriate herbal remedies as these were influential elements towards the artistic

approach in relation to the possibilities in existence to do with how the practices would be archived so as to aid an effective meaning making criteria from an archival perspective.

The study employed various methodologies to achieve its specific objectives that is snowball sampling, library and archive review, interviewing, and observation were compatible for the study of preserving indigenous knowledge and practices related to malaria traditional medicinal plants in Banda Busujju, Mityana District. Snowball sampling facilitated access to hard-to-reach local herbalists by leveraging community trust, while library and archive reviews provided essential historical context and cost-effective insights into traditional practices and contemporary photography theories and practices. Interviews allowed for an in-depth exploration that comprised of identification and documentation of traditional medicinal plants used for malaria treatment and herbalists' experiences and cultural distinctions, capturing their perspectives authentically. Observation complemented these methods as it enabled the researcher to witness practices firsthand, offering valuable behavioral understandings to inform digital archiving strategies that ensured efficient information retrieval. These methods ensured an effective documentation and preservation traditional malaria medicinal practices, supporting their significance within the cultural landscape of Uganda.

3.3 Sampling strategy

The research study employed a Snowball sampling strategy as this is a non-probability sampling method where new units are recruited by other units to form part of the sample. Snowball sampling can be a useful way to conduct research about people with specific traits who might otherwise be difficult to identify (Nikolopoulou, 2022).

As per this sampling strategy , the study was driven entirely by means of snowball sampling due to the delicate issue that was at hand where the practice of indigenous medicine involved a lot of secrecy which was characterized by majority of the medical practitioners along with local individuals who often use this natural medicine tended to refrain from sharing information regarding the practice resultant from preexisting stereotypes associated with herbal medicine often lead the various groups of people engaging in the practice to be bound to isolation.

At times known as chain sampling or network sampling, snowball sampling begins with one or more study participants and then continues based on referrals from those participants. This process continues until you reach the desired sample or a saturation point (Nikolopoulou, 2022).

In this case information regarding archiving, malaria along with its preexisting herbal remedies used at the time and the practice of indigenous medicine as a whole started to become similar, this information becoming repetitive upon the reception from the initial participants interacted with rendered the already collected information desirable.

As the practice of indigenous medicine along with its other related activities was greatly influenced by the element of secrecy, during the data collection period, one of the correspondents by names Joyce Tebasulwa (62) a resident from Banda, Busujju area refused to be photographed as she had a preconception that whoever had a camera in their hands the images they made were for sale or even for government use a gesture that served as evidence of how much photography had been weaponized over the years.

Alternatively, snowball sampling came along with benefits such as cost-effectiveness, reliable first-hand information from the selected participants, building trust which later

established a reliable chain of information as per the community of Banda Busujju regarding malarial indigenous medicine and herbalism as a whole.

3.4 Methods of data collection

The study was guided by both qualitative and explorative methods of data collection. These were characterized by Library and archive reviews, interview guides, and observation as they helped to develop a detailed qualitative and explorative body of information. It was through these methods that the researcher was able to conduct the data collection process associated with malarial indigenous medicine practices along with photography as a medium of archival.

3.5 Library and archive Review

The Archival review process primarily entails an exploratory mechanism of historical records, documents, or artifacts to gather insights into past events, social trends, or occurrences. These archives are usually accessed by means of, libraries, museums, or digital repositories so as to discover primary sources and dig up significant information for a particular research at hand.

In other words, the researcher had an avenue that necessitated the use of pre-existing data that has been accumulated by previous researchers or organizations. Researchers analyze and interpret the collected survey data to answer their research questions or compare results across different studies (Ashikuzzaman, 2016).

The research study aimed to gather information on archiving and malarial indigenous medicine practices using various sources, including books, articles, podcasts, and YouTube videos. The literature that was reviewed streamlined diverse information to focus specifically on photography as a medium for archival purposes.

Interviewing

According to George (2022), interviewing was described as a qualitative research method that relies on asking questions in order to collect data. Interviews involve two or more people, one of whom is the interviewer asking the questions.

Interviews are further categorized under a series of types that are structured interviews which comprise predetermined questions asked in a set order, Unstructured interviews as these are more free-flowing and lastly Semi-structured interviews which accommodate both predetermined questions and further encompass a more free-flowing engagement during the interview process.

Through an oral one-on-one interview, these were characterized by a means of physical interaction with potential participants who had extensive knowledge about the practice of indigenous medicine along with other practices and in addition the already existing means of archival. The interviews were deeply guided by the objectives together with sub-questions that were developed to further aid the acquisition of quality information that is significant to the study.

In addition, the researcher employed telephone interviews to further widen and ease access to participants within the spectrum of malarial indigenous medicine and its related practices especially when it comes to the ideal consumers of the remedies.

Observation

Observation is a means of collecting data that is through watching behavior, and events, or noting physical characteristics in their natural setting. Observations can be evident in regards to a situation where everyone knows they are being observed or secret in the event of an individual being unaware that they are being observed and the witness is concealed.

The benefit of covert observation or full participant observation is that people are more likely to behave naturally if they do not know they are being observed. However, you will typically need to conduct covert observations because of ethical problems related to concealing your observation (CDC, 2018).

The observational method enabled the researcher to witness the various procedures undertaken when preparing the herbal remedies and also to understand why certain activities are done in a particular way. To an extent, the research was required to partake in some of the activities carried out to facilitate empathy which is an important element that further justifies the selection of certain components that have featured in both the written data and studio visual outputs. In addition, an observation checklist was also a vital tool that further helped to structure well-guided research.

3.6 Studio experimentation

‘Experimenting’ is a way of trying something new while putting in place the necessary structures to find out if it works. There is a wide range of experimental methods suited to different purposes with varying degrees of thoroughness (Nesta, 2024).

Additionally, Experimental research is a form of comparative analysis in which you study two or more variables and observe a group under a certain condition or groups experiencing different conditions. By assessing the results of this type of study, you can determine correlations between the variables applied and their effects on each group (Indeed, 2023).

Experimental research is further broken down into several types and these are as follows;

Pre-experimental research is an observational approach to experimenting. It is at times Identified as the most basic style of experimental research.

True experimental research is the main method of applying untested research to a subject. Under these criteria, participants receive randomized assignments to different groups in the study thus eradicating the potential for bias in creating study groups to provide more reliable results.

Quasi-experimental research is similar to true experimental research, and experimenters can apply it in similar ways. The primary difference between the two is a lack of randomization in assigning participants.

By and large, Experimental research provides you with more information when making decisions, which might allow you to complete better and more profitable actions with an ultimate advantageous outcome. Correspondingly, the research aids a Strong variable control following a concrete understanding over time while working with the selected materials in that a case in point of the visual artist, there is ample time to observe several reactions associated with the selected materials as for the case if it's a new experiment it avails an avenue of growth throughout the experimentation phase as the grip onto the realized approaches gets stronger upon a much clearer understanding of the experiment carried out at the time.

This kind of research further facilitates a broad application across fields where the outcomes are often potentially interdisciplinary as a result of the earlier witnessed results that usually enable the research to construct an individual-based work pattern in terms of the ideal area of study coupled with the earlier set motive.

In addition, there is the acquisition of specific results that is when conducting experimental research, your control allows you to specify the type of results your research yields where from a visual art perspective, this avails you several techniques that form a creative palette.

The other is achieving actionable results that in the long run offer a starting point for the next steps to be undertaken towards the set goals at the time. About visual art, this kind of research influences the title of the artwork created as it taps into a pool of information ranging from the visual artist or researcher's experience while experimenting, the information in line with the specific area of study and the purpose for the realized outcomes from the research which in this case are the artworks.

This facilitates early identification of market trends as this type of research prioritizes longevity in terms of relevance based on the ideal market spectrum in this case the visual art industry. Experimental research creates viable entry points and proposes appropriate means of filling the identified gaps as it enables one to easily adapt amidst a series of social, economic, and political changes that keep recurring hence availing a potential advantage in the future.

And lastly is the potential foundational use in further experimentation, experimental research is a foundational part of many types of analysis. The stronger understanding you have of experimental research and its application, the more capable you may become of using it within other frameworks and types of analysis. This can also help increase the effectiveness of your other research and data analysis (Indeed, 2023).

In light of the genesis of the work process, this was generally driven by the motive to realize handmade photographs where the material aspect was highly embraced and as a result it emerged as multidisciplinary. In addition, these are forms of visual interpretation that were based on the feedback from the various participants hence entirely derived from the idea of representation of the past that so visually devised means for continuity with value addition embedded since the majority of the indigenous practices and knowledge

were diminishing/ less vibrant to an extent contrary to the early days of the African traditional society.

Studio experimentation was significantly focused on the findings from observation, interviews, library, and archival review methods as it is at this stage of the research where the sole purpose of the research was portrayed.

The entire experimentation was benchmarked on the possibilities of working with natural materials as a means to reimagine photography as a partially ecological practice other than the earlier preconception that it doesn't go beyond being a tool of reproducing reality and a medium of representation/ raising awareness.

The studio experimentation revisited selected ancient photographic processes as it highly embraced the material aspect of photography as a major contributor to the meaning-making phenomenon regarding the archival and preservation concept contrary to the modern-day thinking of photography as an entirely digital-based medium a claim that positions itself to be rendered a misleading notion.

It further took action as a form of visual translation regarding the contribution photography makes towards storage and preservation in an effort to facilitate cultural revival, sustainability, and continuity.

Therefore, the experimentation aimed at reimagining photography and materiality and how the medium presented a fresh perspective that encompassed creating awareness on the need to preserve these medicinal plants and in addition the practice potentially being ecological adds value to the natural fibers a case in point being bark cloth among other found items with which as a whole are deemed no longer popular alternatives due to the social, political and economic changes experienced by the general public over time such as seeking modern methods of medical care among others. The studio experimentation in general probed into

the idea of what happens to the image after pressing the button thus where do we place the past

3.7 Materials

Photography as medium

The research was mainly guided by Photography specifically analog photographic processes as a means towards a desired realization in terms of the main purpose as to why the study was being carried out.

With this intention, the availability of the raw components that were used during the early days of photography widened the spectrum of image-making to the extent that the flexibility of the medium of photography was significant in altering certain components based on the possibilities that were realized.

The various choices were partially influenced by a number of creative references that were already existing lens-based visual artists who embraced the materiality of photography throughout their practice in terms of approach towards the medium in the event of meaning-making.

3.8 Creative References

Under this area, there were several photo-based artists whose creative practice embraced the materiality of photography respectively. Furthermore, the visual concepts demonstrated a new perspective towards image making especially in an era where our relationship with photographs and the medium has constantly changed, ranging from how we make images to the understanding of images and the respective mode of usage.

By the same token, drawing inspiration from indigenous communities for instance the Baganda tribe people based in central Uganda the project in line with the visual art practice presents a continuous opportunity to learn the unknown based on a given cultural

background and in return, devise means to preserve some of the significant cultural elements much of which are fading over time as a result of modernity.

3.9 Matthew Brandt- Wai'anae - Project

According to Brandt (2015), a publication feature further expounded, “Brandt took photos of wai'anae's nature, he later developed them, folded them in banana leaves and buried them in the ground, *figure 21*. Moisture, rain, and the soil transformed the photographs into quasi-abstract prints, the experience was correlated to a Hawaiian burial ritual in which the body is folded and becomes part of nature again. Photography's connectedness to death emerges as we remember Barthes' statement “that had been”, Image-making revealed itself as a morose testament, a modern memento-mori. Memory is indeed a fascinating feature in photography making, apart from taking part in modern ritualistic activities, it testifies to our presence in exotic places.”



Figure 21: *Wai'anae*, Chromogenic print buried in Wai'anae, Hawai'i
Source:(Brandt, 2015)

With this process, Brandt physically interacted with the landscape, and in return, the actual environment altered the properties of each piece. Upon burial or submersion, Brandt does not know the outcome. The results were varied with eroded-like qualities and textures and

prints from the immediate, surrounding environment. It was up to the earth to work its majestic wonder, as shown in *Figure 21&22*. In a way, Brandt's process could be viewed as a cultivation of the physical landscape in which the print originated. Understood in this manner, Brandt documented a moment in time from a specific landscape for generations to come (Hoke, 2020).



Figure 22: *Wai'anae, 2016, Chromogenic print buried in Wai'anae, Hawai'i.*

3.10 Lakes and Reservoirs - Project

When Brandt created a photograph for his "Lakes and Reservoirs" series, the water itself was part of the process. Out in the field, Brandt takes with him two key tools: a camera, and a five-gallon plastic jug. "The camera was to take an image of the lake or reservoir, while the jugs were to take some of the actual lake," he explained. When he got back to his studio, he made prints of selected images, and then emptied the water he collected into a large tray. "The c-print of that same lake was then submerged into the tray with the lake's water," he said. From this point he waited for the water to break down its own photographic image. Depending on the image density and water, this breakdown time can take days or weeks (Shaheen, 2012).

“Typically, by the time a photograph was in the dark room, the subject of that photograph is long gone. But in Matthew Brandt’s series Lakes and Reservoirs, the dark room is where photo and subject met.

Brandt left prints of landscapes shot around the country to decay, sometimes for days, sometimes for months, taken from the bodies of water they portray. The result was a patterned degradation of the images in a process that joined the subject and photograph in an intimate union.

Each image was dunked as a c-print, which are comprised of three layers of colored dyes and a light sensitive emulsion. These layers decayed in the water drawn from the lakes and reservoirs, and interacted to create new patterns of color and form that flow from within the already lovely photos. The results sometimes looked like they had been painted with watercolors or burned with a flame. Some took on the effect of a monotonic filter while others seemed to erupt in bursts of light or became obliterated altogether. In each case the result is a surprise (Wired, 2014).



Figure 23: *Triptych c-print soaked in Lake Isabella water.*
Source: <https://matthewbrandt.com/lakesandreservoirs>



Figure 24: *Rainbow Lake*, 2013 - Twenty four C-prints soaked in Rainbow lake water.
Source: <https://matthewbrandt.com/lakesandreservoirs>

Brandt – Project

This exhibition also presented Brandt’s portraits of acclaimed female authors throughout history. The portraits in this exhibition included Maya Angelou, Louisa May Alcott, Emily Dickinson, Toni Morrison, Sylvia Plath, Susan Sontag, and Edith Wharton. He began the process by turning sourced images to silk screen prints and then carefully applied molten type metal from a century old typesetting technology. Through this fitting and appropriate process, the portraits became a tactile, three-dimensional object. Time and time again, Brandt was using physical materials to push the boundaries of what a photograph could be (Brandt, 2020).

Under those circumstances, contrary to the generalized definition of photography as often limited to viewership upon pressing the shutter button, Brandt’s series in regards to the project “authors” further availed platforms from which the personalities presented in these images were viewed beyond the aesthetics as the materials such as metal often associated with strength, in this case could raise questions regarding the status of women in society and of what significance is their strength towards society in that upon doing a series on selected iconic writers/authors it became celebratory in the sense that it offered a new perspective regarding empowerment and equality. Notably, materialistically aided

photographs carried another added advantage to an extent in that upon presentation of the work, the process allowed the viewer to reconstruct their meaning about what was captured. This availed room for more engagement.



Figure 25: *Susan Sontag*, 2019-2020, Type: metal on paper – Project. Source: <https://matthewbrandt.com/authors>

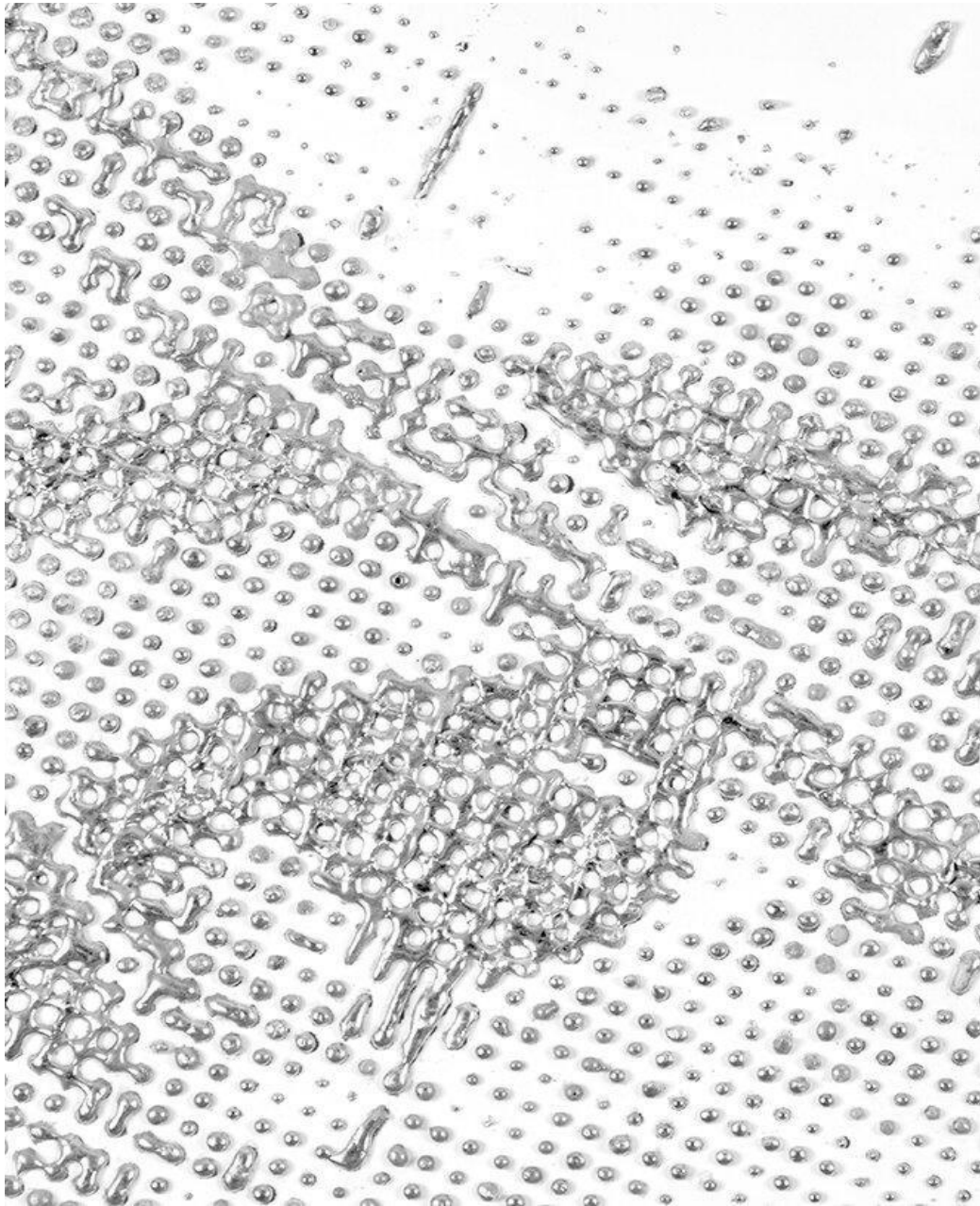


Figure 26: Detail of Susan Sontag. Source: <https://matthewbrandt.com/authors>

Farrah Karapetian

Farrah Karapetian is an artist based in California. She believes in the agency of individuals in the face of forces beyond their control, and her methods incorporated sculptural and performative means of achieving imagery around bodily experience (Karapetian, n.d.).

In other words, her approach to image-making availed a sense of hybrid identity with which different artistic practices were later put together as a merger to aid the realization of a unique result. In addition, this created a rich creative pool from which ideas can be appropriately crafted to make the meaning more effective to a reasonable degree. This further raised the inquisitive factor from a viewer's point in wanting to know more about a given artwork presented thus more intimacy in the event of generating an understanding of the artwork presented at the moment following the sole purpose for its creation.

Distinctively using camera-less photography, Karapetian's broader approach was a research-driven practice that employed several mediums to fuse narratives of the agency of individuals in the face of a series of day-to-day changes. Right from the year 2015, her work was focused on the period between the World Wars as a moment at which contemporary vocabularies of anti-capitalism, decolonization, and relations between genders were developed in transnational revolutionary creative practice (Karapetian, n.d.).

Correspondingly, the usage of material sampling was evident in that the work Karapetian created was often associated with longevity ranging from the magnitude of the societal issues that were raised through the artworks along with the potentialities to adapt to the ongoing relationship people have with imagery where the artistic approach presented the tangible material aspect that granted an intimate setting between the viewer and the artwork presented to aid meaning making.

Farrah Karapetian worked with photography in an expanded field. Her applied theatrical strategies suggested that working with narratives of the agency of individuals in the face of political or personal change could honor the experiences of participants, slow down and capture elements of contemporary life's slippery photographic circulation, and reveal parts of micro-political culture that evaded the dramatic binaries of media's algorithms. The

work was influenced by the Russian avant-garde tradition which strongly tied abstraction, photography, and political expression (Arts link, n.d.).



Figure 27: Detail, *Pay Locals*, 2023, cyanotype on cotton rag
Source: <https://www.farahkarapetian.com/youdonthavetobelieveme>

In reference to Figure 27, this approach to photography presented a base for collaboration in that there was an equivalent share of power between the photographer and the participants as both had an influence to an extent in regard to the final output of the given visual representation and this in the long run yielded impact.

The analog photographic processes include;

Film photography that is 35 mm film and 120 medium format photography, Cyanotype, and Albumen print process

However, digital photography was purposely used exclusively for documentation processes and backup images at the time data collection was being carried out in the field.

Cyanotype print

The history of Cyanotype printing, a captivating and enduring photographic process, extended far beyond its origins in the realm of astronomy. Pioneered by Sir John Herschel, an astronomer, in 1842, this camera-less technique was initially conceived as a practical method for copying notes and documents, but its allure has since transcended its utilitarian beginnings. It evolved into a cherished artistic medium embraced by photographers, artists, and innovators across the centuries. Herschel's serendipitous discovery, born of a scientist's quest to streamline the recording of his observations, was transformed into a versatile and expressive form of visual expression, captivated the imaginations of the creator's art.

Herschel managed to fix images using hyposulphite of soda at times referred to as “Hypo” or modern-day sodium thiosulfate as early as 1839. In the early days the paper was coated with iron salts and then used in contact printing. The paper was then washed in water resulting in a white image on a deep blue background (MacGee, 2021).

About how photography could be used as a means of archiving and preservation putting into consideration botanical plants is Anna Atkins who was born in Kent, southwest England in 1799, raised by her father John George Children, who worked at the British Museum is one who uniquely made photographs using the Cyanotype photographic process in 1840's to archive botanical plants without necessarily having to draw¹⁰ them.

The 19th century saw the birth of botanical art that resulted from the restriction of women from professionally practicing science an area that was dominated by men. On the other

¹⁰ Several explorers throughout history played key roles in documenting and conserving the natural world through artistic drawings laying the foundation for modern conservation practices, notably: **Alexander von Humboldt (1769–1859)** a German explorer and naturalist, Humboldt traveled extensively in Latin America, documenting plant and animal species; **Charles Darwin (1809–1882)** – Best known for his theory of evolution by natural selection in the Galápagos Islands, significantly contributed to biology and the understanding of natural ecosystems; **John Muir (1838–1914)** a Scottish-American naturalist and explorer, Muir's explorations of the Sierra Nevada mountains in California led to the establishment of national parks like Yosemite. He was a strong advocate for wilderness preservation and co-founded the Sierra Club; **David Livingstone (1813–1873)** a Scottish explorer and missionary, Livingstone explored central and southern Africa. His detailed reports on African landscapes and wildlife helped draw global attention to Africa's biodiversity and laid the groundwork for later conservation efforts.

hand, botany was a subject that was accessible to all particularly botanical art and illustration were considered a hobby for women (Lotzof, 2018).



Figure 28: Cyanotype of British algae by Anna Atkins.

Source: <https://www.nhm.ac.uk/discover/anna-atkins-cyanotypes-the-first-book-of-photographs.html>



Figure 29: *Ferns. Specimen*, Cyanotype, 1840s by Anna Atkins.

Source: <https://www.nga.gov/collection/art-object-page.136477.html>

The print was often a blue monochromatic nature of the output. Primarily the process was used for contact prints by photographers to ease the selection process of photographs that each would later be reproduced into photographic prints on paper in a bigger format. As a

result, the monochromatic effect helped to emphasize detail. In other words, it guided the viewer's eye across a particular image.

Albumen Print

A print was made using albumen paper, popular for photographic printing between 1850 and 1900. The thin paper was coated with a layer of egg-white (albumen) containing salt and sensitized with a silver nitrate solution, then printed using daylight under a negative. The resulting paper had a smooth surface with a fine shine. Albumen prints could be toned with a gold solution which gave a rich purplish-brown color to the image and reduced the risk of fading (Gallery, n.d.).



Figure 30: *The old gardener Simpson....and his wife*, Portrait Print,
Photograph by George Washington Wilson.

Source: <https://www.npg.org.uk/collections/search/portrait/mw05813/The-old-gardener-Simpsonand-his-wife>

By the looks of the process, it emerged as a predominant cost-friendly way of making photographic prints thereby boosting the act of poultry keeping to access a reasonable amount of eggs that were used to make the albumen. In addition, it was a partly environmentally friendly way of making prints. This signified the potentiality of photography as a medium to be environmentally sustainable.

3.11 Bark cloth as a material focal point throughout the studio experimentation process

In an attempt to explore photography as a medium of archival for malarial indigenous medicine practices, bark cloth a natural cultural artifact situated among the Baganda tribe located in the central region of Uganda was selected as the item of takeoff to explore working with natural fibers merged with ancient photographic techniques that reimagined photography as an environmentally sustainable process. This visually translated the idea of preservation using the medium as it offered a form of justification of photography potentially transcending the idea of reproducing reality and mere representation. It went an extra mile in this context to further add value to the images made along with the power of the image as a physical form introduced into the world thus probing into the idea of coexistence between the society and the Indigenous medicinal plants plus the related practices.

Factually, Bark cloth is a rare, non-woven, fibrous textile. That is rare in the sense of the multiple adaptations the various communities have had to employ ranging from a social, economic, and political point of view that renders the artifact not as much of an important necessity as it was in the Ancient years. The textile is crafted from the wild fig locally referred to as the “*Mutuba*” tree whose botanical name is *ficus natalensis*, its popularity as

an artifact is mainly situated among the Baganda people of southern Uganda and has been in existence since the thirteenth century to date (Venkatraman et al., 2020).

Culturally, Bark cloth was often associated with funerals and the wrapping of deceased bodies in the Baganda Community as a means of mummification. It was also used in the treatment of some ailments. Domestically, it was once widely used for bedding and clothing, but with modern developments, its use became largely reserved for cultural burial ceremonies and other traditional practices. However, the number of artisans crafting this artifact declined over time due to reduced demand, posing a challenge to its continued existence.



Figure 31: The bark is peeled off the *Mutuba tree* a clear signifier of an ecological-oriented process of making the fabric. Source: (Robertson, 2014)



Figure 32: A local artisan demonstrates the *Mutuba tree bark* pounding process locally referred to as “*Okukomaga*”. Source: (Robertson, 2014)

In regards to the process of making the artifact locally termed “*Okukomaga*” where there was no need to necessarily fall the tree but rather the outer layer was stripped off. Each bark cloth maker had a set of specially designed uneven mallets locally referred to as “*nsammo*” that were used to pound the bark into a cloth-like form. The “*Mutuba*” tree’s outer layer of bark was uncovered to reveal an inner, moist bark. This bark was removed using a skillful vertical cut down the length of the trunk, with two horizontal cuts at the top and bottom. It was then boiled for quite a short length of time, ideally to enhance the final color, others say it was to keep the moisture in. It was then folded and placed on a log in an open-air structure, where over the next two to four hours, it was systematically pounded, folded, rolled, and stretched repetitively till the cloth was judged to be finished. It was then laid outside to dry and develop the signature rust color that was similar to terracotta in terms of appearance. Essentially, a narrow strip of bark became a unique cloth that was over 4 times as wide at the end of the entire process. Meanwhile, the naked trunk was then

wrapped in banana leaves for a few days, to protect the inner bark and prevent dehydration; in this way, the bark would be sustainably harvested every year (Robertson, 2014).

In other words, the practice of making bark cloth locally known as “*Okukomaga*” among the Baganda emerged as an entirely eco-friendly process. This was further stretched to preservation an aspect in regards to archival and storage facilitating cultural continuity.

Outstandingly, the meaning of traditional bark cloth, although having become associated with funerals and the wrapping of deceased bodies in the Baganda Community is being transformed in Uganda. Several Ugandan artists and fashion designers Currently are using bark cloth, as they rediscovered it as a medium for cultural revival and expression as well as valuing its sustainability (Venkatraman & Scott, 2018).



Figure 33: Artwork by Yakuze Ivan featuring a set of imaginative features on bark cloth.
Source: <https://e-space.mmu.ac.uk/621527/>

In addition to artistic representations, the bark cloth surface introduces an alternative method of processing, marking the advent or rebirth of a new material with potential for various uses. This approach not only adds value to the artifact but also generates a new pool of knowledge, expanding its applications beyond traditional practices.

A case in point was Sheila Nakitende whose work with bark cloth had a refinery process which elevated the artifact to a higher aesthetic level in terms of the value that was added. In regards to the researcher's choice of selection amongst various artists working with the artifact, having an up-to-date reference further acted as a form of justification for the continuity in the exploration of the bark cloth within the Ugandan contemporary visual art scene. This takes us back to the richness within our indigenous materials and related practices that seemed to be fading over time.

Nakitende explored the realities of cultural evolution through bark cloth papermaking. Her multidisciplinary, research-based practice used traditional materials and techniques to tackle life's transformations and materiality, with a specific focus that was on cultural identity and preservation. Her practice extends and develops the techniques of making bark cloth (Violet, 2021).



Figure 34: A close-up display of rolls of different forms of bark cloth paper and thickness respectively. Photo by Nakitende Sheila. Courtesy of the artist.

According to Nakitende about her introduction to bark cloth locally referred to as “*olubugo*”, the benefits were not only limited to the making of bio fabric but rather stretch

to the indigenous medicine practice where all parts of the tree were employed in making various remedies to treat a number of ailments. In addition, its fruits are edible and the leaves were used for animal fodder. Furthermore, the “*Mutuba*” trees facilitate sustainable farming.

This justified the significance of the “*Mutuba*” tree along with the bark cloth towards the environment and human social and economic welfare. With the possible threats linked with the lack of a viable preservation percentage amongst the population, visual art was a favorable channel through which the continuity of the existence of Indigenous artifacts along with medicinal plants could be facilitated thereby creating a viable reference point/preservation mechanism. This also offered room for growth and maintenance which in the long run made a fundamental contribution towards moving the narrative forward of the value such indigenous elements hold and why they should be embraced by the community regardless of their attachments. Visual art therefore encouraged reinvention and restructure of the perceptions associated with the artifact and its other related indigenous components within the general community.

In a material perspective this was the genesis of the entire studio experimentation phase whose goal was to discover the possibilities associated with the artifact as potential photographic material following its association with the spectrum of indigenous medicine practices situated in the central region of Uganda particularly among the Baganda people and its other functions to the people that were much popular in the ancient years.

The cabinet of curiosities

This featured a series of processes in respective groupings namely resisting loss, remembering me, where do we place the past, and albumen prints on untearable paper. These were interdisciplinary with photography as an overall base from which the realized

outcomes emerged. With is in mind it further paved way for the emergence of the studio space as an artwork in itself as it uniquely interprets the journey with bark cloth and other found materials underwent upon introduction of selected photography oriented historical processes hence the name “The cabinet of curiosities” following the primary findings as per each artistic demonstration by means of sampling.

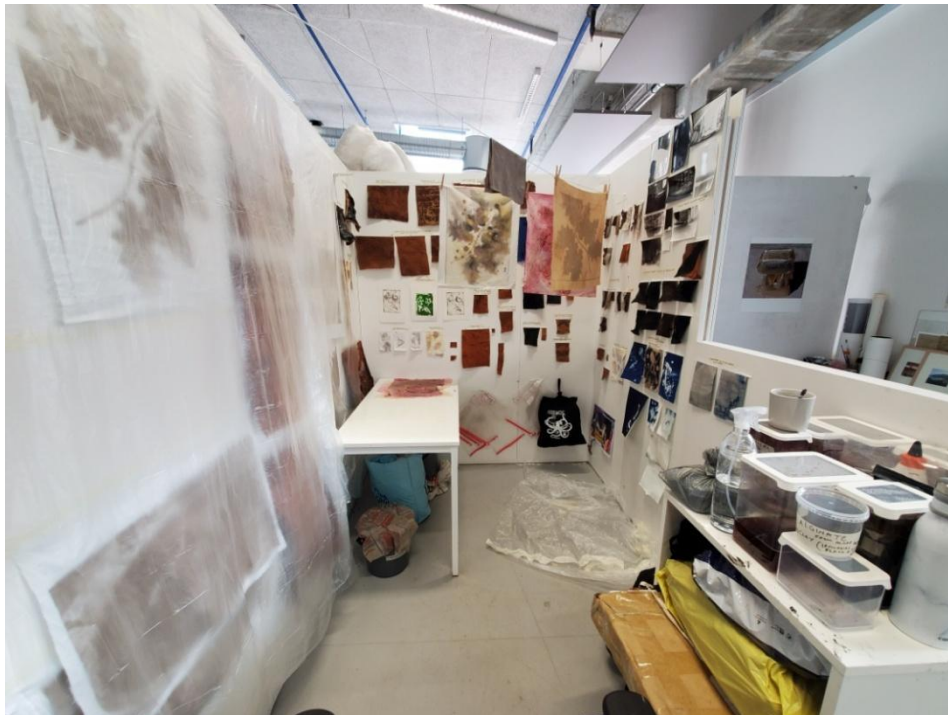


Figure 35: A view of the studio work space. Photograph by the Author

The different discoveries were further grouped into series for appropriate dissemination and meaning making in line with the sole purpose of the research that this exploring natural fibers as means to reimagine photography as an archival medium for malarial indigenous medicine practices.

Furthermore, the cabin of curiosities represented the researcher’s willingness to discover the unknown possibilities that could present a fresh perspective in terms of preservation and storage in the spectrum of archiving amidst an ever-changing society socially, economically and politically.

Under those circumstances, a series of works were developed following the witnessed possibilities of working with Bark cloth from a photographic viewpoint.

Following the sensitivity of bark cloth to clay, this was characterized by a color shift from brown to black on immersing the natural fabric in clay and left for a week or two. The reaction comes about as a result of the chemical components within the clay such as iron that on getting into contact with a natural fiber, alter its original light color giving it a dark/black color.



Figure 36: *A piece of bark cloth fabric immersed by the researcher in a bucket of clay mixed with water that was later left for one week. Photograph by the Author*



Figure 37: *The researcher observes a change in the color of the bark cloth after removing it from the clay bucket, washing off the excess clay, and rinsing the fabric. This sensitivity of the bark cloth to natural elements inspired further exploration into other natural components such as lemons and alginate.*
Photograph by the Author.

A case in point is in the event of crafting a workflow, this introduced the idea of silk screen printing as a medium to transfer the image onto the bark cloth by means of clay as a substitute for the ink which turned out to be a delicate process as the fabric would shrink on introducing water to it through clay thereby distorting the image. This further presented a work environment characterized by collaboration between the researcher and the selected natural fibers to work within a photographic manner.

In reference to the history of archiving botanical specimens as earlier discussed in this chapter under the creative references is the cyanotype photographic process through which personalities such as Anna Atkins arose as those who took upon the initiative in the earlier years of the medium to see the process as a means to record many botanicals on paper without necessarily having to draw them.

Cyanotype on Bark cloth

In the experience of the researcher running a few tests with cyanotype chemicals on bark cloth, it appeared that the reaction between the two components (bark cloth and cyanotype) the image wasn't realized as the surface needed to be treated first so as to be able to hold the light sensitive chemistry.

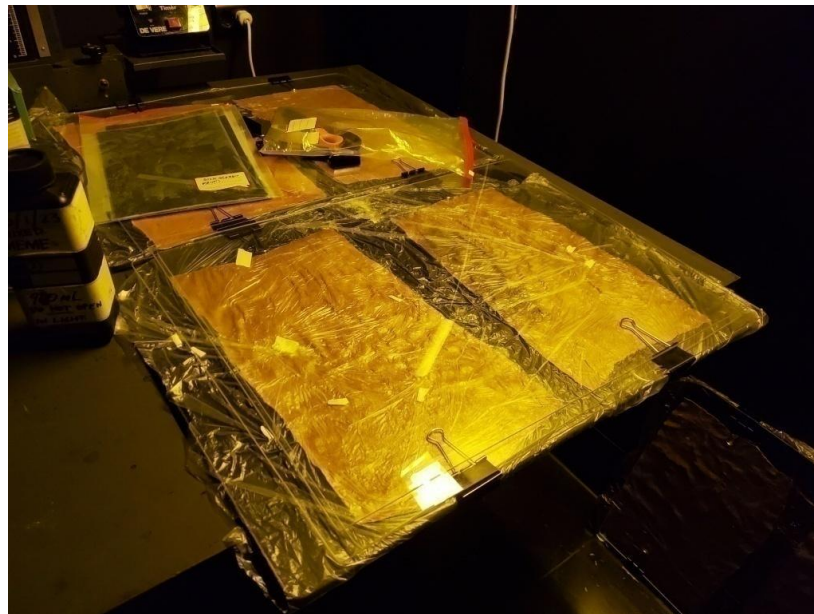


Figure 38: *Pieces of bark cloth fabric undergoing preparation for the pre-coating procedure with cyanotype chemicals.* Photograph by the Author

As per the objective of the experiment, it presented a gesture of the need to understand the material and work with it according that is in a collaborative manner.



Figure 39: A 1-hour exposure of the bark cloth cyanotype coated pieces to Ultraviolet (UV) light in order to later realize the images on contact printing.
Photograph by the Author

Consequently, the act of collaborating with the natural fabric further served as a connotation for the need of people to coexist with the already existing natural environment and not disrupt it as this would see long term effects surfacing in the wake of climate change.

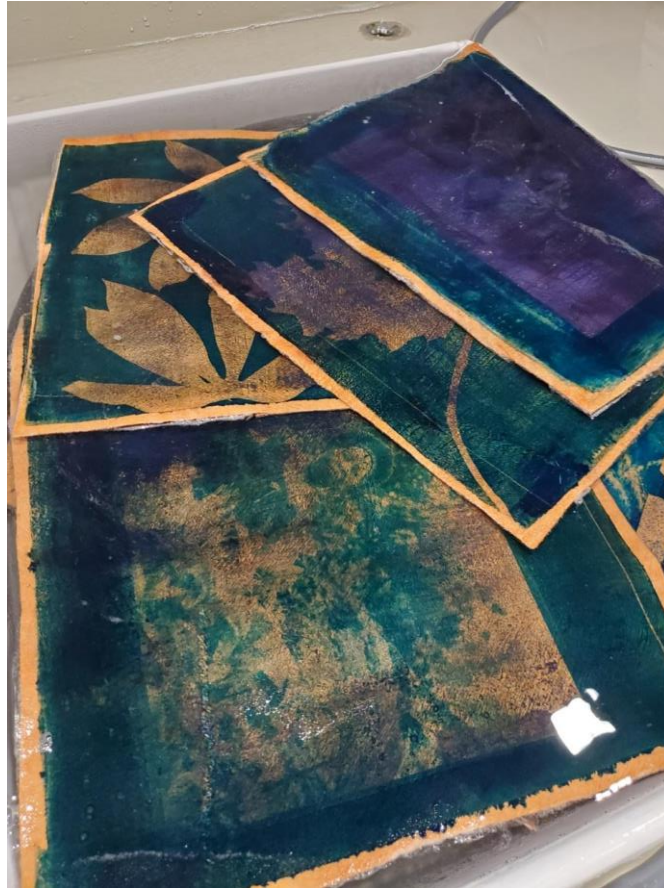


Figure 40: *After the exposure was made the images were developed by a rinse through plain/ regular water as this helps to wash off the excess cyanotype that wasn't exposed to Ultraviolet (UV) light. Photograph by the Author*

“Resisting loss” series

This features tests of cyanotype prints on bark cloth. In reference to the methodology section that is under the creative references regarding bark cloth, factually it is a rare non-woven, fibrous textile. In addition, rare in the sense of the multiple adaptations the various communities had to employ ranging from a social, economic and political point of view that renders the artifact not much of an important necessity as it was in the Ancient years. The textile was crafted from the wild fig locally referred to as the “Mutuba” tree whose botanical name is *Ficus natalensis*, its popularity was mainly situated among the Baganda people of central and southern Uganda and has been in existence since the thirteenth century to date.

In a similar fashion as earlier discussed Culturally, Bark cloth was often associated with funerals and the wrapping of deceased bodies in the Baganda Community as a means of mummification and also used in the treatment of some ailments. Furthermore, it was widely used by people as beddings and clothing but however over time with all the developments in place, it has been reserved for cultural burial ceremonies among others on the side of the traditional people who craft the artifact, their numbers have seemed to decrease over time due to the low demand thus posing a challenge towards its existence.

From the photographer / visual artist /researcher's point of view, following the relationship of bark cloth coupled with the practice of indigenous medicine this provided a kick starting point not forgetting that the modern paper is primarily a byproduct from a number of trees.



Figure 41: A Cyanotype print of cassava leaves plant specimen one of the medicinal plants employed to treat against malaria. Photograph by the Author



Figure 42: A cyanotype print of *Acanthus pubescens*, a botanical specimen and a common malarial indigenous medicinal plant. Photograph by the Author



Figure 43: With a light source placed at the back of the cyanotype print, this further revealed two distinctive colors that is the blue as a result of the cyanotype chemicals and the brown which is the Color of the bark cloth. Photograph by the Author

3.12 Alternative material approaches or techniques

Silk screen printing



Figure 44: *Silk screen printing to decolorize the bark cloth from black to brown. Further paved way for extra possibilities as the natural fabric was much more complementary to other natural components.*
Photograph by the Author



Figure 45: *Silk screens print of Acanthus pubescens locally known as “Amatovu”. A botanical specimen and a common medicinal plant used in treating against malaria from an indigenous view point.* Photograph by the Author

Found materials

Recycled metal plates

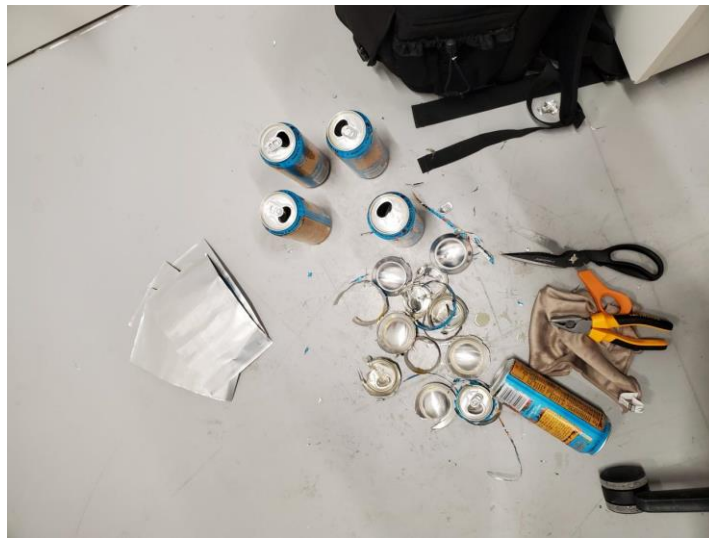


Figure 46: *Collected Monster Energy Drink can through the recycle phase that saw a transformation into metallic plates. Photograph by the Author*



Figure 47: *The plates were sanded on the inner side of the can (the plain-colored surface) to create a rough texture, allowing them to better absorb the light-sensitive chemicals applied later. This preparation enabled the images to develop when exposed to ultraviolet (UV) light. Photograph by the Author.*

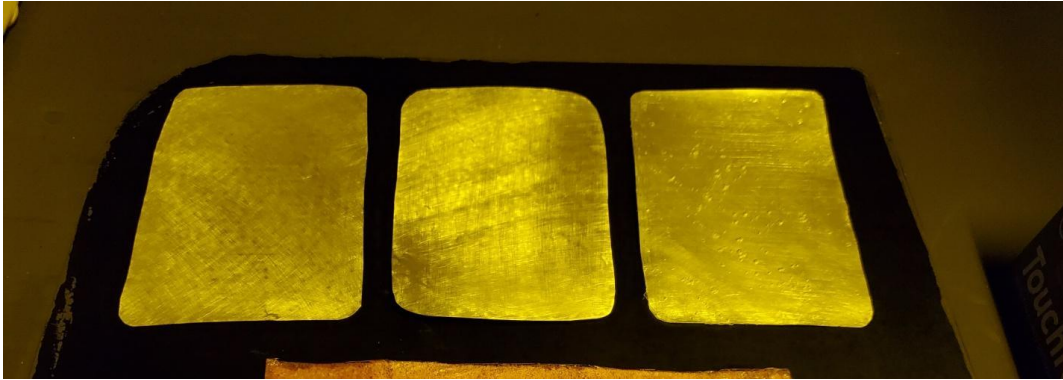


Figure 48: *The recycled metal can plate under preparation to be later coated with cyanotype chemicals under yellow light that is another alternative to the red light both of which are regarded as safe light that allows one to work with light sensitive chemicals comfortably and not worry about the damages that are usually made by natural light or regular bulbs that give off white light. Photograph by the Author*

“Remember me” series

This series featured a number of cyanotype prints that were made on recycled metal can sheets part of the material investigation processes in this case to do with attempts to print on metal. Historically, cyanotype was one of the ancient photographic processes usually referred to as a camera-less means of making photographs. In view of the imperfection of the exposed cyanotype image that presents a form of abstraction or image distortion that serves as a connotation that puts to question on how do we get to ensure the continuity of indigenous knowledge and practices following the significant contribution they do make towards Uganda’s healthcare system. Correspondingly, Nora dedicated a small portion of her garden at home purposely for growing the much needed medicinal plants that are rendered scarce due to the distraction of wild bushes and other vegetation so as to construct houses among other human activities.

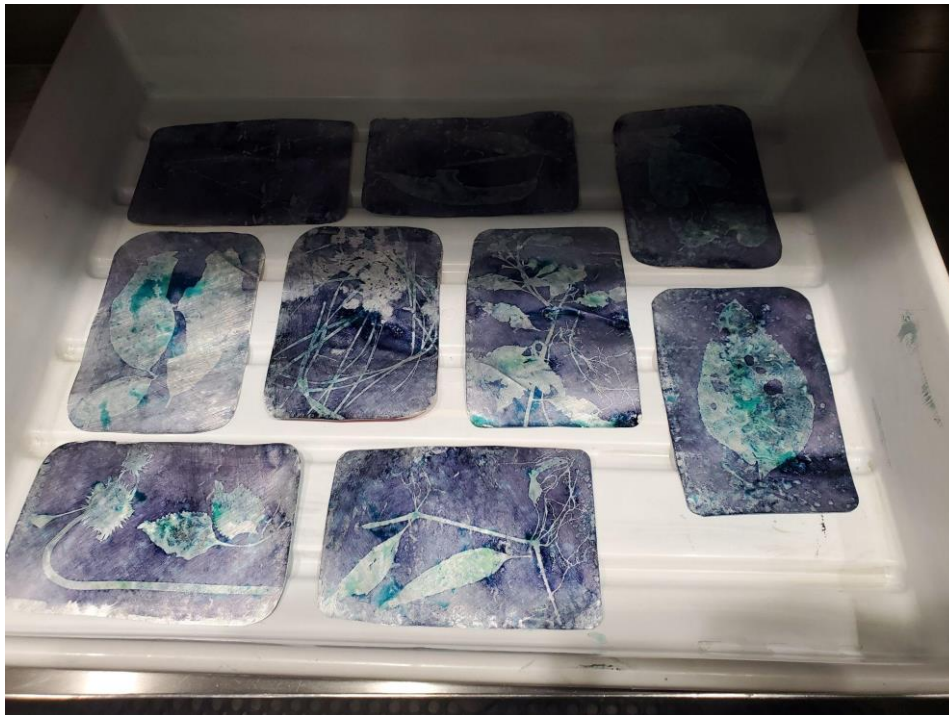


Figure 49: A set of metal plates bearing cyanotype plant photograms after the final wash was conducted to remove the excessive non exposed light sensitive chemistry. Photograph by the Author



Figure 50: *Remember me*, 2023, Cyanotype print on recycled metal, A5 Size. Photo by Author

A portrait of Nora Nalwanga Lubi (73) a Traditional birth attendant (TBA) based in Banda, Busujju in Mityana district. On getting to know how to work with medicinal plants she said, "I was in a situation where my grandmother was a traditional birth attendant and I got to see what she was doing at the time and on growing up I got to study how to go about being a traditional birth attendant. Then I decided to go and assist women from within my community to give birth while I had my letter of authorization so as not to get into trouble...". Currently, she has made 20 years while working as a traditional birth attendant. In view of the exposed cyanotype image that presents a form of abstraction or image distortion of the portrait, this serves as a connotation that puts to question on how do we get to ensure the continuity of indigenous knowledge and practices following the significant contribution they do make towards Uganda's healthcare system hence preservation.



Figure 51: "Teete", 2023, Cyanotype print on recycled metal, A5 Size.
Photograph by the Author



Figure 52: "*Omululuza Omusajja*", 2023, Cyanotype print on recycled metal, A5 Size.
Photograph by the Author



Figure 53: "*Kifumufumu*", 2023, Cyanotype print on recycled metal, A5 Size.
Photograph by the Author

Where do we place the past? Photographic installation series

Shifting meanings which was a result from material sampling in this case was found items that transcended from the primary purpose. These were transformed into Installations photographically oriented in accordance with possibilities concerning the representation of the past in this case the malarial indigenous medicine practices along with herbalism as a whole.



Figure 54: “*Mutambuze*”, 2023. A Front view of the Photographic installation of Recycled rice bags bearing cyanotype prints with bark cloth. Photograph by the Author

“*Mutambuze...*” is a Luganda word meaning a person who travels and it serves as a metaphor for movement following the reflection upon our relationship with bags, it presented a base for a possibility to probe into where we place the past as we move forward in regards to development as we embrace a number of changes socially, politically and economically. In this case the installation intends to ignite debate on where do we place our ancient practices of medical attention, of what significance they are to the country’s Health sector as we proceed to the future.



Figure 55: *Rear view of the photographic installation featuring recycled rice bags with cyanotype prints on bark cloth. Photograph by the Author*



Figure 56: *Close-up of a section from a photographic installation featuring recycled rice bags with cyanotype prints on bark cloth. Photograph by the author*

The bleach further connotes loss as it is linked back to how much of the past has been erased in comparison to what is currently in existence that can be preserved to later serve as a point of reference as the world keeps evolving along with the people situated within it.



Figure 57: "Ebyeluyi Eno", 2023. A silkscreen print using clay on found fabric, stitched together with a bark cloth print. Photograph by the Author

"Ebyeluyi Eno" is a Luganda word meaning this from these ends an expression that connotes the unique identity and sense of cultural belonging. The photograph, the print on the found fabric is of feet in a basin a demonstration that was done by Wasswa Denis a local herbalist portraying one of the modes through which various herbal remedies are administered to patients seeking medication coupled with a print on bark cloth of a popular malarial indigenous medicinal plant locally known as *Amatovu* whose botanical name is "*Acanthus pubescens*".



Figure 58: "*Atannayitayita*", 2023, front view of a cyanotype print on a found hospital garment. Photograph by the author.

In the event that modernity has taken a major portion in influencing the future, the idea of carrying along significant elements of the social , economic and political order , sectors such as health among others have had to experience numerous changes ranging from the mode of seeking medical attention to the general outlook of medical personnel along with other aspects often over shadows the past through which these advancements have come into existence a case in point is the medicinal plants that are the major raw material for the modern day medicine.



Figure 59: Side view of a cyanotype print on a found hospital garment.

Figure 60: Back view of a cyanotype print on a found hospital garment. Photograph by the Author.

It is at this juncture that the idea of embedding imagery with found materials was upon reflection on a local proverb among the Baganda entitled “*Atannayitayita: y’atenda nnyina okufumba*” (Healey, 1998).

A statement that is referred to English language as the person who has not traveled widely thinks his or her mother is the only cook a connotation of an individual being self-centered close to a rigid like tendency regarding a given status quo.

In accordance with the primary source of the major medical components being the natural medicinal plants majority of which are linked with stereotypes in relation to witchcraft and the practice of herbalism as a whole from a negative outlook.

Therefore, the artistic gesture of making cyanotype prints on to the found hospital clothing as an ideation to stimulate conversations surrounding nature as a means of medication along with its sustainability amidst global day today climatic issues.

Albumen print (series) process on untearable paper

The process in its distinctiveness as it requires regular house hold items such as eggs, and normal salt along with a chemical known as silver nitrate. As it appears to be one of the cheapest methods of creating photosensitive paper, it was popular in the ancient years as the practice of photography was evolving specifically with this process between 1850 and 1900.



Figure 61: "*Akawulira*", 2023, Albumen print on untearable paper, A4 size. Photograph by the Author



Figure 62: "*Ekireka*", 2023 Albumen print on untearable paper, A4 size. Photograph by the Author



Figure 63: "*Ovakedo plant leaves*", 2023. Albumen print on untearable paper, A4 size. Photograph by the Author

Albumen print process

The researcher delved deeper into this process from a conceptual perspective, examining how it relates to the preservation of traditional malarial medicine practices. This exploration involved analyzing how the techniques and methods used in the process could be applied to safeguarding and sustaining indigenous practices for treating malaria. The focus was on understanding how these traditional methods, which have been passed down through generations, can be preserved and integrated into contemporary contexts to ensure their continued relevance and effectiveness in combating malaria. This approach aimed to bridge the gap between historical practices and modern applications, emphasizing the importance of maintaining cultural heritage while adapting to current needs.



Figure 64: *Discontinued*, 2023, Albumen print on untearable paper, A3 size.
Photograph by the Author

A “*Mutuba*” tree was cut down behind a building. Its botanical name is “*Ficus natalensis*” and its popularity is mainly situated among the Baganda people of central and southern Uganda and has been in existence since the thirteenth century to date. The photograph is a visual representation of deforestation that has emerged as one of the major causal factors among other human activities that have hindered the existence of several natural plants thus contributing to the ongoing climate crisis. This probes into the idea of co-existing with nature as a means to facilitate cultural revival, sustainability, and continuity.



Figure 65: “*Omululuza Omukazi*”, 2023, An albumen print on untearable paper, A3 size of *Vernonia amygdalina* (bitter leaf) locally known as “*Omululuza Omukazi*”. Photograph by the Author

The interaction between the silver nitrate and the initially applied albumen altogether alters the image probes into where we place the past, and how much of the past comes back to haunt us. A case in point is the recent COVID-19 global pandemic that saw majority of the

people embracing alternative forms of medication such as steaming, and plant-based mixtures among others that are usually common in the sphere of indigenous medicine. And therefore, is set to reimagine how we preserve indigenous medicine thereby suggesting possibilities on how we carry the past along with us as it is quite fundamental in determining the future.

In general, the imperfection in these two A3 size albumen prints on appearing to be a bad thing later turns out to be a good thing in terms of meaning-making. In acknowledgment of the fact that the imperfection was not intended but a result of the collaboration between the researcher and the selected materials along with the ideal photo-sensitive chemistry further facilitated the justification of the mode of approach in regards to the possible ways linked with archival and preservation of indigenous medicine practices a case in point being Malarial bound medicinal plants.

3.13 Digital alternatives of Preservation for cultural continuity

Essentially having digital images of the artworks presented in this chapter, it was a justification for the ability to see further dissemination of the information recorded in the form of visuals as this avails easy access to the artworks that later become artifacts whose creations are rooted in africanised photographic processes.

According to Postma and Crawford (2006), a combination of anthropology and visual ethnography is the study of visual representational systems; and the use of visual materials in anthropological research or the methodology and practice of using the camera in anthropological research. In addition, anthropologists opt to refer to their practice with the term ‘visual ethnography’ indicating, by naming their practice as such, that they see the use of the camera in anthropology as a research method, aimed at generating anthropological

knowledge and representing social realities on film or video as part of ethnographic representation. This portrays these two terminologies as often inseparable to an extent.

In this endeavor, a series of key aspects that often represent the buildup towards the various outcomes from the phase of digitization about the act of preservation for cultural continuity involve documentary, anthropology, and visual ethnography as these are often interconnected fields that explore human cultures and experiences through various lenses. These encompass capturing reality, often focusing on social issues, cultural practices, or historical events by presenting factual content in an engaging and informative manner. Additionally, is the understanding of human behavior, societies, and cultural norms through methods like participatory observation among others. Later is a combination of documentary work with anthropological research by utilizing visual media to represent cultural practices and social interactions to portray complex narratives and later foster a deeper understanding of cultural continuity and change respectively. In other words, altogether, these fields contribute to a richer understanding of human diversity and the significance of cultural practices in shaping identities and societies.

Accordingly, is a proactively stimulating capability of digitization and its potentialities of a channel for further dissemination of photo stories was the circulations workshop. Frequently, when local newspapers publish a photo story only a small selection is used because the use of multiple pages is expensive and doesn't make business sense. Therefore, photographers must share their work as single images on social media, or sell them to foreign publications whose audiences might not share a common context. As a matter of fact, to a larger extent, the stories we make are not always interesting to outsiders, and they don't always make sense if you don't understand the cultures they come from. With such

limitations, it is important to find ways to record visual stories and share them without external mediation. The project involved experimentation with different means of publishing alternatively embracing the technology and software built into the small screens that the majority of the population frequently carries in their pockets daily. The exploration was based on the form and content these stories could express to reach the audiences they were originally intended for. The website serves as an archive of the outcomes of the workshop, including a toolkit for further exploration (Circulations, 2024).

In the event of embracing digital media for further dissemination of the photographic images made, the researcher upon being part of this workshop whose ultimate motive was to explore small screen publications, emerged as an extra sampling strategy that offers simplified packaged information that informs the research and a series of outcomes witnessed. Coupled with digitization and its presence as close as mobile devices, it is evident that the idea of potentially reaching a diverse audience with interests surrounding Africanized photographic processes for cultural continuity of Malaria traditional medicine and indigenous knowledge in general.

By the same token, Mutebi (2023), further elaborated on the digitization phase in the context of using contemporary photography, as he explored the constructed realities of mnemonic (memory-aided) objects in the custody of elderly people in Kampala, Wakiso, and Mukono districts. By categorizing from a material culture standpoint by function, transcending from decorative/aesthetic appeal to more of the functional trait as objects were grouped in art, diversions, adornment, modifications of landscape, applied arts, and devices respectively.

This disclosed stories that described each object in detail and stories about the giver. Given the fact that humans exert agency and help negotiate meaning to an object, the role of non-

human actors was explored. Approaches such as image processing with the help of soft wares like Adobe Photoshop coupled with audio narratives embedded in the images using QR-codes to anchor the agency correspondingly facilitated the reinterpretation and addition of elements that boost the image forward with regards to the desired meaning-making occurrence.

About the cultural continuity this further positioned digital alternatives as a viable collaborator along with the diverse approaches they bring about towards ensuring the long-standing visual indigenous knowledge recorded using the identified Africanised photographic processes. On the other hand, it should be noted that the essence is not to position digitalization as an ultimate replacement for these significant tangible indigenous items, but rather it's a collaborative alternative with which the researcher expounded on the potentialities of access to both the tangible and digital information as it appropriately necessitates further dissemination with intent to frontline cultural continuity.

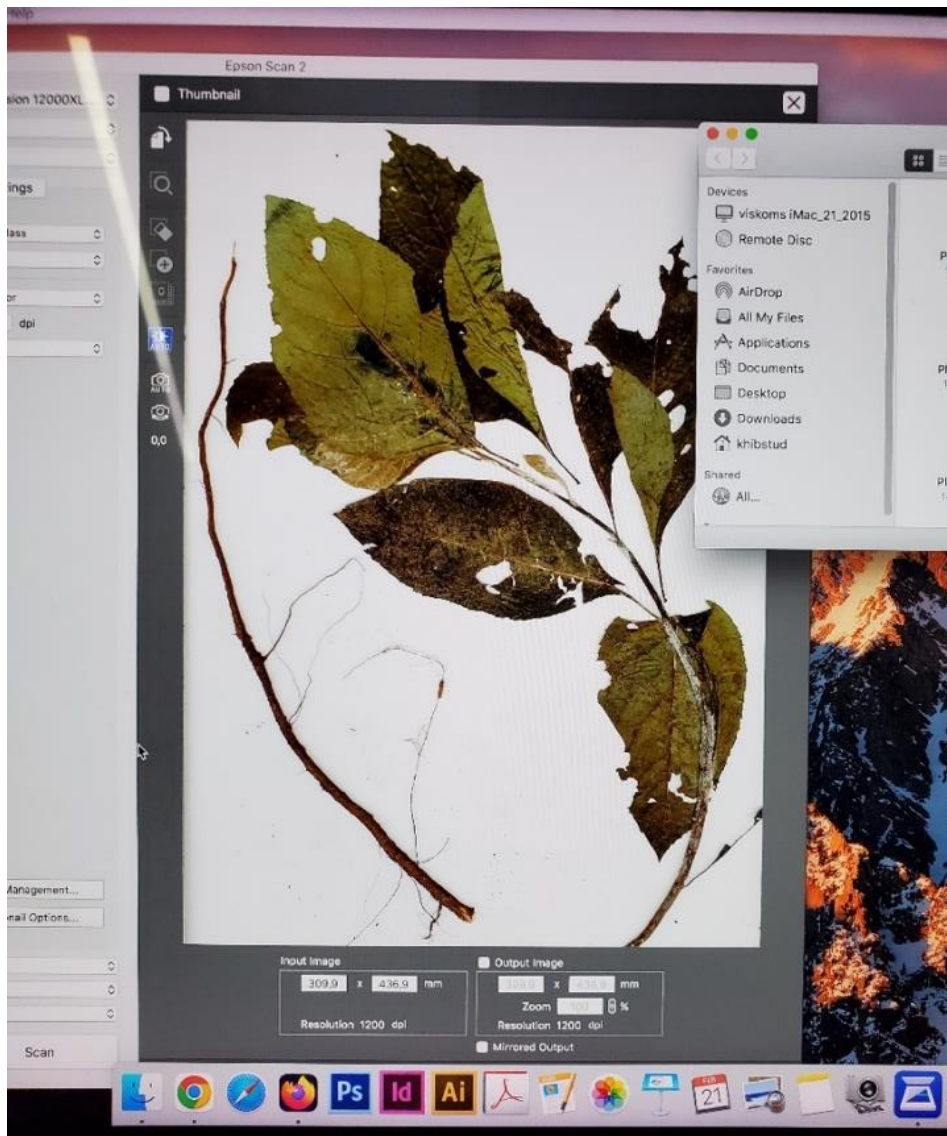


Figure 67: High-resolution scan of the *Omululuza* botanical plant specimen, resized to appropriate dimensions for precise printing with the required detail. This scan was subsequently used to create larger negatives for both cyanotype and silkscreen printing processes. Photograph by the author.

Notably, the majority of the plant specimens sourced from the Banda sub-county in Busujju became too fragile with time while continuously placed in a portable handmade herbarium. It is with the delicate nature that other than the constant debate on what medium is better than the other, the research sought to embrace the potentialities of both digital and analog

processes collaboratively with the essence of preservation of traditional medicine knowledge for cultural continuity through a realm of africanised photographic processes.



Figure 66: A set of developed Ilford HP5 120 film rolls being scanned to convert the analog images into a digital format. Photograph by the author.

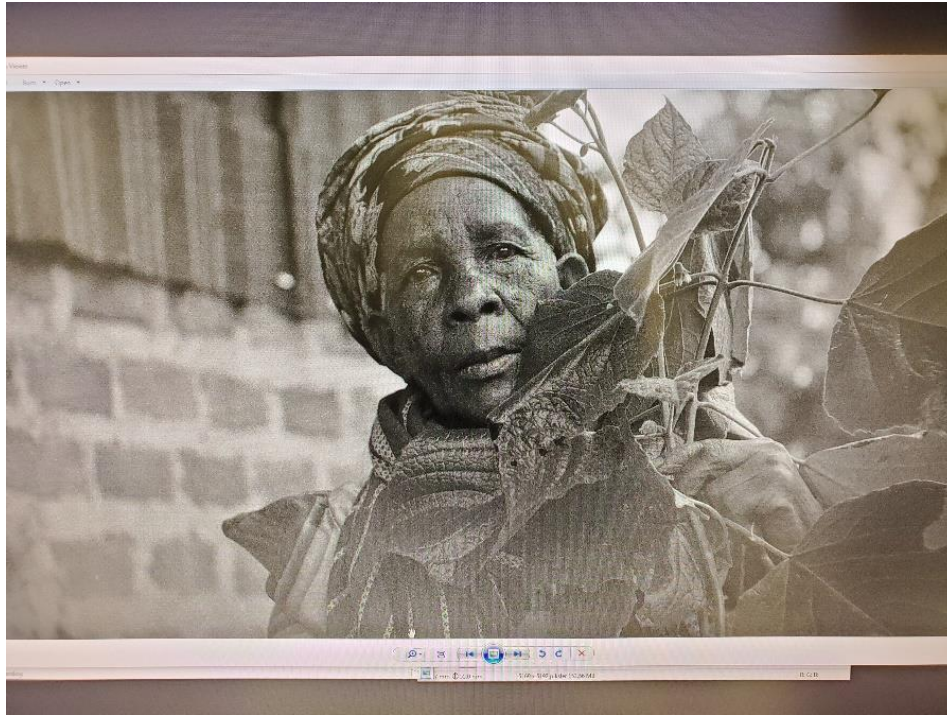


Figure 67: *Close-up of one of the film scans, featuring Namuddu Nalongo Maria, a traditional birth attendant, local herbalist, and farmer from Banda sub-county in Busujju. Photograph by the Author.*

3.14 Limitation of the study

Other than the sole purpose of the research which was material experimentation through photography to archive malarial indigenous medicine practices, as a result of the sensitivity and secrecy associated with the selected field of study, the researcher experienced difficulty in gaining access to information related to the practice as the ideal participants had fears of losing their pre-termed collateral property among other related factors that would render them uncomfortable and in no position to share information regarding the craft of indigenous medicine and its related practices.

Thus, opting for a snowball approach that later saw a large sum of travel costs that were incurred as physical interviews with potential participants were likely to be conducted from multiple areas.

Furthermore, materialistically as per the studio experimentation process the lack of reliable access to the basic photographic equipment such as photography film rolls, and darkroom chemistry among others saw an extra cost incurred to be able to kick start the experimentation process. However, the lack of reliable access was greatly influenced by the fact that the majority of these chemicals were hardly shipped into Africa and at times took a longer period in working out shipment procedures. None the less, the intended experimental phases were undertaken.

3.15 Ethical Considerations

The study was faced with ethical problems following the secrecy surrounding the selected field of study as hardships of trust from the ideal respondents characterized by a preconceived perception that their knowledge may be stolen. Some respondents asked for a financial exchange to offer the required information. However, with the stated challenges and access inclusive these required a great sense of empathy it being a photography-related research to establish a sense of understanding between the two parties. Therefore, inclusion along with representation was highly considered by the researcher.

3.16 Ethical issues relating to respondents:

The study took the following measures to ensure that ethical issues were considered during the interaction with ideal participants for appropriate results regarding the study:

The researcher acquired permission from the concerned educational authorities that is through an introductory official letter from the Department of Visual Communication and Multimedia, MTSIFA (Margaret Trowel School of Industrial and Fine Art).

In addition to the introductory letter, the researcher availed personal identification documents such as student and national identification cards which were a form of establishment of trust between the researcher and the ideal participants as these documents

further served as a form of justification that the data that was intended to be collected was strictly for academic use and would not be misused contrary to the set research objectives/goals.

Upon understanding the ethical procedures this approach was to facilitate an even-sided collaboration so as to be able to acquire the significant data relevant for the study that was carried out.

3.17 Data Analysis

In the event of analyzing data, the researcher employed a qualitative data analysis. According to Ngulube (2015), the process of qualitative data analysis is labor-intensive and time-consuming resulting in the production of bulky amounts of contextually overloaded, subjective, and richly detailed data. This approach is associated with the transformation of raw data by searching, evaluating, recognizing, coding, mapping, exploring, and describing patterns, trends, themes, and categories often jointly termed as a creative synthesis.

Furthermore, in the realm of qualitative data analysis, the research study underwent a Thematic and Content analysis reliant on complementary insights¹¹. The majority of the nomenclature was a result of the experience the researcher underwent while carrying out the various experiments and the various series as a way of systematic categorizing followed by the takeout of the pre-existing situation regarding photography as a medium, indigenous medicine practices along with the terminology of preservation for cultural continuity.

¹¹ Qualitative content analysis and thematic analysis are classified under the qualitative descriptive design. They are sets of techniques used to evaluate textual data and interpret theme. Their key characteristic is the systematic process of coding, examining of meaning and provision of a description of the social reality through the creation of theme. The description and interpretation of participants' perspectives are features of all qualitative approaches. Both content and thematic analysis share similarities, that is approach to data, philosophical foundations, focus on both description and interpretation, consideration of the data's context, and the goal of identifying themes. The same set of analytical interventions is applied across the two forms and also the creativity of the researcher being an integral part of the analysis and in presenting the result in terms of a story line (Vaismoradi et al., 2016).

3.18 Data quality control

The studio processes that were carried out as a result of the data extracted from the field were predominantly experimental as this presented an avenue for collaboration with the selected materials chronologically offering hints into the next steps highlighting what gaps needed to be revisited. Following the intent to visually translate the idea of preservation, the identified linkages later served as a strong pedestal of the justification for the usage of the identified approaches and their significance to visualizing an Africanised photographic endeavor in terms of preservation and archival practices for cultural continuity of the selected Indigenous knowledge, in this case, malarial traditional medicine practices in Banda sub-county, Busujju located in Mityana district.

In conclusion, this research underscores the effectiveness of Africanized photographic processes in documenting and preserving traditional medicinal practices for malaria treatment in Banda Sub County. By analyzing contemporary photography theories and practices, the study reveals how these methods can capture the rich experiences of local herbalists, thereby safeguarding indigenous knowledge. The documentation of traditional medicinal plants not only highlights their importance in community health but also ensures the accessibility of this knowledge and photographic artifacts to future generations. This accessibility is alternatively enabled through digital archiving strategies that avail a framework for proper information retrieval for further dissemination. This approach is therefore in appreciation and sustainability of the cultural heritage surrounding traditional medicine, reinforcing its relevance in contemporary society.

CHAPTER FOUR

THE FINDINGS, DISCUSSIONS, AND ANALYSIS OF DATA

4.0 Introduction

The main goal of the study explored Africanised Photographic processes for cultural continuity focusing on malaria indigenous medicine practices. It is from this standpoint that it was further channeled to material investigation-based experiments characterized by working with natural fibers through revisiting selected ancient photographic processes as a means to reimagine the archival and preservation process to aid cultural revival, sustainability, and continuity amidst the constant social, economic and political changes.

This chapter focused on the presentation and interpretation of data that was collected in reflection on the study methodology elaborated in the previous chapter. This was analytically correlated to the tools used in the field such as consent form, field research introductory letter, interview guide, and audio recordings along with the selected observation apparatus as per the checklist.

The process was kick-started upon the various discoveries realized from the data collection resources from the field a case in point discovering the technical knowhow of indigenous medicine along with the specific malarial medicinal plants, the majority of the people in Banda, Busujju in Mityana district often opt for as a form of medical care.

Merged with the practice of photography, as it is often associated with raising awareness along with reproducing reality, for this case in regards to archival storage and preservation it called for the potentiality of the medium in itself to visually translate the pending core issues that have seen a great reduction in the existence of the craft of indigenous medicine and its related practices as the study by the researcher was set out to transcend the cliché often associated which photography through an exploration of the existing possibilities of

how photography can effectively facilitate cultural revival, sustainability and continuity amidst the rapid spurn of changes both culturally among the Baganda for instance and photographically in how our relationship with images along with how they are made has changed over time.

The study used the remix theory primarily coined by Eduardo Navas as this facilitated the reading and interpretation that later laid the ground for the ideal sampling procedures to achieve the desired goal regarding material investigation hence restructuring and reconstructing new perspectives through image-making upon the various observations made and potential possibilities. This analysis process of data was done through a grounded chronological procedure in the sense that upon the outcomes from the various material samples, this was linked back to the sole purpose of the study that availed a significant linkage across all aspects of the research that was conducted.

4.1 Findings from the field interviews

In the event of exploring contemporary photography theories and practices aimed at preserving indigenous knowledge was achieved through a comprehensive review of existing literature and historical photographic methods, such as the Cyanotype process. The findings indicated that these modern techniques can effectively document traditional medicinal practices, thereby reinforcing their cultural significance.

Secondly, identifying and documenting traditional medicinal plants used for malaria treatment in Banda Busujju involved engaging with local herbalists through interviews and observations. The results highlighted the rich knowledge of these practitioners and demonstrated how Africanised photographic processes can visually capture their

experiences and the medicinal plants they utilize, ensuring that this knowledge is preserved for future generations.

And lastly developing digital archiving strategies for photographic artifacts related to traditional medicine practices was supported by the qualitative data collected from participants. The findings revealed that creating a digital repository not only facilitates efficient information retrieval but also enhances cultural continuity within the community by making traditional knowledge more accessible.

From the relevant information acquired from the various respondents concerning indigenous medicine and its related practices for instance a traditional medical approach to a prominent disease such as malaria among other ailments. The selected respondents were as follows:

Demographics of field participants from the Banda sub-county in Busujju

	NAME	AGE	GENDER	OCCUPATION	TRIBE	CLAN
1.	John Kiyengo	42	Male	Priest and Farmer	Muganda	Nakinsige
2.	Joyce Tebasulwa	62	Female	Farmer	Muganda	Ngo
3.	Kagulire Emmanuel	43	Male	Farmer	Muganda	Ndiga
4.	Nora Nalwanga Lubi	73	Female	TBA and Farmer	Muganda	Ngeye
5.	Namuddu Nalongo Maria	78	Female	TBA	Muganda	Mbogo
6.	Bulasio Mpengere	78	Male	Farmer	Munyankole	Not defined
7.	Mugisha Mathias Richard	50	Male	Teacher and Farmer	Munyankole	Not Defined

Table 3: A table portraying a brief profile of the various field correspondents encountered by the researcher while in Banda Busujju area in Mityana district

In total, there were seven (7) refer to Table 3 above, key participants all of whom the researcher connected with through a resident local priest in the Banda Busujju area Fr. John

Kiyengo (42), and as a result, it is evident of the snowballing approach in gaining access to the information regarding Malarial indigenous medicine and other related practices. The selected participants shared their key insights concerning malaria and an Indigenous approach towards medication coupled with the primary alternatives to archiving and preservation as follows;

However, one of the participants by names Joyce Tebasulwa (62) a farmer engaging in crop growing and animal rearing. In terms of indigenous medicine, she uses it as a mode of medication as a result of many challenges ranging from a financial point of view that leads her to opt for natural medicine as it is readily available and free of charge. She didn't want to be photographed as issues of trust stemming from local perceptions of photography. In her view, she feared that allowing a stranger to capture her image might result in it being sold to someone a common concern within the community. This further highlighted the broader challenges that photography has faced as over time it has weaponized a narrative that has existed as an obstruction to the process of image-making.

Nevertheless, in respect of the participant's private space the earlier stated ethical issues had to be followed so as to be able to acquire the significant information regarding malarial indigenous medicine along with other related practices in the spectrum of herbalism.



Figure 68: A portrait of John Kiyengo, 42, a local priest and farmer from Banda Busujju in Mityana District. He holds a cluster of dried sprats from a nearby selling point at Lake Wamala. Scanned from medium-format film Ilford HP5 Plus 400 film, Photography by the Author.

In *Figure 68* Fr. John Kiyengo also gave his perspective on the practice of indigenous medicine where he specified a particular natural medical approach that he got into contact with right from his childhood stage that turned out to be sprat locally referred to as “*enkejje*” a popular delicacy primarily fished from Lake Wamala. Its mode of administration is that it’s usually pounded into powder, mixed in food or porridge among other dishes, and later offered to infants to eat. It is therefore taken as a prevention measure against measles another prominent ailment usually common among young children.



Figure 69: Kagulire Emmanuel, 43, poses for a photograph while discussing the benefits of using natural medicinal plants, specifically "Nakasero," a popular malarial remedy he incorporates into his herbal treatments. The photograph was taken in a section of his backyard garden. Scanned from medium-format film Ilford HP5 Plus 400 film. Photograph by the Author.

As Kagulire (*figure 69*) narrates, “Regardless of not being a traditional doctor, the usage of the medicine was as a result of the sicknesses that affected me and my family members. Those who taught me were my grandparents who passed and were buried here. When they passed on we continued to know as people of the following generation after them.”

In reference to the above statement, it is evident that the idea of oral transmission was the main mode of ensuring these practices remain alive contrary to today as much of this knowledge is mostly existent in rural areas as many of the individuals in the urban areas side with modern modes of medication for various advantageous reasons they have over some of the ancient practices.

Kagulire highlights deforestation as a major causal factor in the existence of medicinal plants and as a result, these plants are scarce. As a sustainable practice, herbalists are now cultivating medicinal gardens close to their homes.

Therefore, access is by plucking followed by cooking (boiling as a mode of preparation) and then drinking as a mode of administration. The realization of being affected by a disease is based on intuition upon the general body functioning health-wise. Therefore, the principal inventiveness of archiving this medicine is to plant these medicinal plants.

Kagulire's viewpoint about malaria history is derived from the Ngeye clan treating the Kabaka following Hajjat Nakasujja who was using "*Kasujja ebusujja*" via a local radio program popular in Banda, Busujju about indigenous medicine. As per the common medicine, it encompasses all including typhoid and malaria when it comes to treatment. But besides the mixing of remedies for typhoid, there are more components involved than those for malaria. Such as "*Omululuza*" is further categorized into two types that are "*Omululuza omukazi*" big leaves less strong and "*Omululuza omusajja*" small leaves strong in terms of treating the sick person against malaria, "*Nalongo*", "*Nakasero*" when the malaria levels are high that is "*Enkaka*" there is "*Ekikakala*" and "*Ekifutta*". These two are added to the remedy to be able to treat "*Enkaka*". Other effects include improper hearing with which a medicinal plant called "*Akawulira*" is employed. The dosage criteria primarily look at malarial infections one cupful twice a day is enough.

In terms of trends in procession with this medicine, the users are appreciative, and with the given few numbers it's difficult to know the changes in line with usage. Other techniques besides drinking include droplets into the ears of a patient from a plant called "*Akawulira*" for example a day, 2 droplets in the morning and evening. Some cases see medicine

processed into powder and this is meant to cure headaches where the patient is to sniff it in as the primary mode of administration.

Additionally, per the Prevention methods, distinctively was to make a fire onto which cow dung was placed in order for the mosquitoes not to enter the house however the white man became stronger and availed mosquito nets. Similarly bark cloth and its connection with medicine, in a discussion concerning mosquitoes this was used as bedding while we were young and mosquitoes wouldn't penetrate to reach you.

Notably the modern trends of traditional medicine in that storage whereby it is through drying with which durability for more than 10 years is witnessed. "Unlike the Omululuza where the roots are available, we dig them up and store them" as Kagulire narrates. Therefore, at the time of consumption, the powdered form of medicine such as "Nakasero" is combined with boiling water another medicinal plant such as "*Enkikimbo*" used for treating headaches is usually found in swampy areas. In appreciating the contribution of indigenous medicine towards the Ugandan healthcare system is that as a researcher collaborating with the indigenous people is a great gesture in terms of togetherness to move forward in terms of sustainability and continuity from a cultural viewpoint.

Some medicinal plants have a unique form of nomenclature for example; as Kagulire narrates "The name Nakasero is because the plant opens up locally meaning "*okwanjuluza n'ekalembeka*" as before that it is enclosed and now it has opened up. The plant sprouts on being hit by the sun. The appropriate prescription is a cupful of the boiled remedy henceforth drinking is a main mode of administration like you would consume a regular cup of tea. In addition, it's dependent on the dosage the sick person's body is able to accommodate. This medicinal plant is strong especially when it comes to treating malaria and typhoid. Furthermore, it is also a good body cleanser and able to treat headaches and

people that do not have “*Okwelumika*”. To some this is viewed as self-harm, it is an aspect characterized by having blood come from the nose. This usually is associated with a lengthy mythological collection of knowledge along with its extensive usage in the practice of Indigenous medicine among the Baganda.



Figure 70: *Nora Nalwanga Lubi, 73, a traditional birth attendant (TBA) and farmer from Banda, Busujju in Mityana District, poses for a photograph in a designated area for indigenous medicine within her home garden, just a few meters from her house. Scanned from medium-format film Ilford HP5 Plus 400 film.*
Photograph by the Author.

According to Nalwanga , (*Figure 70*) getting to know about how to use indigenous medicine, was a result of observing her grandmother, a traditional birth attendant as she got to see what she was doing at the time and personally growing up got to study how to go about being a traditional birth attendant under a hospital-related institution after which she

decided to engage in assisting women from within her community to give birth as she had a letter of authorization thus spending 20 years so far as a traditional birth attendant. By law, the Government of Uganda is well aware of her kind of job. Primarily, she mostly works with medicine that helps women when one comes with a complication, medical care is offered through drinking as a mode of administration and bathing to gain body strength depending on a given situation.

Regarding the history of malaria in Buganda, she is unaware but studied malaria and it is one of the common diseases that have been a hindrance to the people in this area because of the mosquitoes. After concluding her studies, she became part of the VHTs that is people who distribute medicines in a given area and mostly distribute malarial medicine meant for young children below the age of five (5) by using this modern medicine that the government avails through the Malaria Control Program they reach the community through Home visits, Community dialogue with targeted messages.

In addition, they do refer the identified people to the health facility for different services depending on the signs and symptoms associated with an identified infection. Historically, the VHTs were established by the Ministry of Health of Uganda to empower communities to take part in the decisions that affect their health, mobilize communities for health programs, and strengthen the delivery of health services at the household level (Gómez, 2023).

Equally important is that the Common types of medicine that are when treating malaria include *ekigajji*, *Omululuza*, *Nalongo*, *Omwetango*, *Namirembe*, and others in the various types or forms of malaria as these are the medicinal plants that are the most effective among the village people. Henceforth the trends in terms of how the medicine is prepared

and administered have not changed because how it is picked when still fresh is how it is used to administer treatment.

The potential patients do find her at home. And speaking of taboos and myths surrounding the herbs or medicinal plants Nora Nalwanga says, "The way I initially found the medicine being referred to is the same way I also still refer to it in terms of the names among others. I don't have anything I add to it. There are no spiritual performances or witchcraft as part of the medication process as the medicine is used in its natural form." As per the dosage, it is based on rough estimates in other words it isn't clear cut but rather based on the status of the patient ranging from the age bracket to the physical implication of the disease to the patient's body in terms of the seriousness of the disease.

Primarily as a form of archiving and preservation, these medicinal plants are grown from within the designated gardens as a way of taking care of them as well as the food crops. Furthermore, the sole alternative way of archiving this medicine is by creating dedicated spaces specifically for medicinal plants. On top of that, you clearly understand the different types and their usage in treating the various diseases and if one needs medicine it is easy to access. This is because the medicine gets destroyed. Trees that are rendered medicinal have been transformed into charcoal, and firewood among other human-related activities.

Almost every plant is medicinal even if it's a normal food crop for instance there are trees called "*emituba*" which make bark cloth. They give off roots that develop from the top as they head towards the ground sometimes they reach the soil and go on into the ground but in most cases, they are hanging. Those that are hanging are called "*Ensikka / nsikka*" as they get multiple roots and dried, a woman who is into labor almost giving birth with a placenta malfunction in Luganda meaning "*Omwana okulemelayo*" sucks these roots so that the child gets to come out quickly.



Figure 71: A portrait of Namuddu Nalongo Maria (78) a traditional birth attendant based on a medicinal plant locally known as “Kisekeseke” one of the significant medicinal plants used in herbal remedies prepared as a means of administering medication plant locally known as “Kisekeseke,” a key component in her herbal remedies used for treating malaria and other ailments. Scanned from medium-format film Ilford HP5 Plus 400 film. Photograph by the Author

As Namuddu (*Figure 71*) narrates, “Regardless of not having a license, she uses nature to treat people because upon growing up she saw her grandparents using it as a mode of medication and therefore got inspired as she admired to use these medicinal plants.” the historical element of malaria was in line with the notion of when one had measles people would say that person even has malaria characterized by a fever then measles and hence a recommendation would be that you should offer to the sick malaria indigenous medicine than that of measles respectively that is instead of quinine, they prepared *Kayayana*, *Entuntunu*, *Ekisekeseke*, and *Ebombo* .these remedies came in at a malaria stage of shivering locally referred to as “*Okwesika*”

In regards to access, she gets the medicinal plants from close to her house so as not to lose immediate contact with them in other words they are readily available and in sight. Additionally, the malaria changes is that it gets to change when it hasn't yet gotten its proper dose as it then transforms into "*Okwesika*" a more aggressive stage characterized by reaching the brain section as it further develops into "*Ensimbu*" which requires a different kind of medication.

In the trends of indigenous medicinal practices, there is a variety of medicinal plants as a form of medication as some are quite difficult to get partly of which are from nearby while the other are in the wilderness thus quite far. The other mode of administration if one is unable to swallow as a result of "*Okwesika*" is to transfer the medicine through the nose. The sick person will sneeze "*Okwasimula*" and thereafter after he or she will recover.

As for the patients gaining access to her services, they do find her at home in other words she was working as a traditional birth attendant locally known as "*Mulelwa*" to offer help in other words It is from knowledgeable even though she is not allowed to do it as all she does is to check someone's womb then gets to know what the complication is at a given moment. Another ailment is "*Kabotongo*" as referred to by the whites but for us black people we call it "*Nabuguma*" due to the high temperatures that come from malaria according to Namuddu. Still, Malaria brings about a miscarriage if all one contracts malaria and it gets to high levels the sick person loses the unborn child.

The medicinal herbs used do not have taboos attached to them. As for the dosage it is based on rough estimates often linked with various age brackets using spoonfuls or cupfuls depending. The packaging is not specific or special in any kind of way. Besides planting it close by other forms of preservation/ storage is by being aware of a particular tree being in someone's place as she gets to inform them not to cut that tree by airing out the reasons

why and the importance of growing that given tree. Bark cloth as an artifact and its importance in the indigenous medicine practice is that it helps if at all you set fire to it as the fume discharged is locally referred to as “*Enfuuzi*” and place it in red ants locally known as “*Ensanaffu*” disappear it is used as a mechanism to chase them away.



Figure 72: *Bulasio Mpengere, 78, a resident of Banda, Busujju, poses for a photograph under a tree near his home. He is a farmer and to a lesser extent a herbalist. Scanned from medium-format film Ilford HP5 Plus 400 film. Photograph by Author.*

As a means of acquiring Indigenous knowledge, he grew up watching his parents working with the various malarial medicinal plants such as *Omululuza*, *Nalongo*, and *Akabombo akanene* which is an extract from the interior is mixed (droplets after pounding) with milk and offered to the sick person to drink. There is a particular herb *aloe vera* locally referred to as “*ekigajji*” used to prevent and treat people against malaria.

According to Bulasio (*figure 72*), Historically Malaria in Buganda emerged from a local myth of Kasujja from the *Ngeye* clan who was traveling with Kabaka Kintu back to Buganda when he fell sick of malaria. Kasujja mixed a remedy of *Omululuza* and offered it to the Kabaka hence developing the name Kasujja. In regards to access, the medicine is accessed as a result of it being close to the home for example “*bombo*” is used to treat cough amongst young children as it is prepared by cooking to extract the solution.

Popular medicines used to treat malaria infections include *enkwatta*, *katunkuma*, *ensumba* and in addition majority of the things are medicinal to the extent that even chili is also medicine as sour things work as a prevention mechanism against something within the human body.

Bulasio further says, “*Kamyu is hot and is used as a trigger to heal young children where a child is shaved hair off the head and this plant is placed and removed swiftly as there is a quantity of body elements that are asleep at the moment but the plant awakens them to start performing their duties against a given infection although given this mode of administration, some people were against it as it was referred to as murder following prior knowledge about Kamyu as a plant.*”

Additionally, Other infections besides malaria is “*ebizimba*” usually referred to as swellings, a medicinal plant called “*kafumitta bagenda*” is pounded and mixed in “*omunyale*” then smeared on the swollen area leaving a small area uncovered by the herbal mixture whereby the swelling with time eventually bursts.

Correspondingly Changes in the trends of treating malarial infections include coartem among other medicines (modern). Bulasio further explains that “in the early days we started with quinine furthermore as We grew up seeing this medicine, there are so many types of medicine that have come up that fall in the category of quinine.” such as *coartem*,

neva quine such and all with a word *quine* involved in the way they were identified or named. However, the medicine was De-popularized as the majority associated it with side effects such as ear blockages among other effects. “

Currently working with medicinal plants is a form first aid or prevention method before they entirely get sick. As a result, Bulasio highlights that the idea of indigenous medicine was de-popularized by Africans and as of now there is lack of time for that. Besides the modern day modes of prescription, Dosage was estimated based on one’s age bracket. On archiving, much of the medicine was stored when dry as some like “*bombo*” among others are to be drunk there and then after being prepared.



Figure 73: A portrait of Mugisha Mathias Richard, 50, a Primary School teacher and farmer from Banda, Busujju. In the photograph, he is shown in a section of his garden, where he is engaged in coffee farming to support his livelihood. Scanned from medium-format film Ilford HP5 Plus 400 film. Photograph by the Author.

In offering a brief history about Mugisha Mathias Richard, (figure 73), and the information regarding indigenous medicine he narrates,

“As a result of inadequate salary, I stopped teaching and decided to go into research where I worked for different government projects such as the Malaria research project, UNICEF project with in schools among other projects and so much interest went into research”. On leaving the teaching practice, he thought of starting up something that would help the people, a community-based organization that is the African Coffee Institute. This is as a result of coffee benefits being out of reach this cash crop is the treasure right from early childhood to date. Coffee is primarily the cash crop of Busujju and Mityana as a whole in terms of agriculture. He has spent more than 20 years while engaging in this research related field not only in Busujju but in greater Mubende. Similarly, to the study, he worked with an organization called AMREF an African Medical Research Foundation that was looking at African indigenous medicine as the main point of interest. For the white people they get to study about it through the education they receive but as for us Africans when you get this medicine you be a healer and a healer is a medical practitioner”, Mugisha narrates.

From the observation made, indigenous medicine is viewed as a household norm, people and their relationship with traditional medicine is as a result of belief of Africans as historically they are people who are able to learn for instance people who got food to eat by means of hunting and gathering that is plants and things from nature. Furthermore, wherever any African resides be it home, it is an obligation to have knowledge on a given medicinal plant or indigenous herbs. The knowledge on specific medicine is based on the need and what is in the nearby surrounding. At times it is a surprise to find an African who doesn't know any information about traditional medicine nonetheless generations have changed over time that now majority of the population has opted so much for the modern medicine unlike an African based in a rural kind of setting (village) where every individual has at least a medicinal plant they know of.

In general, looking at preservation of these medicinal plants, development has come along changing so many things whereby medicine from the observation it's found in bushes far away and in addition not so much of it has been intentionally planted and groomed. When one would see a sick person, it is the disease / sickness that would determine the direction to take and it is from taking that direction that they eventually access the medicine as each medicinal plant had a common spot where it could be found. On the contrary to today's situation, people have gone ahead to destroy the forests and bushes because of the given circumstance to do with development, swamps have been destroyed where most of the medicinal plants have been growing from.

An African together with indigenous medicine are two things that are not easily separable because it is a culture and therefore those that have an inclination to that type of medicine care devise means on how they can be able to get these medicinal plants. To an extent they plant it (medicinal plants) close by with in their home gardens primarily at a small scale. In addition, all the weeds/ plants you get to see around is medicinal only that you just be not in the know of what it treats against but one may tell you when you mix a given plant with the other you can get to treat a given infection so in brief people are still in close contact with these medicinal plants.

As Mugisha further elaborates from a farmer's perspective, "coffee as a medicinal plant does treat people in so many different ways depending on someone's health status." In other words, Africans chew coffee seeds as a principal as a mode of consumption that is after they have been harvested then parked in banana fibers an act locally referred to as "*okuzisiba amattu*". At times they smoke them then sold and are easily found in different places /selling points.

Through The act of chewing, one gets to gain so many benefits such as eliminating fatigue from one's body system, strengthening of the teeth since the seeds are usually hard on chewing them in the mouth, cleanse the body veins such that the blood Is able to move properly. Notably amidst the wide range of aspects associated with coffee it has income related opportunities right from a person packaging them.

4.2 Key highlights from the selected respondents

The respondents offered various types of medicinal plants primarily used in treatment against malaria. However other recommendations regarding additional plants to herbal remedies were made given the fact that when one is suffering from a malaria infection, there are a bunch of extra effects/ diseases that come along namely typhoid, cough, and flu among others. In other words, the remedies are a variety as per the indigenous medicinal approach to malaria as a long-term disease that has existed and mostly affecting people based in Uganda and Africa at large.

4.3 Malaria botanical medicinal plants identified by the selected field correspondents sourced from Banda Sub County in Busujju area located in Mityana district.

IDENTIFIED BY:		LOCAL NAME / LUGANDA NAME	BOTANICAL / SCIENTIFIC NAME
1.	Nora Nalwanga Lubi	<i>Nalongo</i>	Justicia betonica
		<i>Kalaza</i>	Justicia heterocarpa
		<i>Kirowa</i>	Jatropha curcas L.
		<i>Vumba vumba</i>	Not Defined
		<i>Namirembe</i>	Ageratum conyzoides
		<i>Kibwankulata</i>	Plectranthus cyaneus
		<i>Kiryō kya nsujju</i>	Cucurbita pepo
		<i>Omwetango</i>	Chenopodium opulifolium Koch & Ziz
		<i>Mavi Gamukulu</i>	Not Defined

		<i>Muzukizi</i>	Dicliptera laxata
2.	Bulasio Mpengere	<i>Kamyu</i>	Tragia benthamii Baker
		<i>Bombo</i>	Momordica foetida
		<i>Ekigajji</i>	Aloevera
3.	Joyce Tebasulwa	<i>Bikola Byamuyembe</i>	Mangifera
		<i>Teete</i>	Not Defined
		<i>Kayukiyuki</i>	Lantana trifolia
		<i>Epeera</i>	Psidium guajava
		<i>Bikoola Bya Kasooli</i>	Zea mays
		<i>Kifumufumu</i>	Leonotis nepetifolia
		<i>Amatovu</i>	Acanthus pubescence
		<i>Makola Ga Muwogo</i>	Manihot esculenta
		<i>Kalitunsi</i>	Eucalyptus
		<i>Ovakedo</i>	Persea americana
4.	Mugisha Mathias	<i>Emwanyi</i>	Coffea eugenioides
		<i>Enimu</i>	Citrus limon Rutaceae
5.	Nalongo Namuddu Maria	<i>Entuntunu</i>	Physalis peruviana
		<i>Kisekeseke</i>	Clerodendrum rotundifolium
6.	Kagulire Emmanuel	<i>Omululuza omukazi</i>	Vernonia amygdalina Delile
		<i>Ekifutta</i>	Not Defined
		<i>Ekikakala</i>	Not Defined
		<i>Nakasero</i>	Aristolochia elegans Mast
		<i>Omululuza Omusajja</i>	Vernonia lasiopus

Table 4: A table highlighting the various botanical medicinal plants used in Malaria traditional treatment procedures sourced from the selected field correspondents.

In reference to *Table 4*, It is evident that there are various malarial botanical medicinal plants sourced from the Banda sub-county in the Busujju area, highlighting a deeper understanding of indigenous knowledge by the identified key informants. Outstandingly, the use of medicinal plants has been a longstanding practice among many African tribes,

deeply rooted in their cultural heritage. However, the colonial era (1800-1960) significantly influenced native Africans to adopt urban lifestyles and modern medical practices, leading to a gradual neglect of indigenous knowledge, particularly regarding traditional medical practices and their contributions to health care. To promote cultural revival, sustainability, and continuity, archiving these plants and their associated practices is essential as it provides a valuable reference point for future generations.

Transmission of Indigenous Knowledge is an act done by passing information down through generations as a household activity. Respondents in Banda Sub County easily identified various medicinal plants used to create herbal remedies for treating malaria, reflecting the prominence of this disease in Africa. This knowledge is primarily acquired through oral transmission, where younger generations learn from their grandparents and elders engaged in the practice of using indigenous medicinal plants. This method of learning has persisted since before the introduction of colonial education systems.

In Banda Busujju, traditional medical treatment for malaria involves a combination of specific remedies tailored to the intensity of the infection, the age of the patient, and any additional complications. Notably, there is no single medicinal plant believed to cure malaria independently. Instead, various plants are mixed based on the symptoms presented. The preparation of these remedies often relies on rough estimates for dosages, considering both the age and overall health of the individual.

The historical understanding of malaria includes two significant elements: local myths such as the “Kasujja” myth among the Baganda and the introduction of quinine as a primary treatment for malaria infections. These narratives shape how communities perceive and interact with traditional medicine.

Despite the wealth of knowledge surrounding medicinal plants, many people remain unaware of their importance due to a lack of technical know-how. This gap contributes to a decline in the use of traditional remedies. Additionally, urbanization and deforestation have led to the destruction of natural habitats for these vital plant species, further threatening their availability.

Traditional practices associated with bark cloth derived from the Mutuba tree, from a historical context, this material served multiple purposes: it was used as bedding, its smoke was employed to deter pests like reddish-brown ants locally known as “*ensanaffu*”, and certain parts were used during childbirth complications. For instance, when a woman experiences complications referred to locally as “*Omwana okulemelayo*,” she consumes roots from the Mutuba tree to facilitate delivery.

Studio findings – An overview of key aspects from the studio experiments

MATERIAL AND PROCESS		WORKING EXPERIENCE	OUTCOMES
1.	Cyanotype on Barkcloth	The application of light-sensitive chemistry was performed and allowed to dry completely for a designated period before undergoing a one-hour exposure to ultraviolet light to record the image.	The image blends into the fibers of the bark cloth, a suggestion that dictates the durability of the photograph made
2.	Cyanotype on metal can sheets	After coating the metal plates with light-sensitive chemistry, they were left to dry. The plates were then exposed for one hour, followed by a delicate washing process to reveal the final image.	The image material was sitting on the metal surface. A figurative abstract image due to metal in direct contact with light-sensitive chemistry

3.	Cyanotype on recycled Rice bags	The rough texture and depth of the rice bags necessitated a substantial application of light-sensitive chemicals to cover the large surface area where the desired image was to be introduced.	The images were rendered in a figurative abstract format, a result of the rough texture of the rice bag surface. Photograms proved ideal for this, creating an aesthetic interplay with the surface's texture.
4.	Albumen print on Untearable paper	A series of coatings was applied to the paper with light-sensitive chemistry under artificial light. The process involved printing out the image, followed by stabilizing it by removing the unexposed light-sensitive chemistry.	The resulting image seemed to be on the surface of the tear-resistant paper. Additionally, the paper demonstrated its durability by withstanding the various liquids it was exposed to during the darkroom procedures.
5.	Screen printing on fabric	A series of test prints on fabric using alternative accessible pigments such as ink substitutes, clay, rust, and vinegar	The image appeared to be sinking into the fabric or embedded itself.
6.	Screen printing on Barkcloth	A natural liquid process was used to transfer the image, serving as an ecological preservation method.	The resulting image resembled a photogram, presenting itself as a figurative form of abstraction. Additionally, the image embedded itself into the fibers of the bark cloth.
7.	Installations	These were characterized by a series of combinations/ manipulations of the various artworks made in reference to the narratives that were sourced from the field.	These artistic placements presented capabilities of photography to be viewed in a different manner. With the rapid technological advancements, the researcher was able to incorporate both digital and analog means of image-making and representation so as to have an effective message conveyance in an Africanized context.

Table 5: A highlight of the studio findings offering key insights from the researcher's perspective while carrying out the different studio procedures.

In reference to the studio experimentation phase as earlier presented and discussed in chapter 3 of this book, evolving from “*The Cabinet of Curiosities*” saw the different alternative image-making and printing methods to have presented uniquely different results by the looks of the processes to the final image. These processes saw the Albumen and cyanotype print on the recycled metal print process as the most successful processes with which the viewer can observe and identify the different plant specimens recorded. Although some of the images were not visible enough a factual requirement of modern-day photography, these further contribute to the idea of a proactive engagement of the viewer with the images at an intimate level a gesture that yields value of the plant specimens recorded. For instance, *Figure 43* demonstrates that a light source placed at the back of the cyanotype print, further reveals two distinctive colors that are blue as a result of the cyanotype chemicals and brown which is of the bark cloth as all together enable the viewer to identify “Ekireka”, a malaria medicinal plant specimen that is to say a dry banana plant leaf as it is referred to in the English language.

Furthermore, regarding the studio findings presented in *Table 5*, it should be noted that the researcher’s motive while conducting the study was artistic experimentation research with which the realized artworks are reliant on rough estimates that gradually changed based on the observations made by the researcher regarding the various chemical reactions and the respective material surfaces. This in the long run connotes a sense of collaboration between the selected materials and the researcher or visual artist.

Furthermore, these outcomes offered new perspectives that stem further explorations that aid the regulation of the selected processes in regard to the preservation of indigenous

knowledge with a priority interest in facilitating cultural continuity routed from the art of photography and image making.

Therefore, the artworks that were realized are symbolic in nature as these are representative of the vast stories sourced from the selected field correspondents who offered valuable insights in regard to Indigenous knowledge and the significance of preserving this knowledge for future generations.

4.4 Discussions

Photography and Materiality from a Studio Experimentation Perspective

Following a series of experiments with selected natural fibers in an effort to reimagine the preservation process and mechanism to aid cultural continuity, as the researcher made the desired investigations the materials aided a collaborative form of approach as much of the would-be photographic surfaces needed to be prepared so as to be able to accommodate the photosensitive chemistry other than direct contact.

Under those circumstances, this on one end served as a connotation for the relationship between humans and nature an element that emerged as vital in the ancient years when the practice of indigenous medicine was greatly dominant as the modern-day technological advancements were in the early stages.

From the researcher's point of view, the results achieved presented unique perspectives to image making contrary to the vernacular definition of photography as a medium. This further presented possibilities that later emerged as distinctive key aspects of cultural revival, sustainability, and continuity.

By this gesture, the research was resisting loss thereby probing into the representation of the past from a cultural perspective dwelling on the practice of indigenous medicine where amidst the ongoing global changes both technologically through photography and

culturally in regards to modern-day lifestyle changes have found much of Africa's population on the receiving end (A case in point being Uganda). This also raises the concept of Africans telling their own stories to a different level following the primary potentialities discovered. It is the past that informs the future whereby a clear understanding of the recurring past which is the present facilitates an appropriate direction or development model regarding the advancement toward the future.

Correspondingly is the aspect of value addition whereby in the event of exploring natural fibers as potential photographic material, in this case, Barkcloth emerges as the set-off point for the entire series of experiments, with the prior knowledge surrounding the functions of bark cloth in the early days primarily among the Baganda people of central Uganda, much of these functions have been seen not of much significance with the emergence of foreign materials that are to a date deemed as better options towards meeting certain needs such as beddings, clothing among other aspects and as a result this has led to a reduction in terms of demand thereby leading to a smaller community of people who are involved in the making the artifact traditionally. These people are locally referred to as "abakomazi" as the practice in the making is referred to as "Okukomaga" Both are used as a form of description to refer to the act of pounding the bark cloth as earlier discussed in the previous chapter specifically under the methodology section. It should be noted that the bark cloth to date has been strictly reserved for traditional/ cultural ceremonies as it is not much of a viable option for the majority of the population in terms of everyday use.

For this reason, the research that was carried out served as a means of justification for the vital impact the artifact could play in terms of meaning-making as part of the exploration in line with photography and materiality. By joining a pool of visual artists who have worked

with the artifact through different means to create art, the artifact is rendered valuable as it further revamps the demand for the bark cloth hence keeping the indigenous practice alive.

In addition, this presents the image-making process as one that gets to transcend raising awareness as the material in itself places a contribution towards meaning-making along with photography as a medium with the ability to reproduce reality in reference to the selected area of study.

According to Earnest Nsimbi through a spoken word poetry piece "*Mu eno time nga obulamu bwafe kungsi bukyali bugere, otandikira ku super tere nolyoka ofuuka Pele, osokela mumuzigo okuzimba mansion eyenkana ebugerere...*" (Zamba, 2016).

In what is to be deciphered, this further simplifies the idea of approaching certain societal issues in bits and pieces as a means to longevity as he vividly authentically narrates the phases of development equally the title of the poem "*Ebiloto mu langi*" a Luganda title which in English means dreaming in color emerges as another distinctive element that is socially applicable in our day to day life as the association of a color is heavily linked with the ability to notice several differences, in the same way, proposes the idea of embracing changes however in regards to the indigenous medicine practices it probes into how we deal with the ongoing changes while embracing our primary identity or cultural practices in this case through a viable preservation module.

Following the association of photography with the act of visual storytelling, aspects such as the single story are often coined by scholars such as Chimamanda through her talk regarding the danger of the single story she says, "*The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete...*" (TED, 2009).

The practice of indigenous medicine is a perpetual aspect that has fallen victim to being associated with demonic tendencies partly driven by a series of adaptations as the majority of people have had to carry on as a form of development. Although the practice has some inconsistencies, the idea of constant negativity presents a danger to the existence of these vital cultural aspects partly which emerges as a significant contributor to the Ugandan healthcare sector whose fragility was exposed by the most recent Covid _19 global pandemic.

In addition, Dan Mugula, a Ugandan folk artist locally known as “*Kadongo kamu* “a long-standing music genre in Uganda through his song titled “*Omulumu ogumu* “indirectly hints at the idea of having a one-sided conception amidst a given situation. As he uses the idea of a job as a metaphor for ideal consequences one is likely to face if at all they engage in a one-way daily life encounter (Oldies, 2012).

To make sense of folklore, it presents alternative means of communication in addressing societal issues to which music is a major contributor. The song further urges people to think beyond the box and in this context, the researcher borrowed this similar trait while working out the various experiments thereby visually translating the idea of proactive archiving and preservation as the medium potentially has a say in response to the climate change spectrum. This therefore encouraged the act of revisiting both sides of a given story to avail a strategic stand in addressing a given societal concern.

At the same time, an engagement with objectively driven artistic approaches is therapeutic as a result of the physicality characterized by the research or visual artist having a strong say in the visual art concepts to be realized for instance the darkroom processes that ranged from application of sensitive chemicals, making the exposure and later developing the image among other steps. The merger with modern-day technological advancements with

selected historical processes further widened the palette of thinking and conceptualization there by witnessing a double-sided mode of learning that is in the event of the visual artist crafting viable means that correspondingly rhyme with the intended message to be conveyed, they do experience a unique physical impact brought about by the choice of artistic mechanism that emerged as a learning outcome and an extension to a fresh perspective of a given medium and mode of communication.

In addition, primarily the researcher was able to witness unique avenues that surpass the image initially made by the camera upon pressing the shutter button that is a vernacular understanding of what photography as a medium in general is all about, in other words, an interdisciplinary approach to making images that presents a tangible artifact along with a digitized version that permits retrieval hence an ease of access to the indigenous knowledge.

4.5 The intersection of art and cultural continuity

According to Oster et al. 2014, the term cultural continuity was described as an aspect that is potentially enduring or continuously linked through processes of historical transformation with an identifiable past of tradition (Oster et al., 2014).

In reference to the above definition, in order to facilitate continuity, this encompasses the preservation, transmission, along with the ongoing existence of cultural practices, traditions, beliefs, and values across generations. In other words, involving the persistence and resilience of cultural identity and heritage over time, irrespective of the changes associated with social, economic, and environmental conditions.

A case in point is a description by Vuuren (2012), regarding Ndebele women of South Africa who have become prominent visual artworks in the international world of commodity tourism and African art. Pictures of women clad in ritual beadwork against the

backdrop of their art on homestead walls have spread since the 1950s. Some of them, like Esther Mahlangu, rose to fame as an individual mural artist. Furthermore, the prevailing scholarly writing in reference to the origin of Ndebele beadwork, is still speculative as archaeologists and historians suggest the entering of glass beads into the subcontinent through east coast trading networks. The other are indigenous forms such as wooden, plant or clay beads cannot be ruled out as these are still found amongst older Ndebele in the form of carved wooden necklaces locally known as “the umthamboti”. Beaded garments with which the Ndebele have become popularly associated, might be as recent as the 1950s, in particular as a result of the Msiza village.

Notably, Ndebele beadwork and mural art are closely related as far as design and colour usage is concerned. This mural art, like beadwork, is characterized by certain regional differences. Uniquely in the present day these still consist of mixtures of natural pigments such as ash, clay, dung, plant pulp among other natural materials occasionally mixed with synthetic colorants. In a regional perspective, The Nebo region murals are predominantly black and white, and resemble step and diamond-type motifs which are more typical of Pedi and Ntwane murals (Vuuren, 2012).



Figure 74: A close-up image of the Ndebele artworks bearing cultural beadwork a practice that is one of the cultural signifiers of the Ndebele women.

Source: <https://www.southafrica.net/za/en/travel/article/culture-and-expression-of-identity-the-ndebele-of-south-africa>



Figure 75: A view of a Ndebele home structure portraying the popular tribal paintings, a cultural practice that is held with the highest regard as a contributor to the tribe's unique identity. Source: Encyclopedia Britannica <https://www.britannica.com/topic/Ndebele-South-African-people>

Gradually colour diversity in beads and mural art diffused to the rural heartland of the Ndebele on farms and on the Nebo plateau. By the late 1970s glass beads were replaced by plastic beads and a great variety of colors emerged that is red, yellow, lime green, orange in the process and hence a repetitive trend in the mural art. Among the Ndebele, the most compelling evidence in regards to the essence of cultural continuity is the advent of a prominent mural artist Esther Nostokana Nagiyana Mahlangu whose international recognition kick started in 1982 through the French embassy later triggered numerous international and local commissions with the iconic BMW automobile, painted in Ndebele colors. Accordingly, she diversified her talent varying in media from murals to canvas among other cultural elements. In addition, a choice by Esther Mahlangu chose to wear full ritual attire not only but as well travel while wearing the Ndebele blanket locally referred to

as “*umbhalo*” and beaded aprons a gesture of the desire to showcase the authentic cultural identity from the Ndebele within the contemporary era (Vuuren, 2012).



Figure 76: A portrait of a prominent mural artist Esther Nostokana Nagiyana Mahlangu as she puts her signature onto a finished Ndebele inspired painting onto a BMW car. Source: https://www.press.bmwgroup.com/global/article/detail/T0089733EN_US/bmw-art-car-by-esther-mahlangu-at-museum-of-arts-and-design-in-new-york-city?language=en

The cultural aesthetic with a contemporary touch is a sole signifier of the continuity of the culture among the Ndebele people in that in terms of visual art, the abstract patterns turn out to be symbols that represent the place where the artist in this context comes from. This in the long run has a lasting impact that drives much of the attention in relation to the desire to know more about the Ndebele people as a result of the unique artistic representation with which a lot of cultural information among the Ndebele is embedded.

Furthermore, as Van expounds marketed as an individual she transformed into an icon of African genius by her brokers and marketing agents. Equally important is that at home in “Kwa Ndebele”, is an establishment of her own art school teaching local girls and boys the

detail of Ndebele mural art as a means of oral transmission of this indigenous knowledge to the next generation (Vuuren, 2012).

In the context of visual art as a practice, this is a justification of the unique position in which Artistic means through which cultural continuity can be sustained embrace the flexibility of art that permits a harmonious incorporation of various elements so as to achieve an effective message conveyance. These essentials may include oral traditions, rituals, ceremonies, storytelling, language, arts, education, and community practices. In reference to the research study that was conducted, the exploration of africanised photographic processes for cultural continuity saw a realization of innovation worthy procedures that upon the appropriate incorporation while making art, this connotes a sense of belonging, solidity, and identity within a given group of people there by safeguarding cultural diversity and encouraging intergenerational indigenous knowledge transfer.

In the same fashion from a photographic intellect in response to cultural and environmentally oriented societal issues involving indigenous communities, a case in point is that according to ritual inhabitual, Chile positions fourth globally in paper pulp production, utilizing 8% of the world's output across extensive forest plantations covering 2.87 million hectares. historically the lands were inhabited the Mapuche people situated in southern Chile and Argentina. In this day and age, they shelter two conflicting worldviews that is driven by global market economics and resource exploitation, and entrenched in a spiritual admiration for the environment (Grisanti & García, 2015).

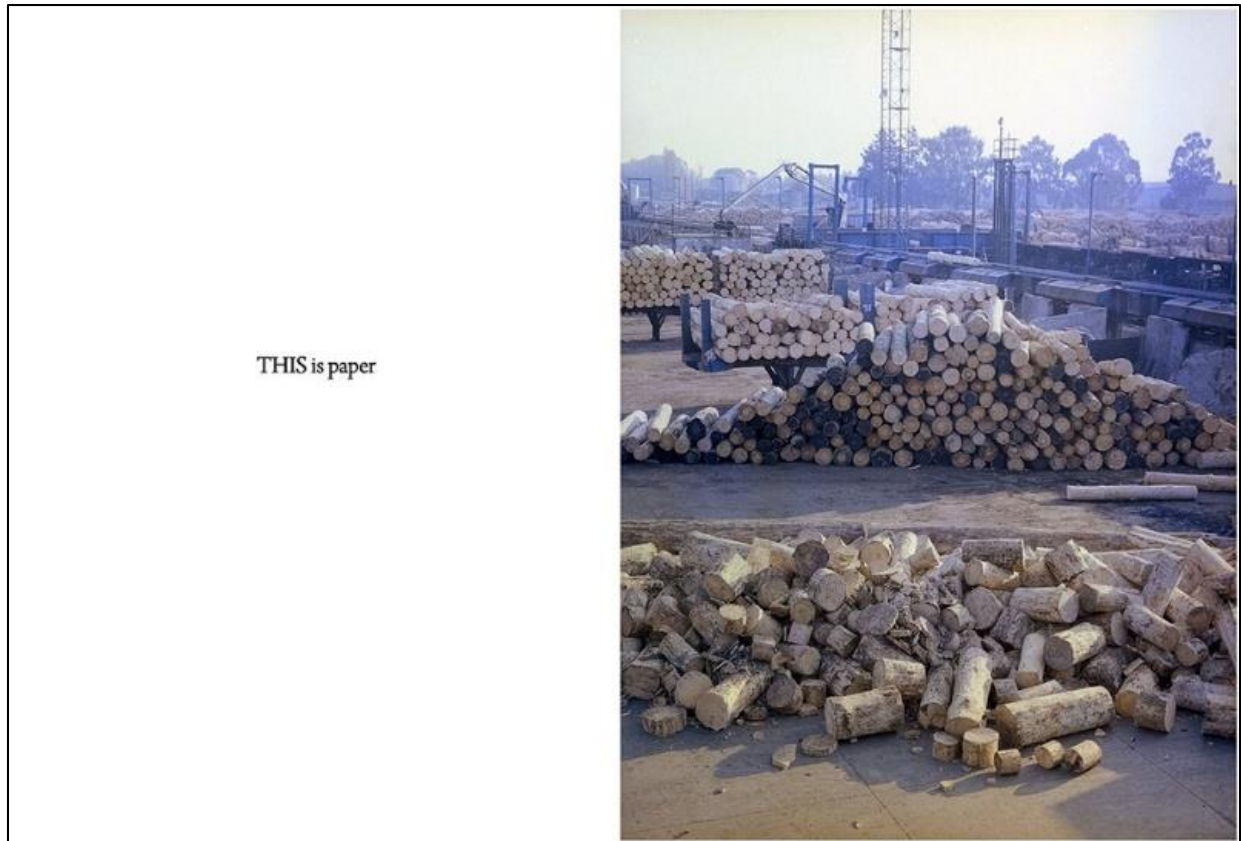


Figure 77: A view of tree logs piled into heaps as they are meant to undergo further stages for the paper making process.

Source: <https://www.ritualinhabitual.com/proyectos#/mapuche/>

Harmoniously with the two-sided conflict world views, medicinal plants are positioned as immediate witnesses to centuries of environmental change, tolerant to the consequences of ecological disturbances. in the long run a kick start connotation of regional and ecological struggles faced by the Mapuche and Chileans at the moment. Through a project by means of blending ethnobotanical research and artistry, capturing images of Mapuche community members, flora, trees, and forestry company labs using selected historical image making processes such as Wet Collodion plates and modern colour negatives (Grisanti & García, 2015).



Figure 78: A set of photographs with which on the left is a landscape visual of a forest from which trees are harvested for paper processing juxtaposed with a visual of a process undertaken while in a laboratory for further tests. Source: <https://www.ritualinhabitual.com/proyectos#/mapuche/>

Their work challenges conventional scientific and ethnographic methods while affirming the documentary value of photography. In so doing, they are informative of the Mapuche people's bond with nature and the environmental impact of forestry practices, underscoring the threats posed by monoculture systems and government land policies to indigenous communities (Grisanti & García, 2015).

In the first place, this process was an entirely hands on driven polaroid-like form of making photographs that is you get to shoot and develop the image right away thereby both the photographer and the person being photographed getting to witness the image come to life. Correspondingly, this creates a special relationship between the person photographed and the photographer.



Figure 79: A High resolution scan of a botanical specimen part of a wide range of plant species utilized by the Mapuche people as gifts from nature. Source: <https://www.ritualinhabitual.com/proyectos#/mapuche/>

Additionally, Mapuche people have reservations about being photographed, primarily due to spiritual beliefs and historical factors under those circumstances an objective image-making process is necessary as it ensures that both the photographer and the collaborator/subject are actively involved in the process, establishing a neutral ground. This methodology fosters a healthy and respectful connection between the photographer and the collaborator /subject. Accordingly, the photographer can make images that honor the beliefs and preferences of the Mapuche people as well as achieve effectively meaningful

photographs. In general, the photography process embraces sensitivity and mutual understanding, encouraging a collaborative approach to image-making.

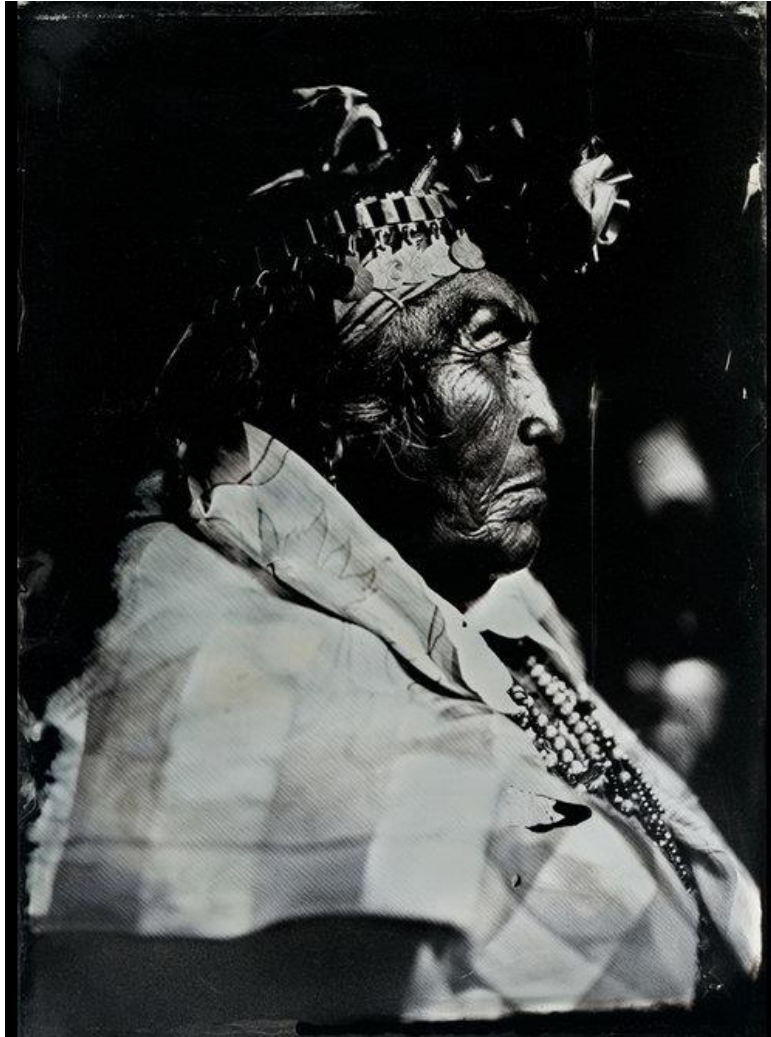


Figure 80: A portrait of an indigenous community elder made through a process known as wet plate collodion specifically tin type process. Source:

<https://www.ritualinhabitual.com/proyectos#/mapuche/>

This is a photographic study of the participants in the main rituals of the Mapuche people conducted by Working with Wet Collodion a technique dating from 1851 due to its maintenance of its purely documentary nature. Though some contemporary photographers are known to be often staging their collaborators/subjects without respecting the cultural, or social codes of the tribes. The process supplementary questions how ethnographic methods

contributed to the representation whether truthful or disingenuous of the people and places that anthropology was trying to describe. This study later grew thereby involving catholic and evangelical societies and young rappers from the suburbs of Santiago all their bonds are woven into their relationship with nature along with their use of plants. Equally important is that The purpose of this work is for these images to become social objects that describe a particular time and space and also an imprint left by the reality of a journey, with the hope to contribute to the discussion on how Chilean society could change its approach to the Mapuche people, considering global change and geopolitical issues in line with environmental protection (Grisanti & García, 2015).



Figure 81: A local evangelist nun poses for a photograph made through a process known as wet plate collodion specifically tin type process. Source: <https://www.ritualinhabitual.com/proyectos#/mapuche/>

In reference to the above, this avails a potentiality of photography being able to establish community engagement especially when dealing with sensitive topics. In this day and age, photography along with the camera as a tool has been weaponized and so this creates a vast amount of challenges in terms of access to information that in the end is meant to inform the body of work to be realized from the research conducted. In other words from the perspective of photography as an art medium, it develops as a universal language that avails opportunities to find out more than what initially had been planned by the researcher as a basis of finding out. In the long run, the voice of the Mapuche people is further amplified to not just photography enthusiasts but to a wider spectrum involving people with an interest in nature along with indigenous communities as a whole. The project in its literal sense hints at facilitating cultural continuity as well as igniting debate on some irregularities that are a threat to the Mapuche people for instance and indigenous communities as a whole.

4.5 Photo-abstraction and realism intertwine to make meaning

In a figurative photographic output as put into the context of preservation and archival storage of malaria traditional medicine practices include the introduction of natural fibers and liquids in collaboration with selected photo-sensitive chemicals.

According to Forbes, he explains abstraction in terms of photography while referencing Ralph Gibson's latest photo book called "Salon Litterare" featuring a body of work comprising over 400 images created from 1971 up to 2022 that is over 50 years of going to France. Presented is a very wide range of work that also deals with the whole idea and the concept of abstraction and how Ralph treats that in his photographic practice. France being the inspiration, an important takeaway is this concept of abstraction where Ralph's introduction to the book states," Photography is the one major discovery from the 19th

century that retains its philosophical effect. The medium accords the viewer both ambiguity and certainty in equal measure. Abstraction is the defining point of reality, a pure phenomenon of physical fact versus psychic effect. One is positioned simultaneously within and outside of time, as it is in the photograph visual language, spoken, unspoken.” (Forbes, 2023).

Furthermore, it highlights that in France literature and photography share the same cultural importance. To position this in the Ugandan context, photography has been more pronounced in the sphere of journalism as a visual illustration accompanying a series of events that emerge as newsworthy upon having been presented in a written story format. This at times has given birth to several effects as the camera at times is viewed as a weapon that the majority of political figures have employed to present the inconsistencies of either side to win the sympathy of the general public. On the other hand, photography on the African continent seems to have a unique position by abstraction as a concept of image making which presents several personalities in this case visual artists working with the photographic medium.

Additionally, through Camera Lucida Barthes explores the nature of photography and its emotional impact, differentiating between the "studium," which is to do with the general interest or cultural context of a photograph, and the "punctum," a specific detail that unexpectedly pricks the viewer emotionally. Barthes explores the essence of photography as a medium that captures not just images but also the fleeting essence of time and life itself. In addition, Barthes differentiates three perspectives in comparison with a photograph where in this case there is the operator as one who makes the photo followed by the spectator who looks at the photo, and lastly the spectrum the referent of the photo

that is a form of creative reference that partly influenced the making of the photograph presented.

In regards to Photography and other artistic forms of representation, they borrow their frame and perspective from painting, but differ from it in that, in their representation, it always provides clear evidence as it offers a form of representation similar to that in existence within reality. Photography breaks with the continuity of the image clings to the viewer (Barthes, 1981).

As a researcher, under the literature review section having earlier discussed materiality and how it transforms into a cultural process from a photographic point of view, the essence of this discussion was to shed light on how African people are presented in terms of photography with a distinction being that we get to see more African photographers telling African stories.

In a cultural context, the introduction of significant cultural signifiers within the various series of images made to tell an African-oriented story presents itself as a starting point for Africanised photographic processes. Additionally, it's an initiative about camera Lucida of how we as Africans see ourselves and stories through imagery and to dwell down deeper, into how indigenous communities could be represented with the intent to facilitate cultural continuity.

To put it another way, there is a photographic series "The Memory of Hope" where Aida through this sequence echoes the evolution of hope as individuals age, comparing the excitement and eagerness of youth to the more intangible nature of hope in the future. This develops as an assessment of the satisfaction and traditionalism of society, where people ignore the suffering of others and contribute to an inexact future through inactivity.

Through the photographs, she accentuates the importance of taking action and questioning the status quo, urging readers to confront the realities of injustice and work towards creating positive change for a better world. In so doing embraces collaboration and advocates for a collective responsibility in combating the various inconsistencies by shedding light on them (Muluneh, 2017).



Figure 82: "*Both Sides*" – 2017, a photograph by Aida Muluneh.
Source: <https://www.aidamuluneh.com/memory-of-hope>

The Idea of packaging these cultural items for instance body painting that is a strong signifier for a photographic style by Aida Muluneh serves as a means of preservation in the sense where that it views image-making as a means to add value to these cultural practices much of which are fading away in the present day. In this case, cultural codes/references play a significant role in amplifying the message that is initially conveyed through the image made by the photographer / visual artist.

4.6 Analysis of data

This section of this chapter is an overview data presentation regarding the study of the studio experiments and artworks created using Africanised photographic processes to document and preserve indigenous knowledge on traditional malaria remedies in Banda Busujju, Mityana District, central Uganda.

Using descriptive analysis, Villegas (2022) terms it as a category of data research that aids in describing, demonstrating, or helpfully summarizing data points so those patterns may develop that satisfy all of the conditions of the data. This identification of patterns and associations is done by utilizing recent and historical data without going any further. In so doing, the identified africanised photographic potentials are presented regarding their contribution towards the representation of indigenous knowledge and practices related to malaria treatment.

These partially eco-friendly techniques, such as cyanotype, albumen, silk screen printing, and eco-printing, were employed to create a visual repository of the studio experiments as these were classified into four series: resisting loss, remember me, where do we place the past series comprising of photographic installations, and lastly albumen prints on untearable paper highlighting botanical medicinal plants, preparation practices, and traditional healers.

With devotion towards the integration of qualitative insights gathered through interviews and observations, the interaction with the various field participants created an entry point for an artistic reflection on the information collected as this later informed the different series of works created. In other words, the artworks are visual representations of the ongoing status of indigenous knowledge and its related practices in Banda Busujju in Mityana district Highlight how the perspectives of traditional healers and community

members enrich the understanding of the visual documentation process. Below are details per the various series and processes of what transpired during the studio experimentation phase. This therefore highlights the significance of the research findings and their contribution to understanding the role of Africanised photographic processes in preserving cultural continuity and traditional knowledge in Uganda.

4.7 Resisting loss series

Under this series, was the kick starting point for the entire studio experimentation procedures. Bark cloth is a natural fiber, its reaction with synthetic materials such as wood glue and acrylic binder among others was not fruitful. Furthermore, ethically this turned out to be vague as the idea of preservation was meant to incorporate the impression of partially ecological means as this embraces the knowledge of coexistence which is a harmonious relationship between human beings and nature. This called for the application of an alternative organic binder to be able to hold the light-sensitive chemistry within the fibers of the bark cloth. Not forgetting the cultural affiliation this fabric has got mostly among the people of the Baganda tribe mainly located within the central region of Uganda.

Cyanotype on Bark cloth was an Africanised photographic process with which bark cloth was sensitized with photographic chemicals after a one-hour exposure was made under Ultra Violet light to record an image. The image later sunk into the fibers of the bark cloth, a suggestion that dictates the durability of the photograph made as earlier presented in the previous chapter is the research methodology.



Figure 83: A failed cyanotype print that had been initially made to record a photogram of Ekireka, a malaria medicinal plant. The darkness is the result of the wet organic binder surface that reacted with the light-sensitive chemistry. Photograph by the Author

From the above, it is evident that under this process there were a few failures recorded where the improper placement of the plant specimens onto the light-sensitive bark cloth gave off an abstract image that wasn't recognizable. In addition, the application of a lot of photographic chemistry affected the final images as these were very dark. This therefore

required a bark-and-forth testing procedure to prove the most appropriate way of cyanotype printing on Bark cloth.

By definition, photography involves a print-making practice, this intuitively led the researcher to investigate other forms of image transfer whose work process has an ecologically oriented approach.

This saw the usage of a combination of clay (due to its reaction with barkcloth in changing color from brown to black) and an introduction of natural acids to bleach the barkcloth back to its original color. This gave birth to a new print-making method that is viable for making photograms viewed as a figurative form of abstract. This image transfer process was a connotation of unity and an ecological preservation module resulting from the compliance of the different components used in collaboration with the bark cloth.



Figure 84: Several test cups containing different types of clay and oxides in which strips of bark cloth were immersed to later observe the reaction between bark cloth and clay after having been left to settle for 1 to 2 weeks, Photography by Author

The act of resisting loss was mainly influenced by the fact that historically bark cloth production was a practice that was widely carried out within the various communities due to its significance and purpose within daily life activities for instance, beddings, clothing, traditional ceremonies part of which is also treatment purposes against certain ailments.

With continuous social, economic, and political developments in place, these affected the popularity and acceptance of this artifact and its additional uses as the majority of the people got to access presumably viable advanced substitutes for bark cloth.

For purposes of identity and preservation for cultural continuity, the innovation channel that was employed by the researcher in working with bark cloth as a photographic surface availed potential for value addition towards the artifact amidst the wave of modernity. Resisting loss became a visual statement that contributed to already existing art practitioners who have worked with bark cloth as a means of yielding cultural value through visual art.

4.8 Remember me series

This series was mainly informed by the idea of recycling and its association with preservation and environmental conservation. This further probed into the potential of recycling and how the selected materials contribute to the story being told in line with preservation for cultural continuity.



Figure 85: *Found Metal cans being transformed into plates by the researcher during the studio experimentation phase. Photograph by the Author*

Before coating the metal plates with light sensitive chemistry, these were refined so as to be able to keep the chemicals intact and later left to dry. Although the plates were able to record the image through contact printing, these had to be taken under a delicate washing

process to develop the image meaning that after exposure the desired detail recorded was so fragile to the point that it could easily wash away from the plate leaving a blank metallic surface.



Figure 86: A set of two test prints with much of the detail initially recorded lost during the washing process due to the fragility of the light sensitive chemistry on metal. Photograph by the Author

On the bright side, a figurative abstract image achieved in the end was representative of remembrance as it was linked to the past and how its representation is of great significance to the future as in this case image making availed that point of reference whose aesthetic visually portrayed the dangers surrounding efforts towards ensuring preservation for cultural continuity in line with indigenous knowledge. This therefore presents an alternative photographic language whose core is inspired by the practice of Africanised photographic processes for cultural continuity.

“Where do we place the past?” Photographic installation series

This series was by reimagining alternative modules through which images made could be presented. In addition, this was characterized by an extensive investigation of how these arrangements can give birth to new visual artworks concerning traditional medicine practices, botanical medicinal plants, and narratives in response to preservation for cultural continuity leaning towards selected artistic installation formats. In other words, this was characterized by a sequence of combinations/ manipulations of the various artworks made about the narratives that were sourced from the field correspondents.

These artistic placements presented capabilities of photography to be viewed in a different manner. With the rapid technological advancements, the researcher was able to incorporate both digital and analog means of image making and representation so as to have an effective message conveyance in an Africanised context.

A case in point was the introduction of Cyanotype chemistry on recycled Rice bags. The downside was that the rough texture and depth in the surface of the rice bags required vast amounts of light-sensitive chemicals to cover a large surface area on which the desired image was to be introduced. However, on the other hand, the direct placement (contact printing) of plant specimens onto the rough surface produced photograms that were viable and easily identified visually as these availed an aesthetic interplay with the rough texture hence creating harmony across the artistic installation.



Figure 87: A surface of the recycled rice bag as it was being coated with light-sensitive chemistry before the 1-hour exposure contact printing process with the selected malaria medicinal plant specimens. Photograph by the Author



Figure 88: A pair of recycled rice bags with cyanotype prints: on the left, botanical malaria medicinal plant photograms, and on the right, a portraiture sample mixed with photograms. The photograms are clearer due to their simplicity, while the photographic image lacks detail. Photograph by the Author.

Besides the rice bags, other printing potential surfaces were explored in the form of screen printing and eco-printing methods. A series of test prints on fabric using alternative accessible pigments as ink substitutes such as clay, rust, and vinegar whereby the image appeared to be sinking within the fabric. Particularly across all the studio experiments the unifying factor that facilitated growth towards achieving the aesthetically unique results was the researcher's decision to collaborate with the selected materials as these played a crucial role based on the rate of acceptance in the way they reacted when in contact with

various chemicals and pigments that were often chosen given the connection they had towards partial ecological preservation means to a degree as this was intended to reimagine image making potentials with an objective perspective that was climate conscious.



Figure 89: Test prints of a photograph depicting one of the modes of administering medical care through traditional means. These were made by silk screen printing with clay on found Fabric. Photograph by the Author



Figure 90: A view of test prints hung for display, created using silk screen printing with clay and coated with natural pigments: blueberry (left), rust solution (center), and bark cloth pigment (right).
Photograph by the Author.

4.9 The albumen prints on untearable paper series

This series references a historical image-making process popular for photographic printing between 1850 and 1900 as formerly presented in chapter three in that it was often characterized by being a cheap alternative to having photographic paper following its discovery. This required egg white and silver nitrate coated respectively on paper to make it sensitive to natural light. As for the untearable paper, this was sourced from “Nasser Road”, a popular area for stationary material located within Kampala city. The paper is quite durable in that it can withstand the different photographic chemicals applied to it during the darkroom procedures. The practice is considered economically viable contrary to the desire for expensive printers with reason to achieve high-quality photographic print.



Figure 91: A close-up image of a plastic jar of albumen/egg white solution mixed with salt water.
Photograph by Author



Figure 92: A close-up image of a plastic jar of albumen/egg white solution mixed Photograph by Author



Figure 93: A pair of two contact prints being exposed under the sun. The black color is exposed silver nitrate. Photograph by Author



Figure 94: A view of test prints under an alternative fixer solution to stabilize the image. Photograph by Author

A series of coating paper with light-sensitive chemistry under artificial light. The process was characterized by a printing out process after which the image was stabilized by eliminating the unexposed light-sensitive chemistry. The image appeared to be on the surface of the untearable paper. Additionally, was the ability of the paper to withstand the various liquids it underwent during the darkroom procedures.

These experiments prioritized the materialistic component while incorporating digital elements for further dissemination, ensuring the sustainable production of visual materials that seamlessly integrate traditional preservation methods with contemporary technologies.

Thus demonstrating the potentialities of Africanised photographic processes to document and preserve indigenous knowledge of traditional malaria remedies. With the materials having to dictate the outcome of the final image, the artworks are based on the reflections from the different interviews by the correspondents and the researcher's individual experience with the studio processes.

In so doing, the researcher was positioned as an artist and created a series of visually compelling and informative works that contribute to the ongoing efforts to preserve and promote traditional medicine in Uganda. This later portrayed the significance and richness of indigenous medicinal knowledge in Banda Busujju, Mityana District, and Ugandan society to a larger extent.

By and large traditional healers are highly respected in the community and serve as valuable resources in treating a wide range of ailments, including malaria. However, the lack of formal documentation poses a serious risk of losing this valuable knowledge as older generations pass away. As a result of employing Africanised photographic processes, this research not only contributes to the visual repository of traditional knowledge but also enlightens diverse audiences about the depth and significance of these traditional knowledge systems.

This knowledge is deeply embedded in cultural practices and beliefs and is often passed on through intergenerational knowledge transfer. This research therefore emerged as a visual testimonial in terms of preservation for cultural continuity and avenues for proactive archival endeavors later on for retrieval to maintain the ideal physical state for further dissemination. However, there is an extensive standing risk of excessively digitizing information as it nurtures superficial engagement where people don't get into the detail/information embedded due to it often being misrepresented and misinterpreted that is

due to the lack of time to focus and properly digest the information presented and the artworks.

A few limitations were encountered by the researcher in that the limited access to the ideal photo chemical equipment nonetheless presented a valuable studio experimentation phase that saw the researcher identify viable and accessible alternatives for the appropriate image transfer and or recording means thereby highlighting one of the primary purposes of conducting the selected research study part of which is to generate new knowledge that aids cultural continuity by contributing towards yielding value of indigenous knowledge and its related practices.

In conclusion, this thesis illustrates the powerful synergy between traditional methods and contemporary approaches in documenting and preserving indigenous knowledge related to traditional malaria remedies. By employing Africanized photographic processes, this research serves as both a visual representation and a written exploration of how these techniques can effectively capture the experiences of local herbalists in Banda Sub County. This artistic method not only enriches the visual repository of traditional knowledge but also raises awareness among diverse audiences about the depth and significance of these practices. By addressing and mitigating stereotypes that threaten the continuity of traditional medicine the study advocates for a greater appreciation of indigenous knowledge systems, ensuring their relevance and sustainability in today's society.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

The primary goal of this study was to explore Africanized photographic techniques within a studio practice, systematically collecting, documenting, and preserving indigenous knowledge related to the herbal treatment of malaria in Uganda. The research culminated in the creation of visual cultural artifacts, ensuring cultural continuity and digitization for archival and retrieval purposes. This final chapter synthesizes the findings from previous chapters, reaffirms the study's significance, and outlines directions for future research.

5.1 Conclusion

This study underscores the pivotal role of contemporary photography in safeguarding indigenous knowledge, specifically traditional medicine practices in the Buganda region. Against the backdrop of ongoing debates about authentic African representation in visual media, the research highlights the need for Africans to narrate their own stories. Such narratives are crucial to counteracting external portrayals that often misrepresent African social, political, and economic realities.

Cultural identity is vital in addressing Uganda's fragile health sector challenges. Through a focus on cultural revival and sustainability, this research promotes self-reflection within African communities and fosters a more accurate understanding of traditional medicine. The project documented the use of traditional medicinal plants for malaria treatment in Banda Sub-County, capturing the expertise of local herbalists through Africanized photographic techniques. By integrating culturally relatable elements, the documentation not only preserves these practices but also enhances their value as visual cultural artifacts.

Additionally, the study explored digital archiving strategies to ensure efficient retrieval and cultural continuity of the created photographic artifacts. By combining analog and digital approaches, it contributes to a growing repository of indigenous knowledge. These efforts not only enrich audiences' understanding of traditional practices but also encourage a broader appreciation for Africa's cultural heritage. Photography emerges as a transformative medium for societal change, reinforcing the importance of indigenous knowledge systems in shaping a sustainable future for Africa.

5.2 Recommendations

To build on the findings of this study, the following recommendations are proposed to guide future research and practice:

1. Interdisciplinary Collaboration:

Future research should integrate photography with other fields such as anthropology, sociology, and environmental science to enhance the preservation of indigenous knowledge. Utilizing locally available materials in photographic practices can foster authenticity, community engagement, and a deeper sense of connection to the documented heritage.

2. Educational Initiatives:

Photography-oriented educational programs should be incorporated into lower-level educational institutions to establish a strong foundation for cultural continuity. These initiatives can instill an appreciation for indigenous knowledge from an early age, ensuring its sustainability for future generations.

3. Advanced Digital Archiving Strategies:

Future studies should focus on developing innovative, user-friendly, and real-time digital platforms for archiving photographic artifacts. Such platforms should ensure seamless information retrieval while fostering accessibility and cultural continuity. Attention must also be given to creatively driven approaches that maintain the contextual integrity of indigenous knowledge.

4. Knowledge Transfer Challenges:

While digitization enhances access, it may also risk de-contextualizing and misrepresenting cultural knowledge. Efforts should prioritize the integration of modern technology with indigenous systems, ensuring cultural authenticity is preserved alongside technological advancements.

5. Conservation and Sustainability:

Research should address the importance of documenting both historical and contemporary practices within the context of climate change and shifting social behaviors. This approach contributes to cultural revival, sustainability, and collective responsibility in preserving indigenous knowledge systems.

Summary

By addressing these recommendations, future scholars can significantly advance the understanding and preservation of indigenous medicine and its associated practices. The integration of photography, digital technology, and interdisciplinary collaboration offers a pathway to enriching cultural heritage, fostering sustainability, and promoting a deeper appreciation for Africa's unique traditions.

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APPENDIX

1. APPENDIX 1: IN-DEPTH INTERVIEW GUIDE TO KEY INFORMANTS

– URBAN



MAKERERE UNIVERSITY

*PHOTOGRAPHY AS ARCHIVAL MEDIUM FOR MALARIAL INDIGENEOUS
MEDICINE PRACTICES BUSUJU, MITYANA DISTRICT
(CENTRAL REGION / BUGANDA REGION)*

APPENDIX 1: IN-DEPTH INTERVIEW GUIDE TO KEY INFORMANTS – URBAN

1. Introduction

My name is Semaganda Joshua Victor. A Master's student at the School of Industrial & Fine Art in Makerere University researching the malarial indigenous medicine practices in a case study of the Buganda region, Uganda.

I would like to get some information from you and will be treated with utmost confidentiality your name will not be mentioned in this report. I want to thank you for taking the time to meet with me today. Ask whether they are willing to participate or not.

2. Respondent's Identification

Name:

Company /institution:

Today's Date:

Village:Zone: Town Centre.....

Telephone: Date of birth:

Sex (Tick): Female Male

Clan.....

Occupation/Job Title(s):

Other jobs if any.....

3. Trends in the use of indigenous medicine.

- i. Are people using indigenous medicine?
- ii. What are the most common health problems when indigenous medicine is applied?
- iii. At what rate are people opting for indigenous medicine as an alternative (Trend)
- iv. What contribution has indigenous medicine made toward Uganda's healthcare system?
(The advantages and disadvantages (effects, benefits))

4. Treatment of malaria

- i. In your treatment line, what treatment is available for curing malaria?
- ii. Can you list the medicinal plants used in the treatment of malaria in your line of work?
(List the plants – local and scientific names)
Probe into the knowledge of the ngeye clan/malaria in Buganda Kingdom)

5. Archival methods/technologies of indigenous medicinal knowledge

- i. How are you archiving the medicinal plants along with the indigenous knowledge as a whole?
- ii. Are there any of them available and can be accessed
- iii. Amidst the rise of technology and its advancements, how have you adapted to working with this equipment in your practices?
- iv. What developments have you employed as a herbalist to fit in with the modern-day pharmacies in terms of attracting a market for the herbs?*(Probe into the use of technology e.g. Audiobooks, Photography, and the photograph as technology.)*
- v. Are you aware of any way artists can be part of your archival process?

6. Recommendations and opportunities

- i. Are there guidelines on the archival of indigenous medicinal plants?
- ii. What guidelines do you have in place to apply in archiving indigenous medicinal plants?
- iii. What health authorities do interact with in your line of work?
- iv. How is the feedback at different levels incorporated into your work?

**2. APPENDIX 2 : IN-DEPTH INTERVIEW GUIDE TO KEY INFORMANTS –
RURAL BANDA, BUSUJJU MITYANA DISTRICT**



MAKERERE UNIVERSITY

*PHOTOGRAPHY AS A VISUAL ART MEDIUM FOR ARCHIVING MALARIAL
INDIGENOUS MEDICINE PRACTICES A CASE STUDY OF BUGANDA REGION*

**APPENDIX 1: IN-DEPTH INTERVIEW GUIDE TO KEY INFORMANTS –
RURALBANDA, BUSUJJU MITYANA DISTRICT**

1. Introduction

My name is Semaganda Joshua Victor. A Master’s student at the School of Industrial & Fine Art in Makerere University researching the malarial indigenous medicine practices in a case study of the Buganda region, Uganda.

I would like to get some information from you and will be treated with utmost confidentiality your name will not be mentioned in this report. I want to thank you for taking the time to meet with me today. Ask whether they are willing to participate or not.

2. Respondent’s Identification

Name:

Today's Date:

Village:Zone: Town Centre.....

Telephone: Date of birth:

Sex (Tick): Female Male

Clan.....

Occupation/Job Title(s):

Other jobs if any.....

3. Respondent’s background information

- i. How did you become a herbalist?
- ii. What does the practice of working with medicinal plants mean to you?

4. Knowledge about the history of Malaria in Uganda

- i. Are you aware of the history of malaria?*Probe into the knowledge of the ngeye clan/malaria in Buganda Kingdom)*
- ii. How do you access herbs/medicinal plants to treat malaria?
- iii. Which herbs grow in your area and those growing in other areas?*(List the herbs)*

5. Knowledge about treatment with indigenous medicinal knowledge/plants

- i. Which forms of diseases are mostly treated with herbal remedies? And why?
- ii. How often do medicinal treatments with indigenous herbs regimes change and if so why?
- iii. Are there standard indigenous herbs regime treatments?
- iv. What are the common herbal remedies used in treating malaria?
- v. How is the treatment of malaria changing?
- vi. How do your patients access your services?
- vii. Are there any narratives that do exist surrounding the names of these medicinal plants?
- viii. For every procedure why is it done the way it is done?
- ix. What are the different techniques/modes of administering herbal medicine are used to treat malaria?
- x. Do you keep records of the patients if yes how
- xi. Do you hospitalize patients for one day or two
- xii. What specific diseases
- xiii. How are malarial herbal regimes administered to different age groups?
- xiv. How is the packed this medicine packed?
- xv. What prevention methods are locally employed to avoid malarial disease infection?
- xvi. Are any collective community measures undertaken to navigate the malarial disease complications?
- xvii. What challenges have you encountered while in this practice?
- xviii. What narratives are associated with bark cloth that is historically in terms of purpose and significance in the indigenous medicine practice?
- xix. What function does bark cloth have when it comes to indigenous medicine practices?

5. Knowledge about archiving indigenous medicinal knowledge/plants

- i. Knowledge about the current climate issue and how they can navigate the problem. With Some plants are subjected to extinction due to human activities (environmental exploitation)
- ii. How are you copying the ever-changing lifestyle of herbalism in line with the developments?
- iii. How are you archiving these medicinal plants along with the indigenous knowledge as a whole?
- iv. What actors have led to the lack of proper archival methods for medicinal plants within the craft of indigenous medicine practices?
- v. How are you preserving the herbal remedies today in comparison with the past?
- vi. What contribution has indigenous medicine made toward Uganda's healthcare system?
- vii. What possible solutions would you suggest to facilitate the preservation and growth of indigenous medicine practices within your community and the country at large?
- viii. How are you proposing to archive these medicinal plants and their practices?
- ix. Amidst the rise of technology and its advancements, how have you adapted to working with this equipment in your practices? *Probe into the use of Audiobooks, new technologies, and Photography, noting that the photograph itself is a technology.*
- x. How have you navigated through the stereotypes associated with herbalism while in society aware of your main work area?
- xi. Are you aware of any way artists can be part of your archival process?

6. Recommendations and opportunities

- i. Are there guidelines on the archival of indigenous medicinal plants?
- ii. What guidelines do you have in place to apply in archiving indigenous medicinal plants?
- iii. What health authorities do interact with in your line of work?
- iv. How is the feedback at different levels incorporated into your work?
- v. How can they be done better?

**3. APPENDIX 3 : INTRODUCTION LETTER OF THE RESEARCHER TO
KEY INFORMANTS IN BANDA, BUSUJU MITYANA DISTRICT**



COLLEGE OF ENGINEERING, DESIGN, ART & TECHNOLOGY (CEDAT)
THE MARGARET TROWELL SCHOOL OF INDUSTRIAL AND FINE ART (MTSIFA)
DEPARTMENT OF VISUAL COMMUNICATION DESIGN AND MULTIMEDIA (DVCDM)

20th December 2022

The Chief Administrative Officer,
Mityana District, Uganda

Dear All,

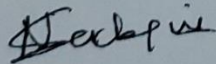
Re: INTRODUCTION OF MR. SEMAGANDA JOSHUA VICTOR

This is to introduce to you Mr. Semaganda Joshua Victor a Master's student from Makerere University under the College of Engineering Design Art and Technology (CEDAT) pursuing a course leading to the award of Master in Fine art. As one of the requirements leading to the award of the Master's Degree, he is undertaking research focusing on Photography as an archival medium for malarial indigenous medicine practices in Busujju, Mityana district.

This letter aims to introduce to you the researcher and to request your esteemed office to facilitate the smooth running of the exercise.

For more information, please contact Mr. Semaganda Joshua Victor at +256703776185 or via email semagandavic@gmail.com or his research supervisor Ms. Nakimbugwe Annette Sebba at +256- 701 107311 or via email sebba.annette@mak.ac.ug
Hoping for your positive collaboration and support.

Yours Sincerely,



Nakimbugwe Annette Sebba
Margaret Trowel School of Industrial & Fine Art
College of Engineering, Design, Art & Technology
Makerere University



**4. APPENDIX 4 : CONSENT FORM AVAILED TO KEY INFORMANTS –
BANDA, BUSUJJU MITYANA DISTRICT**



Project Title:.....

PRINCIPAL INVESTIGATOR'S NAME:
.....

INSTITUTE: MAKERERE UNIVERSITY

PHONE No.: +256.....

E-mail Address:.....

INFORMED CONSENT FORM FOR FGD INTERVIEW

Introduction

My name isI am a MA student of Makerere University conducting research on the topic.....

I am a self-sponsored student under the College of Engineering, Design, Art and Technology, Margret Trowell School of Fine and Industrial Art, Makerere University.

Background information

From the ancient years, parents and elders in the African Traditional society used to engage and teach their children the various herbs around their home surroundings, this involved preparation, mode of administration and their usage in treating people. In the long run, this was the best way to pass on indigenous knowledge to the next generation.

However, the interaction of the African continent with the Western world during the colonial era that is around 1800-1960s influenced majority of native Africans to adopt urban lifestyles along with new ways of seeking medical attention over time. This has led to the neglect of the indigenous knowledge an example being the culture of indigenous medical practices and their contribution to the country's health sector. Regardless of the various social, economic and political changes, it doesn't rule out the fact that the fragility of the Ugandan health care system is quite visible. Archiving with an aim of preservation is a key component that allows us to retain and remember our cultural norms and practices from the past that often define us in a unique way and also contribute to ensuring that our future is built on a foundation of our culture.

Therefore, this study proposes to use photography as a visual art medium for archiving indigenous medicine practices by creating a platform for future reference accompanied with visual evidence by which having been developed through an interdisciplinary approach calls for interactivity as it is meant to ignite debate in line with the practice of indigenous medicine so as to dwell attention onto the prevailing public health concern in the wake of climate change.

Why you have been chosen

For the reasons being; you have a crucial information on Indigenous medicine and its related practices. Therefore, given your position, experience or knowledgeability about the area, you are hoped to be of relevance in this study.

Expectations

This form seeks to request your consent to participate in the study as an interviewee. The in-depth interview will take about 50 minutes of your time. The information and data provided will be used strictly for academic purposes, and in accordance with ethical imperatives governing academic research. I will be recording you and I request for your permission to allow me to do so YES..... / NO.....

Risks of being in the study

The study may have a minimal risk because this is a socially sensitive area. Therefore, you have the right to stop the interview at any time when you feel uncomfortable to continue responding to what you may consider being sensitive questions.

Possible Benefits of participating in this study

Whilst there are no immediate benefits, it is hoped that the study will contribute to the already existing body of knowledge about this phenomenon especially from an indigenous perspective given that Malaria is a matter of public health that touches us all.

Confidentiality

Every effort will be made to ensure your confidentiality by assigning you a code name to identify you in the reporting of the findings. Your name(s) will, therefore, not be published anywhere. The consent form and interview recording will be carefully kept confidentially under key and lock and will be destroyed immediately after graduation in 2024.

Voluntariness

Your participation in this study is voluntary and you are free to withdraw at any time without giving any reason and or in anticipating any negative consequences. In addition, should you not wish to answer any particular question or questions, you are free to decline.

Feedback/Dissemination

I will disseminate the research findings in this study in seminars, workshops and conferences in universities. I will also deposit a copy of the thesis report in Makerere University.

Ethical Clearance

Before going to the field, ethical approval will be obtained.

Contacts and Questions

The researcher(s) conducting this study are mentioned below. You may ask any questions you

have now. If you have any questions later, you may contact them at:

Name: Semaganda Joshua Victor

Phone No. +256 703 776185

E-mail Address:.....

If you would like to talk to someone other than the researcher(s) about; (1) concerns regarding this study, (2) research participant rights, (3) research-related injuries, or (4) other human subjects' issues, please contact:

Name of Supervisor: Nakimbugwe Annette Sebba

Position: Masters Lecturer

Department: Department of Visual Communication and Multimedia
Makerere University

Telephone: +256- 701 107311

E-mail:.....

And,

Name of Supervisor.....

Position:

Department:.....

Makerere University

Telephone: +256-

E-mail:.....

Statement of consent

I have read the above information or had the above information read to me. I have received answers to the questions I have asked. I consent to participate in this research. I am at least years of age.

Name of participant:

Signature or thumbprint/mark of participant:**Date:**.....

Name of Person Obtaining Consent:

Signature of the person obtaining consent:.....**Date:**.....