

**PRODUCTION OF PAINTINGS INSPIRED BY THE BLACK AND  
WHITE COLOBUS MONKEY FOR CONSERVATION AGENDA IN  
UGANDA**

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**A THESIS SUBMITTED TO KYAMBOGO UNIVERSITY GRADUATE  
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## DECLARATION

This thesis is my original work and has never been presented for a degree in any University

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**APPROVAL**

We as University supervisors confirm that the work done by the candidate under our supervision

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## **DEDICATION**

I dedicate this research to my grandfather late KAMBERE EzronBukebwaliso,(Mr.) my grandmother ITHUNGU Faith Bukebwaliso,(Mrs.) my parents, Mrs. MASIKA Florence Thembo and Mr. THEMBO Wilson Bayilwako, my brothers BALUKUJoword, MUMBERE Jehodad, MASEREKA Johad,and KULE Johan Gutenberg, sisters MUHINDO Juan, KABUGHO Scovia, my wife NTURANGE Sharon Rehab,friends and colleagues for the great support they have rendered towards the accomplishment of this research.

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## **LIST OF ABBREVIATIONS / ACRONYMS**

<b>NEMA</b>	National Environmental Management Authority
<b>UWA</b>	Uganda Wild Life Authority
<b>UWEC</b>	Uganda Wild Life Education Centre
<b>IUCN</b>	International Union for Conservation of Nature
<b>(SDG)</b>	Sustainable Development Goals African
<b>CDs</b>	compact disks

## **LIST OF APPENDICES**

APPENDIX A; Questionnaires for the artists

APPENDIX B; Questionnaires for the forest officials

## **ABSTRACT**

Production of Paintings inspired by the black and white colobus monkey for its conservation by most artists in Uganda has not been given much attention. The few artists who have tried to use the black and white colobus monkey in Uganda are not painters. In this research, I therefore established the condition of the black and white colobus monkey in Uganda, why limited artists have conserved through their paintings the black and white colobus monkey, and produced Paintings Inspired by the black and white colobus monkey for conservation agenda in Uganda. Three studio guiding questions were posed, (i) what is the status of the black and white colobus monkey in Uganda? (ii) why have limited artist through their art works conserved the black and white colobus monkey in Uganda? (iii). How can the researcher produced paintings with inspirations from the black and white colobus monkey for its conservation? The researcher investigated the questions through a case study using both primary and secondary sources. Through questionnaire, field notes and one on one interview, taking photographs, interviews and observations with people that had relevant information as far as this research was concerned. Secondary data was collected through literary sources, such as books, journals, research papers, newspapers and the internet. The findings of this study expounded on the researcher knowledge to handle critical issues in society. It is anticipated that the research will help the government of Uganda and the world at large to achieve its conservation goals as required by the SDGs, African Union agenda 2060, the Uganda vision 2040 and the National plan.

## CHAPTER: INTRODUCTION

### 1.0 Overview

Chapter one covers the background to the study, statement of the problem, study purpose, objectives, research guiding questions, significance of the study, scope of the study and definitions of operating terms, phrases and key words used. It aimed at producing Paintings inspired by the black and white colobus monkey for the conservation agenda in Uganda. The researcher used the black and white colobus monkey as the source of inspiration for the various paintings in studio practice. This rare monkey is one of the endangered primate species in Uganda. The study was aimed at using the black and white colobus monkey to promote its conservation for future generation in the selected area.

### 1.1 Background of the study

Conservation refers to the practice of protecting wild animals, plants and other Organisms and their habitats. (Mannering & Fenster, 1983). Wildlife conservation can also be defined as the practice of protecting wild species and their habitats in order to prevent species from going extinct. (Sutherland, Dicks, Ockendon, Petrovan, &Smith, 2018). According to the convention on BiologicalDiversitydefined wildlife conservation as an activity in which people make conscious efforts to protect earth's biological diversity. (Kareiva&Marvier, 2012). For the purpose of this study the researcher chose the second definition which aims at conserving species and their habitats.

The research involved painting of the black and white colobus monkey concentrating particularly on the abyssinian black and white colobus or *colobus guereza*. However, there are other types of colobus monkey like the Tana red river colobus that are found along river Tana in



Kenya, and the Zanzibar red colobus found at the coasts of Zanzibar. Nevertheless, the researcher chose the black and white colobus monkey because it is the most common type of colobus monkey in Uganda. Uganda is one of the African countries that are highly endowed with abundant wildlife like the black and white colobus monkey in particular. However, due to hunting and habitat degradation, wildlife animals like the black and white Colobus Monkey are facing extinction.

In the America painters such as Margaret Saheed, Judith Redman, GO Van Kampen, Bob Williams Gull G, and Henri Rousseau have painted images of the black and white colobus monkey for purposes of conservation. (Wrangham & Peterson, 1996). In Nigeria artist like Bruce obomeyoma on brakpeya, Dotun Popoola and Joel Ngoko have painted many images of animals but they have not painted the black and white colobus monkey. (Bene & Dufour, 2013). In Ghana, artists like Theophilus teethe, Isaac opokubadu, Solomon opare Yeboah and Paul ackom Junior are among the best animal painters. They have exhausted many animals both domestic and wild animals, but none of them has painted the black and white colobus monkey. (Yemane, 2018).

In Kenya artist like Arlene Wandera, Alex Wainaina, Gor Soudan, James Muriuki's, Miriam Syowia Kyambi, Naomi Wanjiku Gakunga and Peterson Kamwathi are celebrated painters of animals and other themes but among their artworks the black and white colobus monkey is not catered for. (Kingdon, 2015). Uganda's wildlife artists like, Juuko Hood, Nuwagaba Taga, Kibazo hashib and Sajabi George among others have continued to develop a number of wildlife art works to educate and conserve the wildlife. However, when the researcher visited the different art galleries, he found out that the black and white colobus Monkey is seemingly left out. The researcher visited art galleries like Nommo gallery, Afriart gallery, 32

degrees and Asante art gallery and craft shops around the national theatre. Still, the researcher found out that for the last three (3) years no paintings on the black and white colobus monkey were exhibited in either of these galleries but rather other wild animals and a few known birds. This could be probably attributed to their use of other wildlife animals as visual inspirations or as a means for wildlife conservation in their work with monetary gains rather than for conservation. However, it could also be that they are handling wildlife in general rather than focusing on the conservation of the endangered species like the black and white colobus Monkey.

Lisa 30<sup>th</sup> October 2017 18:31; wrote an article called the connection between art and wildlife conservation, in this article, he wrote on the power of art to connect beauty, wildlife, and people. And he said “The question I am often asked is ‘what is the connection between art and wildlife conservation’? ‘And he says for me the answer is clear” there are many ways to conserve wildlife, but art is one key method that helps people feel the importance of helping protect the planet. Through the power of true pieces of art, the viewer’s eyes open and appreciate beauty and, through this, the wonderful uniqueness and preciousness of our fauna. I would hope great art inspires people to look deeper and yearn to be on safari amidst the beautiful wildlife of East Africa”.

Art offers not only visual beauty but also a therapeutic sense of serenity; connecting emotions through the interpretation of what one see’s in any particular piece of art”. Therefore wildlife conservation being one of the critical issues in the country with many forests being destructed, the researcher agrees with Lisa’s statement by using painting to conserve the black and white colobus monkey in Uganda.

The Uganda vision 2040 puts emphasis on the conservation of primates like mountain gorillas, chimpanzees, and golden monkey and birds among others. It is estimated that Uganda has 50% of the world's mountain gorillas, 7% of the world's mammal species which contribute highly to the tourism industry of the country. By 2011 tourism contributed 14.6 per cent of total employment (630,830 jobs) and the sector contributing 23 percent of the total registered businesses (hotels, restaurants, recreational and personal services) in the country. Tourism continues to be a major foreign exchange earner for the country contributing USD 662 million in 2011 representing 11.4 percent of the total foreign exchange earnings. This is evidenced with the total number of annual tourist arrivals of 945,899 that arrived in the country in 2011 representing 17 percent increase from the previous year as stated by the Uganda vision 2040. This vision further elaborates those tourists visiting wildlife protected areas increased by 20 percent from the previous year.

However, this is still on the low side compared to the long haul destinations such as China, Mexico and Malaysia accounting for 47, 22 and 16 million annual visitors respectively and African countries like Egypt and South Africa which are the leading tourist destinations on the continent. This therefore means that more efforts are still needed and among these are conserving and educating people about other unique wildlife animals that would potentially attract tourists. In this case, the black and white colobus monkey is one of these wild animals which the researcher believes if conserved can improve on the tourism potential of the country.

## **1.2. Statement of the problem**

Different artists all over the world have used diverse forms of art to sensitize, educate and conserve wildlife. Unfortunately, little attempt has been centered on the black and white colobus monkey in Uganda. According to attendants from Nommo and Afriart galleries, this is because most artists paint wildlife for monetary gains rather than for conservation. The effective population size of the black and white colobus monkey was calculated to be 565.3 individuals in 1986 in forests in Buganda region, central Uganda. This population reduced by 15.79 percent from the same year to 1991. This enough evidence that if the conservation of the black and white colobus monkey is given less attention as it has been, its population is bound to continue dwindling till extinction .Therefore this research was aimed at the production of paintings inspired by the black and white colobus monkey for its conservation.

## **1.3. Purpose of the study**

The purpose of this study was to produce paintings inspired by the black and white colobus monkey for conservation agenda in Uganda.

## **1.4. Objectives to the study**

The objectives to the study were:

1. To establish the condition of the black and white colobus monkey in Uganda.
2. To establish why limited artists have conserved through their paintings the black and white colobus Monkey.
3. To produce paintings inspired by the black and white colobus monkey for conservation agenda in Uganda

## **1.5 Studio guiding questions**

The studio guiding questions were:-

1. What is the status of the black and white colobus monkey in Uganda?
2. Why have limited artist through their art works conserved the black and white colobus monkey in Uganda?
3. How can the researcher produce paintings inspired by the black and white colobus monkey for its conservation?

## **1.7 Scope of the study**

This study was limited to the geographical, content and time scope respectively. The research was set according to the objectives while establishing the status of the black and white Colobus monkey. The study established why limited artists through their art works have conserved the black and white colobus monkey, production of painting inspired by the Black and white colobus monkey for conservation agenda.

### **1.7.1 Geographical scope**

This study was carried out at Lwomunda forest reserve 29.8 kilometers from Kampala, Western Buganda in the County of Singo, and central Uganda in the district of Mityana. The forest is located a long Kampala Mityana road bordered by Bujjuko trading center in the east. The researcher selected the forest reserve because it's easy accessibility, that is to say it's a proximity to the road. Secondly, Kyambogo University where the practical work was carried out is in this same area. The Ministry of Tourism, Wildlife and Antiquities, the National Environment and Management Authority (NEMA), the Uganda Wildlife Authority (UWA), the

National Forest Authority (NFA) and the Uganda Wildlife Education Centre (UWEC) are also found in the same district. These are some of the wildlife organizations that the researcher consulted for more information about the research.

### **1.7.2 Content scope**

This research was limited to the three set objectives to the study which were, establishing the condition of the black and white colobus monkey, its current conservation status and threats, establishing why limited artists that have conserved through their black and white colobus monkey finding out the art works to artists who have conserved the black and white colobus monkey. In order to produce paintings inspired by the black and white colobus monkey for conservation agenda in Uganda.

The researcher chose the forest reserve because it is where the black and white colobus monkey can be easily found. Secondly, the forest is facing a lot of deforestation which is a big threat to this forest and its wildlife. The researcher chose Lwomunda forest reserve as his study area because the forest reserve is located near Kampala was the research was carried

The reason why the researcher chose the black and white colobus monkey of all the types of colobus monkeys was because the black and white colobus monkey is the most common type of colobus monkey in Uganda.

### **1.7.3. Time scope**

The period of data collection was for four years that was from 2015 to 2019. This was because the above mentioned period was when the relevant data used by the researcher lies in that time bracket.

### **1.8. Significance of the study**

The following were the significance of the study;

The findings of this study expounded on the researcher's knowledge about the use of studio practices in addressing critical issues in the community. This experience was a good start for wild life conservation through painting and the need to further develop these skills. The findings of the study served as an eye opener to the visual artists to always consider critical and pertinent issues in the community whenever communicating visually. This improved on the relevancy of art and the role of artists in our communities. It's likely also that people's appreciation of art and artist's appreciation of wildlife was promoted.

The findings of this study availed academicians with vital and relevant literature for future related studies. The recommendations of the study also provided room for the upcoming artists to do further research projects about conservation.

The findings exposed the threats affecting wildlife and the need to address such threats. It's likely also to trigger immediate reactions and interactions from different stake holders to solve such threats and problems in the community. It echoed awareness and the need for human to protect wildlife habitats as a way of improving on their conservation. The findings of the study will help the different wildlife agencies and activists in identifying the major threats affecting

wildlife especially primates, so as to devise adequate intervention plans and actions to curb them. It is anticipated that this will help the government of Uganda and the world at large to achieve its conservation goals as required by the SDGs, African Union agenda 2060, the Uganda vision 2040 and the National plan as well. This would help the world and Uganda in particular to improve on the tourism sector and the state of conservation. The Uganda vision 2040 puts emphasis on the conservation of primates expecting that by 2040, Uganda shall be among the top five (5) leading tourism countries in Africa and among the top ten (10) leading countries in the world. The findings also reflected the current state of primates in the country and the need to continue supporting all the wildlife programs for wildlife conservation.

### **1.9. Limitations**

Inadequate funds were the main challenge that limited the researcher. Some materials like laptop, camera for taking photographs, paint, and canvases were expensive. This made the research especially the studio work delay. Moving to the different selected area of study and then buying materials and tools for studio practice was costly. This made it hard for the researcher to work within the anticipated time.

The researcher faced a challenge of climatic changes since the time for data collection is in the rainy season that made photography difficult. This led to difficulties in photography since in times especially when it rained, and at times, climate change made the researcher fail to reach out to his respondents. For example, at some point it rained when the researcher had gone to the field yet he was not well prepared that it would rain that day. Unfortunately, the rain water destroyed his laptop. The researcher had to spend extra money that was not initially on his



budget. Moreover he had to spend two (2) weeks without working and it delayed the research from the stipulated times.

The researcher also faced a challenge of poor transport, this is because the research was mainly conducted in forests had poor road network which made the forests hard to reach. This at times forced the researcher to walk long hence getting tired.

Time; there was a contradiction in time especially when the researcher was supposed to be doing research yet he is needed at the work place. This affected the data collection as the some of the respondents would not give time away from the time earlier set. This put the researcher's job at risk especially at times when he could not report at work because he was doing research.

Uncooperativerespondents; Some respondent were not cooperative especially artists who thought that probably the researcher had come with other intensions other than research This made the researcher fail to get certain information especially in regards to what the artist are doing.

### **1.10 Definition of terms**

For the research to be justified, certain terminologies shall be used to accomplish their particular meaning as used in the research. Some of the terms and conditions used are defined below;

**Production:** This refers to the process of producing or creating paintings for conservation the black and white colobus monkey.

**Painting(s):** This refers to the use of visual images created out of paint and other found objects onto a surface to produce a design using any given tool and material for conservation purposes.

**Source:** Anything from which something can be produced.

**Inspiration:** Ideas that motivated the production of paintings for conservation of the black and white colobus monkey.

**Conservation:** Conservation refers to the practice of protecting wild plant, animals, and other organisms and their habitats.

**Theme:** Topic under which the studio practice was based.

**Wildlife:** Undomesticated animals to include plants, birds, fish and other organism living in the wild including those hunted for food, sport or profit.

**Sensitization:** Attempt to make one self or others aware of and responsive to certain ideas, events, situation or phenomenon.

**Endangered species:** Animal, bird, fish, plant or other organism threatened with extinction by natural or man-made changes in its environment.

**Extinction:** The state when there is no more particular animal, bird, plant, fish species alive anywhere in the world.

**Vulnerable-species:** is one which has been categorized by the international union of conservation of nature as likely to become endangered unless the circumstances threatening its survival and production improve

**Media:** These are substances which were applied and used on the surface to register designs and remained part of the design.

**Surfaces:** These were flat planes where media was applied to register a design and remained part of it.

**Tools:** These were equipment used in the production of art works but did not remain part of the design.

**Hybridization:** A technique of painting using water based paint, oil paint, fast dry paints and collage.

**Aunting:** This refers to the process where other female black and white colobus monkeys help the mother black and white colobus monkey to look after the infant to create more time for her to feed

## CHAPTER TWO: LITRETURE REVIEW

### 2.0 Overview

This chapter reviews the literature pertinent to the subject of this study. References that have a bearing on the topic of the study from published and unpublished sources are used. This Chapter is guided by two of the three objectives of the study; the third objective was catered for in chapter four of the study. The two objectives in this chapter are as follows;1. To establish the status of the black and white colobus monkey in Uganda.2. To establish how limited artists have conserved the black and white colobus monkey in Uganda.

### 2.1. Conservation of the black and white colobus monkey

The Conservation of resources theory developed by Stevan E. Hobfoll in 1989. The theory describes the motivation that drives humans to both maintain their current resources and to pursue new resources.

Hobfoll posited that psychological stress occurred in three instances; when there was a threat of a loss of resources, an actual net loss of resources, and a lack of gained resources following the spending of resources. From this perspective, resources are defined as things that one values, specifically objects, states, and conditions. The theory covers two basic principles involving the protection of resources from being lost. The first principle is called the Primacy of Resource Loss. This principles state that it is more harmful for individuals to lose resources compared to when there is a gain of resources. What this means, is that a loss of pay will be more harmful than the same gain in pay would have been helpful.(Hobfoll, 1989)

The second principle is known as Resource Investment. The principles of state that, people tend to invest resources in order to protect them against resource loss to recover from

losses, and to gain resources. Within the context of coping, people will invest resources to prevent future resource losses.

The theory corresponds with the researchers first Objective which was to establish the status of the black and white colobus monkey. This means the researcher was interested in knowing the current status of the black and white colobus monkey in order to conserve the monkey's feature. Therefore, Hobfoll's theory of conservation of resources would help the government to maintain the current status of wildlife in order to conserve the future generations of wildlife.

## **2.2. Status of the black and white colobus monkey**

### **2.2.1. Population black and white colobus monkey in America**

The black and white colobus monkey is a rare animal and those which are there are in zoos are few in numbers. There are 190 zoos in America but only few have endeavored to keep the black and white colobus monkey. Zoos like Saint Louis Zoo, Susan Gallagher, Christy Childs and Joanna Bender have kept the black and white colobus monkey in cages. Colobus infants are born with all white hair and a pink face. In contrast, adults are primarily black, with white hair encircling their faces and half of their tails. They have a distinctive mantle of long white hair extending from their shoulders around the edge of their backs. Infants will change gradually until they reach adult coloration at about 6 months.



**Figure: 1. Photograph of a Black and White colobus Monkey 2017**  
*Photographer: Motion Age*  
*Source: www.fineartamerica.com*

Figure 1 is a photograph of a black and white colobus monkey kept in a cage at Saint Louis Zoo in America. ( McDonald, Johnson, Henry, & Cunneyworth, 2019).

The International Union for Conservation of Nature(IUCN) states that the population of the black and white colobus monkey globally is Unknown; may be locally abundant in many areas and the population is not severely fragmented. The Black and White Colobus Monkey is a widespread species that ranges from Nigeria and Cameroon and then eastward through the Central African Republic and Democratic Republic of the Congo. It can also be found in small pockets in Sudan, Ethiopia, Kenya, Tanzania and Uganda.

"Colobus" in fact acquired their name from the Greek word "*kolobos*" meaning maimed or mutilated. The reduction of the thumb is an adaptation to arboreal living as the fingers have become aligned into a single, narrow curved arc that allows the hand to act as a flexible hook. The black and white colobus monkey have no cheek pouches, are arboreal (live in the tree

canopy and rarely come down to the ground) and have a light-weight bone structure and elongated limbs - making it easier to leap from branch to branch. Additionally, the Colobus have no thumbs though they retain an opposable big toe. (Kingdom, J. 2015).

The black and white colobus monkey (*Colobus guereza*), is a species of old world monkey belonging to the genus Colobus. The species is found in a small area of western central Africa. The species has faced large declines in population due to habitat destruction and hunting by humans, and was consequently listed as Vulnerable on the IUCN Red List in 1994. (Brugiere, 2008). The black and white colobus monkey is one of the most threatened primate species in Africa. (Dufour, S. 2013).

According to Nowak, (1999),

*'The species Colobus guereza is classified as Endangered as its population has declined by over 60% in the last 30 years'.*

As Nowak says, the reduction in the population of the black and white colobus monkey for the last thirty (30) years shows that they reduce by 20% every after ten (10) years. This means that in the next twenty (20) years, the black and white colobus monkey will be no more if nothing is done. It is for this reason that probably the black and white colobus monkey is now only found in areas which cannot be easily accessed by humans. (Wilson, 2013).

Marie, (2000) stresses it that the species has faced population declines due to logging and illegal hunting for the fur trade which began in the 19th century due to improved roads and increased wealth in the area, commercial hunting for the species has become more profitable. Today, Black and White Colobus Monkeys are mainly traded for their meat and account for 20%

of the bush meat sold in Malabo the capital of Equatorial Guinea. One adult black colobus carcass is sold for around US \$20.42. (Buck, 2009).

The black and white colobus monkey is listed under Appendix II of CITES which restricts international trade of the species. The species is also listed under Class B of the African Convention on the conservation of Nature and Natural resources. Conservation programs such as the Bioko Biodiversity Protection Program aim to work with local people to learn more about the Black and White Colobus Monkey and protect it from extinction.



***Figure: 2. Photograph of Colobus guereza 2018***

*Photographer: Hanington*

*Source: [www.mnzoo.com](http://www.mnzoo.com)*

Colobus monkeys live in the forests and grasslands of Central Africa. They are found most often in second-growth or degraded forests or along rivers.

### **2.2.1. The life of the Black and White Colobus Monkey.**

Colobus Monkeys live mostly in the trees and eat leaves and fruit. To help them digest all that foliage, they have a multi-chambered stomach and gut microbes that break down cellulose. They get water from dew and the moisture in their food, or from rainwater in tree hollows. Colobus monkeys are unusual for their beautiful black and white coloring. They are 18 to 27 inches long, not counting their tails, and weigh between 12 and 32 pounds. Males are



usually slightly bigger than females. With only four fingers and no thumb, they move quickly through the trees.

Colobus Monkeys live in small groups usually made up of one male, 3 or 4 females, and related adolescents and infants. Females stay in the group they were born into for the rest of their lives, and infants are carried and taken care of by all the females in the group. Young males leave their family group before they are fully mature, either voluntarily or because the adult male forces them out. Some males go on to lead their own group of females.



*Figure: 3. Photograph of a new born Colobus 2018  
Photographer: Hanington  
Source: www.mnzoo.com*



*Figure: 4. Photograph of a grown Colobus 2018  
Photographer: Hanington  
Source: www.mnzoo.com*

The group spends over half the day resting and the remaining hours feeding and moving through the trees. They communicate with snorts, purrs, caws, screams, and tongue clicking. They sleep together at night, spreading out into adjacent trees close to a food source. At dawn and night-time, the dominant male roars loudly, echoed by the other males in the vicinity. These high-intensity roaring sessions communicate dominance and maintain space between groups.

Each group has a well-defined territory of about 40 acres. Conflicts over overlapping territories can be noisy. The males of the two competing groups flap their white fringe fur, leap,

cry, roar, and chase each other. In spite of all this dramatic activity, some groups share water holes and other important resources.

Reproduction takes place throughout the year. After a gestation period lasting about 6 months, the mother usually gives birth to a single infant. Colobus babies are pure white; their black fur doesn't appear for several weeks. Babies are 7-8 inches long and weigh a little less than a pound. Their eyes are open, and they cling to their mother's or father's stomach. Both parents are involved in parenting, and for the first few months the baby is the focus of the whole group's attention. Beginning at around 20 weeks, a young colobus becomes increasingly independent, colobus monkeys live 25 to 30 years.

The subspecies, *palliatus*, is only found in the south eastern Kenya and Tanzania coastal forests and the Tanzanian eastern arc mountains of the East and West Usambaras, South Pares, Nguru, Nguu and Uluguru Mountains. Although the *palliatus* were previously found along the entire coast, deforestation and hunting in the northern parts have resulted in their restriction to isolated pockets of forests south of Mombasa. Travelling further inland, the Guereza black and white colobus occur. These are much bigger, have longer coats, and have a full cape of white hair around their backs and full bushy white tail. (Oates J.F 1994)

The Angolan Colobus is believed to be at risk from habitat loss and hunting. Its highly fragmented range suggests that we expect to see declining numbers in association with the further fragmentation and loss of habitat in both Kenya and Tanzania. (Davies A.G 1994)

### 2.2.2. The black and white colobus in Africa

Colobine monkeys (Family Cercopithecidae; Subfamily colobinae) are found in Africa and Asia. African species include the Olive, Red and Pied. The Pied colobus include the Black, Western Pied, Angola Pied, Geoffroy's Pied and the Guereza.

Angolan Black and White Colobus



Figure 5: photograph of *ssp palliatus*  
*Colobus angolensis*  
Source: www.mnzoo.com

Abyssinian Black and White Colobus



Figure 6: photograph of *Colobus guereza ssp occidentalis*  
Source: www.mnzoo.com

Tana River Red Colobus



Figure 7: photograph of *Procolobus badius ssp tephrosceles*  
Source: www.mnzoo.com

Zanzibar Red Colobus



Figure 8: photograph of *Procolobus badius ssp kirkii*  
Source: www.mnzoo.com

**Note:** Taxonomy of many primate species is disputed throughout the world. This is based on the World Conservation Union (ICUN) Status Survey and Conservation Primate Specialist Group. (Chapman C. A 2000)

### 2.2.3. Behaviour of the Black and White Colobus Monkey.

As are all colobus, the Angolan colobus monkey is diurnal, they have flattened nails, pads on their buttocks, and their hind legs are longer than their fore limbs. These are typical characteristics of old world monkeys. However, the specific features of Colobines are due to their unique dietary adaptations. Their stomach is large and has three chambers, which carries specific bacteria that help to ferment and digest leaves, similar to rumination of, for example, cows. The majority of their diet is made up of young and mature leaves - 46 species eaten but only five species make the greatest proportion of their diet. Because of the poor nutritional quality of their food, they browse intensively for many hours each day. They digest two to three

kg of leaves per day (one third of their full body weight), and also eat seeds, unripe fruits and flowers. Some species of Colobus are known to eat soil, clay and charcoal which is thought to assist in the digestion of toxic leaves. (Sutherland W. J 1998)

Colobus eat mostly leaves (and some fruits and flowers), though omnivores, colobus monkeys primarily subsist on the abundance of leafy vegetation in their forest habitat. With their diet consisting more of leaves than other resources, these monkeys can thrive with less resource competition than related species. Such a folivorous diet however, requires a digestive area unique to the colobinae subfamily of the primate order to process the cellulose and the toxins in the leaves that they eat Colobus. Guereza have a multi-chambered stomach. The first of these chambers, the foregut, ferments the consumed vegetation through the use of anaerobic bacteria which serves to make the vegetation more readily digestible. Colobus Monkeys typically live up to 20 years in the wild and have been known to live 25-30 years in captivity. (Lowe A. J 1998)

#### **2.2.4. Predators to the black and white colobus monkey**

Typical predators of black-and-white colobus monkeys are crowned hawk eagles, Leopards, and Occasionally chimpanzees. However, man has become one of the main predators. Today, black and white colobus monkeys are mainly traded for their meat and account for 20% of the bush meat sold in Malabo the capital of Equatorial Guinea. One adult black colobus carcass is sold for around US \$20.42. (*Buck, 2009*).

#### **2.2.5 Reproduction of the black and white colobus monkey**

Sexual maturity: Male: 6 years, Female: 4 years, Mating Season: Year-round, Birth Season: Typically births are timed for the offspring to wean during times of greatest resource abundance. Gestation is for 6 months and no. of Young is one.

### 2.2.6. Black and white colobus monkey conservation

The black and white colobus monkey is listed as "Least Concern" by the International Union for Conservation of Nature (IUCN). They are still widespread because they can live in degraded forests, but clearance of the forests can be a threat to them, especially in East Africa. In the 1920s and 1930s, they were hunted for their fur, and they continue to be over-hunted and sold in Africa today.

The zoo is home to two colobus monkeys, which live in the Africa Rainforest and share their habitat with the swamp monkeys. Because of their calm nature, the colobus monkeys do very well in this multi-species exhibit.



***Figure: 9. Photograph of Kiku is a male Colobus Monkey born in 1991***

*Photographer: Mikelson*

*Source: [www.africafreak.com](http://www.africafreak.com)*

He arrived at the zoo in 2002. Kiku and his mate of the time, Mali, produced three offspring, including Delu. Kiku is a hands-on dad, offering protection and playing with his children. The Black and white colobus monkey is rarely a pest to tourists as they do not eat human food and remain in the tree canopy. Due to their dependence on forests they are a true "flagship" species in which the overall health of the forest can be gauged. (Johannesen, A. B., & Skonhofs, A. 2005).

### 2.2.7 Babies and Families of the black and white colobus monkey

The birth peak of the black and white colobus monkey is seen in September and October. The flamboyant colouration is considered an adaptation for encouraging 'aunting behaviour' where other females in the group are attracted to the newborn and spend time caring for the young. This supposedly frees up maternal time for feeding. As is known amongst the *Colobines*, the nutritional value to their diet is low and the stresses of rearing offspring puts enormous pressure on the female aunting behaviour thus counteracts the burden of nursing. (Sicotte P. 2007)



**Figure: 10. Photograph of Mother black and white colobus monkey breastfeeding**  
*Photographer: Mikelson*  
*Source: [www.Animalfactguide.com](http://www.Animalfactguide.com).*



**Figure: 11. Photograph of Colobus monkey baby with the mother**  
*Photographer: Mikelson*  
*Source: [www.Animalfactguide.com](http://www.Animalfactguide.com).*

Females remain in their natal troops for life. The dominant male defends the territory and troop from predators whereas the dominant female leads the troop. Young males leave their natal troop to start bachelor groups or to travel alone until they are able to take over their own troop



***Figure: 12. Photograph of a black and white colobus (Colobus guereza) eating at Philadelphia Zoo.***

*Photographer: Jim 2012*

*Source: [www.Animalfactguide.com](http://www.Animalfactguide.com).*

The black and white colobus monkey's abdomen is adapted in size and shape to digest its meals, and it can digest toxic or mature leaves that other monkeys can't, aided by a process called bacterial fermentation. The black and white colobus monkeys live mostly in the trees and eat leaves and fruit. To help them digest all that foliage, they have a multi-chambered stomach and gut microbes that break down cellulose. They get water from dew and the moisture in their food or from rainwater in tree hollows. (Dierenfeld E. 2005)

The black and white colobus monkeys are unusual for their beautiful Black and White Colouring. They are 18 to 27 inches long, not counting their tails, and weigh between 12 and 32 pounds. Males are usually slightly bigger than females. With only four fingers and no thumb,

they move quickly through the trees. The black and white colobus monkeys live in small groups usually made up of one male, 3 or 4 females, and related adolescents and infants. Females stay in the group they were born into for the rest of their lives, and infants are carried and taken care of by all the females in the group. Young males leave their family group before they are fully mature, either voluntarily or because the adult male forces them out. Some males go on to lead their own group of females. (Davies A. G, Oates J. F 1994)

The group spends over half the day resting and the remaining hours feeding and moving through the trees. They communicate with snorts, purrs, caws, screams, and tongue clicking. They sleep together at night, spreading out into adjacent trees close to a food source. At dawn and night-time, the dominant male roars loudly, echoed by the other males in the vicinity. These high-intensity roaring sessions communicate dominance and maintain space between groups. (Lowe A. J, Sturrock P. 1998)

Each group has a well-defined territory of about 40 acres. Conflicts over overlapping territories can be noisy. The males of the two competing groups flap their white fringe fur, leap, cry, roar, and chase each other. In spite of all this dramatic activity, some groups share water holes and other important resources.

According to Groove, (2005). Reproduction takes place throughout the year. After a gestation period lasting about 6 months, the mother usually gives birth to a single infant. Colobus babies are pure white; their black fur doesn't appear for several weeks. Babies are 7-8 inches long and weigh a little less than a pound. Their eyes are open, and they cling to their mother's or father's stomach. Both parents are involved in parenting, and for the first few months the baby is



the focus of the whole group's attention. Beginning at around 20 weeks, a young colobus becomes increasingly independent. Colobus monkeys live for 25 to 30 years.

The colobus monkey is listed as "Least Concern" by the International Union for Conservation of Nature (IUCN). They are still widespread because they can live in degraded forests, but clearance of the forests can be a threat to them, especially in East Africa. In the 1920s and 1930s, they were hunted for their fur, and they continue to be over-hunted and sold in Africa today. (ibid, 2005)

Another special feature of the colobus monkey is that it does not have thumbs as other monkeys do. Still, it can leap more than 19.7 feet (6 meters) in the air from tree to tree — even a mother with her young hanging from her chest can leap this far.



***Figure: 13. Young black and white colobus.***

*Photographer: Jim 2012*

*Source: [www.imagecredit.com](http://www.imagecredit.com).*

These monkeys are found in troops of three to fifteen members. They are very protective of their young. Humans hunt the young colobuses for their meat and white fur, and since the other members of the troop will defend their young, sometimes the entire colobus troop can be

killed. Today, however, the biggest threat to the colobus monkey is habitat loss. (Danish L, Rode K. D 2006)

Primate survival in community owned forests fragments, primates have been greatly hunted and killed by the communities living around the habitat of these primates like the black and white colobus monkey for food and other cultural beliefs. Chapman says “although the black and white colobus monkey were previously found along the entire coast, deforestation and hunting in the northern parts have resulted in their restriction to isolated pockets of forests south of Mombasa”.( Delson E. 1994)

Decker, (1989), the black and white colobus monkey is at risk from habitat loss and hunting and that its highly fragmented range suggests that “we expect to see declining numbers in association with the further fragmentation and loss of habitat in most forests or East Africa although the International union for conservation of nature (IUCN) and the African wildlife foundation (AWF) have listed the conservation of the black and white colobus monkey as “least concern”. Basing on the International conservation union for nature (ICUN) status survey carried and conservation primate specialist group, taxonomy of many primate species is disputed throughout the world.

Below is an image of the black and white colobus monkey on textile design.



***Figure: 14. Textile design Black and White Colobus Monkey***  
*Photographer: Jim 2012*  
*Source: [www.stockphoto.com](http://www.stockphoto.com).*

The image below is a drawing of the Black and White Colobus Monkey



***Figure: 15. A drawing of Black and White Colobus Monkey***  
*Artist: Craig Lala 2014*  
*Source: [www.pinterest.com](http://www.pinterest.com).*



**Figure: 16. A painting of Black and White Colobus Monkey**  
*Artist: Craig Lala 2014*  
*Source: [www.prinrest.com](http://www.prinrest.com).*



**Figure: 17. A painting of Black and White Colobus Monkey**  
*Artist: Craig Lala 2014*  
*Source: [www.prinrest.com](http://www.prinrest.com).*



***Figure 18: In the Akeley Hall of African Mamma Monkey***

*Artist: Henri Rousseau 2018*

*Source: [www.fineartamerica.com](http://www.fineartamerica.com)*

Figure 17 was painted by an American painter in 2018. His major objective was neither to conserve nor to communicate but for expression purposes. Henri says; he love painting animals and is a photographer at the same time. When painting this work he got to be inspired by this black and white colobus monkey because of its scarcity in the areas and bushes he goes for photography. He has worked on several projects using painting as tool to communicate issues at hand. But for this animal he was only torched as an artist and painted this work. He said that this piece among all pieces has, is the most expensive.



***Figure 19: Trio 2013***

*Artist: Margret Saheed*

*Source: [www.fineartamerica.com](http://www.fineartamerica.com)*



**Figure 20: Painting of Black and White Colobus Monkey**

*Artist: Anonymous*

*Source: [www.fineartamerica.com](http://www.fineartamerica.com)*



**Figure 21: Painting of Black and White Colobus Monkey**

*Artist: Anonymous*

*Source: [www.fineartamerica.com](http://www.fineartamerica.com)*



**Figure 22: Drawing of Black and White Colobus Monkey 2014**

*Artist: Keila Jones*

*Source: [www.printrest.com](http://www.printrest.com)*

In Figures 22, 20 and 21, the artists did not show clearly the message that was behind their art works, this is seen from the way they treat the backgrounds of their works. This means the art works are more for decorative purposes than conservation purposes. Figures 13, 14, and 15, the artists tried to work on the background which the images differ from mere illustrations but rather images with a purpose. Figures 15, 16, 17, 18 and 19, the images are treated with an environment that shows the Black and White Colobus Monkey's habitat.



*Figure 23: Tropical Forest with monkeys is a painting 2016*

*Artist: Keila Jones*

*Source: [www.fineartamerica.com](http://www.fineartamerica.com)*

### **2.2.8 Painting as a means of visual communication.**

Visual communication is the transmission of information and ideas using symbols and imagery. It is one of the three main types of communication, along with verbal communication (speaking) and non-verbal communication (tone, body language, etc.). Visual communication is believed to be the type that people rely on most. (Hikman, 2007).

Visual communication may also refer to a communication through a visual aid and is described as the conveyance of ideas and information in forms that can be looked upon. In fact Aldous Huxley described "seeing" as being the sum of sensing, selecting, and perceiving. One of his most famous quotes is "The more you see, the more you know."

The statement above therefore implies that Visual communication in part or whole relies on vision and is primarily presented or expressed with two dimensional images, it includes: paintings, signs, typography, industrial design, graphic design, illustration, Advertising, Animation color and electronic resources. Visual communication takes place through pictures, graphs and charts, as well as through signs, signals and symbols. It may be used either independently or as an adjunct to the other methods of communication. Concern with the visual studies has been a major source of enquiry within art history and theory, and it is central to those concerned with graphics and pictorial representation in general.

Given how broad visual communication is, its history is a little difficult to trace its history. Nevertheless, there is evidence to suggest that it is the oldest form of communication. For example, in regions around the world there are cave paintings from thousands of years ago, some dating back as far as 40,000 years, Gregory (2006). Cave paintings are a primitive form of communication that were drawn or etched into cave walls and ceilings. Though their exact purpose is not clear, these paintings include representations of, among other things, animals, landscapes, and sacred spaces, and act as a kind of prehistoric documentation.

The earliest known paintings are said to be, the Chauvet cave about 15,000 – 13,000 vallon-pont-d’Arc France. These paintings are one of the most spectacular archeological finds of the century. The Paleolithic human’s decision to represent the world around them initiated an intellectual revolution of enormous consequences Kleiner, (2010).As far as the subject matter was concerned women were far more common subjects than men, but animals not humans dominate Paleolithic art. This is a clear suggestion of the Old Stone Age man’s conservation and preservation of the environment especially animals or wildlife, through painting.



Artists all over Uganda and the world at large have done works about many themes among which one is wildlife conservation. These artists are at liberty to choose any theme or any wild animals like the black and white colobus monkey as sources of inspiration for their art works. Uganda artists like NALUKENGE Clare used the black and white colobus monkey in her weaving art works

Emma Kavuma one of Uganda's powerhouse artists is painting what will be the biggest pro-conservation painting ever on bark cloth. Measuring 800cm by 500cm, the colorful painting features an array of wildlife in a disillusioned state to highlight the dark future that awaits them following the disastrous rate at which their population is being dwindled by poachers and wildlife abusers. Back in time, in the good old days of our predecessors, Africa was as gorgeous as the Garden of Eden. Her dramatic landscapes blossomed with pristine impenetrable forests, golden savannahs, calm deserts and refreshing lakes; each with millions of majestic wildlife. Alas! As it is widely known that all good things come to an end, it wouldn't be long before she would be robbed of this pride after her increasing population and admirers.

From overseas started to raid her impressive array of wildlife with the intent of ripping them off their ivory, meat, skins and the like. Slowly but surely, their population started to dwindle from millions to hundreds of thousands. Today, they are critically endangered with some like the white rhinoceros totaling to a few hundreds from hundreds of thousands two centuries back.

According to the 27-year old, the work of art which comes a few weeks after the brutal execution of Cecil, one of Zimbabwe's famous black mane lions will grace a total of 12 arts exhibitions in Europe, Africa and Asia. "Its biggest purpose is to inspire masses to shun activities

fuelling the reduction of wildlife in Africa, especially the sampling of wild meat and the purchase of products made of ivory and tusks of rhinos and elephants." Says the painter who is best known for his ardent passion for wildlife and conservation

Emma Kavuma puts final touches to the first piece of three that will make up the painting at his gallery in Kasubi. To some extent the black and white colobus monkey has been conserved by different artist however, as seen in the literature review, painting has not been well explore.

## CHAPTER THREE: METHODOLOGY

### 3.0 Overview.

This chapter involves the different procedures through which information shall be obtained. This chapter therefore presents the methodology of the study, research design, area of study, study population, sample population and selection, sampling techniques, data collection methods, data quality control methods, and data collection procedures.

### 3.1 Research design

Basing on the objectives of the study, the study was qualitative and was action based. This research design involved a systematic form of inquiry that is collaborative, collective, self-reflective, and critical and was undertaken by the participants of the inquiry, Onen, (2005). Yin, (1994) suggests that a research design is an action plan for getting from here to there. Yin further defines it as a blueprint of the research that deals with four problems: (1) what question to study, (2) what data is relevant, (3) what data to collect, and (4) how to analyse the results. Therefore this research design helped to prevent the collection of data that was not relevant to the research questions. I agree with both Yin and Onen's definitions for research design because in my own understanding, a research design should act like a guide line to the research.

The researcher used qualitative research method to accomplish this research where the researcher used case study research to obtaining of data. This was by both primary and secondary sources. Primary sources that were used were field work notes, questionnaires, oneon one interview and observations. Secondary data was collected through literary sources and these include books, research papers, newspapers, journals and internet.

### **3.2 Population Sample**

The researcher selected twenty five (25) art works of pronounced artists all over Uganda and twenty (20) respondents during this study. The respondents and the art works that were selected for sampling are those that have relevant information in the fields of art, painting and wildlife as well. The respondents were selected from both private and public galleries, craft shops with in Kampala, Uganda wildlife education Centre (UWEC), National Environmental Management Authority (NEMA) and Uganda Wildlife Authority (UWA).The researcher chose the above mentioned organizations because they had the relevant information about wildlife conservation. These responded through interviews during the conducting of this study. The ten (10) artworks were the total of the two (2) art works that were sampled from each of the five art galleries that the researcher went to and were relevant to wildlife conservation. These art works are the ones that the researcher was able to identify in respect to concept, tools and materials used in these artwork during his visit to the galleries visited.

### **3.3 Sample size.**

The selected samples included six (6) Artists, three (3) with a proficiency in painting, and the other three (3) with a proficiency in the other fields of art. Four selected art institutions in Uganda, two (2) from Kyambogo University, two (2) from Makerere University, one (1) from Kampala University, and one (1) from Metropolitan University. At the Uganda Wildlife Education Centre (UWEC), two (2) wildlife officers and two tour guides were selected, at Kavumba Recreation Centre, two (2) tour guides, and two (2) wildlife personnel were selected at the Uganda wildlife Authority (UWA) and two (2) Environmental officers were selected at the National Environmental Management Authority (NEMA). The researcher visited three craft centers selecting one respondent at each center making a total of three respondents. The

researcher also visited five galleries and interviewed the different attendants and owners to those different galleries in respect to the concept, techniques, and materials in the art works that are exhibited in these galleries. The sample size selection, the researcher considered the time factor as he had planned before.

The researcher then created twelve (12) art works articulating and documenting the life of the Black and White Colobus Monkey. These were done in accordance to the two themes that the researcher selected. a) Threats of the Black and White Colobus Monkey, b) the conservation of the Black and White Colobus Monkey with six (6) art works selected on each sub theme.

### **3.4 Sample techniques.**

The researcher used purposive sampling technique. Platon, (1990) defined sample techniques when He said that “the logic and power of purposive sampling lies in selecting information- rich cases for study in depth”. This definition was confirmed true by Bryman, (2008) when he defined purposive sampling as “a method that entails selecting respondents in a strategic way so that those sampled are relevant to the research questions that are being posed”. In agreement with the above definitions, I therefore purposively selected the respondents basing on their knowledge as regards to the information that was needed for this study. In agreement with Bryman’s definition for purposive sampling, the researcher used this sampling technique as the most suitable technique to answer the studio guiding questions set for the study.

### **3.5 Methods and tools of data collection**

According to Mbokane, (2001), Data is information obtained during the course of the study. Therefore the researcher used the following methods of collecting data to meet the objectives of the study: Direct observation, interviews, Library and archival survey, Photography and Studio exploration. The researcher selected the above mentioned methods and tools of research design because these were the best tool that was at the researcher's exposure.

#### **3.5.1 Direct observation**

The researcher used direct observation as one of the methods of data collection. Observation refers to an act of recognizing and noting a fact or occurrence. It involves the use of all senses to notice and understand the experiences of interest to the researcher. This method was employed under the guidance of studio guiding questions of the study mentioned in chapter one; finding data for all objectives of the study. The researcher used an observation guide as a tool.

The researcher visited various wild life centers, Art galleries, art studios, museums, and tertiary institutions where art is displayed to observe the art-works done by different artists around the country. Observing and understanding techniques, materials applied and the message or subject matter being portrayed. This was done in order to get interpretation and understanding various attributes of selected art works in the different selected areas. This helped in satisfying objective (2) of the study. Observation helped the researcher to identify and select the required materials and tools to use during studio practice. The researcher used direct observation because it is one of the best methods of data collection that can give firsthand information.

### **3.5.2 Interview**

According to Kakooza, (2002), the term interview refers to a conversation in which a researcher tries to get information from the interviewee and records it by him or herself. During an interview a rapport is established between the interviewer and the interviewee. Not only is physical distance between the two is beaten, the social cultural obstacle is also removed; and a free common flow of Ideas to takes place. Both create their respective impression upon each other. The interview brings them both on the same level and an emotional attachment impinges between them. The researcher chose to use interview as a method of data collection because;

In this study, the researcher made appointments with various people to be interviewed, made preparations and utilized unstructured relevant questions for the study. The researcher used an interview guide as a tool during the interviews, the data from respondents was recorded using an audio recorder and it was utilized during the writing of chapter one and two of the study. This was because interviews help the interviewer to get to a one on one conduct with the respondents during the study. Interviews helped in satisfying objective (1) of the study

### **3.5.3 Library and archival survey.**

Library and archival survey made it possible to access relevant data recorded on internet, text books journals among others in order to satisfy objective one (1) and two (2) of the study. The researcher through this method was able to traverse the internet, used the University library in search for information and also read various literature related to the area of study. The data collected was recorded in the log book through writing and in photographic format. The researcher used this secondary method of data collection in order to understand the previous literature by other researchers that is relevant to the study.

### **3.5.4 Photography**

Photography is an instrument of data collection that involves the use of a camera to record an incident or happening. Photography another method of data collection that was used to record the Black and White Colobus Monkey in its instinctive habitat. The researcher used a digital camera as a tool to photograph images of the Black and White Colobus Monkey. These photographs helped the researcher to develop sketches and designs that were referred to while creating paintings, documenting the life of the Black and White Colobus monkey. The camera was also used to photograph the progress and various stages during studio practice. Photography helped in satisfying objective (3) of the study. Photography was used to capture and record visual images that later helped the researcher in the making of sketches and selection of colors for the studio practice.

### **3.5.5 Studio Exploration**

During Studio Exploration, many experiments were made to make it thinkable to access relevant data that helped in satisfying objective three (3) of the study.

### **3.6 Procedure of studio practice and findings**

Studio exploration as a method of generating and applying data was used to investigate on the status of the black and white colobus monkey by documenting its life through the production of painting.

Selected surfaces, media, materials, tools and techniques were employed for this cause following different procedure and these were as follows:



- a) Photographing and collecting images of the black and white colobus monkey in its native habitat.
- b) Identifying and Collecting of tools, materials, and techniques used during studio exploration to produce paintings inspired by the black and white colobus monkey for its conservation.
- c) Identification of source of inspiration and selection of themes.
- d) The design process; creating studies, developing sketches and painting art works documenting the life of the Black and White Colobus Monkey using selected materials, tools and techniques.
- e) Written and photographic documentation of the findings to the study.

### **3.6.1 Collection of images of the black and white colobus monkey.**

Various photographs and images of the Black and White Colobus Monkey were collected to be used in advancing the studio practice exploration. The images were used as reference points during the sketching and development of designs that were painted. These images were also useful in the choice and selection colour schemes.

### **3.6.2 Materials used in studio practice**

Materials refer to any items, substances, or any other things used in the studio production process that make up an art work and these materials remained part of the finished product. Such materials were divided into two sections; media and surfaces.

**a) Media**

These are substances which were applied and used on the surface to register designs and remained part of the design. The researcher used graphite, charcoal, ink, water colors and pastels during the sketching process; and acrylic colors and found objects during the process of painting. Soot from burning candles was also used though minimally to enhance the art works. Since the researcher was familiar with these materials and had experienced with them before, he felt more comfortable using them or this kind of study. Fixatives were also used as media that prevented the smudging of the drawing in case of accidental contact with other surfaces.

**b) Surfaces**

These were flat planes where media was applied to register a design and remained part of it. The researcher used the following plane surfaces in studio practice: Bond papers, Sugar papers, manila papers and canvas.

**c) Tools**

These were equipment used in the production of art works and did not remain part of the design. On beginning to work, the painting studio was equipped with a variety of tools selected basing on the nature of work suggested to be done and they included the following:

- i. Drawing board: this was a flat surfaced piece of wood that was used to support the surfaces during the drawing or sketching process.

- ii. Painting easel: this was used to support the stretched canvases and drawing boards during drawing the exercise applying media on large-scale surfaces.
- iii. Painting Brushes: these were used to transfer color from the palette to the canvas in the creation of intended effects on surface.
- iii. Palette: this is a tool from which colors are mixed and any other liquefied medium.
- iv. Palette knives; these were used to mix and to apply acrylic colors from the palette to the surface.
- v. Apron; this was used by the researcher to cover up his body help him not to stain himself with paint.
- vi. Rags: these were pieces of clothes that were used in the working process and afterwards to clean the tools plus creating the required effects.
- vii. Lino cutter: this was used to sharpen tools and trimming paper and canvas edges
- viii. Eraser this was used in the creation of effects and contrast on the surfaces before and after applying soot.
- ix. Digital cameras, these were used to collect photographic data during and after studio processes.
- x. Laptop (computer), this equipment was used in the process of collecting and putting together both reflections in text and photographic data during and after the working process.
- Xii Glue this was used to fix the found objects onto the surfaces or canvas.

#### **d) Techniques**

These were approaches that were used by the researcher in the application of media on the surfaces. Three (3) techniques were used in the production process as a way of not limiting the researcher's creativity and freedom of expression. These techniques were;

**Wash:** This was the act of using a brush and or any suitable tool to apply liquefied media on the surface. The researcher utilized painting brushes to create wash effects on the canvas using acrylic colors.

**Hybridization of water and oil paint.** This technique involved the mixture of water soluble paints and oil paint.

**Collage- Painting.** This technique involved painting acrylic or oil colors on the canvas and pasting various found materials to communicate the intended message.

#### **3.6.3 Source of inspiration and selection of themes.**

Since the study was focused on using the Black and White Colobus Monkey as a case study in a studio exploration into using painting as a conduit to conserve bird species in Uganda, the researcher used the Black and White Colobus Monkey as a source of inspiration for the studio exploring. Two (2) themes were selected for the study and these were ;( a) Threats of the Black and White Colobus Monkey. (b) Conservation the Black and White Colobus Monkey.

### 3.6.4 The design process.

A variety of photographs portraying the life of the Black and White Colobus Monkey were selected to be used for reference during the design process. They ranged from motherhood, social life, feeding, and the nature of its habitat, threats, and its conservation. Based on the photographs, the researcher created studies and developed sketches and designs which were used to express painterly impressions and expressions communicating and documenting the life of the Black and White Colobus Monkey artistically. Sketches were made following the two (2) themes; a) Threats of the Black and White colobus Monkey. b) Conservation of the Black and White Colobus Monkey.



***Figure 24: Photograph of a Black and White Colobus male Monkeys during territorial fight***

*Photographer: Annet Crone*

*Source: [www.fineartamerica.com](http://www.fineartamerica.com)*

In Figure 23: Black and White Colobus Monkey fighting for territory. The Black and White Colobus Monkey are known to live in groups with each group living in a given territories with one male per group. This male is responsible for defending the group. Figure xiv below shows the studies of the Black and White Colobus Monkey developed from Figure xiii above.



**Figure 25: Black and White Colobus Monkey sketch**  
*Materials: Ink on Bond Paper*  
*Source: Researcher.*



**Figure 26: Black and White Colobus Monkey sketch**  
*Materials: Ink on Bond Paper*  
*Source: Researcher.*



**Figure 27: Black and White Colobus Monkey sketch**  
*Materials: Ink on Bond Paper*

*Source: Researcher.*



**Figure 28: Black and White Colobus Monkey sketch**

*Materials: Ink on Bond Paper*

*Source: Researcher.*



**Figure 29: A sketch of the Black and White Colobus Monkey with her infant**

*Materials: Ink on sugar paper*

*Source: Researcher*



**Figure 30: Black and White Colobus Monkey sketch**

*Materials: ink on sugar paper*

*Source: Researcher*



**Figure 31: Black and White Colobus Monkey Sketch**  
*Materials: Graphite, ink, colored pencil on bond paper*  
*Source: Researcher*



**Figure 32: Black and White Colobus Monkey Sketch**  
*Materials: Colored pencil and ink on bond paper.*  
*Source: Researcher*

### **3.7 Validity and Reliability**

According to Kabanze(2012), reliability and validity are important issues in assessing quality of research as they indicate the extent to which the study findings reflect the world that they are seeking to explore. To ensure the validity and reliability of the study, pilot testing of the instruments were carried out. Studio guiding questions and interview guide were distributed to willing participants and friends. The research supervisors' also read through and made necessary



changes regarding the instruments before administering to ensure that there is validity in the data collected.

### **3.8 Ethical consideration**

All data got from respondents was confidentially kept and analyzed through studio practice. The respondents that were interviewed were only those that allowed to be interviewed and none of the respondents were harm, forced or intimidated. The researcher highly respected anonymity, confidentiality, and privacy of the his respondents

## CHAPTER FOUR

### PRESENTATION AND INTREPRETATION OF STUDIO FINDINGS

#### 4.0 Overview.

This chapter presents interprets and analyze the studio findings of the study. In this Chapter, findings were based on the study outcomes of studio exploration using painting as one way of conserving the Black and White Colobus Monkey. Chapter four answers objective 3 of this study; to Produce Paintings inspired by the Black and White Colobus Monkey for its conservation.

In this chapter, the researcher presents the visual images he created in studio, interprets these images and analyses them according to the tools and materials used in each painting. Different tools and materials were used during studio practice for purposes of being creative and communicating the researchers message clearly. Despite the fact that different materials and tools, techniques and principles and elements of design were employed, emphasis was put on the message and subject matter. The explanation and arrangement of studio findings was based on selected themes, and these are; a) threats of the Black and White Colobus Monkey, b) Conservation of the Black and White Colobus Monkey.

## 4.1 Presentation of studio findings

### 4.2.1 a) Threats of the Black and White Colobus Monkey



***Figure 33: Confused.***

*Size: 60cm x 90cm*

*Material: Oil and water paint and collage on canvas*

*Technique: Hybridization of water and oil paint and collage painting*

*Source: Researcher*

The Black and White Colobus Monkey is painted monochromatically that is in black and white, the infant in front of its mother. The infant Black and White Colobus Monkey is looking up to the mother Colobus monkey for help,

The Black and White Colobus Monkey is painted monochromatically; that is in Black and White which is the indigenous colors from which the name Black and White Colobus Monkey was derived. The placement of the infant Black and White Colobus Monkey before and facing the mother colobus monkey was a depiction of the call for rescue



**Figure 34: In fear**  
*Size: 60cm x 90cm*  
*Material: Oil and water paint on canvas*  
*Technique: Hybridization of water and oil paint*  
*Source: Researcher*

A man's head with thorns on the top, below are two (2) heads of the black and white colobus monkey, hand is holding on the to the head of a human being . A bigger head is of the Black and white colobus monkey facing the human face and other thorns below the infant Black and White colobus, rough textures scattered all over the composition

The human head depict depicts the responsibility of man in looking after these animals this is shown by the black and white colobus monkey holding on top of the human's head. There are thorns above the human's head this depicts the traps and any other things that can harm the black and white colobus monkey yet they are plotted by man who is rather responsible for protecting the black and white colobus monkey. The small head of the black and white colobus monkey shows those that have been protected but are in bad conditions. The rectangles on the arm of the monkey that is holding on top of the human head depict the once were territories that have been cleared by man. The rough textures depict the harsh conditions that have been caused by man in the now left to exist territories that have made it hard for the black and white colobus monkey to continue existing in these areas.



***Figure 35: Lonely.***  
*Size: 50cm x 90cm*  
*Material: Oil paint on canvas*  
*Technique: oil paint and collage painting*  
*Source: Researcher*

The composition is represented with sections divided with threads these in number total up to forty (40) and they depict the territories of the black and white colobus monkey which is estimated to be over forty (40) etchers. The SIM card plates in these sections show industrialization in the areas where the black and white colobus monkey habits. The flowing paint in the lower part of the composition depicts environmental degradation, the green in the upper right corner depicts the disappearing vegetation that has led to loss of food for the black and white colobus monkey. The black and white colobus monkey is presented with no hands and feet to show that the Monkey is not active. The open mouth of the Black and White Colobus Monkey depicts the loud cry for help, and being one (1) shows the lost members of the group.



***Figure 36: Flames of fire.***

*Size: 36cm x 50cm*

*Material: Oil paint on canvas*

*Technique: oil paint and wash*

*Source: Researcher*

The mother and infant black and white colobus monkey, the infant looking up to the mother black and white colobus monkey. The eyes and ears of both the mother and infant have a red color of claspings plants fading as they grow towards the background. Fruits below and at the back of the mother, and between the arms of both the mother and infant black and white colobus monkey with their mouth closed. The background is treated with flows of paint towards the background.

The mother facing her infant depicts motherhood among the black and white colobus monkey; the infant is looking up to the mother for help. The red flow in the eyes and ears of both mother and infant depicts the suffering faced by the black and white colobus monkey, and the closure of mouth depicts confusion. The claspings plants fading as they grow towards the background show the lost vegetation. The fruits below and at the back of the black and white colobus monkey depicts little food left available for the black and white colobus monkey yet it has no appetite to eat because of the fear and confusion.

a) **Conservation of the Black and White Colobus Monkey**



**Figure 37: Tojkwatako.**

*Size: 90cm x120cm*

*Material: Oil and water paint and collage on canvas*

*Technique: Hybridization of water and oil paint and collage painting*

*Source: Researcher*

The main inspiration in this composition is a shield with a head of the Black and white colobus monkey at the center, the mouth of the monkey is shut. Three (3) eyes are closed and two (2) eyes open with their mouths shut, circles at the back and front of the black and white colobus monkey. There are thorns following the shapes of the shields, rough textures on top of the head of the monkey, and other two (2) shut human mouth at the right lower corner.

The thorns show that no one should touch or harm black and white colobus monkey has a unique defensive characteristic, unique in a way that if attacked by an enemy, the whole group will defend the group member attacked to the extent that the enemy can even kill the entire group as they try to defend the member that was attacked. This is a characteristic that can be hardly found in animals both wild and domestic. This is depicted by the shields that are arranged systematically with the head of the black and white colobus monkey at the center. However the

defense that this black and white colobus monkey can offer is not enough. This is depicted by the thorns as a sign for need of more protection by man. The rough textures on top of the black and white colobus monkey's head in the upper left corner, and below depict the areas that have been encroached on by man. The three (3) closed eyes and two (2) shut mouth symbolize prayer without action, the closed eyes are three (3) in numbers depicting the fact that prayer alone can yield results. The open eyes represent that population of the people that are aware of the importance of conservation but do not care. This is why the open eyes are presented looking in the opposite direction. The two shut mouth in the right lower corner depict the ignorant population that needs to be sensitized about the need to conserve wildlife.



***Figure 38: At peace***

*Size: 60cm x 90cm*

*Material: Oil and water paint and collage on canvas*

*Technique: Hybridization of water and oil paint and collage painting*

*Source: Researcher*

The Black and White Colobus Monkey is presented with, cutters, scattered pieces of wood. The background is treated with disorganized colors all covered with a mesh.

The axe hit on the head of the Black and White Colobus Monkey depicts the damages that have been induced onto this Black and White Colobus Monkey, the pain inflicted on it,



depicted by the cutters. The red depicts the blood that is splashing out of its head, the belts depict the lost freedom, the few scattered pieces of wood show the scarce food. The Black and White colobus monkey is presented being small in size and almost disappearing in the colors of the background an indicator of malnutrition and extinction.



***Figure 39: Unbreakable.***

*Size: 90cm x120cm*

*Material: Oil and water paint and collage on canvas*

*Technique: Hybridization*

*Source: Researcher*

Keys put at the right upper corner of the composition, chains on the upper part running down words and then to the left. There are two images (2) black and white colobus monkeys, one holding the infant colobus. Then padlocks running across the first image of the Black and White colobus, Threads running from the center to the left, a large rope on top of the two (2) Black and White Colobus Monkeys, stem of plant that tend to break as they extent to the extreme left.

Among the Black and White Colobus Monkey, mothering is a responsibility of all members of the group. The Black and White Colobus Monkey spends most of its time feeding and resting, this monkey eats about three (3) kilograms of food per day an amount that is almost half its body weight. This means that if mothering was then left only to the mother, she would not have enough time to feed, therefore the follow female Black and White Colobus Monkey of

the group will help the mother Colobus Monkey so that it gets time to feed. These females are attracted by the flamboyant white color of the baby colobus monkey.

This is depicted by the two (2) Black and White Colobus Monkeys with one (1) holding the baby Colobus Monkey as the mother in the background gets time to feed too. The key depict the willingness of the mother in giving away her baby in order to get enough time to feed. The padlocks and chains are a symbol that shows protection offered to the baby colobus, monkey by the female colobus monkey that has the baby at that particular time. The big rope is a sign of a boundary between different territories of the black and white colobus monkey beyond which crossed by any member of the group may cause a fight in defense of their territory.



***Figure 40: In the trap.***  
*Size: 60cm x 90cm*  
*Material: Oil paint and collage on canvas*  
*Technique: oil painting and collage*  
*Source: Researcher*

The composition has super glue tubes and leads, insulated wires, tooth picks behind and in front of the black and white colobus monkey, banana fibers and two (2) rings. The background is treated with curves of different colors with the black and white colobus monkey and her flapping long hairs carrying her baby.

## **Design interpretation.**

The black and white colobus monkey hops higher than any other monkey hoping up to sixteen feet (16) from tree to tree even one that is holding her baby can hop this far, a characteristic that makes it unique from other monkeys. The black and white colobus monkey has an adaptive reduced thumb that holds tree branches firmly as the monkey hops from tree to tree and this represented by the super glue tubes. The banana fibers making a curve behind the black and white colobus monkey are sixteen in number; this symbolizes the sixteen feet distance the colobus monkey can hop from tree to tree.

The monkey is also presented flying to the far front with flapping long hairs holding her baby. These long hairs act like a parachute to help the colobus monkey land safely this is depicted by the pick color in the background. The super glue leads depict the areas that are left protected this is why they are presented in the green color.

The two (2) rings depict the traps plotted by man to trap the black and white colobus monkey and the tooth picks represent the man's activities in the habitat of the black and white colobus monkey.



***Figure 41: The protected protector.***

*Size: 150cm x240cm*

*Material: Oil, water paint and Acrylics and collage on canvas*

*Technique: Hybridization of water and oil paint and collage painting*

*Source: Researcher*

This composition is a mural; a mural is a combination of many compositions on a single surface or canvas.

The black and white colobus monkey is presented in shape of a human head with bicycle spokes at its cheeks originating at the center. The black and white colobus monkey is surrounded by dry trees; below this monkey is a small head of a younger monkey originating from the dry roots of the dry trees. At the left below the colobus monkey are two (2) tied hands and above the hands are match boxes above which are tooth brushes. There is a skeleton of the black and white colobus monkey after the tooth brushes, broken CDs between the legs of the skeleton.

Threads have been also designed originating from the skeleton, below the CDs are tooth picks below which is a big eye and below the eye and in the far front are packets of capsules and insulated wires that are coiled with silver and copper wires, and polythen paper that are designed in a zigzag way. Above the skeleton is a male black and white colobus monkey that is hang with

a sisal rope, with his stomach and bones of one hand exposed, eye placket off and mouth shuttered.

Behind the big black and white colobus monkey is a huge dry bark of a big tree behind which are human beings that moving in an opposite direction facing snail shells designed like a laminated leaf, this leaf like design is also seen above the head of the colobus monkey.

Above the colobus monkey still are superglue tubes that are designed in a circular, besides which there is another coiled insulated wire crossing one of the tree branches.

Below the young colobus monkeys head is a phone charger connecting to the big eye and other small wires connecting to the match boxes. The composition also has of tooth paste tops designed on a raised platform at the far end of the composition where the threads connect to.

This mural combines the two (2) themes on which the studio work was done that is; the threats of the black and white colobus monkey and the conservation of the black and white colobus monkey. This also includes some suggestions of what should be done to improve on the conservation of the black and white colobus monkey. The black and white colobus monkey in this mural is designed in a shape of a human head and placed at the center. This shows that man is solemnly responsible for the good and mess as far as conservation is concerned.

The black and white colobus monkey is surrounded by dry trees this depicts one of the unique characteristics of the black and white colobus monkey that it can spend its entire life of twenty (20) to thirty (30) in trees hardly stepping on the ground. However the dry trees depict lost vegetation that has limited the food for the black and white colobus monkey. Below this black and white colobus monkey is a fairly younger Colobus Monkey's head, this depicts

another unique characteristic of the Black and White Colobus Monkey where the young males of the group live the group and start their own bachelor life until they are able to take on the group.

On the chicks of the Black and White Colobus Monkey at the center are bicycle spokes originating at the center and are divided into forty (40) division.

## CHAPTER FIVE

### DISCUSION, CONCLUSION AND RECOMENDATIONS

#### 5.0 Overview.

This last chapter involves discussion of the study that is done according to the objectives of the study; conclusion of the results was also done following the objectives of the study. This chapter also involves recommendations to the study, references and appendices that were used in the study.

#### 5.1 Discussion

Discussion of the findings of the study was based on it's the objectives. Objective one of the study was to establish the status of the Black and White Colobus Monkey in Uganda. According to the findings by the researcher as per the first objective, the researcher noticed a reduction in the habitat of the Black and White Colobus Monkey. This is because of the increased population, where people are clearing forests to acquire more land for settlement. Habitat loss is the main threat to the Black and White Colobus Monkey according to the observations made by the researcher. This is a threat that was cited by most respondents



Figure: 42. In the Akeley Hall of African Mamma Monkey  
Artist: Henri Rousseau 2018  
Source: [www.fineartamerica.com](http://www.fineartamerica.com)



Figure: 43. Ubreakable 2019  
Size: 90cm x 120cm  
Material: Oil, Water based paint & collage on canvas  
Technique: Hybridization  
Source: Researcher

On the left is a painting produced by an international artist whereas on the right is a painting produced by the researcher. The natural vegetation is painted in its natural color and the black and white colobus monkey painted in its natural color that is black and white. This shows how comfortable the monkey is in its habitat yet we see a lot of forest degradation going on in the country! This indicates that the artist developed the painting mainly for aesthetic purposes rather than for conservation. The painting on the right made by the researcher shows a variety of color, threads, padlocks and chains among others materials that are associated with protection. Therefore the painting produced by the researcher hold more water than the one produced by the international artist as far as conservation is concerned.

According to the tour guides at Uganda Wild life Education Center (UWEC) Entebbe, the black and white colobus monkey are left to feed freely, It then goes to feed beyond the premises from where it is supposed to feed from, exposing it to many dangers like falling into traps, hunters among others putting it at risk. On the researchers visit to kavumba recreation ground's zoo, the researcher found out that the black and white colobus monkey at the zoo had sustained injuries. According to the tour guide at the zoo, this mother black and white colobus monkey had fall in a trap and lost her baby. This is a situation that every concerned citizen especially artists should pay attention to.

According to Afriart gallery attendants, artist have for the last five years not exhibited any art work on the black and white colobus monkey because they only paint for monetary reasons. This was after asking the gallery attendants, why there were no paintings about wildlife in the gallery? This was confirmed by the Nomo gallery attendant who said;” Artists only paint wild animals like lions, Elephants, leopards buffalos, zebras, giraffes, Gorillas and Chimpanzees among other animals that can be easily bought by tourists on their way back from the National



parks”. The questions are, are they the only wild animals that these tourists look at in these national parks? If it is because of monetary reasons that the artists paint wild animals, are these the only wild animals that can sale? I personally believe that these are not the only wildlife animals that can sale, because certain animals like the black and white colobus monkey are held with high cultural value among different tribes of Uganda. For example among the Buganda, the “*Ngeye*” clan derives its name from (*Engeye*) the black and white colobus monkey.

This makes me strongly believe that if artists did wildlife art works for monetary gains, then they would have also done equivalent artworks about the black and white colobus monkey. This is because the members of clans like the “*Ngeye* clan” would be willing to buy art works of wild animals from which their clan was named, but where can they get them? During this study, I visited over seven (7) art galleries and craft shops around Kampala but none of these art galleries and craft shops had paintings or any art works on the black and white colobus monkey.

## **5.2 Conclusion**

### **5.2.1 Results on objective one**

Objective one of this study was’ to establish the status of the black and white colobus monkey in Uganda. In the process of accomplishing this objective, the researcher looked at the status of conservation of the black and white colobus monkey. This was done when the researcher visited the different wild life agencies like MEMA, UWA and UWEC and recreation centers like Kavumba to collect data. This probably shows how long the journey is for the country as far as conservation is concerned.

Surprisingly however, some wildlife officers had less or no idea about the status of conservation of the black and white colobus monkey in Uganda yet the animal rights commission calls for equal rights among animals.

The tourism industry of Uganda largely depends on wildlife that is to say flora and fauna; this is because the country is endowed with abundant of wildlife as evidenced in the Uganda vision 2040. This is the main reason why the government of Uganda and the different authorities, have tried to put efforts on wildlife conservation. However, these efforts would be in vain if man's ignorance towards wildlife and his selfish desires are not well dealt with.

The black and white colobus monkey as per objective one (1) has been regarded to as of least concern by the international union for conservation of nature (IUCN). This is a statement that I disagree with especially in a country like Uganda where almost all forests have faced a lot of degradation.

### **5.2.2 Results on objective two**

Objective two was to establish why limited artists have conserved the Black and White Colobus Monkey in Uganda, (western Buganda). According to the attendant to the Afriart gallery seventh street industrial area, limited artists have conserved the Black and White Colobus Monkey for different reasons among these are; artist paint wildlife animals for monetary gains, this makes them paint wild animals that they believe will make them money in the near time. This is why most wildlife art works exhibited in galleries especially Nomo, Afriart and Asante where the researcher visited were works of the commonly known wildlife animals like lions, elephants, leopards, gorillas among others. This is probably one of the

reasons why in all the art galleries and craft shops the researcher visited, there were no art works of the Black and White Colobus Monkey that were traced.

### **5.2.3 Results on objective three**

The third Objective was to produce of paintings inspired by the Black and White Colobus Monkey for conservation agenda in Uganda (western Buganda). In an attempt to attain this objective, paintings were produced basing on the two (2) subthemes that are a) threats of the Black and White Colobus Monkey b) conservation of the black and White Colobus Monkey. These two (2) sub themes were approached using three (3) techniques to best accomplish this objective and for better communication.

### **5.3 Recommendations**

This study discovered the reasons why limited artists have done works on the Conservation the Black and White Colobus Monkey. The study therefore helped the researcher to give recommendations basing on the objectives.

Visiting the various art galleries, the researcher found out that despite the fact that artist had done works about the wildlife. However, the message of conservation was limited among these art works and even those that had the conservation message, they never bothered Painting about the Black and White Colobus Monkey.

The recommendations given by the researcher will not only help Painters to conserve the black and white colobus monkey but artist fraternity to conserve the colobus monkey as well. I agree with artists who paint wildlife animals with intentions of making money and encourage them to go ahead and paint for monetary reasons.

However, the researcher only recommends that let artists produce art works considering Conservation first because it is through conservation that we can preserve this wild life for the artists that will come after us to work on. The Black and White colobus monkey is one monkey that is one monkey whose conservation has not been given less attention by artists. This was evidenced by the researchers visit to the different galleries and he found that there were no art works of the black and white colobus monkey exhibited in these galleries.

To the other artist, the black and white colobus monkey is an artistic wild animal that is threaten and therefore needs rescue by artists. Its black and white color is beautiful and can be explored through different forms of art by different artists

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**APPENDIX A**

**QUESTIONNAIRES FOR THE ARTISTS**

1. What is your name?

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2. What is the name of this gallery/studio?

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3. What is your position in this gallery/studio?

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4. What type of art do you produce/practice?

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5. For how long have you practiced this type of art?

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6. Have you ever heard about wildlife conservation?

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7. As an artist, what do you understand about wildlife conservation?

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8. Have you ever done art works about wildlife conservation?

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9. If no, then why not?

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10. Do think artists have done enough to conserve wildlife?

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11. As an artist, do you think it is important to conserve wildlife? And why do you think so?

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12. As an artist have you heard experiences with the black and white colobus monkey?

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13. What is that experience if you have any?

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14. Have you ever done any works concerning the conservation of the black and white colobus monkey?

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15. If yes where are those works?

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16. If no, why have you not?

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17. What motivates you during the production of your art works?

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18. What materials do you use during the production of your art works?

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19. Which tools and materials do you prefer most during the production of your art works?

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20. What challenges do you face during the production of your art works?

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21. How have you tried to overcome these challenges?

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**APPENDIX B**

**Questionnaires for the forest officers**

1. What is your name?

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2. What is the name of the forest reserve?

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3. How long is the forest from Kampala?

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4. What is your position at the forest reserve?

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5. What type of wild animal are found at the forest reserve?

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6. Is the black and white colobus monkey one of the wild animals you have at the forest reserve?

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7. Have you ever heard about wildlife conservation?

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8. As forest officer, what do you understand about wildlifeconservation?

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9. What are the efforts made to conserve the black and white colobus monkey at the forest reserve?

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10. Do think enough has been done to conserve the black and white colobus monkey wildlife?

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11. What efforts have been made to conserve the black and white colobus monkey?

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12. Are their areas that you think should be improved?

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13. If so, what are they?

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14. What challenges do you face during the conservation of the black and white colobus monkey?

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15. How have you tried to overcome these challenges?

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