A STUDIO EXPLORATION OF PAINTINGS TO CONSERVE THE SHOEBILL BIRD SPECIES IN UGANDA

KIBAZO Hashib

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DECLARATION

This guide book is my original work and has not been presented for a degree or other awards in any University.

Signature:.....

KIBAZO Hashib (Student)

2011/U/HD/268/MAID

Date: 6/DEC/2017

APPROVAL

We as University supervisors confirm that this guide book was done the candidate under our supervision.

Signature:.....

WATHUM Edwin

(Principal supervisor)

Date: 07/12/17

Signature:.....

MAYANJA Richard Weazher

(Second supervisor)

Date: 07/12/2017

DEDICATION

I dedicate this work to my family members more especially my mum, Mrs. BIRUNGI Robinah Muwonge for struggling endlessly for my academic success.

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I want to begin by thanking the Almighty for the wonderful and precious gift of life, and for making it possible for me to accomplish this work.

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LIST OF ABBREVIATIONS / ACRONYMS.

IBA: Important Bird - diversity Areas

IUCN: International Union for Conservation of Nature.

NEMA: National Environment and Management Authority.

UWA: Uganda Wildlife Authority.

UWEC: Uganda Wildlife Education Centre.

UCF: Uganda Conservation Foundation.

WCS: Wildlife Conservation Society.

SOAB: State of Africa's Birds.

ABSTRACT

The purpose of this study was to, "conserve the Shoebill bird species in Uganda by documenting its life through studio possibilities in painting". The study was guided by three objectives; (1) To identify the major threats affecting the Shoebill. (2)To analyze how different visual artists have used the Shoebill in their designs (3) To articulate the life of a shoebill through different studio possibilities in painting. The study was carried out in Kampala and Wakiso Districts where (28) respondents were purposively selected. The study was experimental in nature and the research methods included; interviews, observation, library and archival survey, photography and studio exploration. A total of sixteen (16) experiments were carried out and data was recoded and analyzed qualitatively using the narrative method. Data was disseminated through exhibition and catalogues. The findings revealed a worrying state of birds in general and the Shoebill in particular; and the need for immediate conservation. The study further discovered that human activities are the major threats to birds. Such activities include hunting, destruction, fragmentation and degradation of habitats among others. The researcher hopes that the studio explorations will go a long way in helping the conservation of the Shoebill and other bird species in Uganda as well as providing relevant information to but not limited; the community, artistic fraternity, scholars researchers, academicians, Government Authorities and wildlife agencies.

CHAPTER ONE: INTRODUCTION

1.1 Overview

The research entailed; a studio exploration of paintings to conserve the Shoebill bird species in Uganda. It aimed at using the Shoebill as a case study. This rare bird is one of the endangered bird species in Uganda heading towards extinction. Therefore using it in this kind of study was meant to help promote its conservation. This chapter involved the background of the study, statement of the problem, purpose, objectives, and studio guiding questions, significance of study, scope of the study and definitions of operating terms.

1.2 Background to the study

A new research led by the American Museum of Natural History suggests that, there are about 18,000 bird species in the world-nearly twice as many as previously thought. Africa's total bird species is estimated to be 2355 birds. The wildlife of Uganda is composed of one thousand sixty two (1062) species of birds. The birds' species accounts for eighteen percent (18%) of the globe's total bird species and fifty percent (50%) of Africa's bird species population. This statistical fact reflects the country's quality endowment of nature in general and birds in particular. In 2012 Uganda was declared Africa's preferred Birding Destination after Africa Bird Club voted two of Uganda's birding sites among the top birders' destinations in Africa. Bwindi was actually, voted the best birding site in Africa with Murchison coming in at number nine. It is little wonder therefore that the year 2013/14 was declared the Year of Birding by the minister of tourism, wildlife and antiquities, Maria Mutagambwa.

Birds are being considered as the main tourism attractions which bring in more revenue to Uganda. (Nature Uganda Report 2008). It is recommended that birders spend not less than $4,000 which is about 10 million shillings per safari carried out in Uganda. More so a study by Nature Uganda further reveals that more than two thousand (2000) birders visited the country in 2008 which

is more than gorilla trekking safaris which are carried out. This outstanding value shows that birds watching safaris have contributed high revenue to the country

It was Sir. Fredrick Jackson a former Governor of the Uganda protectorate and a keen Ornithologist who once described Uganda as a "hidden Eden.... and a wonderland for birds. This statement stresses the fact that Uganda is a rich country in terms of bird species, a fortune that deserves to be protected and conserved for future generations.

Unfortunately, some of the rare birds in Uganda have been noted to either be vulnerable, endangered or threatened that they may be gone within a human lifetime unless when we step up for serous conservation plans. One of such birds that are seriously endangered is the Shoebill.
An endangered species is defined as a population of living species that is in the danger of becoming extinct because of several reasons. Some of the reasons can be; the species have a very low population or they are threatened by the varying environmental or prepositional parameters.

The Shoebill (Balaeniceps rex) also known as whale head or Shoe-billed stork is a very large stork-like bird. It has a height of up to 150 centimeters (5feet) and weighs up to 14 pounds. In fact the Arabs used to call the Shoebill stork "Abu Markub" meaning father of the shoe. Kaufman (1997) it derives its name from its massive shoe-shaped beak. The adult is mainly grey while the juveniles are brown.

The Shoebill is one of the most sought after bird in Africa in general and Uganda in particular (Amar 2015). This could be probably because of its unique qualities which include the following among others. Amazingly this prehistoric looking bird can live for 50 some years. The Shoebill storks are solitary creatures that form monogamous relationships during mating season which is between April and June. They make a nest on the ground and usually

lay two eggs and both parents share incubation duties for a month before the chicks are hatched and have to be fed for several months before they can forage for food on their own.

Oduchu says: "according to scientists, the Shoebill lays two eggs in five years and only hatches one of them. This partially explains their limited numbers. Both sexes brood, feed, and water the young, watering continuing on hot days until the young is active enough to obtain water for itself. Parental behavior is largely governed by the food requirement and development of plumage of the young. In the late fledging period the male brings most food while the female spends most time on the nest.

Shoebills survive on a diet of mainly lungfish supplemented by frogs, puddle fish, tilapia, turtles and water snakes all because of the sharp edges on their wide bill.
The bird is different from others because you cannot find it in a group. This uniqueness defies the saying "birds of the same feathers flock together".

Although the Shoebill is a water bird, it cannot swim because its toes are not webbed.
Its hunting style is also unique because it waits for fish to come where it is. It is capable of standing for long hours waiting for something to eat.

It is evident that a bird like the Shoebill with such amazing qualities needs to be preserved and conserved if such unique attributes are to survive for ages. What is worrying however is that there are a number of threats that affect Ugandan birds including the Shoebill. (Munro 2000) mentions that hundreds of millions of rural people in developing countries including 500 million malnourished and 800 million destitute are compelled to destroy the resources necessary to free them from starvation and poverty. This means therefore that fewer natural bird habitat areas remain each year. Moreover, the habitat that

remains has often been degraded to bear little resemblance to the wild areas which existed in the past.

Habitat loss-due to destruction, fragmentation and degradation of habitat is the primary threat to the survival of wildlife. Some of the habitats have become so degraded that they no longer support nature wildlife.

Climate change and global warming is making hot days hotter, rainfall and flooding heaver and droughts more severe (Dunne 2001).This intensification of weather and climate extremes will be the most visible impact of global warming in our everyday lives. It is also causing dangerous changes to the landscape adding stress to wildlife species and their habitat. Since many types of birds have specific habitat requirements climate change could cause disastrous loss of wildlife species. A slight drop or rise in average rainfall will translate into large seasonal changes. Since plants and wildlife are sensitive to moisture change so, they will be harmed by any change in moisture level.

For all of human we have shared the planet with millions of other species. These species have interlocked in special ways to make the world we have known and keeps it thriving. In only a few human generations, we have lost many of the most amazing of these species with many of the others approaching the edge of the cliff.

Habitat loss, habitat degradation, introduced parasites and diseases, climate change and trade in endangered species are combining to erase from our planet and other beings which have been human (Bernd 2016). Now the only thing that can reverse the trend is humans stepping up to be more than we have been. If we don't save them, they will be gone with a human life time.

We are thus in the middle of a major mass extinction event, the only one to be caused by a single species. In our willful pursuit of excess we are pushing the bird species off the cliff, into nonexistence. Not only is this a

terrible deal for them, it means that the human future will be sterile by comparison and impossible in the sort of world we are creating.

The future is unknown, but there are things we can know. If the Shoebill storks disappear, there will never be another one. The same goes for all the wildlife.

Plate I: Image of the Shoebill

Source: Online

Plate I above shows the Shoebill enjoying its habitat-the wetlands. There is a need to conserve such habitats for the Shoebill to exist.

The wildlife conservation society (WCS) has been supporting the conservation authorities in Uganda to preserve biodiversity for more than 50 years .WCS report (2015). In that time the nature of biodiversity conservation has tried to change the traditional challenges, of instability, population pressure (leading to unsustainable resource extraction habitat degradation and other legal and illegal activities) have been added to by new challenges such as climate change and commercial resource development. These challenges make the job of protecting the country's biodiversity resources even more difficult and the conservation authorities need more pro-active and responsive tools to manage the threats.

Ruhinirwa mentions that the government of Uganda is a signatory to the convention on biological diversity and as a result has committed to conserve the biodiversity of this nation for the people of Uganda and the international community. In fact as a result 10% of the land in Uganda is preserved for wildlife. However there needs to be a mechanism to identify and flag species off conservation concern at a national level in order to ensure that conservation actions can address their requirements before they are lost.

As a consequence of human population increase and development pressures driving land use change, many previously undisturbed habitats in Uganda, both protected and on private land, have been converted, cleared or otherwise degraded as reported in the state of the Environment Reports produced every two years by the National Environment and Management Authority (NEMA). Whilst some species are adaptable to such pressures, including the ability to thrive in human-modified landscape and are still numerous, others are clearly on the decline. Hunting for bush meat, harvesting of plant species for food, fuel and building are just some of the other pressures facing birds. This hence implies that due to these direct and indirect pressures some species are probably reaching the point where their populations may no longer be viable.

Basing on the serious threats facing our birds, it is safe to mention that it is every ones concern to sensitize, and conserve the lucrative bird species. Musinguzi notes however that the government and other organizations like the Uganda Conservation Foundation (UCF), the shoebill stork Foundation among others, have tried to conserve the wild but the threats are so severe that there is a need for more stake holders and individuals to take part in the sensitization and conservation process.

The Shoebill stork Foundation for example, has continuously sensitized residents of Mabamba swamp on the importance and values of the shoebills but fishermen still hunt them because they believe that the Shoebill is a bad omen

if seen before going out on the lake Namubiru (2017). Such beliefs therefore can slowly be changed if more sensitization from different individuals is continuously and consistently done.

Sometimes the best way to engage communities in conservation action is through a technology that has existed for thousands of years: Art. The process of creating art is one that unifies, and visuals are a language that everyone understands. (Gombrich 1972). The researcher being a painter believes that sensitizing people on the threats and the need to conserve the shoebill stork can be done through Painting. Gombrich further mentions that "Art has been used for hundreds of years to illustrate spiritually, to raise awareness about environment issues and evoke emotions.

Art can engage people in a very deep and personal way and stir them into action. The natural environment can have similar effects on our emotions- moving us when we see a beautiful sunset or a tree with sunlight on its new leaves".

Plate II: Uganda postage stamps of the 1980

Source: Online

Plate II above shows some of Uganda's postage stamps of the 1980s using paintings of different bird species. This clearly reflects the relationship between art, the environment and community.

1.2. 1 Painting as a conduit of expression.

Painting is one form of art through which much is said without saying anything. It helps artists symbolize the intended messages and codify them and allow the spectator or viewer to decode and interpret the hidden messages or meanings. Lester (2002). This therefore means that painting is not only a tool of recording human history but also a tool of conveying a wide range of the stories, emotions, feelings, inner world symbolically or in a hidden mode.

Human beings dream and can share their dreams with others. If we share it through words then we are communicating verbally and if we use colors, brushes etc. then we are communicating through pictures or paintings also referred to as visual communication. Like dancing, painting is very natural to us and it has its origin from the early cave paintings when communication used to be either by assigning a symbolic meaning to concrete objects or by means of drawing, engraving or painting pictures or marks.

The production of paintings articulating the shoebill would in the same case help create and narrate visually the story of their plight, unique characteristics, beauty and drama in a way that triggers the viewers' cognition, emotion and autonomous aesthetic value that is distinct from pure reason. This is because painting is considered as one of the most powerful visual art because, firstly; it is by nature a luminous language and an experience of human beings themselves and secondly; it appeals to our souls through our eyes, Layton (1978).

Painting is hence capable of expressing those feelings or emotions which words can never communicate. A painting is a representation of the imagination and experiences of a painter from the environment around. This

probably partly explains the reason as to why most of the Ugandan galleries have more paint works as compared to other forms of art. The representation of the life of the shoebill in paintings intends to express emotions and feelings and invoke fresh ideas to the viewers, through color, form, texture or lines which are strong communicative elements. Just like words and proverbs in literature, these elements are the driving force behind any piece of painting, the ones that effectively awaken the power of reason, thought and self-evaluation on pertinent issues surrounding our environment.

One of the functions of painting is to express the rhythm that we feel within us. It is believed that as music is the poetry of sound, so as the painting is the poetry of sight, Sharma (2006). Whenever we hear any piece of music we automatically start tapping our feet. In the same way a piece of painting stirs our hearts in rhythmic delights of the lively pattern of lines, colors, shapes and effects.

Plate III: The Cock

Artist: Unknown

Materials: Oil on Canvas

Source: Online

Plate III above shows a cock enjoying its environment. This is a good presentation to high light the fact that painting has the power of visually narrating stories and moments even without words.

Its little wonder therefore that painting is widely used as an emblem of the most delicate spokesperson of human thoughts and feelings which is capable of arousing viewers reasoning. It also directly communicates the variety of many aspects of human lives, nature and all abstract concepts in the

universe. The life of the shoebill such as standing for long hours waiting for its prey to sail by in the fresh waters, the shyness and the ability to walk away at the sight of humans or the threats of land degradation and pollution could best be captured, recorded, described and narrated visually through painting.

Chemeides (2014) asserts that "we tend to go about our lives consumed by day-to-day struggles and routines, obvious to the marvels that a bound. But then an artist comes along and interprets the same world-through images, music, a story, a performance and suddenly we are moved and engaged; really powerful art can change lives...." Chemeides' statements strongly register the powerful echoes of misery, affection, or sheer aesthetics that painting is famously known for depicting

Uganda's wildlife artists like Arnold Birungi, Ddamba Ismael, Nuwagaba Taga, Sajjabi among others have continued to develop a number of wildlife works to educate and conserve the wildlife but the Shoebill is minimally used by artists whether as an inspiration object or as a means for bird conservation in their work! The reason could be that they are handling wildlife in general rather than focusing on the endangered species like the Shoebill. The researcher has observed that most of wildlife paintings created and exhibited in the different art galleries, craft shops, creation centers and other places, are majorly of animals and a few known birds.

The Shoebill's world population is estimated to be between 5000-10000 individuals with a decreasing trend. There are less than 1000 Shoebill storks left in Uganda. This is a serious problem that needs to be addressed as quickly as possible given the fact as earlier noted that their reproduction is poor of one young one after five years. To provide protection to this threatened species, conservationists need a better understanding about Shoebill foraging and breeding ecology, their habitat use and their distribution. The Shoebill being a rare bird with a high tourism potential both local and international ought to be used and conserved through painting.

It's upon such a background therefore that a research is to be conducted to conserve the shoebill by documenting its life through painting studio possibilities.

1.3 Statement of the problem.

A number of Ugandan artists have done different forms of art to educate, conserve and sensitize people about the various wild lives in Uganda. Unfortunately the Shoebill is still not common among such wild life yet it is believed to be one of the most endangered bird species in Uganda. Most of the wild life paintings created and exhibited in the different art galleries, craft shops, recreation centers and other places are majorly of animals and a few known birds. The Shoebill being a rare bird with a high tourism potential both local and international ought to be conserved through painting. Painting is a well-known form of visual art that has been used for years to communicate critical issues in communities. The use of painting to explore the life of the shoebill is likely to create an impact in educating the people about its threats, status, value, significance to the country and the need to be conserved. This study therefore was set out to conserve the Shoebill by documenting its life through painting studio possibilities.

1.4.Purpose of the study.

The purpose of this study was to conserve the shoebill by documenting its life through painting studio possibilities.

1.5.Objectives of the study.

The study was guided by the following objectives;

1. To examine the major threats affecting the Shoebill.
2. To analyze how different visual artists have used the Shoebill in their designs
3. To explore the Shoebill through different studio possibilities in painting.

1.6 Studio guiding questions

The study was guided by the following questions

1. What are the major threats affecting the Shoebill? This question was answered by reviewing the related literature of the study.
2. How have different visual artists used the Shoebill in their designs? This question was answered by reviewing the related literature of the study, visiting art galleries, craft centers; and by interviewing respondents.
3. How can a body of artwork articulating the shoebill be developed through different studio possibilities in paintings? This was answered by findings from studio practice.

1.7. Scope of the study

The parameters of this study are set according to historical, geographical, content, material and time scope.

1.7.1. Historical scope.

Man is believed to have used symbols, images and pictures since the early ages for different reasons one of which being communication. This is evident with paintings and drawings discovered on rocks and caves in different parts of the world. These images are believed to have been painted during the upper Paleolithic period from 40,000 – 10,000 BC or earlier. The paintings depict wildlife and environment as inspirational objects. This history is a clear indicator that since time immemorial man has always looked at painting and imagery as the best communication gadgets at his disposal, to document, analyze and present critical environmental issues in the community. Digging into this old richer source therefore was to analyze such old data for better informed perspectives in the study.

1.7.2. Geographical scope.

The study was carried out in Kampala and Wakiso Districts of Uganda .please refer to map 1(Appendix 6). This is because the market for the materials and Kyambogo University where the practical work was carried out are in this same location; The offices of the Ministry of Water and Environment, and the Ministry of Tourism, Wildlife and Antiquities, the National Environment and Management Authority, the Uganda Wildlife Authority, the National Forest Authority and the Uganda Wildlife Education Centre are also found in the same districts and the researcher consulted them for more information about the research.

1.7.3. Content scope

The content scope of this study was limited to the set objectives; to identify the major threats affecting the Shoebill, to analyze how different visual arts have used the Shoebill in their designs and to develop a body of work through studio painting possibilities articulating the life of the Shoebill.

In objective (1) the study focused on identifying the major threats of the Shoebill and how such threats are critically affecting the existence of the Shoebill.

In objective (2) the study focused on analyzing how different visual artists have used the Shoebill in their designs and identifies the missing gaps.

In objective (3) the study aimed at the exploration of different studio possibilities in painting to document the life of the Shoebill.

1.7.4. Material scope.

Various materials dry and wet, conventional and non-conventional were selected for use from the environment. This is because different materials have various interpretation statements to the viewer. The researcher also aimed at using materials, is familiar and un- familiar with since the nature of the research was experimental.

1.7.5. Time scope

The study was meant to last a maximum of three years, but because of the financial constraints by the researcher, the set time scope was affected. This caused a delay in the completion and documentation of the findings.

1.8.Significance of the study

This section presents the relevance of the study in terms of academic contributions and practical use. Oso (2009), states that significance of the study particularly highlights the contributions of the research to other researchers, practitioners and policy makers. In this case, Oso refers to the benefits and advantages of the study findings. The study will therefore be of the following significance:

To the researcher: the findings of this study will expound on the researcher's knowledge about the use of studio practices in addressing critical issues in the community. The experience will be a good start for wild life conservation through studio possibilities and a desire to develop these skills further.

To the community; the findings will expose 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. It will echo awareness and the need for human to protect wildlife habitats as a way of promoting their conservation.

To the Artistic Fraternity; the findings of the study will serve as an eye opener to the visual Artists to always consider critical and pertinent issues in the community whenever communicating visually. This will improve on the relevancy of art and the role of artists in our communities. It's likely also that people's appreciation of art will be promoted.

To the Academicians; the findings of this study will avail academicians with vital and relevant literature for future related studies. The recommendations of the study will also provide room for future research projects.

To the Government Authorities; the findings will reflect the current state of birds in the country and the need to continue supporting wildlife programs.

To the Wildlife Agencies; the findings of the study will help the different wildlife agencies and activists in identifying the major threats affecting wildlife so as to devise adequate intervention plans and actions to curb them.

1.9.Definition of operation terms.

The following terms are defined in consideration of the meaning they carry in the study.

Conservation: Is the practice of protecting wild plant, animals, birds and other organisms and their habitats.

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.

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

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.

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

CHAPTER TWO: LITERATURE REVIEW

2.1 Overview

In this chapter, the researcher presents and analyzes literature related to the topic under investigation. This involves the systematic identification, location and analysis of the documents containing information that are related to the research problem. According to Onen (2005), the purpose of literature review is to help the researcher develop a thorough understanding and insight into previous works and trends that have been recorded pertaining to the research problem. This is very true because until one has learnt what has been done and what remains to be done; it is not possible to develop a research project that will contribute to the advancement of knowledge in a particular field. The presentation of this chapter will follow the following objectives: to examine the major threats of the Shoebill, to analyze how different visual artists have used the Shoebill in their designs, to explore the Shoebill through different studio possibilities in painting.

2.2. Current state of birds

Ten percent of all bird species are likely to disappear by the year 2100, and another (15%) could be on the brink of extinction, This dramatic loss is expected to have a negative impact on forest ecosystems and agriculture worldwide and may even encourage the spread of human diseases, according to the study published in the online edition of the Proceedings of the National Academy of Sciences (PNAS) in December. These findings come on the heels of the November 2004 Global Species Assessment by the World Conservation Union (IUCN), which found that (12%) of all bird species are already threatened with extinction, along with nearly one-fourth of the world's mammals, one-third of the amphibians and (42%) of all turtles and tortoises.

Hedges (2001) also maintains that even though only (1.3%) of bird species have gone extinct since 1500, the global number of individual birds is

estimated to have experienced a (20 – 25%) reduction during the same period, It is also assumed that the number of threatened species will increase by about one percent (1%) per decade—that is, one percent (1%) in 2010, two percent (2%) in 2020, three percent (3%) in 2030, etc. However it is likely that these assumptions are conservative, since it is estimated that, every year, natural habitats and dependent vertebrate populations decrease by an average of one percent (1%). The study cited several reasons for the expected decline in bird populations, including habitat loss, disease, climate change, competition from introduced species and exploitation for food or the pet trade.

Since the year 1500, we have lost over 150 bird species – an extinction rate far higher than the natural background. Dodman (2013). Today, one in eight bird species is threatened with global extinction, with 197 species Critically Endangered, and Red List assessments show that things are getting worse. Particularly alarming are sharp declines in many formerly common and widespread species. This statistical fact is thus a signal of wider environmental problems and of the erosion of biodiversity as a whole (Butvil 2010). In modern times, birds have gone extinct at an exceptionally high rate, estimated to be 1,000 to 10,000 times the natural background rate. Most documented extinctions have been of species restricted to small islands, but the rate of extinctions on continents is increasing (Esther 2012). Some species survive in very small numbers or with tiny ranges and are almost certainly doomed to extinction, unless effective conservation measures are urgently taken.

Extinction is permanent and irreversible and a natural process. Extinctions in general are difficult to document, but we have reasonably comprehensive information on recent extinction rates amongst birds. More than 150 bird species are known to have gone extinct (or are very likely to have done so) in the last 500 years, (Kroodsma 2015). More than ten times as many may have gone from the islands of Polynesia in the last two millennia although information on these is much less complete. While most documented historical extinctions have been of species restricted to small islands, the rate of

extinctions on continents appears to be increasing. Information from Australia shows particularly clearly how species have deteriorated in status before going extinct as a result of human impacts. Fredrick (2011).

As earlier noted in chapter one, a species becomes formally extinct once the last surviving individual has died. Before that happens, species are often reduced to tiny populations that may persist for some time but are nevertheless almost certainly doomed to extinction in the absence of intervention. Such extinction-prone species are chiefly found in areas where there has been extensive habitat loss, such as the Atlantic Forests of south-east Brazil, where some species have lost 99% of their original range (Stanley 2009). This therefore means that taking these species into account would increase current extinction rate estimates considerably.

A significant proportion of the world's biodiversity now faces extinction. It is not yet possible to quantify exactly how many species are at risk, because we have not even named about 90% of all species on Earth, let alone assessed their status. However, a few groups of organisms are well known, and their threat status has been comprehensively assessed using the criteria of the IUCN Red List, developed over many years as a scientifically objective way of assessing extinction risk.

Bird Life International is the official Red List Authority for birds, tasked with evaluating the status of the world's entire avifauna and keeping these data up-to-date. As of the 2011 update, 1,253 bird species (12.5% of the total, or one in eight) are globally threatened with extinction because of their small and declining populations or ranges. Of these, 189 species are Critically Endangered, meaning that they face an extremely high risk of extinction in the immediate future. At the regional level, Bird Life's assessment of the conservation status of Europe's birds in 2004, showed that 43% of the continent's avifauna was in an unfavorable condition—a deterioration from 38% a decade before.

Africa is rich in birds, with 2,355 species recorded on the continent. Birds occur everywhere, from the lowest point (Lake Assal, 156 m below sea level) to the highest mountains (Mount Kilimanjaro, at nearly 5,900 m) Whelan et al (2008). People are passionate about birds; they are generally highly visible and as a result are well-studied, with huge amounts of information available on their biology and distribution (Hedges 2001). In turn, this helps us understand the wealth of other biodiversity. In general, places that are rich in bird species are also rich in other forms of biodiversity. Birds also play an important role as indicators of the health of our environment because of their responsiveness to environmental changes.

Plate IV: Image of a trapped bird

Source: Online

Plate IV above shows a dead bird that has been trapped by a rat trap. This is a clear evidence of the extent at which humans are aggressively threatening birds.

Within a variety of different eco-systems, birds often perform the function of top level predators, and if these species start to decline, this highlights wider problems within the food chain, enabling conservationists and governments to act. For instance, declines in certain seabird species have alerted conservationists to the fact that there are underlying problems with marine ecosystems, including reductions in fish populations and changes to plankton distributions. Some bird species also provide important ecosystem services in their own right. Vultures are an excellent example of this, performing an essential role of removing disease from the environment by consuming carrion.

The Bird Life Africa Partnership has produced the first regional State of Africa's Birds (SOAB). The report provides a comprehensive overview of current and emerging environment and development issues in Africa as reflected from in-depth information on birds. It presents a synthesis of the work and knowledge of the Bird Life Africa Partnership in conserving birds, their habitats and other biodiversity, as well as livelihoods efforts for sustainability in the use of natural resources. The report is a one stop shop that profiles the conservation activities of the Bird Life Africa Partnership and the conservation outlook for birds, biodiversity and nature in Africa.

A tenth of the bird species (2,355) in Africa are classified as global threatened with some at the brink of extinction. The most significant threats to birds in Africa are habitat fragmentation, degradation and destruction, Whelan et al (2008). Habitat clearance for agriculture threatens 50%, while logging affects 23% of all (1,230) Africa's Important Bird and Biodiversity Areas (IBAs). Other threats to IBAs include climate change, pollution, infrastructure development and over exploitation of bird species.

Today, an estimated 5,000 to 10,000 shoebills are scattered in their swampy hideouts from southern Sudan to northern Zambia. Dinensen (2006). Although never easy to find, certain key locations (including Uganda's Murchison Falls National Park and Zambia's Bangweulu Wetlands) now offer a decent chance. The scientific name of this outlandish bird – Balaeniceps rex – translates as "King whale-head". So elusive is the shoebill that Western science didn't lay eyes on one until 1851 Mayr (2003). Table I below shows the Shoebill as one of the threatened bird species in Uganda. This is an indicator of the need to conserve them as a way of helping them survive extinction.

Table I : Threatened bird species in Uganda

COMMON NAME	GENUS	SPECIES	IUCN GLOBAL STATUS	NATIONAL THREAT STATUS	SITES	ENDEMIC - UGANDA
Great Crested Grebe	Podiceps	cristatus	LC	CR D	Crater Lakes, Kabarole District	NO
Lammergeyer	Gypaetus	barbatus	NT	CR C1	Kidepo Valley National Park	NO
Egyptian Vulture	Neophron	percnopterus	EN	CR C1	Queen Elizabeth National Park, Lake Mburo National Park, Pian Upe Wildlife Reserve, Kidepo Valley National Park, Karamoja sub-region (Mt Elgon)	NO
Lappet-faced Vulture	Torgos	tracheliotus	EN	CR C1	Queen Elizabeth National Park, Lake Mburo National Park, Murchison Falls National Park, Semliki Wildlife Reserve	NO
White-headed Vulture	Trigonoceps	occipitalis	CR	CR C1	Kidepo Valley National Park, Lake Mburo National Park, Queen Elizabeth National Park, Semliki Wildlife Reserve, Murchison Falls National Park	NO
Pallid Harrier	Circus	macrourus	NT	CR C1+2a(i)	Queen Elizabeth National Park, Lake Mburu National Park, Lake Victoria, West Nile Region, Murchison Falls National Park, Kidepo Valley National Park and elsewhere in Karamoja sub-region	NO
Black-crowned Crane	Balearica	pavonina	VU	CR C1	West Nile Region	NO
Denham's Bustard	Neotis	denhami	NT	CR D	Murchison Falls National Park	NO
White-bellied Robin Chat	Cossyphicula	roberti	LC	CR B1ab(v)	Bwindi Impenetrable National Park	NO
Common Ostrich	Struthio	camelus	LC	EN C1	Karamoja sub-region	NO
White-backed Night-heron	Gorsachius	leuconotus	LC	EN C2a(i)	Queen Elizabeth National Park, Lake Mburo National Park, Semliki Wildlife Reserve, River Nile, Lake Victoria	NO
Madagascar Pond-heron, Madagascar Squacco Heron	Ardeola	idae	EN	EN D	Queen Elizabeth National Park, Lake Mburo National Park, Lake Victoria, Lake Albert, Lake Kyoga	NO
Black Stork	Ciconia	nigra	LC	EN C2a(i)	Albertine Rift Valley	NO
Shoebill	Balaeniceps	rex	VU	EN D	Lake Victoria, Lake Albert, Lake Kyoga, River Nile, Queen Elizabeth National Park, Lake Mburo National Park, Murchison Falls National Park	NO
Olive ibis, African Green Ibis	Bostrychia	olivacea	LC	EN D	Semliki Valley (Bwamba Lowlands)	NO
African Black Duck	Anas	sparsa	LC	EN D	Rwenzori Mountains National Park, Bwindi Impenetrable National Park	NO
Hooded Vulture	Necrosyrtes	monachus	CR	EN C1	Throughout Uganda	NO
African White-backed Vulture	Gyps	africanus	CR	EN C1	Significant populations in Queen Elizabeth National Park, Murchison Falls National Park	NO

Source: National Red list for Uganda 2015.

The above table clearly shows the shoebill species being one of the endangered bird species in Uganda. This evidence needs action in order to rescue this status.

A total population of less than 10,000 individuals is supported by a literature review in which the extent of certain wetland habitats was found to have been significantly overestimated by previous studies. Surveys in September-October 2005 support the suggestion that there are a few hundred shoebill individuals in the Malagarasi region of Tanzania (Briggs 2007). There is little doubt that the species is declining in Tanzania, Zambia and Rwanda, with declines perhaps in Uganda as well, and the species may be more threatened than available information suggests.

By raising awareness and promoting the existence of these giants, we can stop the decline in numbers. Uganda currently generates $6 million every year from bird tourism alone, with many conservationists predicting that if Shoebills and other birds in the area are well promoted; that number could become as high as $80 million - which is certainly a cash incentive for the government to keep these creatures alive.

2.2.1 Threats to the Shoebill

Threat refers to a suggestion that something unpleasant or violent will happen, especially if a particular action or order is not followed. Globally threatened birds can be found in virtually every country in the world. While many are restricted to single countries, some range across large numbers of states. Threatened species are found on both the largest land-masses and on some of the smallest islands. Large numbers of threatened birds' species are particularly susceptible to human influence (Phalan et al 2013). This statement clearly registers the fact that all-over the world, birds are threatened with almost similar effects. It also high lights the fact that the shoebills just like other birds are in the same wreck.

Sadly though, the Shoebill is listed as a vulnerable species, with the most recent study putting the total wild population between 5000 and 8000 birds. In Uganda alone, the shoebill's population in 2012 was said to be around 200, down from 1000 in 1989, (Mayr 2003). The biggest threats to the species

are habitat loss, destruction of nests, and people literally kidnapping them from the wild due to the high price they can fetch from dodgy zoos and private collectors; which at around $20,000 USD, makes them one of the priciest birds in the world (Msuya et al 2012). Currently, conservationists are pushing to have Shoebill habitats listed as protected areas, as the steamroller that is habitat destruction continues to move over the marshes.

The lives of all birds are inextricably linked to the habitat in which they live, as it determines the availability of their food and shelter. Almost every type of natural habitat you can think of is threatened by clearance, fragmentation or other modification somewhere or other. (Msuya et al 2012). This is the major conservation issue confronting our birds. Entire habitants are almost cleared these days, but in the past, vast swathes of wetlands, forest and woodland could thrive. Now, when clearing occurs there are often small patches of habitat left. Thus, where a habitat was once continuous, it is now divided into smaller fragments.

The recent boom in human population has put increased pressure on local resources for fishing, farming and use by semi-nomadic pastoralists. Dry-season burnings and cattle-grazing in this species' core area are severe and, unfortunately, expanding. Nests are known to be trampled by large herbivores feeding in the swamps (Sargatal 2008). Rice paddies have sprung up at the edge of important swamp habitat for the Shoebill, and a railway line now runs straight through these key areas.

Breeding success may be as low as (10%) annually in Bangweulu, mainly due to human disturbance. During the 2011-2013 breeding seasons, only ten chicks out of twenty five successfully fledged: four chicks were killed in fires, one was depredated and ten were taken by humans (Muller 2016). In Zambia, fire and drought threaten habitat especially in Bangweulu, where a decline is apparent, there is some evidence for trapping and persecution, and nests are trampled by large herbivores feeding in the swamps (Renson 1998).

This is a serious case, because as previously noted in chapter one, the reproduction of shoebills is very poor and therefore their breeding grounds need extra protection for preservation and conservation purposes.

Sadly, the Shoebill faces a number of threats over most of its range. The most critical threat facing threatened birds is the destruction and fragmentation of habitat. The loss of forests, plains and other natural systems into agriculture, mines, and urban developments, the draining of swamps and other wetlands, and logging reduce potential habitat. In Tanzania substantial areas of Miombo woodland next to the swamps in Malagarasi are being cleared for agriculture (Dinensen 2006). In Zambia habitat is threatened by fire and drought, most notably in the Bangweulu Swamps where numbers are reportedly in decline. In southern Sudan, thought to account for 50–80% of the total Shoebill population, papyrus swamps have also been destroyed by cattle and fire and the Sudd swamps may be threatened by drainage for commercial use. This situation echoes that the remaining patches of habitat are often too small or fragmented by the construction of roads or other such barriers that cause shoebill populations in these fragmented areas to become vulnerable to localized extinction.

In Uganda at Mabamba, as you embark on an almost two-hour search for the bird, you also find fishermen on the hunt. Namubiru narrates. The gist in their reducing number however lays in the increasing human activity in and around the swamps. Humans and the shoebill compete for space and in most cases the humans win, pushing the bird towards levels of extinction, according to conservationists. This increased fishing activity threatens the existence of the shoebill since its food is taken away by humans especially at a time when the fish stocks are dwindling (Sargatal 2008). Putting aside the battle for food, burning of swamps is another activity threatening the existence of the Shoebill. Hunters of monitor lizards burn down large expanses of swamps in anticipation of catching their treasure.

Similarly, the Shoebills are easily disturbed from their nests. As this species nests in shallow wet lands, it is often disturbed by people walking along in search for fish and papyrus. When disturbed, nesting or brooding Shoebills leave their nest or young unattended, usually until long after the source of disturbance has left. This leaves the eggs or chicks vulnerable to all sorts of threats, including extremes of temperature (without the adults present to regulate the temperature of eggs or chicks by shading or warming them), being stepped on, (Baker 2006). This is a very serious issue, as a low survival rate of young Shoebill makes this an endangered species, especially as increasingly popular wet lands use of mainly coincides with their breeding.

It is thought that records of birds outside their core areas are due to their displacement following fires during dry years. They, however, end up burning the eggs of the Shoebill, thus reducing their numbers. Young Shoebills that cannot immediately fly are also burnt by the raging fires. Conflict in Rwanda and Democratic Republic of Congo has also affected important protected areas such as Akagera National Park. Small-scale trading of Shoebills threatens the small, localized populations with the illegal capture of birds for the zoo trade continuing, particularly in Tanzania. There is also some evidence of persecution for cultural reasons as these birds may be viewed by some as a bad omen.

This large water bird is unmistakable due to its unique 'shoe-shaped' bill which gives it an almost prehistoric appearance. Found in nine countries across Africa the species has a large range, but exists in small localized populations concentrated around swamps and wetlands. Individuals are highly solitary, with even the male and female in a breeding pair preferring to occupy different ends of their shared territory. The Shoebill is undergoing a continuing decline owing to the effects of habitat destruction and degradation, nest disturbance, hunting, and capture for the live bird trade. According to conservationists, there have also been incidents where some people have taken the Shoebills to their homes as pets. The global population is currently

estimated at between 5,000-10,000 birds and the species is classed as Vulnerable by the IUCN Red List of Threatened Species.

2.3 How artists have used the shoebill in their designs

It is likely that there is minimal published written literature about artists and the use of the Shoebill in their designs. The most available information however is in form of images. These images capture the use of the Shoebill in different artistic ways to include, body decoration, painting, textile design, sculpture and photography.

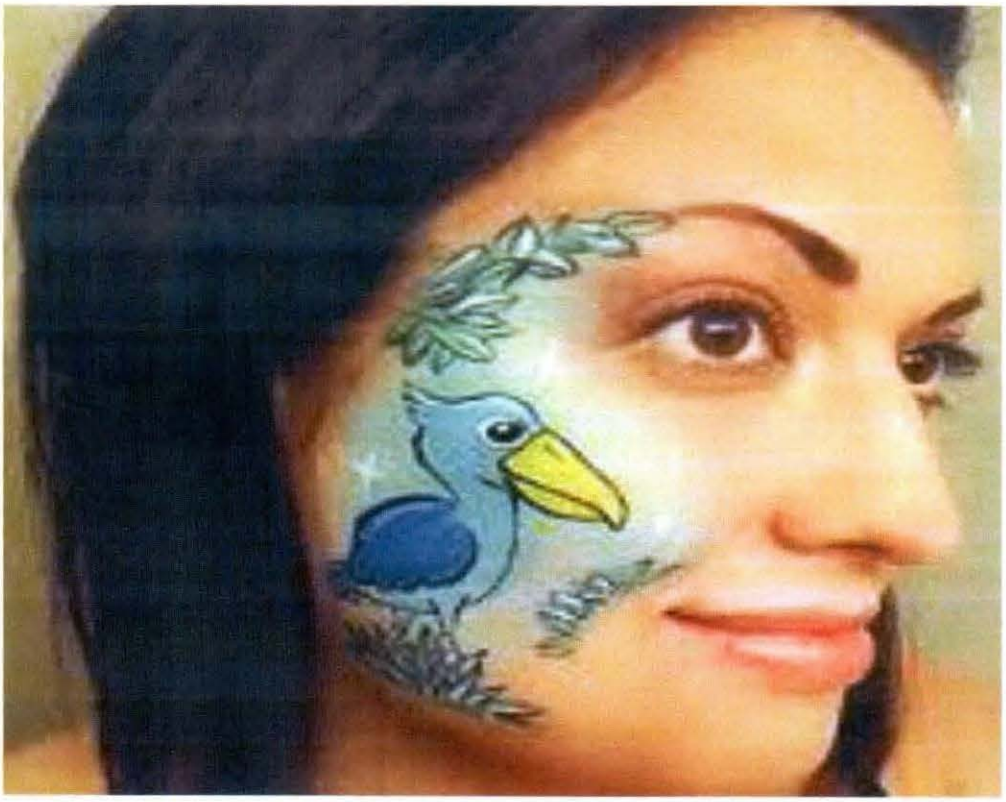


Plate V: Shoebill design in face painting.

Source: Online

Plate V above, shows a face painting design on a female face. The design involves the use of the Shoebill as a visual image or motif. The design depicts a Shoebill standing still with no suggestion of movement or action. Shoebills are well known for standing for long hours waiting for their prey to

pass by and finally grab it. The artist also portrays the natural habitat of the bird in form of simple vegetation. This is probably intended to reflect the importance of the natural environment towards the existence of the Shoebill. The artwork however shows a young Shoebill comfortably posing with no disturbance or threat. This creates an impression that these birds are safe in their habitats, which is the direct opposite of what is actually taking place. The Shoebill is also captured while in its youthful age to probably depict good life and good health. This is contrary to the current situation in the wetlands where humans and the Shoebills are competing for the water delicacies.

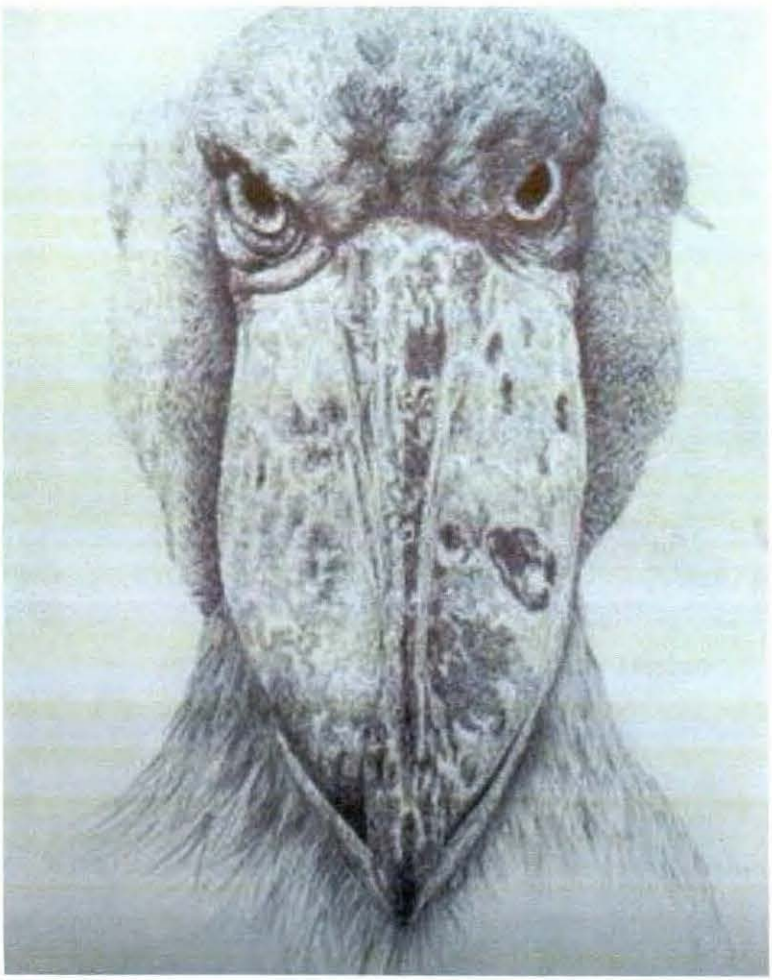


Plate VI: Shoebill Drawing

Materials: Pencil and Bond paper

Artist: Kukumba Sudi

Source: Photographed by Author

Plate VI above shows a drawing of the Shoebill done by a Ugandan artist Kukumba. The drawing dipicts the head of the Shoebill facing the viewer. It image seems to be expressing the asethatic value of the Shoebill since it only captures its potrait without any other symbolic features.

Plate VII: Shoebill Textile Design

Source: Online

Plate VII above shows the Shoebill image printed on a T/shirt. This is a good way of creating awareness of the existance of these birds since one is able to carry the image wherever and whenever. The image however just like in figure V, don't necessarily reflect the plight of the Shoebill. They instead only capture the aesthetic value of these birds.The true life of the Shoebill still remains at large.

Plate VIII: Shoebill sculputure

Artist: Paul Manship

Materials:Bronze

Source: Online

Plate IX: Shoebill sculputure

Artist: Knox Field

Materials:Bronze

Source: Online

Plates VIII and IX above show sculputures portarying the Shoebill.They are in-round and realistic in nature. None of these sculptures suprisingly is making a statement on the environment of the Shoebill.This probably means that the main purpose of these sculptures is just decorative.

(a) (b)

(c) (d)

Plate X: Shoebill postage stamps of different countries

Source: Online

Plates X (a), X (b), X (c) and X (d) above are about the images of the Shoebill on postage stamps of different countries Uganda inclusive. The shoebills are shown relaxing in their natural habitat. This Ugandan postage stamp is likely to have been used in the 80's. During that time the Shoebill population is estimated to have been more than1000 birds. If it was possible to have Shoebill images on the stamps at the time when the population was more than the existing one, there is a great need of late, to capture images which are communicating the current status and condition of these birds.

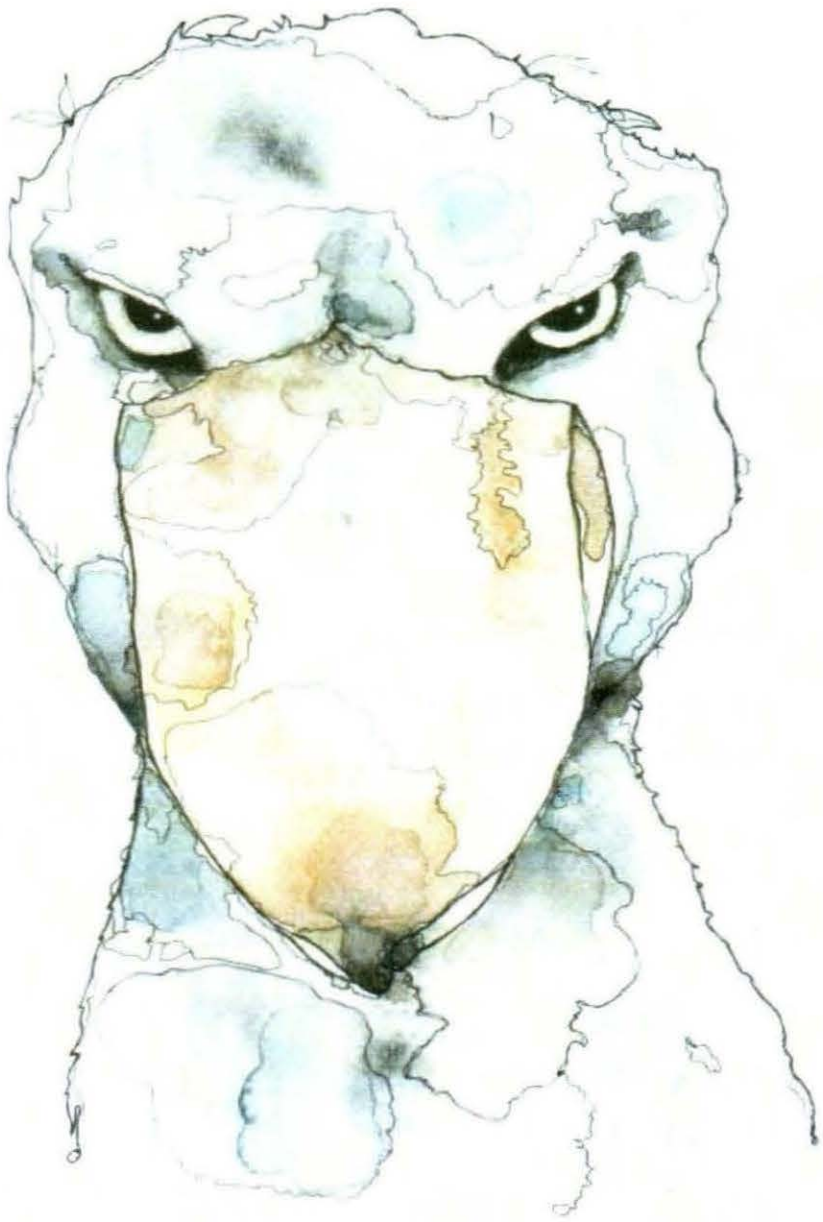
Plate XI: Shoebill image

Source: Online

Plate XII: Shoebill image

Source: Online

Plates XI and XII above are an example of photography done to capture the Shoebill. Several photographers have tried to capture the Shoebill in different locations and moods. The plates XI and XII show the shoebill as a solitary bird in a conducive environment of rich vegetation. It's every bird's dream to have such a surrounding, free from human intervention. Photography however has minimally been able to capture some of the crucial Shoebill moments like mating, lying of eggs, incubation and hatching.



Plates XIII: Angry Shoebill

Artist:Rudy Brown

Material: Water colours

Source: Online

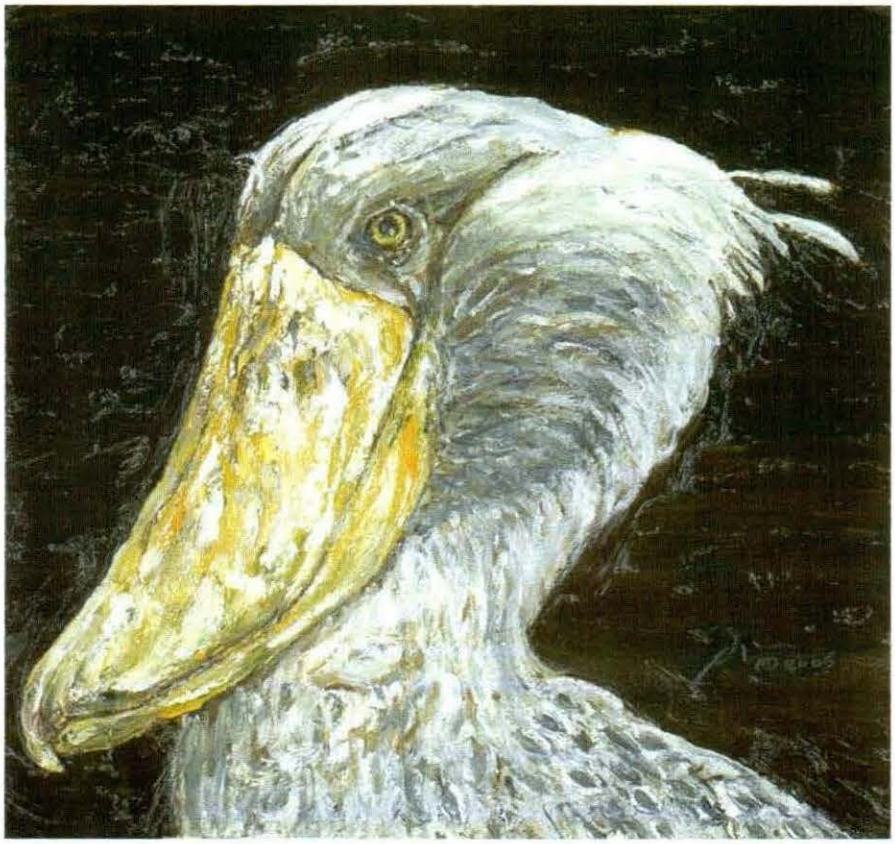


Plate:XIV Shoebill painting

Artist: Unknown

Material: Oil colours

Source: Online

Plate XIII and XIV, show the attempts by different painters to portray the Shoebill using different media. These paintings however also present the bird as a mere representation of form and structure but not a suggestion of mood, activity, progress, character, boldness and the need for help. All these attributes are true about the Shoebill and painting as a means of visual communication is capable of conveying them.

2.4 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 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."

These statements therefore imply 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, drawing, graphic design, illustration, Industrial design, 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 a category visual communication is, it is somewhat 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 and wildlife, through painting.

These communication tools had their own and different impact on human and indeed , thanks to millions of years of evolution, we are genetically wired to respond differently to visuals than text Moreover, 50% of the human brain is dedicated to visual functions making it the optimal way to communicate Smiciklas (2012)

Plate XV: Cave art –bird painting

Franco-Cantabrian cave art

Source: Online

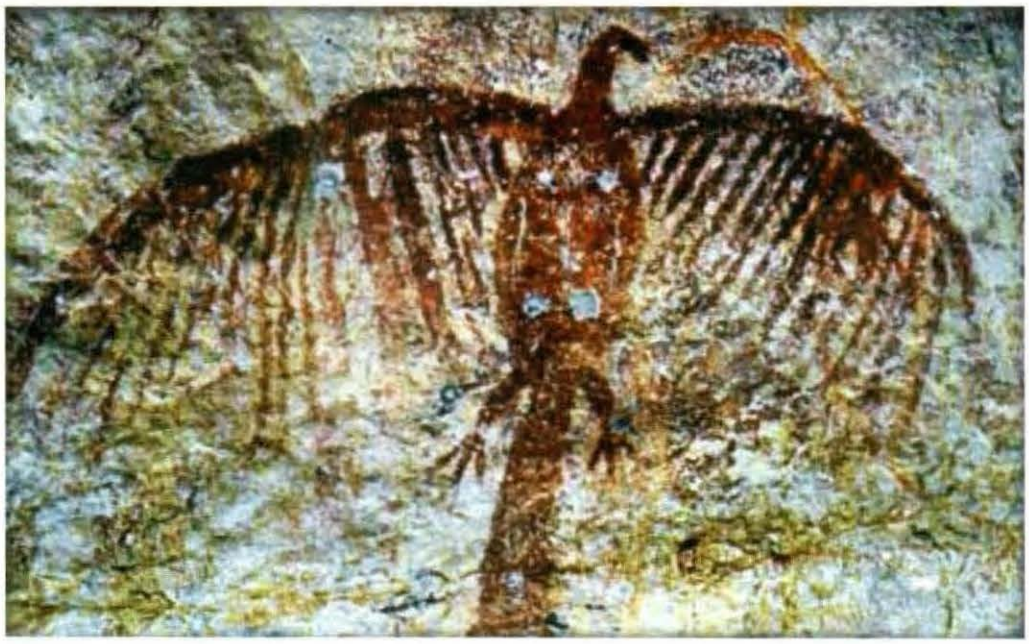


Plate XVI: Cave art-bird painting

Source: Online

Plate XV and XVI show an example of the Old Stone Age art. They both depict bird conservation through painting. These paintings, just like many others can tell a number of stories about the subject matter, the nature and character of the painters even without words; the ability to consider critical issues when painting. This perhaps explains why there is limited landscape painting in pre-historic art.

Berger says that people think using pictures; this aptitude comes from our early ability to see before speaking as a baby. The child looks and recognizes before it can speak. So, before being able to speak, babies are able to understand, recognize the world and even communicate because they can think without using words. Visual image consist in our very first apprehension of the world and as a result, our first tool to think and communicate. He further notes that as grown up adults, we still think and communicate using pictures. This ability consists in and alternative to language barriers. Indeed, whenever two human beings do not share the same language, they can try to communicate through non-verbal communication and images.

So visual communication can overcome language barrier and enable people to think without using words. Better understanding moreover, visual communication can provide a more efficient explanation to help people understanding a concept or an idea. The brain is adapted to interpret simultaneously various images and is able to process them 60,000 times faster than text. Some simple concepts, for example, are much more accessible. In some case, an illustration of a concept or an idea provides a really powerful tool to communicate as it enables a quick and easy comprehension of it. Easy to remember In addition to this comprehension value, visual elements happen to be easier to remember because of the process engaged by our brain. Indeed words and images are processed differently, Naney (2006).

We use our short-term memory to retain words whereas images go directly to our long-term memory. Bruner shows thanks to its studies that people only remember 10% of what they hear, and about 80% of what they see. Also 83% of learning occurs visually. It is well known that visuals capture and attract our attention. We are more likely to consider with better attention a visual material comparing to a text. Also a good design, colors and layout make us more attentive. Visual elements not only provide data more quickly and efficiently, or better attention but it also affects us on an emotional point of view. As a result images are used to quickly produce an emotional response to the viewer and influence him.

Plate XVII: Unknown

Artist: Angela Moulton

Material: Oil on canvas

Source: Online

Plate XVII above, suggests an element of serenity and calmness that is juxtaposed with the rural setting which is devoid of the routine bustling activities. On the other hand, the artist's work does not only mirror her mild character, but also her studio skills in picture construction and coloring .Through this painting alone, Angela ably takes us back to our childhood days with imagery and vivid color application. This further exposes the power painting has, of triggering off our minds down memory lane.

The discussion above firmly creates a ground that studio possibilities in articulating and documenting the life of the Shoebill can best be presented through painting as a visual communication tool. This is because painting allows images to form and at the same time colors to dominate. As noted earlier, color is a very sensational and a powerful element that has the ability to influence people's emotional reactions and attention.

In fact Davis, said that visuals are not only excellent communicators but also quickly affect us psychologically. On the physiological level, research shows that exposure to certain color influence us because we use our imagination to interpret the stimulus. And thus influences our decision-making process. (Holmes 2008). Indeed, emotion and cognition play two different roles in the apprehension of the world. Emotion makes us judge the world whereas cognition helps us understand it. Human brains use both of these tools to evaluate its surrounding environment and it definitely affects our apprehension of things.

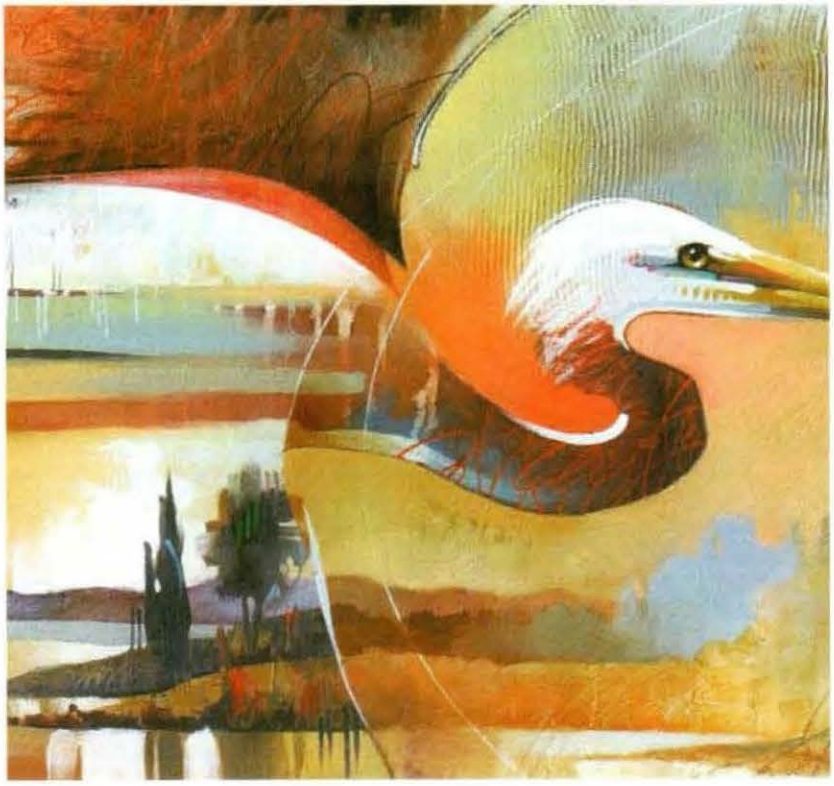


Plate XVIII: Unknown

Artists: Timothy Parker

Materials: Acrylic on Canvas

Source: Online

Plate XVIII above reflects the artist's delight of expressing birds and experiences as inspirations for his paintings. His work translates an emotional subject captured from our day to day experiences, emotions and culture as he pursues and deepens his fascination with technique.

To tell a story, or describe an action, to create memorable characters and recall legendary events has for long been a trait for painters. What we see with our eyes has a profound effect on what we do or react, how we feel, and who we are. Through experience and experimentation, we continually increase our understanding of the visual world and the way we are influenced by it, (Frascara 2004). This hence is one of the fundamental tasks to which the artistic imagination addresses itself.

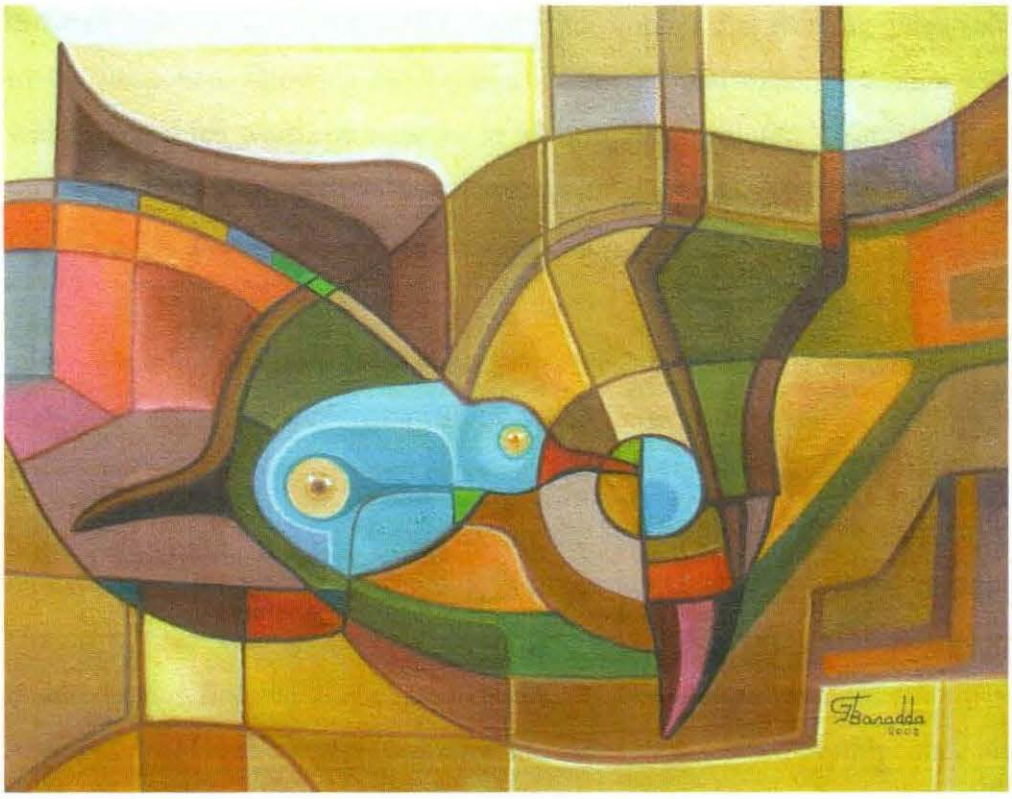


Plate XIX: Birds in Flight

Artist: Godfrey Banadda

Material: Oil on Canvass

Source: On line

Plate XIX above presents a painting of birds flying. This artwork manipulated by oil on canvas reflects the creative and imaginative mind of the artist; the ability of handling issues in the society in such an interesting approach. Painting hence creates a plat form for artistic freedom of expression and imagination.

The proceeding discussion noted earlier that painting is almost as old as man himself and probably the best tool to document critical issues, emotional and environmental concerns. As one of the earliest forms of self-expression, painting is a visual dance of the imagination. It precedes oral language, making thoughts visible, allowing even the youngest children to communicate their ideas, express what they are feeling, construct knowledge and attempt to make

sense of their world, (Smith 2005). Smith thus implies that painting gives voice to the unspoken, allowing exploration, discovery and experimentation even without attaching words or meaning to what has been painted. Georgia stresses this by saying; "I found I could say things with color and shapes that I couldn't say any other way —things I had no words for".

Painting is a universal language of self-expression that transcends time and place. The recent amazing discovery of finger fluting on the ceilings of French caves reveal that 13,000 years ago, even children as young as two were lifted aloft by adults to run their fingers along soft surfaces of cave walls, much like young children finger paint today, (Dubinsky2010).In fact Rhoda, stated: "In art all mankind is one." This implies that like their prehistoric peers, children today find painting to be innately satisfying. Not only does paint have sensory appeal, but the effect of applying paint to a surface is immediate and compelling.

This is a good indicator that for long painting has been used to communicate to everyone in the community irrespective of age. Studio possibilities of the Shoebill therefore, are intended to talk to all members of the community about the current threats and life of the Shoebill. This is likely to create conservational reactions from different stake holders. Since painting has been used to communicate similar issues, it is thus the best avenue to articulate issues concerning the Shoebill.

While rational facts and statistics about the plight of the Shoebill may quickly move some to action, oftentimes it takes the subconscious language of art to change the deeply rooted, collective stories we tell ourselves about our unbalanced relationship to nature. Studio practices through painting may evoke a narrative of strength, arising out of an alliance with nature, and the survival of innocence in a harsh and damaged world. Depicting scenes of shoebills wandering around with no hope of the next meal, crumbling vegetation among

other threats are likely to awaken positive concerns to conserve Uganda's endangered species.

It is sad to mention that in Uganda conservation mainly focuses on technical dissemination of scientific information and overlook other ways of understanding the world such as painting or the arts. Using complementary intelligence, creative interventions, innovative solutions, public art initiatives have been minimally used yet their role in conservation education would foster environmental literacy for a greater variety to people.

2.4.1 Painting Techniques

Technique refers to the method or the practical ability of executing an art work (Stephen 2013). This means that the practical aspect or skill of doing the given art work.is crucial in studio explorations because it provides us with a unique way of approaching a given medium. It should be noted therefore that various painting techniques that are normally explored by artists during the execution of art work. The artists' preference for a given technique and medium normally has a bearing on the type of message to be conveyed. The researcher experimented with three painting techniques during the studio practice these were; wash technique, mixed media technique and collage-painting techniques. The choice of using these techniques mainly depended on the researchers experience with the techniques, the nature of the message and the inspiration drawn from some visual artists who are employing these techniques in their work.

(a)The wash technique

A wash is a term for a visual arts technique resulting in a semi-transparent layer of color. A wash of diluted ink or watercolor paint applied in combination with drawing is called pen and wash, wash drawing, or ink and wash. Normally only one or two colors of wash are used; if more colors are used the result is likely to be classified as a full watercolor painting In painting it is a technique in which a paint brush that is very wet with solvent and holds a

small load of paint or ink is applied to a wet or dry support such as paper or primed or raw canvas. The result is a smooth and uniform area that ideally lacks the appearance of brush strokes and is semi-transparent.

Patricia (2004) mentions that, Water colors differ from oil paints in that they have shorter drying times (as little as less than 10 minutes) and are soluble in water. These types of paint eliminate the need for turpentine and gesso, and can be applied directly onto primed canvas or paper. This is very true and it's one of the major reasons the researcher chose to experiment with them during studio explorations.

Plate XX: Song bird

Artist: Unknown

Material: Water Color on Water Color Paper

Source: Online

Plate XX above presents an image of a bird executed using the wash technique. The wash paints allow colors to blend naturally as they come in contact with each other. This technique can be done either one color at a time, or with multiple paints to maximize color blending.

(b) Mixed media Technique

In visual art, mixed media is an artwork in which more than one medium has been employed. When creating a painted work *using* mixed media care is taken to allow enough drying time between the layers to ensure the final work will have structural integrity. Mixed media is a term used to describe artworks composed from a combination of different media or materials. A mixed media painting is therefore one which combines different painting and drawing materials and methods, rather than only one medium. Any materials can be used, or a mixed media piece can be as 'simple' as using two mediums, such as acrylic paints with pastel on top Simon (2000).

Mixed media isn't a 20th-century phenomenon, although in previous centuries artists were less experimental in what they used (Jenny2007). For example, Leonardo da Vinci mixed pastels with other drawing media; William Blake used watercolor washes to his prints; Edgar Degas combined pastels with charcoal and printing inks. This clearly indicates the fact mixed media has for long been tested and utilized by visual artists in their artistic expressions. Basing on the literature review, the researcher hence found it valuable to employ mixed media in his studio experiments.

Plate XXI: ***...ziba nyingi ne'ziyogaana***

Artist:Mayanja Richard Wezeaher

Material: Soot combined with acrylic, white chalk and charcoal on canvas

Size: 120cm x 180cm

Source: Photographed by Researcher

Plate XXI above presents a mixed media painting about a Ganda proverb inspired by musical instruments. This artwork manipulated by soot and color reflects the artist's creativity and ability of expressing ideas and feeling through such a rare mixed media. This work together with a couple other mixed media art works played a great deal in inspiring the researcher into using mixed media (acrylic and soot) for studio experiments.

(b) Collage-Painting.

Collage is a technique of an art production, primarily used in the visual arts, where the artwork is made from an assemblage of different forms, thus creating a new whole .The combination of collage with paints creates a collage painting. The use of collage began around 1912 with the cubist collages and

constructions of Pablo Picasso and Georges Braque, and has become widespread as artists developed increasingly open attitudes to the media of art. Essentially art can be made of anything or any combination of things. Picasso was the first to use the collage technique in oil paintings. Braque took up the concept of collage itself before Picasso, applying it to charcoal drawings.

A collage may sometimes include magazine and newspaper clippings, ribbons, paint, bits of colored or handmade papers, portions of other artwork or texts, photographs and other found objects, glued to a piece of paper or canvas. The researcher used mainly collage-painting during the studio experiments. This was because he found this technique being more bold and strong in communicating the life of the shoebill as compared to others.

Plate XXII: The Fragility of Existence and Emotion

Artists: Benon Lutaaya

Materials: Acrylic and Collage on Canvas

Technique: Collage-Painting

Source: Online

Plate XVII above presents a portrait seemingly in an emotional mood. Through this collage-painting technique, the artist aims to comment on and raise many fundamental questions about the complexity of human conditions today. The waste paper material in his work communicates the vulnerability of human life.

2.5 Way Forward

Basing on the literature review presented in this chapter, it is beyond reasonable doubt that the current situation of birds in the whole world is alarming. The Shoebill to be particular is heading towards extinction unless when urgent serious intervention measures are taken to fix the trend. It should be noted that in the face of all these threats, there are some efforts being made to conserve the giant bird. Uganda gained nine new Ramsar sites in 2006, bringing the national total to 11. Spanning about 3,500km^2 these Ugandan sites contain prime habitat for the Shoebill. (Doodman 2013). In October 2012 stakeholders met in Uganda to develop an International Single Species Action Plan for the Shoebill.

The Shoe-bill stork Foundation started its operations in 2010 by H.E Wasswa Birigwa as a private not-profit body established to promote the conservation of shoe-bill storks within and outside protected areas and wildlife conservation in general. The Uganda Wildlife Educational Centre (UWEC) has some Shoebills under captivity as a way of preserving and conserving them. Much as all these efforts have been taken, there is still a lot to be desired given the fact that such initiatives require huge sums of money to be effected; they still don't communicate to the people locally that they can coexist with the bird. Perhaps through painting this will then be possible.

It is also safe to assert that while some artists have tried to create various works of art to sensitize people about the existence of the Shoebill, the threats and the plight of the shoebill are not strongly communicated in their

designs. Yet this is a crucial factor that is ought to arouse a sense of belonging and concern towards saving the precious bird.

Painting since time immemorial has been used to communicate pertinent issues in the society. It allows images to form, colors to blend, moods to generate and at the end of the day vivid messages and interpretations emerge. The researcher therefore after identifying the threats of the Shoebill and analyzing how different artists have used the Shoebill in their artistic presentations, believes that there is still more that needs to be done in articulating the life of the shoebill through painting. It is upon this argument therefore, that the research was carried out of a studio exploration into using painting as a conduit to conserve bird species.

CHAPTER THREE: METHODOLOGY

3.1 Over view

This chapter presents a description of the overall strategy on carrying out the study. The researcher presents selected methods which were followed in the study for studio exploration of paintings inspired by the shoebill bird species. It includes; the research design, area of study, population sample, sampling strategy, sample size, methods of data collection, tools and materials for studio work and research procedure of the study.

3.2 Research design

The study was conducted through the experimental research design. The purpose of the study was to conserve the Shoebill bird species by documenting its life through painting studio possibilities. Such issues are best investigated through an experimental research design. (Onen 2005) asserts that, basing on the objectives of the study, this type of research design allows a systematic form of inquiry that is collective, collaborative, self-reflective, critical and undertaken by the participants of the inquiry. In fact (Yin 1994) suggests that an experimental research design is an action plan for getting from here to there. Since the study involved exploration and discovery of possibilities of conserving Shoebill bird species through painting, the researcher chose to use an experimental research design due to the nature of the study.

3.3 Population and sample size.

The researcher selected a population sample basing on the objectives of the study. The choice of the population was based on the fact that each sample had relevant information to the study. The population comprised of the wildlife experts, visual artists, and art works.

(a) Wildlife experts

This category comprised of two (2) wildlife officials and six (6) tour guides from UWEC and two (2) wildlife officials from UWA. These were purposely selected because of their experience and knowledge.

(b) Visual artists

This category comprised of five (5) practicing visual artists, four (4) craft dealers, and five (5) art lecturers (two (2) from Kyambogo University, one (1) from Makerere University, one (1) from Kampala University and one (1) from Christian University-Mukono). These were selected because of their proficiency in painting.

(c) Artworks.

This category comprised of local and International artworks which were used to analyze the use of the Shoebill in the artists' designs and use of materials and techniques. Sixty (60) artworks were analyzed. Thirty (30) from local artists and thirty (30) from International artists.

3.4 Sampling Technique.

A purposive sampling strategy was used in the study to select respondents. According to Bryman (2008), "Purposive sampling is a method that entails selecting respondents in a strategic way, so that those sampled are relevant to the research questions that are being posed". Patton (1990) affirms Bryman's definition of purposive sampling when he maintains that, "The logic and power of purposive sampling lies in selecting information-rich cases for study in depth. The researcher purposively selected the respondents basing on their experience and knowledge as regards the required information for the study.

3.5 Methods and tools of data collection

Data is information obtained in a course of a study, Mbokane (2001).The researcher agrees with Mbokanes' statement, this section therefore presents a detailed description of the methods and tools which were used to for data collection and how they were used. To meet the objectives of this study, the researcher used the following methods to collect data: Interviews, Direct observation, Library and archival survey, Photography and Studio exploration.

3.5.1 Interview

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. Murry (2002). The researcher agrees with this statement because during an interview a rapport is established between the interviewer and the interviewee. Not only is physical distance between them annihilated, the social and cultural barrier is also removed; and a free mutual flow of Ideas to and fro, takes place. Both create their respective impression upon each other. The interview brings them both on the same level and an emotional attachment supervenes between them.

The researcher selected to use interview as a method of data collection because he needed a one on one talk with selected persons with information related to the study. The researcher grouped the respondents into two categories ;(1) Wildlife officials and guides, (2) Visual artists, crafts dealers and lecturers.

(a) Wildlife officials and guides.

In this study the researcher interviewed wild life guides and officials on the threats affecting shoebills in the country. The information and responses from the interviews helped the researcher to develop chapter one and to meet objective (1) of the study which was; to identify the major threats affecting the shoebill. Please refer to appendix 1

(b)Visual artists, crafts dealers and lecturers.

The researcher interviewed selected visual artists, crafts dealers and art and lecturers on the use of Shoebills by various artists in their designs. The responses from the interviews helped the researcher with vital information to meet objective (2) of the study which was; to analyze how different visual artists have used the Shoebill in their designs. The information also helped the researcher during the studio explorations, therefore meeting objective (3) of the study which was; to articulate the life of a Shoebill, through different studio possibilities in painting.

Before the interviews were conducted, the researcher made appointments with various people to be interviewed, made preparations and utilized unstructured relevant questions for the study. The researcher used interview guides 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. . Please refer to Appendix 1.

3.5.2 Observation

The researcher used 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 perceive and understand the experiences of interest to the researcher. Kothari(2004). This method was employed under the guidance of research 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, Please refer to Appendix 3.

(a) Observation of the Shoebill

The researcher visited the Shoebills' habitat at UWEC where they are kept under captivity and observed that the total number of Shoebills in this environment are three (3).The researcher also observed that the Shoebills are capable of standing in one place for a long time. Another observation was that, it seems to be true that Shoebills are solitary birds because each bird was

sighted being a couple of meters away from another. The researcher also observed the colors of the Shoebill which are grey, white, blue and brown; which helped a lot in studio experiments in terms of color schemes .It was also observed that keeping birds in captivity is likely to be a threat to the birds because the environment created is not perfectly conducive to these birds. More so even the available water pond seemed to be too small yet the Shoebills are water birds. Observation of the Shoebill helped the researcher to meet objectives (1) and (3) of the study. Please refer to appendix 3.

(b)Observation of art works.

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 local and international artists. The researcher managed to observe drawings and paintings about the Shoebill. The researcher observed that not many artists both Ugandan and International are using the Shoebill in their art work. The researcher also analyzed message in the art work, materials and techniques. This helped in the development of studio work about the life of the Shoebill. Observation helped to understand techniques, materials applied and inspiring message or subject matter being portrayed. This was done in order to get interpretation and understanding various attributes of selected art works. This helped in satisfying research objective (2) and (3) of the study. The researcher used the observation guide as the tool. Please refer to appendix 4.

(c) Observation during studio practice.

The researcher used observation to identify and select the required materials and tools to use during studio practice. The researcher also used observation to analyze and develop sketches from the selected images of the Shoebill and to analyze the selection of materials and application of colors, during studio practice. This helped in satisfying objective (3) 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 navigate the internet, accessed 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. See appendix 5.

The researcher accessed the internet and identified some of the major threats affecting the shoebill. The researcher also accessed various published books and journals and discovered that the major threats are a result of human activities. . The data collected was recorded in the log book through writing and in photographic format.

The researcher used library and archival survey to discover how different visual artists have used the shoebill in their designs. Through this method the researcher was able to analyze that there is minimal written literature about the use of the shoebill by various artists in their designs. The researcher also discovered that there is minimal available imagery of art work by artists depicting the shoebill except photography.

The researcher used library and archival survey to access information concerning painting materials, tools, color use and techniques. The data helped the researcher during studio experimentations.

3.5.4 Photography

Photography refers to the method of data collection that involves the use of a camera to record an occurrence or happening. Photography as a method of data collection was used to record the Shoebill in its native habitant. The researcher used a digital camera as a tool to photograph images of the Shoebill in its habitat. These photographs helped the researcher to develop sketches and designs which were referred to when creating paintings,

articulating the life of the Shoebill. The camera was also used to photograph the progress and various stages during studio practice. Photography helped in satisfying objective (3) of the study

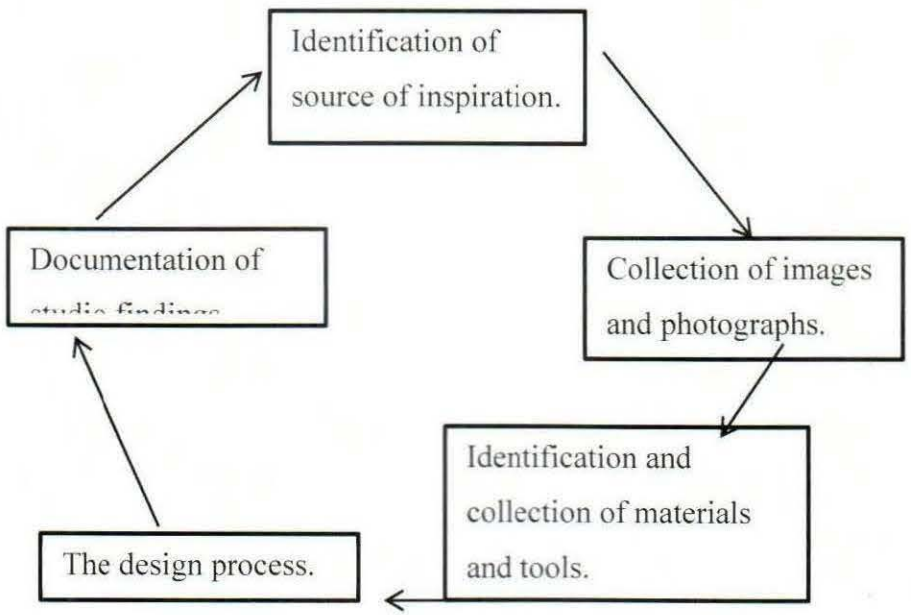
3.5.5 Studio Experimentation

Studio Exploration made it possible to access relevant data in order to satisfy objective three (3) of the study and the purpose of the study which was to conserve the Shoebill by documenting its life through painting studio possibilities.

3.6 Studio Experimentation Process

Studio exploration as a method of generating and applying data was used to investigate the conservation of the Shoebill bird species by documenting its life through painting studio possibilities. Selected surfaces, media, materials, tools and techniques were employed for this cause. The following procedure was followed:

Table II: A Summary of the Studio Experimentation Process



Source: Researcher

3.6.1 Identification of source of inspiration and selection of themes.

Since the study was focused on using the Shoebill as a case study in a studio exploration of paintings inspired by the Shoebill bird species in Uganda, the researcher used the Shoebill as a source of inspiration for the studio exploration. Three (3) sub themes were selected for the study and these were; a) Threats of the Shoebill. (b) Uniqueness of the Shoebill (c) The beauty of the Shoebill.

3.6.2 Photographing and collecting images of the Shoebill

Several and various photographs and images of the Shoebill in its habitant was the second step taken. The researcher photographed the Shoebill from its habitat. This was accompanied by the collection of different Shoebill images 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 to be painted. They were also helpful in color scheme selections and applications.

3.6.3 Material used in studio practice

Materials are substances, items or things used in the studio production process that make up an art work and 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 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, Craft papers, manila papers and canvas.

3.6.4 Tools

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

Drawing board; this was used in supporting the surfaces such as papers during the drawing or sketching process.

Painting easel: this was used to support the stretched canvases and drawing boards during drawing the exercise applying media on large-scale surfaces.

Painting Brushes; these were used to transfer color from the palette to the canvas in the creation of intended effects on surface.

Palette; this is a tool from which colors are mixed and any other liquefied medium.

Palette knives; these were used to mix and to apply acrylic colors from the palette to the surface.

An overall; this was used to help the researcher not to stain himself with color and soot when working.

Lantern and candle wax; these were used as sources of soot which was applied on the surfaces during the working process.

Match boxes and lighters; these were used in the process of creating fire to light the lanterns and candle wax.

Masks; these were used by the researcher during the process of apply soot on the surfaces using burning candles. The masks helped the researcher to reduce on the risks of inhaling soot during the working process.

Rags; these were pieces of clothes that were used in the working process and afterwards to clean the tools plus creating the required effects.

Lino cutter: this was used to sharpen tools and trimming paper and canvas edges

Eraser; this was used in the creation of effects and contrast on the surfaces before and after applying soot.

Super glue and wood glue; this was used to fix different materials on the surfaces.

Digital cameras; these were used to collect photographic data during and after studio processes.

Recorder; this was used to record responses from the respondents during the interviews

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.

3.6.5 Techniques

These were approaches used by the researcher in the application of media on the surfaces. Three (3) techniques were utilized 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 brushes with soft bristle and liquefied media on the surface. The researcher utilized painting brushes to create wash effects on the paper using water colors.

Mixed media; this technique involved the mixture of acrylic colors and soot when creating art works

Collage - Painting; this technique involved painting acrylic colors on the canvas and pasting different and various found materials to communicate the intended message.

3.6.6 The design process.

A variety of photographs depicting the life of a Shoebill were selected to be used as reference during the design process. They ranged from lying of eggs, incubation, hatching, feeding, the nature of its habitat, threats, and its unique qualities. Basing 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 Shoebill artistically. Sketches were made following the selected sub themes and these were; a) Threats of the Shoebill. (b) Uniqueness of the Shoebill (c) The beauty of the Shoebill.

3.6.6.1 Content in the paintings

The presentation below highlights the detailed process followed during the design process.

3.6.6.1.1 Photographs used in the design process.

(a)

(b)

(c)

(d)

Plate XXIII: Shoebill images.

Source: Online

(a)

(b)

(c)

(d)

(e)

(f)

Plate XXIV: Shoebill images.

Source: On line

(a)

(b)

(c)

(d)

(e)

(f)

Plate XXIV: Shoebill images.

Source: On line

(a)

(b)

(c)

(f)

(d)

Plate XXV: Shoebill images

Source: Online

3.6.6.1.2 Sketches of the threats to the Shoebill.

Plate XXVI: Shoebill study

Materials: Graphite and water color bond paper

Size: 50cm x 35cm

Source: Researcher

Plate XXVI above presents a study developed from plate XXIII (c). The plate shows a Shoebill try to hide in the vegetation. Shoebills are known to be solitary birds which sometimes hide at the site of humans.

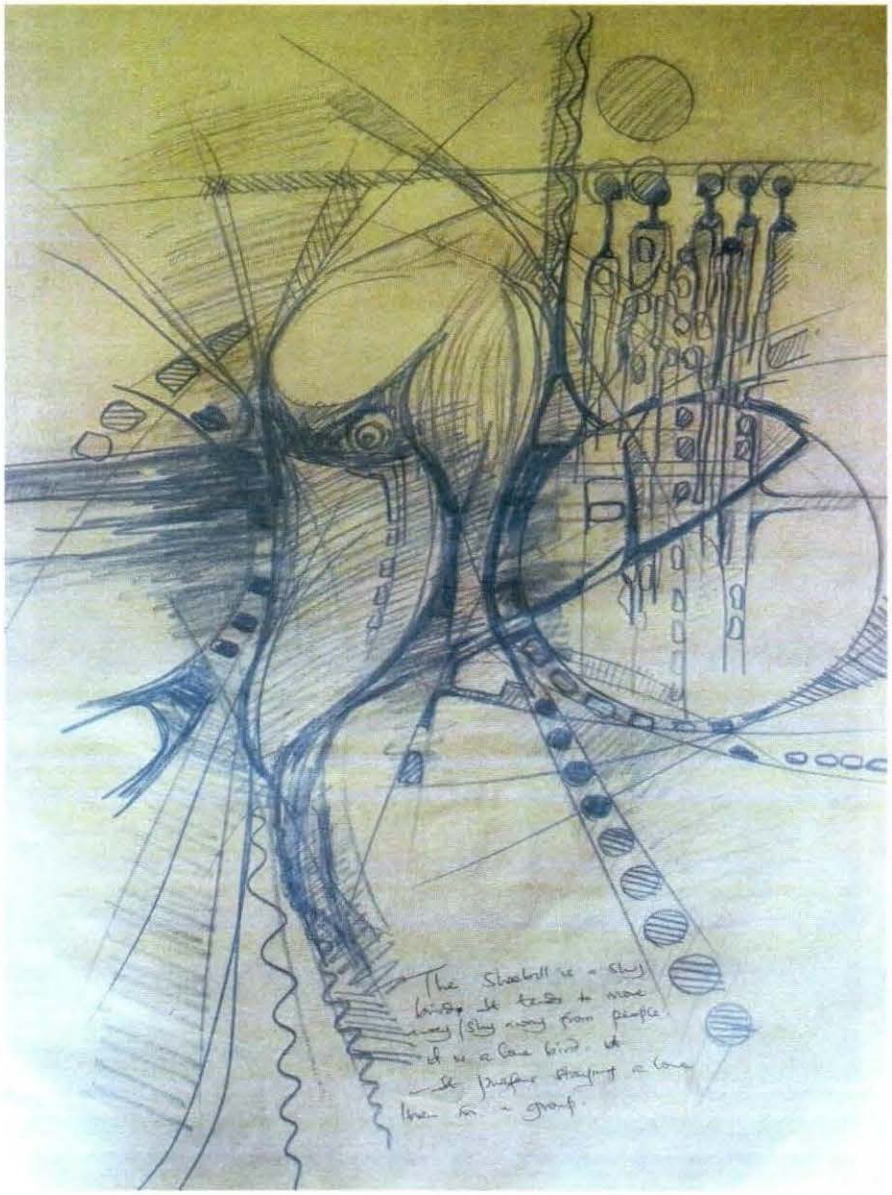


Plate XXVII: Shoebill Sketch.

Materials: Graphite on Craft paper.

Size: 50cm x 35cm

Source: Researcher.

Plate XXVII above shows a designed sketch that was later transferred on canvas. Since humans are the major disturbance to the Shoebill, human figures were included in the design at this stage. The sketch was developed from figure XXVI.

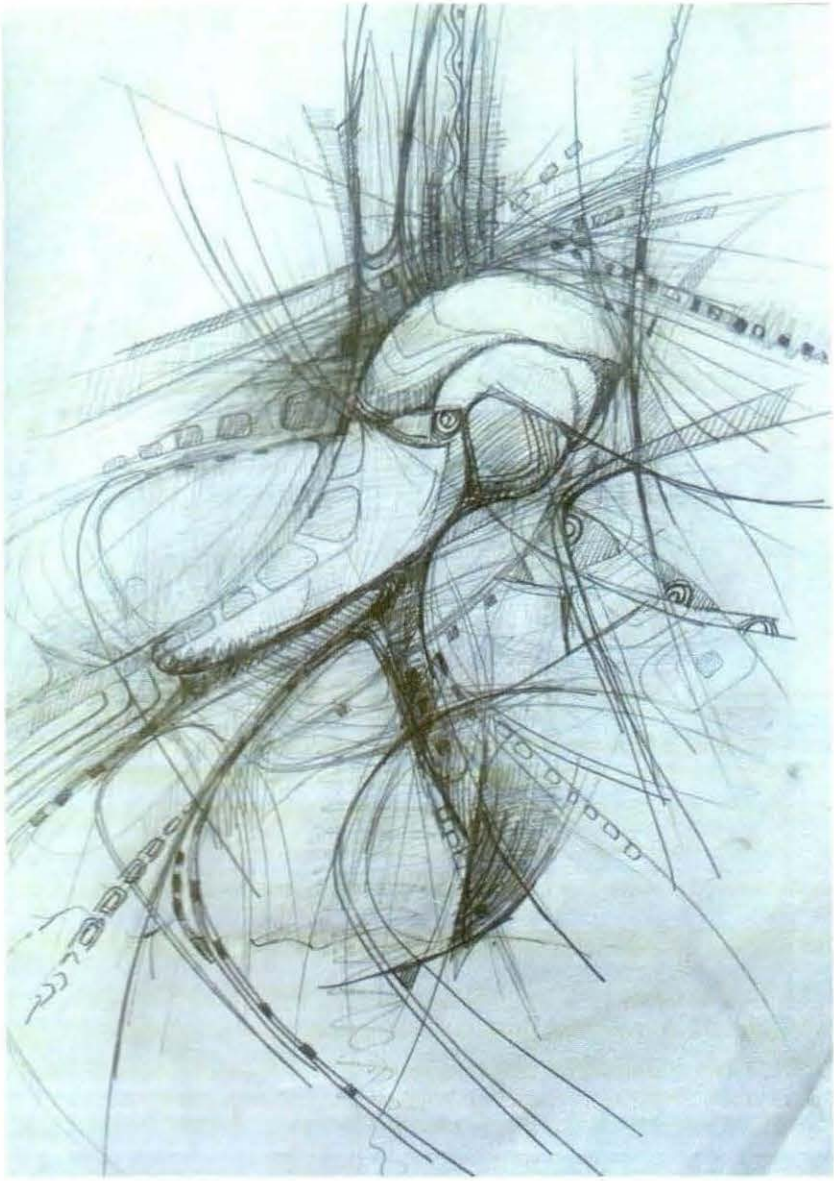


Plate XXVIII: Shoebill sketch.

Materials: Graphite on Bond paper.

Size: 50cm x 35cm

Source: Researcher.

Plate XXVIII above and Plate XXIX below show a design developed from plate XXIII (b). The many antagonistic lines were used to echo the plight of the Shoebill.

Plate XXIX: Shoebill sketch.

Materials: Graphite on Craft paper.

Size: 50cm x 35cm

Source: Researcher.

Plate **XXX: Shoebill sketch.**

Materials: Water color and Graphite on Bond paper.

Size: 50cm x 35 cm

Source: Researcher.

Plate XXX above presents a study of the Shoebill family of two adults and two young ones. This study was developed from Plate XXIII (d).

Plate XXXI: Shoebill sketch.

Materials: Graphite on Bond paper.

Size: 50cm x 35cm

Source: Researcher.

Plates XXXI above and XXXII below, present studies of the Shoebill developed from Plate XXI (a).

Plate XXXII: Shoebill sketch.

Materials: Graphite on Bond paper.

Size: 50cm x 35cm

Source: Researcher.

Plate XXXIII: Shoebill sketch.

Materials: Graphite on Bond paper.

Size: 50cm x 35cm

Source: Researcher.

Plate XXXIII above presents the final sketch developed from Plates XXXI and XXXII This time it depicts the Shoebill all alone with scanty vegetation and empty water without food except its very shadow.

Plate XXXIV: Shoebill sketch.

Materials: Graphite on Bond paper.

Size: 50cm x 35cm

Source: Researcher.

Plate XXXIV above presents a study of the shoebill crying out loud seemingly calling someone to help. This gesture further registers the uncomfortable life of threats that Shoebills are undergoing. This study was developed from Plate XX (a). The study registers the uncomfortable life of threats that Shoebills are going through. Plate, XXXV and XXXVI below present the researcher's emotional reaction to Plate XXXIV.

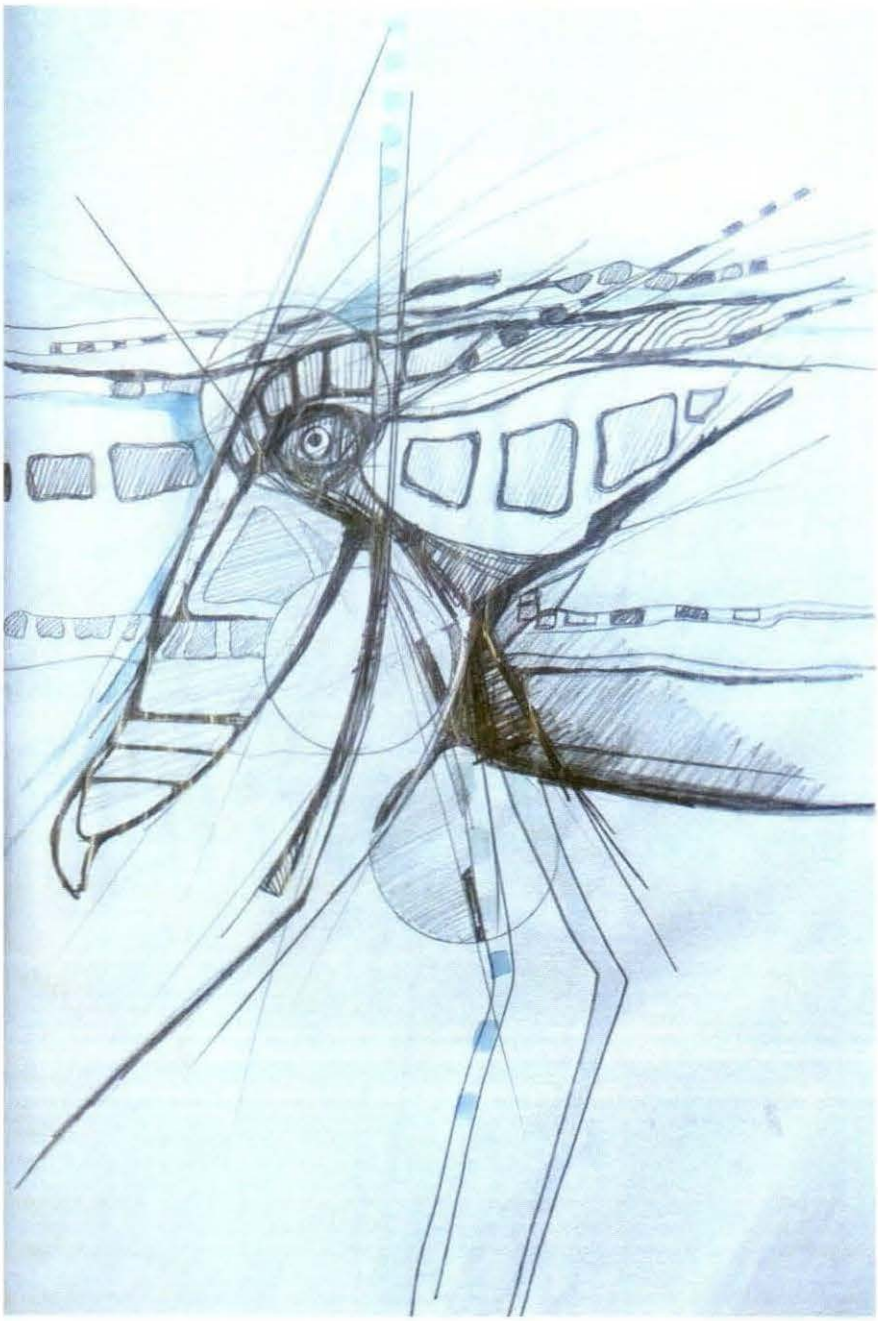


Plate XXXV: Shoebill sketch

Materials: Ink on Bond paper

Size: 50cm x 35cm

Source: Researcher

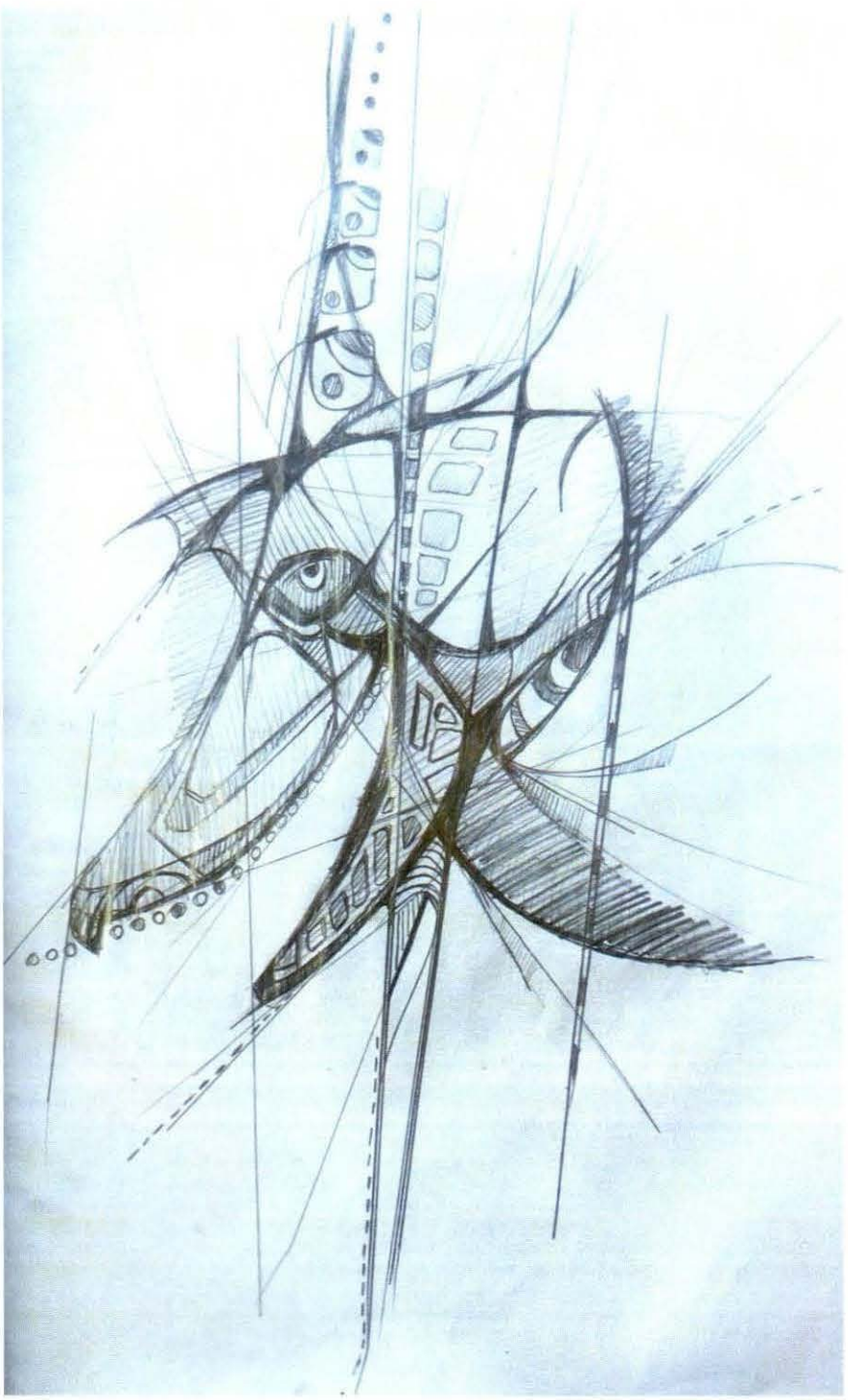


Plate XXXVI: Shoebill Sketch

Materials: Graphite on Bond paper

Size: 50cm x 35cm

Source: Researcher

3.6.6.1.3 Sketches about the uniqueness of the Shoebill.

Plate XXXVII: Shoebill Study.

Materials: Graphite on Bond paper.

Size: 50cm x 35cm

Source: Researcher.

Plate XXXVII above and Plate XXXVIII below present the Shoebill after catching its prey. The shoebill feeds on a number of water lives to include snakes, ducks, lung fish young crocodiles, among others. The sketches were developed from Plate XXIV (b).

Plate XXXVIII: Shoebill sketch.

Materials: Graphite on Bond paper.

Size: 50cm x 35cm

Source: Researcher.

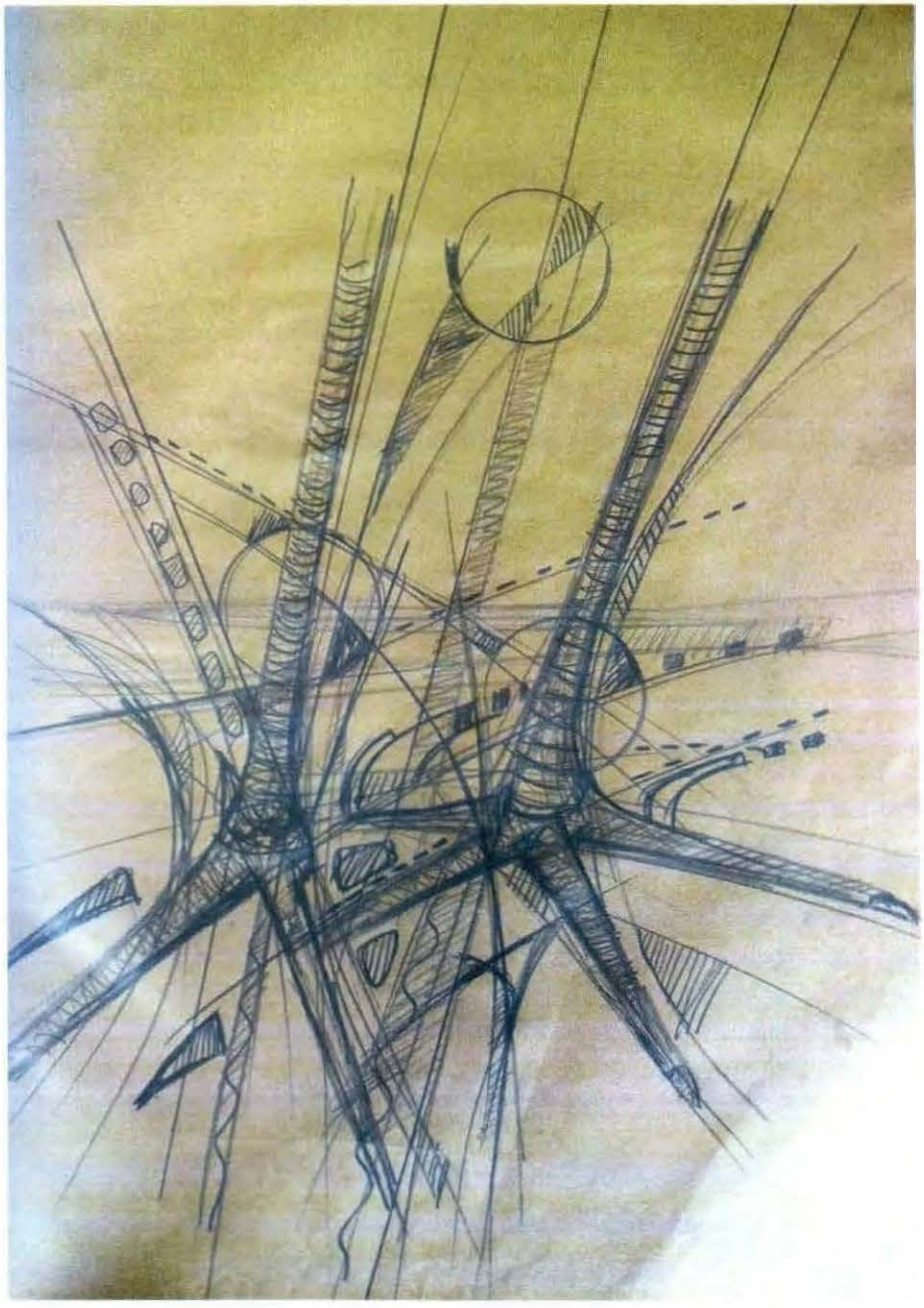


Plate XXXIX: Shoebill sketch

Materials: Graphite on Craft paper

Size: 50cm x 35cm

Source: Researcher

Plate XXXIX above shows the sketch of the Shoebill feet. They are not webbed like for other water birds. This explains why the Shoebill cannot swim yet it is a water bird. The sketch was developed from Plate XXIV (d).

Plate XL: Shoebill Study

Materials: Color Pencil on Bond paper

Size: 50cm x 35cm

Source: Researcher

Plate XL above shows two Shoebill chicks .The Shoebill normally hatches two (2) chicks and focuses on raising one. The study was developed from figure XXIV (f).

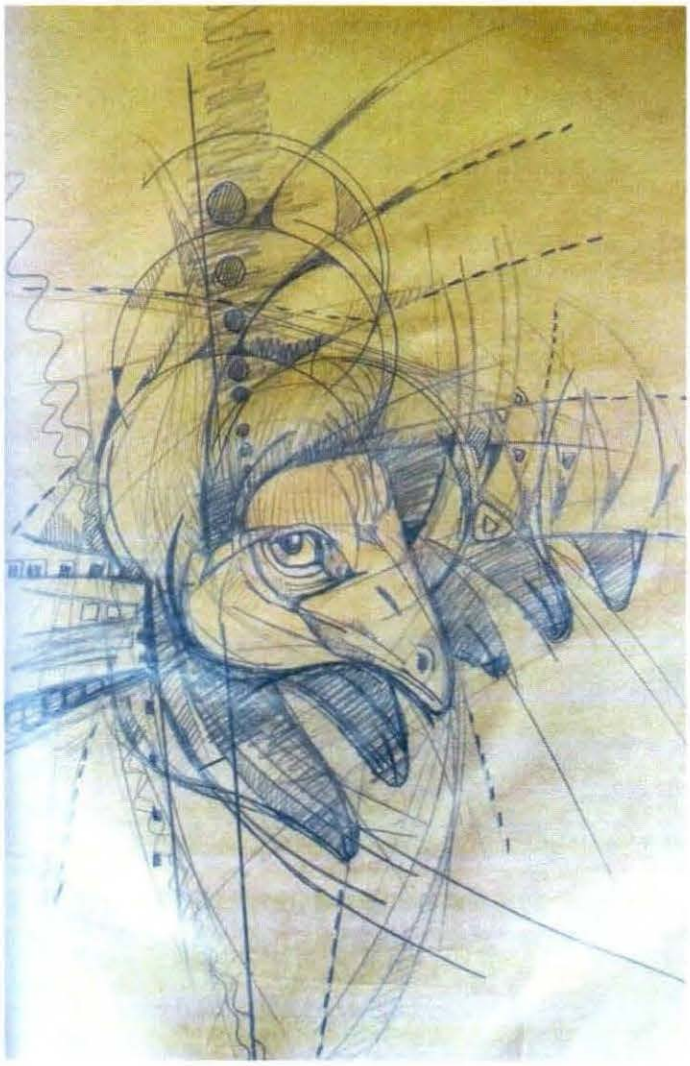


Plate XLI: Shoebill sketch

Materials: Graphite on Craft paper

Size 50cm x 35cm

Source: Researcher

Plate XLI above shows a sketch of the Shoebill chicks developed from Plate XL.

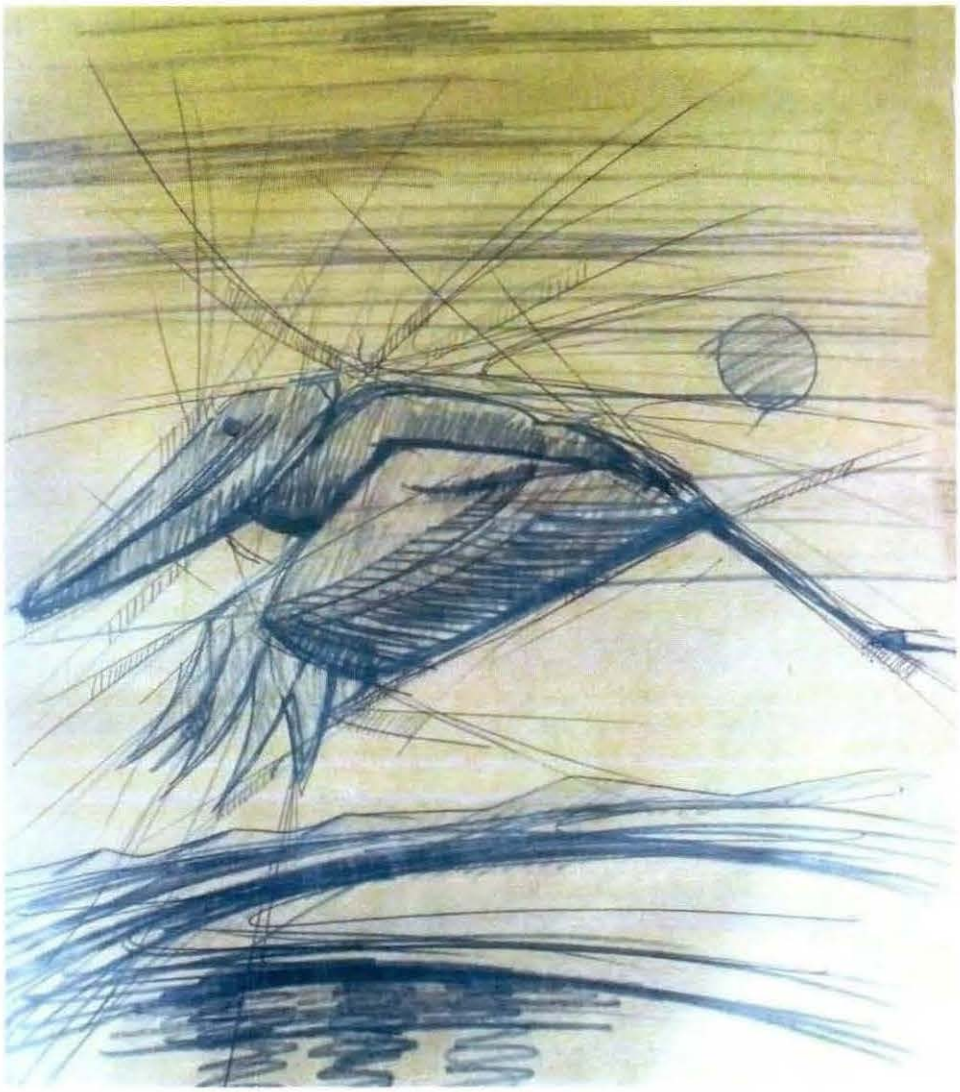


Plate XLII: Shoebill sketch

Size: 50cm x 35cm

Source: Researcher

Plate XLII above shows a Shoebill flying. It is known for stretching its legs far beyond its wings giving it a unique pose while flying. This sketch was developed after studying figure XXIV (c).

3.6.6.1.4 Sketches about the beauty of the Shoebill.

Plate XLIII: Shoebill study

Materials: Water color on Manila paper.

Size: 50cm x 35cm

Source: Researcher

Plate XLIII above depicts the Shoebill couple with the male appearing in front and bigger than the female. The male ones weigh on average 4.9 kg. Plate XLIV below, shows a sketch of the Shoebill couple derived from the study above of plate XLIII.

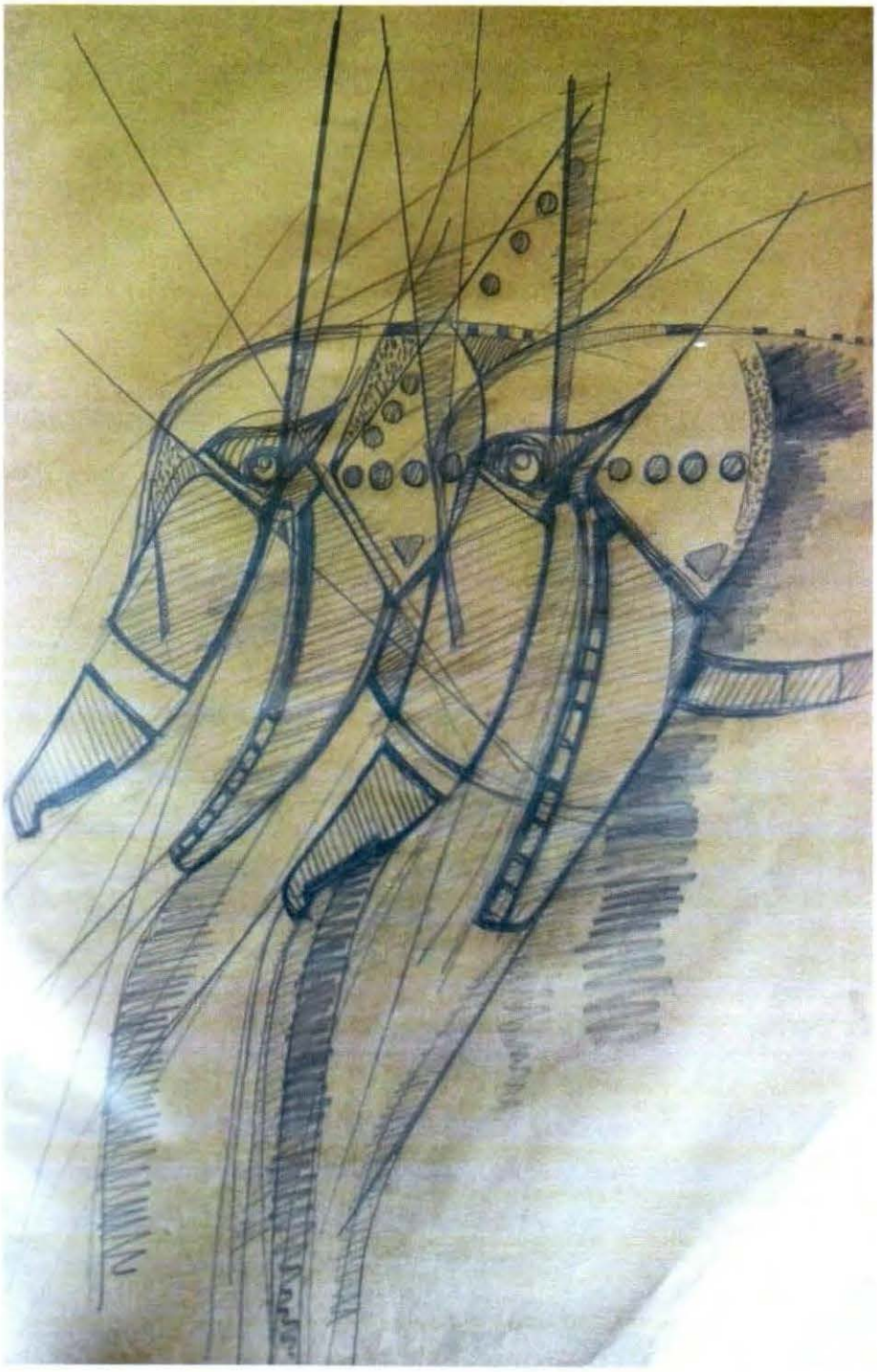


Plate XLIV: Shoebill sketch

Materials: Graphite on Craft Paper.

Size: 50cm x 35cm

Source: Researcher

Plate XLV: Shoebill sketch

Materials: Graphite on Craft Paper.

Size: 50cm x 35cm

Source: Researcher

Plate XLV above, presents the Shoebill standing all alone in its thick habitant. Shoebills are known for standing for as long as three (3) hours waiting for their food to pass by before finally catching it. This sketch was developed from plate XXI V (e).

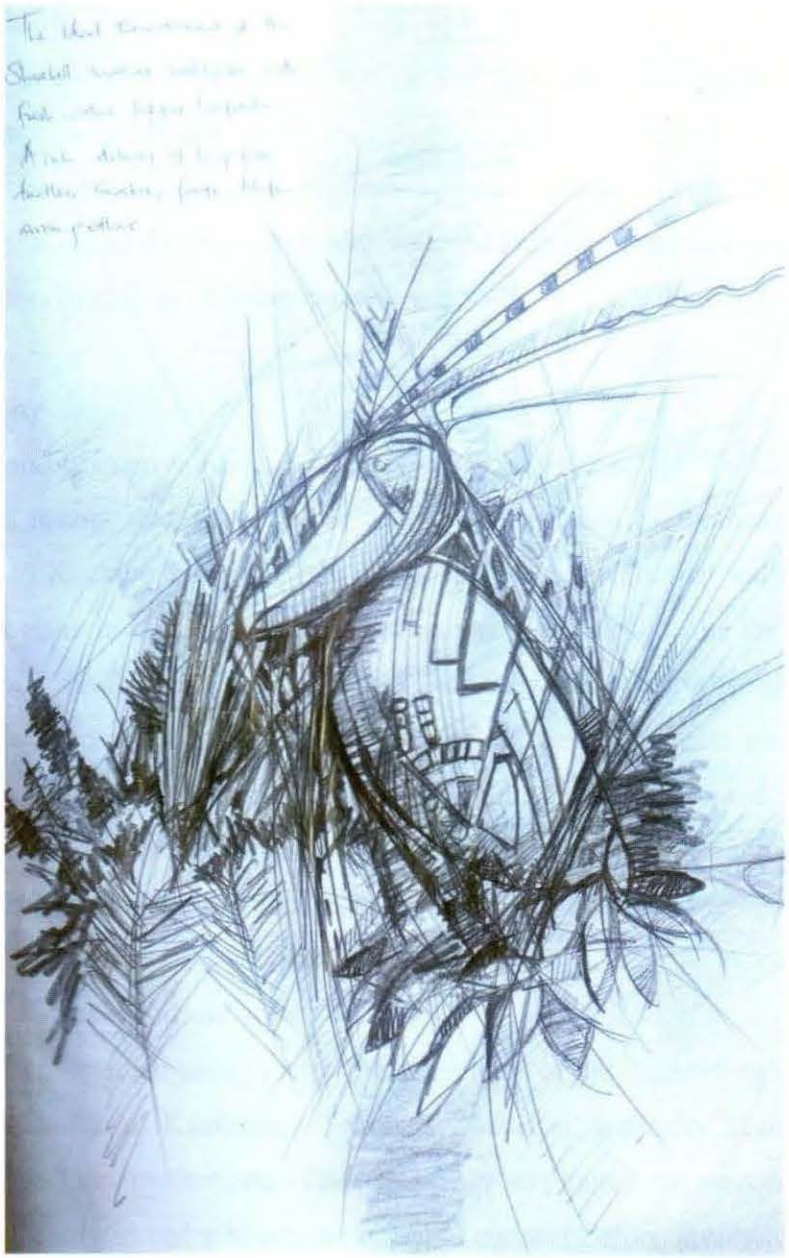


Plate XLVI: Shoebill sketch

Materials: Graphite on Bond Paper.

Size: 50cm x 35cm

Source: Researcher

Plate XLVI above presents a sketch of the Shoebill standing in its habitat. This sketch was developed from Plate XLV.

3.7 Reliability

Reliability refers to whether or not you use the same answer or instrument to measure more than once (Kothari 2004). In simple terms research reliability is a degree to which research method produces stable and consistent results. In this case the researcher administered the same interview guides to all the members in each population category.

3.8 Validity

Validity is an indication of how sound the research is. Validity in data collection means that the findings truly represent the phenomenon one is claiming to measure (Baxter 2002). This therefore means that validity is an important issue in assessing quality of research, used to indicate the extent to which study findings reflect the world that they are seeking to explore To ensure the validity 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.

3.9 Ethical consideration

The researcher using a letter from the head of the department of Art and Industrial Design of Kyambogo University, obtained authority from different heads of various institutions. The researcher explained to respondents the purpose of study in order to get their formal consent before involving them in the interviewing process or photographing their collections.

CHAPTER FOUR: PRESENTATION AND INTERPRETATION OF STUDIO FINDINGS

4.1 Over view

This chapter presents and interprets the studio findings of the study. Findings were based on study outcomes of studio exploration of paintings inspired by the Shoebill bird species in Uganda. This chapter answers objective 3 of the study; to articulate the life of a Shoebill through different studio possibilities in painting. Murray (2002) high lights that interpretation means an adequate exposition of the true meaning of the material presented in terms of the purposes of the study being reported and of the chapter and section of topic involved.

In this chapter, the researcher presents the analysis of each Figure with title, size, materials, technique, design description, design interpretation influence of design principles and elements and the relationship between subject matter and the content. Different and various materials and tools were employed in studio practice to stimulate creativity and message communication. Despite the use of a couple of attributes like principles and elements, technique, materials and tools; the power of message and subject matter was the major area of focus. The arrangement and description of visual findings was based on the selected sub themes; a) Threats of the Shoebill. (b) Uniqueness of the Shoebill and (c) Beauty of the Shoebill.

4.2 Presentation of Studio Findings.

The studio findings below are presented according to the sub themes of the study.

4.2.1(a) Threats to the Shoebill.

Plate XLVII: Too shy.

Size: 80 X 100 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate XLVII above shows the shoebill's head facing down with human figures behind it separated by a cord. The head is also behind copper wires which are fixed on wood; and surrounded by spiral tooth picks. The work also includes CDs one being complete and the other half. During the process of creating the design the researcher painted a canvas with light colors before painting the Shoebill and the human figures in the background. This was followed by fixing two wooden pieces on the left hand side using super glue. Tooth picks and CD were also fixed together with a stretched copper wires using super glue.

Design interpretation.

The shoebill's head faces down to depict shyness caused by the presence of humans. The copper wires reflect the emotional reaction of the bird. The CDs communicate noise from the humans and the spiral tooth picks and the coil depict continued human interruptions. The thin boundary created by the metallic cord separating the Shoebill from the figures depicts the disappearing privacy for the Shoebill because of continued destruction of the birds' habitants by humans.

Plate XLVIII: Lost Love.

Size: 46cm X 60 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate XLVIII above presents a skeleton of a Shoebill facing the left hand side. It is surrounded by pieces of broken bones. The extreme top left corner shows capsules and tablets below against a dark background. A newspaper collage, with information about rapid population growth and environmental degradation is pasted between the capsules and the white tablets. The art work was done by painting the canvas with dark and light acrylic paints. The Shoebill skeleton was later painted on the right hand side.

Tablets, capsules and newspaper collage were then glued on the canvas using super glue.

Design interpretation.

The skeleton depicts extinction of the Shoebill, being caused by humans. The capsules and tablets are symbolic to chemicals and waste from factories to the wetlands which in turn affect lives of Shoebills. The dark colors depict environmental degradation which is also echoed by the newspaper collage.

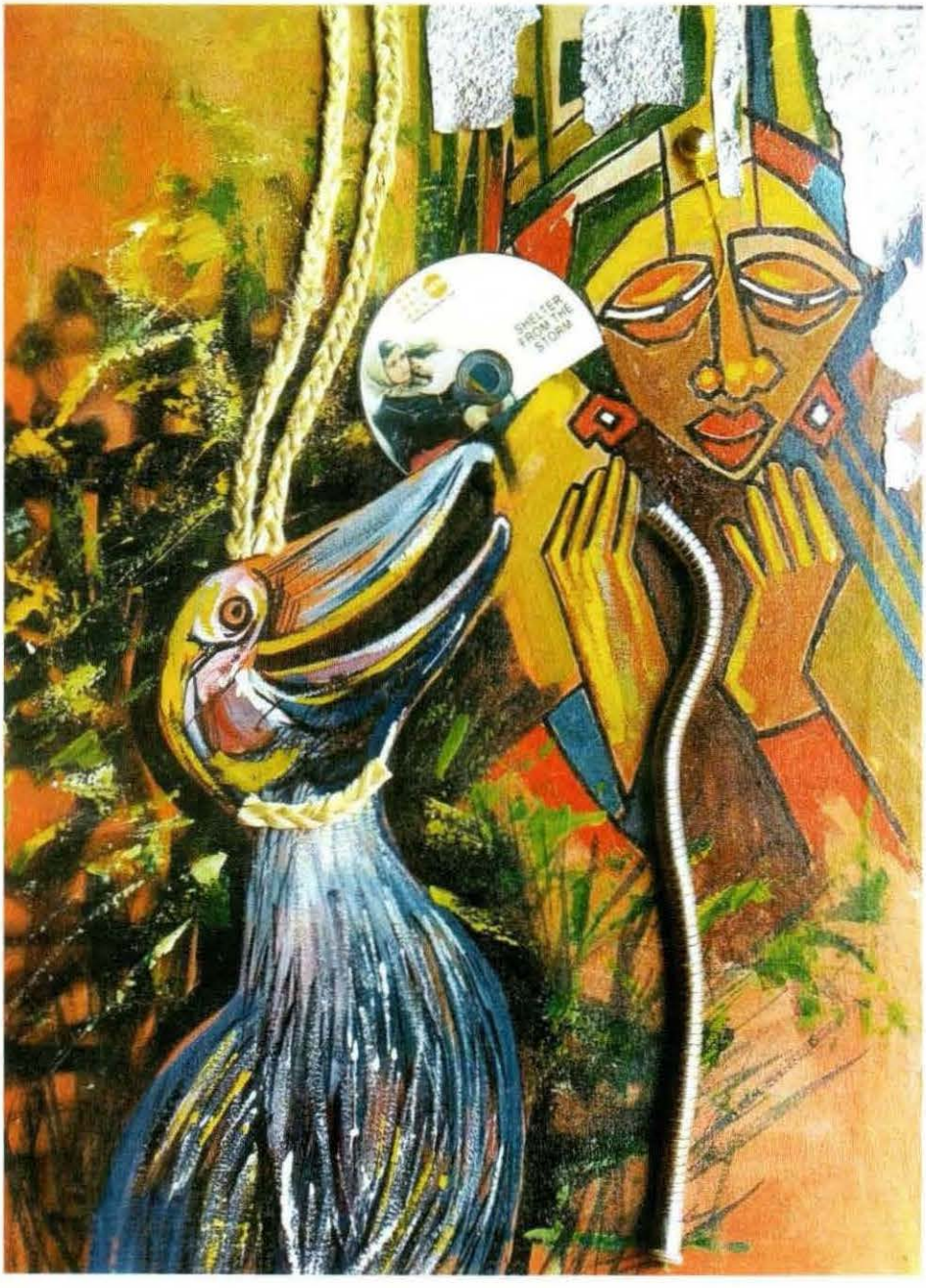


Plate XLIX: Broken Voices.

Size: 46cm X 60 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate XLIX above shows the Shoebill being hanged using a rope. Its head is turned towards a female figure which is seen engaged in deep prayer and holding a rod. The Shoebill is against a dark back ground. A broken CD is presented between the bird and the figure. The art work was done by painting the canvas with dark and light acrylic paints. The Shoebill and the human figure were then painted. The rope, the CD, metallic rod were attached to the canvas using super glue.

Design interpretation.

The hanging of the Shoebill using a rope describes its endangered and threated life. Its head is turned to face the figure seeking for help. The Shoebill threats are majorly caused by humans. It's these humans that the Shoebill turns to for help. The praying figure depicts mercy and intervention by humans. The rod suggests power and authority, which means that it's only man who has the power, to change the current state of the Shoebills. The broken CD depicts the unheard voices of the Shoebill.

Plate L: Tortured I

Size: 46cm X 60 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate L above s presents the Shoebill entangled with ropes and barbed wire. The background was painted with thick colors (impasto). The image of the Shoebill was then painted on top. The ropes and barbed wires are attached onto the canvas using super glue.

Design interpretation.

The barbed wire and ropes depict the continuous problems facing the Shoebill. The impasto effects represent the uncomfortable environment they live in. The Shoebill is shown being small to depict weight loss.

Plate LI: The Cry.

Size: 80 X 100 cm

Materials: Acrylic and Soot on Canvas

Technique: Mixed –Media.

Source: Researcher.

Design Description.

Plate LI above presents the head of the Shoebill with an open beak. The soot was applied in a circular and repeated pattern .The Shoebill head is seen being pressed by a number of lines and circles. The inside of the head is stuffed with a number of distorted shapes; and colors. The work was created by painting the background using light acrylic paints. The Shoebill image was then painted on the top of the canvas. The painting was then enhanced with soot. The soot was applied using a local lamp (tadooba). The effect of the soot was then designed to create a web like pattern using an eraser.

Design interpretation.

The open beak represents the Shoebill loud cry for help. The application of the soot in a repeated and circular pattern reflects the continuous threats affecting the Shoebill. The various lines and shapes pressing the head depict the fact that the problems affecting the life of the shoebill are external and not of its own making.

Plate LII: Sentenced

Size: 46 X 60 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

The composition presents a Shoebill confined in an environment. The environment is filled with dripping colors dominated by red. The Shoebill is guarded with rusted barbed wires. The background was painted with thick colors (impasto). The image of the Shoebill was then painted on top. The wood, metal and barbed wires are attached onto the canvas using super glue.

Design interpretation.

Some Shoebills have been kept in captivity in different wildlife centers; notably at UWEC. The colors dripping in the back ground represent the discomfort able and limiting environment which they live in. The barbed wire reflects the Shoebill being denied free movement and adventure. The barbed wire is also rusted to reflect that the Shoebill is to stay under this condition forever.

Plate LIII: Raped

Size: 80 X 100 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate LIII above depicts the Shoebill crying blood with its head tilted to the left. Below the head slightly to the left is torn knickers stained with blood and finger prints. The Shoebill and the knickers are concealed behind barbed wires which are attached to a tree back. The barbed wires are broken on the left hand side to create a big hole. The design was created by painting the canvas using warm and cool colors. The Shoebill image was then painted on top of the canvas. The knickers and the wood were then fixed using super glue. The finger prints were created by smearing the hands with paint before pressing them on the canvas. The barbed wires were then attached using super glue.

Design interpretation.

The torn knickers, stained with blood are symbolic to 'rape' which in this case translates to threats. The finger prints symbolize that its man's activities that are threatening the Shoebills. The tilted head and tears of blood depict the extent to which the birds are emotionally traumatized. The hole in the barbed wires reflects that the birds are always endangered despite the fact that they try to stay away from humans.

Plate LIV: Tortured II

Size: 80 X 100 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate LIV above shows the Shoebill crying out loud with blood gashing out. Its head is surrounded with electric wires and big nails. The Shoebill is presented with a red color. The design was created by painting the canvas using a pink acrylic color. The image of the crying shoebill was then painted on top. The blood from the mouth was created by tilting the canvas and pouring thick red paint on the canvas to slowly flow down. Nails and electric wires were then fixed using super glue.

Design interpretation.

The big nails surrounding and penetrating the shoebill's head translate to the dangers and threats affecting the Shoebills. The electric wires symbolize shock and wonder, while the loud cry and the splashes of blood reflect the emotional reaction of the Shoebill amidst all these threats.

4.2.2 (b) Uniqueness of the Shoebill

Plate LV: Festive Season

Size: 80 X 100 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate LV presents the Shoebill hunting. Its food includes a number of items such as snakes, frogs, fish young crocodiles among others. The composition also reflects lizards and two (2) rings in the Shoebill's stomach. The design was created by painting the canvas using light acrylic colors. Water and images of the Shoebill and its prey were painted on top. The metallic rings and the buttons were then fixed using super glue.

Design interpretation.

Unlike other birds, the Shoebill has a unique way of hunting. It is capable of standing for up to three (3) hours waiting for its delicacy or prey to sail by before it grabs it. The lizards in the composition are symbolic to chance. Sometimes the food is easily available and at times it's scarce due to over fishing in the wet lands where the Shoebill hunts.

Plate LVI: The Escape.

Size: 80 X 100 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate LVI above presents the Shoebill being very big trying to fly to the left with the legs extended backwards. It's dressed in small rectangular wooden pieces. The composition involves are materials like scratched air time cards, super glue tubes, buttons, metal rings and strings. The design was created by painting the canvas with light blue color. The image of the flying Shoebill was then painted on top. Pieces of wood, metallic rings, buttons and the thread were then fixed on the canvas using super glue. Soot was later applied onto the art work sparingly using a local lamp (tadooba).

Design interpretation.

The Shoebill has a unique flight pattern. It is depicted being very big to cause a psychological slowdown of its speed. This is because it's flapping rate an estimated 150 flaps per minute, makes it one of the slowest of any bird. Its legs extend straight back far past its tail when in flight. The scratched air time cards, super glue tubes, buttons, metal rings and strings, represent waste and disturbance in the shoebill's habitat that it's trying to escape.

Plate LVII: Taking Turns.

Size: 80 X 100 cm.

Materials: Acrylic and Collage on canvas.

Technique: Collage-Painting.

Source: Researcher.

Design Description.

Plate LVII shows above two (2) Shoebills facing the left with the one in front opening its mouth. Below the Shoebills are three (3) eggs are partly covered with tooth picks. On the left hand side of the composition is some short vegetation, above which are five (5) razor blades flying towards the Shoebills. The Shoebills are dressed in red. The canvas was painted using light colors. Vegetation, the Shoebills and the eggs were then painted on top. The found objects were then fixed using super glue.

Design interpretation

The use of two (2) Shoebills above the three (3) eggs reflects the fact that during incubation period, both the male and female Shoebills take turns. The razor blades and the short vegetation, depict the human pressure on wet lands, which are the habitant and the breeding grounds for the Shoebills. The incubation process is sometimes abandoned in case the Shoebills are interrupted. The tooth pick represent the nest. The open mouth and the red color symbolize fear and being endangered.

Plate LVIII: Safe journey

Size: 80 X 100 cm

Materials: Acrylic and Soot on Canvas

Technique: Mixed-Media.

Source: Researcher.

Design Description.

Plate LVIII above presents two Shoebill heads facing the left hand side. The heads are distorted with various bright and warm colors. Different lines and shapes were used to create rhythm and movement in the composition. The design was created using dark and light colors. The images of the Shoebill were then painted on top of the canvas. The belts and the metallic rings were then fixed on top using super glue.

Design interpretation

The composition is about the uniqueness of the Shoebill. The two heads are facing the left instead of the right to mean that the Shoebill is unique, rare and different compared to other birds. The use of various lines, shapes and warm colors depict the high value and beauty of the Shoebill.

Plate LIX: *Mazongoto* (Big bed)

Size: 46 X 60 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate LIX above shows two eggs and newly hatched chick resting in the nest. A big dry palm leaf is pasted on the right hand side of the nest. The

composition is dominated by brown colors the young Shoebill and the nest and the eggs were then painted on top of the canvas. The big palm leaf was then fixed using super glue.

Design interpretation

The Shoebill lays between two to three eggs every after five years. It also builds its nest on the ground unlike most birds. The brown color dominance echoes the different materials such as dry sticks and leaves that are used by the Shoebill to build the nest. The big palm leaf symbolizes the natural habitat for the Shoebill.

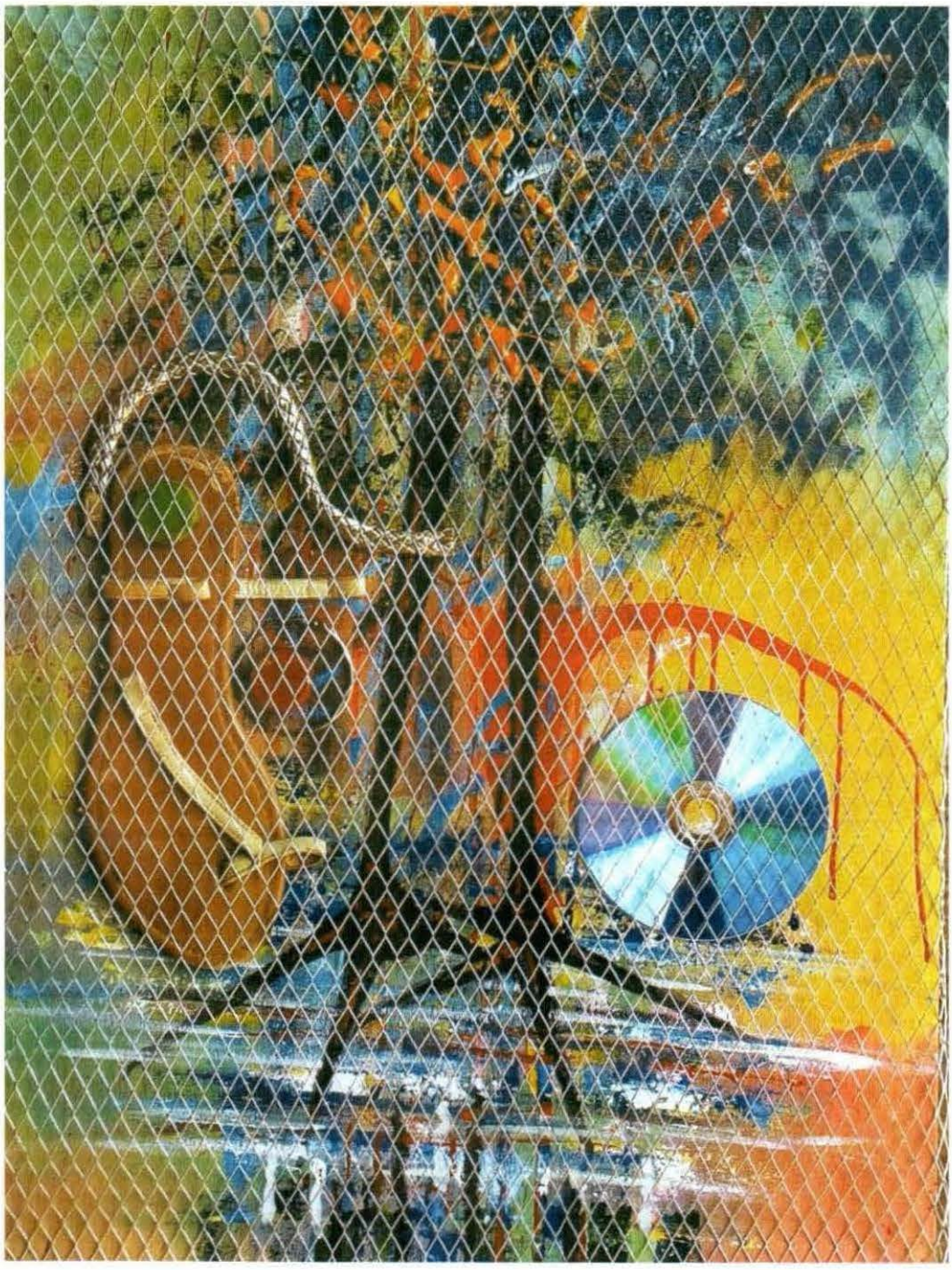


Plate LX: Behind the scene

Size: 46 X 60 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate LX above presents a sandal with two bottle tops. Shoebill legs are depicted stretching down to touch the water. A CD is fixed on the right hand side of the legs. The whole work is covered with a wire mesh. The design was created by painting the canvas with light and dark colors. The Shoebill legs were then painted on top. The sandal, the bottle tops and the CD were then fixed on the canvas using super glue. A wire mesh was attached to the whole artwork using staple wires.

Design interpretation

The sandal depicts the Shoebill from which its name-Shoebill is derived. This is because its mouth is shaped like a shoe. The two bottle tops represent the shoebill eyes. The stretching of the legs reflects the uniqueness of the Shoebill, being a water bird yet its feet are not webbed. The shinning cd reflects the beauty of the bird. The whole work is covered with a wire mesh to high light the need to protect and conserve this unique bird.

4.2.3 (c) Beauty of the Shoebill

Plate LXI: Made of Gold.

Size: 46 X 60 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Design Description.

Plate LXI above presents three young Shoebills .one is bigger and on top of the rest. The Shoebills are surrounded by textured tree backs and a wire mesh below them. The design was created by painting the canvas using light and some dark color. The young Shoebills were then painted on top of the

canvas. The wood and the rope were fixed using super glue. A wire mesh was attached using staple wires.

Design interpretation

The Shoebill normally raises one young one. In cases where it hatches more than one chick, it will still focus mainly on one. The bigger Shoebill depicts beauty, innocence and a rare parenting behavior. The tree backs and wire mesh represent the protection and brooding process.

Plate LXII*: Nantalabikalabika* (Very Rare).

Size: 80 X 100 cm

Materials: Acrylic and Soot on Canvas

Technique: Mixed-Media.

Source: Researcher.

Design Description.

Plate LXII above shows two Shoebill heads facing the left hand side. The heads are distorted with various bright and warm colors. Different lines and shapes were used to create rhythm and movement in the composition. The design was painted using acrylic and light colors on the background. The images of the Shoebill were then painted on top of the canvas. Soot was later used to enhance the design. Soot was applied using a local lamp (tadooba). The soot on the canvas was then designed using and eraser to create a tie and dye - like appearance.

Design interpretation

The composition is about the beauty of the Shoebill. The two heads are facing the left instead of the right to mean that the Shoebill is rare and different compared to other birds. The use of various lines, shapes and warm colors depict the high value and beauty of the Shoebill.

CHAPTER FIVE: CONCLUSION, DISCUSSION AND RECOMMENDATIONS

5.1 Over view

In this chapter, the researcher presents the conclusion, discussion and recommendations drawn on the study. The purpose of this study was to conserve the Shoebill by documenting its life through painting studio possibilities. The conclusions were guided by the objectives of the study. The discussion was based on the selected attributes in painting; Techniques and Content.

5.2 Conclusion

The conclusions of the study were made basing on the objectives of the study as follows;

5.2.1 To examine the major threats affecting the Shoebill.

The study identified a number of threats affecting the Shoebill with the biggest percentage being as a result of human activities. Others are natural like climate and some being as a result of the nature of the Shoebill such as its reproduction behavior of a five years' interval.

5.2.2 To analyze how different visual artists have used the Shoebill in their designs

Much as different forms of art have been exploited to depict the Shoebill, the researcher analyzed that the Shoebill has been minimally used by artists in their designs both locally and internationally. Some artist such as Paul Manship and Knox Field as noted in chapter two, have made attempts to use the Shoebill in the designs, however their work seems to be addressing only the aesthetic component but not to include the threats of the Shoebill. Artist Andy Brown, has made attempts to handle the threats of the Shoebill but to less extent.

5.2.3 To explore a Shoebill through different studio possibilities in painting.

The researcher was successful in documenting the life of the Shoebill through painting studio possibilities. Different materials and tools were employed for the study. Paper was used as the major support for sketching whereas canvas was used as the major support for the painting explorations. Various techniques were explored, however the collage- painting technique was the most experimented technique due to its strength in visual communication. The studio explorations were guided by the research objectives and questions.

This study therefore is a commendable guide, to conserve the Shoebill bird species in Uganda through painting studio possibilities.

5.3 Discussion

The paintings presented in this research, demonstrate results attained from studio explorations to articulate the life of a Shoebill through different studio possibilities in painting. The researcher used semi abstract compositions to create expressive painterly expressions for this study. The designing process did not entirely depend on the use of elements and principles of art and design; instead they were only used to add emphasis so as to bring simplicity and ease dissemination of content and attach aesthetic values on the art works created.

5.3.1 Techniques

Combinations of techniques commonly employed by draftsmen were employed in this study. These techniques helped in providing visual technological facts about studio possibilities during the painting exploration. Techniques were experimented using different tools and materials depending on the process of design registration and the message being conveyed. Message was the most important aspect in every art work developed and such power determined the nature of materials to be used in a given painting. The

techniques employed in the study included; wash mixed-media and collage-painting.

The wash technique was mainly used to create studies for the final expressions on canvas. This technique involved the use of water colors on Manila paper. This kind of technique is best explored using water color paper. But because of limited resources, the researcher improvised with manila papers. The researcher through experimentation with the manila papers observed that water colors work well on these papers and went ahead to make all the studies and color suggestions using water colors on manila papers. The technique was however so limiting in terms of expression. Since it's basically explored on paper, the integration of heavy materials becomes challenging. Plates XXVI, XXX, XXXI and XXXVII, were experimented using the wash technique.

The use of mixed media in this study involved the use of acrylic paints and soot. The researcher had worked with soot as a material before; therefore using it in the experiments was of an advantage. The application of soot involved the use of candles for lighter values and a local lantern (tadooba), for the dark values. Both objects are capable of emitting fumes which were well integrated with the acrylic paints. The researcher during the experimentation process observed that the use of this technique (acrylic paints and soot) takes less time as compared to other techniques. Plates LI, LVI and LXII present the use of this technique.

Plate LXII: ***Nantalabikalabika***
Size: 80 X 100 cm
Materials: Acrylic and Soot on Canvas
Technique: Mixed-Media.
Source: Researcher.

Plate XIX: Birds in Flight
Artist: Godfrey Banadda
Material: Oil on Canvass
Source: On line

Plates LXII and XIX, were created using a similar approach of distortion with line, shape and color . They both depict the beauty of birds. The color scheme is also similar. The center of interest in plate LXII was created with multiple use of small lines and shapes while in plate XIX it was created with blue hues in the center. These plates say a lot despite being abstract in nature. This is connected what was noted in chapter two about Georgia when she says; "I found I could say things with color and shapes that I couldn't say any other way —things I had no words for". Although plate XIX seems to be stronger in terms of harmony, the use of mixed media in plate LXII makes it more interesting. However a good appreciation of these figures needs a good understanding of the elements and principles of art and design.

Collage-painting as another technique involved the use of a number of found objects and materials such as barbed wire, wire mesh, tree backs, CD, capsules, tablets, nails among others that played a great deal in articulating the life of the Shoebill. In plates L and LII the use of barbed wire strongly echoed

the plight of the Shoebill. Similarly the use of the rope in plate XLIX helped to depict the emotion reaction and sorry state of these birds. The capsules and tablets on the other hand in plate XLVIII helped to create an over dose scenario in terms of environmental degradation. The use of electric wires and big nails as reflected in plate LIV is not an understatement in explaining the sorry state of these birds.

Plate XXII: The Fragility of Existence and Emotion

Artists: Benon Lutaaya

Materials: Acrylic and Collage on Canvas

Technique: Collage-Painting

Source: Online

Plate XLVIII: Lost Love.

Size: 46cm X 60 cm

Materials: Acrylic and

Technique: Collage-Painting

Source: Researcher

Plates XXII and XLVIII above, present the artists' emotional reactions to issues in the society. Both plates are collage paintings obviously related to sadness. In fact, this is in line with what was noted in chapter two when Lester (2002) says; Painting is one form of art through which much is said without saying anything. It helps artists symbolize the intended messages and codify them and allow the viewer to decode and interpret the hidden messages or meanings. The collage technique helped lot in conveying the message. The text on newspaper collage went a long way in emphasizing the plight of the shoebill. Both artworks involved the use of newspapers however the use of capsules and tablets in plate XLVIII emphasized the dangers birds are facing.

The dark brown hues in plate XXII represent sadness while red and yellow hues depict danger.

Paintings which were created with a mixture of found objects and materials proved to be more powerful in terms of message as compared to those without such materials like Plate XLVIII, XLIX, LVIII and LIX. This is probably due to a sense of belonging to the society portrayed in the art work where such materials, man and the shoebill belong.

During the course of studio exploration, the researcher observed that the integration of the impasto technique was more powerful in technique development compared to flat color painting. Impasto involves the use of thick colors during the painting process. Plates XLVIII, LIII and LIV present the integration of the impasto technique.

The process of pasting and fixing some materials on the canvas was challenging. Some materials like barbed wire and palm leaves which have no irregular surfaces, were time consuming because they needed a lot of time to determine how to attach them and the best adhesive to use depending on the material to be fixed.

5.3.2 Content

The studio explorations involved the use of semi abstract compositions. The purpose of the study was to conserve the shoebill by documenting its life through studio painting possibilities. During the process, three sub themes were selected to articulate the Shoebill life. These were; threats of the Shoebill and; the uniqueness of the shoebill and beauty of the Shoebill.

The essence of each work was to convey a strong message basing on the selected theme. .Message therefore was the gist of the studio exploration. Each and every material that was picked to be used in a particular composition

was selected basing on how far that material could go in expressing the message and story behind the work.

The studio explorations were carried out basing on the objectives of the study which were; to examine the major threats affecting the Shoebill, to analyze how different visual artists have used the shoebill in their designs, to explore the Shoebill through different studio possibilities in painting.

Plates, XLVII, XLVIII, XLIX, L, LI, LII, LIII and LIV document the Shoebill under the sub theme; threats of the Shoebill, while plates LV, LVI, LVII, LIX and LX, document the life of the Shoebill under the sub theme; uniqueness of the shoebill. The beauty of the Shoebill as another sub theme was documented as reflected in plates LXI and LXII.

As already reflected in chapter two, different forms of art have been utilized to document the Shoebill, including body painting (figure V), textiles (plates VI and VII), sculptures (plates VIII and IX), photography(plates XI and XII)and paintings(plates XIII and XIV); however none of these works strongly articulates the current state of the Shoebill. The artists seemed to focus only on the Shoebill in terms of aesthetic value leaving out the aspect of threats.

Plate LIV: Tortured II

Size: 80 X 100 cm

Materials: Acrylic and Collage on canvas

Technique: Collage-Painting

Source: Researcher.

Plate IX: Shoebill sculputure

Artist: Knox Field

Materials:Bronze

Source: Online

Plates LIV and IX above are about the Shoebill bird painting and sculpture respectively. Plate LIV convincingly highlights the extent at which the bird is threatened which creates a state of concern to the viewer. This however is not the case with plate IX which seems to be comfortable yet the texture created on this body depicts otherwise. In fact Davis, as noted in chapter two said that visuals are not only excellent communicators but also quickly affect us psychologically. Since message was very crucial in studio experiments, plate LIV stands out vividly to show case this intention.

5.4 Recommendations

Basing on the findings in this study the researcher draws these recommendations to be put into consideration by scholars and art practitioners;

Painting is an important form of communication that has for long been used to address critical issues in the society. This is evident from the cave paintings as depicted in plates XVI and XVII. Therefore painting should be undertaken to record, document and articulate important and patient issues in society.

The researcher recommends artists to always produce art work that addresses problems and challenges in the society. This will further reflect the relevance to the society and link the gap between Art and the society.

The study was mainly limited to canvas as the major surface of expression during the studio practice exploration. This however does not rule out the fact that a variety of other surfaces like walls, wood panels, and glass among others could be utilized for the same cause. The researcher therefore strongly recommends artists to experience with such other grounds and surfaces for similar studies.

The researcher was focused on using wash, mixed media and collage-painting as the techniques of expression. Equally other techniques both traditional and modern can still be considered during studio practice.

This study in limitations found out a challenge of soot as a carbon not being pro fresh air in the environment friendly; it can easily be inhaled while working and "smoking" surfaces to register designs. Therefore proper costumes as par behaviors of medium should be acquired before beginning the working exercises. Body parts like the Norse and mouth should be given first priority.

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APPENDIX 1

KYAMBOGO UNIVERSITY
FACULTY OF VOCATIONAL STUDIES
DEPARTMENT OF ART AND INDUSTRIAL DESIGN

This research is intended to conserve the shoebill bird species in Uganda by documenting its life through painting studio possibilities. You are therefore kindly requested to participate by responding to questions to be asked. The information given by the respondent will be treated confidential.

INTERVIEW GUIDE FOR WILDLIFE OFFICIALS AND GUIDES.

1. What is your name Sir/Madam?

   .....

2. What is your position and role?

   .....

3. For how long have you worked here?

   .....

4. What do you know about the shoebill bird species?

   .....

About the shoebill threats

5. What are some of the dangers affecting the shoebill in Uganda?

   .....

6. Are there any steps taken to conserve the shoebill in Uganda.

   .....

7. If yes, what are some of the steps being taken?

   .....

8. Which individuals/organizations are trying to conserve the shoebills in Uganda?

   .....

Shoebill Art and Studio Experiment

9. Do you think art works can be used in the conservation of the shoebills?

   .....

10. If yes, which forms of art can help to conserve the shoebills?

    .....

11. Have you seen any art works about the shoebills?

    .....

12. If yes, what type of art work did you see?

    .....

13. Do you know the artists behind that art work?

    .....

14. Which materials were used?

    .....

Thank you

APPENDIX 2

KYAMBOGO UNIVERSITY
FACULTY OF VOCATIONAL STUDIES
DEPARTMENT OF ART AND INDUSTRIAL DESIGN

This research is intended to conserve the shoebill bird species in Uganda by documenting its life through painting studio possibilities. You are therefore kindly requested to participate by responding to questions to be asked. The information given by the respondent will be treated confidential.

INTERVIEW GUIDE FOR VISUAL ARTISTS, CRAFT DEALERS AND ART LECTURERS.

1. What is your name Sir/Madam?

   .....

2. What is your area of specialization?

   .....

3. Do you know the shoebill bird species?

   .....

4. Have you seen art works about the shoebills before?

   .....

5. Which type of art work did you see?

   .....

6. What type of materials did the artist use in the work?

   .....

7. In your opinion what do you think was the message/story behind the art work?

   .....

8. Do you think birds can be conserved through painting as a form of art?

   .....

9. What form of art do you think can best be utilized for the conservation of shoebills?

.....

10. What materials are best for this kind of work?

.....

11. Which techniques would you suggest for the studio experimentation?

.....

12. Why do you think such techniques would work better?

.....

Thank you.

APPENDIX 3

KYAMBOGO UNIVERSITY
FACULTY OF VOCATIONAL STUDIES
DEPARTMENT OF ART AND INDUSTRIAL DESIGN

This research is intended to conserve the shoebill bird species in Uganda by documenting its life through painting studio possibilities.

OBSERVATION GUIDE FOR THE SHOEBILL SPECIES WHILE IN ITS HABITAT.

1. Observation of the nature of the shoebill habitat/environment.

   .....

2. Observe possible threats affecting the shoebill.

   .....

3. Observe the shoebill behavior pattern e.g. shyness, standing for long hours in one place among others.

   .....

4. Observe the shoebill population in the habitat.

   .....

5. Observe how shoebills interact.

   .....

6. Observe shoebill body parts, in-terms of shape, color, size proportions and texture.

   .....

APPENDIX 4

KYAMBOGO UNIVERSITY
FACULTY OF VOCATIONAL STUDIES
DEPARTMENT OF ART AND INDUSTRIAL DESIGN

This research is intended to conserve the shoebill bird species in Uganda by documenting its life through painting studio possibilities.

OBSERVATION GUIDE ON HOW ARTISTS HAVE USED THE SHOEBILL IN THEIR DESIGNS.

1. Observe the different shoebill art forms.

   .....

2. Observe how the shoebill is used in the different art forms (abstract, semi-abstract or realism).

   .....

3. Observe materials and possible tools used.

   .....

4. Observe and interpret the possible message/ story behind the art works.

   .....

5. Observe the techniques used to create the work.

   .....

6. Identify the authors/artists/ of such art works.

   .....

APPENDIX 5

Research Log Book

Date	Task	Source Used (i.e., *Library Catalog, journals, websites*	Concepts or keywords, terms, phrases	Search Statements	Results (total # of results, # of relevant and useful results)

EVALUATIVE COMMENTS AND NOTES:

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APPENDIX 6

MAP 1

A MAP OF UGANDA SHOWING KAMPALA AND WAKISO DISTRICTS WHERE THE RESEARCH WAS CARRIED OUT

KEY Source: Online

KAMPALA DISTRICT

WAKISO DISTRICT