

**GENERATING GRAPHICAL SYMBOLS FROM LANGO
ABUDA DANCE FOR DOCUMENTATION AND
AWARENESS CAMPAIGN IN UGANDA**

OJWINY JAMESON SAM

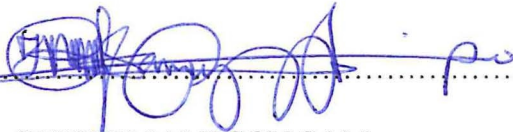
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**A GUIDEBOOK SUBMITTED TO THE BOARD OF EXAMINERS
IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE AWARD OF THE DEGREE OF MASTER OF ART AND
INDUSTRIAL DESIGN OF KYAMBOGO UNIVERSITY**

DEC 2015

DECLARATION

I, Ojwiny Jameson Sam, do declare that this guidebook is my original work that has never been submitted to any university for the award of the degree of Master of Art and Industrial Design (MAID).

Signed: 

OJWINY JAMESON SAM

2010/U/HD/113/MAID

Date: 19th Jan 2016

APPROVAL

We, as the University supervisors confirm that this research guidebook was the original work completed by Mr. Ojwiny Jameson Sam for the course leading to the award of the degree of Master of Art and Industrial Design (MAID) of Kyambogo University.


1. PRINCIPLE SUPERVISOR

Sign:.....

MR. SSERUNJOGI PATRICK
(Makerere University)

Date:

2. THE SECOND SUPERVISOR

Sign:..... 

MR. MUGISHA JOHN
Kyambogo University

Date: 20th January 2016

DEDICATION

This guidebook is dedicated to my dear wife Mary Grace Ojwiny and our children: Okello Alpha, Ojwiny Joshua Denis, Abuk Zipporrah, Yaa Faith and; to my great mother Naomi Alepo.

ACKNOWLEDGEMENT

My greatest appreciation goes to the Almighty God for giving me this opportunity to complete the writing of this guidebook.

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I acknowledged the guidance of the Head of Department Art and Industrial Design, Madam Namulindwa Juliet. W and the research coordinator, the Right Honorable Wathum Edwin for all the professional roles, support and encouragement that they have rendered to me in the course of this study

Special tribute goes to the following Abuda elders in the lango sub region; Nelson Akodi of Alebtong district, Kristina Odyek and Hellena Apio of Kole district who contributed so much in providing the necessary oral historical information on the growth and development of Abuda dance in the Lango sub region. I cannot forget the Abuda men and women that sacrificed their time in performing the Abuda dance.

Finally, I send my special regards to my dear wife, Mary Grace Ojwiny and; our children: Okello Alpha, Ojwiny Joshua, Abuk Zipporrah and Yaa Faith for enduring my absence from home during my studies.

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LISTS OF ABBREVIATIONS

BC	Before the birth of Christ
GUI	Graphical User Interface
ISO	International Organization for Standardizations
NIAAD	Nagenda Institute of Art and Design
PVC	Polyvinyl Chloride (Strong plastic materials used for a wide variety of products such as clothing, pipes, floor covering etc.)
KCAI	Kansas City Art Institute

ABSTRACT

The general purpose of this study was to generate graphical symbols from the Lango *abuda* dance for documentation and awareness campaign. The dance is for entertainment as well as communicating social issues such as petitions, women emancipation, youth development and relationship building to the audiences. It is generally conserved as performances, audios and videos. However, there is lack of graphical documentation of the dance on the societal issues mentioned above. Because of this shortfall, the researcher decided to use the dance as a source of inspiration to generate graphical symbols that could be used to communicate these societal issues as well as producing documentation for awareness campaign. The objectives of this study catered for three major areas. These are; to analyze the possible ways of generating the graphical symbols from Lango *Abuda* dance; to produce the final studio based graphical symbols that would communicate societal issues and finally, produce a catalogue as a document for awareness campaign. The practical methods such as directed visual observations, photography, videos, interviews and studio experimentations were used in executing the design tasks. In studio practice, the researcher redrew the *abuda* photographic images and developed them into the layout graphical structures by combining the images, color and text to give a message. The findings of this study showed that both images and messages from the *abuda* environment provided rich sources of inspiration that contributed so much during studio experimentation. In addition to that, the handmade sketches provided very good guides for computer design. The sample works of previous designers also aided the practical work. The researcher produced a catalogue showing the final *abuda* graphical symbols as a document for awareness campaign. In conclusion, the researcher recommends that both governmental and non-governmental bodies need to strengthen and encourage the exploitation of our cultural performing arts for generating graphical symbols for visual communication.

CHAPTER 1: INTRODUCTION

1.0 Overview

This chapter presents the background to the study that sought to generate the graphical symbols from Lango *Abuda* dance for documentation and awareness campaign about the *Abuda* dance in Uganda. It covered the areas such as the background of the study through the statement of the problem, objectives, scope up to the definition of terms.

1.0.1 Background to the study

The background of this study covered the definition and concept of a symbol, graphical documentation and dance.

1.0.2 Definition of a symbol

The term “symbol” as explained by Morris (2009) is understood differently according to individual field of study. The researcher agree with scholars such as Fiske, Sassare and Mwonge that a symbol is used to mean anything from a simple mark to arcane images through convoluted stories and even philosophic arguments. It is a mark or character used in conventional representation such as a letter representing a chemical element; a thing that stands for something else especially a material object representing something abstract.

In this study, a graphical symbol is an arbitrary design that is made in a two dimensional format with the aim of visually communicating an intended message to a specific audience. A graphical symbol must fit into the matrix system whereby the x-axis is balanced with the y- axis. The Concise Oxford English Dictionary (Eleventh Edition) defined the term *graphical* as relating to visual art or computer graphics. Therefore, the graphical symbols that were generated from the Lango *Abuda* dance are perceptible after observation and interpretation. Furthermore, Morris (2009); explained that the connection that makes something a symbol may be broader, provincial, national, regional or worldwide. To persons from outside a particular culture, the culture’s symbol may seem to be as arbitrary as any sign.

The symbols that were generated from the Lango *Abuda* dance are graphical and purposefully viewed in the network of visual art communication. The researcher agreed in this study that a “symbol” is an arbitrary design that an individual or an authoritative body has designated to have a specific meaning with reference to the visual communication. In this study, the symbols are termed, as graphical symbols. These symbols are not poetic or allegorical

1.0.3 Graphical documentation

On the other hand, graphical documentation in this study refers to the art of presenting drawings, images, graphical shapes, photographs with the aim of representing a body of information for communication. This in turn contributed to the documentation and communication of societal issues such as women in global development, freedom of expression and the youth focus to the audience.

However, the researcher observed samples of the graphical symbols that have been documented, beginning from the global perspectives to that of the Lango sub region. One of the most well known graphical symbols in the world is the Olympic symbol that was designed by Pierre de Coubertin in 1865. The symbol is made up of five circles of black, blue, red, green and yellow representing the five continents of the world united by *Olympism*. The five colors are those that appeared on the national flags of the world at that time. Today, the symbol is still outstanding as seen in the London 2012 Olympic symbol.



Figure 1.1

Pierre de Coubertin Olympic symbol of 1865.



Figure 1.2

The London Olympic symbol of 2012

The development of graphical symbols took place in various parts of the world. Take for instance, in the continent of Asia; the Chinese *yin yang* symbol has remained communicative from generation to generation. The black space in the yin yang symbol is directly proportional to the white one within the design positive space.

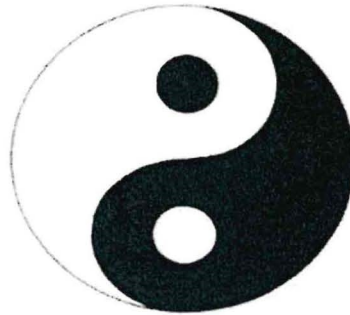


Figure 1.3 The Chinese yin yang symbol

Getlein (2005), in his book, *the subject of art history*, explained that the yin yang symbol has its' origin in the Chinese philosophy. It was used to explain the Confucius philosophy, which embraced the ancient worldview that males and females, being and non-being, light and dark, action and inaction were seen as opposites that are mutually interdependent or complementary to each other. This inspired the researcher to design the *Abuda* symbol, *Human Equality* (p 79, 80).

In Europe, the German *swastika* remains one of the world's most renowned political graphical symbols. The German Nazi party of Adolf Hitler used it during the Second World War.

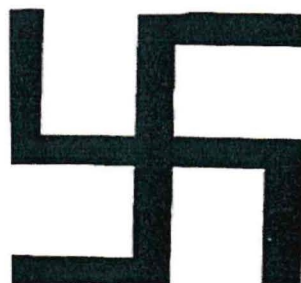


Figure 1.4 The swastika

Getlein (2005) furthermore explained that the swastika has a long history from India to central Asia possibly around 3000 BC. It has no single specific meaning because the meanings were derived from the societies or cultures that used it for some reasons or philosophy. Today, the swastika is seen as the symbol of fascism, racial hatred, and unspeakable atrocities of the German concentration camps during the leadership of Adolph Hitler.

Apart from the symbols mentioned above, the researcher also observed the top nine renown symbols of organized faiths in the world as presented by Rursus in the Wikipedia - 2015. These religious symbols are presented from left to right as indicated below.

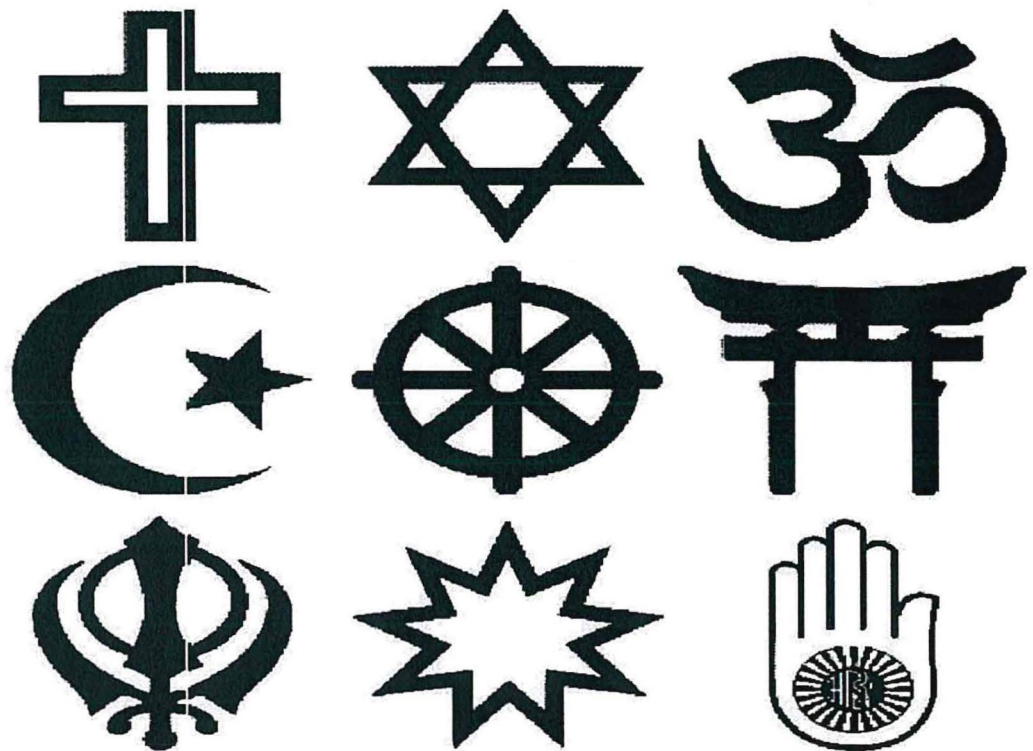


Figure 1.5: The Religious symbols

First Row: Christian Cross, Jewish Star, Hindu Aumkar.

Second Row: Islamic. Star, Buddhist Wheel, Shinto Torii

Third Row: Sikh Khanda, Baha'i star, Jain Ahimsa Symbol.

In the continent of Africa, very many graphical symbols are used in the political, social and economic affairs of every nation. These symbols include national flags and coats of arm, institutional and cultural logos and trademarks such as those presented below.



Uganda flag



warid Uganda



Human rights

Figure 1.6 These are some of the graphical documented symbols that are used in Uganda.

Conclusively, in the Lango sub region, the rhino as an animal is the symbol that represents the Lango tribal community in northern Uganda.



Figure 1.7 The Lango tribal flag

The rhino is adopted as the Lango cultural identity symbol because of its noble behavioral qualities. It is independent, strong and peaceful animal. It becomes aggressive only if it is disturbed and this is the general quality of the Lango tribal society. Even the *Abuda* performances generally portray peace, strength and independence.

Conclusively, after the perusal of sample symbols mentioned above, the researcher observed that these symbols were aligned on the x and y-axis format hence making them to be graphical. In addition to that, most of these sample symbols were based on geometric shapes and simplicity is seen as the key factor that made the graphical symbols memorable. These samples of the symbols guided the researcher in generating graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign in Uganda as well as for print and library

1.0.4 The characteristics and the implication of dance in African

Dance is as old as human civilization. The researcher looked at dance in an Afros centric perspective in order to merge performances with visual communication. Gore (2008), made an analysis that the African dances in which *Abuda* dance is inclusive have both historical and social traditions that reflect more significance than many cultures across the globe. The dances in Africa fall under initiations, wedding, war, royalty, celebration of births and deaths, solidarity, courtship, appeasing the gods, requisition for rain, reciting history, competing, proverbs and poetry among others.

However, the researcher made the selection of the *Abuda* dance in this study despite the availability of other dances in the Lango sub region such as *rut* (twin dance), *kiri* (war dance), and *okeme* (thumb piano). This was because the *Abuda* dance articulates the pertinent issues in the society. These messages in many cases always disappear without much attention. *Tetyang Abuda* group in Ongako parish, Barr sub -county in Alebtong district has this verbatim version translated as indicated below;

‘...We have come to sing one song to petition the president of Uganda and our army that keeps us. Firstly, we thank God so much for keeping you safely during the five-year bush war in fighting to restore peace in our nation - Uganda Secondly, we appreciate you in stopping the cattle rustlers that used to disturb us. Now we can eat, get satisfied and sleep. We hereby say thank you....

The *Tetyang Abuda* group song above communicates many important messages to the audience that included appreciation to Uganda's president and the army. This confirmed what was stated by Mortensen and Markworth (2012) that the African dances teach social patterns and value. These values help People to work, mature, praise or criticize members of the community.

1.0.5 The development of Lango Abuda dance

It was only the verbatim collection from the *Abuda* elders and performers such as Kristina Odyek from Ayer Sub County in Kole district and Akodi Nelson from Barr Sub County in Alebtong district that provided a the researcher with some basic information on the *abuda* dance.

According to these elders, *Abuda* dance sprang from the traditional dance known as *Nyamtar*. *Nyamtar* is believed to be in vogue in the Lango sub region in the late nineteenth century. It developed gradually into *ekoce* by late 1940s and eventually *Abuda* dance by 1978. To substantiate on the statement above, one of the *Abuda* elders Akodi Nelson, whose statement was recorded verbatim, stated thus:

I was born in 1938 and I grew in the Lango sub region. By the time I was below ten years old, my father and other members in the villages used to gather to dance. Men and women were involved in the dance. People used to dance in mass formation and the leader controlled the dance floor from over 100 meters away from the dancers. He would lead the songs and dance from either the top of a high anthill or a tall tree. In that dance, people use either one drum or no drum at all except the vocal sound. This dance was known as nyamtar dance. I did not participate in the dance but I observed it. The political and military transitions that took place in the Lango sub region in the 1940s affected the nyamtar dance. These were the influence of the British colonial administration and the participation of some of the young men in the war against Hitler. The original nyamtar dance changed into ekoce in which two drums were involved in the dance and this continued up to now. However, by 1978, the ekoce performers in east lango began to produce aggressive proverbial sounds using six drums to produce a singing–talking sound against Amin's leadership hence rebranding ekoce into Abuda. In conclusion, Ekoce and Abuda dance refer to the same dance except that the youth are much used to the term Abuda.

Furthermore, the verbatim collection explained that the transition of *Nyamtar* dance into *Ekoce* took place in the 1940s. This was majorly due to the return of the soldiers that participated in the world war two. They brought new ideas, stories and civilizations that contributed so much in reframing the social and traditional life in the Lango sub region. The first transformation was the introduction of the linear formation in the dance and secondly, the marked distinction between the performers and the audience in the Lango *Ekoce* dance.

In 1962, Lango became very excited when their son, Dr. Apollo Milton Obote became the first Executive Prime Minister of Uganda. This led to the formation of more *Ekoce* groups as it was known by then in praise of then Prime Minister and the independent Uganda. The main purpose of the *Abuda* dance was for appreciation, petition and entertainment but there were also the elements of morals, respect, unity, sharing, and courtship, educational and cultural philosophies in the dance. It fostered discipline and healthy communication among the youth, elders, and the women. Moreover, the spirit of *Abuda* dance remained unchanged in the Lango sub-region.

Contrary to the verbatim collection, some members of the audience concerned with the reliability of the verbatim collection raised criticisms. However, Basil (1994) explained the authenticity of the oral literature in his book, *the search for Africa* that oral literatures add to written records. Furthermore, the researcher trusted the sources of these verbatim collections because some of these respondents (elders) either observed or participated in the dance at both initial stages and during the transitions. More importantly, they were eyewitnesses to the transitions.

Through the researcher's critical observation and analysis, *Abuda* dance is found to bear the following characteristics or features;

- The dance emphasize on aggressive footwork, brisk chest shaking and twisting the body with vigorous upward jumping and stumping the ground.
- Both males and females dance with a lot of vigor, courage, and confidence.
- The compositions of the songs are generally based on the socio-political, economic, and cultural perspectives.

The dance is dramatic, conversational, joyous, and entertaining. It also involves a lot of talents and creativity. The relationships between the performers are generally seen as platonic. The photographs below show the *Abuda / ekoce* performances at different periods.

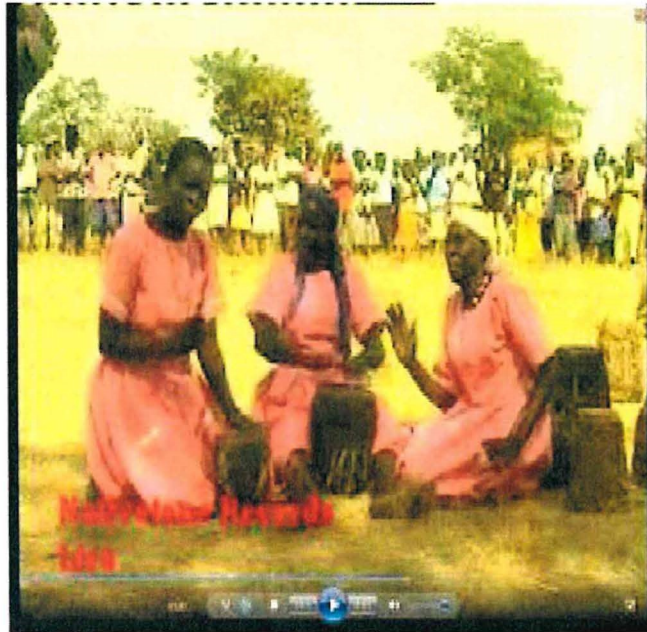


Figure 1.8 The ekoce drumming technique of the post-independence era. (Captured from a video replay)



Figure 1.9 The current *Abuda* circular drum arrangement.

This is one of the contemporary *Abuda* drummers in 2010 whereby one man plays many drums. This drumming technique was developed in Lango by 1978.

Awie-pek Abuda group in Alebtong district performing for entertainment in 2012, See figure 1.10 below.



Figure 1.10: Abuda dancers are trotting and jumping for entertainment.

:

The youth of *Tetyang Abuda* group in Alebtong district are competitively competing in jumping for greater heights in linear formation. See Figure 1.1 below.



Figure 1.11 Abuda boys are jumping in linear formation.

Discipline and attentiveness are some of the most important character in *abuda* dance.



Figure 1.12: members of Awie-Pek abuda group are paying attention to the team leader's instructions.

The women are encouraged to form their feminine *abuda* groups. This is an indication of the society to grant women the freedom of association and human equality. See figure 12 below.



Figure 1.13: The Apenyo Abuda (ekoce) women group in Dokolo is jovially trotting in linear formation.

1.0.6 The Drum as an instrument of command in Abuda dance

The drum is the heartbeat or the central strength of *Abuda* dance. It serves as an instrument of command and energizer for the performers. The free encyclopedia on drum history - Wikipedia (2007) stated that the drum is one of the musical instruments that have the oldest history in the world and that drumming bridges the gap between the audience and the performers. The talking drum is believed to have been invented from West Africa in the regions of the present day Nigeria or Ghana and it spread to America and the Caribbean during the periods of the slave trade.

In the Lango sub-region, the drum gives the Lango community a sense of belonging and solidarity when they come together in response to the beating of the drum during the *Abuda* performances. This kind of response is a symbol of unity and social well being as well. The drum is the major instrument of communication in *Abuda* dance. It is beaten using the hand or the drumstick. There are very many kinds of drums in the world such as the tom-tom, brass, snare drum and the foot pedals, the *Abuda* drums still surpass them all. The drums produce the talking sounds when hand beaten without any connection to modern technology.



Figure 1.14: Shows some of the drum samples that are found in the continent of Africa

The *Abuda* drums are in various sizes and thickness. The drums are bowled shaped and the tops and the bottoms are covered with cowhides. The sound produced by the *Abuda* drums

varies according to shells in terms of sizes, thickness, shapes, and materials, type of drum head, tension of the drumhead, location and how it is struck. (Anonymous)



Figure 1.15 This man is carrying the Abuda drums in Lango sub region Northern Uganda

Meanwhile, in other tribal and western societies, drums vary in shapes such as cylindrical, coned, truncated coned shapes among others and; some of these drums need to be connected to some power source such as the hydroelectric power or the solar energy.

According to the brief history of the drum from the Wikipedia, the free encyclopedia (2010), the drummers discovered that one man could handle many drums also known as the membranophone at ago in a performance at around 1930. In the Lango tribal community, one drummer began to handle more than two drums by 1978 as told by the elders in the Lango sub region. Below is the verbatim statement from elder Apenyo in Dokolo district.

Before Idi Amin Dada took over power in 1971, no one could handle more than two drums at ago. In my life, I began to see one man handling as many drums as six by 1978. The drum notes produced would follow the verbal rhythms; hence, the term Abuda was born to denote the aggressiveness in ekoce. This came about through a lot of practice. Abuda is a rebranded ekoce dance.

However, the oral history in the Lango Sub-region that was collected verbatim explained that the drum is a great communicator; firstly, to the performers and secondly to the audience. In addition to that, every time the drum is beaten everyone knows that it is communicating. Basing on this argument, the researcher agreed that the drum is really a communicator since the sounds produced by the *Abuda* drums would hold dialogue with the performers as if the words are spoken or sung.

In this present decade, there is no *Abuda* dance without the set of drums ranging from about, six to eighteen drums of various sizes producing diversity of tones. When the number of the drums has become so many for one drummer to play them, then, the drummers play them as a team hence developing team spirit in *Abuda*. The drum sound is accompanied by stamping the ground and the vocal sounds to articulate emotions, feelings, vitality, recognition, and power.

The Wikipedia, the free encyclopedia on the history of drumming on the African dance (2009) further substantiated that the sound and the rhythm of the drum express the mood of the people. Such is the power to evoke emotions, to touch the souls of those who hear its' rhythm; to give the sense of belonging and solidarity. This is practically true in Lango sub region.

Since the drum is a great communicator in *Abuda* dance and graphic design is also concerned with communication to the target audience. The researcher agreed with the comments given by Stephen Farr (2006) who explained that before communicating one must understand three basic factors. These factors are:

- how people see (visual perception)
- how people think (cognitive)and;
- the message (conception)

It is also upon Farr's perspective that the researcher critically observed, sketched, photographed the images, and eventually related them to the messages transmitted to the audience. The melodic percussions produced by the drums and the dance techniques follow the principles and elements of design such as the repetition, movement, space, dominance, harmony, variety and balance though in an auditor, psychomotor or locomotive manner.

In addition to that, the drum tones produced are unique and peculiar, aggressive and appealing to the souls. It is an art in itself because the bodies would respond to the tunes hence articulating it to move and create variety of shapes and movement patterns.

Some of the graphical symbols generated from the *Abuda* dance in this research have circular layouts representing the drum features of *Abuda* drums in terms of drum arrangement as well as the number and sizes of the drum tops observed. All these became the inspirational raw materials for the researcher to translate these observations into communicative graphical design symbols that would inform and persuade the audience irrespective of a particular verbal language.

1.1 The statement of the problem

Although *Abuda* dance is viewed as one of the traditional dances that have greatly contributed to the recreation and the communication of the socio-political, cultural, moral, educational and economic views of the Lango sub-region for decades, it is also seen on the other hand as lacking graphical representations of societal issues to the audience. The dance is generally presented in audios and live performances. Because of this shortfall, the researcher found out the need to generate the graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign on socio-political, economic and cultural issues in Uganda.

1.2 The purpose of the study

The purpose of this study was to generate graphical symbols from Lango *Abuda* dance for documentation and awareness campaign about the dance in Uganda. This helped to promote the use of graphical symbols from culturally oriented performing arts such as *Abuda* dance for documentation, print and library hence promoting visual communications.

1.3 The objectives of the study

This study was guided by the following objectives;

- To analyze the possible ways of generating graphical symbols from Lango *Abuda* dance for visual communication.
- To produce the final studio based graphical symbols from Lango *Abuda* dance while relating them to the societal issues.
- To produce a catalogue as a document for awareness campaign.

1.4 Studio guide questions

The researcher acknowledged that the research questions refer to the research problems that the study is to answer. The questions are as stated below:

- What are the possible ways of generating the graphical symbols from lango *abuda* dance?
- How the graphical symbols could be derived from *Abuda* dance for documentation and awareness campaign on *Abuda* dance.
- How could the final graphical symbols be documented for awareness campaign.

1.5 Significance of the study

It is hoped that upon the successful completion of this practical research, the members of the public, designers, scholars, government bodies, communicators will benefit from this study by using it as a point of reference for further research. This would eventually lead to promoting the use of performing arts in graphically communicating the socio-political, economic, and cultural issues in Uganda.

1.6 The scope of the study

This study was based on the generation of the graphical symbols from Lango *Abuda* dance for documentation and awareness campaign about *Abuda* dance. The scope of this study covered the historical, geographical, and content aspects.

1.6.1 The geographical scope

Lango sub-region is bordered by L.Kyoga from the south and the districts of Gulu, Pader and Agago from the North. Soroti and Kaberamaido bordered from the eastern side while Kiryandongo and Nwoya districts covered the Western side. It is separated from Nakasongola, Mukono and Kamuli districts by L. Kyoga..

Most of the *Abuda* performances come from the eastern geographical direction of the Lango sub region. These areas covered the Sub Counties of Aloi, Barr, Okwang, Abako, Apala, Omoro, Amugo and Dokolo in the present day Alebtong and Otuke districts. In Dokolo district, the aggressive *Abuda* performances are found in the Sub Counties of Dokolo, Bata and Agwata.

MAP SHOWING THE LOCATION OF LANGO SUB-REGION IN UGANDA

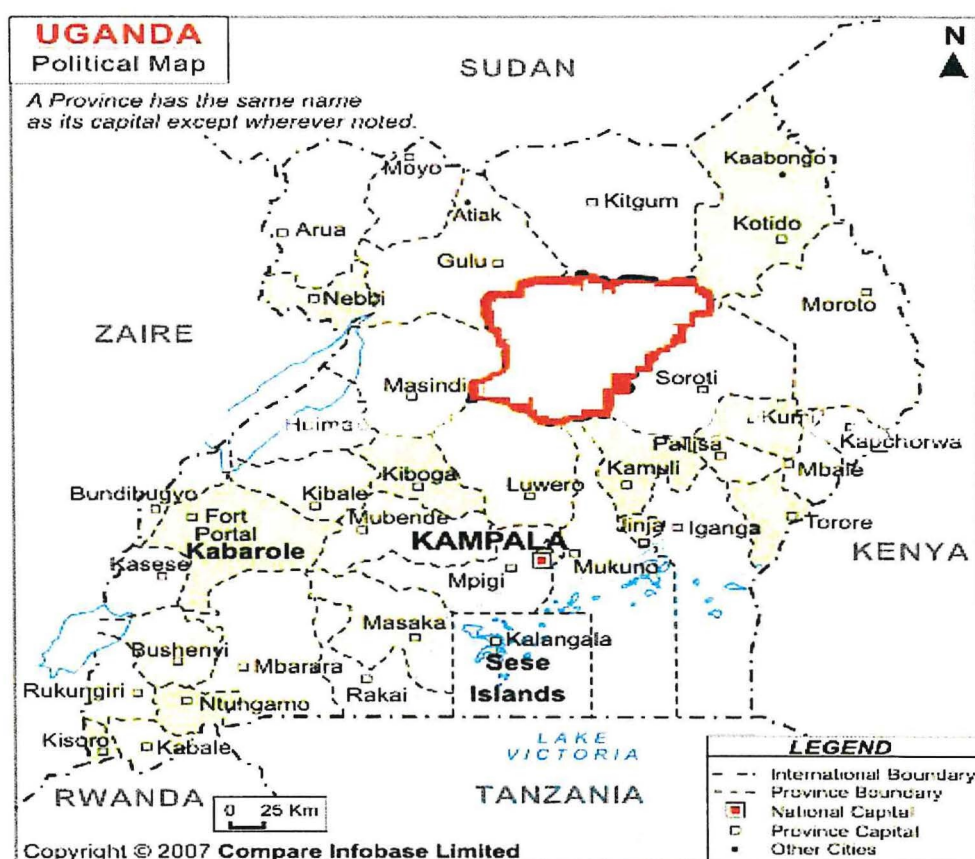


Figure 1.13: the map showing the location of Lango sub-region in Uganda

MAP OF THE LANGO SUB REGION (2010).

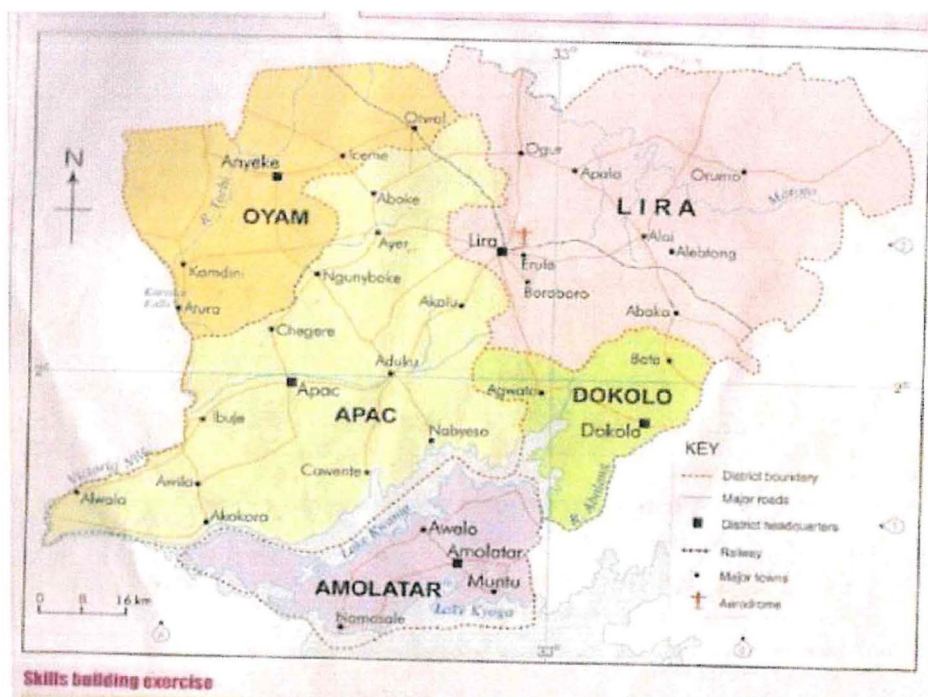


Figure 1.14 Map of the Lango sub region (2010).

Although the available information and practices of *Abuda* dance were found in the Lango sub-region, the researcher did the studio practice at Kyambogo University in Kampala district in central Uganda. Kyambogo University was a good location for studio practice because of the following reasons:

- The research supervisors were within reach at Kyambogo University and Makerere University for constant consultations.
- It was also easy to access information from the libraries and art galleries within Kampala district. the libraries and galleries are Margaret Trowel School of Fine Arts at Makerere University , Barclays at Kyambogo University, NIAAD and Michelangelo Design Centre. There is also cheap internet cost at the cafes in Kampala

1.6.2 The content scope

The Analysis of the possible ways of generating graphical symbols from Lango *Abuda* dance was done. This involved careful observation of the *abuda* dance; elements and principles of design such as shapes, bodies, actions, compositions, and variety that are concomitant to both dance and graphic design. The issues in the community that encompasses freedom, women, the youth, relationships, humanity globalization became the think tank for generating the *abuda* graphical symbols. All these were brought forward through sketching and relating the *abuda* images to the messages they communicate to the audience.

Consequently, the audiences were involved in appreciating the final symbols to ascertain the relationship between layout structure, message and subject matter. Finally, a catalogue was also produced as a document to foster awareness campaign on the *abuda* dance. The content of the catalogue is mainly to articulate the already mentioned social issues.

1.6.3 Time scope

The time used to complete this course exceeded the normal period of two years. The course was supposed to be completed in December 2012. The delay was due the difficulties encountered in balancing distance, study and work. It was not easy to operate from Agago district since the employer did not release the researcher.

1.7 Limitations

The researcher faced the following limitations in carrying out this study.

- Gathering the information from the respondents was so hectic and challenging.
- There was no written literature giving the accounts on *Abuda* dance; the oral literature was collected verbatim. This wasted a lot of time, money, and resources since the respondents were residing in different parts of the sub-region.
- Some of the contacted respondents were not willing to give information because they were expecting compensation in return.

1.8 Definition of operational terms

Augmentation: The art of adding value to a design in terms of structure meanings, and beauty

Awareness: Knowing that something exists and it is important.

Campaign: Series of planned activities that are intended to achieve a particular social, commercial and political aim.

Choreography: The art of designing and arranging steps in movements and dancing.

Configuration: The art of arranging two or more bodies or shapes so that they match well.

Color: The appearance that things have that result from the way they reflect light.

Color symbolism: The art of using color to represent an idea, philosophy etc.

Conflation: The process of combining two or more body shapes to create one symbol.

Chromolithography: The process of printing colored pictures using lithography.

Ethnocentric: Evaluating other cultures according to the preconceptions originating in one's Culture.

Guidebook: A book that gives information, help, instruction or body of knowledge.

Juxtaposition: To put two or more things together to see a relationship between them.

Lithography: The process of printing from flat metal (formally stone) treated to repel ink except the part that is required.

Minimalism: The art of using small number of things or making things simple.

Monochromatic: Containing or using only one color.

Researcher: The designer and writer of this guide book.

Romanticism: An art tendency or movement that elevated the feelings, attitudes and free expression over the intellect and strict forms.

Subject matter: The topic dealt with or the subject represented in a work of art.

Superimposition: To put or add something on top of another.

Visual Ethnography: The visual method of data collection that include photo, voice, photo elicitation, collaging, drawing, and mapping.

CHAPTER 2: REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter presents the review of the literature that helped in the generation of graphical symbols from Lango *Abuda* dance for documentation and awareness campaign about *Abuda* dance in Uganda. The literature reviewed was guided by the objectives and the research questions that were raised in this guidebook (Chapter one, p.10). It covered the following areas: The drum as an instrument of command in *Abuda* dance, the symbiosis between the elements and principles of composition in dance and graphic design, the history of graphical design, characteristics of a good graphical symbol, graphical symbol and symbolism, graphic design as visual communication and lastly, the essentials of color symbolism.

2.1 The inspirational sources for generating abuda graphical symbols

The inspirational sources that led to the generation of the *abuda* graphical symbols were mainly from the *abuda* drums, performances the conceptual relation between the two creative arts and, the historical factors.

2.1.2 The symbiosis between Abuda dance and graphic design

The major concern in this study was to generate the graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign about *Abuda* dance in Uganda. The relationships that exist between dance and graphic design paved the way for the generation of the graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign about the dance, hence visual communication.

This interrelationship was viewed in terms of elements and principles of design or composition. It made it easier for the researcher to organize the choreographic observations into the graphical symbols through configuration, conflation, superimposition, and juxtaposition of the images observed during the *Abuda* performances as well as the review from the *Abuda* photographic captions. The elements and principles of dance are concomitant to the one of graphic design / visual art.

These elements and principles of dance are:

SHAPES

The shapes are the outlines of bodies in both non-locomotive and locomotive in a dance. It is seen as the strongest visual component in dance. Shapes are straight, angular, curved, open, symmetrical, asymmetrical, harmonious, and contrasting.

BODY

The body is the instrument of dance and it is the raw material for the shapes. The behaviors of the bodies create variety of shapes.

SPACE

The space referred to the environment in which the dance is performed. The body moves in the space as a medium. The space gives the dancers the purposeful reason for moving.

ACTION

This referred to what the body is doing during the *Abuda* performance. The actions were jumping, trotting, stamping, twisting, listening, and swinging.

RELATIONSHIP:

This was the connectivity between the dancers and other bodies such as the space, instruments, other dancers and the surrounding space.

REPETITION

This is the movement patterns in dance; they are locomotive in nature. This involves the movement of the feet, swinging of the arms and other body parts. The drummer also repeats tones in drumming.

UNITY AND HARMONY

This is when all the elements and principles of composition are in good flow.

2.1.3 The origin of graphic design

In the course of this study, the researcher acknowledged that graphic design is a discipline that should not be viewed in a narrow perspective. The free encyclopedia on graphic design explained that the term graphics was derived from the Greek word “*graphikos*” which refers to the production of visual statements on some canvas surfaces such as walls, pottery, paper, textiles, stones or landscape. The earliest graphics known to anthropologists studying prehistoric periods are cave paintings and markings on boulders, bone, ivory and antlers, which were created during the Upper Paleolithic period from 40,000 BC to 10,000 BC or earlier. Many of these were found to record the astronomical, seasonal and chronological details.

Furthermore, Meggs (1983), emphasized on the above point that graphic design is an activity that span from the history of human kind from the caves of Chauvet (30,000 BC) and Lascaux (14,000 BC) in Southern France to the Rome’s Trojan’s column, the illuminated manuscripts of the dark ages up to dazzling neon of Ginza. Therefore, graphic design is not a recent activity.

2.1.4 The historical account of modern graphic design

The free encyclopedia on graphic design (2010) explained that the historical drawings and graphics known to the modern world dates back from 6000 years ago and these included the keeping of records and inventory purposes on engraved stone tablets and ceramics cylinder seals.

In Africa, the Egyptians were the first to use graphic designs intensively in their writings and decoration. The Egyptians predate these when they used papyrus to plan the building of their pyramids and the making of slabs of limestone and wood. They invented and used the hieroglyphics from 2778 BC – the third century BC. The writing is composed of the graphical pictorial symbols used to represent different objects, actions, sound or ideas.



Figure 2.1 This is the copy of the Egyptian hieroglyphics that its' origin traced back to about 2778 BCE.

As far as other graphic development across the world is concerned, the Wikipedia-graphic designs history noted that there was development of graphics in the civilization of many cultures across the globe. These included the art of calligraphy in China that helped to communicate the philosophical ideas of Confucius,(2000 BC); the Greek Lekythos – pottery (500 BC); the mural of Maya miaze god in Guatemala (100 CE); the Ethiopian painting of the seventeenth century and; the nineteenth and the twentieth century Tsogo mask in Gabon.

Wikipedia- the free encyclopedia on rock painting in east Africa explained that the Nyeru rock paintings in Kumi district in Uganda is an example of graphic art that is still conserved for historical references. It is believed that the painting was made during the Iron Age and the makers of the paintings could not be traced.



Figure 2.2: One of the Nyero rock paintings in Eastern Uganda-Kumi district

2.2 Turning point in production of graphical symbols

The Wikipedia-graphic designs history (2009), stressed that the industrial revolution of the fifteenth century brought a fundamental change in graphics when Johan Gutenberg invented the printing press in 1450 in Germany. This invention brought graphics into the world of mass production.

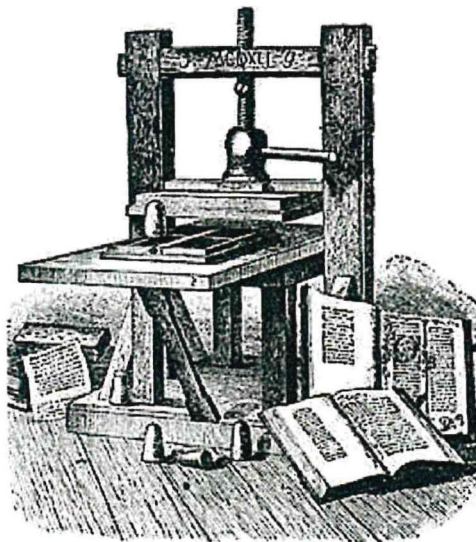


Figure 2.3 One of Guttenberg's printing press of the 15th century.

Despite the discovery of the printing press, the art forms continued to be perceived in the form of drawing, painting, printing, sculptures, and beadwork among others. It was until the

nineteenth century when Henry Toulouse (1764 – 1861) started the term graphic art. Apart from the printing press, the invention of the lithographic process in printing by the Zech called Alois Senefelder in Austria in 1798 coupled with another invention of chromolithography by Noel Humphreys (1877 -1921) helped to print the graphic symbols in both monochromatic and polychromatic scales. These printing techniques and processes assisted so much in the production of graphic materials in various parts of the world hence promoting the publicity of the graphical concepts, techniques and development.

In another graphic design development, Heller and Pettit (2000), explained that the Dutch graphic artist, Prince Piet Mondrian, born in 1872, developed the modern grids that helped to make the basic graphic structure that gave the layout that modern graphic designers use today. He also developed the principle of minimalism with the slogan ‘less is more.’

Not only that, Cheetham (1998:155), analyzed that the American typographer, William Addison Dwiggins openly differentiated graphic design from other art forms in 1922 and coined it graphic design. He looked at art from subjectivity to objectivity of design. The subjectivity of graphic design implies that the subject matter has to be influenced by the human thoughts in terms of message, personal feelings, the target audiences, structure and tastes among others.

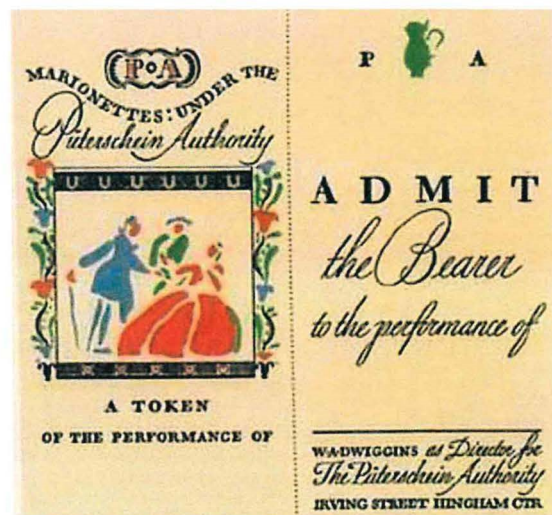


Figure 2.4 Dwiggins graphic design, ‘The Marionettes Ticket and Theatre ‘c. 1940

This development elevated graphical design to be a vehicle that presents the logical problems in the society visually by using the audience based approach other than the researchers personal interest. It is upon this conceptual graphical ideology that the researcher used to generate the graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign about *Abuda* dance in Uganda through print and library.

Meggs (1983) gave a more comprehensive analysis when he stressed that a fundamental change took place in the modern graphic design in the 1960s when modern graphic design expanded into the new modern systems of communication such as the television and the film title sequences. In this case, graphic design increased its role in the dissemination of public and commercial or advertising information.

Conclusively, Heller and Pettit (2000) stated that the invention of the graphic design software such as the Adobe Photoshop, illustrator, coral draw, windows paint program, image editing has become very cheap. This has taken graphic design to a very high level of mass production as compared to what the traditional tools could do. The discovery of the graphic tools such as the woodblock printing, the printing press, lithography and chromolithography and the modern computer software aided the production of graphical materials. All the modern printing and computer technological approaches used in this study proved to be beneficial to the researcher in terms of accuracy, modification of the hand generated layouts, time saving and reproduction of final copies among others.

2.3 Graphical symbols and symbolism

The main purpose of this study was to generate the graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign about *Abuda* dance other than dealing with symbolism in general. The researcher disassociated the graphical symbols generated in study from the symbolism concept that was engineered by the French and Belgian artists Charles Baudelaire and Jean Mores in the early nineteenth century.

The Wikipedia – the free encyclopedia, April (2007), explained that Baudelaire and Mores viewed symbolism in a very broad spectrum that is understood differently according to the individual fields of study such as poetry, politics, theatre, education, painting, and philosophy. It was largely a reaction against naturalism and realism and; an anti-idealistic movement that

attempts to capture reality in its gritty state and to elevate the humble and the ordinary over the ideal. That was why the symbolist's writers such as George Orwell in his book (*The Animal Farm*) wrote in a highly metaphorical suggestive manner endowing particular images, animals and objects with symbolic meanings. Symbolism is hostile to plain meanings, declamation, false sentimentality and a matter of facts descriptive.

2.3.1 Characteristics of a good graphical symbol

Lin (2005) explained that a good graphical symbol must bear the attributes such as distinctiveness, visibility, usability memorability, universality, durability and timelessness. After much contemplation on the seven qualities of a good graphical symbol as laid down by Lin, the researcher made the design connotations to these qualities to ease the readers' comprehension. These qualities are connoted as under listed:

- Distinctiveness: This refers to the design originality i.e. the quality of being different from other symbols. The graphical symbol has to stand on its own.
- Visibility: Graphical design has to be seen clearly from a reasonable distance.
- Usability: The graphical symbol has to serve the purpose of visual communication.
- Memorability: The graphical symbols has to be easy to remember; not too abstract. It must stick in the mind of the viewer after observation.
- Universality: The design has to cater for all classes of people whether literate or illiterate. The good symbol should not be offensive.
- Durability: The graphical symbol has to last for a long time in term of materials, color and taste.
- Timelessness: This refers to the ability of the symbol to resist change, fashion. It should not be easily replaceable.

In another development, Frascara (2005) also emphasized that enclosing the graphical design symbols is one of the attributes that helps to keep all the elements used in the symbol together. This would enable the viewer to focus on the form. He further stated that communicators owes to the general public the creation of understandable messages and; the public good is the most important objective of design activity (Frascara :1997).

To a greater extent, the researcher did not totally agree with the enclosure of symbols because some of the graphical symbols such as the swastika and the yin yang symbols presented in chapter one of this guidebook (p.10) were able to stand on their own for a very long period of time without any enclosure.

2.4 The challenges in graphical documentation

The researcher analyzed through literature that graphical documentation has faced the challenges in design misinterpretation in terms of content, color and message. The researcher assumed that this vice is caused by differences in institutional affiliation.

2.4.1 Content / Subject Matter

Eaglewood (1970) stated that certain symbols are almost certain to offend some people no matter how they are used; meanwhile other symbols may offend others if they believed that it was abused or misused. To substantiate on this, April (2010), explained that the Red Cross symbols that was designed in 1963 offended the Muslim countries due to its connotation to Christianity; in the same way, the Red Crescent cannot be used in the Christian counties. Therefore, the Red Cross or crescent will soon be changed to red diamond, an acceptable symbol for Christian, Muslim, Jewish and other world religions.

In order to avoid the situations described above by Eaglewood and April, the researcher made sure that the ethical issues surrounding persons, cultures, organizations among others were treated as confidential in the course of and after generating the graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign about the dance. (Marcus Aurelius (n.d.)

The researcher further explains that the colors and the graphical layouts of the symbols generated from the Lango *Abuda* dance are products obtained from within the study other than the propaganda campaign for or against any religious, political, economic or social entity of any organization. Both color and layout structures are to be understood either as explained by the researcher or on an individual visual analysis.

2.4.2 The essence of color

Apart from some graphical symbols becoming offensive, the differences in conceptualization of color is seen in this study as a challenge that affects the universality of a graphical symbol. Color is the most important element of art and design that aids visualization in graphic design. Various cultures across the world attach symbolic meanings to color hence diverting the designer's original intent.

Corey Geen (2007) explained that color is everywhere and conveys messages even if we do not realize it. It pays to know what color means in one's culture. Geen further continued to note that color is understood and interpreted differently depending on cultural, religious and political perspectives. Colors communicate the unspoken words, articulate the souls and emotion and bring clarity and visibility of images such as the *Abuda* graphical symbols to the audience.

With reference to this study, the researcher first made color suggestions before involving the audience in appreciating the *Abuda* graphical symbols. The colors were then discussed with the viewers so that the selected colors do not represent entirely the desire of the researcher or a particular tribal, religious or political community in Uganda. The Wikipedia- the free encyclopedia (n.d.) on color symbolism further substantiated that:

'Color combination formulae and principles may provide some guidance but have some limited practical application. This is because of the influence of contextual, perceptual and temporal factors which will influence how color/s are perceived in any given situation, setting or context, such formulae and principles may be useful in fashion, interior and graphic design, but depends on the tastes, life styles and cultural norms of the viewer or consumer.'

The researcher took some of the color symbolisms from the collection done by Geen (2007) just to guide the researcher in choosing colors that have minimal possibility of offending others.

Black: Color black has these meanings: power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, evil, unhappiness, sadness, remorse, anger, anonymity, underground , good technical color, mourning, death.

White: represents reverence, purity, cleanliness, peace, birth, simplicity, humility, cold, precision, innocence, youth, winter, snow, good, sterility and clinical, marriage, death

Gray: good luck, renewal, youth, spring generosity, fertility, jealousy, inexperience, misfortune, vigor.

Orange: energy, balance, enthusiasm, warmth, vibrant, expansive, flamboyant, demanding of attention.

Purple: royalty, nobility, spirituality, ceremony, mysterious, transformation, wisdom, enlightenment, cruelty, arrogance, mourning.

Blue: peace, tranquility, calm, stability, unity, trust, truth, confidence, conservatism, security, cleanliness, order, loyalty, water, technology, depression, appetite, suppressant.

Yellow: joy, happiness, betrayal, optimism, idealism, imagination, hope, sunshine, summer, gold, philosophy, dishonesty, cowardice, jealousy, covetousness deceit, illness, hazard and friendship.

Red: excitement, energy, passion, love, desire, speed, strength, power, heat, blood, fire, war, violence, all things intense and passionate.

Green: refers to nature, healthy, environment, good luck, renewal, youth, spring, generosity, fertility, jealousy, inexperience, envy misfortune, vigor.

However, the free encyclopedia (n.d.) quoted from Frascara (2002) on color perception that:

‘ However, color harmony is somewhat a misleading notion in that the responses to color is influenced by a range of different factors including individual differences such as age, gender; cultural and social differences as well as contextual, temporal and perceptual factors. ’

In conclusion, the researcher agreed with the quotation above and stressed further that color perception depends on personal analysis; educational background, age, social and cultural differences. This could not contribute in diverting the messages communicated since individuals have different perceptive and conceptual levels. The colors used in the *abuda* graphical symbols

generated from the *Abuda* dance in this study have no attachment to any tribal, organization, or political parties but rather used in the context in which they are presented and interpreted in this study.

2.4.3 Visual communication as graphic design

Since the graphical symbols that were generated from the Lango *Abuda* dance are viewed as visual communication design capable of disseminating the intended messages visually to the target audience, the researcher placed much attention on the messages that the *Abuda* graphical symbols carried.

In doing so, the researcher agreed and followed the five (5) message principles given by David Cohen (2001), Lawson et-al (2003); Few and Ware (2004). All of them mentioned that the quality of an effective message in visual communication must use all or most of these basic principles of message development. These are; keep it simple, put your frame around the message issue, know your audience, invite the audience to fill in the blank, reach your conclusion and present a solution if possible.

Before documenting any graphical symbol in print for library, the researcher made sure that much attempt is geared towards simplification of the overall observation into a unit layout structure. The selection of the scenes that were inspirational to the researcher was done by relating the subject matter the possible message to be disseminated to the audience.

Conclusively, the meanings to the messages communicated by the *Abuda* graphical symbols are not something to be understood instantly as far as visual communication is concerned. Heller and Elicor (2000) also support this conclusion when they explained that even the American flag did not become an immediate symbol of liberty and democracy until it was communicated repeatedly. Therefore, the graphical symbols that were generated from the Lango *Abuda* dance must not be expected to be understood instantly without being communicated repeatedly. One of the ways of doing this is to present the symbols in a catalogue.

CHAPTER 3: METHODOLOGY

3.0 Introduction

This chapter presents the methods used in generating the graphical symbols documentation from Lango *Abuda* dance for documentation and awareness campaign. It describes the research methodology, the research design, sampling techniques and sample, procedures, the instruments for data collection, the materials used in studio experimentation / practice and the method of analyzing data. All these were guided by the objectives of this study.

3.1 The study design

The research methodology in this study is qualitative. Amora (2010) analyzed that Qualitative research method involves the in-depth understanding of the human behaviors and it investigates not only where, when and what was done but intensively investigates the why and how the decisions are made. The data obtained in qualitative research are rarely quantified; data analysis employed in this study is mainly through ‘observer impression.’ This means that the observer or expert interprets the data via observation and impression. Amora concluded that qualitative research is exploratory as well.

The researcher decided to use the qualitative method of research in this study because generating the graphical symbols for documentation does not need empirical approaches, but it is based on power of vision, studio practice and the interpretation of the graphical symbols in terms of message and meanings. This was done in relation to the societal needs other than the presentation of the statistical information to approve or disapprove a hypothesis. This made the qualitative method of research a must in this study.

The research design for this study is descriptive. In general term, the research design refers to the qualitative approaches that are employed in the course of obtaining the basic information or data that helped in the generation of the graphical symbols from *Abuda* dance in the Lango sub region.

3.1.1 The descriptive research design

Jackson (2009) explained that descriptive research design is concerned with the field of observation. In this study, the researcher observed and described the human forms such as the *Abuda* dancers, the drummer and the dance floor or environment. Jackson further explained that such observations would lead to make the product symbols to be used in real life situation.

Furthermore, the researcher observed the elements and principles of designs such as, color, content, harmony repetition, body and shapes. These were described and interpreted qualitatively. The researcher underwent this continuous process before establishing the final graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign on the dance. Even the final *abuda* graphical symbols were described according to the societal needs in terms of appreciation and use.

3.2 The sampling strategy

The sampling technique refers to the sampling procedures. A technique simply means a way of carrying out a particular task. In this study, the sampling technique referred to a particular way in which part of the *Abuda* population was taken to represent the whole of the *Abuda* dance population. The researcher used two sampling techniques to get the population samples needed to generate the graphical symbols from the Lango *Abuda* dance for visual communication. These sampling techniques were cluster sampling technique and snowball sampling technique.

3.2.1 Cluster sampling technique

Cluster sampling technique refers to the technique whereby a group or groups were taken to represent the whole population. The researcher chose three *Abuda* groups to represent the whole of the *Abuda* groups in the lango sub- region using the systematic approach. Before identifying the three groups, the names and locations of the *Abuda* groups were obtained through oral consultations. Nine *Abuda* groups were identified from the districts of Kole, Alebtong, Lira, Dokolo and Otuke.

The researcher decided to use the clusters because in a cluster the researcher was able to use the research tools within a restricted environment and in addition to that irrelevant responses were cleared within the cluster there and then. More so, the cluster was beneficial to the respondents since they were able to interact freely among themselves as well as with the researcher.

Only three clusters were chosen. First of all, the researcher identified nine *abuda* groups. The name of each group was written down on paper and sealed. A small kid was used to pick three sealed papers from the nine identified groups. The three sealed papers contained the names of three clusters. The first group was *Tetyang* Abuda group in ongako parish, Alebtong district. The second cluster was *Awiepek* Ekoce group in Awiepek village, Alebtong district, and finally Apenyo women group in Dokolo district.

Conclusively, each cluster provided the researcher with the opportunity to observe the *abuda* dance performance, the drums, and oral messages. The cluster environment also gave the researcher the avenues for video recording and photography for record purposes. The researcher redrew, configured and developed some of the *Abuda* poses into graphical symbols.

3.2.2 Snowball sampling techniques

Snowball technique is a sampling technique whereby the researcher uses one respondent to lead him / her to the next one in the cases where the researcher does not know the next persons that would give the needed information. This technique was chosen because it is seen by the researcher as the best to locate what is unknown but important to this study. Aside from that, snowball sampling technique gives the researcher the opportunity to look for the quality and desired responses from the society.

The researcher used snowball-sampling technique in locating the renowned *Abuda* elders, the video recorders and editors, and the photographers available in the sub region. This led to the expansion of the data collected and the collection also assisted in comparing and contrasting the information from various respondents. The researcher trusts the sources of information since the findings were tallying with the ones from other locations.

3.3 Data Collection instruments

In order to meet the set objectives of the study, various data collection tools / instruments were used. The following methods of data collection were used:

3.3.1 Directed Visual Observation

The researcher critically observed the physical *Abuda* dance environment and took photographs during the performances. Such photographs enabled the researcher to examine the key elements and principles of composition in the dance in a more comprehensive manner. The areas observed included the messages in the songs, the zeal in the performances, the excitements of the audience, organization or dance formations, body behaviors during the dance among others.

These observations became the think tank for the researcher to see how the images could be used to generate the graphical symbols from the Lango *Abuda* dance for documentation and awareness campaign on *Abuda* dance. The researcher also directly observed the art works and design studios, photo studios and the organization of the Lango cultural centre in Lira municipality.

3.3.2 Photography and videos

Photography and videos provided the researcher with the opportunities to review various poses of the *Abuda* performances when the performers have already left. However, after continuous replay of the performances, the researcher was able to discover more poses that eventually became very useful for sketching and designing the graphical symbols. The poses revealed characters, mood, actions, and shapes for graphical configurations. They became the major sources of information that provided the basement for data analysis, interpretation, and studio practices.

3.3.3 Interviews and interview guides

In this report, the researcher intensively employed the oral interviews for obtaining the information needed for generating the graphical symbols. The oral interviews were aided by the interview guides to prompt the respondents to give the expected information. The researcher made sure that the question structures in these interview guides were open ended and; these

enabled the respondents to give out their own views without any restrictions. In addition to that, it enabled the researcher to discover more information about the *Abuda* dance.

Before administering the oral interview, the researcher made sure that the environment is conducive for the interviewer and the interviewee for interaction. The question structures were made simple and to the point, and more so, the respondents were given ample time to answer the questions and ask questions for clarification on where they have not understood.

The content of the interview guide covered the genesis and development of *Abuda* dance, the challenges faced by the dance, the that *Abuda* dance convey, the efforts that the graphic designers have made to publicize or awake the public on *Abuda* dance .There was good rapport between the researcher and the respondents during the oral interviews. This motivated the researcher to make modification on the prototype and assurance that the final product meets the desired objectives.

3.3.4 Library and archival survey

The researcher used the libraries in Kyambogo University, Makerere University, Gulu public library and NIAAD. These libraries assisted the researcher so much in obtaining the data for literature. In addition to that, the internet cafes near Kyambogo University and Kireka town helped the researcher so much in obtaining the images and other information that were related to this study but not found in the books in the libraries

3.3.5 Studio Experimentation / Practice

Peddler (1996), explained in his book, *Digital Graphic Design* that over the centuries, the choices of tools and materials available to record design concepts has broadened considerably, particularly in the last century as design has become multi-skilled. This was practically true because the researcher used the traditional tools and materials such as the pencils, pens, rulers, bond papers, colored pencils to create the layout structures. The approach is to realize specific forms, fulfillment of purpose and essence of design. (NCDC, A-Level Art syllabus: 2013:70.)

The Wikipedia on graphic design (2013), under tools, explained that the human mind is an important graphic design tool in the design industry. This is because graphic design requires a lot of judgment, creativity, observation, analytic thinking for design layout rendering and, without the mind, the application of the traditional and computer aided tool be of no use.

The researcher used both traditional hand tools and the computer aided tools. The traditional hand tools included the pencils, pens, brushes, mathematical instruments, and masking tapes. These hand tools helped the researcher in measuring, marking, and sketching the original graphical symbols layouts from the shapes and forms that were obtained from the *Abuda* dance. These sketches were scanned and saved in the PDF format; hence making the designs to be easily manipulated by using the computer tools.

The second categories of tools are the computer software tools. Most of these software tools possess the names of the traditional tools such as the eraser, scissors, pen, pencil and others. The researcher used the Adobe Photoshop and illustrator in transforming the hand generated graphical design layout structures into computer aided graphical symbols. The computer gave the researcher many advantages in executing the task of generating the graphical symbols from the Lango *Abuda* dance in terms of colors, accuracy and duplication of the already made symbols to get variety.

In addition to that, the printing technology equipment such as the scanners, photocopier, and the printers helped to do the task that the human hand would take very long to accomplish. This eased the researchers work.

The researcher made many trials in the form of sketches and colors in order to ascertain the varieties of the possible ways of obtaining a workable solution to the design problem. These were based on the discovery of various shapes that led to the configuration and conflation of the selected shapes into graphical format for documentation, visual communication, and awareness campaign about *Abuda* dance in Uganda.

Furthermore, grids were used to balance the generated graphical symbols from Lango *Abuda* dance in the geometric format in terms of placement of the poses during the studio practice. It also helped the researcher in organizing the elements of graphics such as the creation of concentric circles, ovals, squares, rectangles, contours, and others to complement the selected images.

The researcher made modifications on the sketches hence exploring designs with various colors and also abstracting some of the *Abuda* features to create variety. Efforts were geared towards configuration, superimposition, juxtaposition, and argumentation of the proposed inspirational poses for the design symbols layout. Most importantly, the researcher

- Understanding the techniques needed in making compositions from the identified *Abuda* dance shapes and actions to create the graphical symbols.
- The generated graphical symbols from the Lango *Abuda* dance were related to the messages that are relevant to the current social, political, economic, and cultural perspectives in Uganda. This included making analytical studies on the *Abuda* drums, body actions, philosophy and meanings, arrangement, body relationships, the negative and positive spaces and making color trials among others.
- Taking precautions on the ethical issues and areas that would cause controversies such as religious faith, political and cultural attachments.

The final graphical design symbols for documentation were made in prints and this needed the computer related materials such as the digital papers, stickers, PVCs, cortex board. Other materials were transparent glasses and mount boards. Most of the final copies were printed on stickers and pasted on corex boards. Framing was very important because it will help to conserve and protect the printed *Abuda* symbols for future reference.

3.4 Procedure of data collection

The procedure taken to collect data followed a process that began by obtaining a recommendation or introductory letter from the department of art and industrial design of Kyambogo University. This document introduced the researcher to the local elders and leaders, the *abuda* groups and the available graphic designers in the sub region.

The information that is documented was obtained from the books, Journals, magazines in the libraries. However, almost all the sources of inspiration for graphical development such as poses actions, shapes, drum arrangement; messages were developed from the *abuda* dance physical environment.

After the collection of the qualitative data, the researcher made the observation of all the data collected and made selection of what should be used in the generation of graphical symbols from the Lango *abuda* dance for documentation and awareness campaign.

3.5 Studio findings

In the course of carrying out the practical work for this study, the researcher found out that; the initial sketches that are done using the traditional tools such as the pens, pencils and materials are very good guides for computer design. It was not easy to use the computer packages without the initial well-drawn sketches.

Secondly, the information obtained from both oral and written literature aids the practical work. This was evidenced in the situation whereby when the researcher was not sure of the structure of the graphical symbol to be used in documentation, the Olympic and the *yinyang* provided in the background study (chapter one, p.3) symbols provided the inspiring sample symbols. These gave the researcher the sense of direction.

3.6 Validity and reliability

This research is valid, reliable and dependable. The study focused on real issues whereby the researcher, performers, respondents, and the audiences participated to make this study a success. The final graphical symbols really communicate the social issues as presented in chapter four of this study. Throughout this study, both of the researcher and the viewers appreciated each graphical symbol and agreed that they meet the expected objectives stated herein. This warrants the study to be pro society hence reliable.

3.7 Presentation of studio practice

One of the objectives of this study was to produce the studio based graphical symbols from the Lango Abuda dance for documentation and awareness campaign about the *Abuda* dance in Uganda. This was achieved through studio practice. A studio is a place where the researcher as an artist works.

In the course of executing the design tasks in this study, the researcher employed the graphic documentation technique used by the Hebrew University of Jerusalem under the institute of archeology. The institute highlighted five major dimensions that are used in graphic documentation. These are: the written descriptions, photography, well hand drawn sketches, application of grids, and the use of computer aided design packages.

In order to relate the graphic symbols to the objective of the study, the researcher worked while reviewing all the literature related to the study to establish that the final products would satisfy the objectives of this study and the attributes of *abuda* dance.

The preliminary sketches were done using the traditional tools whereas the final graphical symbols were done using the adobe computer packages. the adobe Photoshop and illustrator tools to redraw some of the traditionally redrawn *Abuda* images from the photographic scenarios / poses. The researcher also used the computer grids to guide and determine the proper graphical placement of each symbol hence working in agreement with the guideline provided by the Hebrew University of Jerusalem.

However, in this chapter, the researcher divided the studio practice into two categories. The first category dealt with the presentation of the redrawn poses that were eventually selected for developing the layout sketches for the *abuda* graphical symbols. The second category was the design processes that lead to the presentation of the final graphical symbol.

The preliminary studies of the *abuda* poses involved redrawing of the poses from the photographic presentations of *abuda* performances hence rendering the images to be subject for conflation, configuration, superimposition and juxtaposition during the design development processes.

The preliminary study of different *abuda* poses.



1. The Abuda woman in the air



2. Performance in a relaxation mood.



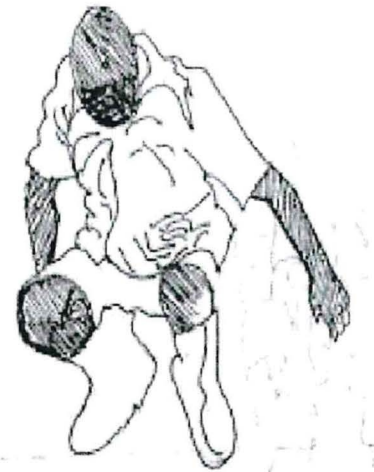
3. Climaxing with excitement.



4. This is a feminine choreographic stroke.



5. Twisting the body in *Abuda* dance.



6. A man is jumping to the heights.



7. Jovial collegial movement



8. On a flight or ready on motion.



9. Brisk short steps



10. Energizing with trotting.

The identification of these poses led the researcher to conceptualization of ideas and this gave the researcher the gist to use the drawing board. This was followed by translating the various shapes and poses that were selected for studio practice into visual graphical design layout structures. The traditional tools and materials such as the pencils, pens, and mathematical instruments such as the protractor, set squares, ruler etc, were used for developing the design structures, constructing geometric shapes and giving the lay out for the graphical symbols.

3.7 Studio Experimentation

Polanski (2007) explained that production of practical work must cater for four areas. These are the subject matter, tools, design and procedures. Besides that, the researcher integrated the Abuda features as follow: the locomotive behavior of the lower limbs as captured in the *Abuda* performances, the actions done by the torso, the head and the neck; the involvement of the whole body and finally the drum arrangement in relationship with the drummer among others.

GRAPHICAL SYMBOL 1

THE PERILS OF GLOBALIZATIONS

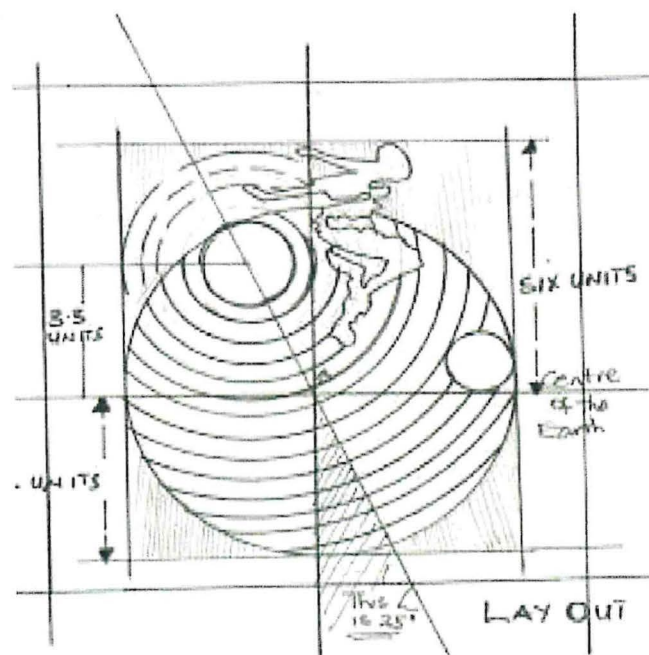
Development I. The inspiration is the jumping body on motion as seen below.



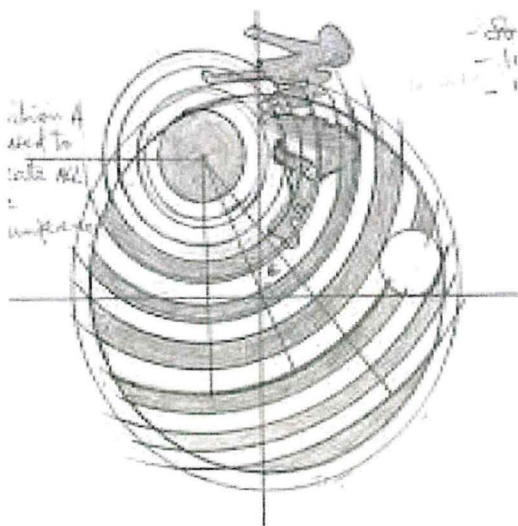
This was redrawn from the original photographic image.

Development II.

The first graphic design layout structure was drawn in pen and pencil. The design layout was a product from the configuration of the *Abuda* pose (image) and the contour lines on the globe.



Development III. Development and simplification of the contour lines into a global symbol.



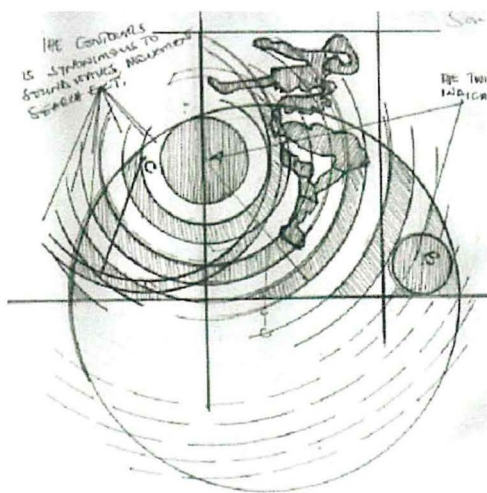
Layout structure 1



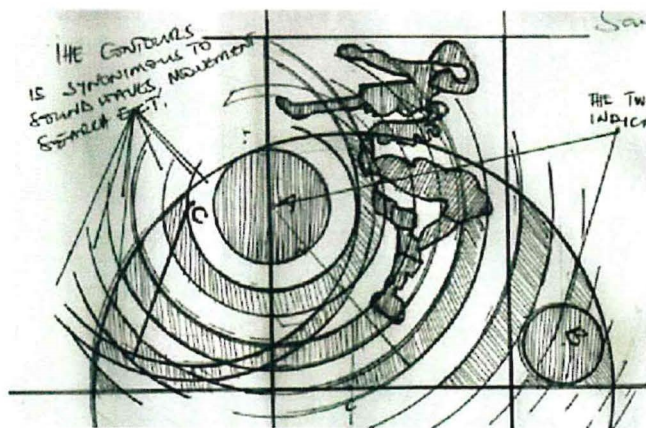
Layout structure 2

GRAPHICAL SYMBOL 2 THE SEARCH.

Development I The design structure is developed from the northern / upper hemisphere in the structure above. (Graphical symbol 1)



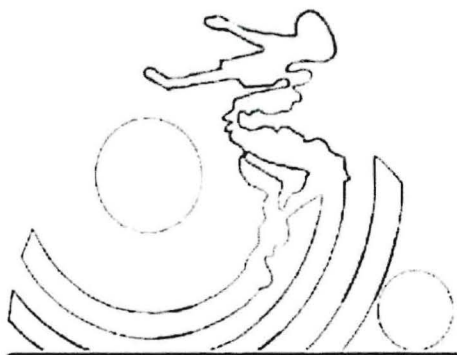
The design layout A



The design layout B is extracted from A
The hemisphere is selected for layout development.

Development II

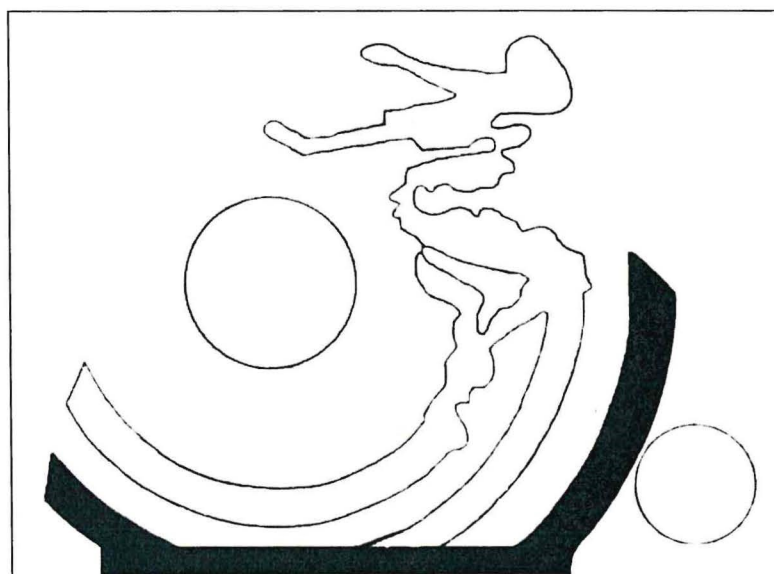
Presentation of the final graphic symbol layout structure for color application



A. the final layout structure was on a thin line as a base



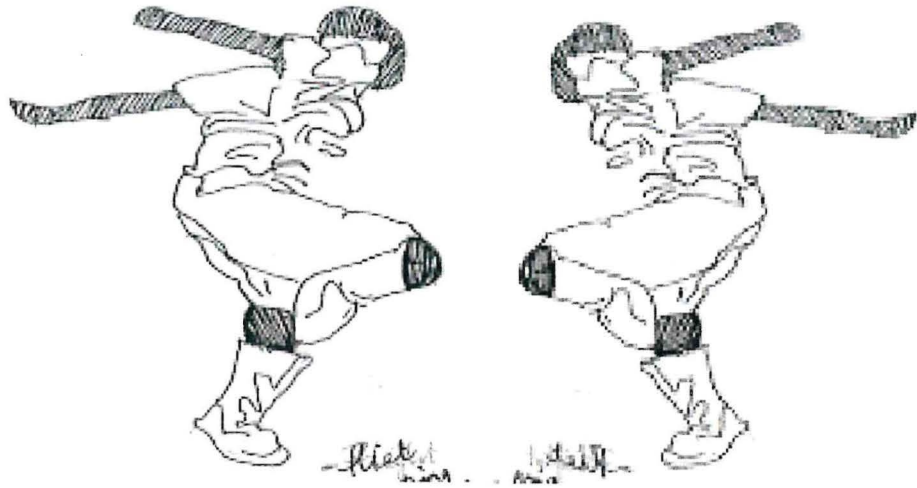
B. the final layout structure was on a thick line as a base



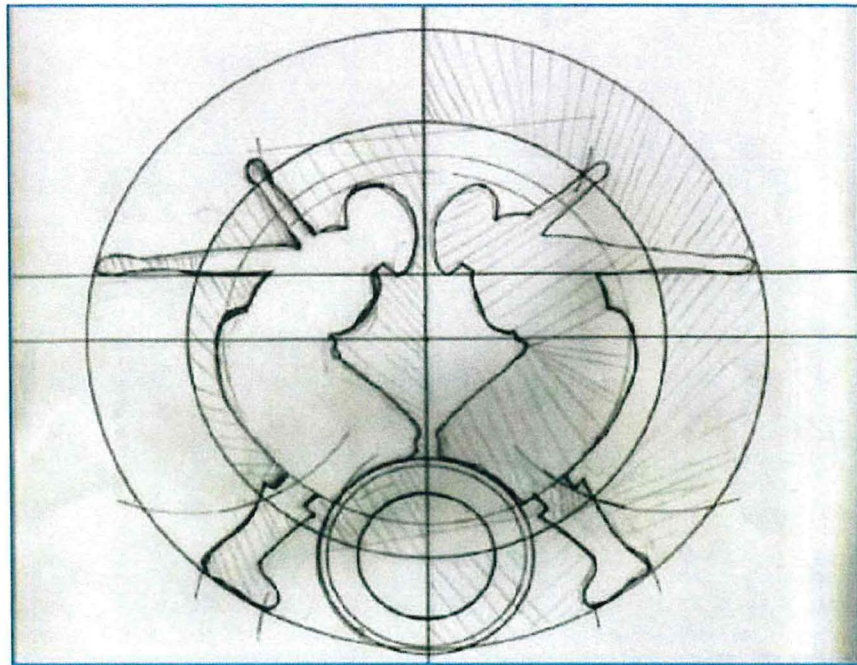
C. Final design layout structure.

GRAPHICAL SYMBOL 3 HUMAN EQUALITY

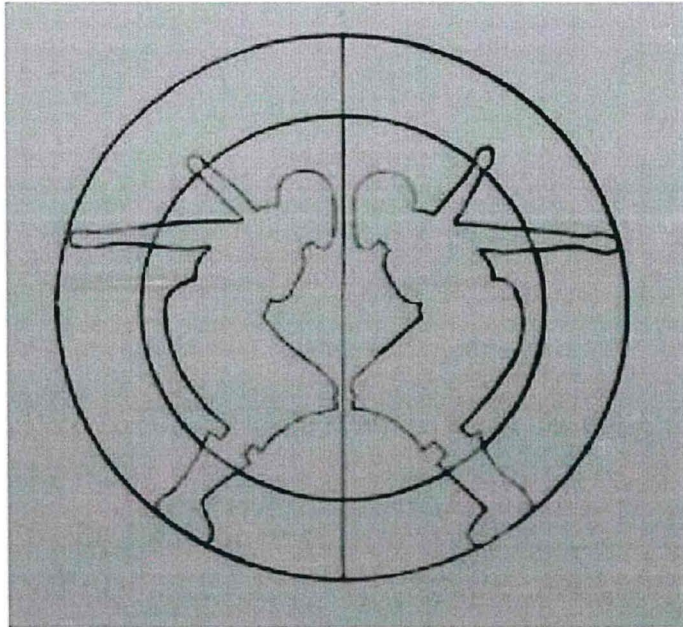
Development I. The researcher presented the balancing of two forces to make equilibrium.



Development II The design layout structure below was based on the figure ground II format.



. This was developed under the inspiration from the yin yang symbol, page 3 of this guidebook.



Final layout structure

The quantity of the negative and positive spaces on the left balances the right.

GRAPHICAL SYMBOL 4 **TOGETHER WE CAN STAND / DIALOGUE**

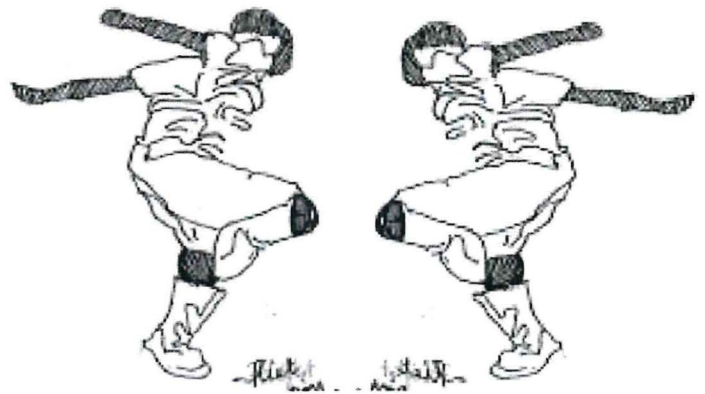
Development I (Inspiration)



The inspiration is the body on motion. convergence.

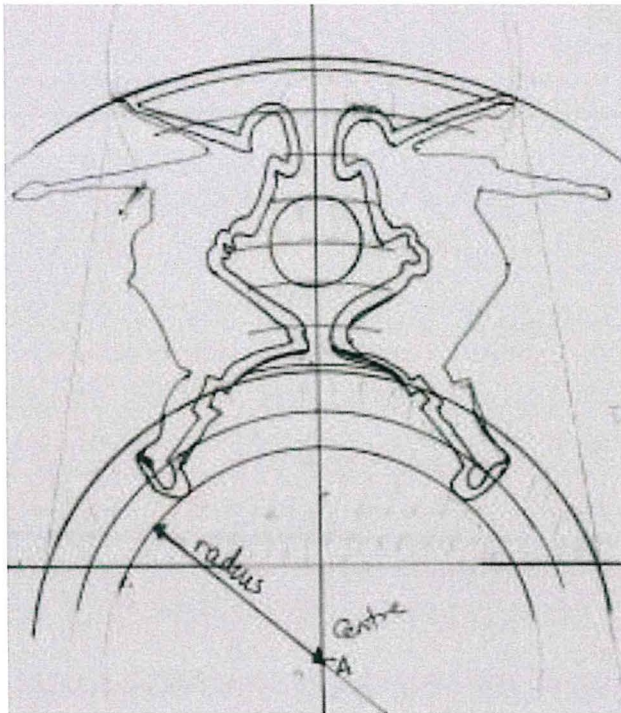
Development 11

Standing together / facing issues / coming for dialogue

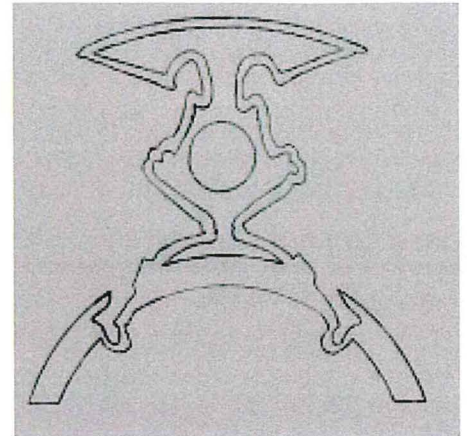


The placement shows bodies in

Development 111. Presentation of the design layout structure and the final design symbol.



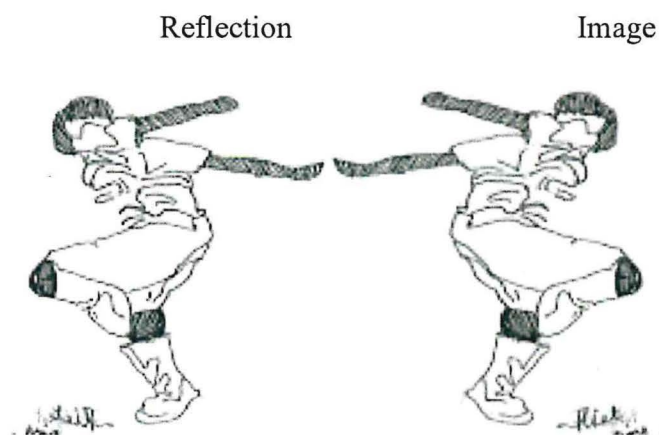
The layout of graphical symbol for dialogue



The final layout structure

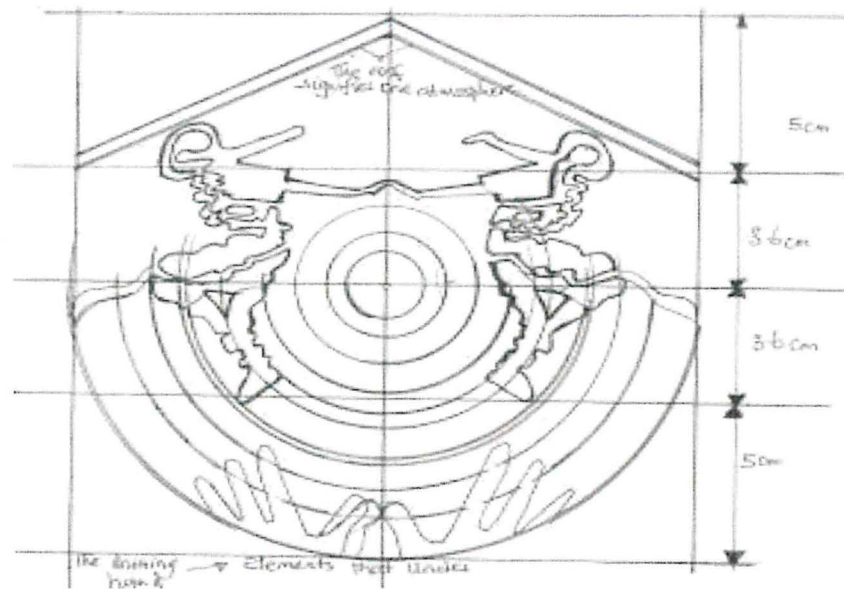
GRAPHIC SYMBOL 5 UNITY IN DIVERSITY

Development I The inspiration is from the image and its reflection.



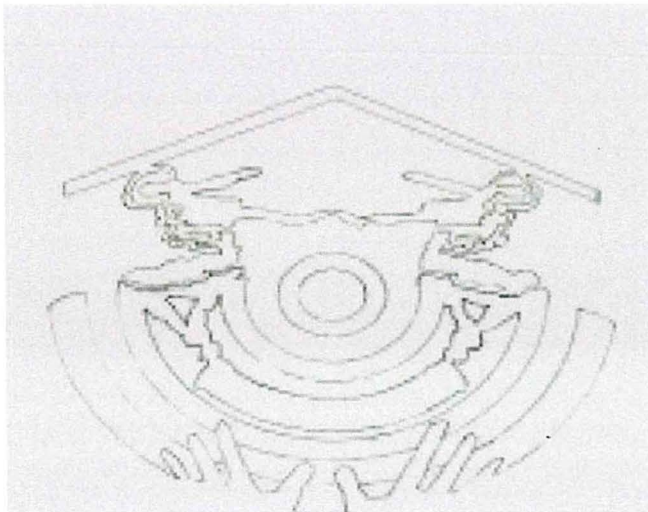
The design symbol was created by connecting image to its reflection.

Development II. The development of the layout structure for the symbol '*unity in diversity*'



The layout structure combined two antagonistic images, the hands, sound waves and the roof.

Development III. Presentation of the final design structure in black and gray.



The final layout of the graphical symbol
(In gray scale)



The graphical symbol in black and white
(on white background)

GRAPHICAL SYMBOL 6. WOMEN - PARTNERS IN GLOBAL DEVELOPMENT

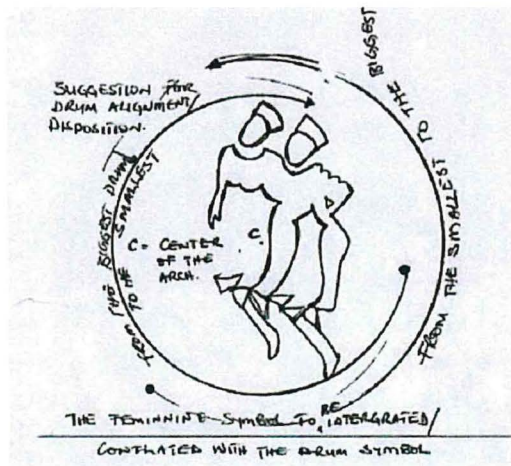
Development I The inspiration is from the feminine forms.



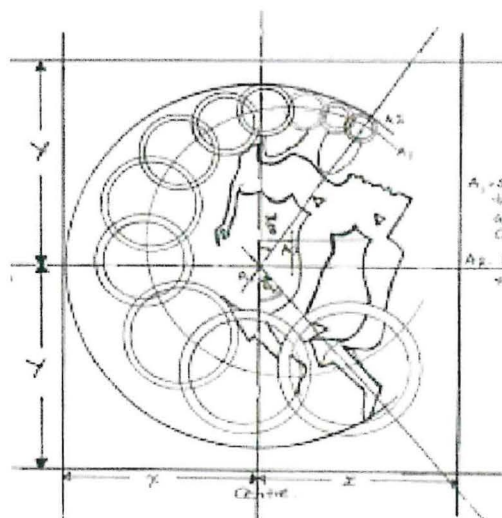
The inspiration below shows a representation of all feminism i.e. ALL WOMEN.

Development II.

The image placement and the integration of the human forms with the drum set.



Conflation of two women to represent ALL women.



The layout structure showing conflation of the human figures and the drum arrangement.

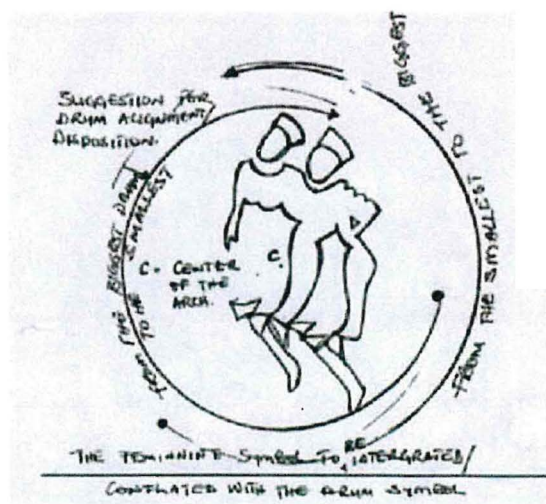


GRAPHICAL SYMBOL 7 The Strength of Strength

Development I Presentation of a composite figure to stand for ALL WOMEN



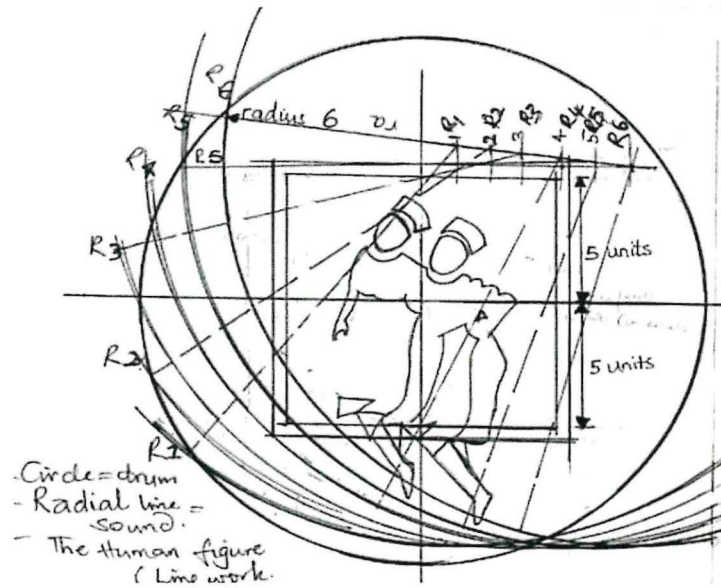
Suggestion i



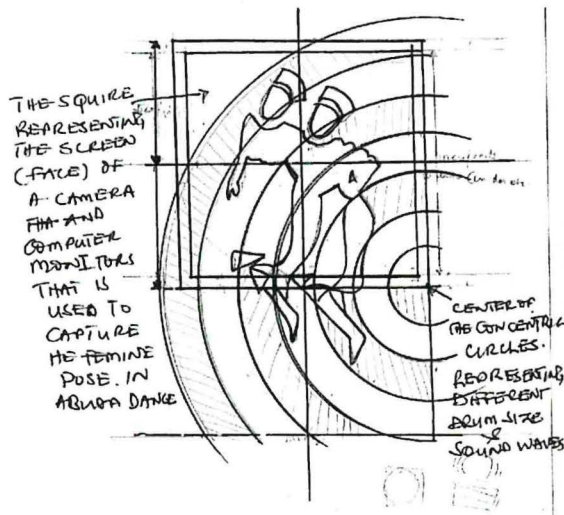
Suggestion ii.

II.

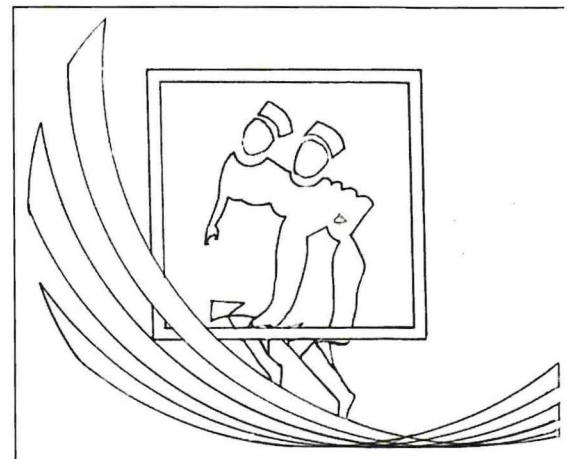
The layout structure of the symbol is presented as human forms in the screen and wave layers.



Suggestion 1



Suggestion 2.

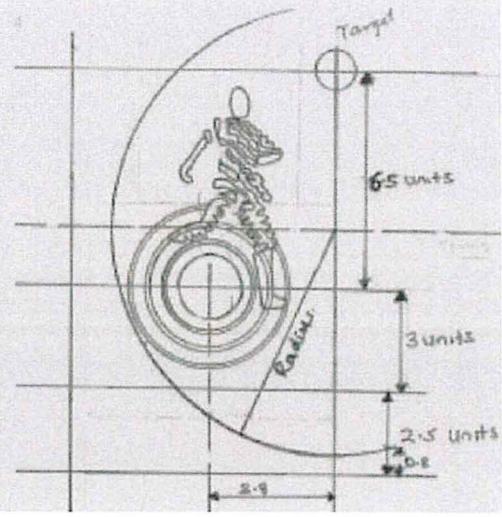
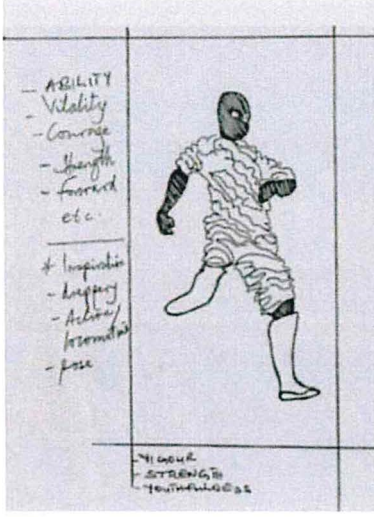


Layout structure from suggestion 1

GRAPHICAL SYMBOL 8 THE YOUTH FOCUS

Development I
 The inspiration is from *Abuda* trotting, pose, drapery and locomotion.

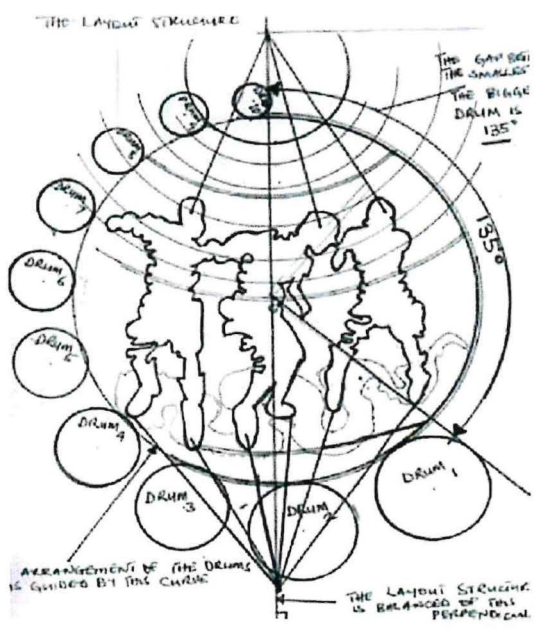
Development II
 The layout structure consisted of mage on *Abuda* waves (concentric circles)



GRAPHICAL SYMBOL 9 EXPLORING GLOBAL COMMUNITIES

Development I. Inspiration

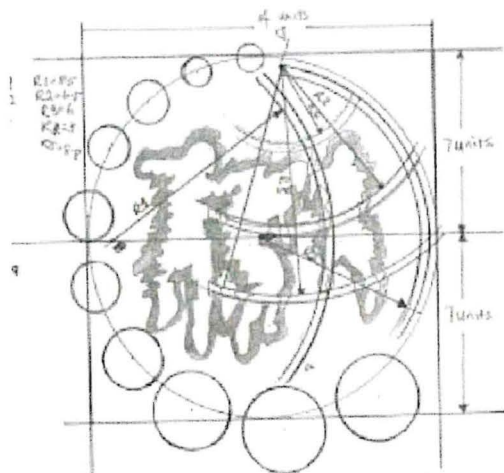
Development II. Designing the layout structure



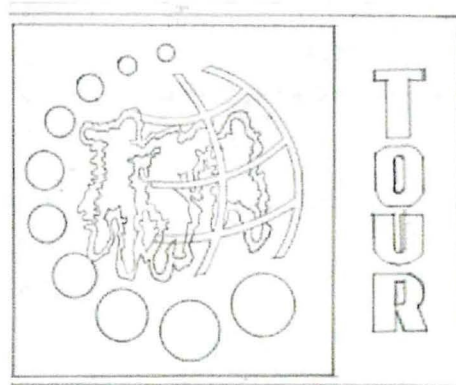
The inspiration is from the *Abuda* moments of excitement.

The layout structure comprised of the human bodies, the contours and the concentric drum arrangement.

Development III. Development of form and structure for exploring global community.



(a) The development of the layout structure.



(a) The final graphical layout structure.

The layout structure indicated clarity between the human forms, disposition of the drums and the globe.

GRAPHICAL SYMBOL 10

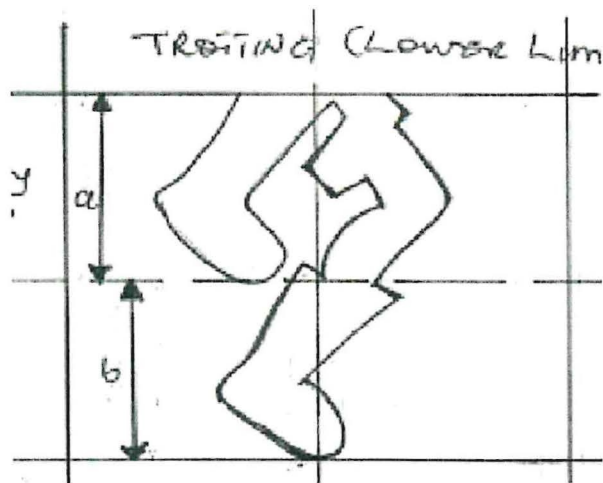
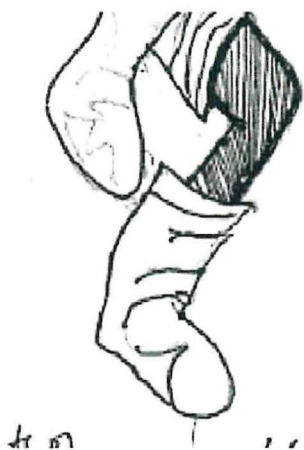
THE PROSPECTIVE

Development I (inspiration)

The inspiration was from trotting lower limbs.

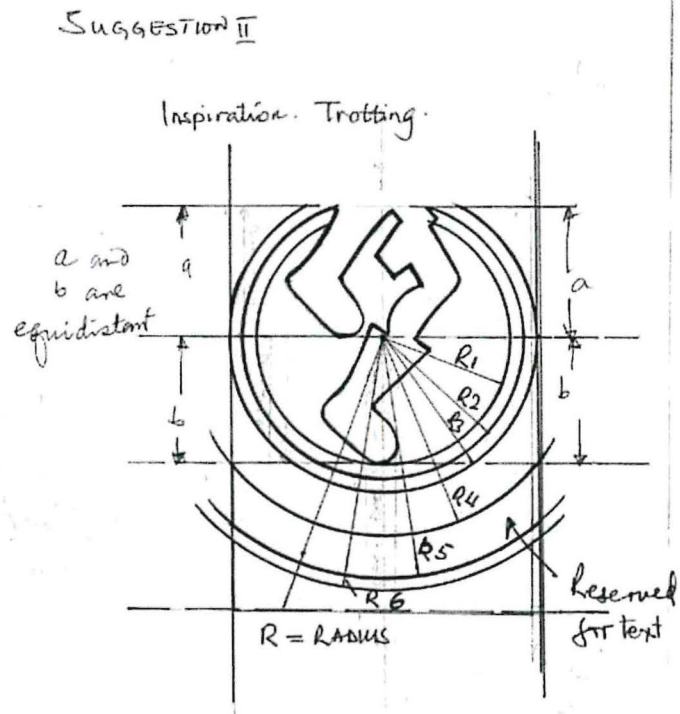
Development II

Discovery plan for the layout structure.

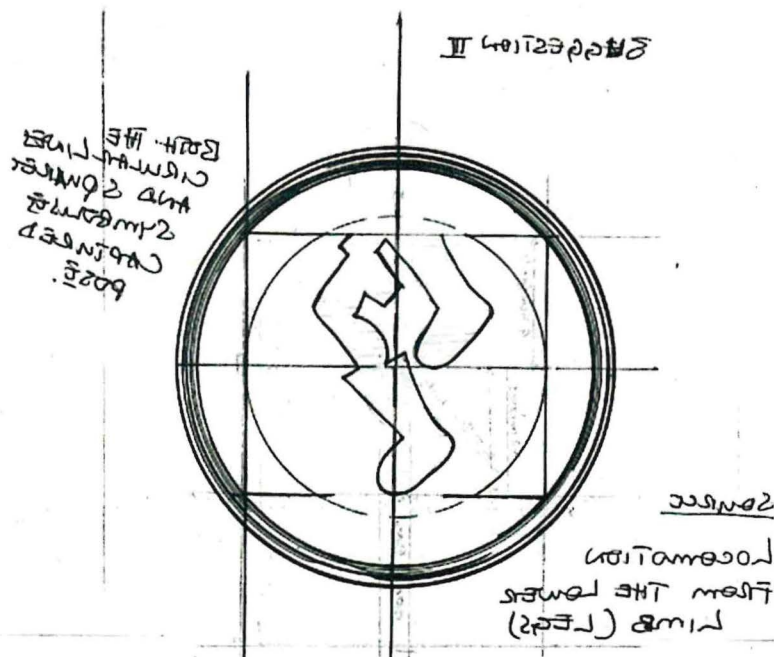


Discovery: a and b are equidistant.

Development III Development of the graphical layout structure basing on the lower limbs.



Layout suggestion one

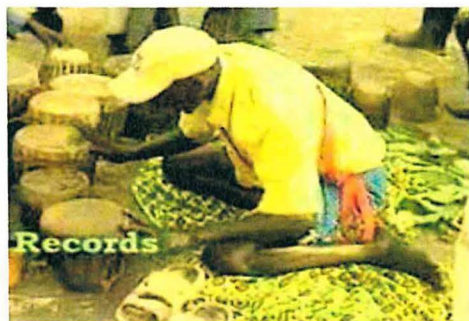


Layout suggestion two

GRAPHICAL SYMBOL 11 YOUTH – THE POWER

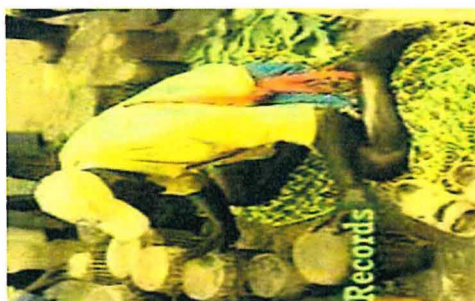
Development I. The inspiration is from the drums and drummer.

The *Abuda* performance is showing youth technique and ability in drumming.

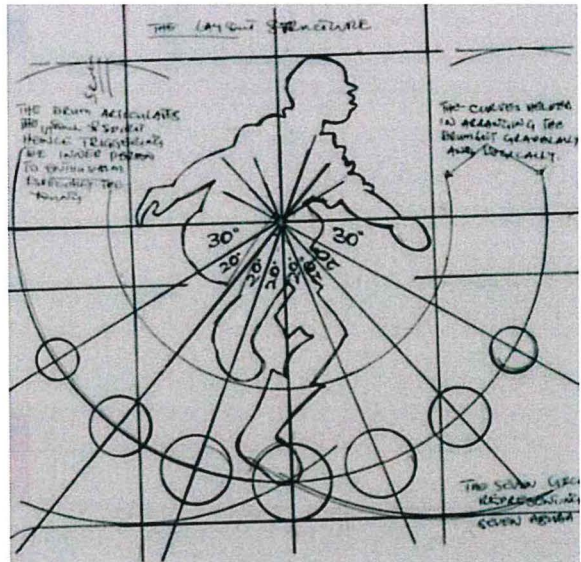


The researcher presented the youth trotting ability (above) and the curved drum arrangement

Development 11 The second version



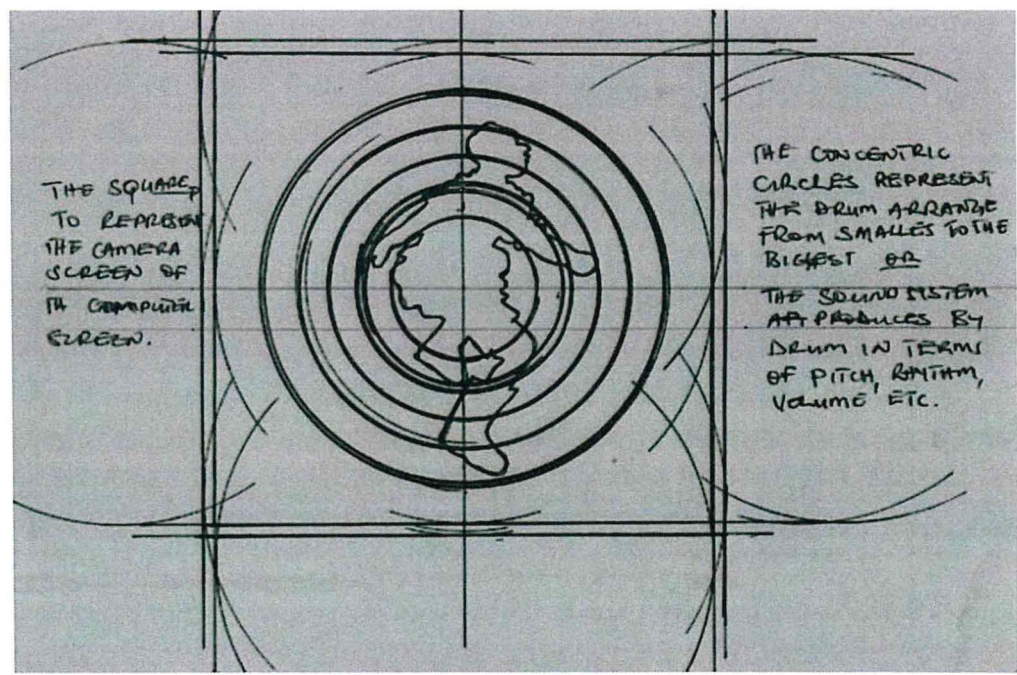
Development 11 1 Development of the final layout structure



The layout shows the implicit seven drums, human form and the connection between the human form and drums that is explained under development I (above).

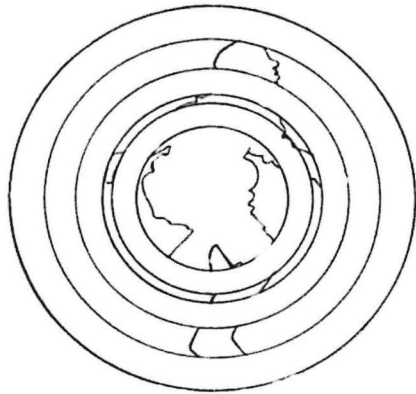
GRAPHICAL SYMBOL 12. THE ASSIMILATION / REMO ALYET

Development I. The inspirational pose from the excitement in trotting.

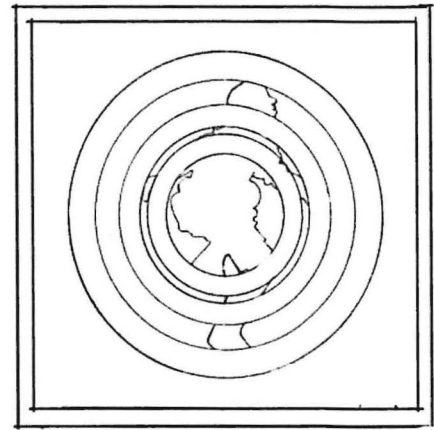


Development II

Development (ii) the development of the final graphical symbol layout structure



The final layout structure
without an enclosure



(b) The final layout structure
with an enclosure

These are some of the final copies of the graphical symbol, *The Assimilation* (computer aided)

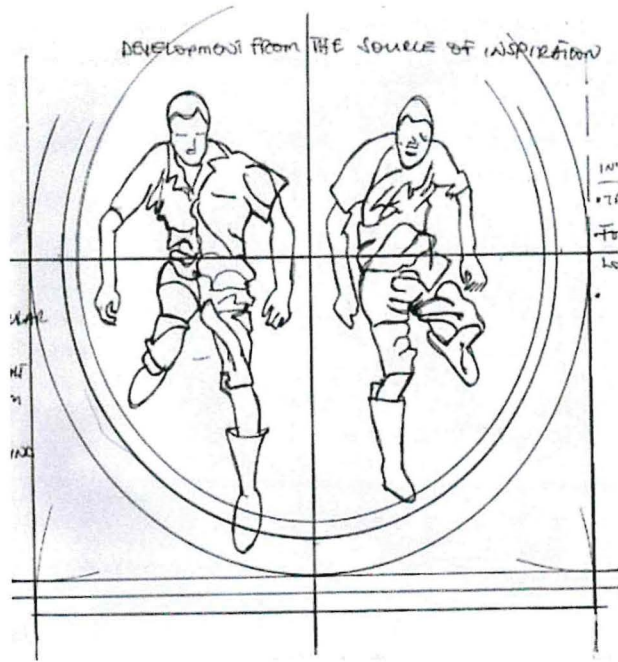
GRAPHICAL SYMBOL 13. **MOVING FORWARD**

Development I. The inspiration is from the brisk trotting competitive spirit in *Abuda* dance.



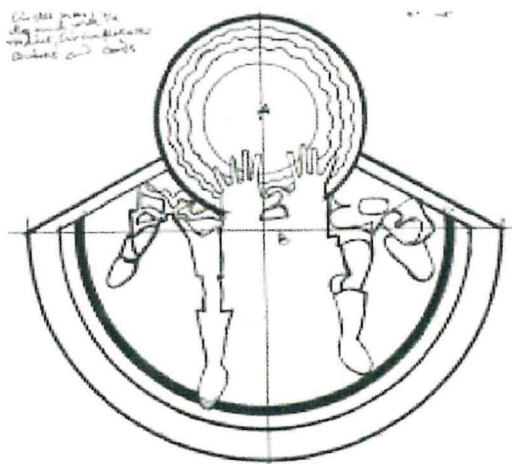
The competitive spirit in trotting is a symbol of vitality, courage, and confidence.

Development II. The design layout structure was developed from the trotting lower limbs and

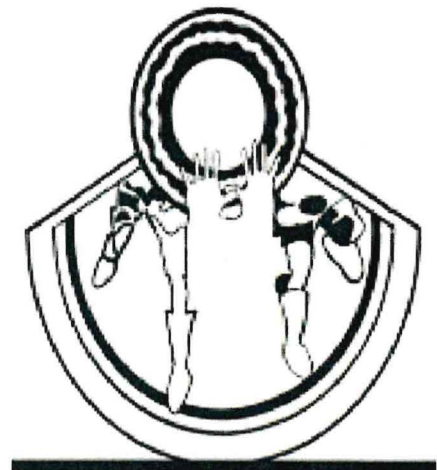


The first design layout was based on the human form in the top of the drum.
This is the graphical layout structure.

Development III. Development and presentation of the final symbol in black and white.



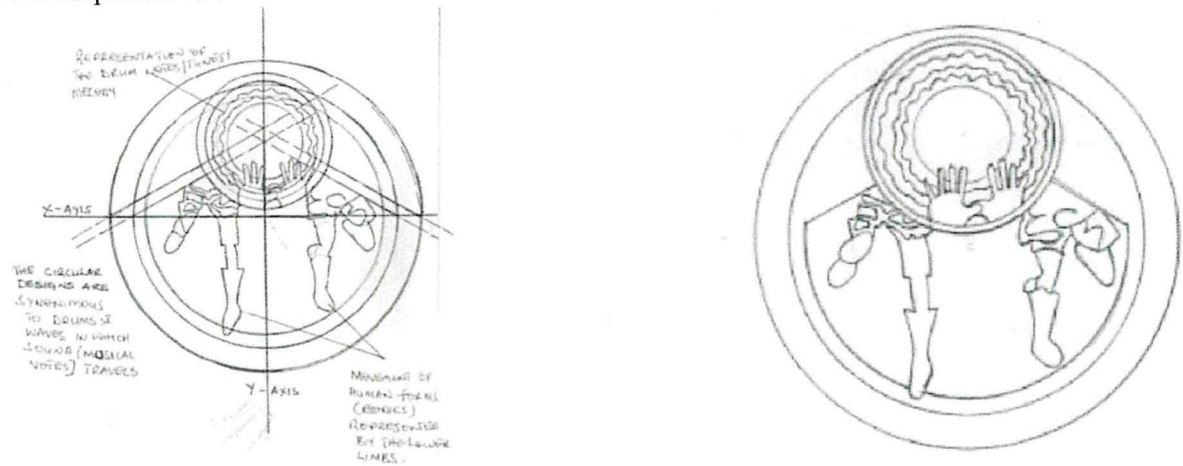
Further development of the symbol.



Final copy in black and white.

GRAPHICAL SYMBOL 14. Version 2; **CELEBRATING OUR CULTURE**

Development I .



The previous structure of moving forward.

The final graphical layout structure for

GRAPHICAL SYMBOL 14. **SERVING IN HARMONY.**

Development I.

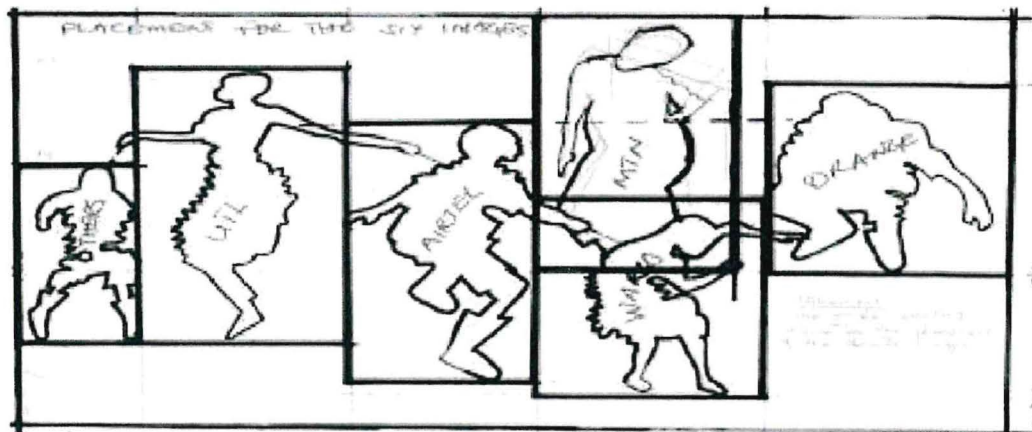
The inspiration is from a collection of various poses to create a composition. It is supported by typography.



WE LAUD UGANDA'S MOBILE COMMUNICATION NETWORK

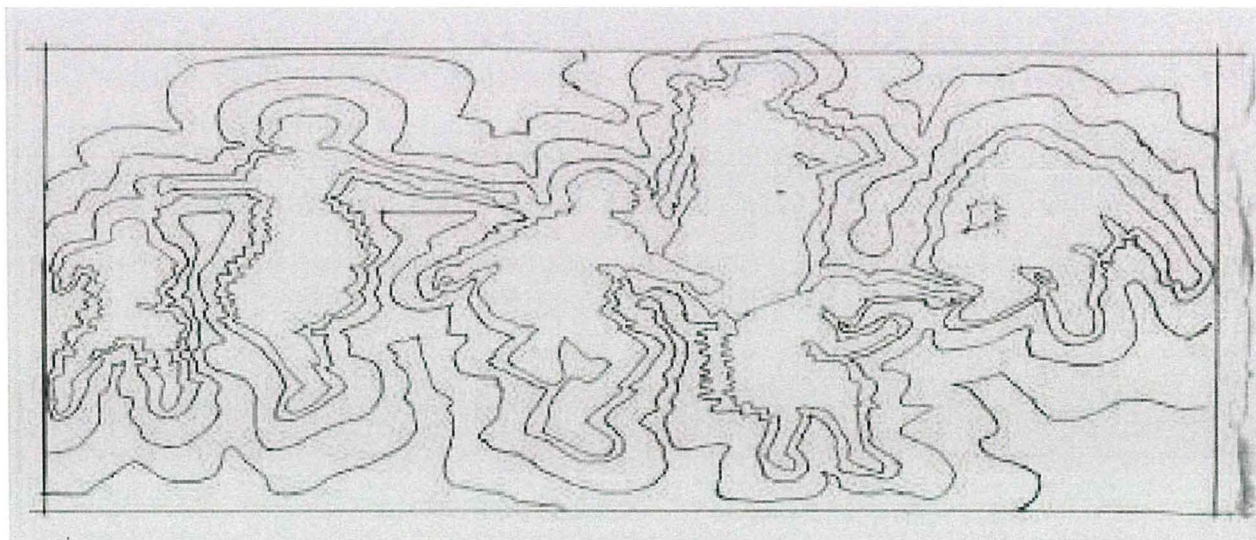
The poses above are communicating. Each pose is representing the mobile network in Uganda. MTN , AIRTEL, ORANGE, UTL, WARID, OTHERS.

Development II. Rearrangement of all the selected poses and fitting them into one board layout.



Each image is connected to one another as a symbol of working together in harmony

Development III. Conflating six *Abuda* images into contour waves.



The images were connected to each other with the contour wave lines (SOUND)

GRAPHICAL SYMBOL 15 **GROWING TOGETHER**

Development I. The inspiration is from the three *Abuda* poses below. Gender sensitivity



Masculine



feminine

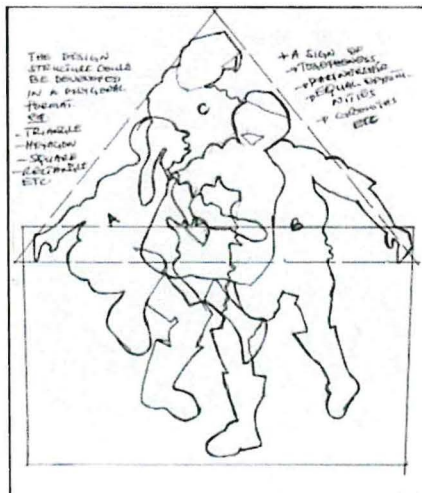


Masculine

Abuda images in the order of + masculine + feminine + masculine = masculine uplifting feminine.

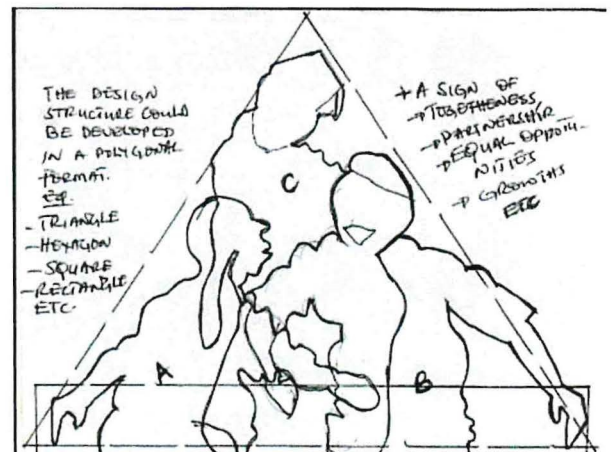
Development II. The graphical symbol design layout is a product of conflation of three images.

The researcher made three layouts suggestions as indicated below.



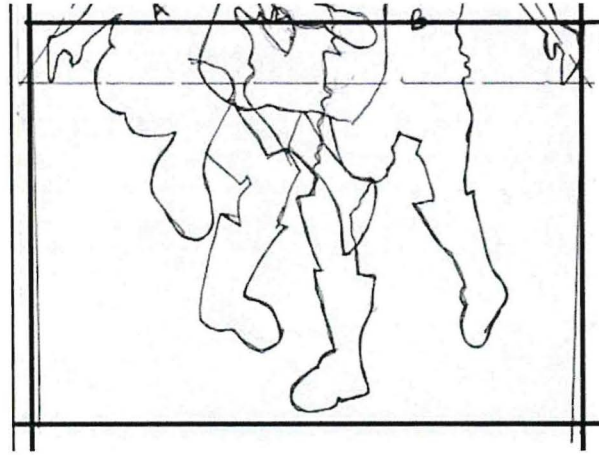
Suggestion (a)

The whole body shapes conflated into a complete design structure.



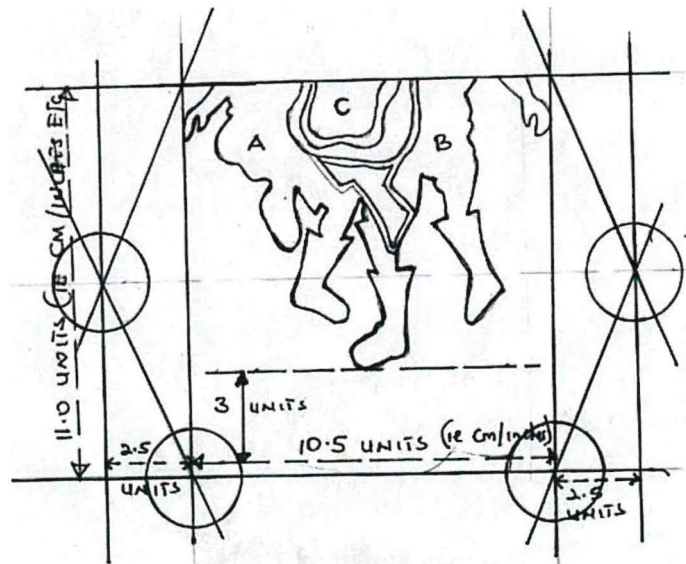
Suggestion (b)

The triangular layout derived from the (torso).

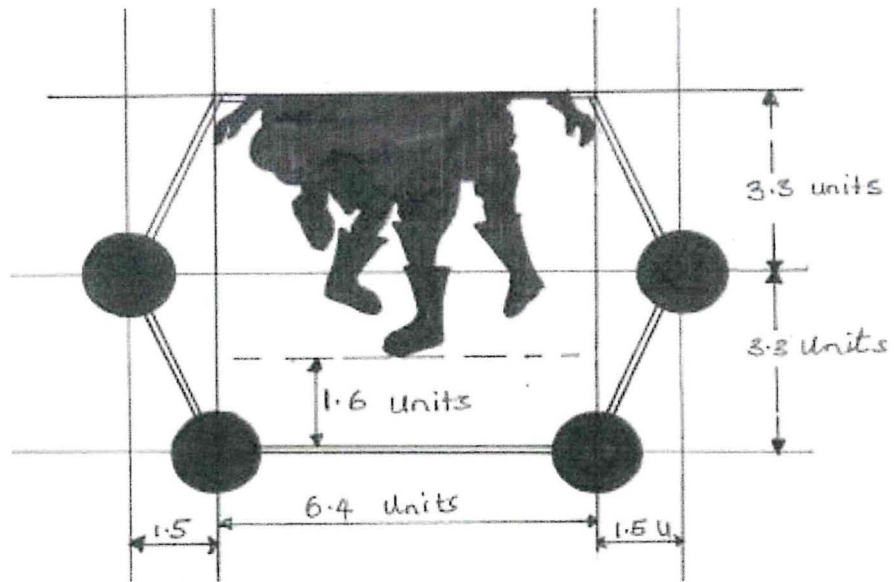


Suggestion (c)
The layout structure from the lower limbs.

Development III. The development of the selected layout structure of the lower limbs.



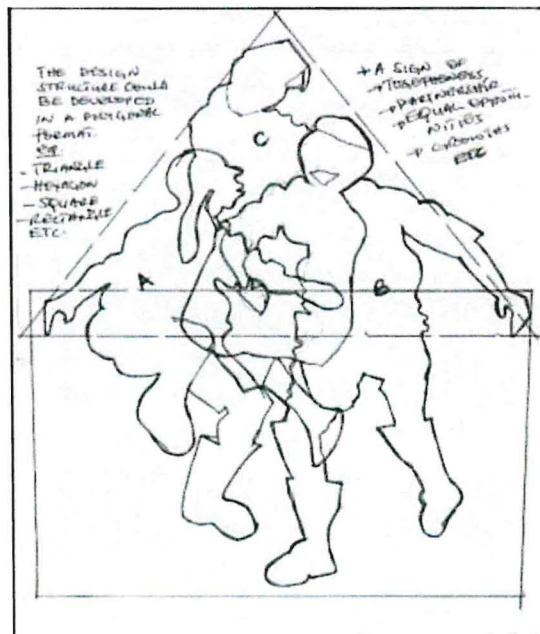
The layout consists of two masculine and one feminine human form in between them. All of them are in space. The final composite human form is in four drums represented by four circles.



THE FINAL GRAPHICAL LAYOUT STRUCTURE

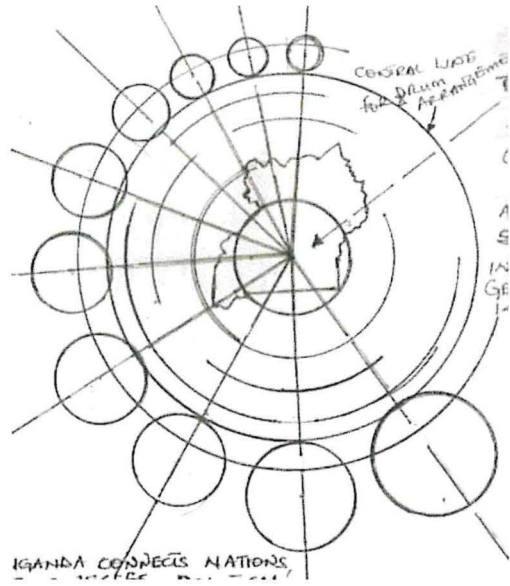
GRAPHICAL SYMBOL 16 THE TRINITY

The term trinity refers to triunes or three in one. There are three persons in one-design i.e. two men on both side and one woman jumping higher than men do. A symbol of elevating women.



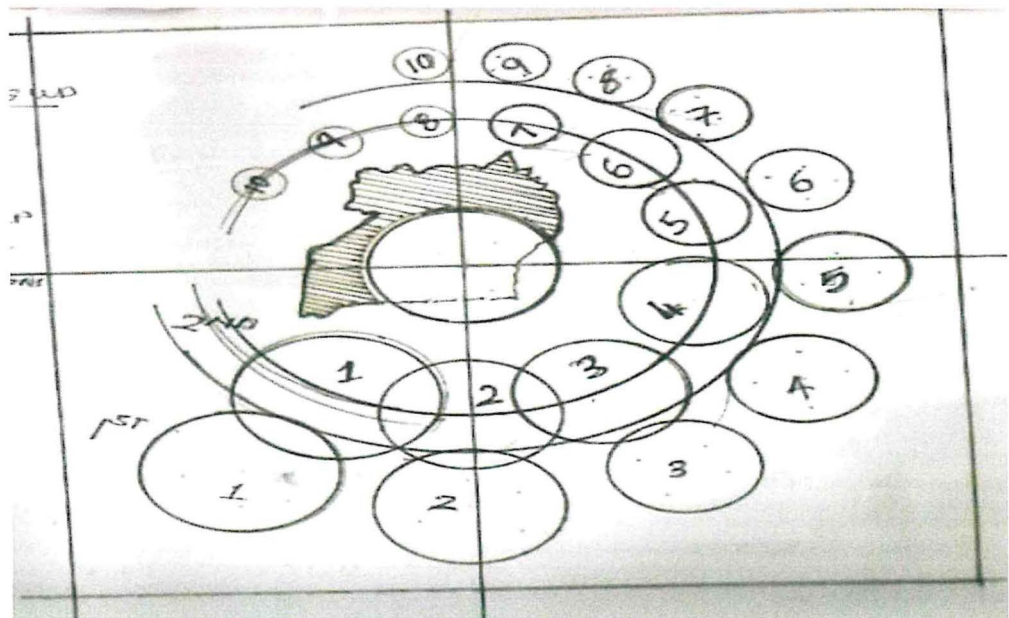
GRAPHICAL SYMBOL 17 INTERNATIONAL RELATIONS

The inspiration is from the concentric Abuda drum arrangement and the map of Uganda.



The first Suggestion graphical layout structure (a)

The layout structure above has the drum disposition on the western side of the map of Uganda.



Suggestion layout structure (b)

The second layout structure has double line drum disposition almost curving the whole Uganda.

GRAPHICAL SYMBOL 18

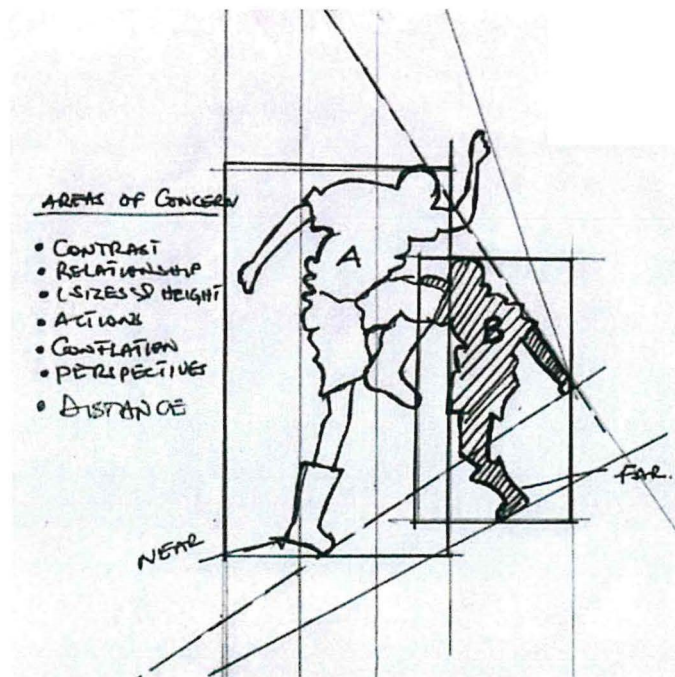
FREEDOM OF EXPRESSION

Development (i)

The inspiration is from the locomotive and the perspective analysis of the pose obtained from the *Abuda* choreographic movement.

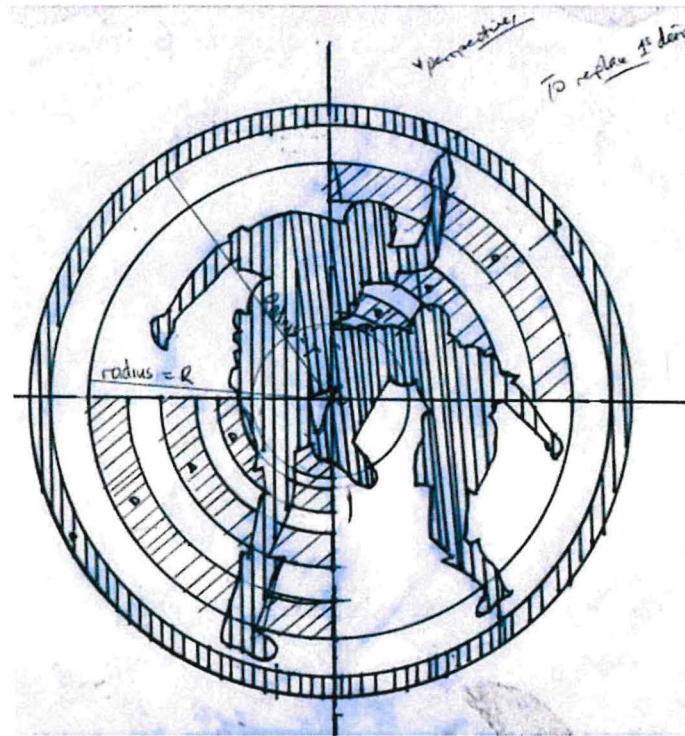


(a) This composite shape was



(b) The nearer performer appears bigger.

Development (ii) The graphical layout structure is presented in graphical circular format.



Development (ii)

The layout design structure was from the *Abuda* composite image inscribed in a circular format. The composite image perspective was obtained from the dancing men and the melody (sound waves) surrounding them.



A)

This is the final design structure.



B)

Shows the final graphical design structure presented in black and white.

GRAPHICAL SYMBOL 19

THE DISPENSATION

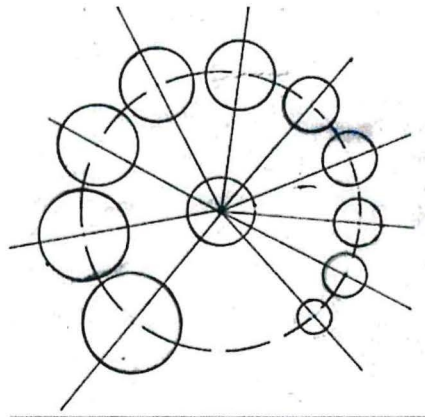
Development I. The inspiration is from the drummer, drum arrangement and the sounds.



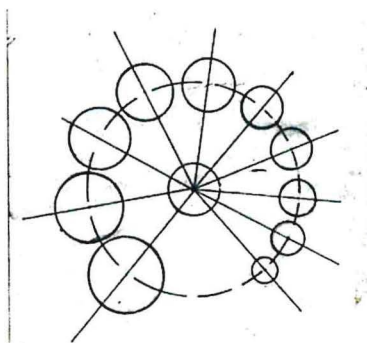
The *Abuda* drummers above sit in the center and play the drums as shown above.

Development (i) The design layout was based on connectivity between the drums and drummer.

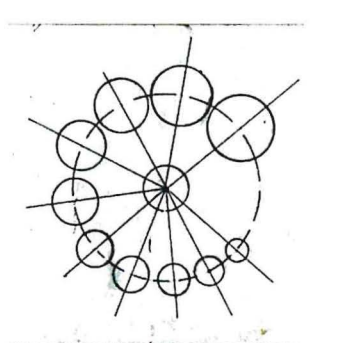
The circle in the center stands for the drummer. He beats and controls all the drums.



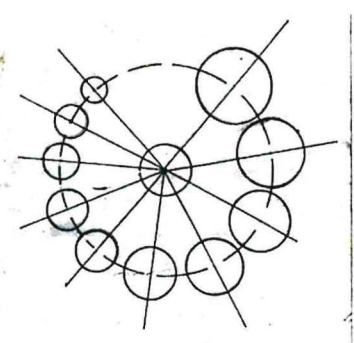
Development II. Trialing the design layout with various placements.



Placement 1

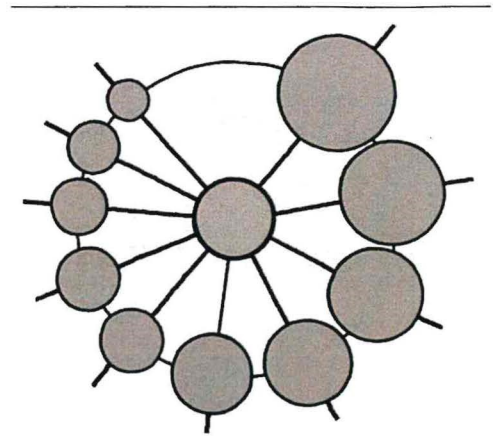
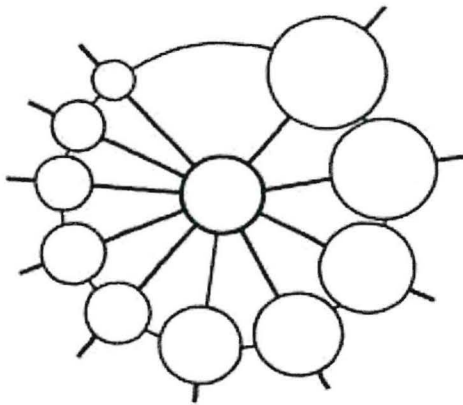


Placements 2



Placement 3

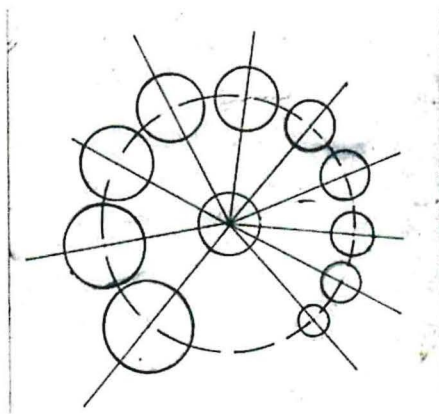
Development (ii) The final graphical layout symbol in black and white with attention on the geometrical disposition.



The dispositions above show the drummer and the drum set. The drummer is the central circle that is surrounded by the ten drums (circle). The lines represent the connectivity between the drummers and the drums in an *Abuda* performance.

GRAPHICAL SYMBOL 22 TRANSFORMATION

Development I. The inspiration is from the *Abuda* trotting and the disposition of the drums.

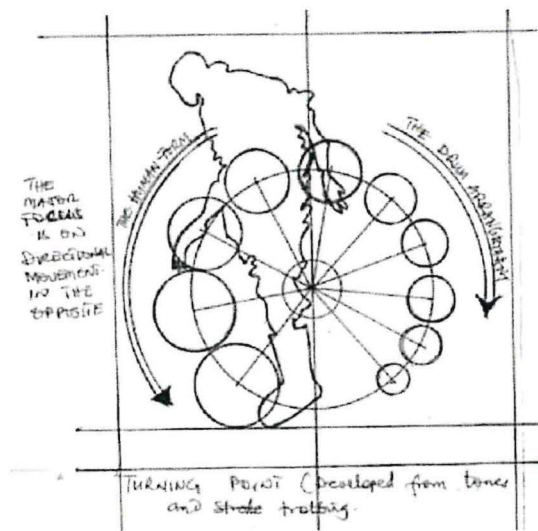


The inspirational pose

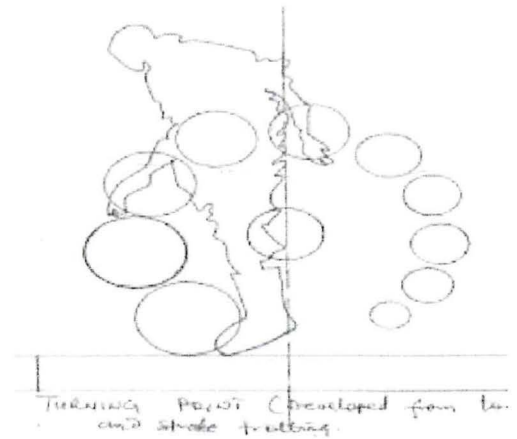


The disposition of the drums.

Development II. Conflation and superimposition of the drum arrangement on the image



The first layout structure.



The simplification of the layout structure.

GRAPHICAL SYMBOL 23 ABUDA CONFERENCES

Development (i) The inspiration was presentation of the feminine performance.



The pose above is presented as a symbol for feminine liberty i.e. freedom to association.

Summary

The researcher used the traditional tools and materials such as the pens, pencils, papers, the mathematical instruments in drawing the layout structures. This aided and directed the researcher during computer design application.

CHAPTER FOUR: PRESENTATION OF STUDIO FINDINGS

4.0 Overview

The studio findings in this study contain the presentation of the final *abuda* graphical symbols that could be used to communicate social issues such as women and the community, the youth and work, relationships. This presentation is documentation as well as a means of creating the awareness campaign on both *abuda* dance and the issues in the community. A catalogue was presented at the end of this chapter.

4.1 Presentations of final studio products / graphical symbols

Although there are over 23 different graphical structures presented in the previous chapter, the researcher presents 13 final copies. The remaining ones are placed in the appendix of this guidebook. The presentations of the graphical symbols are put into two categories i.e. the first ten-(10) *abuda* graphical symbols have the whole body shape / forms. The second presentations are the last symbols derived from the lower limbs. The theme of this presentation is *'Performance in Visual Communication'*

4.1.1 Presentation of *abuda* graphical symbols that involved the whole body shapes.

First presentation. Graphical symbol 2 - SEARCHING



A



B

The final *abuda* graphical symbol above was presented in black and white / gray scale.

The presentation of the final graphical symbol 'searching' was also made in different color symbolism as shown below.



FINAL COPY 1



FINAL COPY 2



FINAL COPY 3



SEARCHING

Plate 4.1 Searching

Title: Searching

Dimension: 45.42cm × 34.20 cm.

Source of inspiration: *Abuda* man jumping.

Message: Searching leads to finding and building success.

Method of production: The final graphic design copy was computer aided.

Material: Digital paper or PVC, corex board, framing pipes

Second presentation. Graphical symbol 3 - THE HUMAN EQUALITY



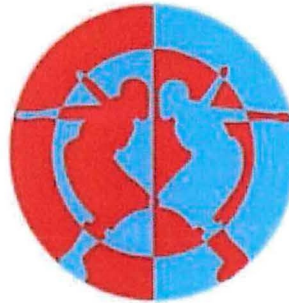
(a) The final graphical structure
Black and white



(b) The symbol is presented red and white.



FINAL COPY 1



FINAL COPY 2



FINAL COP Y 3

The final copies showing graphical symbol *Human Equality* in different color symbolisms.



Plate 4.2 Human Equality

Title: Human Equality

Dimension: 41.16cm × 39.54 cm

Source of inspiration: The *yin yang* symbol and *abuda* jumping.

Message: Fight all sorts of discrimination.

Technique / method of production: The final graphical symbol was computer aided.

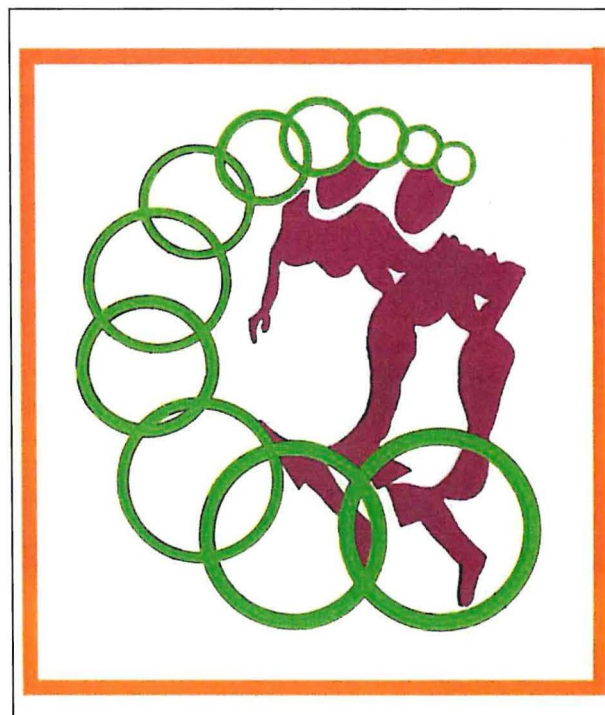
Material: Digital paper.

Third presentation

WOMEN IN GLOBAL DEVELOPMENT



This is the final copy of '*WOMEN IN GLOBAL DEVELOPMENT*' in black and white.

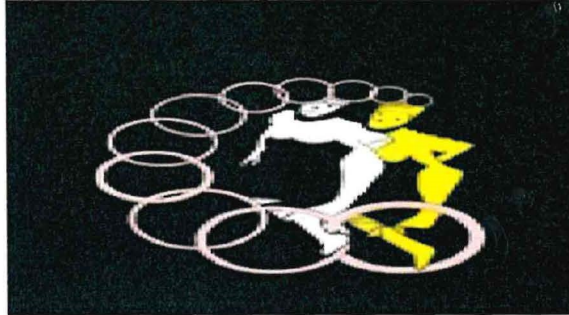


Color trialing of the final copy

Presentation of the final graphical symbol in different color symbolism.



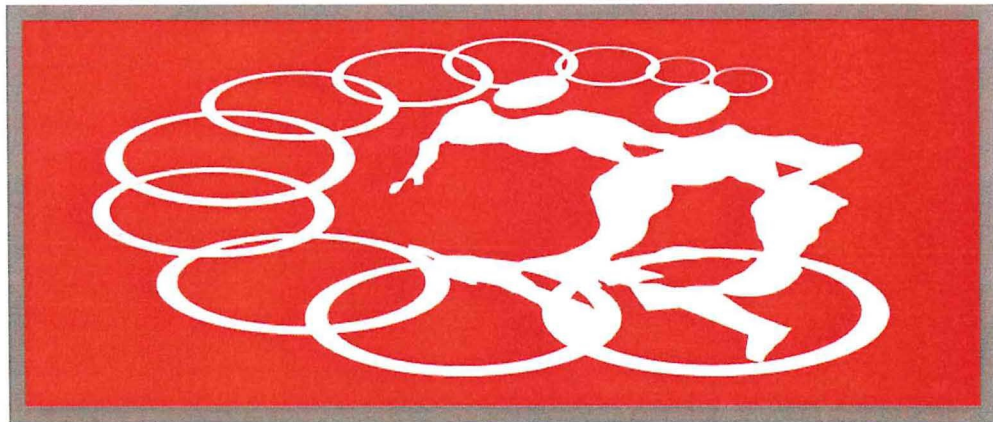
FINAL COPY A



FINAL COPY B



FINAL COPY C



WOMEN IN GLOBAL DEVELOPMENT

Plate 4. 3 Women in Global Development.

Title: Women in Global Development.

Dimension: 47.12cm × 20.03 cm.

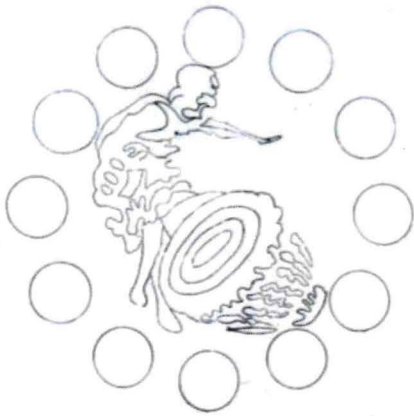
Source of inspiration: The circular *abuda* drums arrangement and the feminine jumping.

Message: Acknowledge the contribution of women in global affairs.

Technique / method of production: The final graphic design copy was computer aided.

Material: Digital paper, corex board, framing pipes, PVC

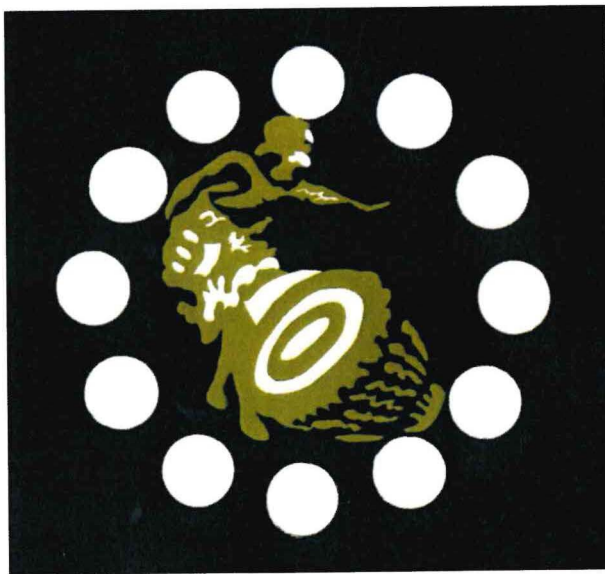
Fourth presentation. Graphical symbol 19 – Conferencing / Freedom of Association.



This is the final symbol structure.



The final symbol was made in black and white.



Color trialing one.

Presentation of the final design symbol in different color symbolism





Plate 4.4 Conference

The final copies of the graphical symbol *Abuda conference* is presented in two-color symbolism.

Title: Conference.

Dimension: 38.61cm 39.01cm.

Source of inspiration: Drum arrangement and the feminine *abuda* command.

Message: Give women the freedom to call conferences and meetings.

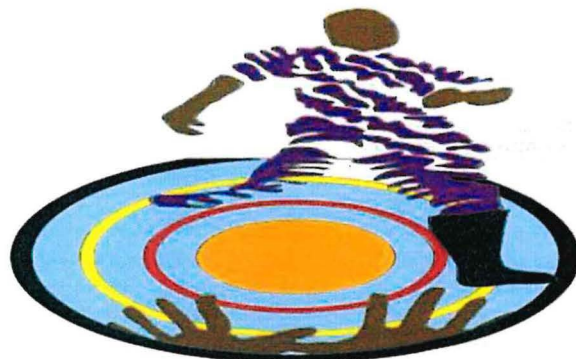
Technique / method of production: The final copy was computer aided.

Material: Stickers on Corex Board.

Fifth presentation. Graphical symbol 8 - THE YOUTH FOCUS



FINAL COPY 1



FINAL COPY 2



FINAL COPY 2



FINAL COPY 3

These are some copies of the graphical symbol *Youth Empowerment / Focus*
(Computer aided)



THE YOUTH FOCUS

(Computer aided)

Plate 4.5 The youth focus.

Title: The youth focus.

Dimension: 39.43cm × 39.81cm.

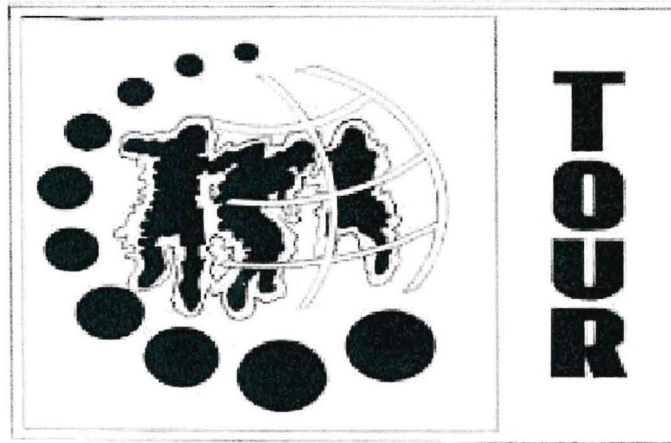
Source of inspiration: The trotting youth and the drummer.

Message: the youth need guidance and empowerment to succeed.

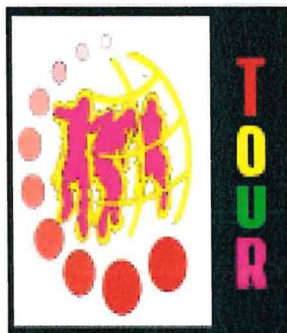
Technique / method of production: Computer aided graphical design.

Material: The final work stickers on corex board.

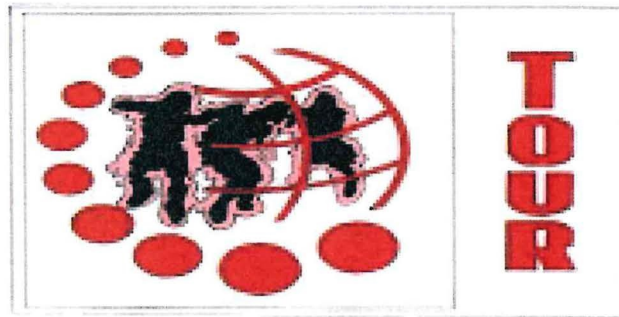
Sixth presentation. Graphical symbol 9; EXPLORING GLOBAL COMMUNITIES



The final graphical symbol in black and white.

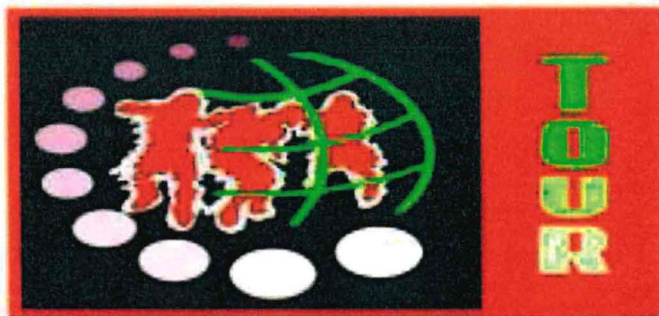


Color trial 1



Color trial 1

Presentation of final copies in different dimensions and color.



Exploring Global Communities



Exploring Global Communities



Exploring Global Communities

Plate 4.6: Exploring global communities.

Title: Exploring global communities.

Dimension: 43.64 cm × 34.57 cm

Source of inspiration: Jovial collegial movement in *abuda* dance.

Message: Know and understand your environment.

Technique / method of production: Stickers on corex board.

Material: Final copy is stickers on corex board.

Seventh presentation.

Graphical symbol 9; REMO ALYET



The final design symbol is presented in black and white with an enclosure

Presentation of final graphical design symbol in different color symbolisms A – F.



A



B



C



D



E



F



REMO ALYET

Plate 4.7: Remo Alyet.

Final copy

Title: Remo Alyet.

Dimension: 40.53 cm 40.88 cm

Source of inspiration: *Abuda* trotting and sound.

Message: Involve yourself in productive activities.

Technique / method of production: Both manual and computer aided design.

Material: stickers on perspex /diaglass.

Eighth presentation. Graphical symbol 13; FREEDOM OF EXPRESSION

The final design symbol is presented with some computer aided color trialing.



Color trial one.



Color trial two.



Presentation of the final Graphical Symbol, TALENT CENTER / *Freedom of Expression.*



The graphical symbol was tried in $y = 2x$ format.



Freedom of Expression



TALENT CENTER

Plate 4.8: Talent Center / Freedom Of Expression

Title: Freedom

Dimension: 46.49 cm × 43.44 cm.

Source of inspiration: Perspective.

Message: use your freedom to benefit others

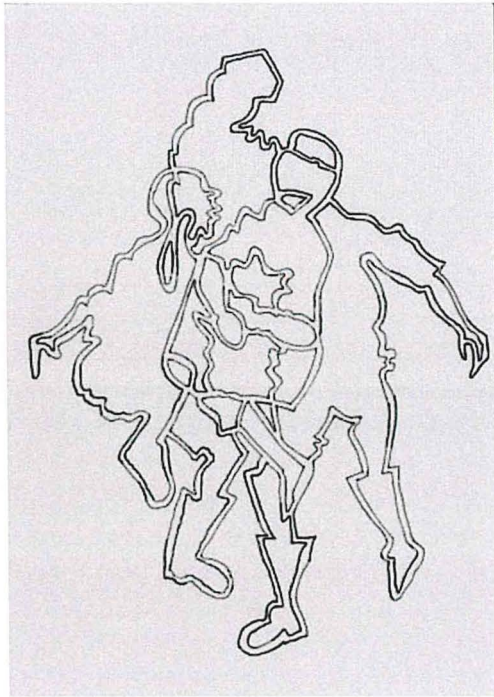
Technique / method of production: Computer aided graphical design.

Material: Final work is stickers on corex board.

Ninth presentation.

Graphical symbol

THE TRINITY



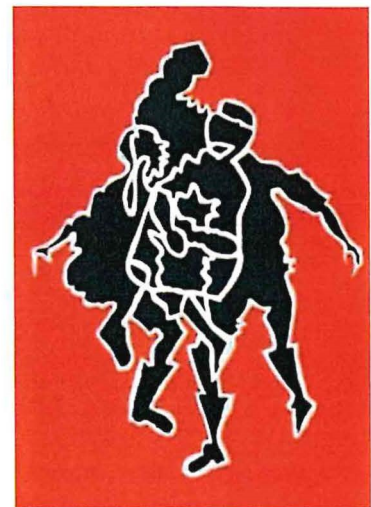
The Trinity



The trinity



The Trinity



The Trinity



The trinity

Plate 4.9

Title: The Trinity

Dimension: 30.49 cm 46.74 cm.

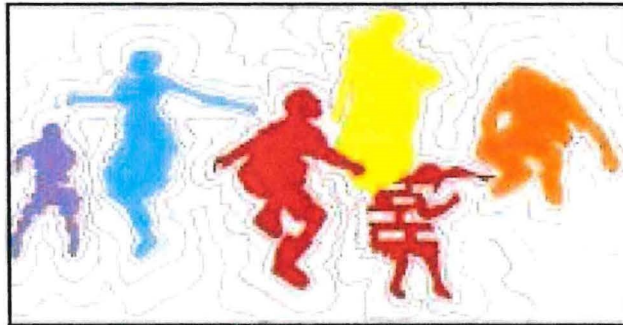
Source of inspiration: Competitive jumping heights for both males and females.

Message: Elevating the women participation in our communities

Technique / method of production: Computer aided graphical design

Material: Stickers in corex board

Tenth presentation. Graphical symbol 14; SERVING IN HARMONY



WE LAUD UGANDA'S MOBILE NETWORKS 1



WE LAUD UGANDA'S MOBILE NETWORKS

Plate 4.10 Serving in Harmony

Title: Serving In Harmony

Dimension: 47.65 cm × 39.99 cm

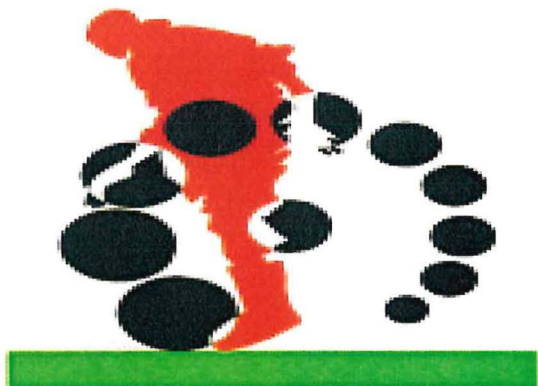
Source of inspiration: The *abuda* figures in different i.e. trotting, jumping and swinging.

Message: serve the community with diligence.

Technique / method of production: Computer aided graphical design technique.

Material: PVC

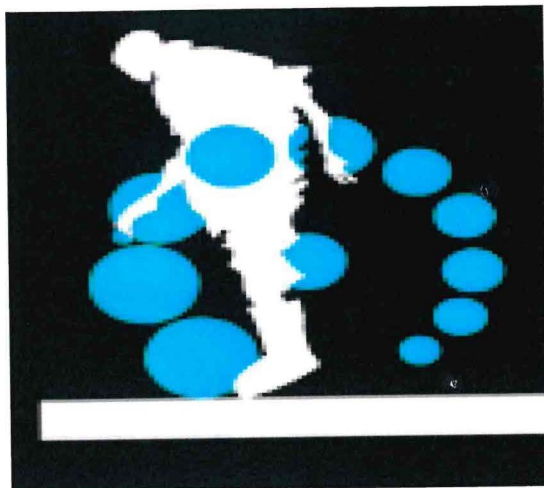
Eleventh presentation. Graphical symbol 17 TRANSFORMATION



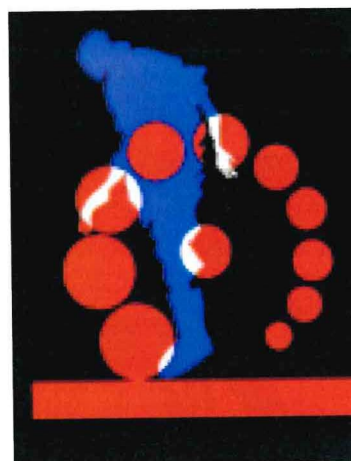
TRANSFORMATION



TRANSFORMATION



TRANSFORMATION



TRANSFORMATION

FINAL GRAPICAL SYMBOL IN DIFFERENT COLOR SYMBOLS



TRANSFORMATION

Plate 4.11

Title: Transformation.

Dimension: 47.65 cm × 39.99 cm.

Source of inspiration: The *abuda* drums and the trotting youth.

Message: Become change agents and turn the world around you.

Technique / method of production: Computer aided graphical design.

Material: PVC.

4.2 Presentation of the *abuda* graphical symbol from the lower limbs

Twelfth presentation. Graphical symbol 17- *Celebrating Our Culture*.



The final graphical symbol for celebrating our culture was presented in different colors.



CELEBRATING OUR CULTURE 1



CELEBRATING OUR CULTURE 2



CELEBRATING OUR CULTURE

Plate 4.12

Title: Celebrating our culture.

Dimension: 39.40 cm 39.40 cm.

Source of inspiration: The drum tops, drumming and the lower limbs.

Message: Conserve and promote your culture for future generation.

Technique / method of production: Final copy was computer aided.

Material: Stickers on Perspex.

Thirteenth presentation. Graphical symbol- THE PROSPECTIVE



THE PROSPECTIVE



THE PROSPECTIVE



THE PROSPECTIVE



THE PROSPECTIVE



THE PROSPECTIVES

Title: The Prospective.

Dimension: .40 cm× 40 cm.

Source of inspiration: The trotting lower limbs in the drum top

Message: always be focused on your goals.

Technique / method of production: Final copy was computer aided.

Material: Stickers on Perspex.

4.3 The catalogue as one of the means of documentation.

The objective three of this study was concerned with the production of a catalogue. A catalogue is just list of items for viewing or sale.

1. *Abuda* graphical symbols for Culture and Travelling



CELEBRATING OUR CULTURE

Message: 1
Conserve and promote
Your culture for generations

2. *Abuda* graphical symbols for tour and travel



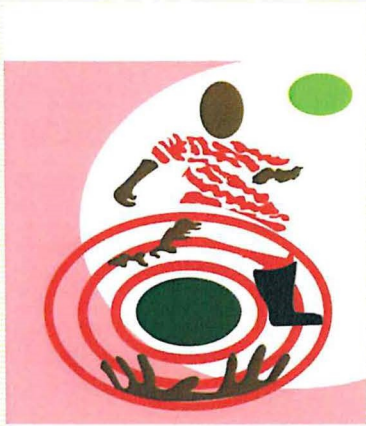
Exploring Global Communities

Touring and traveling is good.

Importing immoral cultures is bad.

This abuda symbol encourages touring and traveling but with caution on importation of immoral cultures to Uganda.

3. *Abuda* graphical symbol for the youth



THE YOUTH FOCUS



REMO ALYET



Dear youth,

Please, read with me.

EVERYONE

Everyone is born ones

Everyone one is young ones

Everyone dies ones

Therefore, do what you can do when you still have the opportunity to do so.

Look at the abuda symbols on the left and appreciate it.

ALL ARE EQUAL

4. Abuda graphical symbol for human equality



All are born free with the same blood color; all take in the same oxygen. All have the normal body temperature of 37 degree Celsius. All are born of women; all are in the image of GOD. All have sinned and fallen shortage of GODS glory. Therefore all are equal. Why discriminate others?

See the abuda graphical symbol above and appreciate how the left balances the right. It is the symbol that tells us that all people are equally important and dependant on one another.

5. Abuda graphical symbol for 'Women in Global Development.'



Summary

I love the efforts of women from generations to generations. Their struggles have contributed in developing powers and strengthening economies. These women include the biblical Queen Esther of Persia who rose from a slave girl to saving her people- the Jews from great Haman; the former prime minister of India -Indira Gandhi, Johnson shirlif -the president of Liberia; Jennet Museni- the founder of UWESO; Cecilia Ogwal- the opposition chief whip in Uganda's parliament. Finally, the abuda women of the lango sub region that inspired the researcher to design the graphical symbol above.

Long live women.

Summary

The presentation of studio practice was successfully completed. This was because the researcher blended the traditional tools with the computer technology in executing the design tasks. There was clear relationship between the messages and the contents in each symbol. The researcher ensured that the *abuda* features are available in each graphical symbol. Conclusively, the observer impression technique of analyzing qualitative data was used to bridge the gap between the design and the society.

The catalogue presented in this chapter is a demonstration of using the *abuda* graphical symbol for documentation of the social issues afore mentioned in this guidebook.

CHAPTER FIVE:

CONCLUSION, DISCUSSION AND RECOMMENDATION

5.0 The overview

This chapter presents the discussion of findings on the generation of graphical symbols from the *Abuda* dance for documentation and awareness campaign in Uganda. To begin with, the researcher drew conclusions basing on the general environment, literature, methodology, studio practice and dispensation of messages. Maureen J. Simmonds (The Wikipedia- the free encyclopedia) explained that the discussion procedure is presented by meanings or objective-by-objective. The researcher agrees this. Conclusively, the researcher made recommendations at the end of this chapter.

5.1 Conclusions

After the perusal of the research objectives, studio practice and findings; the researcher came out with the conclusions as under listed.

5.1.1 Conclusions on the methods of generating the graphical symbols from abuda dance.

The researcher concluded that the *Abuda* dance physical performance environment really provided the researcher with the basic forms, shapes, poses, and messages that made the generation of the graphical symbols possible and easier. The exhibition of the *Abuda* talents that included the dialogue between humans to humans, the drums to actions, demonstrations, and dramatizations of situations all helped the researcher to build confidence in generating the graphical symbols that communicate the socio- economic and political issues in Uganda.

Apart from the *Abuda* physical environment, the researcher concluded that there is harmony existing between the visual and performing arts in terms of the elements and principles of composition and their implication to the society. However, understanding the relationship between dance and graphic design was of great importance to this study although not an easy task. This helped the researcher to bridge the gap between performance and design,

theories and studio practice in the course of developing the final graphical symbols for documentation print and library.

Not only that, the studio practice was successfully completed. This was possible because of the researcher's theoretical understanding of how perception works. Theories and studio practices played the greatest role in studio technology as one complemented the other.

Furthermore, since graphic design is primarily concerned with presentation of information on a two-dimensional format, the grids and the computer assisted the researcher so much in balancing the designs and making the modifications in terms of placement, balancing and planning the sketches at the preliminary stage and at the final stage. The computer had more advantages over the traditional tools in terms of time saved, printing quality, color trialing, and placement.

Finally yet importantly, the final graphical symbols that were generated from the *Abuda* dance for documentation and awareness campaign about the Lango *Abuda* dance has satisfied the objectives of this study. This was so because the final graphical symbols were found to be concomitant to the societal issues. The audience appreciation proved that the graphical symbols that were generated from the Lango *Abuda* dance really communicated the issues in the society hence worth documentation, print and library. They portrayed the *Abuda* dance as a dance in the Lango sub region that is meant to communicate the pertinent issues in Uganda and beyond.

5.2 Discussions

The discussion of findings in this study was carried out according to the objectives set out in chapter one of this guidebook.

5.2.1 Discussion of findings on analyzing the possible ways of developing the practical Procedures

The first objective of this study was to analyze the possible ways of deriving graphical symbols from *Abuda* dance for visual communication. To begin with, the findings from the Lango *Abuda* dance physical environments showed that the entire *abuda* environment really influenced the generation of the *abuda* graphical symbols for documentation and awareness campaign in

terms the human capital, drums and the messages. All the graphical symbols generated from this study had the *abuda* features.

Apart from the messages obtained from the physical environment, the understanding of the elements and principles of composition / design in dance and graphic design was one of the ways that eased the selection of shapes, body, actions, color, variety, space, balance, movement and harmony. The more the selected pose captivates and articulates the researcher's power of visual analysis, the quicker the pose is taken to develop the design layout structure through conflation, configuration, superimposition, juxtaposition and augmentation of the design structures.

The inspiration gained from the works of the previous artists gave the researcher the prototypes of graphical symbols. Take for instance, the Olympic symbol of Pierre de Coubertin of 1865 is still in use up to now. This was coupled with the impressive design structures of earlier graphic symbols such as the German *swastika*, the Chinese *yinyang* symbol, the Egyptian hieroglyphics and Nyero rock painting in Uganda.

More importantly, the information discovered during literature review assisted the researcher in developing the conceptual analysis of the design processes. This included Piet Mondrian principle of minimalism (chapter 2, p.27). Frascara's principle of a good graphic symbol and the Hebrew University of Jerusalem on the principle of graphic documentation helped the researcher in developing the quest to produce and evaluate the quality of the *abuda* graphical symbols.

5.2.2 Discussion on production of the final graphical symbols

The studio practice was guided by the principles laid down by the Hebrew university of Jerusalem under the institute of archeology as stated earlier in this guidebook (chapter 3 p.43). The institute highlighted five major dimensions that are used in graphic documentation.

These are: the written descriptions, photography, well hand drawn sketches, application of grids, and the use of computer aided design packages. These principles guided the methodology that the researcher used during the studio experimentation.

To begin with, the researcher viewed the written description as every spoken words and songs that were recorded verbatim; every elements and principles of composition / design that were discovered through literature review and; every annotation used during the studio practice. This enabled the researcher to first build the mental visualization of the design trend taken day by day.

Not only that, the images that were got from photography were redrawn using pens and pencils. Redrawing these images gave the researcher the opportunity to carefully sort out and simplify the shapes as well as presenting the sketches and the layout structures in a better way. The researcher's use of grids and computer design package such as the Adobe program helped in working out the final copies with some reasonable degree of accuracy.

Although the computer design technology in turn made the studio practice easier, faster and time saving, the researcher hereby appreciate that the use of traditional tools . The hand generated graphical structures were so captivating and these became the primary sources of supply of design for the computer technology.

Conclusively, the researcher apprehended that the success in studio practice was also a result of the inspiration got from the sample works of the previous artists such as Pierre de Coubertin (first Olympic symbol) and the designer of the Yin yang symbol (anonymous) as mentioned in the first chapter of this guidebook (p.3). Relating the works of art from previous artists to this study inspired the researcher to employ some conventional approaches such as the principles of minimalism, selection of color and; the development of the layout structure in terms of shape, form, alignment, composition, distinctiveness and the message to be communicated.

5.2.3 Discussion on documentation and awareness campaign on societal issues

The last objective of this study was to produce a catalogue as one of the channels of documenting the *abuda* graphical symbols. In order to accomplish this task, the researcher collected some of the pieces of information that are pertinent to the current life situation (*Visual .Ethnography*); compared and contrasted them with the generated *Abuda* graphical symbols. The catalogue catered for five major areas. These areas are; Traveling and Culture, The youth and Unemployment, the women and society, Peace and freedom symbols, Relationship symbols.

5.2.3.1 Traveling and Culture

Traveling that encompasses touring and exploration exposes an individual and the society to various cultures of the world. Alongside traveling, the absence of love for one's own culture exposes an individual to the perils of globalization. Observers such as Arasu SDB (2012:30) blamed the Europeans and Americans for the declining morality, good cultural and religious practices in Africa. The life in Uganda is drastically affected by the influence of this western culture in terms of dress code, entertainment, art and philosophy. The photograph below shows the Ugandan women artists (*The Obsessions*) performing on stage in Kampala.



Figure 5.1 'Perils of Coping the West'

Adapted from the leadership magazine of July 2012:30 under the heading

The photograph of the young Ugandan artists mention above by implication shows that in reality Uganda is copying the western way of life such as the material and behavioral cultures without paying respect to our own culture. This message is contained in the generated *abuda* graphical symbols The Perils of globalization (see the appendix D); Exploring the global communities (**Plate 4.9**, p.87-89); Celebrating our culture (Plate 4.10 p.98, 99); The Turning Point (see the appendix D)

Many people are moving away from the African traditional way of life to western culture. The symbol *celebrating our culture* is relevant in this case because it teaches an individual to celebrate and conserve his / her own culture for the next generation. Conservation of culture

such as the *Abuda* dance is a means of advertising our identity, it has to be celebrated wherever, and whenever there is need.

Conclusively, each symbol has at least something related to the life situation presented by the photograph (the obsessions group of musicians). The researcher in his own observation and analysis advised that the four *Abuda* graphical symbols above be viewed to help transform the negativities in our environment to positivity.

5.2.3.2 The youth and unemployment

Apart from traveling and culture, the graphical symbols generated in this study addressed the issues related to the youth and unemployment in the society. It is the role of community to nurture the young people to be competent in what they do.

The photograph below shows that the youth spend a lot of time in idleness.

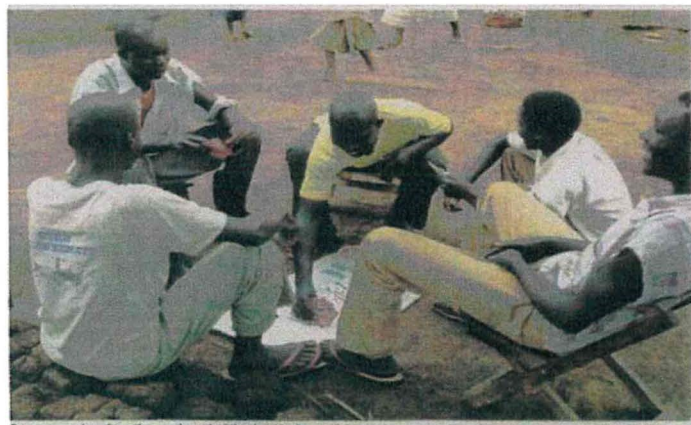


Figure 5.2

The unemployed youth spend a lot of their time in non-productive work. (The leadership magazine of July 2012)

In contrast to the above photographs of the redundant unemployed youth above, the researcher presents the graphical symbols **THE TRANSFORMATION** Plate 4.11 p.97), the youth power for service, the youth focus (plate 4.5 p. 85. All these *abuda* graphical symbols encourage the young people to be active and lively, forward-looking, have determination and zeal to succeed in life.

5.2.3.3 The women and the society

The third area of comparison and contrast are the issues concerning the women and the girl child. Ayele (2012; 26) used the photograph below to explain that the woman or the girl child is always underrated in the community on issues related to talents, smartness and beauty among others. This deters them from building self-esteem and it promotes negative impression on women and the girl

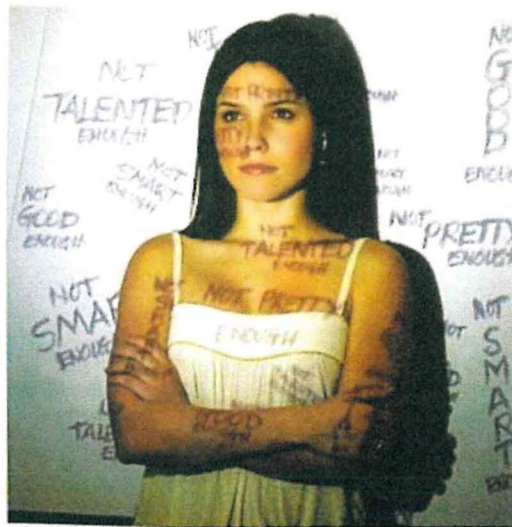


Figure 5.3. Shows the girl child that is underrated in the society.

Contrary to the photograph presented above, the graphical symbols that the researcher derived from the Lango *Abuda* dance placed much emphasize on the issues that promote the development of women in our societies. Both of the girl child and the woman deserve to be respected and valued as co-workers in the development of our societies. This concept was obtained from the traditional set up of the *abuda* performances that encourage the women to participate in developmental issues and treating all humans equally irrespective of gender differences. This was shown by the *abuda* graphical symbols such as the WOMEN IN GLOBAL DEVELOPMENT (chapter four, Plate 4.3 p.80 ,82) ; HUMAN EQUALITY (Plate 4.2 chapter 4 p.78). Women are naturally blessed to nurture humanity.

The researcher has observed that even though the issues related to corruption are prevalent in Uganda, women are NOT seen as being very corrupt as compared to the men. To continue on the *Abuda* graphical symbols, the graphical symbol *Human Equality* visually communicates the need to promote human equality in which the girl child / women are also inclusive. The symbol has both positive and negative spaces rendered equal to denote equality. The evidence obtained from the New Vision Newspaper showed that Uganda's the girl child need equal opportunity for her to develop and succeed in life without being underrated as shown in the first photograph in the previous page.

The former president of Malawi, Joyce Banda (2013), also affirmed that the economic empowerment of women is key to social and economic development. She further expressed that women in Africa need to unite and form businesses that will contribute to the growth of their countries' economies. By reflecting on the above issues on women, the researcher is convinced that the *Abuda* symbol is not only communicating to the Lango community but Uganda as a nation and the global society. This made the *Abuda* graphical symbol on issues related to feminism authentic.

5.2.3.4 Peace and freedom symbols

With reference to peace and freedom, the researcher presents and discusses the two *Abuda* graphical symbols that are shown below. The selected symbols have attachments to peace and freedom. (FREEDOM OF EXPRESSION or THE TALENT CENTER (Plate 4.8; DWON ME LWONGO in the appendix D. The symbol, *the freedom of expression*, is very vital for our media houses, work places, politics and cultural meetings among others. This would help to advocate for mutual relationship among individuals, politicians, administrators, managers and cultural leaders among others despite the fact that people need to free express their ideas, emotions, zeal, likes and dislikes; just to mention a few.

Practically, the *Abuda* performers had already used the Lango *Abuda* dance to call for peace during the LRA war in Northern Uganda (chapter one). Their voices were recorded and transmitted through the radio stations such as UNITY FM, RADIO WA and RHINO FM in Lira. The result was that many people heard the call and came out of the bush. This showed that the *Abuda* dance is adding value to the society.

The second *Abuda* graphical symbol shows a drummer calling for peace. (The appendix) The researcher admonish that wherever there need a call for peace, the individuals has to collectively rise and embrace it. Subsequently, the individual collection will turn to become a mass of people that would rise up to defend the peace. The call for peace starts at the family level and passes through the clans, tribes, regions, and nations and up to the international level. This has taken place in every corner of the earth such as in Sudan and the Middle East.

5.2.3.5 Relationship symbols

One of the areas promoting the economic growth in Uganda is the mobile communication networks. They provide services such as the internet, mobile money, mobile banking and communication among others. Each company is represented by an *Abuda* image and a corporate color; orange image is standing for ORANGE mobile network. Yellow for MTN, red for AIRTEL and WA RID, blue for UGANDA TELECOM and lastly purple is representing ALL OTHER NET WORKS that are not very popular in Uganda such as smile, Vodacom and others. The symbol is an expression of appreciation for the services done. **WE LAUD UGANDA'S MOBILE NETWORKS (Plate 4.10)** is a graphical symbol that articulates interrelationship existing between the communication networks. Other relationship symbols such as INTERNATIONAL RELATIONS, TOGETHER WE CAN STAND and GROWING TOGETHER are put in the appendix D in this guidebook.

Summary

In summary, all the final graphical symbols that were generated from the Lango *Abuda* dance in this study do not end up in themselves but rather point forward to alerting the audiences on the specific issues that demand attention from the community leaders, opinion leaders, the government of Uganda, the non-governmental organizations and the civil societies. It is of great importance that the graphic designers exploit the cultural performing arts such as the Lango *Abuda* dance for documentation and awareness campaign on social issues.

5.3 Recommendations

After the completion of the generation of the graphical symbols for documentation and awareness campaign on the lango *Abuda* dance, the researcher came out with the following recommendations.

- The graphic designers have to turn to cultural performing arts such as that of the *Abuda* dance to develop symbols that communicate issues in the community through visual communication design.
- The researcher further recommends that the upcountry universities such as Gulu University, Lira University, Muni University, Kumi University, and Mbarara University etc include the department of art and industrial design in their programs to train more students on art and visual communication.
- The community is encouraged to use the graphical symbols that were generated from the Lango *Abuda* dance to foster its cognition in various places.
- Finally yet importantly, the government of Uganda through the Ministry of Education and Sports, Uganda Communications Commissions (UCC) and the Ministry of Gender Labor and Social Development have to strengthen and encourage the exploitation of our cultural environments for afrosentric symbols through graphic design./ visual communication.

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Opio Dokotum, *Wek Abonyo kwani drama*, uploaded (Nov 15 2008), located at

<http://www.langocommunity.com>

APPENDICES

APPENDIX A

THE INTERVIEW GUIDE FOR THE ELDERS IN LANGO SUB-REGION

This interview guide was designed to obtain the basic information on Abuda dance in the Lango sub region. The target populations (respondents) are The Lango Abuda elders and the active performers.

THE GUIDING QUESTIONS

1. What kind of the physical environment is the Abuda dance practice?
2. Is there any difference between Abuda dance and Ekoce in the Lango sub region?
3. What are the main purposes / functions of Abuda dance in the Lango sub region.
4. What messages does the dance pass to the society and the nation as a whole?
5. Describe the historical development of the Abuda dance.
6. What are the instruments played during the Abuda performances?
7. Are there symbols that were generally associated with the Abuda Dance?
8. What are the special features that make Abuda unique and different from other traditional dances in the Lango sub region?
9. What are the contributions of Abuda dance to the political, economic, and social spheres?

APPENDIX B

THE INTERVIEW GUIDE FOR GRAPHIC DESIGNERS

This interview guide was designed to obtain the basic information on Abuda dance in the Lango sub region. The target populations (respondents) are the graphic designers, photographers, and video editors.

THE GUIDING QUESTIONS

1. For how long have you been in the field of graphic design?
2. What types of work do you produce as a graphic designer?
3. What are your main sources of inspiration?
4. Have you ever used any performing arts as your source of inspiration? If yes, explain briefly.
5. Do you design symbols? If so, describe with specific examples the symbols that you have already designed
6. With specific reference to Abuda dance in the Lango sub region, briefly explain the kind of art that you have developed from it as a source of inspiration.

APPENDIX C

THE OBSERVATION GUIDE

This observation guide was designed to obtain the basic information on Abuda dance in the Lango sub region. The target area of concern is the Abuda dance physical environment. This entails the following areas.

1. The number of the people that are practically involved in the performance.
2. The kinds of formations used during the dance.
3. The types of the instruments played.
4. How the instruments are arranged and played.
5. The number of the instruments played.
6. The footwork.
7. The principles and the elements employed (e.g. the shapes, body behaviors, space, actions, the relationships, repetitions, rhythms, unity , variety etc
8. The props and the costumes.
9. The vocal and instrumental sounds.

APPENDIX D

The appendix D contained other final copies that were not presented in chapter four. They are the supplementary *abuda* graphical symbols generated from the Lango *abuda* dance for documentation and awareness campaigns. The symbols are presented as another catalogue.

1. DWON ME LWOMGO



DWON ME LWONG

2. UNITY IN DIVERSITY



Unity in Diversity



Unity in Diversity



Unity in Diversity

3 .THE DYNAMICS



THE DYNAMICS



THE DYNAMICS

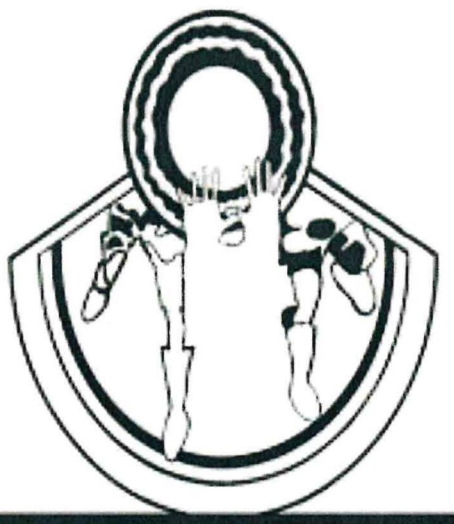


THE DYNAMICS

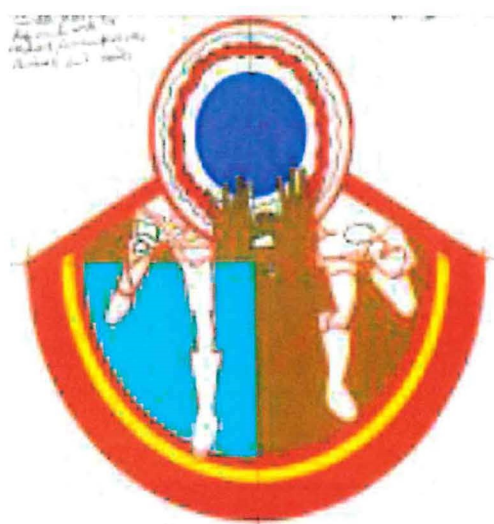


THE DYNAMICS

4 MOVING FORWARD



Final copy in black and white



one of the color trialing for the symbol moving forward.



MOVING FORWARD

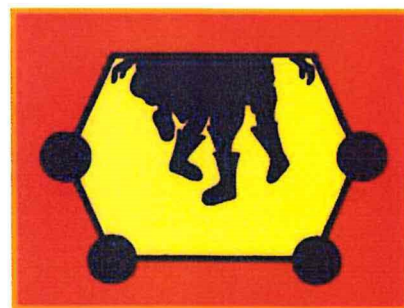
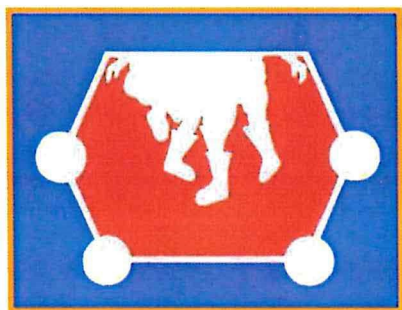
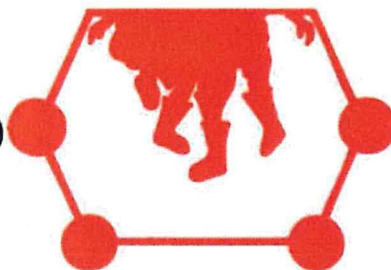
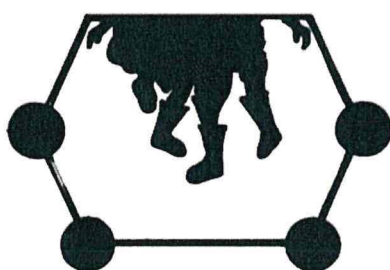


MOVING FORWARD



MOVING FORWARD

5 GROWING TOGETHER

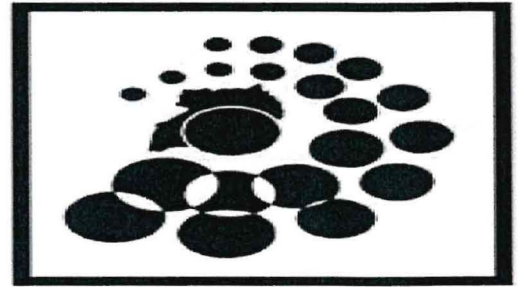


The final copy of *Growing Together* is presented in various color symbolisms. (Computer aided)

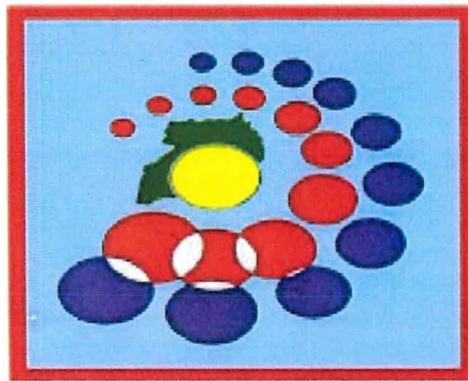
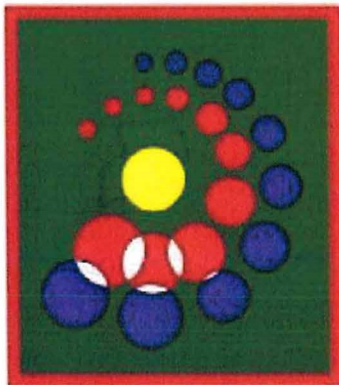
6 INTERNATIONAL RELATIONS



INTERNATIONAL RELATIONS

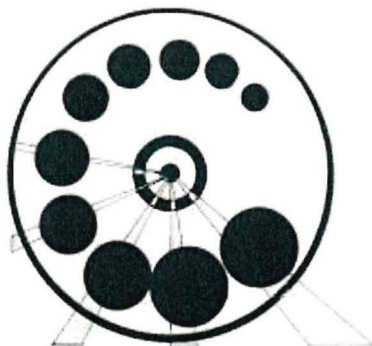


INTERNATIONAL RELATIONS

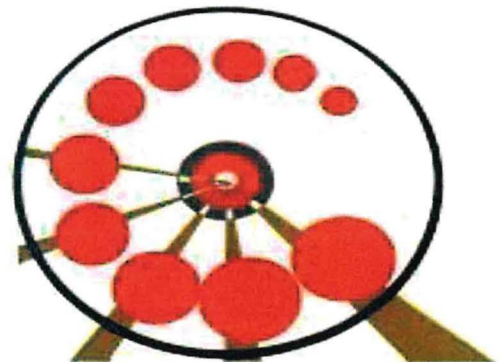


INTERNATIONAL RELATIONS

7 THE TURNING POINT

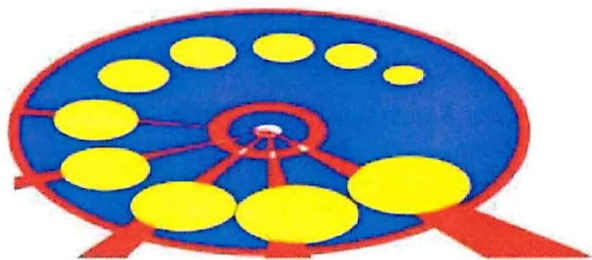


TURNING POINT

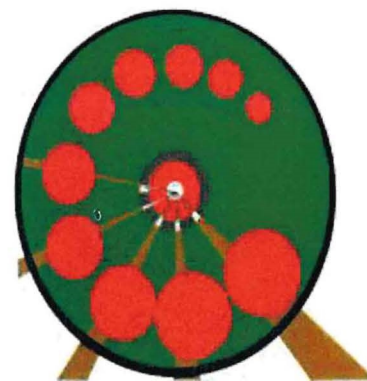


TURNING POINT

The final graphical symbol structure Presentation of the design symbol in black and white

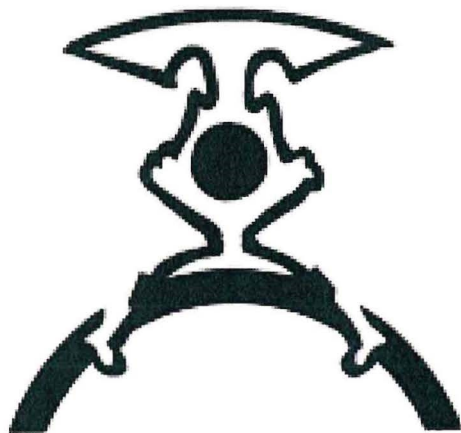


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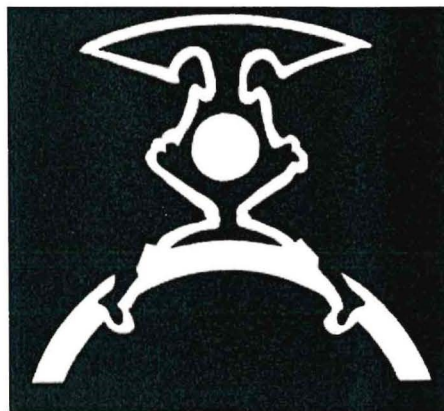


TURNING POINT

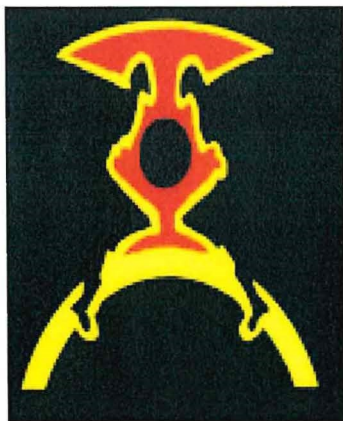
8 TOGETHER WE CAN STAND



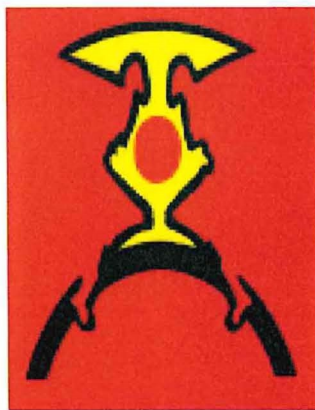
TOGETHER WE CAN STAND



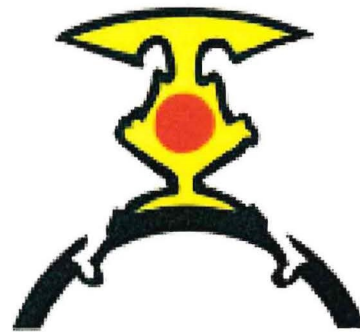
TOGETHER WE CAN STAND



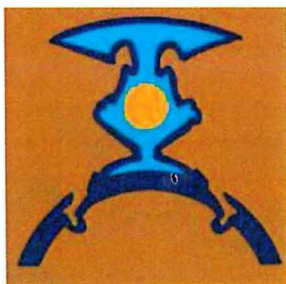
TOGETHER WE STAND



TOGETHER WE STAND



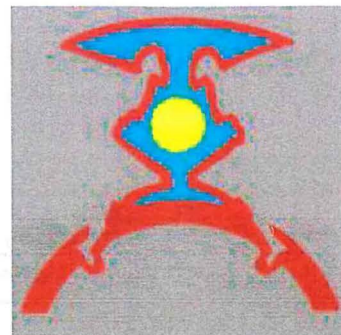
TOGETHER WE STAND



TOGETHER WE STAND



TOGETHER WE STAND



TOGETHER WE STAND

9. DIALOGUE AND RECONCILIATION



DIALOGUE & RECONCILIATION

8 THE PERILS OF GLOBALIZATION



PERILS OF GLOBALIZATION



PERILS OF GLOBALIZATION

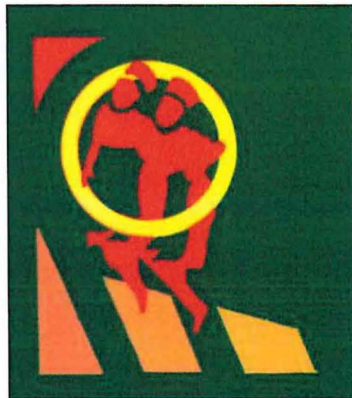
10. THE GROWTH and YOLK of FEMINISM



YOLK of FEMINISM



YOLK of FEMINISM

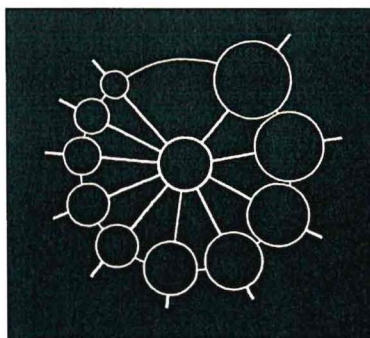


YOLK of FEMINISM

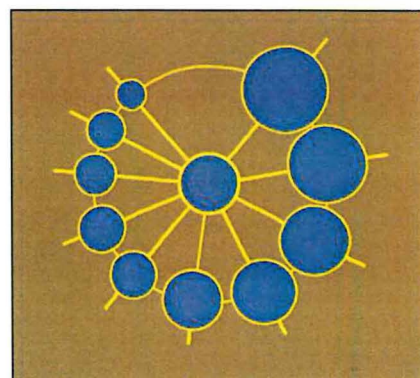


YOLK of FEMINISM

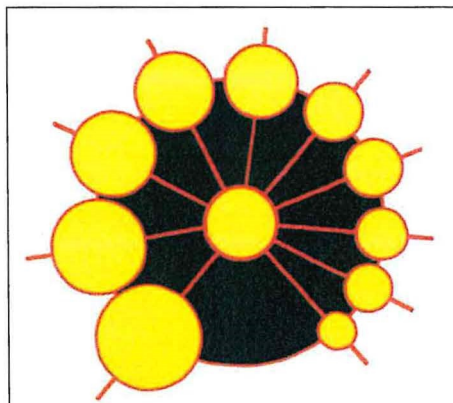
9 NOTE EN TEKO



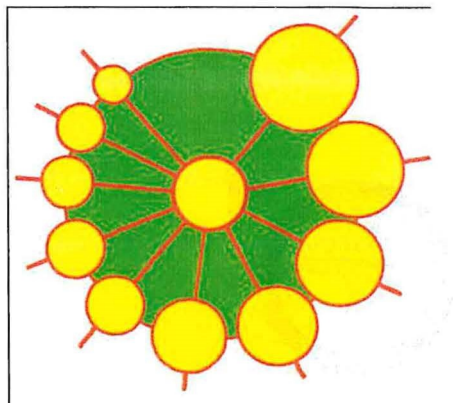
NOTE EN TEKO



NOTE EN TEKO



NOTE EN TEKO



NOTE EN TEKO

10 THE PERSPECTIVES



THE PERSPECTIVES



THE PERSPECTIVES



THE PERSPECTIVES



THE PERSPECTIVES



THE PERSPECTIVES

APPENDIX E

This section shows some of the *abuda* performances



