

**PROMOTING CULTURAL IDENTITY: GRAPHICAL ILLUSTRATIONS OF
KINYOMO CLAN TOTEM**

NAMYALO VIOLA

REG. NO. 18/U/19586/GMID /PD

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DECLARATION

I, **NAMYALO VIOLA (18/U/19586/GMID /PD)** hereby declare that this thesis is my original work and has never been submitted for a degree in any other university.

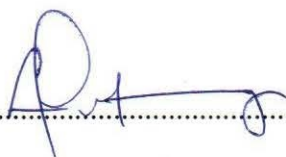
Signed: Namyalo Viola Date: 3rd / 8 / 2021

NAMYALO VIOLA

(18/U/19586/GMID /PD)


APPROVAL

We as university supervisors confirm the work done by the student under our supervision.

Signed:  Date: 31/08/2021

Dr. MUTUNGI EMMANUEL

(Principal Supervisor)

Signed:  Date: 31/08/2021

Ms. ASSUMPTER NAKAMYA

(2nd Supervisor)

DEDICATION

I dedicate this book to my beloved ones; Lubwama Godfrey, Nambiba Sumson. *Kinyomo* clan members, my daughter and son Genesis Prima and Walusimbi Exodus, my mother Nakalema Rose and the entire Kizito family for love and support given. Am very glad, please thank you.

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LIST OF ACRONYMS AND ABBREVIATIONS

ATR	African Traditional Region
CAD	Computer Aided Design
CLPE	Center for Literacy in Primary Education
IIED	International Institute for Environment and Development
IPBES	Intergovernmental Platform on Biodiversity and Ecosystem Services
MPWGS	Ministry of Public Works and Government Services
NEMA	National Environment Management Authority
NFA	National Forestry Authority
PVC	Polyvinyl Chloride

ABSTRACT

Cultural identity is a worldwide practice that is promoted for purposes of the continuity of societal values and perseverance of tradition for sustainable development. The present study aimed at developing graphical illustrations derived from *Kinyomo* clan totem so as to communicate traditional norms and values, preserve the *kinyomo* totem, and as a result promote cultural identity. The objectives of the study were; (1) To examine the totems of Baganda and their relevancy in regard to social values, (2) To develop graphical illustrations of *kinyomo* totem to be used in communication of values, norms and traditions of *kinyomo* clan and (3) To produce samples of graphical illustrations inspired by *kinyomo* totem to communicate the values, norms and traditions. The study employed a case study design and was carried out in Kyasa- Bbudu Masaka district among families that subscribe to *Kinyomo* totem who were purposively selected. A total of 14 respondents including elders, designers, environmentalists, and students participated in the present study. Data was collected using in-depth interviews and analyzed through studio experimentation. Findings revealed that many people only hear of the clans and totems which they associate with but cannot physically identify their clan totem identification items. Findings further revealed that modernization and urbanization has tempered with the habitats of most clan totem species and they are facing extinction. On the other hand, studio experimentations revealed that although knowledge about the clan totems, values and appreciation have been tampered with by modernity, developing graphical illustrations that can be used on different objects enables the community to appreciate their cultural identity. The study recommends further studies and research on how cultural identity items can be made popular among the modern society.

CHAPTER ONE: INTRODUCTION

1.0 Overview

The present study intends to promote cultural identity through graphical illustrations derived from a Ganda totem - *Kinyomo* insect character behaviors. Therefore, this chapter comprises the background of the study, statement of the problem, purpose of the study, objectives, research questions, significance of the study, scope of the study and definitions of operating terms.

1.1 Background to the study

A totem refers to an emblematic depiction of something (such as an animal, plant, object or supernatural being) that gives a family or tribe its name and often serves as a reminder of its ancestry. It is also used broadly for anything or person having particular emblematic or symbolic importance (McLennan, 1869). Lisa (2000) posits that the term „Totem“ comes from Ojibwa, an Algonquian language spoken by an American Indian people from the regions around Lake Superior. The most basic form of the word in Ojibwa is believed to be “ote,” but in 18th-century English speakers encountered it as ototeman (totem), which later became an English word totem. According to Diawuo (2015) as quoted by (Johan & Carl, 1997) totems play a major role in the conservation of natural resources, species and ecosystem. Freud (2004) and Alun (2005) cited by Diawuo (2015) mentioned that people who believe themselves to be of one blood, descendants of a common ancestor, are bounded together by common obligations to each other by a common faith reverence totem. Totem animals are used to maintain two useful prohibitions; against killing the totemic animal (patricide) and against having sexual relations between members of the same totem or clan (incest).

From the biblical perspective, God used the tree of life as his totem or a seal of covenant between Him and man (Genesis 3:3). Having placed the said tree in the Garden of Eden, God declared the tree as sacred and therefore prevented man from eating from it. Upon breaking the covenant with God, He pronounced a curse on man and he was taken out of the Garden of Eden (Genesis 3:14-19). Similarly, with Baganda a totem is a forbidden object intended to protect ancestral behaviors and conservation of nature.

Arboretum (2017) submits that one of the earliest traditions in Zimbabwe is the use of totems also known as mitupos with at least 25 identifiable totems and 60 principal names in the contemporary Mashona society and are often depicted in the sculptures throughout the country. These were used by the Mashona to identify the different clans that made up the ancient civilization of the dynasties. Their symbols are usually associated with animal names and provide the social identity of the clan, these meant to guard against incestuous behavior and praise someone in recited poetry.

The Baganda clans are about 52 clans each of these having a totem as a major symbol that differentiates it from other clans, totems range from animals, birds, fishes, insects and man-made objects to a variety of plants. These totems were meant to help in giving and grouping names, keep clan structure and genes strong, expand clans, protect ancestral behaviors and conservation of nature all these achieved through taboos, customs and beliefs attached to totems (Nsoby, 2000)

Traditionally, Baganda are the largest ethnic group making 16.5 percent of the total population of Uganda. Located along the northern and western shores of Lake Victoria they speak Bantu language called Luganda and trace their lineage to common ancestors through Clans as a cultural identity (Mugerwa, (2019). Baganda are classified in clans that were initiated

long ago representing a group of people which is essential to the Ganda culture. The historical existence of totems was to have special spiritual or cultural values and associations where totems are attached with taboos to prohibit members from committing atrocities such as incest, control of social behaviors, attitude towards nature and clan members trace their lineage.

Kiwanuka (1972) explains totems as sacred to every clan member and acting otherwise is considered an abomination, if you belong to a totem, you don't eat, harm, hurt or destroy it. On the contrary you preserve it with utmost reverence. Totems had and still have significance in Buganda's daily lives. A totem connects any Muganda to a clan, they play a role in social behaviors for insistence people from the same clan are forbidden to marry each other. This was intended to expand clans and prevent marriages among relatives.

Totems also have an effect on conservation of culture in Buganda, these mainly include; *Ffumbe, Lugave, ngonge, Njaza and Nyonyi-nyange* that went on expanding to many clans by 1966, these include; *A balangira, Abalagira-bessajje, Ababbito-bekooki, Ababbito-bekibulala, Butiko, Ffumbe, Kiwere, Mpindi, Kibe, Kkobe, Kinyomo, Kayozi, Kasimba, Lugave, Mpologoma, Emmamba gabuganga, Mmambakakoboza, Mpeewo, Mbwa, Mbogo, Mutimaomusaggi, Mutimaomuyanja, Musu, Mbuzi, Njobe, Nkerebwe, Namunggoni, Njobe, Nkula, Ntalaganya, Ngali, Njaza, Nakisige, Nte, Nseenene, Nswaswa, Ngeye, Nyange, Ndiga, Ngo, Ngabinsamba, Ngabi, Enyunga, Ggonge, Nkima, Njovu, Nsuma, Nkejje, Nnyonyi, Nvubu, Nsunu, Nkusu and Nvuma (Nuwagaba 2010)*. These totems were meant to help in giving and grouping names, keep clan structure and genes strong, expand clans, prevent ancestral behaviors and conservation of nature based on taboos, customs and beliefs attached to totems. Ignorance about these totems can result into anti-social behaviors that are contrary to the norms, beliefs and traditions of Baganda

culture such as having sexual relations with close relatives (incest), whereby there are high chances that the offspring will be born with a serious birth defect.

1.2 Statement of the problem

Although totems are important symbols of cultural identity and especially in Buganda (Uganda), knowledge about these totems is continuously getting lost especially among the young urban dwellers. Knowledge about these totems was passed on from generation to generation through oral traditions, print, digital media, visual images and sculptures. The Baganda have about 52 clan totems in which clan members subscribe, believe and are not supposed to eat, harm, hurt or destroy them but rather preserve them with outmost reverence. Although some images have been painted and some displayed in galleries, sculptures erected near the palace along Kabakajagala road by contemporary artists, a few people can visit galleries, read the catalogues or visit such places to learn about them. Other totems are becoming extinct because their habitats are turned into human settlement and industrial centers. The continuous destruction of these totems and their habitats will result in the future generation missing a chance of physically seeing their totems or reading literature about them. There is need to capture images and literature of these totems and preserve them for the future generation.

1.3 Purpose of the study

The purpose of the study was to develop graphical illustrations derived from *Kinyomo* clan totem (*Kinyomo* insect) for using on functional products to promote cultural identity among the Baganda and particularly the *Kinyomo* clan members.

1.4 Objectives of the study

The study was guided by the following objectives;

1. To examine the totems of Baganda and their relevance in regard to social values.
2. To develop graphical illustrations derived from the *Kinyomo* insect to be used as designs on functional items.
3. To produce samples of functional items with graphical illustrations derived from *Kinyomo* insect that communicate the values, norms and traditions of Buganda.

1.5 Studio guide Questions

1. What are the totems of Baganda and their relevancy in regard to social values?
2. Could graphical illustrations derived from *kinyomo* insect be used as designs on functional items?
3. How can one produce graphical illustration designs derived from *kinyomo* insect on functional items?

1.6 Significance of the study

The study will academically act as a reference to the researchers looking at cultural identity and *kinyomo* clan in specific since it is going to document the relevancy of totems in regard to social values.

The study will benefit the Baganda particularly *kinyomo* clan by creating awareness of their norms, values and traditions as well as fashion designers in the country using *Kinyomo* graphical illustrations as designs on different apparels at the same time promoting its awareness.

The study will demonstrate to the policy makers the importance of conservation, Protection and manage wildlife/forests to promote sustainable use of terrestrial ecosystems. If

the people try to integrate these traits behaviors of *kinyomo* in their business and social lives as discussed in the study they can achieve their goals in life.

1.7 Scope of the study

1.7.1 Geographical scope

Data was collected from people living in Masaka, Kyasa-Bbudu where the *kinyomo* clan land site is found and also from people in different areas of Kampala, that is the clan leader who also works in Bulage Mongo-Kampala, Nkobazambogo Kyambogo university students, graphic designers.

1.7.2 Content scope

This study analyzed the *Kinyomo* insect which is a totem for *Kinyomo* clan and developed graphical illustrations as designs for functional items. This was intended to create awareness of *Kinyomo* totem and promote cultural identity of Baganda of Buganda kingdom.

1.7.3 Time scope

This research had a span of two years from August 2018 to December 2020. During this period, the design explorations for the study and sample of functional items were produced for the purposes of promoting cultural identity among the Baganda and particularly the *Kinyomo* clan members. The time frame of the study will be from 1993 to date, this is when Buganda kingdom was restored after Kabaka Ronald Muwenda Mutebi the second sat back on the throne and clan system recovered strength to grow and expand. Some clans split into other clans which showed expiation in clans for example *Engabi* to *Engabi Enyuga* and *Engabi Ensaba*.

1.8 Delimitations

The researcher encountered a challenge of hinderance of moving from one place to another to collect data. This was due to the total lock down that was imposed by the government because of the corona disease that is caused by covid 19 virus which came in Uganda by March 2020 to date. In this period movements of non-essential workers were all stopped therefore, the researcher could not access the respondents' destinations for particular information required for the study.

Due to the presence of this dangerous disease even when the government removed the lock down some of the respondents counselled the meeting which were previously arranged before the lockdown. These were in fear of catching the disease.

Financial constrains was yet another challenge, the cost of material used in production of functional products went up by then this was another big challenge for the researcher since she had no source of income that moment.

PVC the material that was used to print on functional items such as t-shirts where sticky to the researcher's nose so the researcher had to use protective gears. Also, PVC could take long to dry for the researcher to add another colour so the researcher overcame this by using a hand drier which made it faster see figure 4.27.

Finding literature about *Kinyomo* was not easy since most of the literature covered by most researchers and artist like Taga, Ssemakura Kiwanuka generalized all totems meaning; each totem was given little attention but not tackled in details. This was over come when the researcher went on to look for the *Kinyomo* clan head Nakigoye Samson who gave a detailed information about the totem. This was the basis of the study the researcher relied on mostly that assisted her a lot during studio explorations.

Since the researcher used interviews on most of the respondents such as the clan leader, *Kinyomo* subscribers, graphic designers among others. Most interviews were recorded and needed transcribing before analyzing data. This was extremely time-consuming, to the extent that 1 hour of interview requiring 5-6 hours to be transcribe.

1.9 Definition of operating terms

Clan: A clan is a matter of genealogy with a group of people united by actual or perceived kinship and descent Even if lineage details are unknown. In Buganda a clan is the most important unit in Ganda's culture, it represents a group of people who can trace their lineage to a common ancestor.

Kinyomo: *Kinyomo* is Afro tropics black ant species that is usually seen moving along with its eggs found in some bushy areas of Uganda. It is a local name given to an insect that is used as totem in Buganda and *kinyomo* clan as well. The English speakers refer it as a drop tail ant.

Norms: Norms are attitudes and behaviors common to members of a particular group, or what they believe is "normal" norms can both be social informal understandings that govern the behavior of members of a society, as well as be codified into rules and laws. For example, kneeling while greeting elders is a commonly practiced behavior among Baganda

Totem: A totem is an emblematic depiction of something that gives a family or tribe its name and that often serves as a reminder of its ancestry. Totems are represented in form of symbols and these range from animals, plant, supernatural being, fish, birds to a variety of objects. The term is also used broadly for anything or person having particular emblematic or symbolic importance.

Tradition: Referred to the name given to those cultural features which, in situations of change, were to be continued to be handed on, thought about, preserved and not lost. For example, clannism and its structures

Values: Values are what important to a person or group of people (KCT, 2007). Values affect ethical behavior of a person or are the basis of their intentional activities.

1.10 Theoretical framework

The study was guided by the Symbolic Interaction theory (Blummer 1969). Symbolic Interactionism is the way we learn to interpret and give meaning to the world through our interactions with others. The theory looks at how humans develop a complex set of symbols that gives meaning to the world objects in their perspective. The meanings are molded from the interactions with the society and these interactions are subjectively interpreted by them to suit the meaning in accordance with the existing symbols. It can be said that if we need to understand the behavioral patterns of the society, we need to understand the existing symbols. The Interactions which molded the symbols also create a social structure. According to Blummer symbolic interactionism also articulates that the individuals build a sense of self identity through these interactions with the society.

The theory is guided by three principles namely;

Meaning: It suggests that people act and behave towards the other people and things based upon the meaning that they have given to them. The principle of meaning is central to the theory of symbolic interactionism.

Language: The second core principle which makes the symbols and interactions comprehensible to the mind and formulating assumptions. According to the theory, the naming assigned through

the language, the naming creates meanings to everything because everything has its own name. To name a thing, the knowledge about the thing is important and thus the name indicates some feature or any other kind of knowledge about the things. This knowledge is converted into names through languages

Thought: The third core principle of symbolic interactionism is thought. The thought implies the interpretations that we have assigned to the symbols. The basis of thought is language. It is a process of mentally conversing about the meanings, names and symbols. The thought includes the imagination. Which have the power to provide an idea even about an unknown thing based on known knowledge. The best example of thought is “to think”.

This theory has been used by Plunket when he was studying the relationship of humans and environment. The theory is relevant to study because it looks at how humans interact with the environment giving meaning and names to the objects they associate with. This reflects how *kinyomo* totem came about for the sons, daughters and grandsons to follow the customs, beliefs and traditions that were attached to it. According to Blummer (1969), the more the individuals are committed to their identity the higher will the identity be in their salience hierarchy likewise in Baganda totems are taken as identifying symbols amongst clans that people take as treasures to respect and protect.

The principles of the theory thought, language and meaning relates to genesis for the existence of totems in Buganda totems being a symbol that represents a clan. The theory was guided the researcher through the principles to interpret meaning of *kinyomo* insect as a symbol by using its character behaviors to develop graphical illustrations for using on functional products as a way of preserving it and publicizing among the *Kinyomo* clan members in particular and among the Baganda.

However, there are some criticisms for the theory one of them is that symbolic interactionism is largely deprived of a real social envision. In other words, symbolic interactionism doesn't put forward a society picture or theory. Since it sometimes describes society as a thing only in the minds of people (Slattery, 2007). However, the theory of symbolic interaction remains relevant to the present study.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

According to Adu-Gyamfi (2011) cited by Diawuo (2019) considered a totem as an emblem consisting of an object such as an animal or plant that serves as the symbol of a family or clan and defined a taboo as the inhibition or banning resulting from social custom or emotional aversion, which are declared as sacred and forbidden by people. A word “taboo” was derived from the Polynesian term Tabu, which means, “forbidden”.

A totem can be an animal, a plant or any other natural object believed to be ancestrally related to an ethnic group, clan, or family as a tutelary spirit, which they attach deep feelings to. Members of these ethnic groups, clans, or family do not eat, kill or trap such totemic animals; birds, or fish. Totem animals are used to maintain two useful prohibitions; against killing the totemic animal (patricide) and against having sexual relations between members of the same totem or clan (incest) (Diawuo 2015)

Since time immemorial, local people have developed a variety of resources management practices and approaches that continue to exist in tropical Africa, Asia, South America and other parts of the world (Appiah-Opuku 2007). The contributions of indigenous and local belief systems towards totems and their sustainable use and management have been documented in the scientific and grey literature in many domains biodiversity conservation and wildlife management (IPBES, 2013).

2.1 The totems of Baganda and their relevancy in regard to social values

According to Ssemakula (1972) the clan system in Buganda is central to its culture and a clan represents a group of people with a similar lineage to a common ancestor in their fore parents. In Buganda each person belonged to a clan. Every Muganda was required to know where he falls within each of these subdivisions and anyone who could not relate his ancestry fully was suspect of not being a true Muganda.

Clans are classes of Baganda which were initiated long ago from one person, the clan has a hierarchical structure with the clan leader at the top (*owakasolya*), followed by successive subdivisions called the *ssiga*, *mutuba*, *lunyiriri* and finally at the bottom the individual family unit (*enju*). It is a curious fact that the clans are not known by the names of the respective clan founders. Instead, totems were adopted by the clans, and the names of those totems came to be synonymous with the clans themselves. The clans are usually known by the main totem and they are listed by that totem. Today Baganda have about 52 clans in number with each clan having four(4) major symbols that differentiate it from other clans, that is to say; a main totem (*omuziro*), second totem (*akabbilo*), names (*ammanya*) and the counting (*omubala*), totems range from animals, birds, fishes, insects and man-made objects to a variety of plants that a member of that totem is forbidden to eat or associate with, these mainly include; *Ffumbe*, *Lugave*, *ngonge*, *Njaza* and *Nyonyi-nyange* that went on expanding to many clans by 1966 as listed in the table below;

Abalangira, *Abalagirabessajje*, *Ababbitobekooki*, *Ababbitobekibulala*, *Butiko*, *Ffumbe*, *Kiwere*, *Mpindi*, *Kibe*, *Kkobe*, *Kinyomo*, *Kayozi*, *Kasimba*, *Lugave*, *Mpologoma*, *Emmambagabuganga*, *Mmamba kakoboza*, *Mpeewo*, *Mbwa*, *Mbogo*, *Mutimaomusaggi*, *Mutimaomuyanja*, *Musu*, *Mbuzi*, *Nkerebwe*, *Namunggona*, *Njobe*, *Nkula*, *Ntalaganya*, *Ngali*, *Njaza*, *Nakisige*, *Nte*,

Nseenene, Nswaswa, Ngeye, Nyan ge, Ndiga, Ngo, Ngabinsamba, NgabiEnyunga, Ggonge, Nkima, Njovu, Nsuma, Nkejje, Nnyonyi, Nvubu, Nsunu, Nkusu and Nvuma (Taga 2014). The above clans are elaborated in the table below with the secondary totem, clan head and seat.

Table 2.1: List of clans/ totem, secondary totem, clan head and seat of Buganda

(<http://www.buganda.com/ebika.htm>).

	Clan/Totem	Secondary Totem	Clan Head	Seat
	(Ekika)	(Akabbiro)	(Owakasolya)	(Obutaka)
1	<u>Abalangira</u>	No second totem	Ssaabataka	Kaliiti, Busiro
2	Babiito-Kooki	Mazzi ga Kisasi	Ssaababiito	Rakai, Kkooki
3	Babiito-Kiziba	Un known	Lutayinzibwa	Ssanje, Buddu
4	Babiito-Kibulala	Un known	Kitahimbwa	Kibulala, Ssingo
5	<u>Butiko</u>	Namulondo	Ggunju	Bukalango, Busiro
6	<u>Ffumbe</u>	Kikere	Walusimbi	Bakka, Busiro
7	<u>Kasimba</u>	Ngo	Kabazzi	Kyango, Mawokota
8	<u>Kayozi</u>	Nsombabyuma	Kafumu	Kyango, Mawokota
9	<u>Kibe</u>	Kassukussuku	Muyige	Buluutwe, Kyaggwe
10	<u>Kinyomo</u>	Mutima	Nakigoye	Kyasa, Buddu
11	Kiwere	Sekafu	Luwonko	Kitanda, Bugangazzi
12	<u>Kkobe</u>	Kaama	Namwama	Buwama, Mawokota

13	<u>Lugave</u>	Maleere	Ndugwa	Katende, Mawokota
14	Mazzi ga Kisasi	Ggongolo	Wooyo	Kasaka, Buddu
15	<u>Mbogo</u>	Ndeerwe	Kayiira Gaajuule	Mugulu, Ssingo
16	<u>Mbwa</u>	Kyuma kya Mbwa	Mutasingwa	Kiggwa, Busujju
17	<u>Mmamba</u>	Muguya	Gabunga	Ssagala, Busiro
18	<u>Mpeewo</u>	Kayozi	Kiggye	Kkungu, Kyaddondo
19	<u>Mpindi</u>	Kiyindiru	Mazige	Muyenje, Busiro
20	<u>Mpologoma</u>	Ngo	Namuguzi	Kasagga, Bulemeezi
21	<u>Musu</u>	Kayozi	Muyingo	Ssama, Mawokota
22	<u>Mutima</u>	Mawuggwe	Kakeeto	Bbaale, Buddu
23	Nakinsige	Kkunguvvu	Kyeyune	Mirembe, Kyaggwe
24	<u>Ndiga</u>	Mpologoma	Lwomwa	Mbaale, Mawokota
25	Ndiisa	Namunye	Mulindwa	Mukungwe, Buddu
26	<u>Ngabi</u>	Jjerengesa	Nsamba Lukonge	Buwanda, Mawokota
27	<u>Ng'aali</u>	Kasanke akeeru	Mawesano	Buzooba, Buddu
28	<u>Ngeye</u>	Kunguvvu	Kasujja	Busujja, Busiro
29	<u>Ngo</u>	Kasimba	Muteesasira	Bukesa, Butambala
30	<u>Ngonge</u>	Kaneene	Kisolo	Lweza, Busujju

31	<u>Njaza</u>	Ngujulu	Kitanda	Kirungu, Kyaggwe
32	<u>Njobe</u>	Bugaala	Kiyise	Mpummudde, Ssinga
33	<u>Njovu</u>	Nvubu	Mukalo	Kambugu, Busiro
34	<u>Nkejje</u>	Nkejje Kiyemba	Kikwata	Namukuma, Kyaggwe
35	<u>Nkerebwe</u>	Kikirikisi	Kidimbo	Budimbo, Ssinga
36	<u>Nkima</u>	Byenda	Mugema	Bbira, Busiro
37	<u>Nkula</u>	Un known	Muwangi	Mayobe, Bugerere
38	<u>Nnamung'oonna</u>	Mutima	Kajjabuwongwa	Kyabuwangwa, Ggomba
39	<u>Nnyonyi Nnyange</u>	Kkunguvvu	Kakoto-Mbaziira	Bulimu, Kyaggwe
40	<u>Nseenene</u>	Nabangogoma	Mugalula	Kisozi, Ggomba
41	<u>Nsuma</u>	Kasulubbana	Kibondwe	Bukibondwe, Buvuma
42	<u>Nswaswa</u>	Goonya	Mayengo	Bugabo, Buvuma
43	<u>Ntalaganya</u>	Maleere	Bbambaga	Bbambaga, Bulemeezi
44	<u>Nte</u>	Ng'aali	Katongole	Mulema, Buddu
45	<u>Nvubu</u>	Njovu	Kayita	Mbazzi, Kyaggwe
46	<u>Nvuma</u>	Katinvuma	Kyaddondo	Kawempe, Kyaddondo

The following clans completing the list of 52 did not appear on the official roster of August 1996.

47	Kasanke	Un known	Kyanku	Un known
48	Kibuba	Un known	Nnyanja	Un known
49	Lukato	Kabbokasa	Magunda/Lyongera	Kisuza/Kiziba, Buweekula
50	Mbuzi	Un known	Kisunsu	Muwunune
51	Nkebuka	Un known	Kayizzi	Un known
52	Nsunu	Un known	Kabugira	Un known

All the above-mentioned totems and second totems came to be called so in Buganda due to several reasons and beliefs such as “*okwenyinyara*”, of some animals for example Effumbe (African Civet) Emmamba because it smelt bad. Some objects and animals like lion when eaten could cause discomfort to those who ate them such as diarrhea, body rashes and vomiting, animals like buffalos could harm people and their domestic animals therefore, the elders prohibited their family members not again to associate with such things, so is the Kinyomo. (Soby 2000).

2.2 The genesis of kinyomo as a totem

The origin of *Kinyomo* clan is explained in a narrative by Nabbimba (2018, p.32), that initially the *kinyomo* clan separated from Mutima clan. The grand parents lived in Bunyoro- Kitala, one day they went for hunting, Ddege was the eldest among the family he got sick that day and did not eat supper, the following day they had to go back hunting but he came back very hungry

unfortunately checking on food they had prepared for them it was attacked and full of drop tail ant (*Ebinyomo*). His fellows refused to eat but since he was so hungry and weak from the previous day, he chased away some of these insects and ate the food. When they went back hunting another time he separated from his fellows and got lost. They looked for him everywhere in bush and could not trace him, days went by thinking that animals ate him but seeing no where they ate him from. After several days they found his skeleton with fresh already eaten by drop tail ants (*Ebinyomo*) though the heart had not been eaten. They went on and said ooh its these ants (*binyomo*) which caused the death of our father / grandfather, he ate them in food that's why they have killed him. It's from there and then that sons, and their grandsons took *kinyomo* as a totem and *omutima* (Heart) remained a second totem.



Figure 2.1: *Kinyomo* sculpture at Kabakanjagala road

Source; photo by researcher

This totem sculpture in figure 1 above is located along *Kabakanjagala* road. However, it should be noted that by the time the researcher started this study, the sculpture was not there but being a hard-working clan, they mobilized and made it stand.

2.3 The behaviors of kinyomo insect (drop tail ant)

Natal drop tail ant is a species of ant with an extensive range in the Afro tropics. It has been recorded from Guinea, Ivory Coast, Uganda, DRC, Tanzania, Mozambique, Angola, Namibia and South Africa, where the type was obtained. Like others in its genus, drop tail ant has a distinctive down-curved gaster and spines on the mesosoma (Taylor et al 2016). Drop tail ants (*Ebinyomo*) move around randomly seeking vegetable detritus and dead insects as food, and form loose trails once a food source has been discovered. They are fairly slow, bumbling ants that nest in the ground, often with a small mound of discarded vegetable matter around their nest entrance. They occur in fynbos, stranded, and their colonies can number several hundred individuals. (Bupe, 2013).

Machakeire (2012) argues that Ants are persistent, whenever an obstacle is placed in their way ants always find a way around such obstacles, tireless. Always keep themselves busy all day long, have amazing sense of discipline with a spirit of sharing, unselfish and well-organized

Table 2.2: Scientific classification of *Kinyomo* (drop tail ant)

Kingdom	Animalia
Phylum	Arthropoda
Class	Insect
Order	Hymenoptera
Family	Formicidae
Sub family	Myrmicinae
Genus	Myrmecaria
Species	<i>M.natalensis</i>
Binomial name	<i>Myrmecaria natalensis</i>

Basing on Machakeire (2012) submission of ants being with a spirit of sharing, persistent, unselfish and well-organized is a true reflection of *kinyomo* as an insect in the kingdom Animalia from the table a above, all shows a good example that can only be observed in its character behaviors also humans can copy and apply in their daily lives like God and Solomon used insects as an example to his people according to the bible.

2.4 The relevancy of totems to people who subscribe to them.

Totem poles (Fig 2.2) of the Pacific Northwest of North America are monumental poles of heraldry. They feature many different designs (bears, birds, frogs, people, and various supernatural beings and aquatic creatures) that function as crests of families or chiefs. They recount stories owned by those families or chiefs, or commemorate special occasions. These stories are known to be read from the bottom of the pole to the top (Malin 1986).



Figure 2.2: A totem in Thunderbird Park, Victoria, British Columbia

Source: *Corson 2017*

The totem pole in fig 2 above is a monumental pole of heraldry that combines different symbols of totems with different meanings, stories of the family background, commemorate special occasions. Unlike in Buganda where clan totems are sculpted for example along *Kabakanjagala* road each representing a single clan totem rather than combination of symbols on one sculpture (fig 3). The sculptures depict totem physical appearance and signify the totem subscriber's pride in their cultural beliefs to the public.

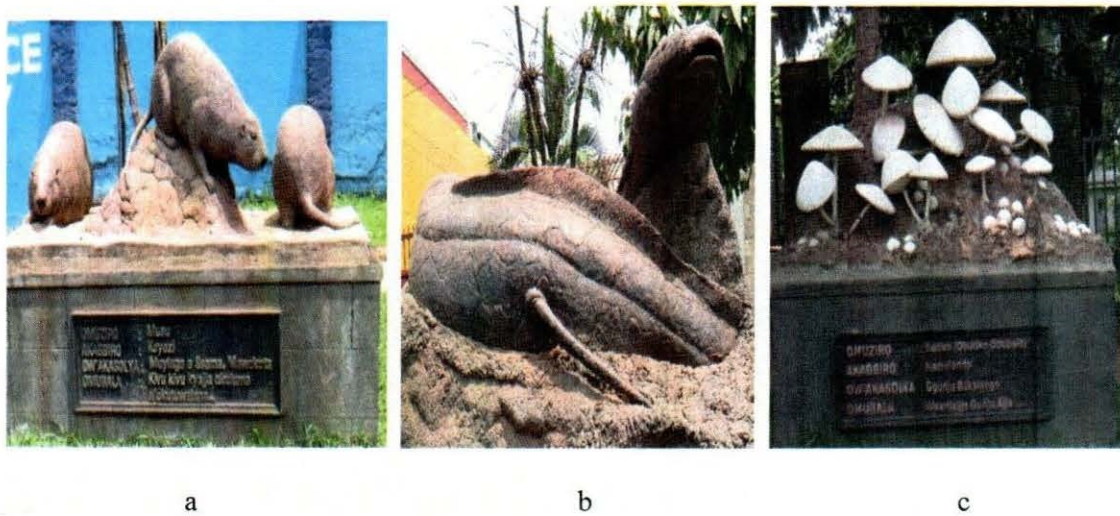


Figure 2.3: *Sculptures of totems; Musu, Mmamba and Butiko*

Source; photos by researcher Namyalo

Figure 2.3 a, b and c above are some of totem sculptures located along *kabakanjagala* road each representing a single totem rather than a combination of totems on one sculpture. In the figures being sculptures they are static meaning they cannot move from one place to another unless one goes to them however these totems can still be used on functional items which are easy moved from one place to another.



Figure 2.4: A totem pole in Ottawa, Ontario, Canada

Size; Crompton 255x340 Kwakiutl

Source: Corson 2017

No matter what the style, the original reason for carving and raising totem poles (fig 4) in Canada have remained the same for all Pacific Northwest aboriginal people. Totem poles are traditional way of telling the stories, present tradition and pride of aboriginal families and clan, keeping records or important historical events. The stories on the pole may be a myth or a legend or it may be a story from the life of the person honored by the pole. They are carved from mature red, or yellow cedar trees. The poles are raised in locations of honor in the first nation villages throughout the country. The most common crests of the Pacific Northwest people include the eagle, the raven, the thunderbird, the bear, the beaver, the wolf, the killer whale and the flog. (MPWGS Canada, 2000).

Like in Pacific Northwest of North America, totem poles are monumental and telling stories so is in Canada totem poles carving are traditional way of telling stories, present tradition

and pride of aboriginal families and clan, keeping records or important historical events. These totems are curved from trees however for Baganda in Uganda totems represent clan symbols sculpted or molded them from soil mainly clay and each sculpture stand for one totem unlike the totem poles where a pole constitute more than one totem symbol.



Figure 2.5: Personal totem of Mohegan Chief Tantaquidgeon, commemorated on a plaque at Norwich, Connecticut

Source; Pepin 2007

One of such numerous approaches to natural resource conservation and management is the use of indigenous belief systems of taboos and totems. These traditional belief systems are capable of protecting biodiversity species in particular and the environment in general as long as the local communities have an interest in them (Diawuo 2015). Traditional African societies also observe environmental ethics that help in regulating their interactions with the natural environment (Shastri et al., 2002). African Traditional Religion (ATR) and cultural practices in most parts of African communities are environmentally friendly and sustainable, contributing so much to natural resource sustainability and conservation (IIED, 1992). The contributions of indigenous and local belief systems towards a better understanding of natural resources and its

sustainable use and management have been documented in the scientific and grey literature in many domains. Ntiamoa-Baidu et al... (1998) described three categories of indigenous strategies that deliberately or inadvertently conserve biodiversity: 1. Strategies that protect particular ecosystems or habitats (sacred groves, sacred forests, sacred sites and rivers); 2. Strategies that protect particular animal or plant species (totems and tabooed species); 3. Strategies that regulate the exploitation of natural resources (such as closed seasons/closed days for fishing, hunting and harvesting/collection of resources).

According to Gelfand (1973), the Karanga concept of totems was and is also meant to conserve and manage the environment. For example, if a person belongs to the patrilineal clan of the Shumba (Lion) totem then he or she is prohibited from eating any animal from the cat family. It becomes part of that person's ethos to avoid enchanting any animal from the cat family as a source of meat. The Karanga people hold that if one eats the totem that one will either fall sick or the offender will lose all the teeth. Basically, totemism is crucial in extending some moral consideration to nonhuman animals. Violation of taboos is feared because of the nasty consequences that the offender would face. The karanga concept of totemism is a strategy that helps to conserve and manage the use of various animal species and ensure that communities have adequate natural resources for the benefit of both present and future generations. Gelfand (1973) argues that conservation strategies are based on "...the principle of exogamy" where one group or family among the Shona communities, depending on patrilineal identity, is prohibited from eating certain animals, birds, and fish species as a way of regulating the human usage of such animals.

Bourdillon (1976), Totems prohibit unsustainable use and cruelty to creatures which one uses as a totem. According to Nemaushe the headman in Chivi district said, *ukadya mutupo*

wako, unobva mazino ose muromo ukasara wava hwashu’ which means if you eat your totem animal, you will lose all your teeth. It is taboo, among the Shona, for one to eat one’s totem animal. Therefore, one could not risk violating taboo and loose teeth thus preserving nature. Duri and Mapara (2007) noted that taboos concerning totems “...were institutional wildlife conservation measures meant to preserve various animal species so that they could be saved from extinction due to unchecked hunting.”

Dominics etal (2016), submit that during the years preceding Kenya’s independence, different clans and sub-clans within Teso District highly upheld totemism. The Teso community members had a complexity of varied ideas and ways of behavior based on the world view drawn from nature. The Teso community members had various beliefs and practices related to both the dead and the living that had some links to the conservation of the environment. For instance, since time immemorial, members have had a belief that the dead and long buried relatives had their spirits continuously haunting the living family members to free them from the graves. Thus, to appease these departed relatives, there was a common practice of exhuming the remains of the same from the graves that were at least ten years old for preservation. This ceremony that is locally known as *Ekutet /Epunyas* was carried out by a special group of elderly men and women from the community and was done in the absence of children and foreigners. Accordingly, once all the remains had been recovered from the grave, special baskets were used to transfer the same to some special central site where such remains were stored in places that were strictly being protected and only occasionally visited by the elderly who carried an assortment of traditional foods and drinks for appeasing the evil spirits. Accordingly, no human activity of any kind is carried out in such an area as it was believed that the spirits would not take it kind with anybody disturbing the peace of the dead or the spirits themselves. The area thus remained a very thick

forest habiting a number of species or different organisms. Such sites and places were considered sacred and were thus protected from any internal or external interference thereby encouraging natural growth of the vegetation that later turned out to be dense forests that formed important habitats for a variety of flora and fauna in Kenya the use of different types indigenous knowledge systems used by the members of the Teso community on the bio-physical environment from pre-independent Kenya to the 2000s era.

Like Duri and Mapara (2007), Dominics (2016), argue that some forests were protected by taboos that forbade people from entering them and these are habitant of many totems, some trees were declared sacred this instilled fear to bleach a taboo were by violators were punished by village authority. More so, in some communities' folklore and stories were used to instill fear in people to hinder them from violating the rules by telling stories such as claiming that witches were patronizing some forests, rivers, caves, shrines and wells at certain times or seasons to practice their trade and store their tools of trade. Whereas Nuwagaba (2014) submits that totemism is core creation of Ganda society where ancestors built a system that defined and determined what one was going to be, the food to be eaten, whom to marry, and even what one was to do as a life skill. Totems are core values of Buganda's system of administration. According to him it is important to distinguish between a totem and clan. He points out that a clan is determined by genealogy while a totem is a symbol to represent the clan. The two are intimately connected, names are given depending on one's clan and it's a taboo for a Muganda to eat his or her totem.

Basing on Nuwagaba (2012), Gelfand (1973), and Duri's (2007) submissions, totems have not only helped to promote the natural environment, but also traditional belief systems as well as the generation of revenue for the community development through tourism activities.

2.5 Contributions of graphical illustrations in communication

An illustration is a drawing, painting or printed work of art which explains, clarifies, illuminates, visually represents, or merely decorates a written text, which may be of a literary or commercial (VisualArtsCork.com).

Cilenti (1991), claims that many stimulants should be used in education. According to Philips quoted in Cilenti (1991), when the time factor is kept constant, people remember 10% of what they read, 20% of what they hear, 30% of what they see, 40% of what they discuss, 50% of what they both see and hear, 80% of what they see, hear and tell and, 90% of what they see, hear, touch and tell. Learning experiences may be reinforced by using many stimulants and materials. And, illustrations constitute an important part of these stimulants.

Isler (2003), visualization is gaining more importance for daily life as well as education many people have the idea that visual materials can be understood rather easily by a wider audience compared to written materials. Besides, visual materials are more universal than written materials as a means of communication. Many advertisement campaigns owe their success to effective use of illustrations, there are numerous companies which have floundered due to faulty utilization of illustrations. Visual images are the first step to grabbing the attention of the target audience. And it is only by grabbing eyeballs that the advertisement can persuade the audience to read or listen to the entire message and convert them into customers. Given the importance of the illustrations in advertisements, they require the attention of well-trained professionals who will pay attention to these nuances.

Furthermore, to Isler (2003), the manner in which the advertisement campaign is planned and the illustrations are used will depend entirely on the target audience. The message of the advertisement has to be compiled keeping in mind the gender, age and other important details of

the potential customers. Illustrations can be used to provide clarity and precision to the advertisement if there is a clear and sharp focus on the target. The advertisement should have the correct balance of illustrations and the text. Illustrations should be attractive and in sync with the text. Both the quality and the quantity of illustrations used should enhance the effectiveness of the advertisement campaign.

Whereas Philips agree that illustrations contribute 80% of what people see, hear and tell. The researcher agrees to use graphical illustrations on functional products to draw attention and promote Baganda culture and portray message by creating awareness of norms values and traditions of *kinyomo* totem. The message will be derived from the *kinyomo* clan totems. Therefore, some visuals will be accompanied with text to clearly convey the message.

Asking children to picture or visualize their ideas is a powerful way of encouraging them to move into a functional world. Children can be asked to picture the scene in their mind's eye or walk round it in their imaginations. Finally, they can bring it to life recreating it in drawing, painting or other media. Illustrating story settings or key events prompt children to imagine what a scene looks like, or visualize it from a particular viewpoint. Like drama, it enables children to enter the world of the story and provides support for writing. (CLPE, 2019). The visual power of an illustration lies in the combination of its lines, colors, and shapes arranged to produce a dynamic composition. The method in which the art is created also contributes to the force of the image.

CHAPTER THREE

METHODOLOGY

3.0 Overview

The chapter elaborates the overall systematic action plan of carrying out the study. It includes research design, area and population study, sample population and selection, sampling technique, data collection method, data collection procedures. The researcher also presents methods followed in exploration of graphical illustration in the studio.

3.1 Research design

Zikmund (1988) defined research design as a master plan specifying the methods and procedure for collecting and analyzing the needed information. The research employed a case study research design because it involves examination of a single case or event rather than large samples (Shuttleworth, 2008). This was relevant to the study because it enabled the researcher to look at one specific totem out of 52 totems Baganda have. Following objective one of the studies which was to examine the totems of Baganda and their relevancy in regard to social values, the case study design enabled the researcher collect data and understand the totems/clans of Buganda as well as singling out one totem (*kinyomo*) among the less known totems in terms of physical appearance from where the graphical illustrations were developed.

3.2 Study area

The study was carried out in Kyasa-Bbudu Masaka district part of Buganda where *Kinyomo* land site is found. Since it's the area where the *Kinyomo* grandparents settled after the migration from Bunyoro the place was expected to have a good number of *Kinyomo* subscribers

3.3 Target population

The study targeted *kinyomo* clan members whose totem symbol the *Kinyomo* insect is on a verge of extinction due to industrialization and urbanization. It is un fortunate that the researcher found out that even some of the subscribers are not conversant with the likeness of their totem but these were majorly urban drawlers.

3.4 Sample size

The Sample size determination is the technique of electing the number of observations to include in a sample. It is an important feature of any study or investigation in which the aim is to make inferences about the population from a sample (Singh et al, 2016). The sample size composed of one cultural leader who is the *kinyomo* clan leader, five *kinyomo* subscribers, three graphic designers and five university students all from *Nkobazambogo* cultural club of Kyambogo university to make a total of 14 respondents who were purposively selected. The researcher used interview to collect data from the above-mentioned respondents.

3.5 Justification for Population Sample

The choice of the study sample was influenced by several factors such as knowledge about the *Kinyomo* totem and clan from the respondents. The *kinyomo* clan leader and subscribers were selected as a key informant in the study because they are believed to be the most informed people with all the necessary information about *kinyomo* clan totem. The *Nkobazambogo* students were as well assumed to have enough knowledge about totems since their objective of forming a culture club aimed at promoting Baganda culture and to have the club as an umbrella togetherness. The graphic designers were believed to have enough knowledge that could guide the researcher in production of graphical illustrations.

3.6 Sampling technique

A purposive sampling technique was employed in order to collect data from the selected people. In this technique, sampling units are selected according to the purpose (Singh et al, 2016) This aimed to draw conclusions for the entire population after conducting interviews on a sample taken from the bigger population. The respondents were in position to give useful data about totems. The purposive sampling was intended to obtain particular information which could be got from selected people like the *kinyomo* clan leader

3.7 Data collection Methods and Instruments

The researcher carried out interviews, transcribed the interviews, reviewed the documents, used observation, carried studio experimentation and tried them of different functional items. Questionnaires and interview guide where open ended questions were asked to the respondents as explained below;

3.7.1 Interviews

Interviews give the most direct and straightforward approach to gathering detailed and rich data regarding a particular phenomenon. The type of interview used to collect data can be tailored to the research question, the characteristics of participants and the preferred approach of the researcher. Interviews are most often carried out face to-face, though the use of telephone interviews to overcome geographical barriers to participant recruitment is becoming more prevalent. (Barrett, 2018) In order to achieve objective one of the study which was to find out the totems of Baganda and their relevancy in regard to social values, the researcher used personal (face to face) in-depth interview which enabled collection of data by asking questions from the interview guide that was prepared by the researcher under the guidance of the

supervisors, listening to respondents and use of recording. This enabled the researcher to obtain detailed first hand information about the clan totem from the clan leader. Structured interviews were administered on graphic designers, well as semi structured questionnaires were administered to *Nkobazambogo* university students and on *kinyomo* subscribers this engaged respondents in answering questions asked.

3.7.2 Document analysis

Similarly, to objective one, in order to achieve objective two which was to develop graphical visual illustrations that can communicate the values, norms and traditions of *kinyomo* clan, document analysis method was used with data drawn from different sources like Journals, articles, books, and internet publications etc.

The related literature was included to complement the study and reflect the already existing information about totems and their relevancy to the subscribers, society, environmental conservation and importance of illustrations in promoting awareness. It was also to guide the researcher on materials to use and how to produce graphical illustrations suitable for promoting *kinyomo* clan totem and Baganda culture as well.

3.7.3 Observation method

Observation method was used by the researcher to obtain information about how the *Kinyomo* behavioral characters relate to that of *Kinyomo* subscribers. Observation is a method of data collection in which researchers observe within a specific research field. It is sometimes referred to as an unobtrusive method. Observation is normally associated with an ethnographic methodology (more later) but can be used as part of other research designs, seeking to find out “what is going on here”. The value of observation is to obtain firsthand experience with a setting

that allows a researcher to open to discovery and inductive rather than guessing what the context is like, to see things that routinely escape awareness of the participant using a different method and it provides a chance to learn things that people may be unwilling to discuss in an interview. (Bryant, Nd). The researcher used a check list to observe the characters behaviors of *kinyomo* members, *kinyomo* insect and their habitant.

3.8 Procedure of data collection

The researcher sought permission from Kyambogo University through faculty of Vocational studies from the graduate school to collect data from selected respondents through an introductory letter. This letter was presented to respondents requesting them to provide some information to the researcher as she was identified as student trying to fulfill the requirements of her study course. After identifying respondents, tools and methods of data collection were identified as indicated in methodology section 3.7. The researcher went ahead and searched for information on where the respondents can be found for example the *Kinyomo* clan leader. I looked for them, made appointments on when to meet which happened on different days according to the respondents Schedule. Information was collected, analyzed and findings were presented.

For the questionnaire method the questions were administered to the respondents that is the Nkobazambogo Kyambogo university students and were picked after some days as requested by the respondents.

3.9 Data analysis

Analysis of data is defined as a number of closely related operations that are performed with the purpose of summarizing the collected data and organizing them in such a manner that

they will yield answers to the research questions or suggest hypothesis or questions if no such questions or hypothesis had initiated the study. The symbolic interaction theory which guided the study of Blummer (1996) looked at how humans develop a complex set of symbols that gives meaning to the world objects in their perspective. He explains that meanings are molded from the interactions with the society and these interactions are subjectively interpreted by them to suit the meaning in accordance with the existing symbols. Like in Canada totem poles have remained the same for all Pacific Northwest aboriginal people. They are traditional way of telling the stories, present tradition and pride of aboriginal families and clan, keeping records or important historical events similarly to Baganda in Uganda where totems are depicted in form of sculpture along Kabakanjagala road. These sculptures depict totem physical appearance and signify the totem subscriber's pride in their cultural beliefs to the public. They came up due to different reasons such as *Kinyomo* totem became a totem after *Binyomo* believed to have killed their grandfather. Most of the totems were initiated as it one of the numerous approaches to natural resource conservation and management is the use of indigenous belief systems of taboos and totems. Therefore, collected data from interviews and observation were arranged according to the objectives of the study. Common themes were isolated and others used to develop sketches during studio experimentation exercise, the identified ideas were developed into different graphic illustrations to be applied on a variety of items used in the community.

3.10 Studio experiments

Studio experiments were administered for objective three which was aimed at producing samples of graphical visuals on functional products inspired by *Kinyomo* totem to communicate the values, norms and traditions. Data collected from the field following the first and second objectives was interpreted in the studio and graphical illustrations were developed and used on

different functional products depicting togetherness, leadership, hard work and mother care amongst the *Binyomo* (plural of drop tail ant) for the purposes of promoting and creating awareness of *Kinyomo* clan values, norms and traditions.

3.11 Validity and Reliability

Validity is defined as the extent to which a concept is accurately measured in the study, the extent to which a research instrument consistently has the same results describes Reliability which relates to the consistency of a measure (Heale et al, 2015). To ensure the validity and reliability of the instruments and methods used in the study, basing on the information given above the researcher carried out pilot testing of the interview guide and questionnaires on some other group of respondents besides those in the sample size but falling under the same category for insistence elderly people in the community, art and design Kyambogo university students. These were revised through by the research supervisors and made necessary changes regarding the sample size and population before administering the interviews to the respondents.

3.12 Ethical Considerations

This study was conducted within the strict ethical code guiding research at Kyambogo University. During the development of the report, plagiarism was avoided as much as possible by citing relevant sources and authorities of the secondary sources of information. Data collected from people was kept confidential for the sole purpose of the research. No data transfer to any other third party was done during the course of and after the research.

Each questionnaire contained an opening introductory letter and key informants were given letter of informed consent requesting for the respondents' cooperation in providing the required information for the study.

Respondents were further assured of their personal protection and have the authority to refuse or accept to be interviewed or fill in the questionnaire. This gave them confidence to respond to the research questions freely with no worries and hence obtaining objective data for the study.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF STUDIO FINDINGS

4.0 Overview

The findings, analysis and discussion of data collected from Studio experiments, document studies and interviews were all based on developing graphical illustrations derived from *Kinyomo* clan totem that communicate values, norms, and traditions to promote cultural identity and preservation of *Kinyomo* totem. The study was guided by three objectives which were; to find out the totems of Baganda and their relevancy in regard to social values, to develop graphical illustrations that can communicate the roles, values, norms and traditions of *Kinyomo* clan and to produce samples of graphical illustrations on functional products inspired by *Kinyomo* totem to communicate the values, norms and traditions.

The chapter explored the roles, values of *Kinyomo* clan members through the *Kinyomo* totem character behaviors of team work, mother care, hard work and leadership which are observed among the totem that also translate to the *Kinyomo* subscribers according to the clan leader. Using studio experimentations these characters were developed into graphical visual illustrations which were later used on functional products in an effort to promote cultural identity and preservation of *Kinyomo* totem by the *Kinyomo* clan.

The arrangement of studio experiments began with the source of inspiration which was the *Kinyomo* insect, the genesis of *Kinyomo* totem, its behaviors based on characters presented in two and three dimension that translate in the *Kinyomo* people, graphical illustration inspired by *Kinyomo* totem were later developed to communicate the traditions, norms and values of *Kinyomo* clan of which other people can also copy to reduce on the ant human behaviors like

murders, disunity. These were printed on functional products to answer objective three of the study.

4.2 The totems of Baganda and their Relevancy in regard to social values.

The clan leader confirmed the existing literature as recorded by Nuwagaba (2010) and Sobya (2000) that Buganda has 52 totems which originated from five totems of *Ffumbe, Lugave, ngonge, Njaza and Nyonyi-nyange* that went on expanding to many clans by 1966, to include; *Abalangira, Abalagira, bessajje, Ababbitobekooki, Ababbitobekibulala, Butiko, Ffumbe, Kiwere, Mpindi, Kibe, Kkobe, Kinyomo, Kayozi, Kasimba, Lugave, Mpologoma, Emmambagabuganga, Mmambakakoboza, Mpeewo, Mbwa, Mbogo, Mutimaomusaggi, Mutimaomuyanja, Musu, Mbuzi, Njobe, Nkerebwe, Namunggona, Njobe, Nkula, Ntalaganya, Ngali, Njaza, Nakisige, Nte, Nseenene, Nswaswa, Ngeye, Nyange, Ndiga, Ngo, Ngabinsamba, Ngabi, Enyunga, Ggonge, Nkima, Njovu, Nsuma, Nkejje, Nnyonyi, Nvubu, Nsunu, Nkusu and Nvuma*.

Many of these totems came up due to different beliefs and norms attached to them basing on their origin, like symbolic interactionism theory of Hebert Blummer which suggests that people act and behave towards the other people and things based upon the meaning that they have given to them. He continues to argue that for one to name a thing, the knowledge about the thing is important and thus the name indicates some feature or any other kind of knowledge about the things. This knowledge is converted into names through languages for example *Kinyomo* totem became a totem after *Binyomo* believed to have killed their grandfather so from then to date the *kinyomo* is taken as a totem to all grandsons and daughters of Ddege. Using interview guides and questionnaires as presented in the appendices, the following were the findings from selected 5 *Kinyomo* subscribers, clan leader and 5 Nkobazambo Kyambogo students in response to the

relevancy of totems in regard to their social lives and they solicited different ways that can help to promote awareness of totems as showed in the table 2 below.

Table 4.3: Responses to the relevance of totems and suggested ways to promote awareness of *Kinyomo* and other totems

Respondents	Response in regard to relevancy	Response to suggested ways of promoting awareness of totem
<i>Kinyomo</i> subscribers	<ul style="list-style-type: none"> • Earn foreign exchange from people coming to learn about these historical totems of our clans, if properly utilized. • Help in environment conservation • Totems are seen as unifying symbols. • The totems are channels of communication that clans use to communicate their identity to other people. • In some cases, people try to emulate or exhibit the good qualities of their totems. 	<ul style="list-style-type: none"> • Clan meetings • Cultural ceremonies like colorations
Clan leader	<ul style="list-style-type: none"> • They represent tradition and pride of families and clans • Totems hold different meanings, stories and background of their clans • Help to expand clans • Keep good jeans • Conservation of nature • Control human behaviors through traditions, norms and beliefs attached to totems • unites people 	<ul style="list-style-type: none"> • Sculptures i.e., such as those at Kabakanjagala road • Tournaments • Clan meetings • Division of responsibilities in different departments

Nkobazambogo students	<ul style="list-style-type: none"> • Enables people to understand each other. • Promotes brotherhood • Promotes unity in the family, clan or tribe. • Through totems people get to know their cultural norms and customs Strengthens clan relations. • It's an umbrella of connectivity • Identification. • It provides a sense of belonging (qualifies one to be Omuganda). • Conserves the environment (since one is prohibited from eating or killing it). • Promotes love among the members. Reduces on ant social behavior like • Insect. 	<ul style="list-style-type: none"> • Clan tournaments • Clan meetings
Graphic designers		<ul style="list-style-type: none"> • Prints on clothes, caps, cups, key holders • Relief images on bottles • 3demsional graphical puzzle

Worldwide totem believes vary from one country to another, in Uganda different regions have symbols taken to be totems and consist of meanings and beliefs attached to them based on their origin, attributes to a person, family or community at large, well as in Buganda, the researcher found out objects like plants, fish, birds and animals came to be totems mainly to conserve the environment, put control on human social behaviors like incest and for identity. However, from the interview's respondents gave different importance's of the totems (table 2)

such as promoting love among the members, brotherhood, unity in the family, clan or tribe, through totems people get to know their cultural norms and customs, strengthens clan relations all driving to the three main reasons for existence of totems mentioned above.

The presence of totems is one way of environment conservation though the inefficient use of the environment, urbanization, digital migration as a result of globalization is some of the causes of totem extinction, these reduces on the subscribers a chance to see or know about their totem physically. Traditionally, clan meeting, elders to young talks were some of the ways information about clans' whereabouts was passed on to the clan members and this could enable clan customs norms and values be passed on from generation to generation. Today they are minimal, inefficient and no longer common amongst the Baganda however much the Buganda kingdom is putting up some effort to promote totemism and create awareness of the clan totem, some totems have remained still and less known to the people and yet knowing a totem ware bout help a lot in its conservation.

The findings of the study in this aspect therefore points to the display and distribution of some totems' physicality as still minimal, some are considered to be weak and still developing clans' totems. This is because most of the totems have recently been initiated coming from other clans therefore such clans need a strong hand and promotion for their existence to be known as totems and think in the minds of the people. The increasing threatening extinction of *kinyomo* caused by tempering of its habitant due to current human activities such as poaching, deforestation, bush burning industrialization, land encroachment in addition to less promotion of *kinyomo* totem were some of the reasons for totem extinction obtained from the interviews, thus resulting into less awareness of *kinyomo* insect totem among the subscribers and nonsubscribers. The researcher therefore found out that since *kinyomo* is not among the edible insects in Uganda,

Baganda in specific some people see it and ignore, others destroy it yet totems are supposed to be protected and reserved. Basing on the above-mentioned factors like extinction and less awareness, the researcher realized that creating illustrations of *kinyomo* totem which can be used on most of the functional products such as household items the images can keep in the minds of the people and those who are inquisitive can look for more information about the clan.

The findings of the study also showed that some places such as Namave in Wakiso District was once a forest area and half of it was turned into an industrial area with no formal arrangement to transfer the species which used to be their habitant. According to Akello Catherine a supervisor in NFA national tree seed center (2019), some species migrated to the nearby places and other died during the process of clearing the land. The study established that neither the government nor the people mind about the lives of the different species on the land that is changed to another use, which perhaps continues in different areas of the country can lead to totem extinction.

4.2.1 The genesis of *kinyomo* as a totem

Figure 4.6, 4.7 and 4.8 below reflect the background story of *kinyomo* how it became a totem. *Kinyomo* is among the less known totems out of the 52 totems of Baganda with the four major symbols like the rest of the totems that is to say main totem (*kinyomo*) an insect, second totem (*mutima*) heart, the counting (*alinyaga ente omutimataliya*) meaning “you can borrow to work hard but remember the dates” and the names (such as Kigoye, Nkigoye, Kalinzi, Kasozi etc.)



Figure 4.6: The genesis of the kinyomo totem, Ddege ate them in food.

Media: poster colors and pastels on canvas

Source: researcher 2020

Figure 4.6 above reflected the moment when Ddege came back home with colleagues hungry from hunting only to find food kept for them containing *Binyomo* (plural), his colleagues refused to eat but he picked and ate the food. This triggered the genesis of *kinyomo* becoming a totem to the sons, daughters and grandchildren.

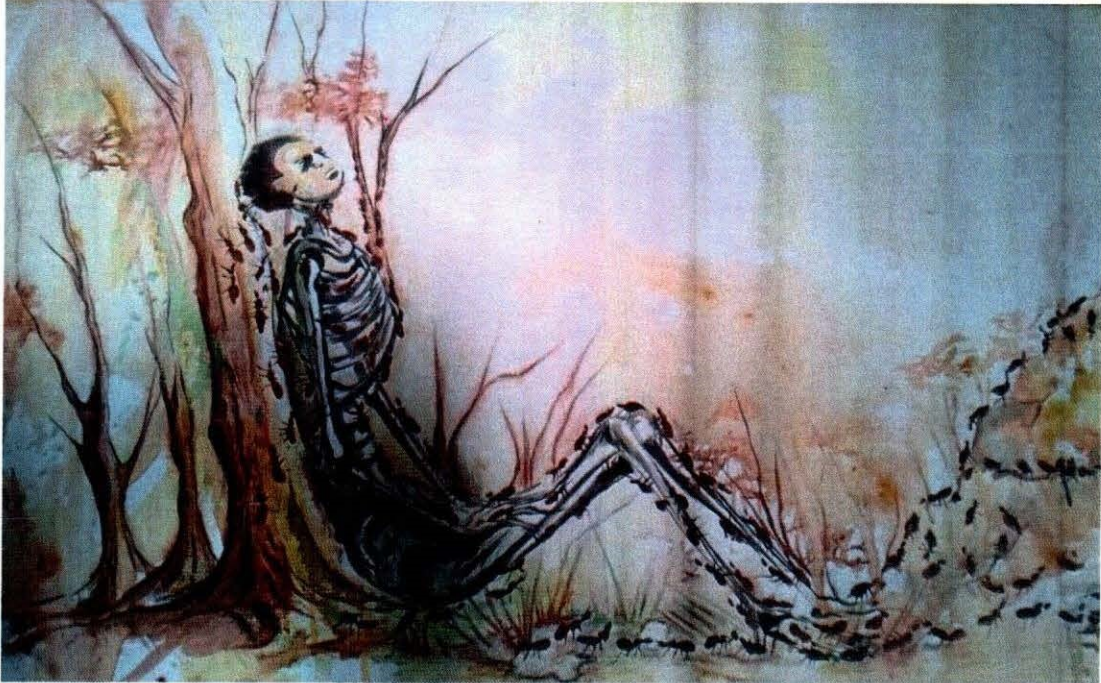


Figure 4.7: After Ddege eating food containing drop tail ants.

Media: poster colours on canvas

Source: researcher 2020

The above figure 4.7 showed what happened to Ddege after eating contained food with *Binyomo*, this happened the following days when they went back for hunting and yet previously Ddege was not feeling well. He separated from the rest of the hunters got stuck and he was left behind only to come back for him after several searches he was already dead with only bones and heart left of him and all fresh eaten by *Binyomo*, it's from this that the rest said "father, grandfather, brother ate the food containing *Binyomo* that why they killed him". This is when it became a custom and tradition for them to have *Kinyomo* as a totem.



Figure 4.8: *What left of Ddege after eating binyomo in food*

Media: *Pastels on canvas.*

Source: *researcher 2020*

Figure 4.8 shows one of the theories for the genesis of *Binyomo* second totem, the heart which was left of Ddege after being attacked by *Binyomo* that later became a secondary totem.

4.2.2. Selected *kinyomo* behavioral characters

Four *Kinyomo* behavioral characters were selected to be articulated through experimentation of graphical illustrations of *Kinyomo* as a totem. The *Kinyomo* behavioral characters were categorized in four projects namely; hard work, mother care, team work, and leadership as presented in figure 4.9, 4.10, 4.11, and 4.12 respectively as below which are observed in taking care of each other.

4.2.3 Character of hard work



Figure 4.9: Character of hard work

Photo by Leslie 2018

Source: <https://chosenvessel26.wordpress.com/2011>

Figure 4.9 shows hard work seen with in *Binyomo* transporting huge objects such as food which at times heavy 10 times than their weight, being self-motivated and purpose driven that as well reflected in the leadership character, the behaviors also translate in people who subscribes to *Kinyomo* (Abanyuma). The figure verifies the drawing by the researcher in the process of developing graphical illustrations that reflect hard work.

Hard work is also reflected in what the *kinyomo* clan members have managed to achieve as a clan for insistence the clan house at the clan seat in Kyasa Bbudu kyanamukaka. this is something other clans have not managed to do. It teaches us to be goal oriented and hard working to achieve a lot in life, these insects work tirelessly towards lifting and transport the object to their destination.

4.2.4 Character of mother care



Figure 4.10: Character of mother care

Photo by Leslie 2018

Source: greatinspire.com

The figure 4.10 above shows how much the *Binyomo* love to take care of their larva. Mother care is observed within the *Binyomo* (work ants carrying long with their eggs where ever they go) this is where a Luganda proverb “*Entambaazi ye kinyomo erinnya omuti ngayettise*” came from, which means *Kinyomo* climbs a tree with its egg. From the figures above it is observed that the *kinyomo* body parts; head and the thorax are very active in carrying and protection of eggs meaning, also humans can utilize well their body parts such as the torso where

brains and heart are respectively in all dimensions of life in making decisions and activities they do.

4.2.5 Character of team work



Figure 4.11: Character of team work

Photo by Machakaire (2012)

Source: <https://www.homeserve.com>

In figure 4.11 above, the researcher presents a photographic impression of different ways *Binyomo* unite in to support each other in different activities. The figures were identified because they could bring out the character of togetherness in the process of producing graphical illustrations for the study. The character of togetherness is observed in “team work where ants move extremely heavy things and capture prey. They work collectively towards a singular goal and can mobilize extra workers when an abundant food source is discovered or the colony is in need of defense” (Bupe 2013). This can also be observed in working together helping each other in their ant colonies.

4.2.6 Character of leadership



Figure 4.12: character of Leadership

Photo by Machakaire (2012)

Source: <https://www.bring.com/wordpress>

Figure 4.12 presents leadership character among the *Binyomo* lifting a heavy load. They are proactive, self-motivated; they don't need managers, leaders, supervisors, to coerce them to work. The way they exhibit themselves during hunt for food shows that they are purpose driven, diligent workers with an inherent commitment to excellence.

4.3 Studio experiments for developing graphical illustrations

The researcher chose *Kinyomo* insect as a source of inspiration which is a totem as well in Buganda, because it is one of the list known totems to many people including its subscribers when it comes to description. Basing on the findings from respondents of the study. This showed a strong case for promotion as mentioned earlier in the statement. The *Kinyomo* displays different good practices to copy character behaviors such as hard work, team work, leadership and mother care

some of which translate within the members of *Kinyomo*. The graphical illustrations were developed from four selected *Kinyomo* character behaviors listed above and the researcher went through several sketches in the studio to come up with graphical illustrations.

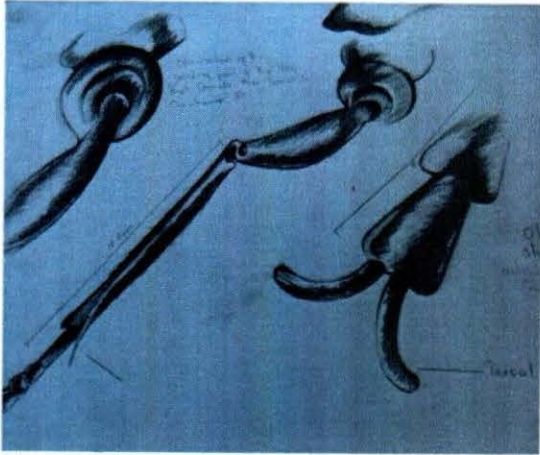


Figure 4.13: The Kinyomo, Source of inspiration

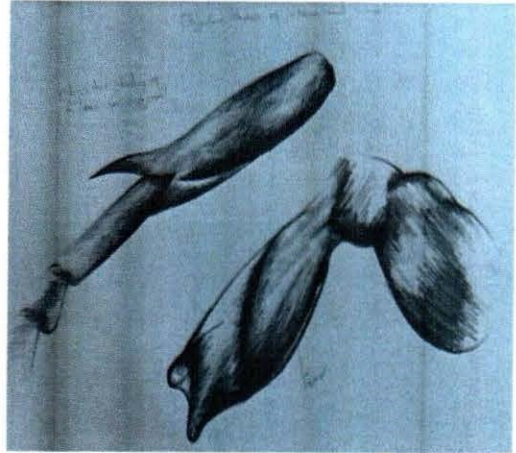
Media: pencil and wash *Source:* researcher Namyalo 2020

4.3.1 Studies of *Kinyomo* body part

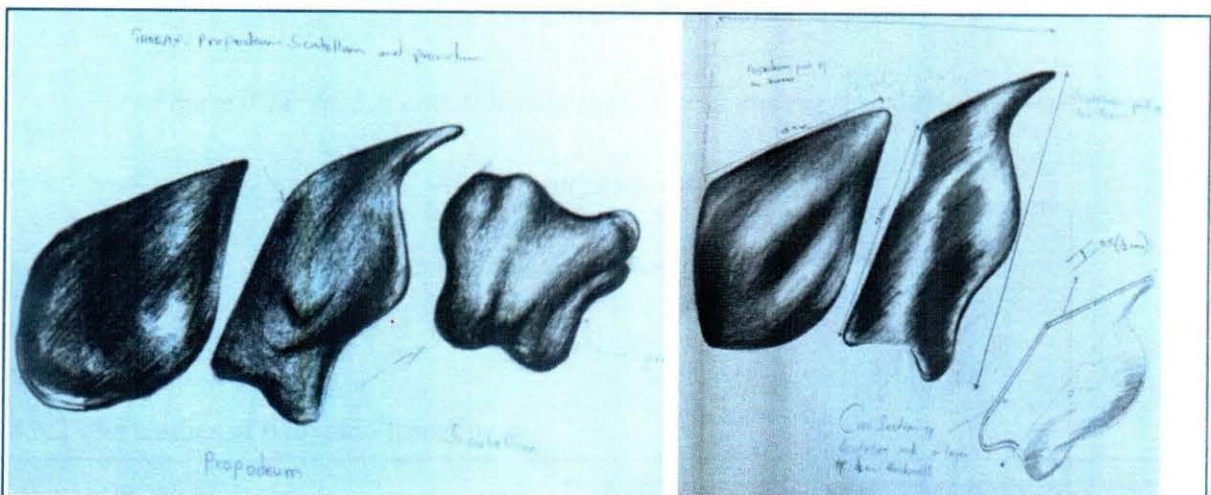
The studies of *Kinyomo* were intended to observe and understand the behaviors of its body structure and how different its body parts differ from the rest of insects especially the sugar ant it resembles with so much. By studying its body parts, the researcher proved the reason for the name drop tail ant that was observed in *Binyomo* dropping their gagster when hunting and move along with their eggs



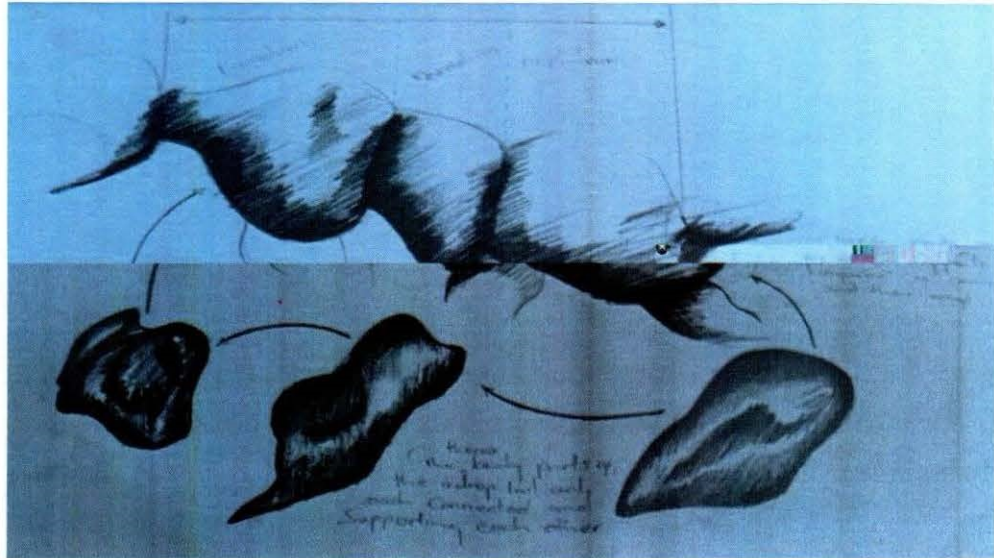
(A) Studies of *Kinyomo* leg



(b) Masculine observation of *Kinyomo* leg



(c) Masculine observation of *Kinyomo* thorax segments that is; propodeum, scutellum and pronotum



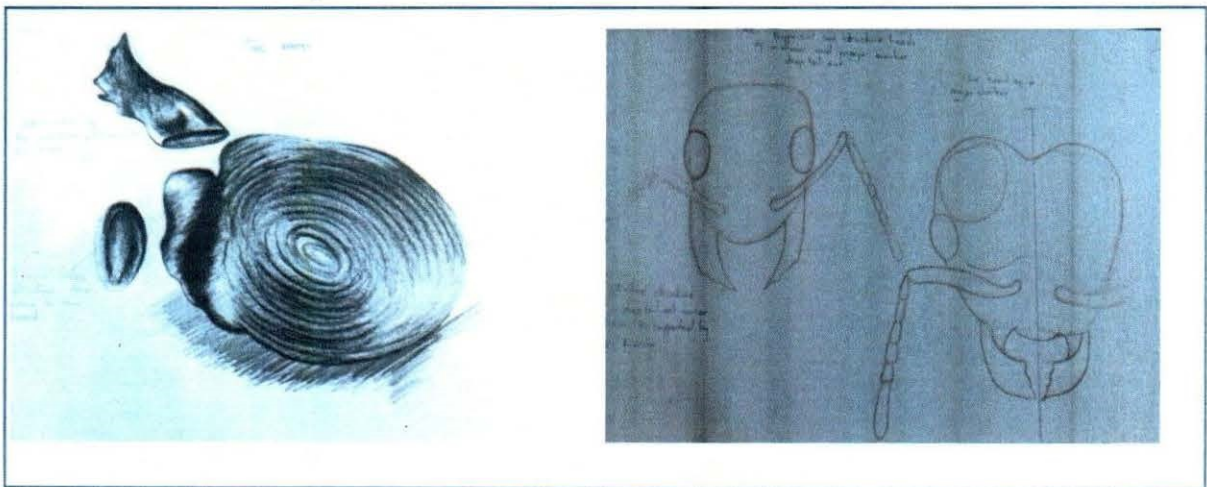
(d) The thorax of *Kinyomo*

Figure 4.14: (a, b, c and d) studies of the thorax and leg structure of *kinyomo* insect

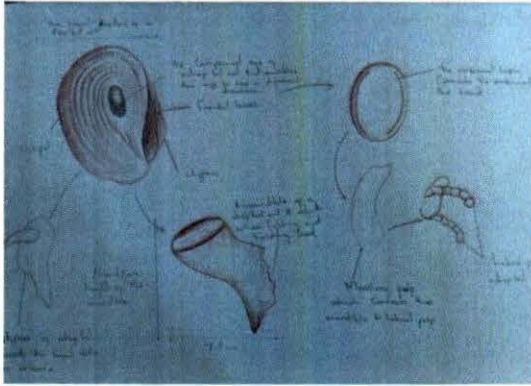
Media: soft pencil on paper.

Source: researcher Namyalo 2020

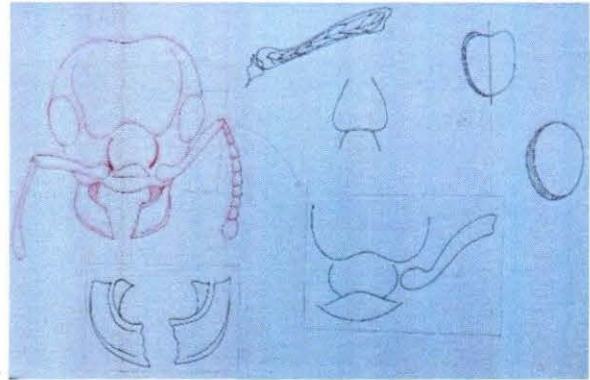
4.3.2 The studies of *Kinyomo* insect head



(a) The structure of *Kinyomo* insect head



(b) Objective studies of *Kinyomo* insect head parts on paper



(c) Structure of *Kinyomo* head in pencil On paper

Figure 4.15: (a, b and c) The head and objective studies of *Kinyomo* head

Source: researcher Namyalo.

The head of *Kinyomo* plays a big role in normal duties of this insect such as lifting, moving food and eggs from one place to another(colonies), fighting enemies, supports the antenna and abdomen when moving since it moves with its abdomen dropped down.

4.3.3 The studies of *Kinyomo* insect abdomen (gaster)

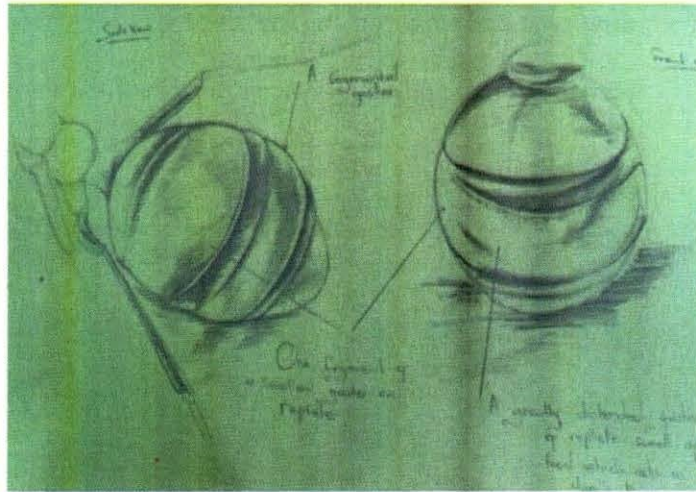


Figure 4.16: Structure of *Kinyomo* abdomen

Media: Pencil on sugar paper.

Source: researcher's drawing

The *Kinyomo* gaster (abdomen) is naturally segmented which gives room for expansion to take extra food for other ants and survival in times of drought. This shows how wise and care these *Binyomo* have for each other's wellbeing to the extent of preparing for uncertainties.

4.4 The *Kinyomo* different good practices for character behaviors such as hard work, team work, leadership and mother care

The totems are directly connected to cultural identity that makes it very relevant to know your totem. The researcher therefore developed a number of illustrations from the *Kinyomo* character behaviors in themes 2, 3 and 4 as illustrated in the following figures; 4.17- 4.29. The character behaviors of hard work, leadership, team work and mother care presented below were intended to reflect the different *kinyomo* behavioral character studies developed after observations in their colonies. The concept of the drawings was to give a picture of where the

graphical illustrations are generated that were used on functional objects. The studies were developed using pencil, pen and water colours on paper and later with the help of computer aid design (CAD) programmes they were improved for functional objects.

4.4.1 The *Kinyomo* character of hard work (theme 1)

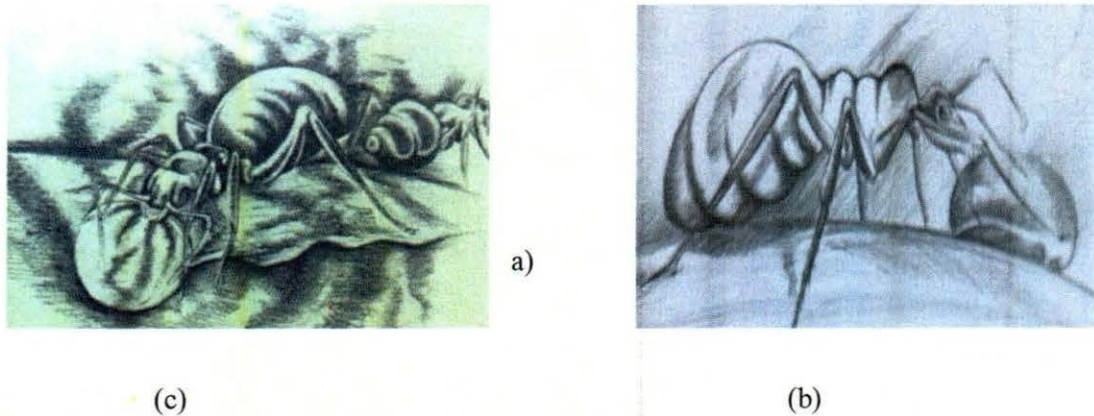


Figure 4.17: (a and b) the sketches of hard work character behavior

Media; pencil on paper

Source: researcher Namyalo 2020

Kinyomo exhibited hard work character in in hunting and carrying heavy things such as food. In order to understand how colours will be played along with on different materials while dealing with these character behaviors of *Kinyomo* the researcher made a trial of a mono colour (red) of hard work on a Douglass showed in figure 4.18 below.

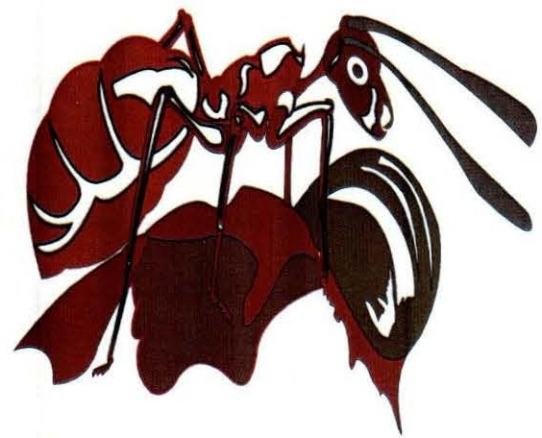


Figure 4.18: Kinyomo illustration on a three-dimensional Douglass

Photo by researcher



a



b

Figure 4.19: (a and b): Graphical illustrations for Kinyomo character of hard work.

Photo by researcher Namylo

After the development of hard work character behavior the researcher used CAD as described earlier and made a graphical illustration of hard work character (a,b) in colours of green and brown to bring out the *Kinyomo* habitancy.

Hard work is an important element in all human activities and a key to success, for the researcher chose a jogging wear and caps as a sample item to reflect hard work among the *Binyomo* as showed in figure (20) below.

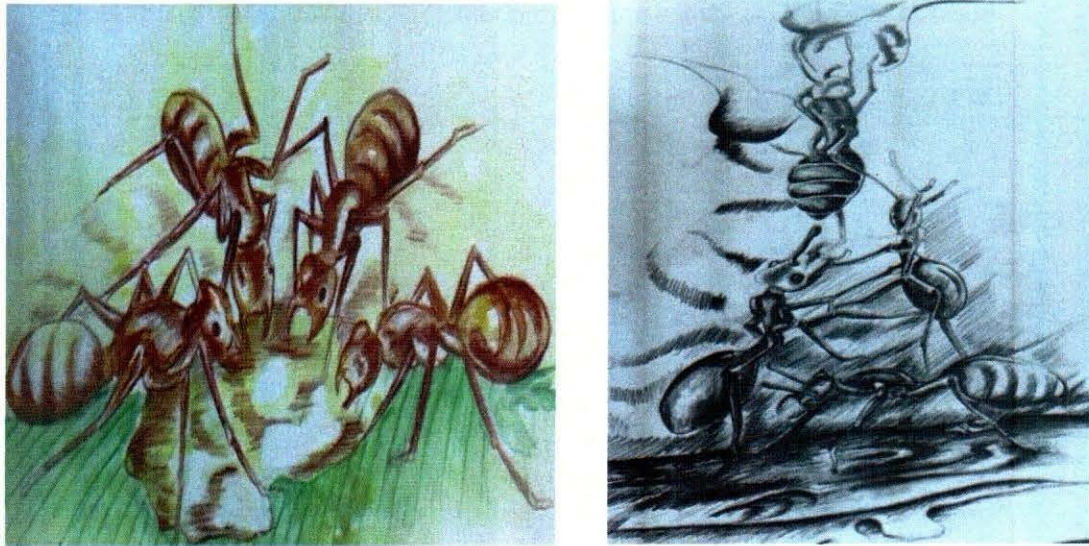


Figure 4.20: Hard work on useable item (jogging wear and cap)

Photo by researcher.

The bible says “be lazy and never succeed.” Proverbs 12:24, being a hard worker is one of the finest qualities you find in a person. It is what brings success to our lives, our communities and our nation. Hard workers are always concerned about the quantity and quality of their work. (La Red Business Network 2013). Like *Binyomo* we have to be hard workers and goal oriented to succeed in life.

4.4.2 The *Kinyomo* character of team work (theme 2)



(a)

(b)

Figure 4.21: Character of team work

Media: colored pencils (a) and charcoal pencil (b) on board paper

Source: researcher Namyalo 2020

Figure 4.21(a) above exhibit sharing that is observed in *Binyomo* eating together whereas figure 4.21 (b) *Binyomo* are united stepping on one another to make a thread over crossing a bridge from one distant object to another which means we need one another to achieve our goals in life.

4.4.2.1 The colour separations for team work

In order to generate a good design for screen printing, the researcher had to go through colour separations of the design as we know colour is one of the major elements in graphics design besides shape (illustration), letter type and size, space line, light; therefore, the *Kinyomo*

illustrations for the character of team work were developed on paper in pencil, caned and colours were separated on computer using a computer programme known as illustrator as below.



Figure 4.22: Colour separation for team work (project a)

Photo by the researcher *Namyalo*



Figure 4.23: Colour separation for team work (project b)

Photo by the researcher Namyalo

Colour separations was intended to achieve a colorful design, this could attract people to buy the items especially the youth since they love colorful things to be outstanding from the rest.



Figure 4.24: Graphical presentation of teamwork

Photo by researcher Namyalo

Figure 4.24 (project a and project b) above shows how creative *Binyomo* can become in order to achieve their goals, each supporting another to cross over from one side to the other. The compositions (a and b) were created with values of brown represents their habitant and harmony in *Binyomo*.



Figure 4.25: Team work exhibited during hunting of food (project c)

Photo by researcher Namyalo

The composition in figure 4.24 shows *Binyomo* in a hunting environment where everyone works hard to find something to take back in the colony. Each take different direction and surround food when food and calling for help from the rest of *Binyomo* in case of help by leaving a trail. This also depicts a community of people with diverse ways and characters leaving together in harmony. In this case they are Baganda classified in to clans.

In figures 23 and 24 the researcher articulates a message behind the proverb *agali ewamu gyegaluma enyama* which means together you can do a lot than one person can do. This message teaches members of the Buganda community always to work together towards achieving a common goal.

After all the colours combined in the design the researcher went ahead and identified the different functional items on which such a design can be utilized to in order to ensure that the message reach the clients.

4.4.2.2 Printing process on table mats and cloth

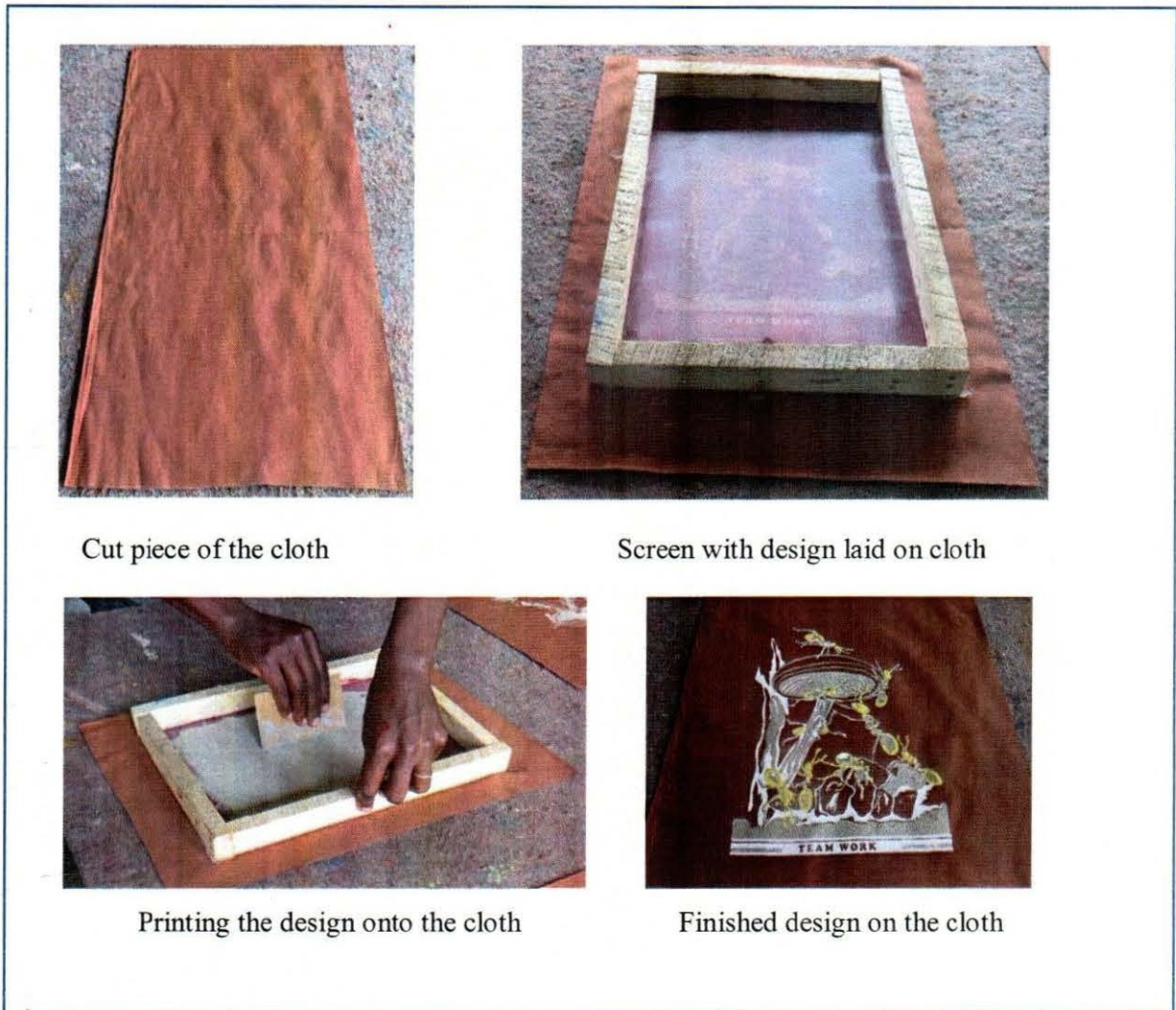


Figure 4.26: Printing process of team work (project a) on table mats.

Photo by researcher

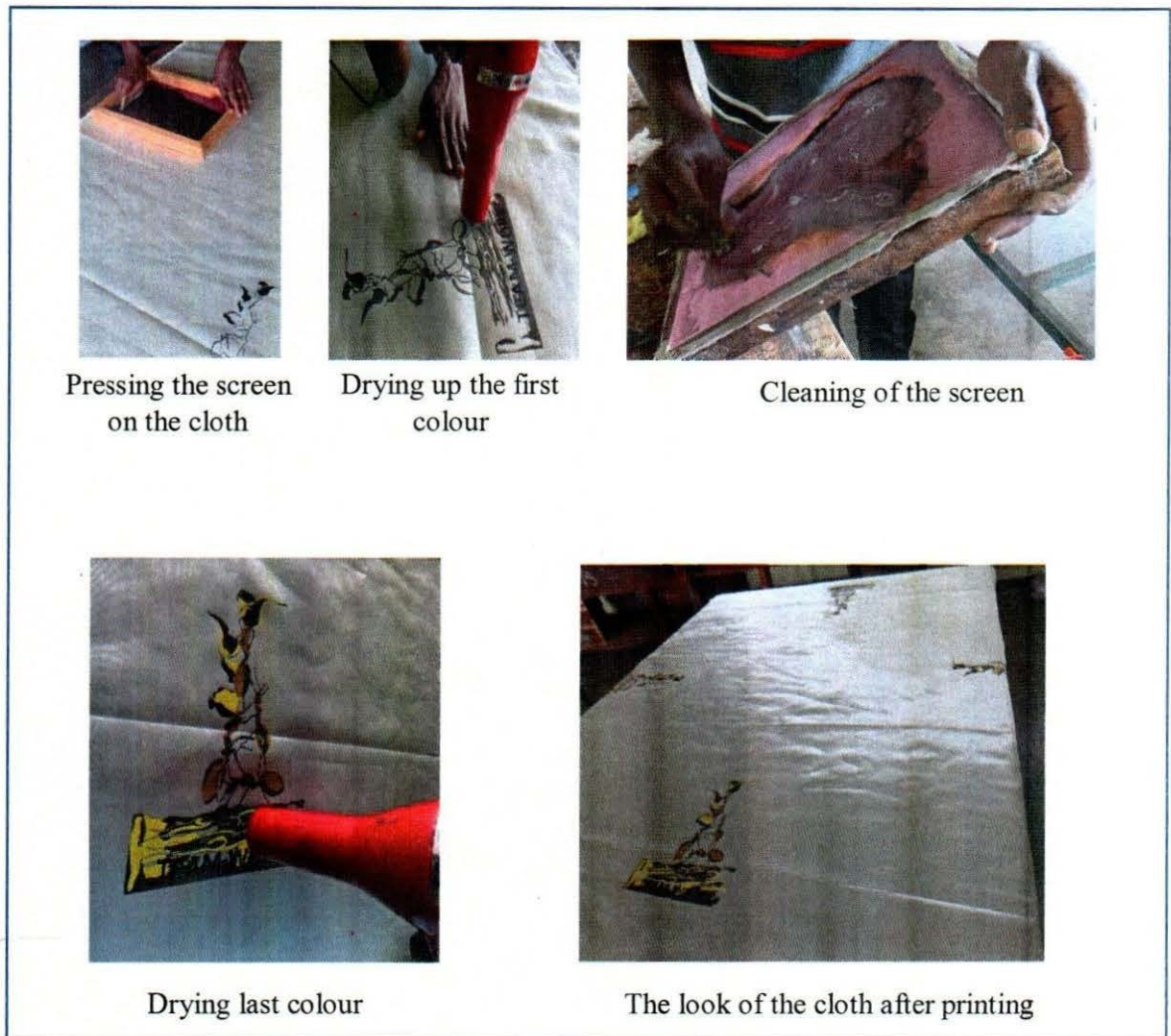


Figure 4.27: *Printing process of team work (project b) on table cloth.*

Photo by researcher



Figure 4.28: PVC and paste colors used in printing.

Photo by researcher Namyalo



Figure 4.29: Team work on useable items (table cloth and t-shirts)

Photo by researcher Namyalo



Figure 4.30: Team work on useable items (table mats and t-shirts)

Photo by researcher Namyalo.

The researcher chose table cloth and mats to be used on a table in order to display team work because it's around the table were people seat and discuss important matters as a team that can help and lead them to success.

The composition portrays communal victory which can be attained after working together for a positive cause in the Buganda community.

4.4.3 The Kinyomo Character of leadership (theme 3)



Figure 4.31: Leadership character behavior presented in terms of size with one Kinyomo bigger than the rest of Binyomo in the colony.

Source: researcher drawing

Media: pencil on paper



Figure 4.32: Graphical study of leadership character behavior

Photo: researcher

Figure 4.32 above shows leadership character behavior presented in terms of size with a bigger *Kinyomo* carrying the load surrounded with smaller *Binyomo* in a hunting mood. This is symbolic of good example leader taking responsibility of the wellbeing of his subjects besides their respect and loyalty in the Ganda community. The composition also depicts supremacy of leaders in the Buganda kingdom.



Figure 4.33: Leadership on useable item (t-shirts)

Photo by researcher Namyalo.

4.4.4 The *Kinyomo* character of mother care (theme 4)

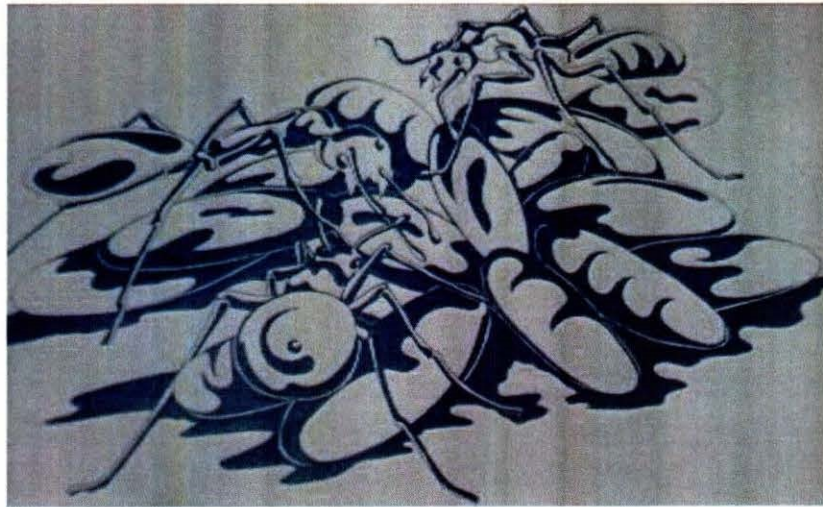


Figure 4.34: Mother care character behavior presented in a way Binyomo look after their eggs

Source: researcher's drawing

Media: blue pen on paper

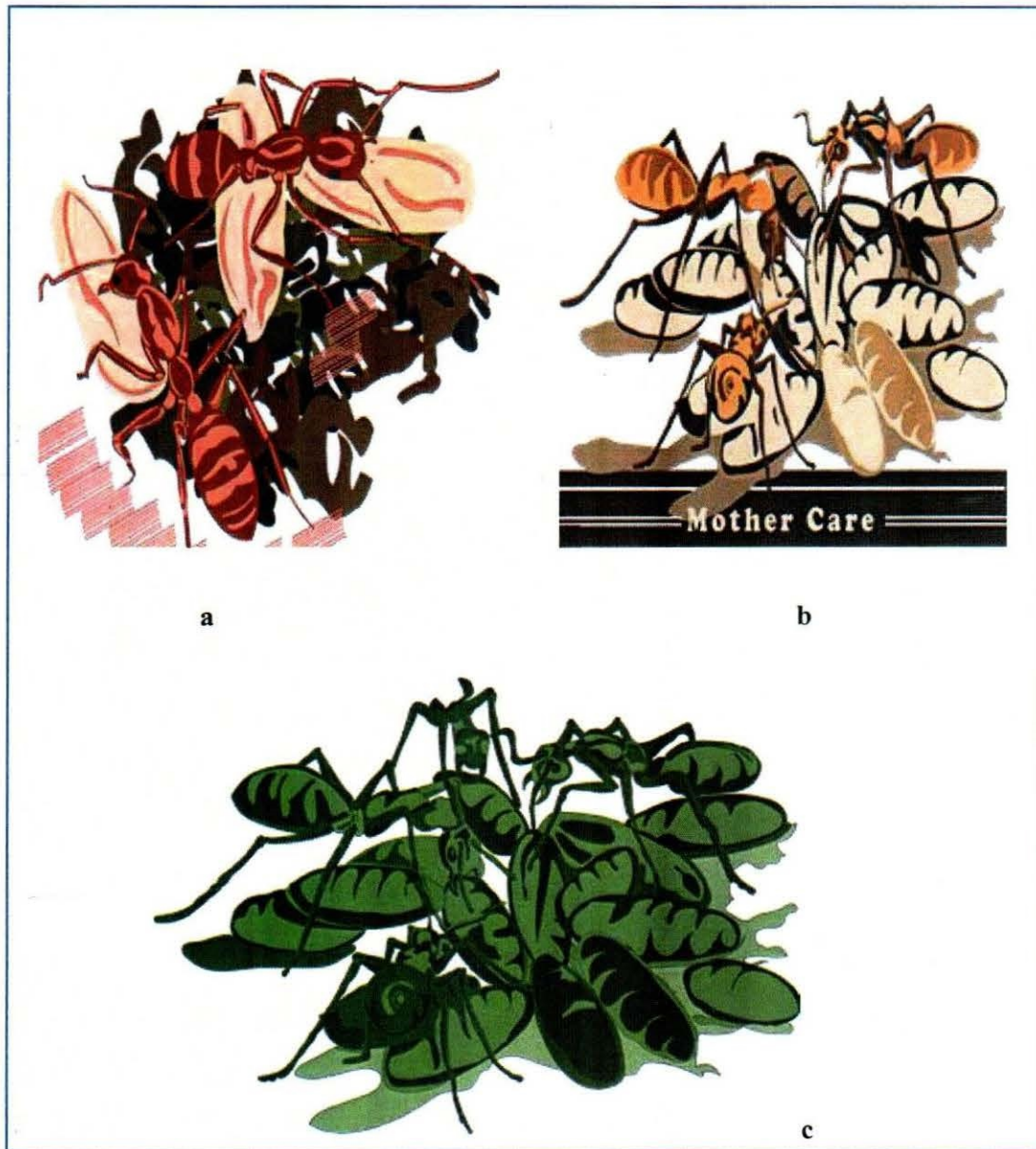


Figure 4.35: Graphical illustration for Kinyomo character of mother care.

Photo by researcher.

The illustrations were applied on a stainless vacuum bottle and cups as showed in figures (4.36) below. Being functional items with nice illustrations attached with messages of concern to

totem subscribers and non-subscribers, images attract people to buy such items other than the rest with no images.



Figure 4.36: Graphical illustration for Kinyomo character of mother care on a vacuum bottle and cups.

Photo by researcher Namyalo

The illustrations in figure 4.36 above were applied by use of digital printing (sublimation). Such items with good image totems, if made available in all cultural shops and rest of places like streets, cultural galas can easily be accessed by people. This can help in promoting cultural identity and preservation of *Kinyomo* totem.



Figure 4.37: Mother care on a baby bag.

Photo by researcher

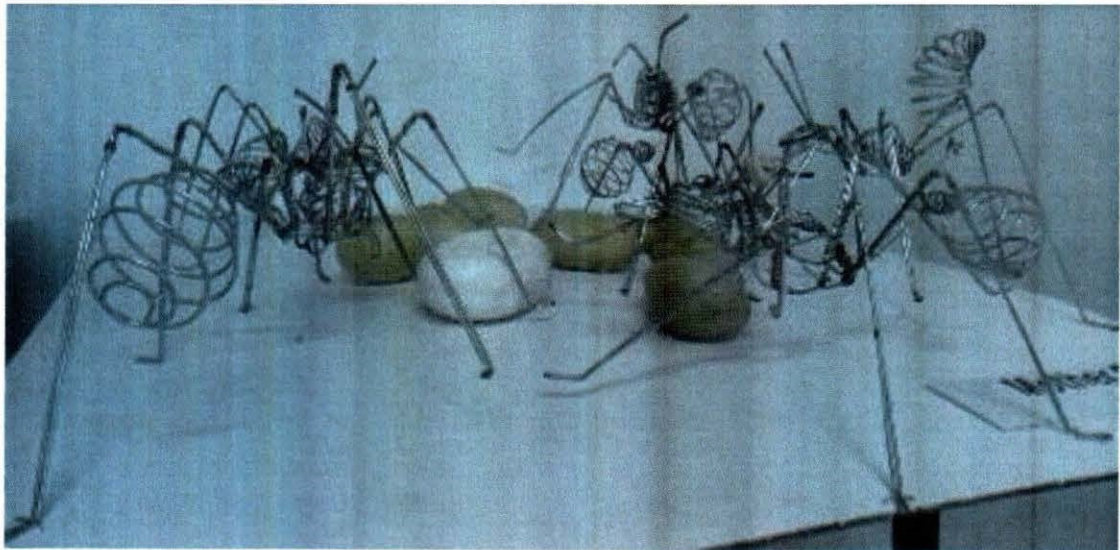


Figure 4.38: Mother care character behavior in binding wires

Photo by researcher Namyalo

An experiment that was used by the researcher to make the body structure of *Binyomo* and lake stones to present eggs on a white background board.

4.4.5 The line drawing of *Kinyomo*

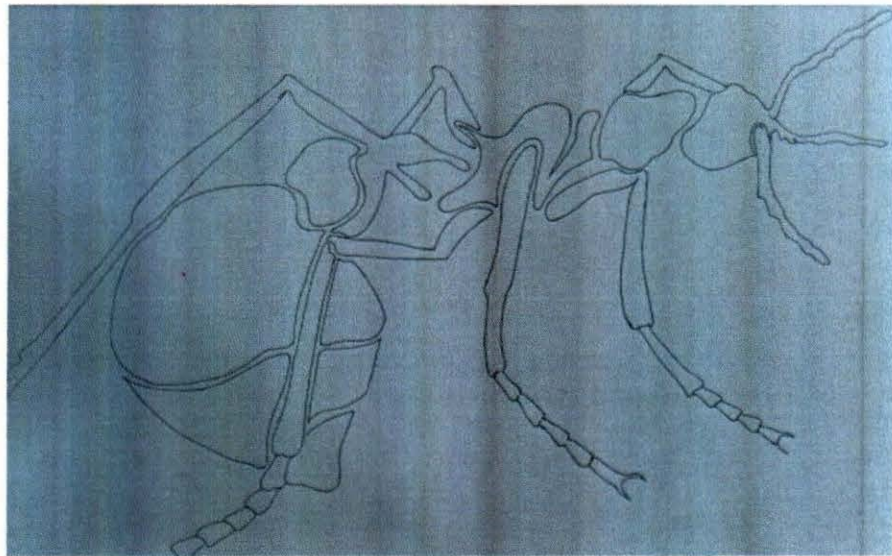


Figure 4.39: Kinyomo in line drawing

Photo by researcher

In order to understand the *Kinyomo* body parts and how each part supports the other in terms of its daily duties such as carrying eggs, from line drawing the researcher developed three dimension puzzle breaking down *Kinyomo* body structure, The puzzle game targeted the youth being that they stand to have less knowledge about their totem physical likeness and yet they like playing games, a puzzle inclusive which gave the researcher a chance to extend *Kinyomo* physical appearance to them so as during their relaxation time of playing the game they can know their totem.



a

b

Figure 4.40: Preparing a puzzle

Source: researcher

Figure 4.40 above the researcher presents cutting a soft wood where the line image of *Kinyomo* was traced however challenges were faced along cutting tiny details such as the crows on the legs, here some binders like wood glue was used to join and get rid of breakage lines whereas in (b) the process of sandpapering the cut wood pieces to smooth them before applying colour.



Figure 4.41: Prepared a puzzle

Source: researcher Namyalo

The figure 4.41 below shows how the puzzle should look like when the game is complete (to win). The game is arranged following the *Kinyomo* (insect) body parts, therefore by the time one completes the game, can recognize and describe the likeness of *Kinyomo*.

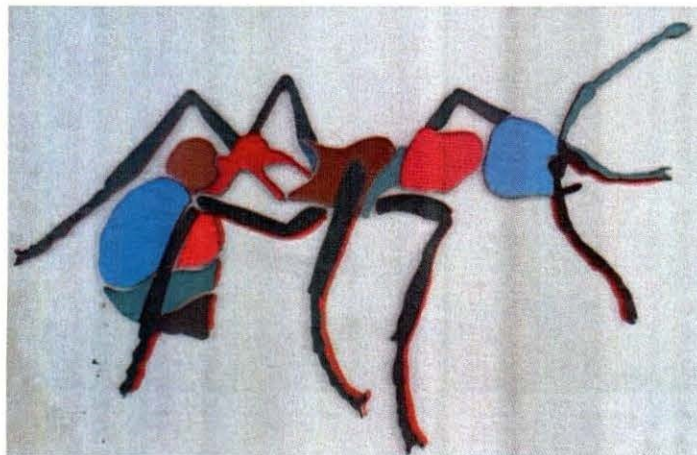


Figure 4.42: A complete piece of a game puzzle

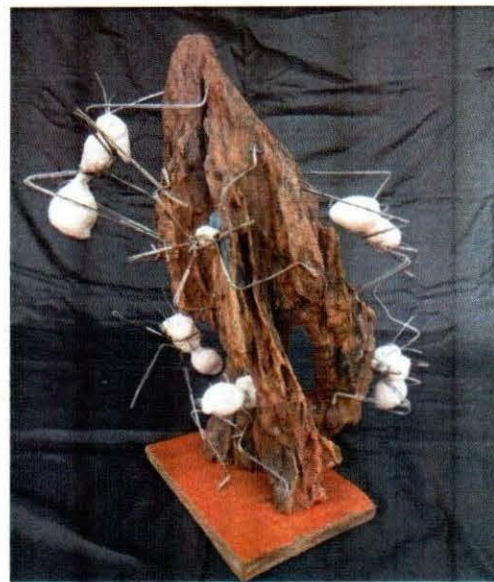
Photo: by researcher



Figure 4.43: *Joining and bending of binding wires on to create the body and legs of Kinyomo*



a



b

Figure 4.44: *(a and b), Kinyomo habitant*

Photo by researcher Namyalo

In an effort to understand the behaviors of *Kinyomo*, the researcher went ahead and studied its habitant. Here the researcher used a found tree log and three dimensional *Binyomo* developed in binding wire and to exhibit character of togetherness and hard work that is seen in an effort of hunting food.

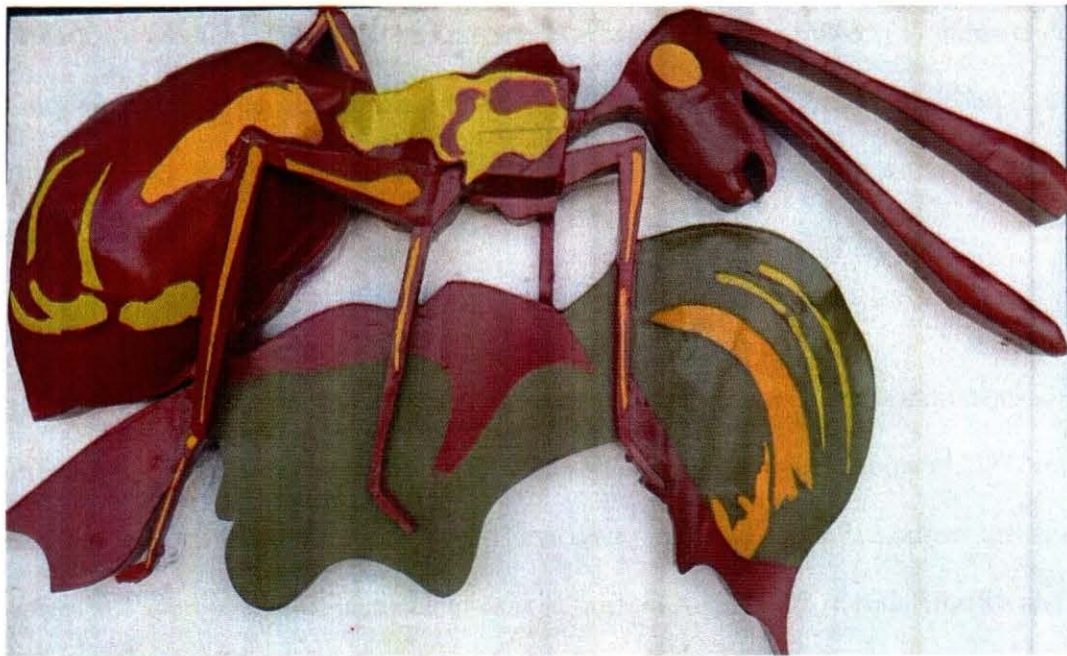


Figure 4.45: A functional wall hanging three dimensional Kinyomo

Photo by researcher

The work was produced to provide a purpose of a wall hanging art work in places such as offices especially to the *Kinyomo* subscribers for example the *Kinyomo* clan leader and provide a of description sample of their totem as well as producing light in case of a need from the light bulbs that were inserted in to coming through the yellow parts with the art work.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Overview

In this chapter, the researcher presents the discussion, conclusion and recommendations drawn basing on the purpose of the study which was to develop graphical illustrations for using on functional products derived from *Kinyomo* clan totem (*Kinyomo* insect) to promote cultural identity among the Baganda and particularly the *Kinyomo* clan members. Discussion was based on the four selected *Kinyomo* behavioral characters of mother care, team work, hard work and leadership.

5.2 Summary

After reading literature the researcher realized in most parts of the world totems are very significant to the lives of people who subscribe to them for insistence Appiah (2007) revealed that, Since time immemorial, local people have developed a variety of resources management practices and approaches that continue to exist in tropical Africa, Asia, South America and other parts of the world like in Pacific Northwest of North America, totem poles are monumental and telling stories so is in Canada where totem poles curving are traditional way of telling stories, present tradition and pride of aboriginal families and clan, keeping records or important historical events.

The researcher therefore presents graphical illustrations that demonstrate results from studio findings with compositions articulating selected *Kinyomo* behavioral characters used in the study to communicate cultural identity. Illustrations were generated in such a way that the researcher had to visit bushes, forests and *Kinyomo* clan gatherings in order to observe the

behaviors of the insects and the people as well and then understand how they relate. Therefore, data collected was taken to the studio and drawings were developed.

In the studio variety of studies were generated and final designs selected for functional items. The designing process complied use of different computer programs such as illustrator, photo shop while following elements and principles of graphical art to add on emphasis so as to bring out simplicity of content and add aesthetic values in the design. However, simplifying the insect became a challenge since it made the *Kinyomo* look similar to other insects and yet the intension of the study was to remain with the likeness of the insect so as to ease description by the subscribers and the rest of the people.

During the printing process, the colors (PVC) could take long to dry (like 30 minutes and above) if you are to wait for it to dry and add another colour. This made the printing process difficult which involved printing of a design with 5 colours (refer to figure 4.21 and 4.22), the researcher therefore improvised with a hand drier (refer to figure 4.25) which made it easy for the colours to dry in at least 5 minutes.

5.3 Conclusion

The study sought to develop graphical illustrations for using on functional products derived from *Kinyomo* clan totem (*Kinyomo* insect) to promote cultural identity among the Baganda and particularly the *Kinyomo* clan members. A number of drawn designs based on the objective of the study were produced to select what qualifies for functional items.

How totems have been used as symbols of communication

The study identified a number of researchers who wrote about the significance of totems. People like Diawuo Francis, Abdul Karim Issifu, Appiah-Opoku, Abayie-Boaten, Donaldson, Susan Dale, Diawuo Francis & Abdul Karim Issifu and many others indicated the importance of understanding the meaning and value s these animals' birds" fish in some areas presented as symbols attribute to the communities that respect them. However, a few researchers like Nuwagaba claims that it is important to distinguish between the totem and the clan in Baganda according to him totems are a fabric of Buganda's system of administration and core creation of Ganda society, where ancestors built a system that defined and determined what one was going to be, the food to be eaten, whom to marry, and even what one was to do as a life skill which makes it vital for every Muganda to know his or her totem. The researcher also discovered that many Baganda of age 10 -30 can tell their totems but a few can describe the likeness of their totems which is unfortunate for one responsible and expected to protect and promote the totem.

5.4 Recommendations

Totems are important symbols of cultural identity to the people who subscribe to them therefore more programs should be put under consideration for every Muganda and other interested people to know more about these totems, records, documents, cultural galas, festivals, totem-based sports and other opportunities that can bring back legacy and youth from things to do with western cultural to love back all the spheres of their culture.

More so totem products should be made accessible and available to all sorts of people and areas to pave way for promoting different totems such as *Kinyomo*, *Mazzi-ga-kisasi*, *Nsuma*, *Lukato* and many others. In addition to already existing effort to promote totem and Baganda culture as well for insistence totem painting by Taga Nuwagaba, graphic designers, people in the

field of designing such as fashion industry can add a lot on this struggle of protecting and promoting awareness of totems if they use totems as their inspiration motifs in their designs for prints. This can perhaps help on viral awareness of these totems rather than images to remain in books, galleries, or alongside roads.

Further studies should be conducted on other possible media through which totems and their ware bouts can be extended to interested people and Baganda in particular to sink in their minds. Also, address areas that this research could have missed out.

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APPENDICES
APPENDIX 1: INTERVIEW GUIDE
KYAMBOGO UNIVERSITY
FACULTY OF VOCATIONAL STUDIES
DEPARTMENT OF ART AND INDUSTRIAL DESIGN

Questions for the clan leader (In-depth interview)

1. How many totems do we have in Buganda?
2. Of what importance is it for one to belong or subscribe to a totem?
3. What is the genesis of *Kinyomo* totem?
4. What are the norms of *Kinyomo* clan?
5. What duties does the *Kinyomo* clan do toward Kabaka and Baganda culture at large?
6. What traits or behaviors of *Kinyomo* insect do the *Kinyomo* subscribers have in common?
7. Do you think all the *Kinyomo* subscribers know/can recognize the *Kinyomo* insect?
8. How do you think *Kinyomo* insect can be protected from its extinction?
9. How does modernity like industrialization cause harm to the habitant of *Kinyomo*?
10. Why was the *Kinyomo* totem not among the first sculpted totems along Kabakajagala road?

Questions for selected University students (Kobazambogo Cultural club)

1. What do you understand by the term totem?

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.....
.....

2. Do you subscribe to any totem?

 YES NO

If yes, of what significance is that totem to you?

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.....

3. How does the existence of totems add value to the community?

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.....

4. What/where is the habitant (home) of your totem.

.....

5. How does the existence of swamps, forests contribute to our totem habitant?

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.....
.....

What danger does totem extinction pose to our community?

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.....
.....

6. To what extent (%) do you think totems are well known to their subscribers?

.....

7. What ways do you suggest can be used to promote awareness of your totem?

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.....
.....

8. Can the use of graphical illustrations of your totem on functional products help to create awareness of the exciting totems?

.....

I am grateful and treasure the time put in participating in this study cause.

Namyalo viola

Questions for selected *Kinyomo* subscribers

1. What do you understand by the term totem?

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.....
.....

2. Do you subscribe to any totem?

YES

NO

If yes, of what significance is that totem to you?

.....
.....
.....

3. How does the existence of totems add value to the community?

.....
.....
.....

4. What/where is the habitant (home) of your totem.

.....

5. How does the existence of swamps, forests contribute to our totem habitant?

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.....
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6. What danger does totem extinction pose to our community?

.....
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.....

7. To what extent do you think totems are well known to their subscribers?

.....

8. What ways do you suggest can be used to promote awareness of your totem?

.....
.....
.....

9. Can the use of graphical illustrations of your totem on functional products help to create awareness of the exciting totems?

.....

I am grateful and treasure the time put in participating in this study cause.

Namyalo viola

Questions for the graphic designers

1. How do you understand graphics?

.....
.....

2. What are graphical illustrations?

.....
.....

3. How best can one use graphical illustrations to promote culture?

.....
.....
.....

4. Graphics is one of the means of communication, what Medias do you think one can use to communicate norms, values and traditions of a clan totem.

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.....

5. How do you think the use of graphical illustrations on functional products can help to revive *Kinyomo* totem images?

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Am grateful and treasure the time put in participating in this study cause.

Namyalo viola